

Ketamine

F*ing up a club
near you soon**

MUZIK

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

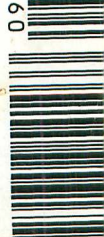
Going deeper with Francois
Kevorkian & Joe Claussell

Grooverider

This is hardcore

Turntable buyers guide | Vote now in the Muzik Dance Awards

< 60



THIS IS A WATCH

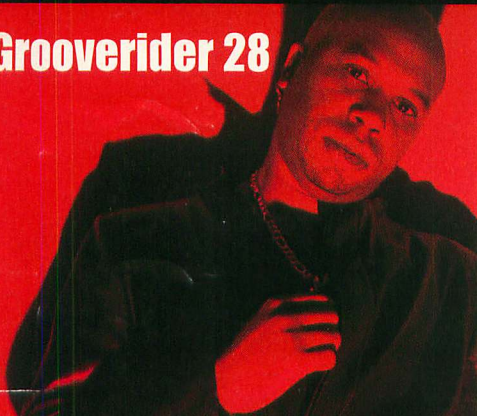


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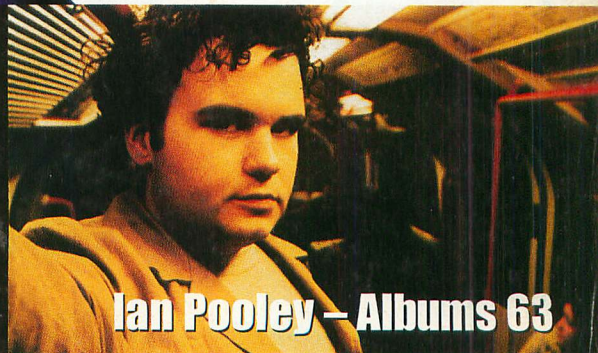
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This month's password is: **Happy people in the morning** Next issue is on sale **Wednesday September 9**

**FULL FLAVA
NO SUGA**



LIVE LIFE TO THE MAX.

Mouth Off

Your Letters



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

Tony De Vit – In Memory

TONY De Vit was a hero, and the world will be a sadder and greyer 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. GAZZA, 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 Morely as you seem to believe.
3. The Orbit anthem is certainly not by Mr Armani, but Mr Mills. And it's called "The Bells".
4. Mr Vath... Yeah well, he's alright, maybe... Well frankly, no he isn't. At the end of the day he's a wanker. What about Messrs Walker, Berry and Turner, our beloved residents? Thanks. Don't betray the Orbit massive again. MIFFY WILLIAMS, via e-mail

READING through your Top 100 clubs of all time (Muzik 39), I was disgruntled not to see the 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. He more than made up for the non-appearance of a certain techno numpety 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 ChoonAddix, London

Hughes A Moody Bugger, Then

DARREN Hughes left Cream? Oh well, fuck off you moody twat. 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 twat 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 Oakey 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 PLEASE 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!! DIANE 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 7am? Erm, 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 upstairs 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's, 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 he wanted 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'd just like to say, Bob, I'm 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. ALI 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 fucked 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

**Warm
Up**

NEWS

edited by Andy Crysell

MUZIK

King's Reach Tower, Stamford Street,

London SE1 9LS Editorial enquiries:

0171-261-5993 Fax: 0171-261-7100

e-mail: muzik@ipc.co.uk

Editor **Push**

Associate editor **Ben Turner**

Assistant editor **Frank Tope**

Production editors **Lucy Brighty,**

Lindsey McWhinnie

Art editor **Declan Fahy**

Designer **Duke Mettle**

Reviews editor **Calvin Bush**

Sub editors **Kevin Braddock, Tom Mugridge**

Staff writer **Rob Da Bank**

Picture Editor **Julie Bentley**

Editorial assistant **Clare Webber**

Contributors: Will Ashon, Derek Bardowell, Joey Bolsadura, Michael Bonner, Karl "Tuff Enuff" Brown, Duncan Busto, Jim Carroll, Lisa Carson, Bethan Cole, Andy Crysell, Terry Farley, Dave Fowler, Adam Freeland, Cal Gibson, Seamus Haji, Nick Hanson, Martin James, Jake, Bob Jones, Matt "Jam" Lamont, Kevin Lewis, Kevin McKay, Pete McPhail, Michael Morley, Dave Mothersole, Rachel Newsome, Rennie Pilgrem, Tobias Peggs, Mark Roland, Slipmatt, David Stubbs, Piers Townley, Kieran Wyatt
Photographers: Jamie B, Dean Belcher, Matt Bright, Hamish Brown, Steven Double, Steve Gullick, James Harry, Colin Hawkins, Vincent McDonald, Tony Medley, Pav Modelski, Pat Pope, Spiros Politis, Ralse-A-Head, Dick Sweeney, Stephen Sweet, Kevin Westenberg.

Advertisement director **Nick Taylor** 0171-261-5493
PA to advertisement director **Briony Quinn** Advertisement manager **Gary Pitt** 0171-261-5482 Senior sales executive **St John Betteridge** 0171-261-5209 Sales executive **Olle Chadwick** 0171-261-7073 EQ sales executive **Emma Bruggemann** 0171-261-7514 Client sales administrator **Steven Filler** Advertising assistant **Sarah Foulkes** Sales team **Daniel Britcher, Richard Coles, Siobhan Fitzpatrick, Matt Batchelor, Jacqui Gray, Chris West, Rob O'Brien** Advertising production **Phil Reeve** 0171-261-5645 Sponsorship and promotions manager **Angus Robertson** 0171-261-6447 Sponsorship and promotions executive **Sheila Williams** 0171-261-5651 Classified advertisement manager **Louise Gaudier** 0171-261-6582 Syndication Enquiries **Malcolm MacLaren** Promotions manager **Sophie Watson-Smyth** 0171-261-7811 Production manager **Mike Stead** 0171-261-7015 Associate publisher **Bruce Sandell** 0171-261-7993 Editor-in-chief **Alan Lewis** Publishing director **Robert Tame** Managing director **Andy McDuff** Printed by **BPC Magazines Ltd, Carlisle** Repro by **FE Burman Ltd, London**

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Tony De Vit

DJ, Producer, Radio Personality

September 12 1957 – July 2 1998

DJ 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' Hooverful "Let's Rock" and Marmion's "Schoenberg", while mixing it with top home-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 TDV 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 most back then, but now those records are anthems around the world. That shows how much impact he had. Although I don't do 15 gigs a night, perhaps this 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." **Brandon Block**

"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." **Kiss 100FM's Pete Wardman**

"DJ. Remixer. Producer. Icon. Inspiration to myself and many others. The dance scene has lost a true great. The world has lost a gentleman." **Mark Kavanagh**

"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 Perkins**

Clubbers Flock To Funeral



Tony De Vit was buried in his Midlands hometown of Kidderminster on July 10. Judge Jules, Boy George and Tall Paul Newman were among those who attended the service at St Mary's And All Saints' Church. The church was so crowded and the atmosphere so emotional that two people attending fainted.

A close friend of Tony De Vit's read a speech at the service, while the vicar noted the DJ was one of the few famous people to have come from Kidderminster. A ten minute Balearic-style tune, complete with flamenco guitars, was played at the end.

Outside, around 500 clubbers gathered to say their final farewells to Tony De Vit. Standing in silence and surrounded by a multitude of wreaths, many came dressed as if they were going to a club.

"I thought it was the best way to pay my last respects," said one clubber. "I knew a lot of people had found out where the service was taking place, but I never imagined as many would turn up as did. I'm not embarrassed to say it was one of the most moving experiences of my life."



Tony De Vit's Last Recording To Be Released

Shortly before his death, Tony De Vit recorded a track for a "Trade Residents" EP, which marks the re-launch of the club's label. Trade boss Laurence Malice has announced that, after conversing with De Vit's friends and family, the track, called "The Dawn", will remain on the EP, which is due out later this month.

Tony De Vit's brother, Andrew, commented: "Tony would've wanted every DJ in the land to have a copy of this track in their record boxes."

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 bruvz 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 precede it 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...

Warm
Up

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...

● **MOLOKO**'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 Nepenta 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 Magazine Dance Awards



Vote Here!

97-99 FM **BBC** RADIO 1

Best Club (Small)

Best British DJ

Best Essential Mix

Best Album

Best Single

Best Club (Large)

Name _____
Age _____
Address _____
Daytime Telephone No _____

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

Muzik Awards – We're Having a Ball

ZOE BALL has been confirmed as co-host of this year's Muzik International Dance Awards. The Radio 1 breakfast show star and top boozier joins our 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 this year's awards, covering both the awards ceremony and – just as importantly – all the wantonly 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



Bally

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 out-last Zoe on the dancefloor, with Norman and French disco dons Motorbass DJing. Check

next month's issue of Muzik for details of how you can attend this bash. In the meantime, get your disco thinking caps on and vote for who you want to pick up a big, phat winner's gong. Remember, people fought in World War II so you'd have the right to vote for your fave dance stars... Arguably.



Tongy



Tony de Vit

We'll miss you!

Andy & James



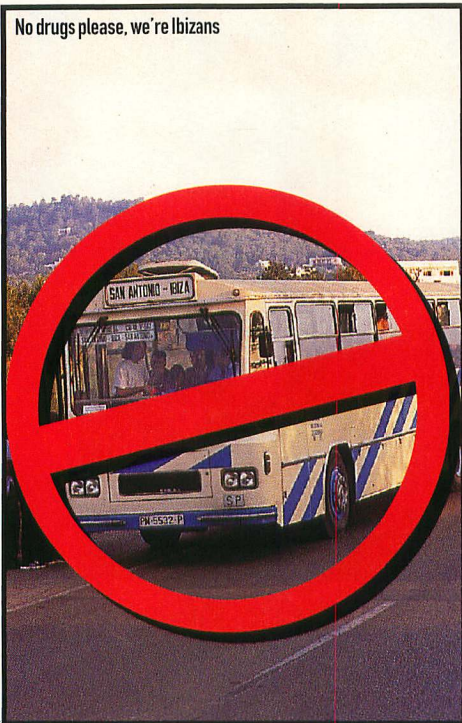
global underground

boxed:

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 "Always" 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...

No drugs please, we're Ibizans



pic: JAMIE B

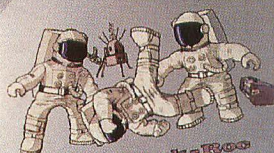
Massive Clampdown On Drugs In Ibiza

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 shitting 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?



O' Dirty Bastard: "Fuck my luck"

O' Dirty Bastard Of A Week The Rapper Gets Shot Then Arrested

WU-TANG Clan's O' 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."



Goldie at home, yesterday (artist's impression)

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 & 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 barbeque 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. "It'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-gnashing cartoon Goldie and the manic, teeth-gnashing 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 on 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 600 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

CLUBBERS 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 electronica 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 **SLIPMATT** this month. The 'ardcore overlord is unwell. He sent us a doctor's note and everything. Ah, bless...

Warm
Up

NEWS

edited by Andy Crysell

Club News—Who's Opening, Shutting And On The Move This Month



Hard Times: they don't shout anymore

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 set at Hard Times, which has played host to the likes of Roger Sanchez, Frankie Knuckles and Masters At Work, came from resident spinner 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



She's hoping for (Aphex) twins

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 electronica 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' clonk noises. On second thoughts, don't consider it too closely.

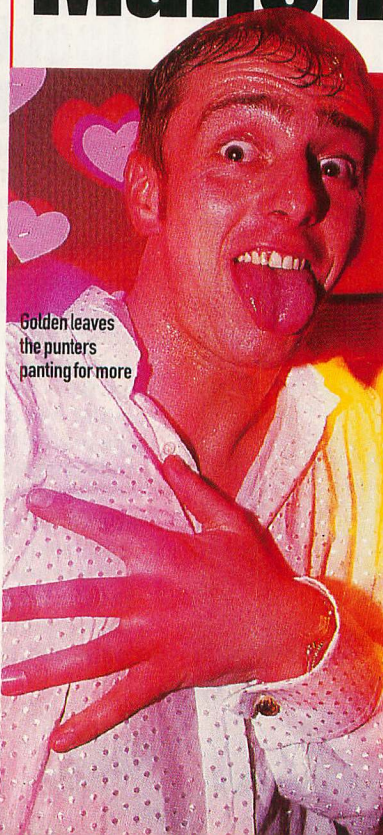
Then there's the renowned Japanese cartoonist, Neko Jiru, who recently died from cancer. She asked to have all of Aphex Twin's CDs buried with her. Even Aphex himself was spooked by this incident. For perhaps the first time ever, he proclaimed something "a bit too weird".

pic:BASE-A-HEAD

Dogstar Open New Venue

SOUTH 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



Golden leaves the punters panting for more

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.

pic:PATRICK HENRY



Steve Thomas

Warm
Up

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 Carlsbergs. He's the finest, freshest mixing talent to emerge in the UK for years. Meet Steve Thomas

When and where were you born?

Bridgend, Wales, some time in the late Sixties. I moved to London 16 years ago, though.

How did you start DJing?

It was an accident. Some friends brought round decks and a mixer for my 21st, and I mucked about on them. I got into it, started playing at mates' parties, then I was talent spotted by one of the Labyrinth promoters in the early Nineties. I eventually became their resident.

What was the first record you bought?

Probably "Under The Moon Of Love" by Shawaddywaddy. My first house record was a Steve "Silk" Hurley record. I can't remember which one.

And the last?

Bob Sinclair's "Gym Tonic" on Yellow. I play it off the "Paradise" album, which you can only get on import.

Where do you buy your records?

Pure Groove in Archway, where I work. I also go to Solid State in Bournemouth and occasionally to Tag in the West London.

Which record never leaves your box?

The Brothers Grimm's "Survive" on X-Gate Records. I bought it four or five years ago, but it still sounds like it was made yesterday. I usually drop it in towards the end of my set, as it gets a bit trancey.

Where do you go clubbing when you're not behind the decks?

To The Saint in Notting Hill. It's a bar with DJs, and very industry orientated. Apart from that, I go anywhere which is housey and tough. I work at the weekend, and also during the week on the Tripoli Trax label, so I don't have the time to go out too much.

Describe your mixing style.

It varies quite a bit. To be brutally honest, you don't always feel 100% up for every gig you do, and when the late nights take their toll, I tend to beat mix. Other times, when I'm really up for it, I throw stuff in for just 15 seconds and mix it all up. I always start housey and end hard, and move from slow to hard bpm's. There has to be structure to every set.

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?

Tripoli Trax, Sharp, Tinrib, Noom, 2 Play, Primate, and X-Trax. I love quality pumping house and house-orientated techno.

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, DTPM, Cream and Xena (Isle Of White). The Trinity night at the Chunnel 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 what 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 OD404 (Kaktail)
- 2 G SPOT Airpack 2 (Casseopaya)
- 3 BROOKLYN'S BOUNCE Dax (Tripoli Trax)
- 4 WELCOME TO THE SPACE LAC (White)
- 5 THE FREAUKE 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 DUPLICATES Rhythm Inc (Monkey Tail)
- 9 DRUMCODES 15 Adam Beyer (Drumcodes)
- 10 SUNBURST Mac Zimms (2 Play)

DJ of the Month

**Warm
Up**

Win Exclusive Pussyfoot Graffiti Canvases

...and hide them under your bed where your Mum won't see



SEX life flagging? 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 Pal" 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 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



WINNERS IBIZA HOLIDAY: Katrina Lucas - London. **MOVEMENT/CERWIN VEGA: WINNER:** Jason Quinn - Liverpool. **RUNNERS-UP:** Phil Travis - Manchester, Simon Andrews - Newport, Kevin Muldoon - Southampton, Steve Harvey - St Albans, Matt Kerry - Oxfordshire. **AIR VIDEO:** Simon Duffy - Manchester, Bill Thackeray - Croydon, Colin Littlewood - Chedgrave, Tony Smith - Exmouth, Neil Jacques - Morley. **THIEVERY CORPORATION:** JJ Haggart - Wrexham, Paul Sillies - Surrey, Jonathan Littlejohn - Edinburgh, Pat Davey - Brighton, Nev - Plymouth. **EQ/PREDATOR:** Lee Doherty - Manchester.

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

the fourth dimension



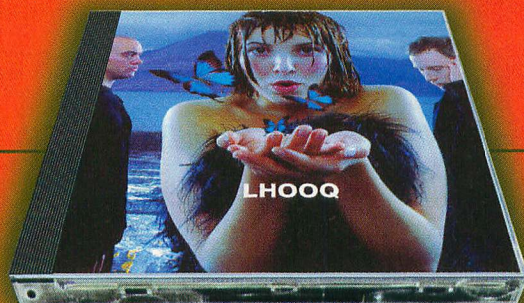
mix master mike **'anti-theft device'**

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-blow 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 unspoil, providing the ever-growing global scene with a true innovator.



blame featuring djs **'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 futuristic fervour, slicing through sublime drum 'n' bass and minimalistic electronica.



lhoq **'lhoq'**

Icelandic threesome Lhoq 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 Gummundstottir. Including the tracks 'Losing Hand' and 'I Sit 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 Tuele, Chris McCroy's 'Gate-Ah' and 'Deeper' by Susan Clark.

<input checked="" type="checkbox"/>	dance
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<input type="checkbox"/>	r&b/hip-hop

**this month's
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MEGASTORES

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**Warm
Up**

Saints & Sinners



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

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



Dub Pistols

Top marks for perseverance when Barry Ashworth's lot played the Rizla tent 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 Rhodesy of said drum & bass outfit were none too happy with their miniscule rider at the Budweiser 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 installed a revolving 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.



16b

16b's Omid 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?



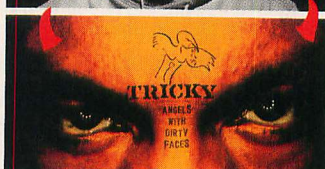
Leeds University

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 judgements 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, mouthing off about 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 journal 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 splayed out on the floor.



Casper Pound

The former Rising High boss fell asleep in the bath after a night at Gatecrasher, but left the taps on with his toe in the overflow. Some time later, Pound 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 Ceasefire single have had to be put on hold after Derek went to Ibiza to DJ at Manumission 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 Coccolutto. 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!

Struck it Lucky again. Thanks guys!



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**Warm
Up**

Tribal Blathering

Camp? You must think I'm mad!

No.

... 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 trenchfoot, e.coli and ebola, 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 gits still they were pretty corking actually in the Humdrum Globe Arena I mean actually I've *always* been into rock anyway, The Talking Radio 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 rucked up to my kneecaps on crank 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 Eisteddfodd was amazing actually, only £70 to get in plus a free token of Columbian threadworm, Noseflute 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 UNKLE alien toys. Even better than the real thing!
- Hip hop firing 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
- Amnesia'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

Uppers & Downers

Taking clubland's pulse, then giving it an enema

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 Ibizan 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 nutted 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 bugging up our homegrown crops

Bob Sinclar

Warm
Up

Keep fit house. From France, where else?

CHRIS "The French Kiss", aka Bob Sinclar, is on holiday. Frankly, he deserves the break. In the last four years, the Yellow head honcho has overseen albums by Kid Loco, Mighty Bop 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.

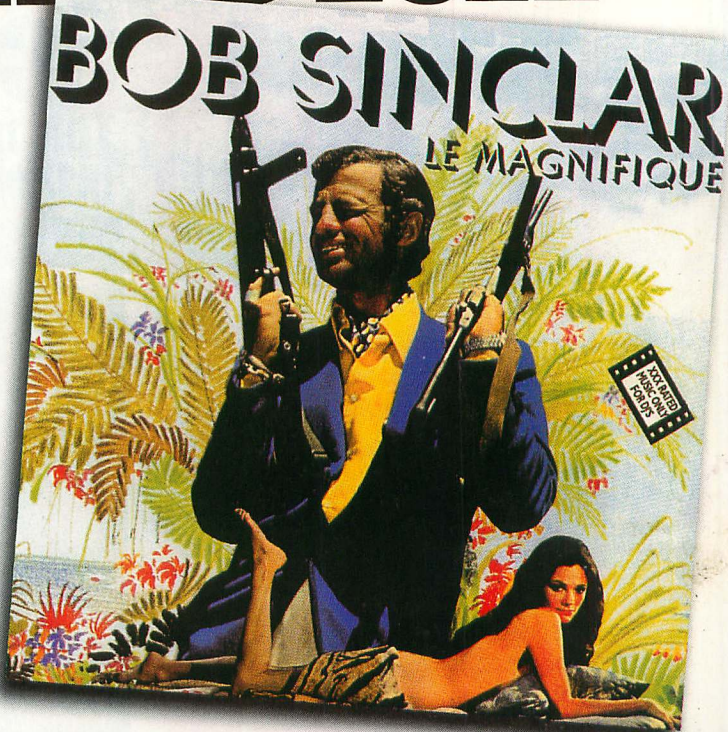
A chance meeting at the Miami music conference led to Chris and Thomas working together.

"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 Sinclar is out now on Yellow
The Bob Sinclar mix of Stardust's 'Music Sounds Better With You' is also out now on Virgin*

words RALPH MOORE



Jori Hulkkonen

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. Strobewelding the euphoric 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 1986, he heard a new sound on the airways: 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. Cari Lekebusch released "Rokataan Taysiila" 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

Warm
Up

Scanners

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, Skinny. "Failure" enthralled viewers, despite its raw, 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 grainy/urban atmospheric Faithless fashion. Ironic, really, as the all-night shoot took place on the summer solstice. What's more, the nocturnal horizons were enhanced by computer animation to give the setting the full "Bladerunner" vibe.

After the breakdown, the video turns full colour and the band are seen performing at Holland's Pink 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)

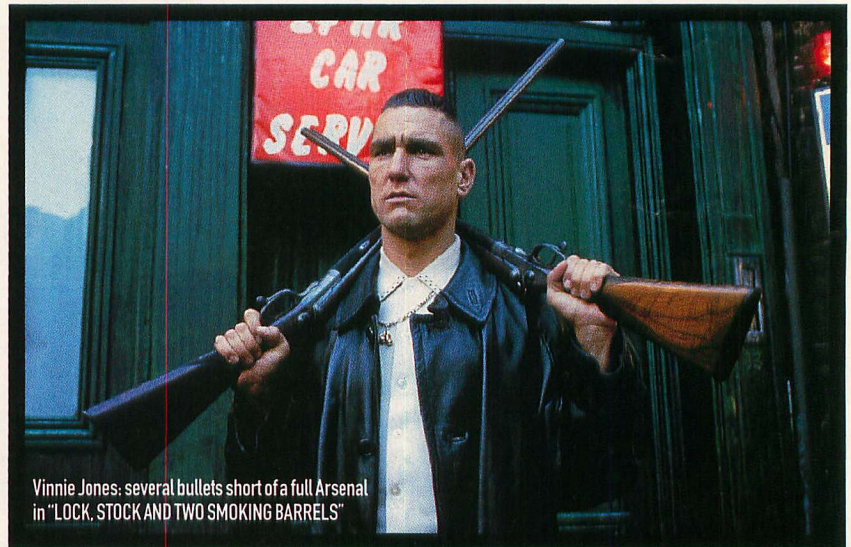
Win!

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.



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," 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 cinematic debut of Wimbledon FC striker Vinnie Jones.

After losing a rigged card game to mob boss Hatchet Harry, wide boy Eddie has to find half a million or forget about playing the piano ever again. Discovering his neighbours planning a raid on a hash farm, Eddie and his thug mates set out to rob the robbers, tooling themselves up in the process with as much cutlery 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 foreskin in a synagogue.

★★★★

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 hi-jacked by Robert Vaughan'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 bong 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 Brucie 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 pill-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.

★★★



"ARMAGEDDON", or a Beckham free kick?

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

★★★★★

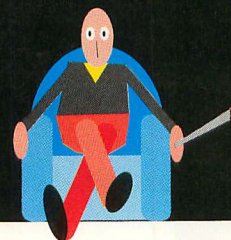
With only "THE AVENGERS" (not available for preview) and "THE X-FILES" competing for box office action this month, the latter strikes it lucky as the Sci-Fi Blockbuster Film Of The Month. Fox 'n' Dana's big screen debut is a rip-roaring, balls-out epic, with secrets revealed as the bodies pile up, and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



"The X-Files"

Armchair Entertainment

Edited by Calvin Bush



Warm
Up

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? Hmmm. Get a copy of **"LIE DETECTOR"** (PC CD-Rom) and we'll find out for sure. Wire up 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 freaky 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, traumas, psychotic 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, nightmarish 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-CON45 light gun with **"TIME CRISIS"** something else to aim at. This time the action is less bloodthirsty with cartoon shooting galleries and a specially created multiplayer



and quest mode just for the console. Simple, addictive, finger-blistering fun.

★★★★
"CIRCUIT BREAKERS", a Playstation update of the old **"MICRO MACHINES"** format, comes alive in multiplayer mode, if you want to fall out with your friends.

★★★★
"VIGILANTE 8" (Playstation) sports 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 underwater 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 Willam Latham-esque visuals spice the whole thing up. This has to be seen to understand it properly. If you like your music fluffy, this is a little piece of Heaven.

★★★★★



Click!

Web-sites of the month
Reviews by Jim Carroll (jimcarroll@hotmail.com)

Paper Recordings
www.state51.co.uk/paper

A beautiful site with all manner of information about Manchester's premier deep house label. Most definitely a labour of considerable love, this site is detailed, exceedingly well designed and a prime example of how to use web toys and tools to their full potential. It's also very fast and easy to navigate around and there's never too much information to take in. With so many label sites springing up, this is one of the best. Other labels who think they know where it's at take note.

Drum & Bass Zone
www.dbzone.ndirect.co.uk

There are drum & 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 musts, 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 goodly 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.

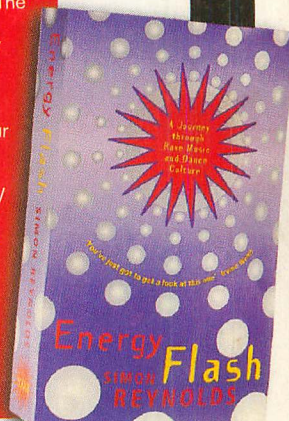
Rawkus
www.rawkus.com

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 "Sound-bombing", this has it all. Biographies, discographies and news on the label's roster jostle for space with plugs for new releases and cool links. There's a really cool attitude to the content on the site as if the Rawkus folk know that there's no competition.

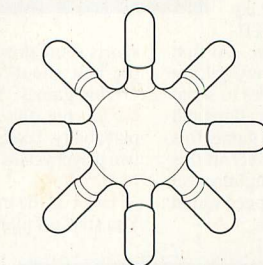
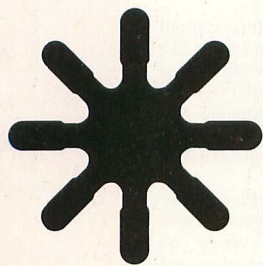
DJ Machines
www.mac.ndirect.co.uk

A great example of what can be done with a little imagination and a solid grasp of the basics of HTML. There's plenty of advice for up and coming jocks – everything from how to get a gig to how to promote a club. Add to that DJ Machines' own mixes and charts and a really useful selection of links (though his preference for epic trance colours the picture) and you have the a cool site with something for everyone.



PETE TONG

ESSENTIAL SELECTION



SUMMER 1998 —
30 ESSENTIAL TUNES ON DOUBLE CD/CASSETTE; 16 PAGE
BOOKLET CONTAINING EXTRACTS AND PHOTOS FROM THE
BOOK 'ADVENTURES IN WONDERLAND'

LIMITED EDITION FORMAT CONTAINS BONUS CD FEATURING
12 IBIZA CLASSICS MIXED BY PAUL OAKENFOLD —

A SPLIT SECOND — FLESH
ELECTRA — JIBARO
IT'S IMMATERIAL — DRIVING AWAY FROM HOME
SIMPLE MINDS — THEME FOR GREAT CITIES
FRANKIE KNUCKLES — YOUR LOVE
MORY KANTÉ — YEKE YEKE
HOUSE MASTER BOYZ — HOUSE NATION
THE CURE — LULLABY
KLF — WHAT TIME IS LOVE
SHAMEN — MOVE ANY MOUNTAIN
RICHIE RICH — SALSA HOUSE
THE WOODENTOPS — WHY/WHY WHY

 17 AUGUST

Warm
Up

Silver Apples

Silver Apples? Are they a hardcore band (geddit)?

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 squeals. The rest of the band fled in terror, as did most of the audience. Undeterred, Simeon 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 Propatier. 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 wiggled 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, looping proto-techno basslines. It may sound primitive by today's standards, but "that's the way I played them," offers Simeon. "A bassline 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.

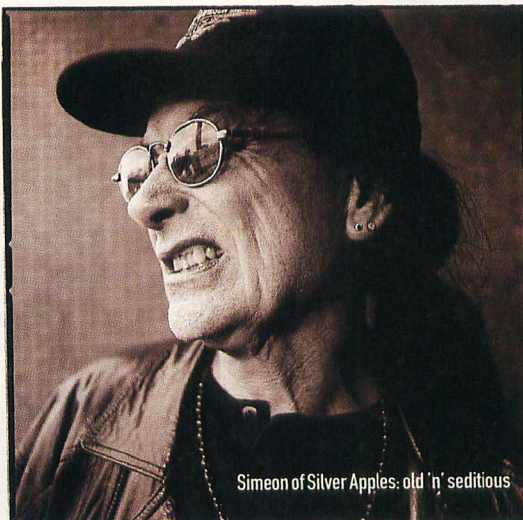
Indeed. "I think dance music is the most important form of expression going on these days," Simeon continues. "Your guts feel the music as much as your ears do. I think that's very important."

We're talking the "way ahead of their time" category, are 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 bat shit, but they never heard anything back. That was the first time you could sample and get away with it. I've been accused of starting 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 Whirlybird

words TOM MUGRIDGE pic EVA VERMANDEL



Simeon of Silver Apples: old 'n' seditious

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 Balearic 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

It featured D Mob, Bang The Party, Richie Rich's "Salsa House" and an early incarnation of Orbital.

5. Compiled the first house music boxed set

In the 1980s, 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 hysteria. Oh, and Orbital were originally known as DS Building Contractors. Jazzy said "Guys, listen, you can't use that name, it's crap." So that's how Orbital were born.

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. The inspiration for a generation of studio nerds

On top of demos from Orbital and Julian Jonah (of 187 Lockdown and Gant fame), 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

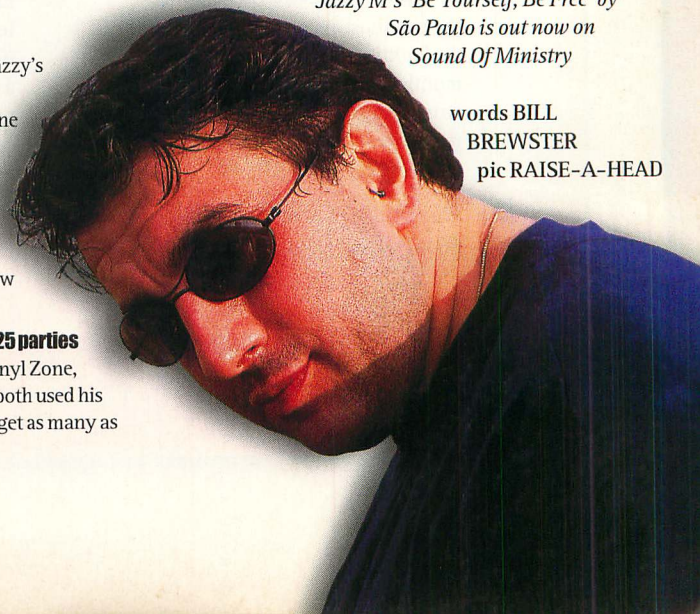
Jazzy was the warm-up DJ. "The first record was De La Soul's 'A Roller Skating Jam Called Saturday' - the David Morales mix."

10. An all round nice guy

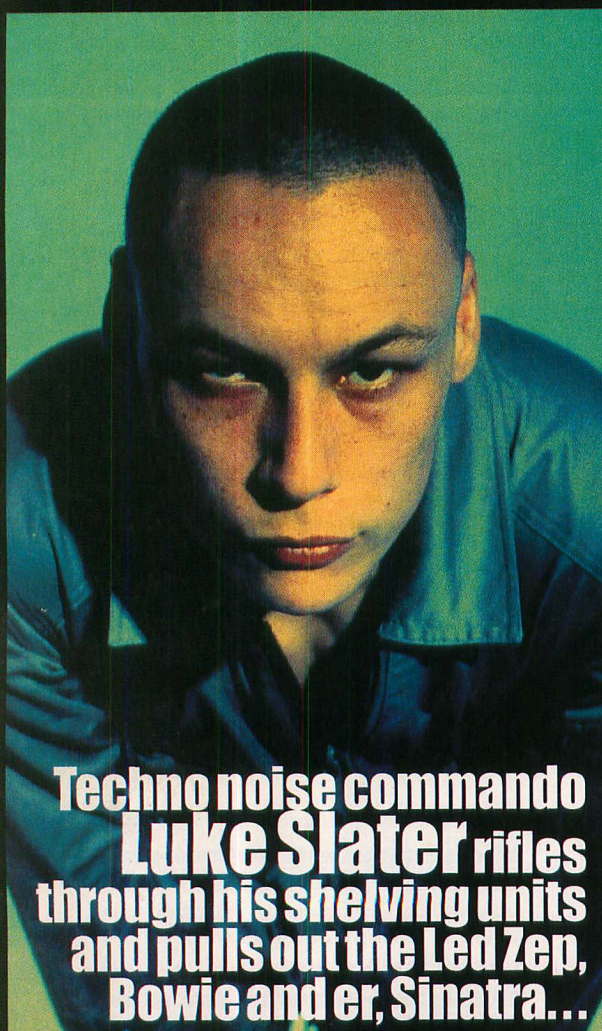
Despite being around longer than Christmas, Jazzy is still playing as far away as China and as close as Elephant & Castle. And he's still as self-effacing as ever.

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

words BILL BREWSTER
pic RAISE-A-HEAD



DO US A Tape!



Techno noise commando
Luke Slater rifles
through his shelving units
and pulls out the Led Zep,
Bowie and er, Sinatra...

Side One

1. The Korgis

EVERYBODY'S GOT TO LEARN SOMETIME (CAPITOL)

"One of those records that I bought in the Eighties on seven-inch. Every few months you hear it on the radio. The strings are so lush and sweet that it really doesn't need any vocals on it at all. Beautiful."

2. Led Zeppelin

KASHMIR (ATLANTIC)

"I've always been a fan of Led Zep and always will be, mainly because of 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 'Lusa'. I usually listen to a lot of Budd/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)

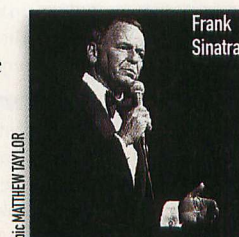
"Frank's the man... Or was. I was in a taxi recently travelling to the airport in Brazil and the cabbie had one of Frank's live albums on. I made him turn it right up and we had Frank all the way."

Side Two

6. BFC

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."



Frank Sinatra



7. Boogie Boys

BREAK DANCER (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)

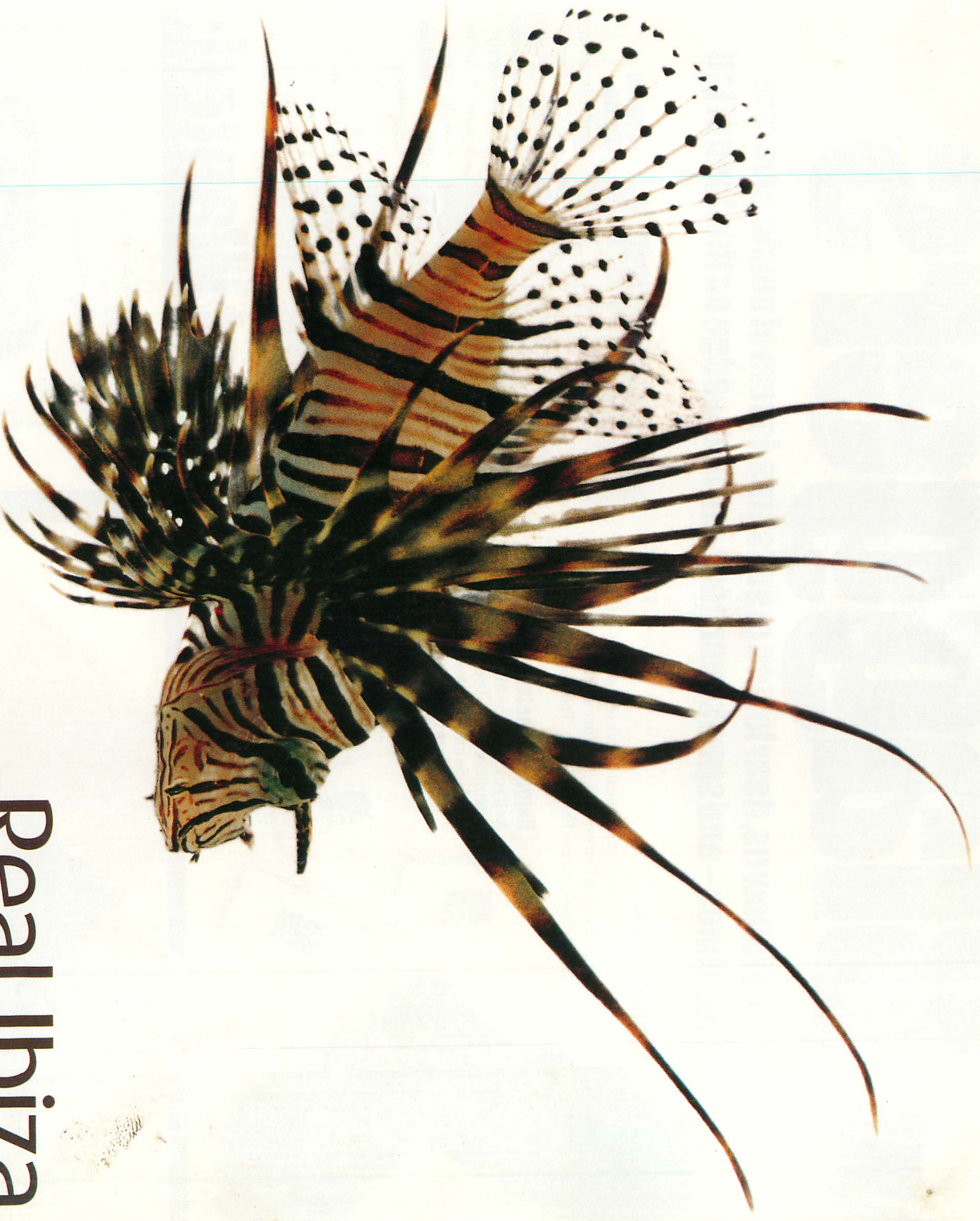
"Okay, so I'll sneak another electro record in. I think this track just sums up what electro was about - someone making a mess over a drum beat."

win!

The one and only copy of Luke's tape could be yours, if you answer this mindblowingly simple question:

Which famous Luke was the lead character of "Star Wars"? (a) Cool Hand Luke (b) Luke Skywalker (c) Fluke

Answers to Do Us A Tape, Muzik, King's Reach Tower, Stamford Street, London SE1 1LS. The Editor's decision is limited edition pink vinyl
● Congratulations to the winner of the Deep Dish tape - DUANE SIMPSON, LINCOLN.



Real Ibiza

A collection of beautiful, sensual blissed out sounds selected by Bruno, The Café Del Mar's resident DJ, A Man Called Adam and Chris Coco
 Available on double unmixed CD, mixed CD & cassette and limited edition 16 track quadruple vinyl set. Released 24th August 1998

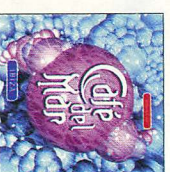
Superears Of Rock, Orange Sunshine, The Gentle People Groovin', With You (Intergalactic Harpours Mix) Big Muff My Funny Valentine (Original Version), Ibizane Presents Frost, Krystal Would You Like To Seduce Me? Alana Flower Garden, The Songstress See Line Woman, Full Silent Life, Jeppie Guilaine The Prayer (Prije-a) Thevery Corporation The Glass Bead Game, A Man Called Adam All My Favourite People (Stay With Me) (The Real Ibiza Mix) Ibizane Presents Lazy Living, Vanessa Daeu Sunday, Vanessa Daeu Sunday, Philadelphi Bluntz Jugs, Wandue Project Instrumentation Afterlife Glide, Los Olvidados Cinematic Sundown, Onni Trio Hunted Kind
 Coco Steel and Lovebomb Great Ocean Road (The Orchestral Reprise), Jose Padilla One Day In Paradise (Extended Version)
 DJ Food Peace Pt-3, Jhelisa Freedom From Pity (The Amalgamation Of Soundz Dub)

© **REACT.**

Also from React



Volumen Uno



Volumen Dos



Volumen Tres

**Warm
Up**

Compiled by Lucy B, styled by Adam & Yves

ple

Blaggers

Come follow us, dear lovers of sunshine, lovers of music, lovers of good times – and spunk your hard-earned wedge on this load of tat!



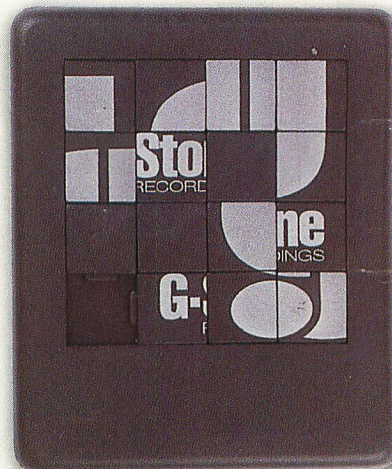
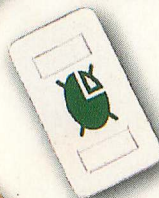
◀ Burberry Socks

Market research suggests the typical Muzik reader is an octogenarian Scottish laird who's fallen on hard times but still enjoys eviscerating deer and listening to Ocean Colour Scene. These socks are for you!



◀ Repflex Shoelace Add-ons

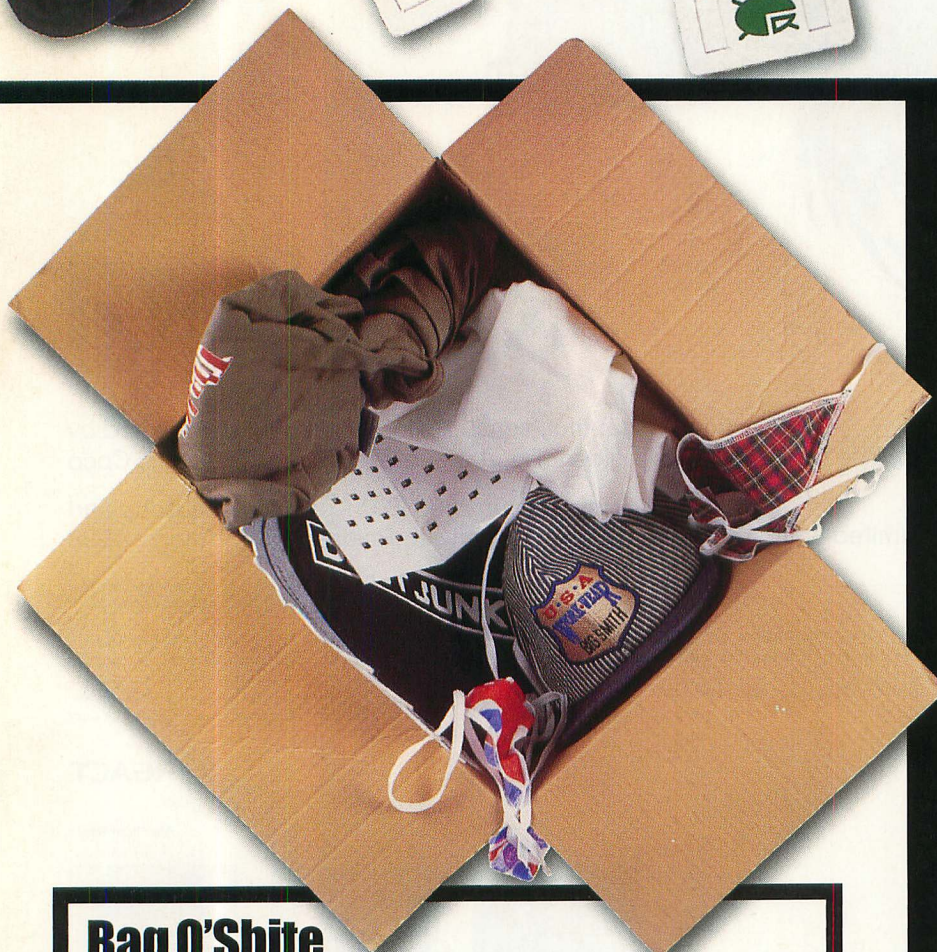
As if your £300 cadmium-plated microfibre moon-sock trainers weren't ludicrous enough already, you can now adorn them with the lifestyle-enhancing logos of your favourite "rave" recording companies. Next month: Good Looking retina implants and subdermal Roulé record bags. You think we're joking, right?



◀ G-Stone Puzzle

Austria, the country which invented Mozart and cakes, now bring 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.

Most Wanted:

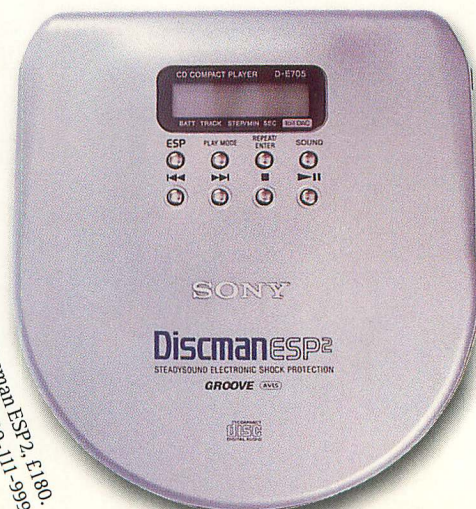


Bag O'Shite

The mildly fortunate winner of last month's portmanteau of poo is BRIAN MORRISON of Glenrothes, Fife. Do you too 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!



Panasonic RQ-SX50V, £119.95. For stockists call 0990-357-357



Sony Discman ESP2, £180.
For stockists call 0990-111-999

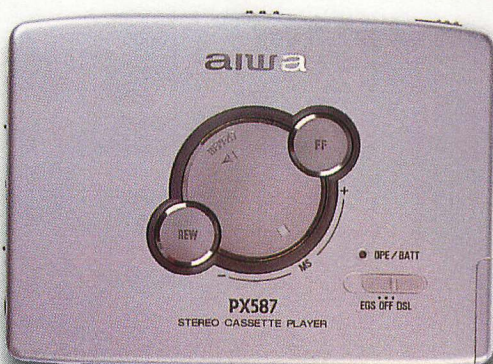
Keyrings

Each new Tamagotchi Angel has been verified as a bona fide divine being by a consortium including the Pope, the Dalai Lama and Carol Voorderman. Meanwhile actual alien embryo heartbeats are used to power these Space Invader key rings and Tetris is Tony Blair's latest initiative to encourage youngsters into the construction industries. **£10.99**. Forstockists call 0181-742-7800



Personal Stereos

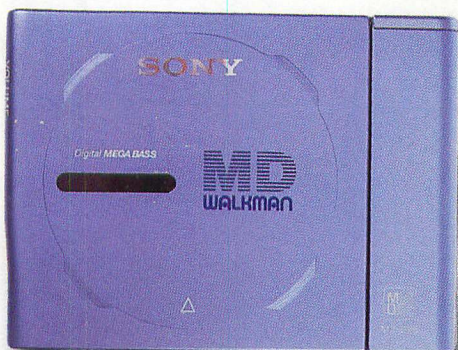
Do you want to be the victim of street crime?
Or viciously attacked by fellow train passengers?
Then buy one of these...



Aiwa PX587 Cassette Player, around £70.
For stockists call 0990-902-902



Panasonic RQ-X15, £49.95.
For stockists call 0990-357-357



Sony MD MiniDisc Walkman, £200
For stockists call 0990-111-999



Aiwa XP-570 CD Player, £70. For stockists call 0990-902-902



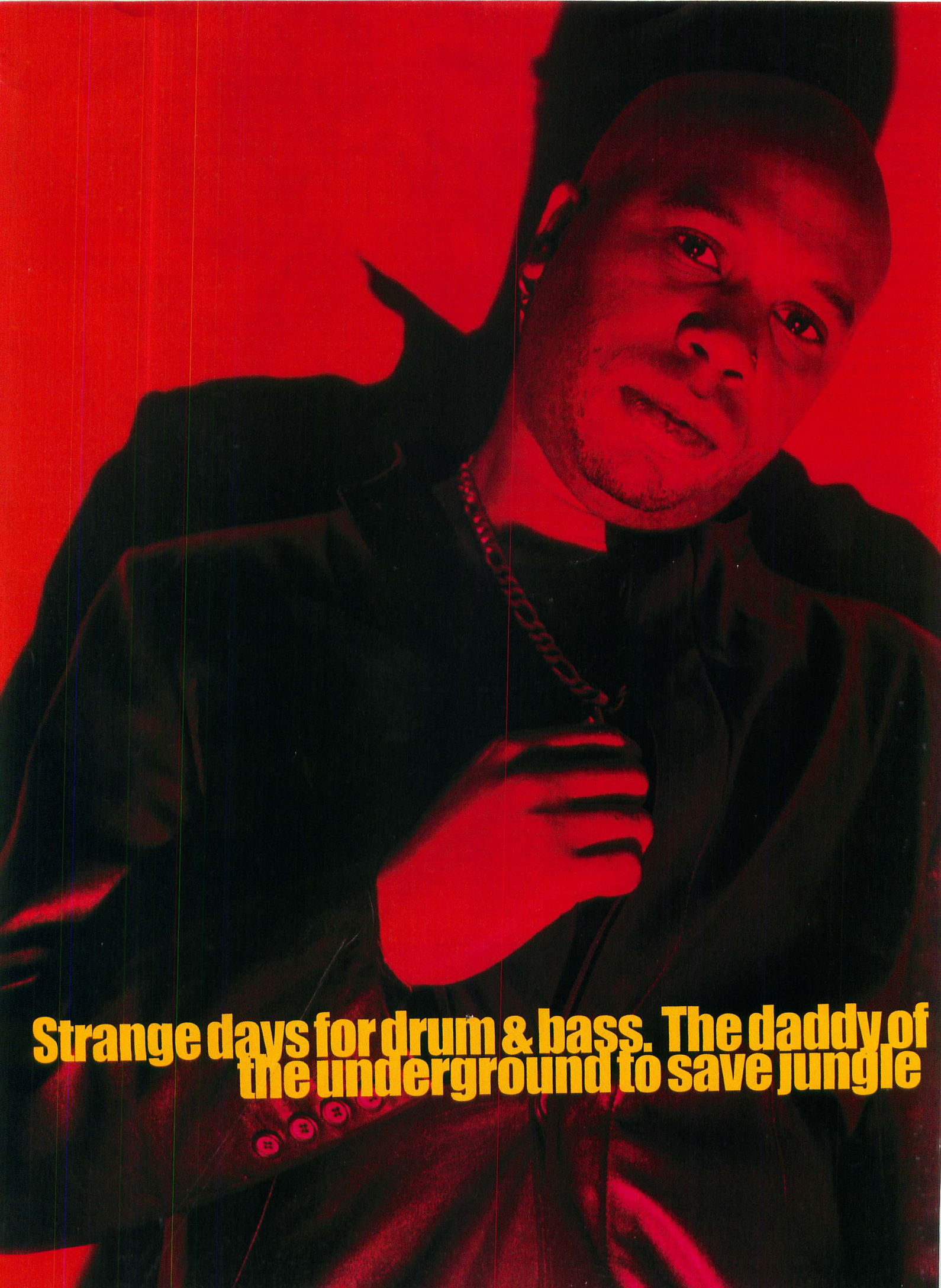
Sharp MiniDisc Portable Recorder, £267.99.
From all good stockists

Cold Skool

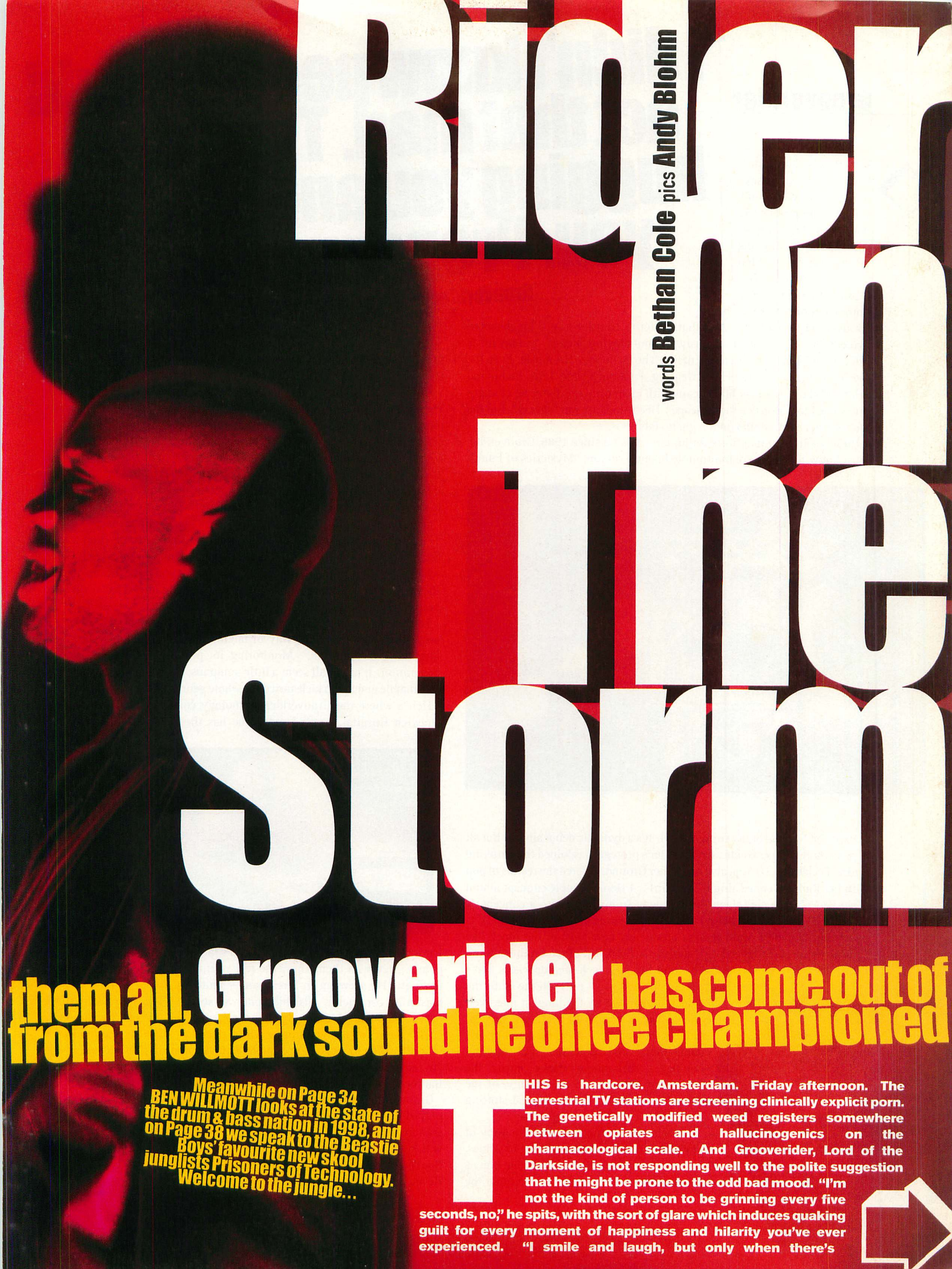
FROM Labatt the "Sasquatch" bodywarmer combines techno minimalism with street fashion. An insulated body sheath (complete with hood and utility arm attachment), the "Sasquatch" was first designed to keep drinkers warm as they drank a bottle of Labatt Ice Beer. Eerily reminiscent of the halcyon days of Altern 8 face masks and biological warfare suits, its bulky shape is rapidly finding favour with old skool rave heads everywhere. Next candidate for a revival? It has to be the egg whisk.

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





**Strange days for drum & bass. The daddy of
the underground to save jungle**



Rider on The Storm

words **Bethan Cole** pics **Andy Blohm**

them all, **Grooverider** has come out of
from 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 hallucinogenics 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



Grooverider

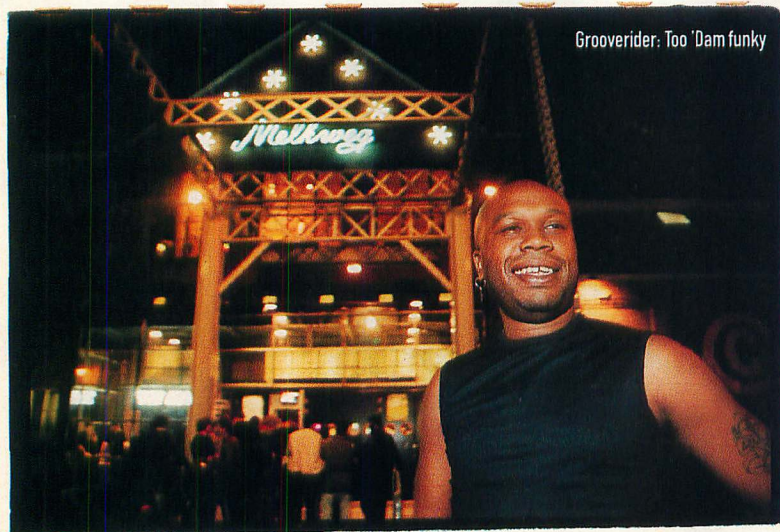


something to laugh at. I hate it when people say, 'how come you don't smile?' The problem is you. Cos I'm alright. And you're pissing me off by asking me that question." Fact is, when it comes to intense, tech-noir, technoid drum & bass, Grooverider is the Don. And that austerity translates into his 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 chequered 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",

"I didn't know people could act that mad. They'd be hugging you and kissing you. Proper nutters"

Grooverider on the acid house days



Grooverider: Too 'Dam funky

released on Sony's Higher Ground label. It's a dynamic debut album. But all around there is flux. Goldie, Grooverider's protégé, 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 futurist 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 nuttats. 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 basslines, 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.

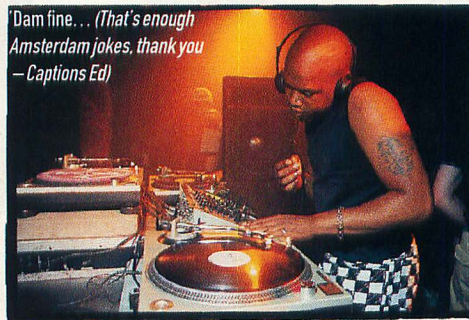
"You can say there's one Reese bassline too many, but at the end of the day when you go and play in front of 7,000 people and put on one of those tunes it's rocking. Regardless of what your opinion is." He pauses to think about it for a minute and reprimands me for using the Reese term, pointing out 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. Monitoring its progress. 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.

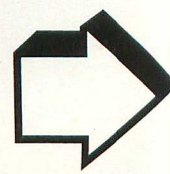
Here's where the Grooverider mythology comes in. Born in 1967 in Dulwich Hospital, south London, he has the same Christian name as another A list drum and bass DJ. He never discloses it. He doesn't disclose much about his personal life. The mystique of "The Dark Rider", as Goldie famously dubbed him on the 1993 track he dedicated to him, is maintained with

Dam fine... (That's enough Amsterdam jokes, thank you - Captions Ed)



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 Phaze 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

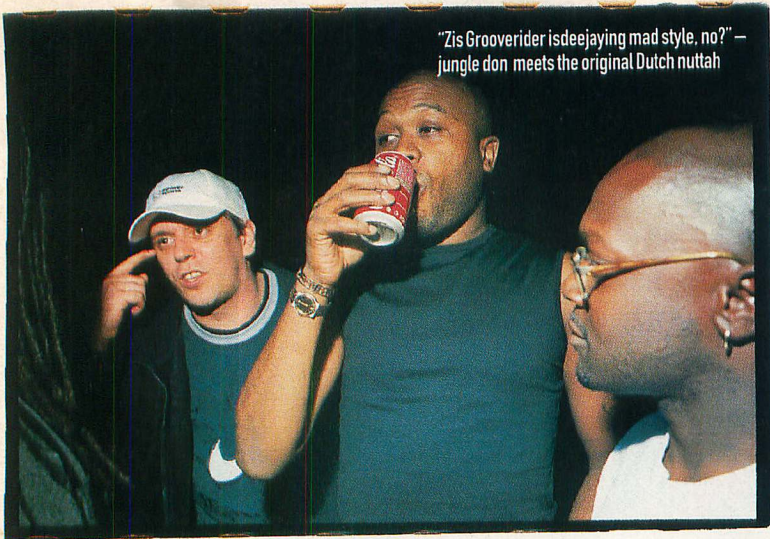


pic: EVA VERMADEL



Grooverider: The Prince of Darkness sees the light

"Zis Grooverider is deejaying mad style, no?" –
jungle don meets the original Dutch nuttah



from the radio but had never met) around 1987. Their first DJing gig came at a club called Mendoza's (run by a bloke called Mendoza) in Brixton which started at four in the morning. They played acid.

"Too many crazy things happened there," he recalls, shaking his head. "People would be shouting their heads off. I didn't know people could act that mad, waving their arms in the air. Oh yeah, they'd be hugging you and kissing you and all that sort of shit. People would be doing handstands on the dancefloor. Proper nutters." At the same time he'd go out clubbing to Spectrum and The Trip to hear Paul Oakenfold, Johnny Walker, Trevor Fung and Carl Cox play. "Those are my mentors. The people that inspired me: Carl Cox, Eddie Richards, Jazzy M, Colin Faver and everyone from that era."

Grooverider and Fabio's legendary residency at Rage came about in 1990. A girl they knew said she could get them work DJing upstairs in the top bar. "We had an audition, me and Fabio. They liked us so they kept us there." For a year and a half, their following steadily grew. They moved downstairs.

Of the hundreds of DJs who shaped the last decade of dance music, Grooverider, like Sasha, is one of those who inspires intense, near obsessive devotion. At Rage, it was he who fired Goldie's imagination enough to send him off on his own musical quest. Grooverider's potent, sometimes eerie, sometimes plain psychotic mix of techno and breakbeats has left a trail of intent, serious young male followers in his wake. Even the producers he's inspired and encouraged, from Goldie to Dillinja, Lemon D to Optical, don't seem like mere admirers. They're fixated. Curiously he says he's never attracted a stalker. He claims not to notice these things.

"I do feel like a father figure sometimes," he admits. "I don't mind. I think it's really cool that even people who are older than me [he's presumably referring to Goldie] look up to me. I'm proud."

GROOVERIDER represents hardcore. Not just the music, not just the attitude, but *hardcore*, the street-glossy, ghetto fabulous lifestyle. He doesn't take truckloads of drugs – he's never dropped an E or snorted cocaine even though he's offered these things virtually every time he DJs (he does smoke some weed). It's the south London playa way of life. The champagne, the *laydeez* (often blonde, sometimes models), the fast cars (BMW convertible) the designer clothes (Moschino, Versace, Gucci).

"My favourite designers are Alexander McQueen and John Richmond. I've got every label, you name it. I go shopping to Covent Garden or down Kings Road and to Bond Street now and again. I like Jones in Covent Garden." If Alexander McQueen asked him to DJ at his show would he do it? "Please! I'd be running over there. I like the originality. I like it because people aren't really down with it at the moment. That's how I am musically." Indeed, the harshness and cruelty of McQueen's clothes with Grooverider's music would probably make for a powerful synaesthesia. How much does Groove spend on clothes a month? "Loads of money. Could be more than £1,000. One of my favourite outfits is a white Versace suit. I really love it. I've only ever worn it once." At the moment he's looking to buy a flat. He's been up to Rap's new loft in Hackney and is considering something similar. If not, he'd like to live in Kent, close to where another close friend, Mickey Finn, lives. Or maybe Surrey, where his parents have moved to. At the moment *chez* Groove is a rented flat in Lewisham. His studio and Prototype label HQ is in Brick Lane, East London.

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 Met. I'm going 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."

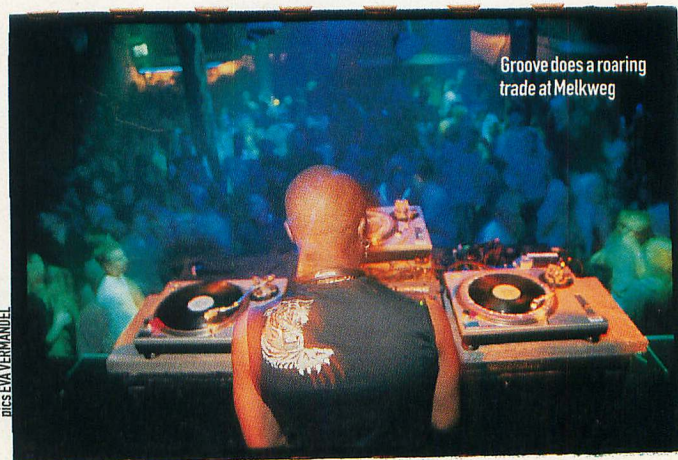
Later, Grooverider's DJing at Melkweg, Amsterdam's multi-roomed café and club complex that you reach by crossing a little bridge over a canal. The DJ before him, a Dutch resident, plays some of the most abrasive darkside I've ever heard: tech-step pushed to its ultimate conclusion, sheer noise terror. Tracks which assault the body with sharpened snares and searing 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 808 State's "Pacific State" which seems to tangibly brighten the whole room. He works deft bell motifs and gauzy ambience into the austere, tech-tinged 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 "United" and Slipmatt's exhilarating, airbrushed roller "Breaking Free". At that time, he was firmly outside the prevailing ambient, jazzy drum & bass sound popularised by Bukem and Fabio. Hardstep was a vague term which was hi-jacked 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 ambience, 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 basslines and Belgian synths for proof. But drum & bass has moved on since Ed Rush's "Kilimanjaro" 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.



Groove does a roaring trade at Melkweg

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Underground

In four years jungle has gone from underground to many of its original fans turning to speed garage

THREE years ago it was a different story. On an average Friday night every other station on the FM dial was a jungle pirate with a lunatic MC at the helm and an endless succession of tearaway tunes. For those of us living in London, at least, our very first contact with the music we later learned was jungle was down to those illegal stations. If we didn't stumble upon them ourselves, we heard them blaring from the boosted stereos of passing cars. It felt like the top of every council estate tower block in the capital had been commandeered as a makeshift Broadcasting House. Three years later jungle has become drum & bass and wormed its way into every corner of the music industry. You might have figured that drum & bass pirates, the very cornerstone of the scene, would be stronger than ever. But your radio tells a different story. From one end of the dial to the other, the raging breakbeats have been deposed. In their place, the silky textures of underground garage hold sway. The unthinkable has happened. In what was formerly its south London heartland there is not a single jungle or drum & bass pirate to be found.

In a tiny room above a downmarket video shop on south London's Walworth Road, a DJ is in the mix. ROAR Records set up shop here three years ago, at the height of the drum & bass revolution. It isn't a flagship shop like Blackmarket in Soho and wouldn't pretend to be. That's precisely why we're here.

Because it's not just the pirates' wholesale mutiny to speed garage that's been worrying us followers of drum & bass here at MUZIK. The spectacular commercial failure of Goldie's follow-up opus "Saturnz Return" earlier this year was probably the first sign of trouble, despite the incredible whirlwind of publicity and the participation of some of the biggest players on the international pop stage.

On the surface everything looked well. A Mercury Music Prize for Roni Size & Reprezent. Urban Takeover's Jungle Brothers remix going Top Ten. More new drum & bass record labels than ever before. Yet there's talk of record sales dipping and of clubs closing down. Grumbles about the music disappearing up its own arse. Accusations that the scene had lost the careering energy that made it the single most important sound to emerge this decade.

So we resolved to unearth the true state of drum & bass in 1998, quizzing everyone from its elder statesmen to its tiniest pawns. And we start here, on the front line.

ROAR is not enjoying a roaring trade this afternoon. Frankly, the shop is completely empty. But DJ SLB does not seem overly concerned – after all, they don't need to shift megastore quantities of vinyl to stay afloat.

There are probably 40 or so drum & bass releases racked up behind the counter, but while 18 months ago they'd only stock a mere smattering of underground garage, the genre now takes up half the stock.

"Don't get me wrong," SLB insists, "I like garage and we're happy to stock what people are asking for. But drum & bass is still the music for me." From Tuesdays to Thursdays, SLB plays drum & bass on a Brixton pirate, but he can't get a slot at the weekend because it's wall-to-wall garage. "I don't know what going on in south London," he laments. "There are still a couple operating in the East End, established ones like Kool FM, but on this side of the river they all went down one by one."

He blames that on the equally dire state of the big raves which once underpinned the jungle scene but are now restricted to a few token one-offs.

"What happens on the pirates mirrors what's going on there because a lot of them are run by the same people. And the kids who used to go down to those events have stopped going because they got so moody," he reckons. "There were people smoking crack in the corners and the bouncers treated everyone like shit, proving around with Alsations and everything."

That said, he is positive about the music's continued if contracted presence in clubland, enthusing about V Recordings' Movement night at Bar Rumba and the newly relocated Labyrinth in Tottenham, where three of the four rooms are still dedicated to drum & bass.

Others are less optimistic. Paul Arnold, who owns the Certificate 18 label which put out Phorek and Source Direct's first releases, reckons the high fees being charged by premier league DJs are crippling many nights in the capital.

"It's got to the stage where big name DJs are the only people who pull," he claims, "and they're getting ridiculous money to play abroad, so they want it here too. The trouble is, all the other DJs hear about how much they get and they want it as well."

Arnold's now switched to promoting big beat and new skool breakbeat nights at London's Mays and Bug Bar venues. Similarly, his label's ditched its strict drum & bass policy in favour of a looser electronic brief. He's dismayed others haven't followed suit.

"You're hearing better music coming from abroad for the first time," he maintains. "People out there aren't so tied up in what you are or aren't allowed to do. But the main reason people have switched off is the dubplate thing. DJs are

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 Bukem 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 corker 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 thing tourists 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 A&R Steve Brown, who signed Photek 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 it 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 bandwagon 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 it 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."

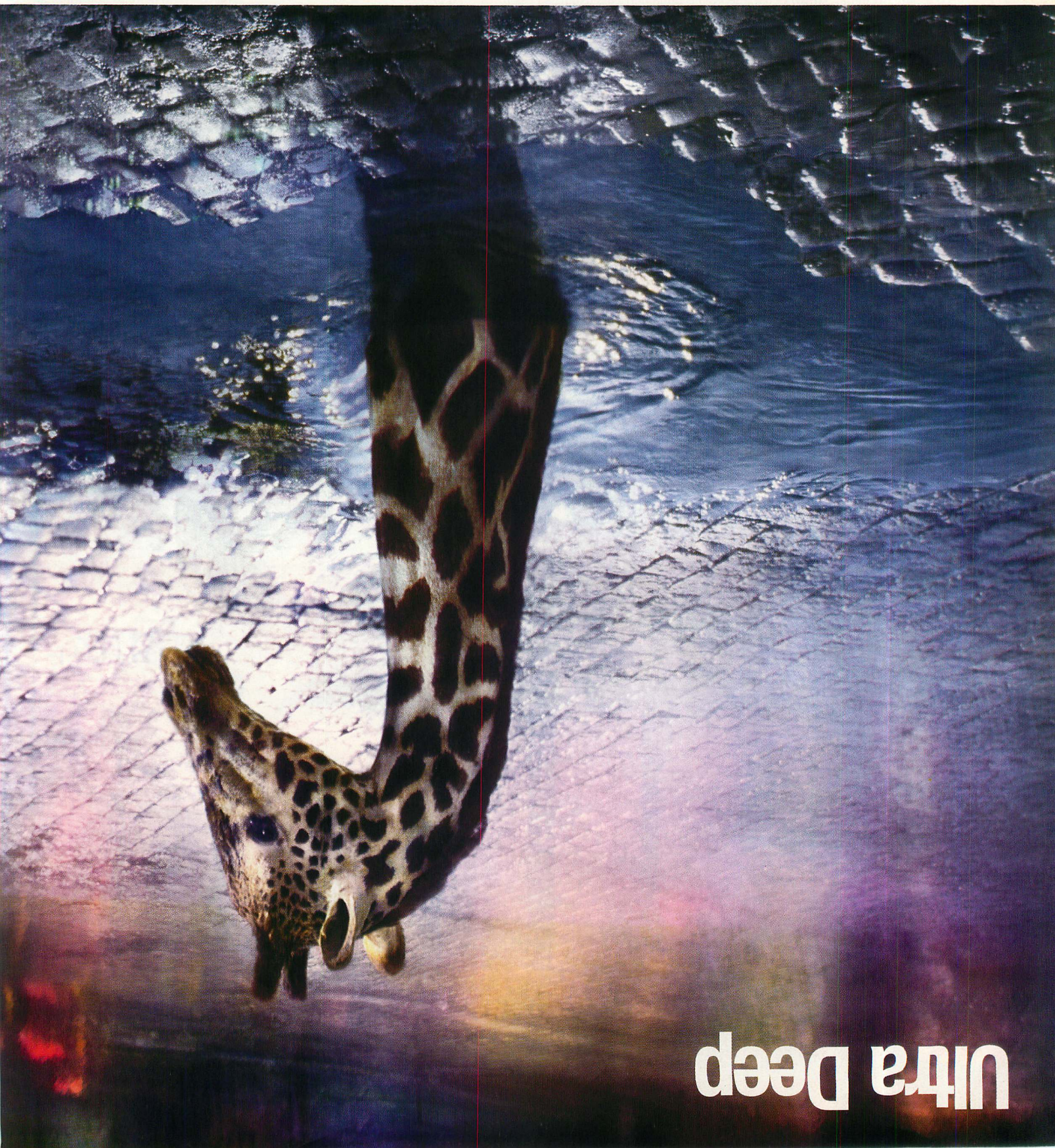
When hardcore metamorphosed into jungle at the start of the Nineties, it was at a time when the music was almost universally reviled, just like the post-disco fallout in Chicago paved the way for the huge house explosion of the mid-Eighties.

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 thrashed out in public rather than swept under the carpet is a sign that it is getting its house in order.

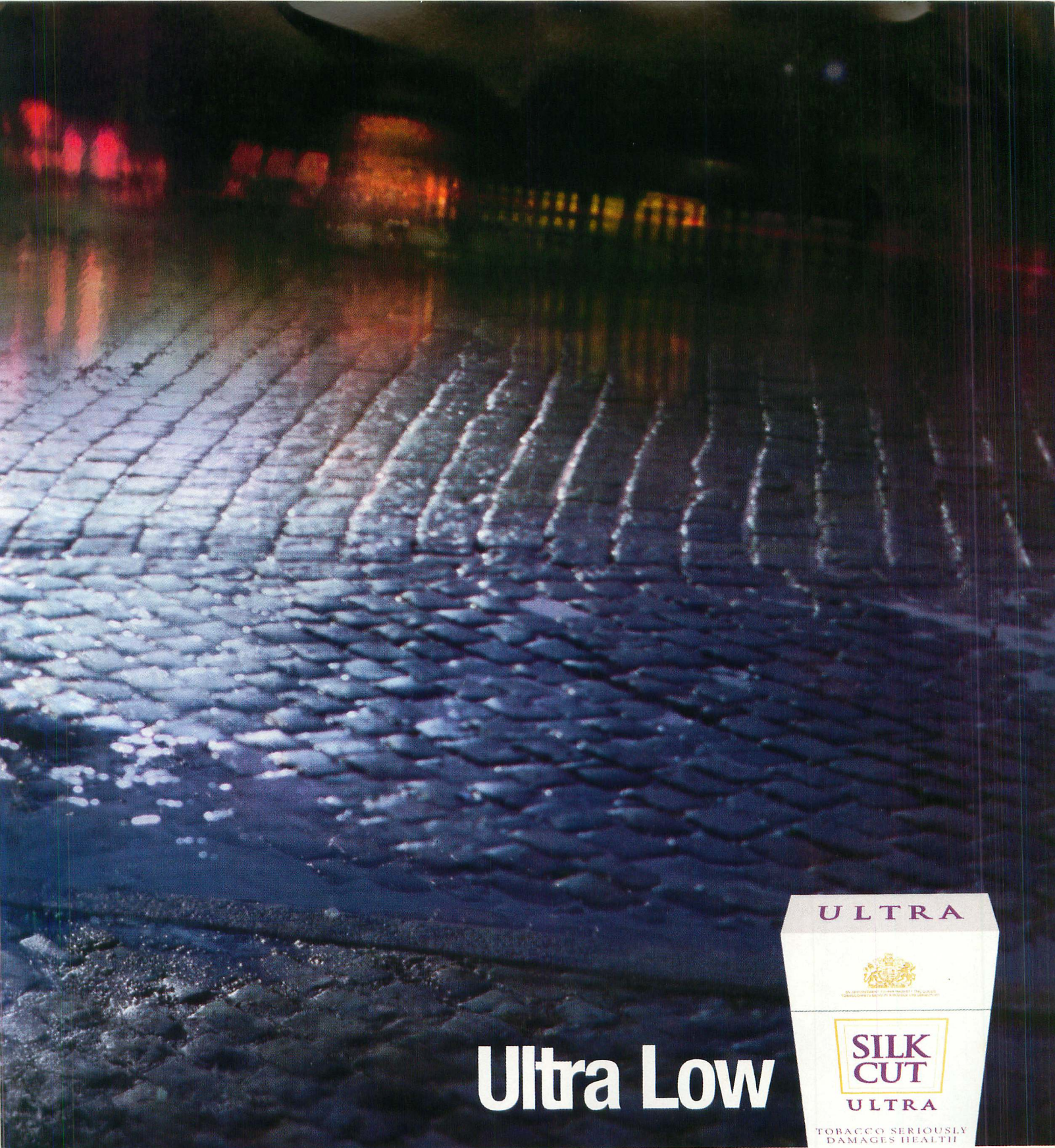
Without doubt, there is a lot more life in the jungle yet.

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H-block rockin' beaters: (l-r) DJ Magic, TMS1 and K-Dub

Real breaks

words Ben Willmott pics Raise-A-Head

**Drum & bass in
the doldrums?
Don't believe
the hype. Meet
Prisoners Of
Technology
and face the
future of jungle**

Stand by for yet another reason to thank Norman Cook. Can this man do absolutely no wrong? "It was a tip off from Norman that clinched it for us," explains DJ Magic, one third of Essex drum & bass trio Prisoners Of Technology. "He sent us this mysterious tape with 'Prisoners Of Technology remix idea' written on it. It turned out to be the Wu-Tang..." The resulting soundclash – a reworking of Clan newcomer Buddha Monk's next single "Gots Ta Keep Moving" with guest appearances from Ol' Dirty Bastard and Method Man – will have much to live up to when it's released as an A-side in the States this autumn. Because the last Prisoners remix – their gloriously reckless trashing of the Beastie Boys' "Intergalactic" – is currently riding high as *the* remix of 1998 so far. One of those rare, glorious moments of transatlantic, trans-cultural cross-pollination that made total, natural sense. Even if the DJ reactions didn't.

"I couldn't believe it," admits their studio chief TMS1. "In one magazine it was Number One in the big beat chart!"

"I always knew those people would play it," adds K-Dub.

He does have a point. The Prisoners, who all live within spitting distance of the Essex shopping centre immortalised in TV documentary "Lakesiders", have more in common with big beat's populist party politics than the self-consciously serious end of drum & bass.

"We don't believe in making people stand around at raves and depressing them with something that's really hard," states Magic, who fulfils most of the trio's DJ commitments. "We want to lift people."

"Otherwise people front so much that they can't even dance to the music, because they think they'll look like an idiot in front of their crew," reckons TMS1.

"Still," admits Magic, "wherever you go in Britain there's always someone standing there staring at you the whole night."

"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 grasp 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 than 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," Magic reckons. "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 busting out of a galaxy near you.

*'Motherfu**in' Real' is out now on Fresh Kutt*

words Kevin Braddock pics Luc Beziat

the men from UNKLE

Four years ago Mo' Wax's **James Lavelle** and **DJ Shadow** defined trip hop. Now they're working with **Richard Ashcroft**, **Thom Yorke** and **Mike D**. It's time to get the rules rewritten – again

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 salvage gills with zillions of the following: T-shirts, records, old school comics, archaic "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.

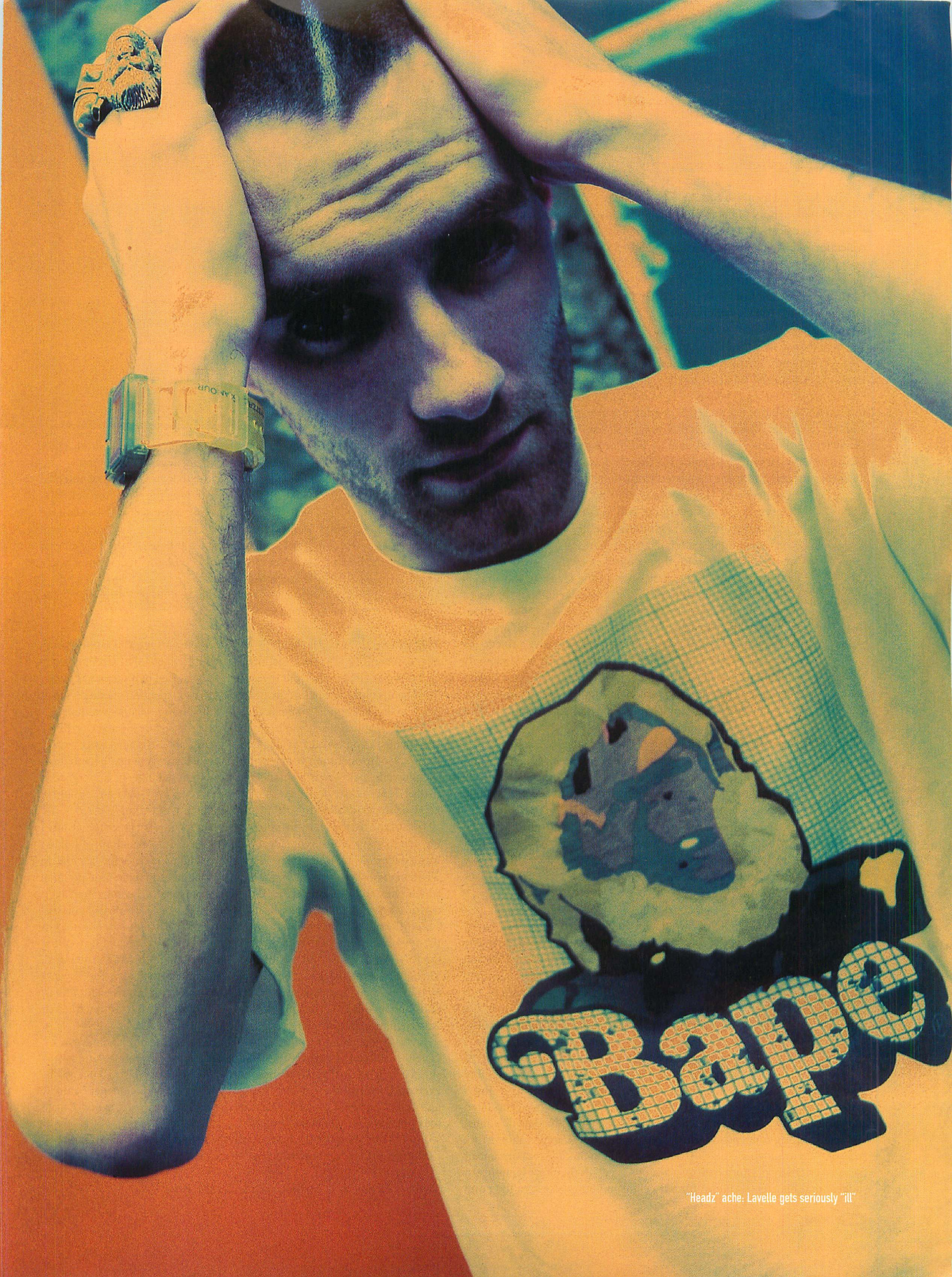
Okay, so he instantly disparaged the term and to this day bemoans its use, but the accomplishments remain. The culture he fashioned began with his records but opened into a sphere of devastatingly hip reference points that demanded knowledge and appreciation for the participant to feel at home with the 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 "Holygoolf"'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, "Psyence 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. "Psyence Fiction" also features a florid array of co-stars, including Metallica (yes, *Metallica*) bassist Jason Newstead, hotly-tipped Manc experimentalist Badly Drawn Boy, Beastie Boy Mike D, old skool rhymers Kool G Rap, Alice Temple of weirdy songwriting duo Eg & Alice and 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 hit 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 epically!" 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 "Psyence 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 Ashcroft 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?

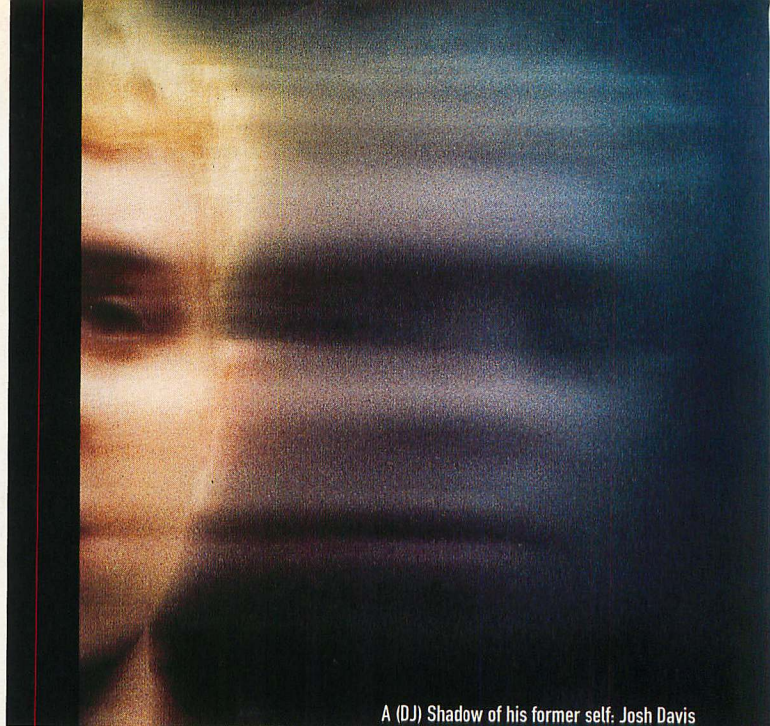
"UNKLE is an outfit, my project, and I can bring in who I want. I see myself as some kind of director," he continues. "We defined our roles with this imaginary idea of making a movie: Josh was scoring, Futura [2000, NY graffiti originator] was the art director, I was the director. I put the whole thing 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 sampladelia and a tempo conducive to getting herbaceously "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. "Endtroducing" 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



A (DJ) Shadow of his former self: Josh Davis

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 suntanned 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 would 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, James and Tim had a few quid to spend, the sun was shining, weather was hot...

Obvious really. 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 trainpotterish 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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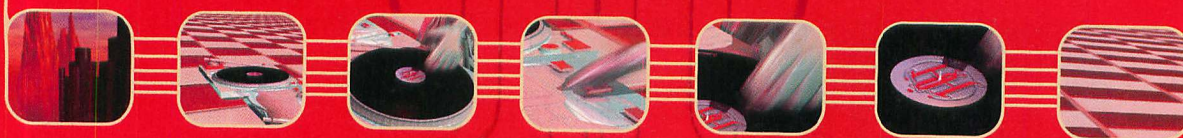
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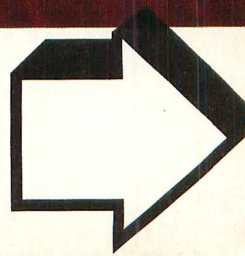
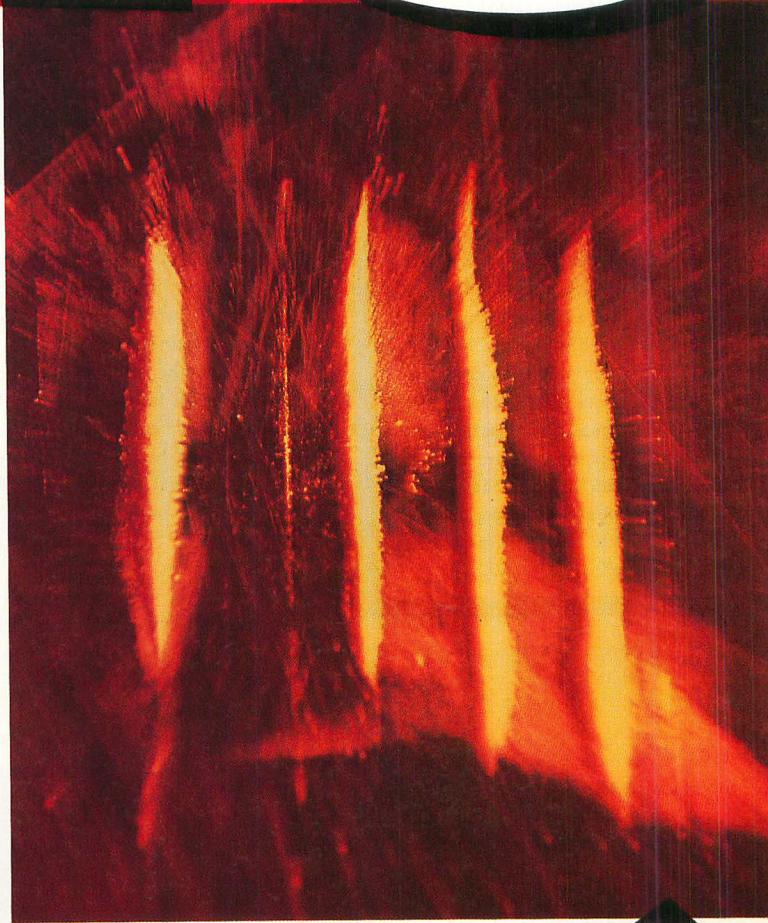
Lost in the K-HOLE

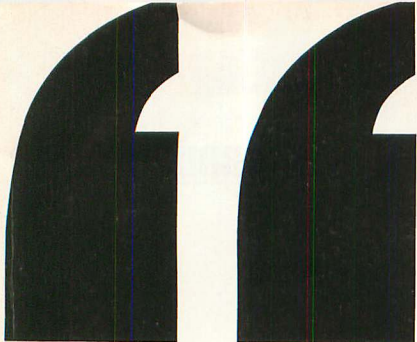
Ketamine

words **Andy Crysell** pics **Raise-A-Head**

It's one of the most powerful psychedelic drugs in the world. It's cheap and it's not even illegal in Britain. Everything started with an E.

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

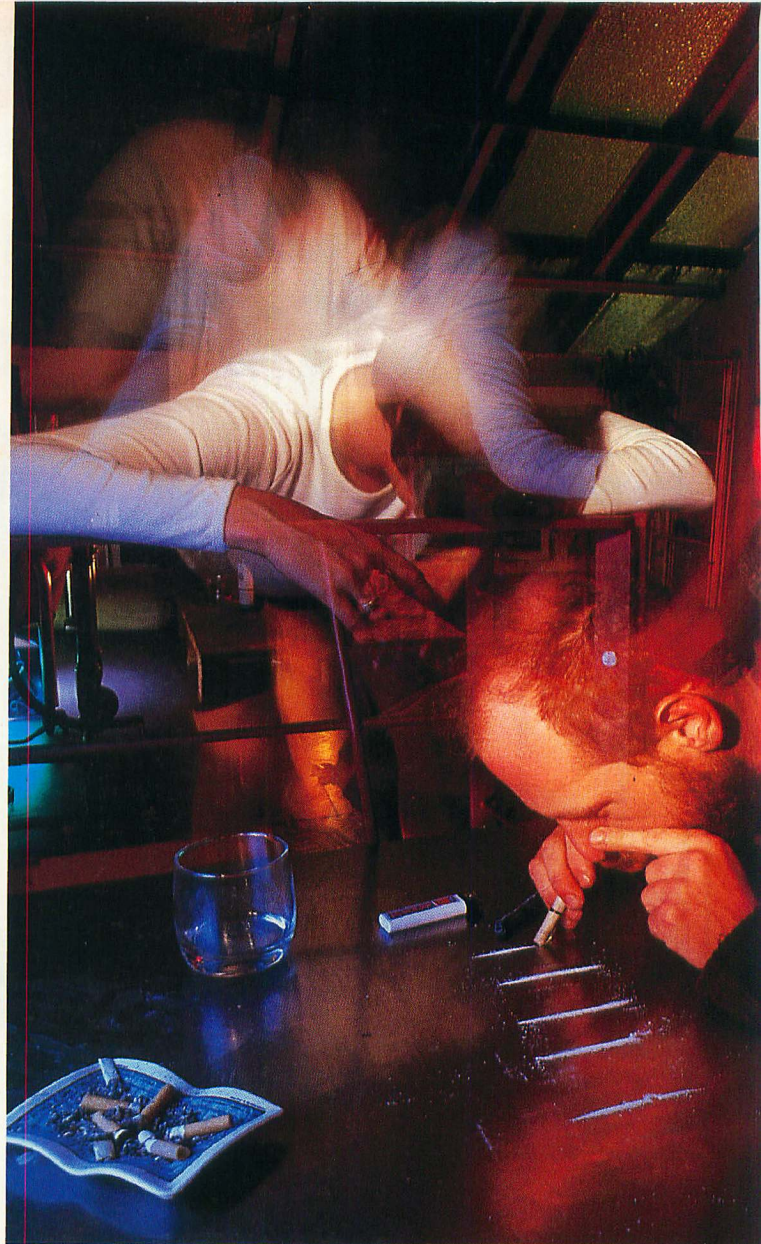
nowhere bumps quite like New York, it's the only place to go to find out what kind of impact Ketamine could have on our own club scene.

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 at 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.

How Ketamine Works

Let's cut the talk of K-holes for a minute. Ketamine is a "dissociative anaesthetic" which separates mind from body. The drug connects with receptors in the brain, interrupting association pathways integral to thought processes and the senses. Deprived of incoming data the brain compensates by devising an alternative "reality", drawing on memories from the mind's recesses to create hallucinatory events doctors describe as "emergence phenomena". Those into intense drug experiences aim to disassociate mind and body entirely, whereas club-going users tend to consume smaller quantities, hoping to remain partially in touch with reality.

This can prove tricky and Dr Val Curran, a Professor of psychological pharmacology, warns: "Ketamine can produce temporary amnesia and psychotic-like symptoms. Its use is clearly spreading and as a potentially damaging drug, people should take time out to think of the negative effects it might have."



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

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 then 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 & 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."

"Ketamine users report the hallucinatory sensation of looking at themselves from the other side of the room"

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 Kethad 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

"Get the quantity right and it's incredible. Get it wrong and you feel like you're dying" Norman Cook

"And don't think about doing it on your own," he warns any potential find that interesting, but not me anymore.

wrong, though, and yes, you really do feel like you're dying. Some might begin to hurt. Get the quantity right and... Wow! It's incredible. Get it right and it's a couple of years, but it was getting stupid, it was any more, the characteristically open Norman Cook is one exception.

Not many, as you've doubtless noticed. Though he stresses he doesn't take it to it as a music.

Will anyone stand up, give their name and confirm they use Ketamine? Will anyone stand up, give their name and confirm they use Ketamine? Will anyone stand up, give their name and confirm they use Ketamine?

It goes with that sort of headstate, which is why some people refer to it as a music.

A New York source acknowledges: "A lot of music Tenaglia plays lends itself to K. It goes with that sort of headstate, which is why some people refer to it as a music."

"It definitely spawned a sound," reckons one UK producer. "All that wild pitch, Tribal and Tenaglia stuff goes really well with it."

certain kinds of music are conducive to it.

auditory bandwidth, actually cutting out some frequencies, yet users insist connection is less straightforward. Research suggests it narrows your

WHILE Ecstasy makes almost all music sound fabulous, K's narco-sonic connection is less straightforward. Research suggests it narrows your

Another, who mentions that Ketamine has circulated at free parties since the drug (the fact that Muzik was quoted prices for a gramme varying from £20 to £40 illustrates how undeveloped a market it currently is) and that dealers who cater for mainstream clubbers won't bother with it. "It's not a

drug for gangsters. It's not going to buy you a BMW."

with £200 worth of clobber on."

he gets his K from sources in India. "I can't see people at Cream doing that

"Hippies don't mind being sprawled out on the floor," quipped one, saying the more fashion conscious end of clubbing.

But many on the free party scene remain sceptical that it will catch on at looking for a new buzz," another K fan believes.

music, but there's older people who've been doing E for so long that they're "You'll always have your 16-year-olds gunning to nu-energy Hoover

still a minority hobby.

reinstating the secret world we all relished belonging to when Ecstasy was clubbing: standing out from the crowd. With E so prolific, it's one way of

Perhaps its ascension also has a lot to do with that staple factor of

users. "You get so fucked up that you won't know what you're doing or have any concept of pain. You don't need to be a genius to work out what sort of trouble you could get into under those circumstances."

None of which is quite so dandy an advertisement for the drug. But still the distinct possibility exists that this grungy antithesis of Ecstasy will be the substance with which many serenade the new millennium. A strange drug

be fitting strange times? Are we about to see British clubs full of comatose Ketheds instead of dancing clubbers? Like it or not, it's beginning to look that way.

still given to people in India - usually with valium, to moderate the hallucinations. Though in the west K is now almost only used as an anaesthetic by vets, it's

club culture in the late Eighties, from the gay and hippie scenes.

garnishing a mention in William Gibson's "Neuromancer", and it first filtered into psychiatric hospital. Ketamine has long been popular among sci-fi fans, even

believing he could use it to contact aliens. Instead, he was sectioned in a

(immortalised in Ken Russell's movie "Altered States" and The Chemical Brothers' "Lost in The K Hole") was one of its most notorious exponents,

American psychiatrist and inventor of the flotation tank Dr John Lilly up with a prayer users were supposed to recite before taking the drug! The

experimentation of the previous decade championed Ketamine. They even came throughout the Seventies a network of Americans keen to continue the drug

many believe its connection with recreational drug use began.

Vietnam War, where it picked up the tag the "buddy drug" and

the market. It was used extensively on injured soldiers in the

company Parke-Davis, given the brand name Ketlar, and put on

dust) as an anaesthetic. The drug was then manufactured by the

pharmacologists had abandoned the development of PCP (angel

etamine was first synthesised in Michigan, USA, in 1965, after

Ketamine: the history

K

Ketamine can lead to terrifying hallucinations and even worse interior decorating

"When I take K even my blood cells have hysterics!"

UK record label head



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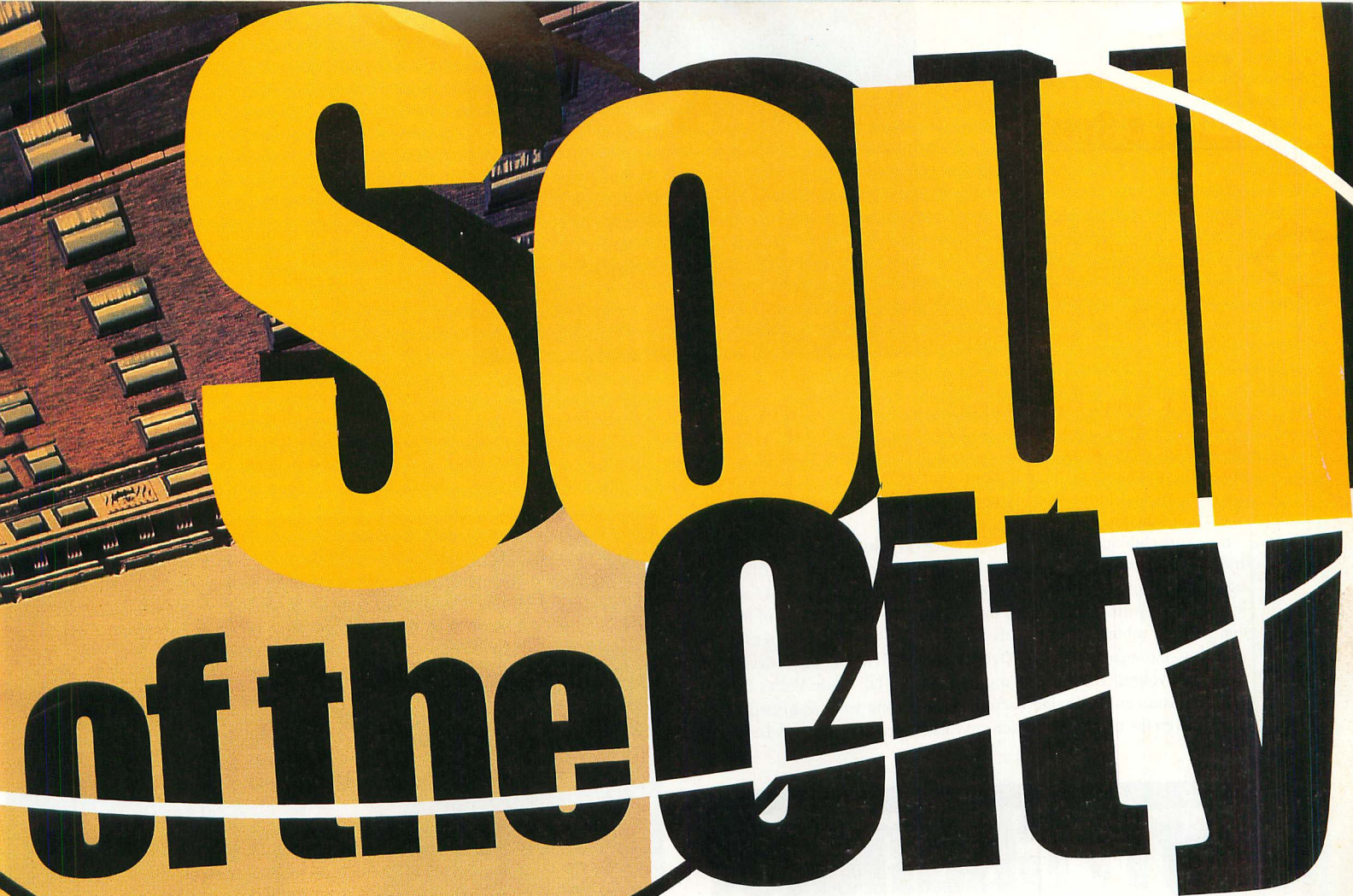


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Body & Soul





Soul of the City

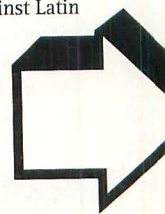


Welcome to **New York garage central**. Where Francois Kevorkian, Joe Claussell, Danny Krivit & Kerri Chandler reckon it's time to put the soul back into house music

“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

words **Frank Töpe** pics **Raise-A-Head & Wendy Idele**



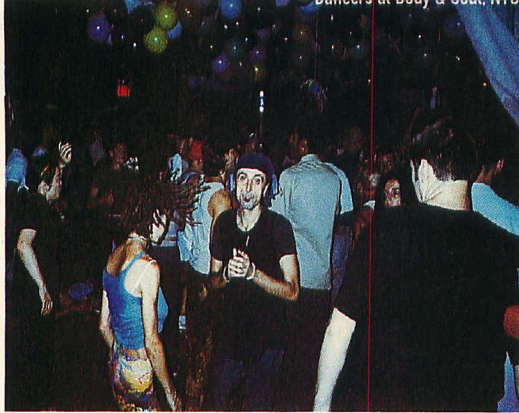
Body & Soul



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 1998 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 nights. 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 city 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

KERRI 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'll 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 synthesiser, 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 smiles, "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 Teulé'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 "Ecrivos 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 *Ecrivos De Joe* album.

"I want to make deep heavy music," he nods, smiling warmly. "I want to make music for the crazy systems."

Joe Claussell

"Music is like a religion"

LOVE house music," says Joaquim "Joe" Claussell, "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 Ibadan 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 Claussell 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 Jephthé 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 Jephthé album, plus Latin, jazz and African projects. He's even muttering 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 Jephthé (pronounced Jeff-tea) 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 got it 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 Claussell. "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.

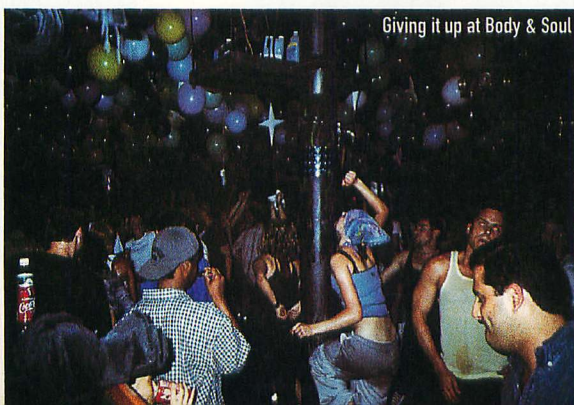
"It's people like that who taught me to love music," he states with obvious sincerity. "Sometimes when I play, I play for them too." A prophet from the past, moreover, who's still doing it today on his own Wave label, with tracks like his current deep house body-rocker "Time & Space".

"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, Ibadan 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 'Kaoz Theory' album will be out on Harmless in mid September. Joe Claussell's 'Come Inside The Loft' is out now on Spiritual Life. Francois K's 'Time & Space' is out now on Wave

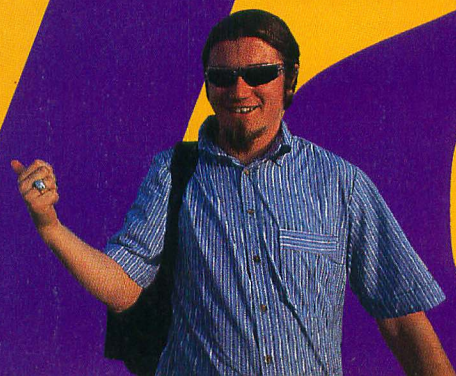


The only rubber he'll be slipping on this week

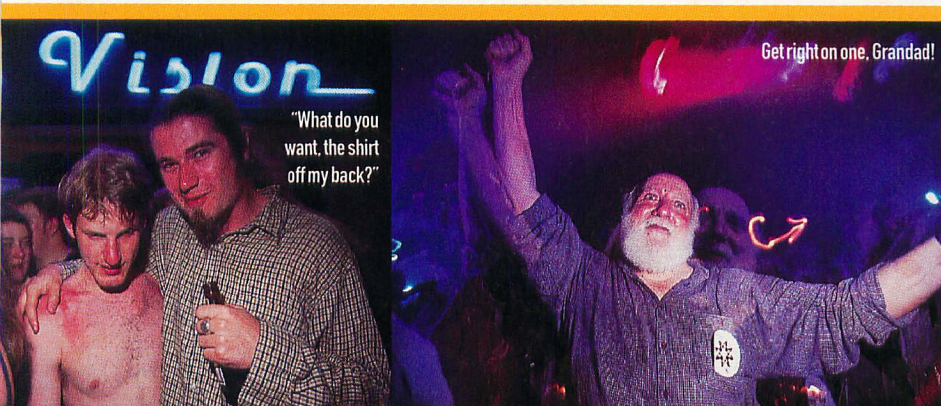


Stunning it in

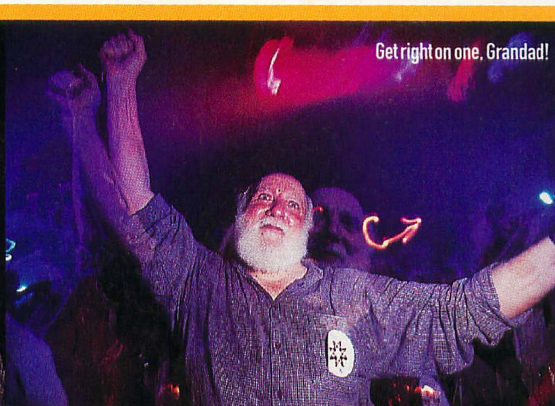
words **Rob Da Bank** pics **Jamie B**



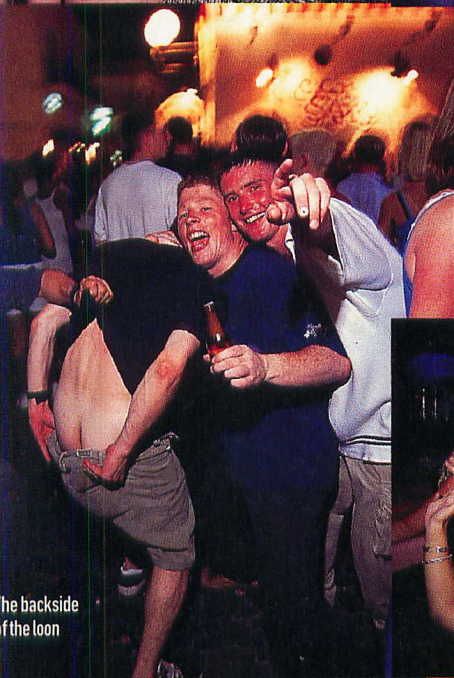
Do you want to find the real Ibiza? Guest lists, free drugs, palatial hotel suites? We told **ROB DA BANK to forget all that, sent him off to San Antonio with 150 quid in his pocket and told him to get on with it. You want the real Ibiza – this is it**



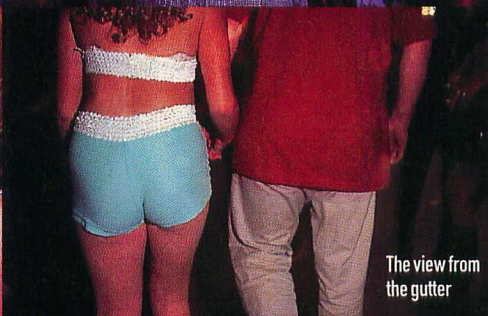
"What do you want, the shirt off my back?"



Get right on one, Grandad!



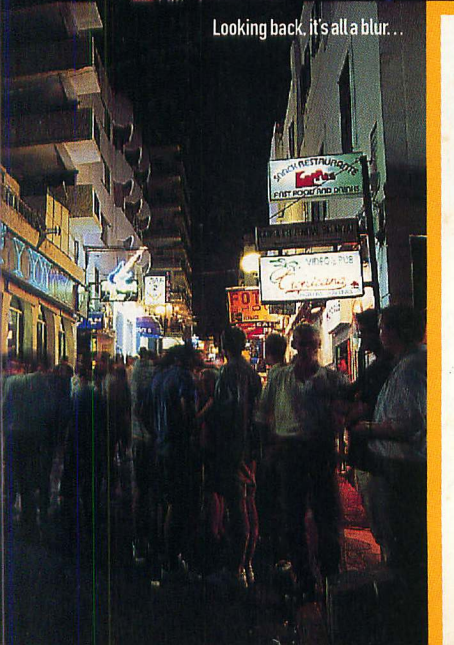
the backside of the loon



The view from the gutter



Looking back, it's all a blur...



beetroot after 14 hours' drinking, pill-popping and clubbing and the only reason you're on the sandy stuff in the first place is because it's more comfortable than the pavement you slept on the night before.

By Jimminy it's a slog. Ogre-like Spanish bouncers want to relieve you of £25 or £30 every time you visit a club. Once you're in, £5 for a bottle of water is hardly uncommon and a whisky & coke's twice that. Ibiza on the cheap is like jumping out of a plane without a parachute. Bloody stupid and guaranteed to be painful, if not fatal... But bugger me with a stick of rock if it isn't fun.

Sunday £150/39,000 pesetas

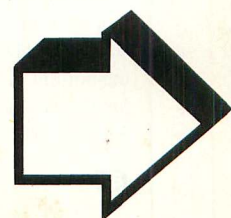
ARRIVING at a stormy Heathrow airport an hour late in a parka and wellies, I spot photographer Jamie, who has unwisely agreed to accompany me on this budget binge. Our beloved credit cards have already been confiscated. All we have is £150 each in cash and a spare pair of pants (each). We've booked a 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 scratchings 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 Caff – 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 Manumission Motel. Result! We get a lift out to the Motel – a haven for dusky maidens, very reasonable drinks (800 ptas/£4 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...



"If you're thinking of coming to Ibiza on a budget, then fuck off." No, not Ibiza's tourist office trying to discourage tight-arses, but some friendly advice from Cream DJ and Balearic beast Phat Phil Cooper. "It's impossible to come over here with all this totty, booze and drugs and not spend money," he insists.

Phil may have a point. In India you really can live like a king on 10p a day. You only need a few buttons and an old copy of "The Beano" to barter with in Africa and even Skegness can work out pretty cheap for a rainy fortnight in June. Not so in Ibiza.

With most package holidays to somewhere in the sun, you lie on the beach and slowly go brown. In Ibiza you lie fully clothed, your puffy face red as a

Slumming it in Ibiza

**Monday £134/
34,840 pesetas**

SOMEHOW we weather the night and find ourselves being driven back to San An at 9am at high speed in a beach buggy with a man wearing a cowboy hat and denim shorts.

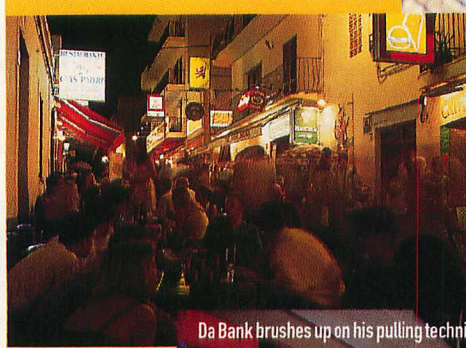
Over the next three hours, we lose half a stone each sweltering in a room with an old plank tied to a piece of string masquerading as air conditioning. Goodnight. Two hours later I'm lying in a small pool of sweat, my mouth drier than an Aboriginal jockstrap and so parched I can't speak.

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 ptas) 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 pta 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 ptas 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 gents that we are, 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...

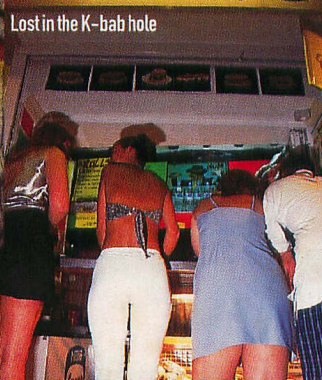


The Funky Gibbon makes surprise Ibiza comeback

Da Bank brushes up on his pulling technique



Lost in the K-bab hole



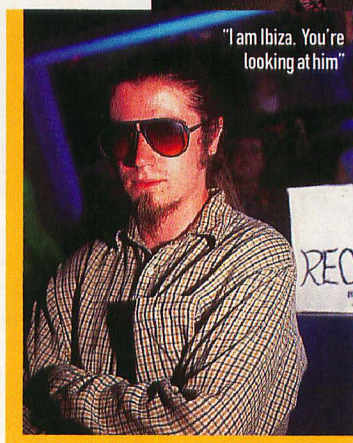
Tuesday £109/28,340 pesetas

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.

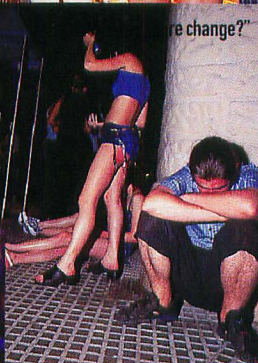
The destination is Manumission's Carry On Party which kicks off every Tuesday morning at Space at 7am. You can get free invites from various spots on the island including the Motel, Bar M, Privilege and from Manumission flyer girls. Making friends with these people is a definite money saver and we don't 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 Alcatraz. 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 ptas/£8), 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

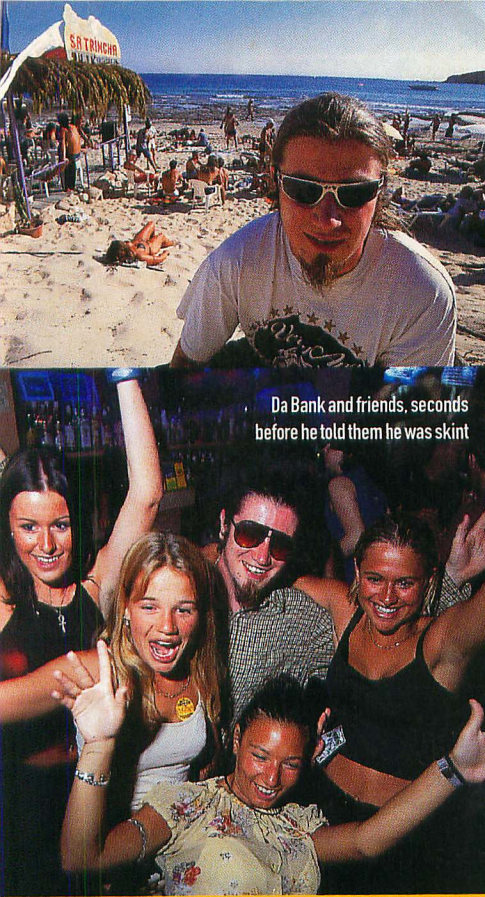


"I am Ibiza. You're looking at him"



Miss Moneypenny'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 rumbled. Back to bed (bus 225 ptas each) and back to the drawing board (drawing boards go for about 15,000 pesetas out here).



Da Bank and friends, seconds before he told them he was skint



Beer and loafing in San Antonio

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 ptas/£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 ptas 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 irate 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 hear Bruce Willis and Maradona are 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... Zzzzzzzz.

TOTAL COST: £339 Beat that!

Top Five Ibiza Blags

Girls: sit 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 skip nearly all club charges.

Eat your entire meal save a scrag 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 (Mambo is a good bet) waiting for people to be full. They then ask you if what you're eating is nice and can they try some and then end up scoffing the lot. Dirty bloody scabs.

Top Five Cheapo Cheesy Discos In The West End

- Tropicana
- Disco Bar
- Joe Spoon's Irish Pub
- The Londoner
- Play 2 Disco

Cheapo Breaks

● **Inspirations Holidays**
August 16-23. Self catering £299 or half board at Bella Mar Hotel £379.
Tel: 01293-820-207

● **Unijet**
August 12-19. Self catering £389 or August 16-23 staying at Bonnet Play £409
Tel: 0990-114-114

● **20s Holidays (part of First Choice)**
Ibiza Supersaver bed & breakfast, August 12-20 £239 bed & breakfast or same flights staying at Adeline Hotel £293

Tel: 01293-560-777

● **Manumission run their own holidays in Ibiza. Dial M For Murder** on 07000-462-686 or e-mail murder@manumission.com if you're hard enough.

● **Cheapo Deals (part of DIY Skanky Breaks)**
Spend the entire summer on the beach under an old tarpaulin. Just 200 pesetas a day for a plate of greasy chips and as much sea water as you can drink.
Tel: Dial 0 and ask for help

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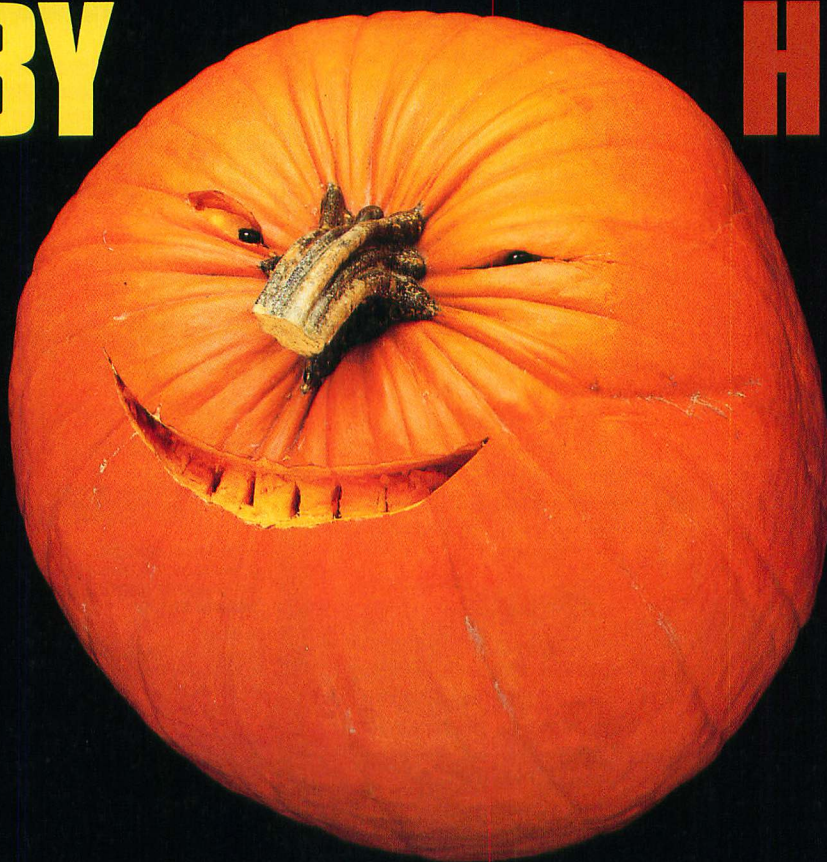
"I'll get me coat..." Paul Oakenfold

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MARIO CALDATO JNR. • SHARAM JEY • PLUS NEW MOBY TRACKS "MICRONESIA" AND "MEMORY GOSPEL"

CHARTS

the **MUZIK** sweep

the 20 biggest tunes on Britain's dancefloors this month

1 **PARADISE LP**

BOB SINCLAR (YELLOW, FRANCE)

☎ code-4001

Jane Fonda still destroying dancefloors with the workout house of "Gym Tonic"

2 **FOR AN ANGEL '98**

Paul Van Dyk (Deviant)

☎ code-4002

New working of classic old trance track from the German master

3 **MUSIC FEELS GOOD WITH YOU**

Spacedust (Space)

☎ code-4003

The harder, more pumped-up and not strictly legit remix of Stardust

4 **THE BODY SHINE EP**

Billie Hendrix (Hooj Choons)

☎ code-4004

Three-N-One's Sharam Jay follows up Energy 52 with another shiny shiny prog house beauty

5 **STARCHASER**

4 Hero (Talkin' Loud)

☎ code-4005

MAW, DJ Spinna and 4 Hero buff up the original's cosmic soul drum & bass vibe

6 **STORM**

Storm (Positiva)

☎ code-4006

Jam & Spoon return with their finest moment since "Follow Me"

7 **GOD IS A DJ**

Faithless (Cheeky)

☎ code-4007

The album may be more downbeat, but Faithless' new single is right up there with "Salva Mea" and "Insomnia"

8 **CHIEF ROCKER**

Beber (Marine Parade)

☎ code-4008

Adam Freeland's new label launches with an epic breakbeat encounter

9 **AUTOMATIC**

Banana Kru (white label)

☎ code-4009

Basement Jaxx (just don't say we told you) warp-factor The Pointer Sisters' old classic

10 **IN MY LIFE**

Jose Nuñez Featuring Octavia (Sound Of Ministry)

☎ code-4010

Another Subliminal-derived slice of hard American house with a soft heart

11 **ANGEL**

Massive Attack (Virgin)

☎ code-4011

Best track off the album gets remixed by Mad Professor and Blur. Yes, Blur

12 **MUSIC IS THE ANSWER (REMIXES)**

Danny Tenaglia (Twisted)

☎ code-4012

New mixes of Tenaglia's stand-out album cut.

13 **THE STRONGER EP**

The Freestyles AKA DJ Hype & DJ Zinc (True Playaz)

☎ code-4013

Fierce double-pack of uncompromising jungle from the north London crew

14 **NEED GOOD LOVE**

Tuff Jam (Locked/XL)

☎ code-4014

Matt and Karl's major label debut with catchy song and a Todd Edwards remix

15 **FALLING**

16b (Eye Q)

☎ code-4015

Deep Dish collaborate on the house mix, while Two Lone Swordsmen go deep electro

16 **ILLCIT EP**

Deadly Avenger (Illicit)

☎ code-4016

Irresistible funk samples and devastating breaks combine for post-big beat action

17 **AIN'T NO MOUNTAIN**

Jocelyn Brown (INCredible)

☎ code-4017

The ol' Diana Ross classic (and DHL ad soundtrack) housed-up in popular diva style

18 **INSIGHTS**

Dave Angel (Rotation)

☎ code-4018

The usual high standards of supremely funky techno as Angel returns to his own label

19 **THE FREAKS COME OUT**

Cevin Fisher (Subversive)

☎ code-4019

Sharp take Fisher's twisted, deviant anthem to new highs. Or is that lows?

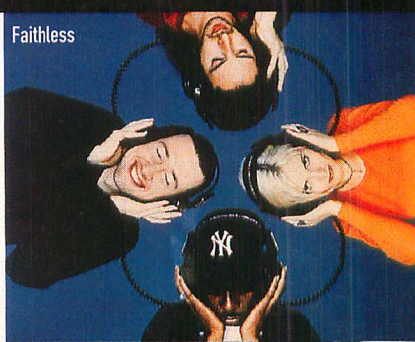
20 **CYCLONE**

Dub Pistols (Concrete)

☎ code-4020

Barry Ashworth's motley big beat crew rock harder than an angry boulder

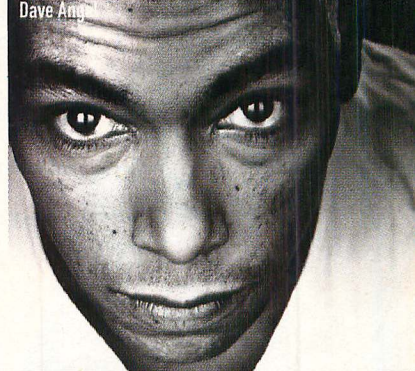
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The Muzik Sweep

This chart was compiled from a selection of DJ returns including the following: Stu Allan, Alan Jeyl, Angel, Mark Archer, Phil Asher, Black Market Records, Pete Bone, Scott Bradford, James Broly, Pete Bromley, Spencer Broughton, Alvin C, Derrick Carter, Sarah Chapman, Choc's, Chewns, Andy Cleeton, Norman Cook, Daniele Davoli, DJ Discipline, Deep Dish, De Niro, Djaimin, Eamon Dog, Michael Dog, Elliot Eastwick, The Egg, Paul Farris, Simon Falthead, Greg Fenton, Keith Fielder, Rob Fletcher, John '00' Fleming, Andy Freaknik, Dr S Gachet, Gusto, Kenny Hawkes, The Lovely Helen, Clive Henry, Neil Hinde, Tony Humphries, Chris James, Nick James, Princess Julia, KCC, Ray Keith, Kool FM (Birmingham), Loco Records, Ray Lock, Lofy (Flying), Robert Luis, Andy Mac, Kevin Mackay, Colin McBean, Woody McBride, CJ Mackintosh, Maggie McKeown, Chris Madden, Main Source Promotions, Vivien Markey, Massimo, Massive Records, Jim Masters, Angela Matheson, Orde Meikle, Phil Nison, Mighty Atom Records, Dave Morales, Russ Morgan & Carl Thomas (K Klass), Simon Mu, Kris Needs, Luke Neville, Grant Nelson, Paul Oakenfold, DJ Oberon, Offerface Sound System, Guy Oldhams, Graeme Park, Mark Picchiotti, Pierre, Pressure Drop, Pure Groove Records, Danny Rampling, Rad Rice, Evil Eddie Richards, Matthew Roberts, Pete Robinson, Dove Rofe, Mr Scruff, Dean Thatcher, Paul Thomas, Tony Walker, Andy Ward (Up Yer Ronson), Warlock, Nick Warren, Allister Whitehead, LA Williams.

GLOBAL CHARTS

radio chart

JAMES WATLING, SURF 107 FM, BRIGHTON

- 1 **TIME AND SPACE** Grooverider (white label)
 - 2 **THE SPEEWAH** Fila Brazillia (Pork)
 - 3 **PHARAOH** Dan Jones (Bush)
 - 4 **DARKEST DAY** Nemo (white label)
 - 5 **MORNING TO BED** Strangebrew (Pleasure)
 - 6 **I DUB** Sci-Fi Select (Mephisto)
 - 7 **STARCHASER (NU YORICAN DUB)** 4 Hero (Talkin' Loud)
 - 8 **REACH INSIDE (DUBS)** Bah Samba (Estereo)
 - 9 **LIFE IS LIKE A SAMBA** Likwid Biskit (People)
 - 10 **CREASE** Red Snapper (Warp)
- Broadcast every Saturday 1-3am



reader's chart

SALVATORE COMI (Athens, Greece)

- 1 **COFFEE BREAK** Fritz Valley Project (Transfusion)
- 2 **BORN AGAIN** House Of 909 (HT)
- 3 **SUNSHINE '96** Mateo & Matos (Henry Street)
- 4 **CAN'T LIVE WITHOUT YOUR LOVE** Tamako Jones (Polygram)
- 5 **STRIDES** Shaboom (Shaboom)
- 6 **THE BOOK** Salt City Orchestra (Paper)
- 7 **FREAK VIBRATIONS** Andy Carrick (Glasgow Underground)
- 8 **U DIG** Eastmen (Tribal America)
- 9 **LOVE CAPSULE** Deluxe F & L (Guidance)
- 10 **FORMS OF THE SPIRIT** Glenn Underground (Defender)



home listening chart

DIESEL (London, UK)

- 1 **WAHOO** Eero Koivistoinen (RCA)
- 2 **OBLIQUE** Bobby Hutcherson (Blue Note)
- 3 **EDEN'S ISLAND** Eden Ahbez (Del-Fi)
- 4 **AFTERGLOW** Mark Isham (Columbia)
- 5 **WRECKIN' SHIT 57** Tony Touch (Tape Kingz, NYC)
- 6 **CHA CHA CHA** Flipmode Squad (best pressing)
- 7 **RHYTHMES CONTEMPORAINS** Janko Nilovic (MP2000)
- 8 **LANGUIDITY** Sun Ra (Philly Jazz)
- 9 **THE SLIDER** T-Rex (Edsel)
- 10 **ANY ALBUM BY LAURA NYRO** Rocky and Diesel's 'Moore Grooves' by The Loose Movements is out now on Kontraband



Diesel

SVEN VATH (Frankfurt, Germany)

- 1 **SONG TO REMEMBER** Auftrieb (Auftrieb)
- 2 **RISE** Shake (Friction)
- 3 **POP KULTURE DJ** Dozia (Ovum)
- 4 **DEAL WITH IT DJ** Ron Scherwin (Sind)
- 5 **DUAL EP** C&G Southsystem (Conform)
- 6 **LUV 'N' DUB MIX** Love Rockets (Red Aut)
- 7 **STATIK** Parallel (Klang)
- 8 **KLANG 20** List (Klang)
- 9 **11:11** Method (Method)
- 10 **03** Spielzug (Spiel-Zeug)



WAGON CHRIST (London, UK)

- 1 **TALLY HO!** Wagon Christ (Virgin)
- 2 **LOVELY** Wagon Christ (Virgin)
- 3 **SURFBOARD** Esquivel (RCA Victor)
- 4 **LEVERBE** Messiaen (La Nativité Du Seigneur)
- 5 **1985 TO PRESENT** Dynamix II (Rephlex)
- 6 **FOOTPRINTS ON THE MOON** Johnny Harris (WEA)
- 7 **HELLO NASTY** Beastie Boys (Capitol)
- 8 **PSYENCE FICTION** UNKLE (Mo' Wax)
- 9 **RED MULLET** Jega (Planet p)
- 10 **CONSUMED** Plastikman (Novamute)

JUDGE JULES (London, UK)

- 1 **TUFF SENSATION** DJ K (Tuff Tunes)
- 2 **MUSIC SOUNDS BETTER WITH YOU** Stardust (Roulé)
- 3 **LOVE** Luke Slater (Novamute)
- 4 **IRON EDEN** The Gate (Go For It)
- 5 **JUNK FUNK** Commie (acetate)
- 6 **SALLY (JOHANN'S MIX)** Loop Da Loop (acetate)
- 7 **DISCO COP** Blue Adonis (Serious)
- 8 **HOME (TROUSER ENTHUSIASTS MIX)** Trilby (acetate)
- 9 **GYM TONIC** Bob Sinclair (Yellow)
- 10 **KINETIC (SLACKER REMIX)** Golden Girls (white)



SARAH CHAPMAN (Brighton, UK)

- 1 **REAL GOOD TIME** Alda (Wildstar)
- 2 **BORA BORA** Da Hool (Manifesto)
- 3 **IN MY LIFE** José Nuñez (Sound Of Ministry)
- 4 **SOMETIMES** Tin Tin Out (VC)
- 5 **HEAVEN I NEED** Social Security (Diverse)
- 6 **ENJOY** Young Guns (Tropicana)
- 7 **START THE COMMOTION** Wise guys (Wall Of Sound)
- 8 **I'M NOT GOING HOME** Q.Dos (Danceteria)
- 9 **RESCUE ME** Jamie Myerson (Ovum)
- 10 **REACH FOR THE SKY** Seventies Age (Evocative)



GRANT NELSON (London, UK)

- 1 **CAREFREE** Mica Paris (EMI)
- 2 **STEP 2 ME** The Grant Nelson Project (Swing City/VC)
- 3 **LOVEBUG (REMIX)** Ramsey & Fen (acetate)
- 4 **MUSIC SOUNDS BETTER WITH YOU** Stardust (Roulé)
- 5 **SPECIAL LOVE** Jestofunk Featuring Jocelyn Brown (Club Tools)
- 6 **RIGHT BEFORE MY EYES** N'n' G (Heat)
- 7 **AIN'T NO MOUNTAIN** Jocelyn Brown (white label)
- 8 **DREAMSTOMPER** Quincy Dish (acetate)
- 9 **AIN'T WHAT U DO** Pursoneel & Son (Swing City)
- 10 **IF I FALL** Naked Music NYC (OM)



MIKE DEARBORN (Chicago, USA)

- 1 **CARS (MIKE DEARBORN MIX)** Gary Numan (Random)
- 2 **INFECTED** Joel Mull (Inside)
- 3 **GENTLEMEN OF LEISURE** Alexi Delano (Lask)

4 MAN UNKNOWN Crimson (Majesty)

- 5 **SYNEWAVE 37** artist unknown (Synewave)
- 6 **EL DOPA** Steve Stoll (Proper)
- 7 **AFTERBIRTH** DJ Rush (Projects)
- 8 **RING OF FIRE (ADVENT MIX)** System 7 (Butterfly)
- 9 **ARTE FAX** The Advent (Kombination Research)
- 10 **BLUNTED BOY WONDER** Steve Stoll (Novamute)

ALAN OLDHAM (Detroit, UK)

- 1 **A PURE SONIK EVENING** DJ T-1000 (Pure Sonik)
- 2 **JETSET LOVE LIFE EP** DJ T-1000 (Tresor)
- 3 **LEAVING GROUND** Joel Mull (Lask)
- 4 **SOUND PRESSURE EP** Surgeon & James Ruskin (Dynamic Tension)
- 5 **THE BLUNTED BOY WONDER** Steve Stoll (Novamute)
- 6 **ANYTHING ON KOMBINATION RESEARCH** 7 ALLIES Regis (Downwards)
- 8 **6TH SENSE** Wink (Ovum)
- 9 **SWEAT** Stacey Pullen (Black Flag)
- 10 **LIVE SABOTAGE MIX** CD DJ T-1000 (BML/Cold Front)

SHARKEY (Plymouth, UK)

- 1 **WARPED REALITY** DJ Energy (Nu Energy)
- 2 **THE AWAKENING** Sharkey (React)
- 3 **ENCOUNTERS** Mark Smith (Nu Energy)
- 4 **DESENSITIZE '98** DJ Fury (Stompin')
- 5 **PRODUCT OF SOCIETY** Sharkey (React)
- 6 **MINDLESS PLEASURES** Techno-Dread & Helix (Stompin' Choons)
- 7 **OVERDOSE '98 (SHARKEY REMIX)** DJ Energy & Loopy (Nu Energy)
- 8 **LIGHTCYCLE** DJ Eclipse (dubplate)
- 9 **HARD LIFE** Sharkey (React)
- 10 **THE KING OF ROCK** DJ Energy (Nu Energy)



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PAUL MAC (Brightlingsea, UK)

- 1 **INDIFFERENCE** Regis (Downwards)
- 2 **FURTHER DESIGN** James Ruskin (Blueprint)
- 3 **003** Ben Simms & Tony Dax (Theory)
- 4 **OLD SCHOOL FORMER PUPIL** Paul Mac (Fragmented)
- 5 **FORMULUS** Nico Awtsventin (Rotation)
- 6 **007** Rich Polsen (Surface)
- 7 **DIRTY FUNK** The Cause (Primevil)
- 8 **DISKO VACUUM** Frame Six (Grammer)
- 9 **INMTRIEB** Klangut (Treibstoff)
- 10 **SW 37** artist unknown (Synewave)



NORRIS "DA BOSS" WINDROSS (London, UK)

- 1 **RIGHT B 4 MY EYES** N' n' G (Heat)
- 2 **SPIRIT OF THE SUN** Lenny Fontana (Public Demand)
- 3 **BELIEVE** Goldie (acetate)
- 4 **TINGLES (DREEM TEEM REMIX)** TCB (3D Recordings)
- 5 **YOU'RE MINE** Guy Simone (Proliphic)
- 6 **MY INSPIRATION** TJ Cases (Sunday Flavas)
- 7 **THE MESSAGE** Ordinary People (acetate)
- 8 **BEAUTIFUL PEOPLE (DEM 2 REMIX)** Barbara Tucker (white label)
- 9 **REFUSE (TODD EDWARDS MIX)** Somore (i)
- 10 **GUILTY** MJ Cole (Proliphic)

KIRK DEGIORGIO (London, UK)

- 1 **PROGRAMMED** Innerzone Orchestra (Planet E)
- 2 **RINGS AROUND** SATURN (PESHAY REMIX) Photek (Science)
- 3 **PANTHALASSA (BILL LASWELL REMIX)** Miles Davis (Columbia)
- 4 **LIVING OFF THE LOVE OF THE LAND** Stevie Wonder (Motown)
- 5 **SHOWBIZ SUITE** Placebo (CBS)
- 6 **THE HUMP** Buster Williams (Muse)
- 7 **ESCAPE THAT** 4 Hero (Talkin' Loud)



- 8 **CARVELLE** Jazzanova (Compost)
- 9 **LET'S GET AWAY FROM IT ALL** Greg Perry (RCA)
- 10 **YOU SAY YOU LOVE ME MORE** Jimmy Jackson (Buddah)

JODY WISTERNOFF (Bristol, UK)

- 1 **CHIEF ROCKA** Beber (Marine Parade)
- 2 **MERIDIAN** Ian Pooley (V2)
- 3 **UNDER GLASS** Freq Nasty (Botchit & Scarper)
- 4 **LIP SUCTION** Three Mile Island (Slalom)
- 5 **ANGEL** Massive Attack (Virgin)
- 6 **MAD** Mantronik (Oxygen)
- 7 **SPIN OFF** Sea Field (Limbo)
- 8 **WHAT IT MEANS** Barry Adamson (Mute)
- 9 **THE BECHSTEIN AFFAIR** Leuroj (Loaded)
- 10 **BLIZZARD OF OOZE** Snake Thing (Tip)

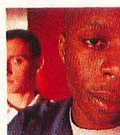


MR SCRUFF (Manchester, UK)

- 1 **PRIMORDIAL SOUP** Various Artists (Rehab)
- 2 **THE SPEEWAH** Fila Brazillia (Pork)
- 3 **BEHIND THE FRONT** Black Eyed Peas (Interscope)
- 4 **REVENGE OF THE KILLER BEES** Airtio Moriera (Melt 2000)
- 5 **INFINITE MOVEMENT** Clinical (Emotif)
- 6 **THE CRUNCH** Laj (Nuphonic)
- 7 **MAMBO A GO GO** Common Ground (Ultimate Dilemma)
- 8 **FUTURE MUZIK** Sci-Fi Select (Mephisto)
- 9 **ANGEL** Massive Attack (Circa)
- 10 **LITTLE BLACK ROCKS** Add N To X (Mute)

RIP (London, UK)

- 1 **SO FINE (FRANKIE KNUCKLES PIANO DUB)** Kinane (Coalition)
- 2 **THE HORN SONG** The Don Featuring Barbara Tucker (Strictly/Positiva)
- 3 **FEEL IT (ONE RASCAL EDIT)** System 3 (Strictly Rhythm)
- 4 **A LITTLE MORE LOVE (RIP VOCAL)** Roz White



- (Slip 'n' Slide)
- 5 **IN MY LIFE (DANNY J LEWIS REMIX)** José Nuñez (Subliminal)
- 6 **AS ALWAYS (UNDERGROUND SELECTION MIX)** Michael Watford (Phuture Trax)
- 7 **DEEPER UNDERGROUND** Jamiroquai (Sony S2)
- 8 **IT'S ALL RIGHT (BOOKER T VOCAL)** Deni Hines (Mushroom)
- 9 **FUNKY COLLARS** 95 North (Soulfuri)
- 10 **FREAK ME (TUFF JAM REMIX)** Another Level (acetate)

FREQ NASTY (London, UK)

- 1 **SE 15** Freq Nasty (Botchit & Scarper)
- 2 **DESERT MUSIC (FREQ NASTY VS BLIM REMIX)** Steve Reich (Coalition dub plate)
- 3 **FUNKY AS FUCK** High Pryme (Marine Parade dub plate)
- 4 **CHRONOLOGIE** Blim (Botchit & Scarper)
- 5 **BLUNTZ THEME** Philadelphia Bluntz (Autonomy)
- 6 **ABSTRACT MESSAGE** Danny McMillan (Botchit & Scarper)
- 7 **HYPE VERSE** Freq Nasty (Kickin')
- 8 **I AM MIAMI (DEEJAY PUNK - ROC REMIX)** Out Of Order (Eruption)
- 9 **DROPZONE** Kata Pilla (Kickin' dub plate)
- 10 **ORANGE KUSH EP** Kush (Botchit & Scarper)

SERGIO (Sa Trincha Beach, Ibiza)

- 1 **OUT OF CONTROL (FLUKE REMIX)** Rolling Stones (Virgin)
- 2 **THRILL ME (UNDERWORLD AMBIENT MIX)** Simply Red (Junior Boys Own)
- 3 **GUIRO ELECTRO (REMIX)** Bobby Matos (Ubiquity)
- 4 **LAGOS JUMP** Afro Elements (Ibadan)
- 5 **LET ME LOVE YOU** Jill Hoo (Pan)
- 6 **WHO DO YOU LOVE?** José Padilla (Manifesto)
- 7 **ESC** Mukli (Mantra)
- 8 **NADA** Bassa Nova (Dental)
- 9 **EVALUATION** Voice Stealer (Vertigo)
- 10 **BEAUTIFUL** Mandalay (V2)



FloorControl

Specialist shop charts

MASSIVE (Oxford, UK)

- 1 **WHAT I MISS THE MOST** The Aloof (east west)
 - 2 **JUMPIN' JACK FLASH** Ananda Shankar (Outcaste)
 - 3 **STRICTLY BUSINESS** Mantronix Versus EPMD (Parlophone)
 - 4 **UNKNOWN** Digital (test pressing)
 - 5 **MAYHEM EP** Agent Sumo (Freskanova)
 - 6 **UNDER GLASS** Freq Nasty (Botchit & Scarper)
 - 7 **THE ILLICIT EP** Deadly Avenger (Illicit)
 - 8 **THA NU STYLE** El Magnifico (ifrr)
 - 9 **REAL GOOD** Double Six (Multiply)
 - 10 **JAZZ CLUB** Jazzupstarts (white label)
- Massive Records, 95 Gloucester Green, Oxford
Tel: 01865-260-478

PURE GROOVE RECORDS (London, UK)

- 1 **LOST IN VEGAS** Some Treat (JBR)
 - 2 **YOUR LOVE** Crazy Bank (Locked On)
 - 3 **DON'T WANNA WORK** Sprinkler (Island)
 - 4 **TEARDROPS** Lovestation (Fresh)
 - 5 **HYPERFUNK** Antonio (white label)
 - 6 **MORE THAN A MILLION** Smile Orange Productions (white label)
 - 7 **VOLUME 1** Buzzard Trax (white label)
 - 8 **TINGLES TCB** (white label)
 - 9 **VOLUME 1 Off The Hook** (white label)
 - 10 **ALL THAT NEED** Juliet Harding (white label)
- Pure Groove Records, 679 Holloway Road, London
Tel: 0171-281-4877

CHUNES (Weymouth, UK)

- 1 **TRANSDUCA** Blag (Peppermill)
 - 2 **MACHINE** Lab 4 (Havok)
 - 3 **SEEK & DESTROY** Flynn & Flora (Independent Dealers)
 - 4 **FREESTYLES EP** Freestyles (Tru Playaz)
 - 5 **MOVE A LITTLE CLOSER (SHY FX MIX)** Chemical Pilot (Eruption)
 - 6 **MUSIC SOUNDS BETTER WITH YOU** Stardust (Roulé)
 - 7 **BREAKER BREAKS VOLUME II** DJ Junk (Breaker Breaks)
 - 8 **LA Marc & Claude** (Additive)
 - 9 **LOVE** Luke Slater (Novamute)
 - 10 **TOURISM** Danny Tenaglia (Twisted)
- Chunes Records, 1a St Albans Street, Weymouth
Tel: 01305-788-880

ROUGH TRADE (IVAN'S SELECTION) (Paris, France)

- 1 **EP Wulf 'N' Low** (20:20 Vision)
 - 2 **IN SARAH...** Tortoise Versus Derrick Carter (City Slang)
 - 3 **TROPIKA** Toka (Bosh)
 - 4 **FRENCH FRIED FUNK VOLUME 2** Various Artists (Slip 'n' Slide)
 - 5 **DEFINITE LOVE** Damen & Wambasia (Ideal)
 - 6 **BARRY (GIGI GALAXY REMIX)** Gus Gus (A&D)
 - 7 **VOLUME ONE** Electro Lobby (El Records)
 - 8 **FEELING** Leila (Rephlex)
 - 9 **EP Stephan Greidler** (Svek)
 - 10 **KALAHARI SUNRISE** Nylosphere (Velocity)
- Rough Trade, 30 Rue Charronne, Paris
Tel: 00-33-140-216-162

pics: JAMIE B. RAISE - A - HEAD & IAN ROSS

The lowdown on secondhand
tune hunting
Shopping Guide

The ultimate
Dance
Music quiz: massive
prize giveaway

MUZIK the ultimate dance music magazine, out second Wednesday of every month

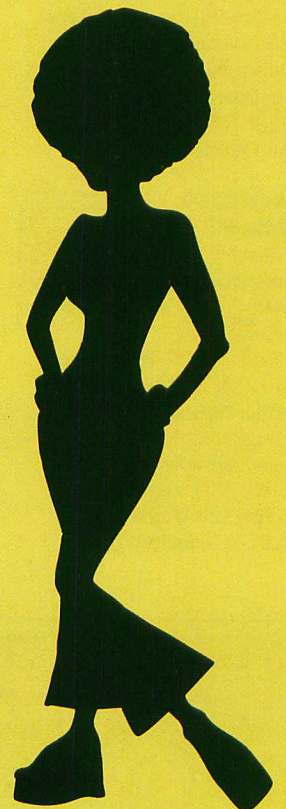
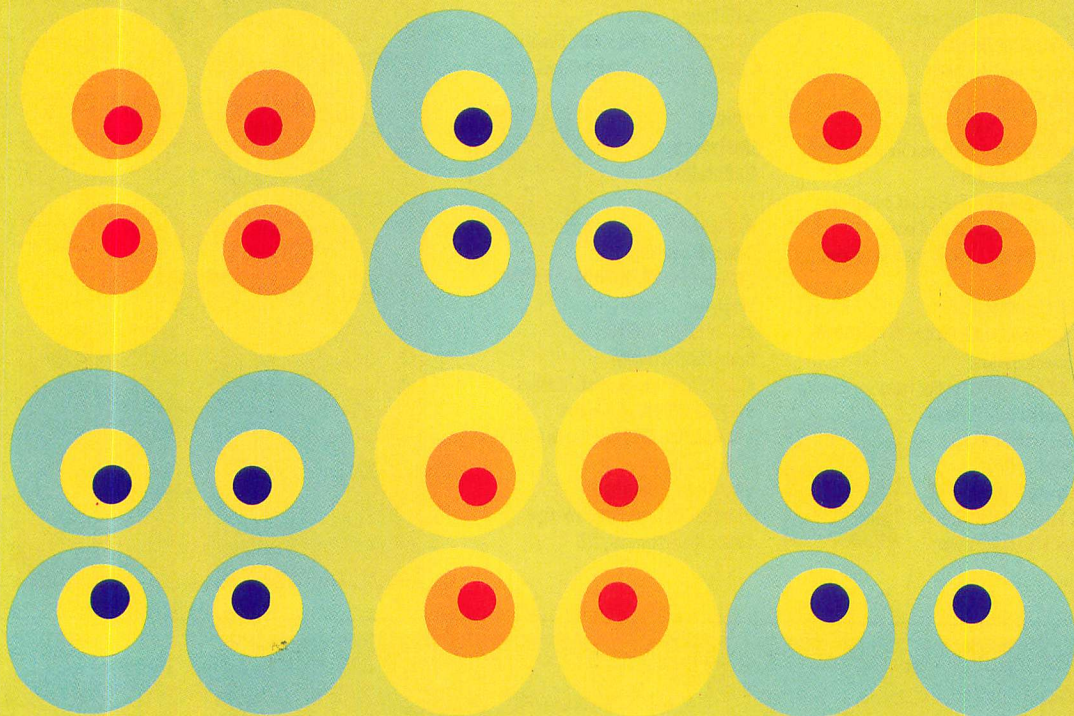
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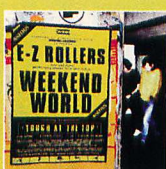
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R REVIEWS

The Definitive Shopper's Guide

* Album of the Month



Ian Pooley

Meridian
V2

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

who (dis)graced a dancefloor while his 1995 release, "The Chord Memory", was on the rampage will fondly remember, the striking heights this house and techno savant was capable of were highlighted in their bone-shaking, cranium-trembling entirety. Here, for the follow up to his well-proportioned "The Times" album, it's time to grab your disco crampons and scale the peaks again. That's *crampons*.

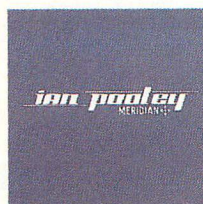
No rubbish reliance on faux jazz sophistication mars Pooley's vision; rather, here's someone who's found better ways to signal his growing maturity. Take "What's Your Number?", on which he operates way outside of his supposed realm with Balearic-esque breakbeat-soul, yet triumphs wonderfully. Ditto the Stereolab-style chiming of "Disco Love" and padded wall of oozing sound that is—hur hur—"Relief Action". While it's sheer fantasy to posit that "Meridian" will be a hefty unit shifter, these tracks ably demonstrate that the lion's share of Pooley's career is in front of him, instead of being consigned to mid-Nineties techno heritage.

Nor has any of his acumen for dancefloor thrills departed him. Adopting delicacy over hard beats this time around, the pneumatic bounce of "Cold Wait" and the elaborate tapestry of synths and vocals on "Followed" make for consummate modern house. "Flatlet", meanwhile, hovers miraculously between a blissed-out Carl Craig and a sanguine "Sueno Latino"-esque groove, and thus would more appropriately be titled "Palatial Futurist Villa With Private Beach".

But we'll let him off that one.

In lesser hands this could easily have been the muddled 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 parted company with sweeping statements about German dance music. Congratulations.

★★★★★
Andy Crysell



THE "cunning" ways of music journalism deem it convenient, if not strictly equitable, to write off scenes, sounds and—grrr, when we're feeling really testy—entire *countries* in one fell swoop. You get fewer loose ends that way. No pesky 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 under-achievement 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

Muzik's In Guide To The Way Out

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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.



Freestylers

Freestylers

We Rock Hard
Freskanova

Kings of the big beat old school revival put their sample-heavy party-down skills to good use

IT'S no coincidence, you know, that Freestylers' biggest hit to date, "B-Boy Stance", originally nicked its chorus off Oasis' "Wonderwall" before Noel Gallagher's lawyers intervened. Because like Oasis, Freestylers Matt Cantor and Aston Harvey have stumbled across one of the great unwritten laws of pop. Which is: why bother fannying around writing ground-breaking, innovative, original material when you can simply rehash all the best bits of your favourite oldies? It wastes

less time, causes infinitely less stress and invariably results in far more memorable tunes. Applying the formula by looting from hip hop, funk and electro's greatest breaks and samples, "We Rock Hard" is unquestionably the finest two-dimensional, stoopid-dumb, hands-in-the-air frat-house insanity since the Beasties' "Licensed To Ill". It's so loaded up on phat beats, shouty choruses, gloriously obvious samples, intestinally-threatening basslines, gunshots, funk licks, party lines, nonsense raps and a riot of good time vibes, even Mr Curmudgeonly of Misery Street would be hard-pushed to resist.

At times it's simply wall-to-wall anthems. "B-Boy Stance". The monstrous electro "Don't Stop". The ska-rippin' lunacy of "Hold Up Your Hand". The riotous jump-up of last single "Ruffneck". The Urban Takeover style jungle of "Warning". Like all the best bits of a Norman Cook set roasted slowly over the fire of every classic hip hop/electro/funk track you've ever heard, "We Rock Hard" is not clever. Just big and bad. And in these self-conscious times, a daft party classic.

★★★★
Calvin Bush

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
Rephlex

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 "Nowt To Do Wt' Me" and "Fire When Ready Are Kid".



JP Buckle

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 khazi. Most of it is splattered with a grey air of bedsit 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 at once, please.

★★
Chris Todd

BaliHu

The Best Of BaliHu
Oxygen Music Works

Psychedelic New York disco boogie from one of its more mysterious practitioners

OBSURE. Enigmatic. Erratic. And clearly infatuated with old school disco merchants like Larry Levan and Walter Gibbons. New York's BaliHu label has all the right credentials to get today's Brit-house fan into a right old lather. This collection of the best of the label's eight singles so far won't help the completists. Nor will it mean 'owt to those who don't know their Paradise Garages from their all-night Texaco. But for the rest of us... Well, anyone wanting to steep themselves in the sound of Faze Action lost in a vortex of psychedelic boogie couldn't do better than start here. Frazzled on Moroderesque synths, Seventies glitterballs and disco re-edits, BaliHu man Daniel Wang has concocted a whole new state of mind for househeads. Trip out.

★★★★
Calvin Bush

Def Squad

El Niño
Def Jam

Hip hop heavyweights Erick Sermon of EPMD, Redman and Keith Murray team up for a posse album

THESE rap supergroup things never work. Too many egos in play, or a central concept (see the Gravediggaz) that makes all involved look a bit daft. Luckily, all involved here have been chums since "back in the day" and they know what their strengths are. Erick Sermon dominates the mix with his patented sludge-funk, while his microphone f(r)iends handle most of the vocal business. Redman's fearsome presence inevitably dominates but the whole mess sounds like a beer-and-bongs session over some head-cracking hip hop.

★★★★
Pete McPhail

Dub Syndicate

Fear Of A Green Planet/
Mellow & Colly
Lion & Roots

Bassmungous reggae crew with an Adrian Sherwood-related double release

ADHERING to dubworld's "version excursion" maxim, put simply, this

the Syndicate working with producer Style Scott and numerous roots luminaries, with Adrian Sherwood mixing "Fear Of A Green Planet". The On-U-Sound guru does much as you'd expect, laying down viscous 'n' righteous stoner sounds in a proficient yet hardly revelatory manner. One album that probably takes more than a Silk Cut to truly come alive. "Mellow & Colly", otherwise known as the "Jamaican Version", is considerably better, with the sonic jiggery-pokery largely displaced by sturdy tunes and U Brown, Junior Reid and Big Youth's potent vocals.

★★★★
("Fear 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

IT'S 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 in today's climate of wired experimentation and radical fusions. If you're a garage traditionalist, you'll doubtless love it, but "The Beginning" ends up being merely dull.

★★★★
Cal Gibson



Zulutronic

Back To Bombershime
Pharma

Industrial sci-fi hip hop from one half of Air Liquide

IN which Zulutronic, fresh from remixing New York dons Wu-Tang Clan, re-invent the B-Boy aesthetic for a new generation of Kraut-hoppin' 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 preaches "The Holy Church Of Pharma" over moody Moogs and punchy electro rhythms. But with slogans like "Kick U Up" and "I 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. Bombershime, then: a nice place to visit, but you wouldn't want to live there.

★★★★
Tom Mugridge

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 sit 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 this Newcastle duo. From the moody, luscious textures of "Killer Picture" to the Balearic bliss of "La Nebolina Del Verano", it's a no-holds-barred, full-on funk-fest that hits all the sweet spots. House may be just a phase for some – for New Phunk Theory it's clearly a way of life.

★★★★
Cal Gibson

Supercharger

Saturday Night Special
Indochina

Second album from hard rock big beaters with punk rock attitude



IF this is the soundtrack to a Saturday night on the tiles with Supercharger then there's one hell of a party

The Aloof

Seeking Pleasure
east west

Introspective indie-fuelled effort from the dancehall terrorists

DIDN'T realise The Cure were still around." My housemate has just caught a few bars of "I Find Fun" from this, the new album by The Aloof. But then it's easy to make such a mistake, for on "Seeking Pleasure", their third long-player, The Aloof have stretched out into quite unlikely sonic territories. Like their 1996 effort, "Sinking", it's a grower. The lead single, "What I Miss Most", reveals hidden depths with repeated listens as strings, pianos, six-strings and tortured vocals coalesce into the sort of number Joe Goth would give his black baggy jumper for. "Lies" is more Soundgarden than sounds of the underground, "Personality" nicks a trippy Charlatans Hammond organ riff while "Alone" is Jim Morrison mumbling "Don't wanna be alone" over an exotic Eastern guitar riff. Of course, they don't forget their dance roots, moving through deep dubby grooves on "Going Home" and the haunted dancehall moves of "All I Want Is You". It's just that their dance sensibilities are now tempered with Tricky-esque atmospheric, cleverly seductive wordplay and more twisted guitars than ever before. The Aloof "gone indie"? No. They've just reaffirmed their place as one of Britain's most consistently challenging.

★★★★
Kieran Wyatt



Dig This? Check These:

SPIRITUALIZED – "Ladies And Gentlemen We Are Floating In Space" (Dedicated)
TRICKY – "Maxinquaye" (Island)
Anything by **THE CURE**



UNKLE

Psyence Fiction
Mo'Wax

James Lavelle and DJ Shadow's long-term album project, with contributions from assorted Beasties, Verve and Radiohead personnel



WHAT is cool? Discuss.

Some say James Lavelle is one of the hippest men on the planet; a svengali of suave, a groove guru blessed with the kind of innate style the rest of us can only covet shamelessly. Certainly, he helped expand his audience's horizons through his Mo'Wax label, but there's a point where eclecticism blends into indulgence, where diamonds become dogshit. "Psyence Fiction" offers as much crushed carbon as it does canine crapulence.

This is a series of collaborations between Lavelle and DJ Shadow with the likes of Beastie Boy Mike D, The Verve's Richard Ashcroft and Radiohead's Thom Yorke. The presence of Ashcroft and Yorke – prime exponents of the current fad for millennial *ennui* – dictates the style of the album: this is goth hop, inhabiting a *demi-monde* between trip hop and brooding post punk gloom, where slow, sticky beats sway next to twilight melodies, piano themes and guitar motifs notably similar to Joy Division's "Closer" or The Cure's "Disintegration".

Where it does score points is in the richness of the textures, where keyboard lines soar with near cinematic grace, and some truly inspired production. But it's too obviously cool to actually be cool, riding a crest of who or what's *de rigueur* rather than setting its own agenda.

Which is what I always thought James Lavelle was about.

★★

Michael Bonner

raging on. "Boom!" go the basslines, "Bang!" go the beats and "Whooaaarreeeuurrghghhhhh" goes the singer as we're treated to a succession of acid-drenched big beat outings that make the Chems look like a couple of panty-waist lightweights. There is the odd tinge of dubwise

action, but in general, if "Heavenly Jukebox + lager x shouting = top one" is the only maths problem you can answer then "Saturday Night Special" is certainly for you.

★★★★

Kieran Wyatt

Lhoog

Lhoog
Echo

Debut from hotly tipped Icelandic jazz/trip-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, edibly beautiful. Lhoog borrow all kinds of elements – hip hop, dub, soundtrack, jazz, balladry – and make the resultant hybrid sound as natural and time-hewn as glaciers. At its best ("Take Me Away", "Bem", the cardiac throb of "More To Life") this is as monolithically beautiful as anything on "Dummy".

People will compare them to Portishead, but Lhoog 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 Lhoog defy any comparison I can offer.

★★★★

Pete McPhail

Dig This? Check These:

BJORK – "Debut" (One Little Indian)
KOOP – "Sons Of Koop" (Universal)
MORCHEEBA – "The Sea" (China)

Bass Kittens

Sweaty Planet
Oxygen Music Works

American 303 big beat splatter fest of no great ambition

THE work, you'll intrigued to hear, of Jon Drukman. What's that? Who?

Why, the Jon Drukman who was responsible for "The Trip" on Hardkiss and was also one third of Ultraviolet Catastrophe back in the day – that John Drukman! Doh. Okay – the fact that he's an anonymous West Coast breakbeat producer is irrelevant. The fact that "Sweaty Planet" – composed of turgid, fourth-hand breaks, endless 303 wank, precious little compositional imagination and a generally limp attitude – is anonymous West Coast breakbeat, is entirely relevant, because a) the recession beckons and your green is precious, and b) this is 1998 and not 1995. One "... Planet" which really doesn't rock.

★★

Kevin Braddock

Czukay Versus Walker

Clash
Sideburn

Can bassist and Air Liquide member in maddeningly heady electronica tussle

SO smitten were Holger Czukay 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 a place to listen to this double CD of scattershot ideas and plaintive moods could prove tricky, tracks such as "The Wonderful World Of Screeches, Racing Cars and Crybats" live up to their grand titles with distorted rhythms, almost subliminal touches and testy swathes of industrial clamour making it difficult to fault their decision. Tough work to



wade through at times, but still a worthy testament to this pair's long-standing high status.

★★★★
Andy Crysell



UNKLE: James Lavelle (l) and DJ Shadow



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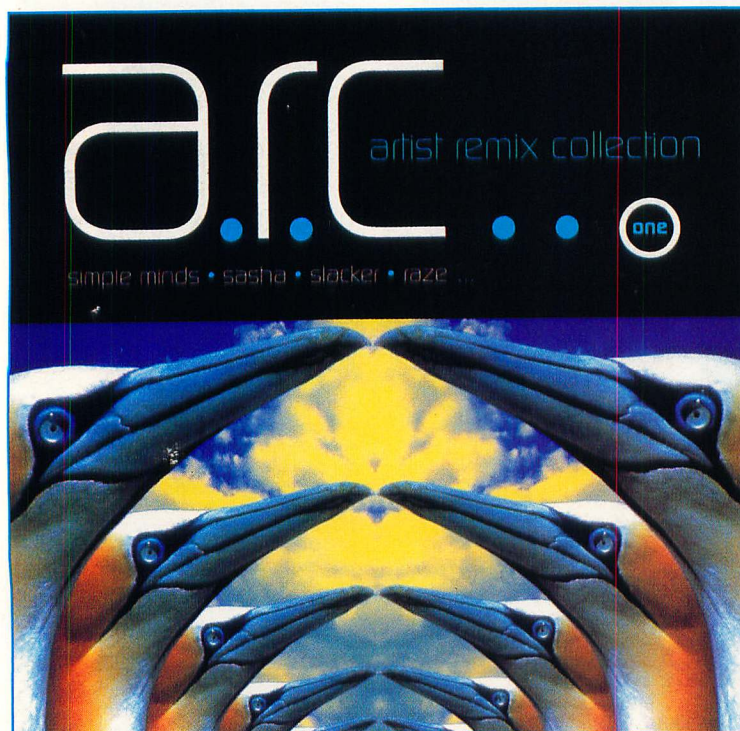
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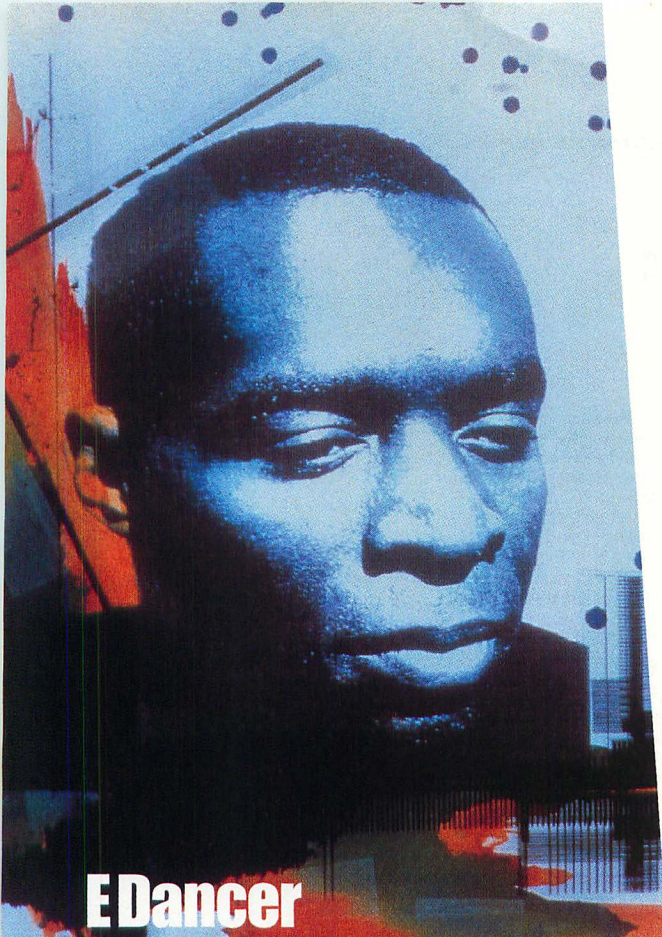
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ALBUMS



E Dancer

Heavenly
KMS/PIAS

Inner City main man and Detroit techno veteran Kevin Saunderson returns to his more techno alter ego

OF all Detroit's holy trinity, Kevin Saunderson has always been the most versatile. Working under a whole host of colourful pseudonyms, he's pioneered and mastered a wide range of styles, but over the last few years, it's his E Dancer guise that's brought him back to the very forefront of club culture. Often thought of as the darker, moodier flipside of the Saunderson coin, and characterised by the sort of huge rumbling basslines that we first heard him use on the mighty "Just Another Chance", E Dancer tracks have influenced everything from jungle to speed garage. But perhaps most importantly, they've also been instrumental in keeping the true spirit of acid house alive by hurling it into the Nineties and beyond.

So what do we get on the first E Dancer album? Well, apart from the classic singles, "World Of Deep" and "Human Bond", plus their flipside, there's four all-new cuts and four remixes. The new material is as strong as ever, with the future-retro stylings of "Cry For The Future", the piano-bass juxtaposing "Behold" and the brilliant "Oombah" all fulfilling the winning formula. Better still are Saunderson's excellent choice of remixers (Carl Craig, Kenny Larkin, Juan Atkins and D Wynn), who all put their own personal twist on the E Dancer sound, while remaining true to its original spirit.

Another year, another triumph.

★★★★
Dave Mothersole

Dig This? Check These:

KEVIN SAUNDERSON - "Faces & Phases" (Six6/Avex)
VARIOUS ARTISTS - "The New Sound Of Detroit Techno" (Ten)
DERRICK MAY - "Innovator" (Transmat/R&S)

Strangebrew

Passports
Pleasure

Delicious second helping of downtempo moves from Mancunian merchants

A 70-MINUTE adventure through deepest Manchester, "Passports" is a soothing blend of jazz, dub and laidback hip hop from Jake Purdy and Martin Fisher. "Sky Life" cools the edgy soul of Lamb in the chilled cabinet, "Gluefinger" fuses frazzled beats to a piano figure worthy of Eric Satie 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



Coco And The Bean

Tales From The Mouse House
Mantra

Edinburgh trip hop collective's debut album

LIKE smoking a jazz cigarette on a Waltzer, Coco And The Bean are simultaneously exciting, beautiful and nauseating. At their best their fuzzy, deep soul rhythms and abstract, instrumental hip hop are ideal late night smoochers for wowing girls with your slow dancing technique. At their worst the Beans employ falsetto Zeb Dickson who ruins his partner Gwen Esty's smoky tones by singing in a pair of pants that are obviously too tight. Modern soul is a difficult genre to crack - if this was a film it would demand a cinema-style classification of 30. At least.

★★★★
Rob Da Bank

Bullet

The Hanged Man
DC Recordings/Intoxica

Obscure Seventies TV music reissue 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 telly 'tec 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 lick. Every track's a hidden gem, whether it's a maudlin Moog workout or an uptempo "Sweeney"-style car chase romp. An original copy would set you back about 60 nicker, guv, so a big tap to Depth Charge's J Saul Kane for unearthing it.

★★★★
Frank Töpe

Dig This? Check These:

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

DJ Spooky, DJ Wally, DJ Grazhoppa,

DJ Low

End Of Utopia
Sub Rosa

New York and Belgium's illbient crew combine for avant-garde turntablist weirdness

THE four DJs/turntablists 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 "illbient". DJ Spooky's two offerings are the most recognisable hip hop-wise, but Grazhoppa's schizoid "Limitless" would surely scare the shit out of any unwary blunted homies, while DJ Wally's "Zeta Reticuli" is low-key to the point of vanishing: cool. If you're into beats smothered in weirdness

and served with relish, "The End Of Utopia" may be just the place for you.

★★★
Cal Gibson

Man With No Name

Earth Moving The Sun
Perfecto

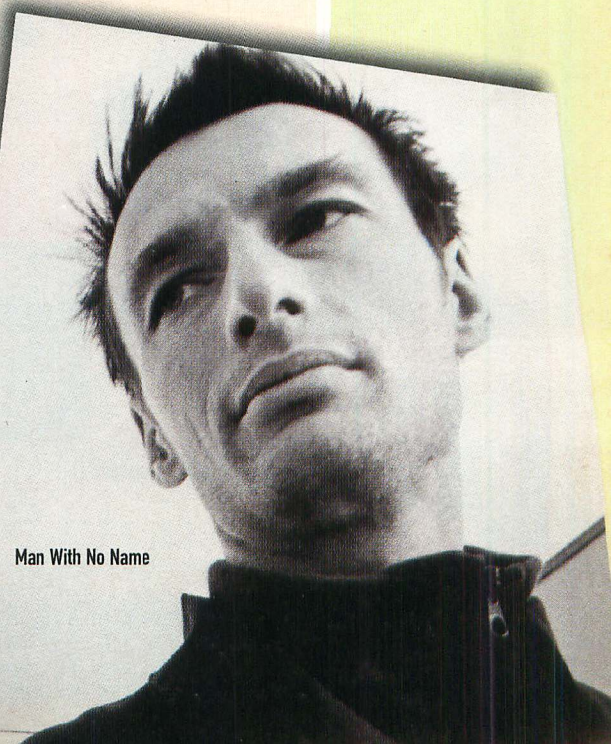
Oakey's favourite trancer ups the cosmic vibes for his second album of sub-Goa belters

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 anthemic rollercoasters such as "Sugar Rush", "Teleport" and "Paint A Picture". Yet such is the way of things, those tracks are today caned on the glittery dancefloors 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", "Tarantula") but sonically they're in more house-friendly territory than psychedelic techno. Still, there's nothing as unashamedly anthemic as those early corks.

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 stabs push things along. "Serotonin Sunrise" sounds a bit like "Born Slippy Part Two" with some Cockney gobshite ranting bollocks over a pulsing backbeat. And the Orb-y dub moves of "Treacle" should be cropping up in a chill out 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



Man With No Name

Bim Sherman

What Happened
Mantra

British reggae veteran hooks up with former On-U colleagues plus Talvin Singh

IF Elle Macpherson 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 tonsils 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.

A Tribe Called Quest

The Love Movement
Jive

The respected hip hop veterans' fifth album, based around a loose central theme of L-O-V-E

WELL, if this is to be the Tribe's swansong, it's certainly an apt summation – with flashes of brilliance and frustrating mediocrity, and a feeling of wasted potential. Every manifestation of the Tribe is represented on their fifth outing. You'll find the skewed conceptualists of "People's Instinctive Travels..." on "Common Ground" and "Muddy Ranks"; the woofer-assailing hardcore bassheads of "The Low End Theory" on the awesome "Steppin' It Up" and "Rock Rock Y'All" and the funky experimentalists of "Midnight Marauders" on "Start It Up" and the bugged-out jazz goofery of "Da Booty".

Unfortunately, six tracks call to mind the Tribe of "Beats Rhymes & Life", with all its clip-clopping r&b, cocktail jazz instrumentation and over-use of bleating soul divas. And they are uniformly dreadful. The single, "Find A Way", is gruesomely uninspired, and "Pad And Pen" and "Against The World" wouldn't sound out of place on a Holiday Inn lobby muzak tape. By the time "The Love Movement" has slouched to a close, you'll have forgotten you were listening to it.

Okay, so there are six superb bonus old tracks and rarities, but that's cheating. It doesn't alter one iota the sad truth – if ATCQ are no longer with us, then this is a fuck of a disappointing last will and testament.

★★★
Pete McPhail

Dig This? Check These:

FINLEY QUAYE – "Maverick A Strike" (Epic)

MAXWELL – "Embrya" (Columbia)

HORACE ANDY – "Skylarking" (Melankolic)

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

A Tribe Called Quest

Bim Sherman

talvin singh traveller [CD, 12]

a limited edition single featuring
the original version plus remixes by 4 Hero & Kid Loco





Finger

Swollen
Milk

**Reprazent's
bass player
with an album
of jungle
influenced
breakbeat**

IF you were asked to describe Roni Size/Reprazent's music in one word, it would undoubtedly be BASS. Said bass noise is produced from the dextrous fingers of Si 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 quirkier moments of tabla 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

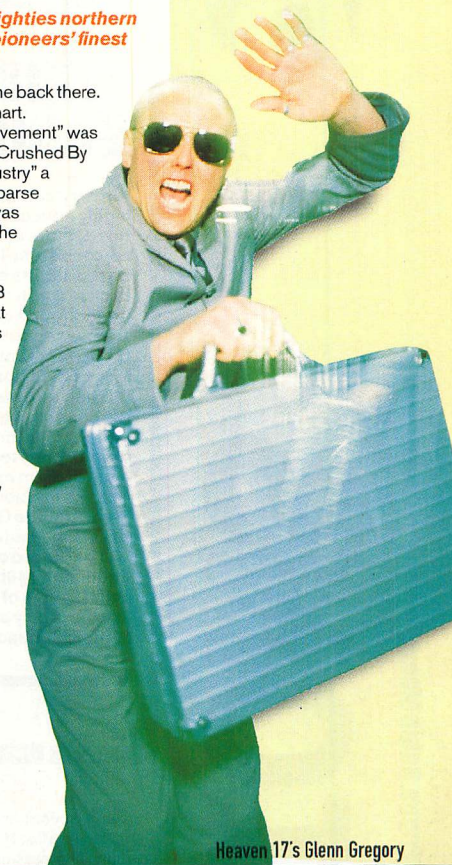
Retox/Detox
Eagle

**Remixes of the Eighties northern
industrial disco pioneers' finest
moments**

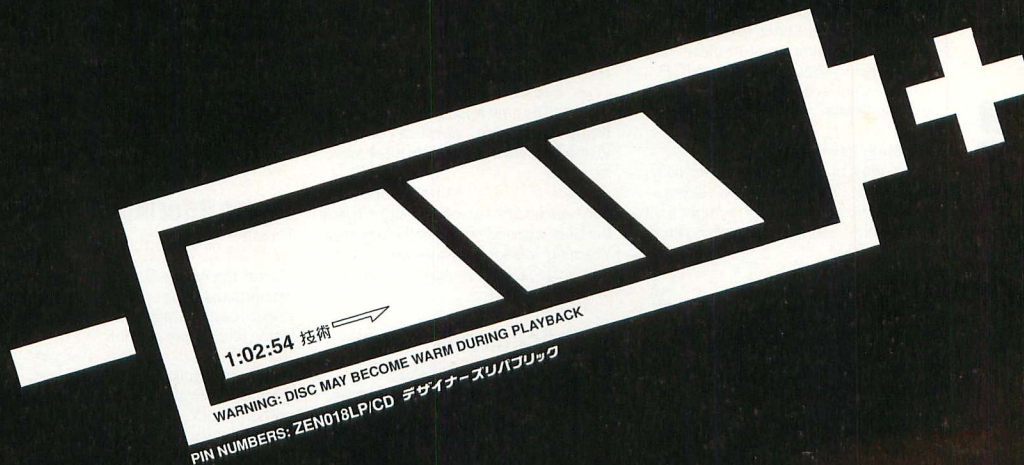
STOP laughing at the back there. Heaven 17 were smart.

"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 tinnitus-inducing electro), On-U Sound (subterranean dub, *quel surprise*), DJ Suv (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



Heaven 17's Glenn Gregory



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COMPILATIONS

* Compilation Of The Month 1

Tripoli Trax Volume 1

Tripoli Trax

WHEN it comes to groin-stirring, invigorating, highly infectious tits and tats out dancefloor fillers, there are few labels better than the so-consistent-it-makes-you-skintr 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 shake ass, Thomas plunges into Tripoli's fine back catalogue to drop 14 hefty logs of the funkiest 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 that trademark 140bpm chunky beat and lashings of colossal basslines, like the highly sought after F1 mix of Knuckleheadz' "House Rocca".

F1 themselves provide probably the best AA-side since The Beatles' "Revolution" with the banging breakbeat fest that is "Recoil" and Thomas slips in two of his own tracks – the ravey "Set You Free" and with Trade cohort Alan Thompson as Fruitloop for the naughty but nice "Shake It".

In short, this is a comprehensive guide to some of the most cutting edge examples of amyl-scorched sweaty hedonistic hard house. In even shorter, "Volume 1" is totally compulsory.

★★★★★
Chris Todd



Streets Is Watching

Def Jam

WHAT'S IT ALL ABOUT? Another hip hop movie soundtrack from the docu-drama starring East Coast superstar Jay-Z and showcasing much of Def Jam's new US talent.

WHAT'S ON IT? Jay-Z himself weighs in with five middling tracks to kick it off, but if you stick with it you'll find the humorously overwrought hardcore of Murder Inc, which makes Onyx sound like PM Dawn. There's some severe darkcore atmospherics from DJ Clue and Noreaga, a raucous woofer-endangering shoutathon from MOP and a fantastic rousing posse cut to end the album.

ANY COP THEN? These affairs inevitably have long periods of sagginess, but this collection actually gets better as it goes on and covers a broad spectrum, from lightweight soul-rap to some genuinely disturbing stuff. ★★★★★ (PM)

Suck It And See

Pussyfoot

WHAT'S IT ALL ABOUT? A double CD dose of trouser-arousing porno

related exclusives from Howie B and his chums, including some filthy funk inspired by skin flicks, parlour ladies and bedside voyeurism.

WHAT'S ON IT? Almost too much for one sitting. 19 tracks in total of aural stimulation, ranging from Love TKO's sleazy "Love Thong" to Nick Faber's sweat-soaked "Same Girl Different Wig". Howie B appears under his Daddylonglegs alter ego and Sie's "Pepsi Tucker's Booty Beatdown" gets bonus points for not knowing when to climax.

ANY COP THEN? Certainly. 90 minutes of late night debauchery which will leave you begging for more. Just keep the curtains closed. ★★★★★ (RM)



Big Kahuna Kicks One

Kahuna 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 ON IT? "What Is Kahuna?" by FC Kahuna is the sound of Michael Jackson being beaten up by Fatboy Slim, DJ Kool coughs up another gem on "Here We Go Now", "Seize The Time" by Fuselage is a party anthem ahead of its time and El Destructo's trumpet-sampling "Vibrotica For Vuxna" shows the label has a sensitive side too.

ANY COP THEN? 11 tracks of electro mayhem and not a duffer in sight, this is the beer-sozzled sound of the summer. Warning: indoor exposure will almost certainly result in furniture breakage. ★★★★★ (RM)



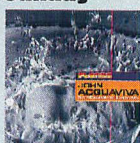
John Acquaviva – From Saturday To Sunday

Floriad 135, Spain

WHAT'S IT ALL ABOUT?

Richie Hawtin's business partner mixing up two CDs: one hard tech-house, the other deeper house. **WHAT'S ON IT?** A plethora of global grooves. CD One hits hardest with the likes of DJ Slip, The Kooky Scientist, Metro Dade, Groove Culture and Raygun, while the second CD goes in search of eclectic Heaven with Jedi Knights and Kevin Yost before housing down with Omegaman and DJ Duke.

ANY COP THEN? Acquaviva is possibly North America's most underrated DJ. His name don't mean "water of life" for nothing, you know. ★★★★★ (CB)



Sounds Of The Irish Underground

Higher Ground

WHAT'S IT ALL ABOUT? Showcase of mainly unsigned artists proving that the Emerald Isle isn't just about dull old rock bands.

WHAT'S ON IT? Faves from Irish mainstays David Holmes and the Dirty Beatniks. Plus ambient jungle moves from Westside Chemical and a cut from Geiger featuring the geezer who tinkles the ivories on Gay Byrne's "The Late Late Show" – Irish TV's answer to "Wogan".

ANY COP THEN? Useful round-up of Ireland's flourishing underground dance scene with an eye-opening selection of underground beats, toots and basslines. ★★★★★ (KW)

Pagan Offering

Pagan

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

WHAT'S ON IT? Attaboy's larger-than-large "Solid Space Business", Charlie Webster's "Better Day" anthem, 16B's twiddly re-rub of House Of 909's "The Main Event" and Maurice Fulton's vocodered floorfiller "I Want To Talk". A bunch of top notch 4/4 killers, in other words.

ANY COP THEN? Is Tony Blair losing his hair? Call it deep house, call it proper house, call it anything you like: this album rocks, pure and simple. ★★★★★ (CG)

Eternally Alive

Millennium

WHAT'S IT ALL ABOUT?

Millennium celebrate five years of willfully eccentric output with this history-mapping round up.

WHAT'S ON IT? The Starseeds



feature prominently with their chill out anthem "Parallel Life" and their trippy remix of Juju's "Evolution-Revolution". And there's techno-trance action from Headman and Max Reich plus ethereal drum & bass courtesy of Surge and Sonartribe.

ANY COP THEN? A cool mix of floaty ambient sounds and hard crunching rhythms proves that Millennium haven't lost their idiosyncratic edge. ★★★★★ (KW)

Sympathy In Chaos 2

Matsuri

WHAT'S IT ALL ABOUT? Angular chill time grooves compiled by Matsuri mainman Tsuyoshi Suzuki, setting out the label's stall as the most progressive "trance" imprint around.

WHAT'S ON IT? A freezecore collaboration between Peter Namlook and Higher Intelligence Agency (as SHADO), Germanic input from Marco Zaffarano and Hardfloor plus a sublime effort from the ever inventive Digitalis.

ANY COP THEN? Tsuyoshi proves yet again that he's one of the few trance-masters out there pushing the genre forward. More power to him.

★★★★★ (KW)

King Of The Beats 2

Mushroom

WHAT'S IT ALL ABOUT? The second time round for the official album of the UK B-boy Championships.

WHAT'S ON IT? A host of old school hip hop, new school big beat, electro and even jungle, running the gamut of b-boy culture from the early Eighties on. Old school stuff includes Nucleus' classic "Jam On It", Run DMC's "Run's House" and Dynamix II's "Just Give The DJ A Break", while newcomers may be more familiar with the likes of Freska Allstars, FSOL, Public Enemy, Prodigy and Freddy Fresh.

ANY COP THEN? A windmilling compilation of the old, the new, the tough and the fresh. ★★★★★ (CB)

Arc

Platipus

WHAT'S IT ALL ABOUT?

Collection of anthems and remixes from Britain's self-styled "premier trance label", beloved of Sasha, Digweed and Oakey.

WHAT'S ON IT? Reworkings by Platipus stalwarts Pob, Art Of Trance and Terra Firma plus classics from Slacker and Chrome. Union Jack pulls off the admirable feat of making Simple Minds vaguely listenable. Then again, maybe not.

ANY COP THEN? All those strings, man! It's just so uplifting! One for the dummy-sucking, San Fran candy raving massive! Man! ★★★★★ (KW)



Tummy Retouch

Tummy Touch

WHAT'S IT ALL ABOUT?

Professional lovable eccentric Tim "Love" Lee wheels out 12 unreleased mixes and re-edits of classic tracks from his Tummy Touch and Peace Feast stables.

WHAT'S ON IT? Funk all the way with Tim's own thigh-slapping "Badder Bongo (US Remix)", Groove Armada's stack-heeled "Disco Insert", Marlon Sea's cheeky big punk beat "Disco Del Mar" and The Idjut Boys expert remake of Waxploitation's "Pervting Da Chords Of Justice".

ANY COP THEN? Oooh baby this is

gettin' me hot. Can I get a 12-inch? Unfortunately not, missus, but Tim did warn you "Tummy Touch Is Love Music". Say no more.
★★★ (RDB)

Street House

Kickin'
WHAT'S IT ALL ABOUT? Party animals the Treacle People frequent underground house clubs like The End and Wiggle and wanted a CD with their own personal favourites on it. *Voilà.*
WHAT'S ON IT? A barny cocktail of house flavours bridging the gap between Terry Francis' "Little & Large", Derrick Carter & Luke Solomon doing a "Spoon" while Benji Candelario, Mark Ambrose and Chris Duckenfield's alter ego Primitive all crop up too.
ANY COP THEN? A collection of house music so deep fish could swim in it. Put together with love and imagination rather than money in mind and it shows.
★★★ (RDB)

Beat Seeking Missiles

Polyrhythmic Productions
WHAT'S IT ALL ABOUT? Sarf London drum & bass label Polyrhythmic specialise in techno and jazzy jungle and feel it's about time you heard it too.
WHAT'S ON IT? You won't be put off by the lack of big names after you've swung your pants to Nek Lok's wondrous Latin smasher "Escobar Blues", blissed out to Bluze's "Robot Army" or jumped up and down to Synchronicity's "Captive Heart".
ANY COP THEN? Bored with mind-numbing, formulaic drum & bass? Fed up with sitting outside in a pair of shorts waiting for the summer? Step inside, get this on your decks faster than a slipmat and watch 'em burn.
★★★ (RDB)

The Big Bang 1998 – A Label Collective



Bang
WHAT'S IT ALL ABOUT? Wallet-friendly big beat collection from seven of the UK's most frothed-over junior league labels including Athletico, Kahuna Kuts and Bolshi.
WHAT'S ON IT? Danmass' infectious "Gotta Learn", a post-trip hop tune so actively cheeky that it almost deserves to be mercilessly kicked in. Sir Drew fits his "Potato Feet" contribution up in delicate NY old schoolisms, while tracks from Dub Pistols, Laidback FC Kahuna and Subtropic pound merrily away like renegade drumsticks in a timpani warehouse.
ANY COP THEN? What this package lacks in variety and size, it adequately compensates for in sheer dancefloor punch. Bang on, indeed.
★★★ (KB)

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 Source Direct.
WHAT'S ON IT? Klute, Stasis, Autechre, Kirk Degiorgio, Plaid and Two Lone Swordsmen all fiddle with tracks from Lexis, Klute and Paradox & DMR over a variety of positions. Of particular interest are Plaid's glacial rearrangement of Studio Pressure (aka Photek's) "Relics" and Two Lone Swordsmen's digi-twiddle of Klute's

"Silent Weapons", but Midnight Funk Association's skewed *chiaroscuro* take on Lexis' "Irrapment" is best.
ANY COP THEN? It's a dazzling brew of techno, drum & bass, art, stupid names and clever-cleverness with a wider imagination and clearer, deeper vision than most.
★★★★ (KB)

Collected 2

TLC
WHAT'S IT ALL ABOUT? House, techno, trance and camp hardbag on the second collection of up-for-it tracks from labels run by the fiercely independent Truelove collective.
WHAT'S ON IT? Suffering from serious musical schizophrenia, highlights include furious techno from Shredder and the fruity "You Smell" by Disco Tits. Bosca Beats OD1 and Karlton both come up with some stomping hard house and the Untidy mix of Candy J's "Bamboozled" is as fat as yo' mama.
ANY COP THEN? Whatever genre they choose, this lot have got it sussed.
★★★ (CT)

Nick Warren – Brazil Global Underground

Boxed
WHAT'S IT ALL ABOUT? Way Out West's Nick Warren gets a bit progressive wid it on a double CD "inspired by", though not actually recorded in, Brazil.



WHAT'S ON IT? 26 tracks, almost half of which are unreleased, and all made with the morning-after-that-heavy-night-before in mind. Hybrid and Slacker, two of the future forces of breakbeat trance, lead the way, whilst Nickelson goes Euro, PMT get stroppey and Nalin & Kane's remix of the classic "Café Del Mar" gets us all tingly again.
ANY COP THEN? Pleasant enough, but didn't melodic trance die with the last Robert Miles album?
★★★ (CT)

Chinese Whispers

Sprawl
WHAT'S IT ALL ABOUT? Remixing the remix in a circular fashion. It goes something like this: Stereolab knock out some samples and pass them to Ultramarine, who relay the remixed remix via half a dozen other artists and eventually back to Stereolab. Like musical Chinese whispers, innit?
WHAT'S ON IT? Untitled remixes of remixes, of course. Sons Of Silence serve up a tweaky builder, Mike Paradinas gets very odd indeed, Freeform pick up his toilet re-working (you've got to feel sorry for them), Si Begg drops in a few irrelevant vocal samples and Sub-Tropic actually attempt a melody before the whole project lamely implodes.
ANY COP THEN? Sure, it's inventive, but so was the Sinclair C5. And look what happened to that!
★★ (DF)

Son Of Bastard Tracks

Different Drummer
WHAT'S IT ALL ABOUT? Midlands downtempo gurus Different Drummer

present "urban lounge music from Birmingham to Bournemouth via New Zealand".
WHAT'S ON IT? The Brainbug-esque "Hammer House Of Hip Hop" from Schizoid Man, Soundproof's choppy "Phasing Saddles", The Tapeheads' whacked out "Space Race 2000", the spacey clarinets of Loop Troop's "Casino Nights", and the superlative time signatureless abstraction of Lo Max's "Atlantis".
ANY COP THEN? Head-nodding stuff, but never too goatee-scratching for its own good, this is tasty downtempo to grace the most demanding of collections.
★★★ (DF)

Carl Cox Non Stop

London/ffrr
WHAT'S IT ALL ABOUT? Double CD mix celebration of Coby's worldwide Essential Mix tour.
WHAT'S ON IT? That perfect blend of the uncompromisingly underground and the smile-inducing hoojers that makes the great man's sets so memorable. Trevor Rockliffe, Kamaflarge and Terry Lee Brown Jr are neatly balanced out by the likes of Ronaldo's Revenge, Da Hool, Mousse T, The Knowledge and Funky Green Dogs. Plus there's an exclusive remix of Coby's own "Phoebus Apollo".
ANY COP THEN? Epic ain't the half of it. He's called the people's party provider for good reason. And it shows.
★★★★ (CB)

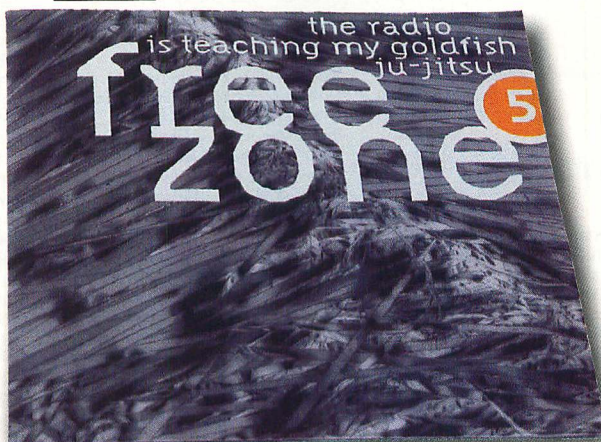


* Compilation Of The Month 2

Freezone 5 (The Radio Is Teaching My Goldfish Ju-Jitsu)

SSR/Crammed Discs
THE "Freezone" series has few parallels. Under the guidance of DJ Morpheus (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 Vital 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. Subtly 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 Ibbotson's "Blue Brown and Black", and detour to Klute Vs Hy-Ryze's drum & space delight "Lift". A return trip takes in Doctor L's spaced out house operas, Reclouse and Suba's South American sounds, and a welcome slice of nu-skool US hip hop (in a low slung P-Funk style from Jigmastas, Shawn J Period and Geo-Logy). All very tasty. Often downtempo compilations are no more than aural wallpaper, just covering background silence with a hint of ambient colour. "Freezone 5" is more like aural "Wallpaper" – laying out the aspirational luxuries of life in an easy-to-digest but salivatingly lush tome.
★★★★ Tobias Peggs





* Compilation Of The Month 3

Blue Breakbeats Volume 4

Blue Note

IT'S not often we reckon you should go out and spunk your wongas on an album composed entirely of music made pre-1977. Yup, there's no pounding acid lines on offer here. No scintillating breakbeats in a jungle style, no uplifting hand-raising choruses, nowt to get ya searching for that missing cheeky half.

What there is, however, is some of the roots of this crusty monster we call dance music in the Nineties. We've all seen those bootleg funk albums pressed on digestives with the original drum loop from some obscure hip hop tune. Where this differs is not just in the quality but the choice of tracks on offer. Ever wondered where that bassline from Deee-Lite's

"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 "Beat 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 tripped-to-the-max funky today.

Everything you need to be the next David Holmes is right here. Party on.

★★★★★

Calvin Bush



Starsky And Hutch Presents 70s Funk Soul Jazz Disco

Virgin

WHAT'S IT ALL ABOUT? London's absurdly popular retro club puts together the swinging-est Seventies stormers for people who would never buy the original artist albums the tracks came from in the first place.

WHAT'S ON IT? The Jacksons' "Can You Feel It", The Trammps' "Disco Inferno", Candi Statton'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 COP THEN? The soundtrack to a thousand JCR discos and sixth form jump-about. If you think wearing a wig and acting like Huggy Bear constitutes clubbing, this one is for you.

★★ (DF)

Real Ibiza

React

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

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

ANY COP THEN? Play back to back

with Phil Mison's "Colour sound" album, rent a sunbed, and turn your bedroom into a hazy, seagull'd haven. Gorge.

★★★★★ (DF)

Trip Do Brasil

Rhythmix, 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 soaked in Brazilian chanting, rhythms, drums and samples. DJ Cam turns in some sublime dawn chorus trip hop, Rockers Hi-Fi's funky jungle is tops, Professor Bubble's "São Paulo By Night" is samba-house fit for any Ibadan record, José Padilla's "Bossa Rosa" shimmies sweeter than Rivaldo, there's a superb new Joe Claussell tune and even a quaint jungle take on the Nike advert.

ANY COP THEN? For a concept that could so easily have ended up naffer than a stick of Rio rock, this is darn near essential. Quite possibly the closest thing to a heatwave 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 a 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 Taran and Beanfield, with even smatterings of house, bossa nova and electro.

ANY COP THEN? This lot are top of the dung heap when it comes to Gilles Peterson-style licks and this album simply confirms them as the Deutsche Talkin' Loud it's okay to love.

★★★★ (CB)

Crippled Champions

Crippled Dick

Hot Wax

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 semen-encrusted polyester safari-suit soundtrack stuff and related exotic ephemera, while the latter half largely explores the nether regions of contemporary lo-fi garage punk – the kind of thing that Beavis & Butt-head would come up with after reading "American Psycho".

ANY COP THEN? Wins extra points for a track called "Shit Sushi" but loses them again for gratuitous exploitation of "ironic" sitars. Drug addicts, sex offenders and admirers of Sukia or Topsy will probably love it.

★★★★ (TM)



Minimalism: More Or Less

Law & Auer

WHAT'S IT ALL ABOUT?

A rigorously experimental foray into grinding ambience and dancefloor deconstruction.

WHAT'S ON IT? A not 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 names like T Power and Luke Vibert for starters, industrial stalwarts MuslimGauze and Zoviet France, plus newcomers including Freeform and Force Of Angels, whose dislocated tech-stepper "Stone Chillas" is a highlight. ANY COP 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 creaky listening of Nonplace Urban Field's "Kung Fu Workshop".

★★★★ (TM)

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 Dearborn. Apparently because Stoll himself can't DJ.

WHAT'S ON IT? A whole host of Stoll's escapades into minimal banging techno, alongside four new exclusives. "Time Attack", "Cosmic Function", "Totem", "Mistaken Identity" and Carl Lekebusch's excellent remix of "Handiwork" are the highlights.

ANY COP THEN? For some fierce 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, cos it's on CD for the first time.

WHAT'S ON IT? With the marked exception of the dentally-enhanced one, almost everyone on the 'Headz frontline of spooked, angular jungle: Digital, Ed Rush, J Majik, Photek, 4 Hero disguised as Dollis Hill and, despite his bust-up with Goldie, Doc Scott.

ANY COP THEN? Exactly the same quantity of "cop" as it was last year, obviously. That being quite a lot, as Metalheadz hold greater truck with quality control than most labels.

★★★★ (AC)

Moving House 3

SSR

WHAT'S IT ALL ABOUT?

DJ Geoffroy, resident at the Food club in Leuven, Belgium, picks out some deep house corkers.

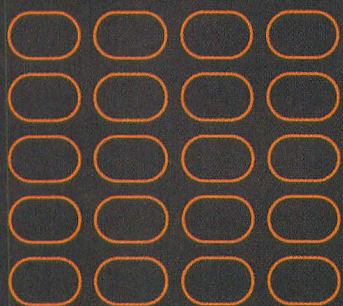
WHAT'S ON IT? The soundtrack to a night out at Food, obviously. The Idjut Boys deconstruct Atmosfear on "Deep Base Nine", Reel House groove on with "The Chance", Eddie "Flashin'" Fowlkes does deep damage with "Soul Spirits", and Intensive Jazz Sextet show just how they got their name with the show-stopping "Super Giangi Va In Brasile".

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

★★★★ (TP)



kevin saunderson's e-dancer the album: *heavenly*



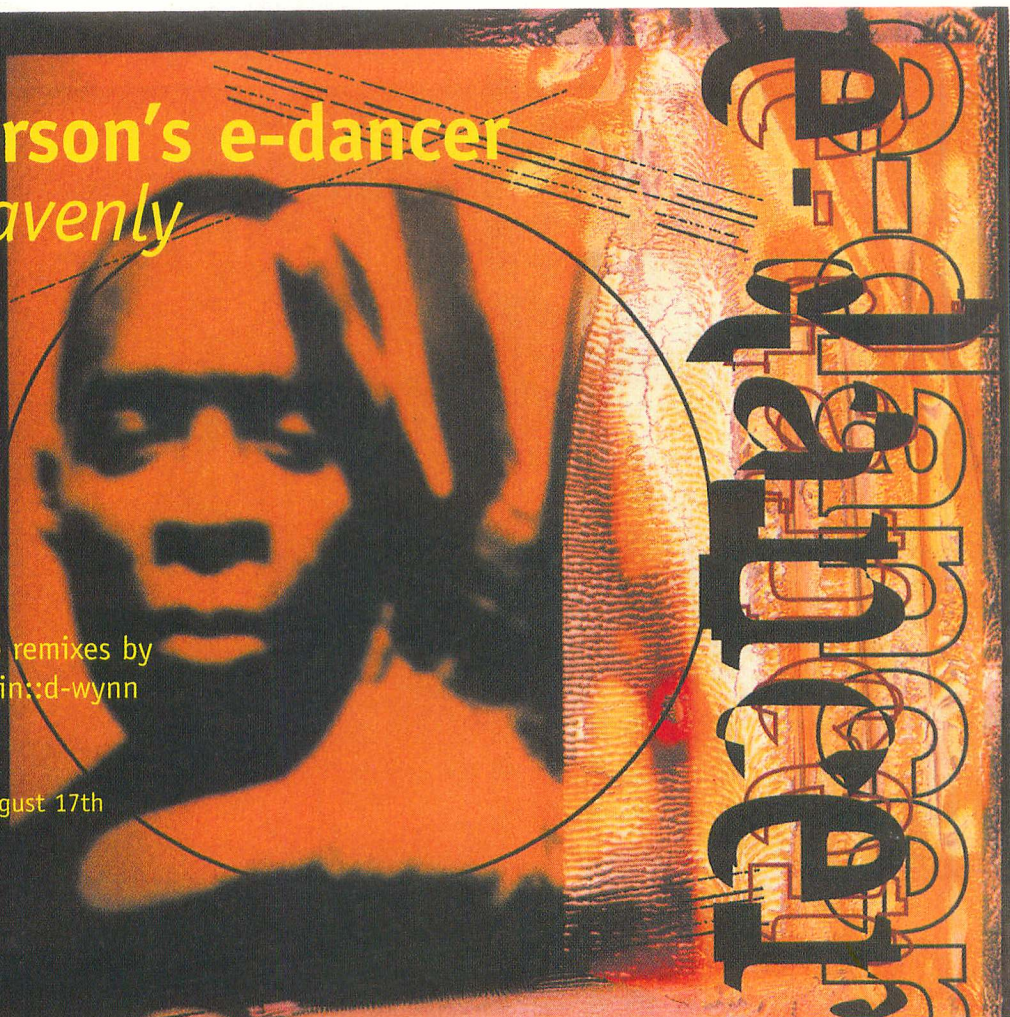
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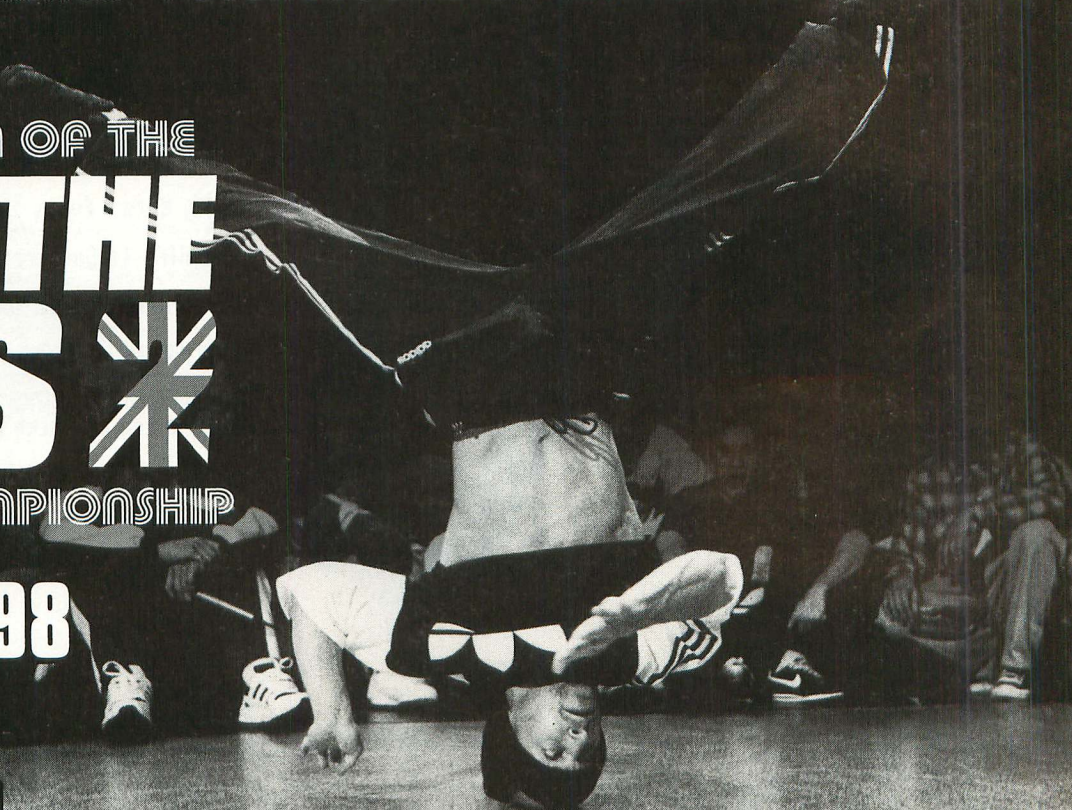
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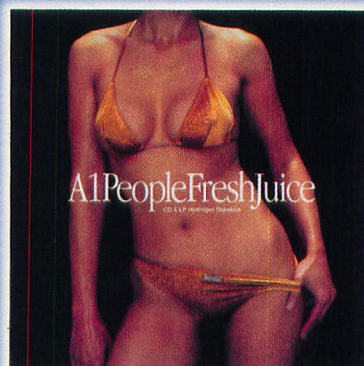
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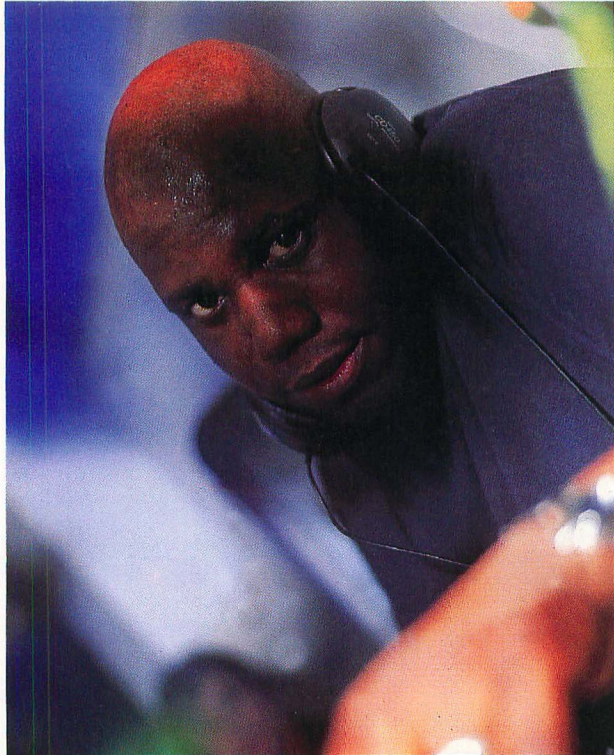
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pic JAMES B

* 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 DJing 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/frrr. He's affectionately known as the Big Black Cox and he's here to review this month's singles.

The Aloof

What I Miss The Most
east west

GOING, like Massive Attack and Portishead, a whole lot darker, harder and gloomier, Dean Thatcher and Richard Thair's lot head into goth-hop territory for their comeback single.

Carl: "The Aloof did a remix of 'Phoebus 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 Aloof 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 Bi-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 a lot of DJs playing Bi-Polar's techno UK house stomper just for its energy!"
★★★★

The Strike Boys

The Rhyme

Wall Of Sound

FIRST ever foreign signing for Wall Of Sound, this is the insanely funky Daft-Punk-meets-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 breakbeat pioneer (and Muzik critic) Adam Freeland. Far more soundtrack-funky than some of the more twisted slow hardcore the scene has produced.

Carl: "We've signed a record from Adam Freeland for Ultimatum Breaks and me and Adam have also just done a record for the Manumission movie, in a breakbeat 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 breakbeat, almost like early Imagination over breakbeats!"
★★★★

Suv

V Beat EP

V Recordings

THE Bristol jungle don and Reprazent member goes back to basics for a double-pack which avoids jazz licks in favour of sci-fi scariness and intergalactic bass warfare.

Carl: "V is one of my favourite drum & bass labels. Though I'm not sure whether I should be calling it drum & bass, or sidestep, two-step, intelligent, whatever. 'Invaders' is the strongest track here. V have 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

Multiply

THE Euro-cheeser 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 Superstring.

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)

Talkin' 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

Processor EP

Mosquito

SOUTH Coast techno phuturisms from Cristian Vogel and Si Begg's label that's deviant, devious and at times, downright industrial, at others simply mind-messingly warped.

Carl: "I wouldn't call this totally 'intelligent' or 'purist' techno, but I would say there's a couple of records in here for the dancefloor and people would get into it no 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!"
★★★★



SINGLES



Cevin Fisher

The Freaks Come Out (Remixes)
Subversive
AS the massive original (with its rallying 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. Carl: "I 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 cane 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
RENNIE Pilgrim's new breakbeat crew lift the best single off last year's album and get in like minds Uptown Connection to do the remix. Carl: "The Philadelphia Bluntz's 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" Lamont 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.



Philadelphia Bluntz

Afrika Bambaataa & The Soul Sonic Force

Planet Rock (Remixes)
Passion
REMixing old classics is always a bit of rosey old game. And classics don't come any more essential 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 Schumcher and George Acosta is, at least, no insult to the

Carl: "Doubtless this will be huge. The Todd Edwards mix is more UK-sounding than US, which is a bit strange. A very strong track, but there's about 400 out there that sound like it and there are other people doing better stuff. It's difficult for me with speed garage because there's so many influences from what I grew up with, the flavour of the original sounds gets taken away and used in an environment where it's boiled down to one channel, the UK house sound. I'd like to have seen it move forward a bit more!"

★★★★★

Headrillaz

The Right Time
V2
EX-PUSSYFOOT acid breakbeat boys drop the 303 mayhem in favour of a more measured, chunkier and therefore funkier sound than we've heard before. Carl: "They seem to have worked heavily on the live angle, which is one way of getting out of the big beat sound. They've obviously got their own way of doing what they do. For me, it sounds more like an indie band, playing in small pubs, tripping beer over each other. That's the only way I can place this music!"

★★★★★

Carl Cox's Single Of The Month

legacy of the original, even if there's no earth-shattering stunner either. Carl: "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 have added their own vibe to it, but Eric Powell's remix is probably the best remix this year. A great compliment to the original. He has come through with credible that shows great confidence!"

★★★★★



Joe Clausell Presents Cosmic Ritual

Come Inside (The Loft)
Spiritual Life, USA
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 Ronaldo's Revenge, this is the real deal. Carl: "Is it live or is it Memorex? Cos it's obviously not just a computer going off with a few samples. There's a lot of musicians there, kicking right off. I do like this. In the right 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!"

★★★★★

Morcheeba

Part Of The Process
China
CONTINUING to give the lie to those who say that folksy trip hop can't be spellbinding, Morcheeba continue to impress with another chill out beauty lifted from their new album. Carl: "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 jam. I'd like to hear more from the album!"

★★★★★

Faithless

God Is A DJ
Cheeky
LEAD single from their forthcoming second album, Rollo and Sister Bliss keep the dancefloors boomin' with four of their own mixes alongside two more from Sharp and Serious Danger. Carl: "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 'Salve Mea' 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, funnily enough!"

★★★★★

Silva'n Bullet

NEW SINGLE JEWELZ AND DIAMONDZ

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'DA FUNKSTARZ' & 'ROOFERS'

ARTHROB



Puente Latino

Journey To The Core
Primevil

SWEDEN'S techno guru Cari Lekebusch teams up with New York's Alexi Delano for a three track EP of minimal Detroit funk that's sure to be massive at the likes of Lost.

Carl: "I already play 90% of the music on Primate/Primevil 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

Lucky Strike
Soma

GLASGOW-residing Swedish-sounding Lars Sandberg's own remix of "Lucky Strike" from last year's "Tech Noir" 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 '98 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

Angel
Virgin

MAD Professor gets drafted in once again to remix this live favourite, while Blur (yes, really!) prove they may have an alternative career blooming with a remix that's 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 Nite EP
Slip 'n' Slide

SAMPLE-heavy, funky NY-style dub house that riffs heavily on Seventies bass licks and chants. Could easily slot into sets from Derrick Carter to Paul Anderson.

Carl: "There's bits of 'First Time Around' by Skyy in there. And Roy Ayers Ubiquity too, I think. Lots of samples. Watch out fellas! A perfect slice of disco funk and the kind of sound we'd play at Ultimate Base. They've taken old school loops and disco samples which give it that groove and come up with a piece of serious underground dance music!"

★★★★★

16B

Falling
Eye Q

THIRD single from Omid Nourizadeh's much-lauded deep house album, with remixes from Two Lone Swordsmen in a chilled electro style and Deep Dish taking it on a typical DD journey.

Carl: "When Weatherall played our club, he played exactly the same style as the Two Lone Swordsmen remix. This is absolutely wondrous. I'm a Deep Dish fan - they won't bow to anyone to justify themselves. They've got a unique sound and they stick to their form!"

★★★★★

Casio

Baby Love

Glasgow Underground

MUZIQUÉ Tropique remix this American garage tune with one of the basslines of the year, making for a soulful house crossover. DJ Q's two mixes work it harder.

Carl: "The main mix reminds me of Roy Davis Jr's 'Gabriel' - minimal with a great bassline. I loved the

vocals and what he's singing about. It's pretty weird and wonderful, and from Glasgow of all places! If this label puts out more tracks like that, more power to their elbow. I like DJ Q's mix too, but if radio jocks got behind the main mix, we might well have another 'Gabriel' on our hands!"

★★★★★

Dave Angel

Insights
Rotation

NOW back on his own label after parting 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."

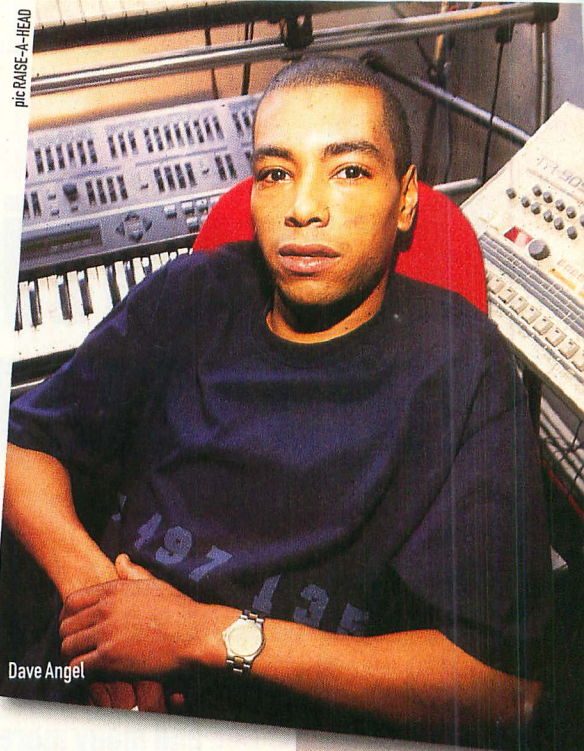
★★★★★

Fila Brazillia

Feathery Legs

Pork

TWO-track sampler lifted from the Hull crew's forthcoming album, this is Fila getting funkier with breakbeats, vocoders and wah-wah. Sure to rock the more chilled dancefloors.



Dave Angel

Carl: "This is absolutely brilliant. I've never heard of this lot before. I love being surprised by tracks and this certainly surprised me. Have you heard of Hybrid? This is in the same sort of breakbeat realm as them. The other side is reminiscent of P-Funk and Prince, you can almost hear his vocals going over the top. I'd definitely like to hear more from this album. Can I keep this?"

★★★★★

* Muzik's Single Of The Month



Storm

Storm
Positiva

AND not just because it's destined to be this year's answer to BBE's "Seven Days And One Week". "Storm" is the kind of track that, like BBE and Nalin & Kane, crosses all trance, techno and house boundaries. 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.

Carl: "I've been playing this to death. The reaction has been absolutely stunning, from underground techno clubs to house clubs. The original credits said it was by Spacey Trancey and Trancey Spacey! It's not that far from 'Follow Me'. Mark Spoon played it at Manumission in Ibiza and the place just went bananas. Plus it was one of the biggest tracks of the Love Parade without a doubt. A great techno track which represents the German scene. I think you'll find this will become one of the biggest tracks of the year!"

★★★★★



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TRAINSPOTTING



10 Pages of Underground Reviews

* Vital Release

Bob Sinclair Featuring Salome De Bahia

Eu So Quero Um Xodo
Sony, France

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

★★★★★



Singles

Afro Elements

Lagos Jump
Ibadan, USA

Using the same Fela Kuti sax break as MAW's "Bangin'", this sees the unstoppable force in real house that is Kerri Chandler again teaming up with Jerome Sydenham for an Afrocentric travel show that takes in Nigerian shebeens 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 with the Z version of Reuben Wilson being the boom tune 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)

★★★★★

Fondue

Pump The Boogie
Blue Plate

The ever-reliable Mark Picciotti's own tracky label sees Dan Hartmann's "Relight My Fire" break forged into a big Saturday night house groove that's just the right side of cheese without losing any of its energy. Two extra tracks on the flip make this essential. (TF)

★★★★★

Soul Asylum

Who Do You Love
Elektrik 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)

★★★★★

Easydelics

Berimbeau De Osahna
NRK

Out for yonks, but building into one of those summer sleepers, this (possibly Italian) track is groovy 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 haven't heard it yet, buy it. If you've stopped playing it... Why? (TF)

★★★★★

Julian Everett Presents

Oxaco
Novara

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

★★★★★

Ronaldo's Revenge

Ronaldo's Revenge
(Terry Lee Brown Junior Remix)
AM:PM

Along with everybody else, I'm sick of seeing Nike's multi-million Brazilian samba-swaying boat races every time I turn on the telly. And without these stunning Terry Lee Brown Junior tech-house/Twilo 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 Idjut Boys, Simon Faze Action and Sally Rodgers from A Man Called Adam. Very well, you say, but what does it sound like? Imagine Flamenco 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
Jus'Trax

Muzik's very own Terry Farley teams up with Moton Records boss Dave Jarvis for a double header of bumpin' club action. One side gives it up to dark basslines and superior spoken word snips 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)

★★★★★

Swag

Jazz Jumper
Version

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

★★★★★

Crazy Penis

Get It On/Baby We For Real
Paper

After the success of the wonderful "Summer Bummer", the Crazy Penis squad of Chris Todd and James Baron let fly another bad-ass 12-inch for the equally bad-ass Paper Recordings. "Get It On" rips things up in Paper's usual low-slung disco vibe while "Baby We For Real" works some killer uptempo breaks into the equation. Quality stuff from this ever-exciting 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

Dubtribe Sound System

Unloveable

Imperial Dub Recordings, USA
Limited edition, 250-only, hand-numbered, clear vinyl release from the San Franciscan 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 Northerners. The "Bass Dub Mix" is the one to check. Jumpin' bassline 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. "Move Ya Feet" is 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

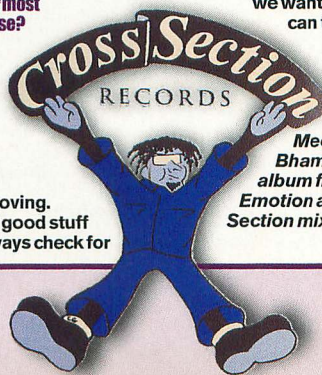
Why You Wanna Be Like That
Real Time, USA

Man on a roll, Maurice Fulton follows up his "Orphies" twelve with a vocal stormer that features the classic chords of the legendary Patti Austin. Imagine the biggest tune you'd hear Louie Vega play and this is it. Class. (KM)

★★★★★

HOUSE

Reviews by Kevin McKay & Terry Farley



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

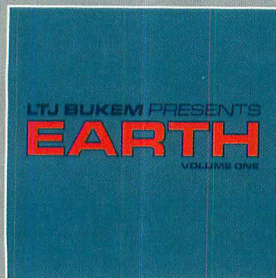
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* Vital Release

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 a single take and combined with sparkling melodics and booming tones, it's a gem. You 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 warbles and earthquake subs of "Wired" provide the highlight.

★★★★★

The Spectre

Breakers
Partisan

The mighty Klute dons a new disguise for "Breakers", with fierce, unrelenting snares, bleeping electronics and deadly bass surges. More mysterious 21st Century funk on "De-Pattern", with its robotic drums, mesmerizing washes and undulating bass.

★★★★★

Intaface

Freedom
Renegade

Artist debut for this trusty imprint, leaning heavily towards hard jazzual territory as the dynamic stabs and bouncing rhythms of "Freedom" let rip into a vibrant double bass stomper. "Applause" wins out with massive bass drop and slamming snare rolls.

★★★★★

Secret Methods

Volume 2
Tech Itch

Mark Caro's solo project continues in fine form with two typically steel-edged cuts, headed by the extended bass growling and nervous synth washes of "Animation", building up to a huge distorted crescendo. "Mortex" adds violent breakbeat anger to the cauldron of nasty synth contortion.

★★★★★

Omni Trio

Meltdown
Moving Shadow

Omni Trio delivers a typically charming melodic drift, soaked in warm pad harmonies, sliding technoid synths and a forceful stepping groove. E-Z Rollers give "Who R U?" the rousing double bass treatment.

★★★★★

Ray Keith

Do It
V

"Do It" is soaring vocal repetition and energetic chugging breaks tear into an unrelenting tormented noise workout, allowing only brief pauses for the next rhythmic switch. Flip for a booming rework of "The Reckoning" from the "V Classics" showcase.

★★★★★

G Squad

Fertile
Cold Steel

Floor shaking outing from G Squad, as bizarre looping washes, mystical sweeps and solid mechanical beats launch into a thumping bass bouncer. "Peak" gets deeper with reverberating, snare chugging, expanding synths and growling bass sweeps.

★★★★★

G-Force

Discovery EP
Echo

After killer cuts for Reinforced and Echo Drop, "Discovery" keeps up the quality with its mystical blend of melancholic key swirls, complex edits and a nervous double bassline. "Syntax Error" opts for a more direct groove, laced with off-beat vocal touches and a tough sub hook.

★★★★★

Stakka & K-Tee

Motive

Trouble on Vinyl
Taking a break from their Audio Blueprint label, the Brighton duo unleash some hard-edged jumping immersed firmly in growling analogue territory, with "Motive" s warbling bass switching and sci-fi 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 remakes with two mixes but no info. "Mix One" opts for droning, 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

Luv's A Little Closer
Eruption

A blistering taster for a forthcoming remix album. Shy FX grapples with crunching bass and feverish percussion, peppered with funky filtered vocals and retro stabs, while Future Forces 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 melodics and thunderous subsonic explosions of "Destroyer" adding to his catalogue of masterpieces. Check out "Oceans of Life" for some four-to-the-floor purity.

★★★★★

Absolute Zero & Subphonic

The Code

Renegade 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 growling bass extensions, lacing his mix with synthetic washes and funky guitar licks. Klute fares a lot better with an enigmatic, celestial variation of "Sleep Tonight", incorporating some swirling vocal effects and shifting tones.

★★★★★

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 while

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 twisting with pounding beats, funky key stabs and an infectious double bass hook. Flip for more hip hop flavoured bass mayhem.

★★★★★

Fellowship

Mombassa
Creative Source

"Mombassa" 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 a further compelling dose of surreal futuristic atmospherics.

★★★★★

Album

Sonar Tribe

Signals
Digital UK

Sonar Tribe release a messy collection of misplaced electronic noise and tired 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?

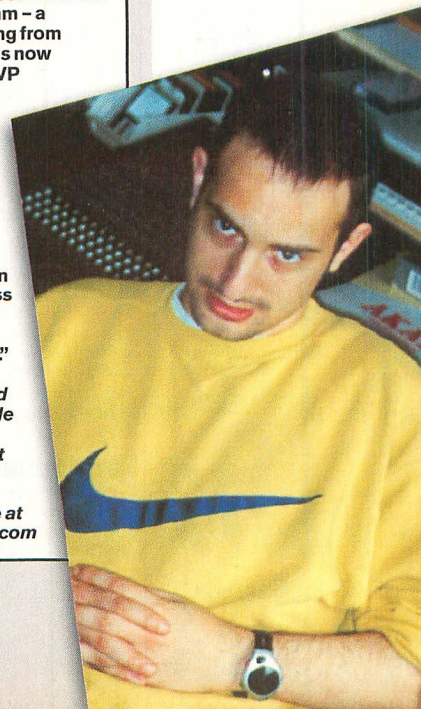
★

Elements 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.

"I can do exactly the kind of music I want to do. I won't have to worry about the dancefloor reaction at all. If drum & bass never came about, I'd probably be producing hip-hop."

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



SPEED GARAGE



* 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.

★★★★★

Singles

Chezere

Where Does Your Mind Go?
Delabel, France
Oh my gosh! Roy Davies Junior has reconstructed this haunting female vocal cut into an infectious piece of music on "Roy's Elektrik Soul Mix". A glorious flanging synth hook and sparse beats (very Blaze) 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 Norris. Blaze's "Artform 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 Men On Wax, USA
Previously sung by Dawn Tallman on the acetate which Paul Anderson and Toni Humphries have been spinning, but sounding just as good here with an extra new mix which borrows heavily from CJ & Co's "Devil Gun". Worth every penny, so be sure to seek this one out.

★★★★★

* Vital Release

Deni Hines

It's Alright
Mushroom

Deni's new single has remixes from D-Influence, Sixty Brown and Booker T. Sixty Brown gives us two mixes in the UK underground flavour while Booker gives us fat drum programming, typical Booker keyboard riffs and good use of Deni's vocals. (MJL)

★★★★★



Singles

Changes Faces

Got Somebody Else
(Industry Standard Remix)
white label

The USA r&b group gets the remix treatment from Industry Standard, who conjure up a wicked two-step remix. They've kept the song intact, constructing their percussion and music around it, mixing the r&b/UK flavours with a great result. (MJL)

★★★★★

Roz White

A Little More Love (RIP Remixes)
Slip 'n' Slide
DJ Omar and Tim Deluxe come up with two storming remixes – a vocal and a dub – to show how versatile their studio work can be. The vocal mix stands 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 garage. (MJL)

★★★★★

New Horizons

Sweet DJ Release
500 Rekords
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 never fails. And check out the bonus track, "Lift Your Head", a dub with the true New Horizon flavours. (MJL)

★★★★★

Dawn Tallman

New York City Girl
Unda-Vybe Music
Reviewed on US import last year, and now signed to our own label, this is once again causing a storm with DJs everywhere. Disciple provides us with the original mix, which has a more house flavour with Goodmen-style tribal percussion, hooky female vocals and a fat bassline. The Duboholics provide the south with some UK garage mixes with all the right ingredients. (MJL)

★★★★★

Dem 2

Destiny (500 Rekords Remix)
Locked On
This has been tearing the house down at a fair few venues with 500 Rekords' new cleaner and more experimental sound. Once again, Paul and Earl have reproduced an underground

Jasper Street Co

A Feelin'
Basement Boys, USA
Definitely the best single from DJ Spen's outfit. On this remix he uses live tenor and soprano sax, which mimic the male and female lead vocals perfectly over a tuff tribal groove.

★★★★★

Dawn Tallman

Sunday Love
Bassclef, USA
Soul Creation have produced this in a KOT style that works rather well with Ms Tallman's vocal. Sandy Rivera ironically enough turns out a darker 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 tuffer "Rascal Dub" making two copies essential.

★★★★★

Byron Stingily

Run To Me/It's Over
Nervous, USA
Eddie Perez has 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.

★★★★★

Producer Profile

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

Describe your sound.

Very soulful house. But I reckon my latest project is almost a rebirth of E-Smoove. This time round, I'm concentrating just on the clubs and not the radio at all. In the past, I would make records primarily with radio in mind that could also be played in clubs. What was your first ever production? And your most recent?

My first ever was MC Crash's "Addicted To Bass" on Real House, Mike "Hitman" Wilson's label. It got enough attention for me to join up with Steve Hurley's production company. Most recently, I've just finished remixing Billie Ray Martin, and I've just produced another track with Lattana Waters called "Big Freak" which we're going to shop around.

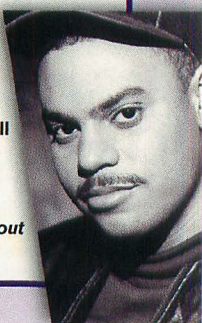
What's influencing you at the moment?

Everybody from Frankie Feliciano to Club 69. I really rate

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 Kings Of Tomorrow are doing. Who would you most like to work with? Janet Jackson, Chaka Khan, Patti Labelle and Joi Cardwell. How does the house scene in Chicago differ from 10 years ago?

It's a lot more splintered now because so many people are going in different directions, be it me and Maurice Joshua, or the more progressive 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-Smoove Featuring Lattana Waters is out now on AM:PM



classic with that 500 flava, a rough rugged bassline with notes with meaning and lots of interesting little sounds that really uplift the track. (KB)

★★★★★

Ray Hayden

Summer Love (Peak Time Mix)
Opaz
Nuff respect to Ray, who's also a major player on the UK soul/r&b scene, pushing it to the level and quality of the American scene. This mix appealed most: a smooth two-step lick that really touches crowds with its nice chords and a vocal that does most of the work. (KB)

★★★★★

Donna Dee

Clock The Dough
(500 Rekords Remix)
Mecca
Three rave reviews in one page for 500 Rekords 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 cut-and-paste vocal techniques and various key sounds, they've turned this into a blinding mix. Big up! (KB)

★★★★★

Michael Watford

As Always
(Underground Solution Remix)
Phuture Trax
This is a two-step mix which is a little bit different from Underground Solutions' 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's what the track is filled with – chords which lift the vocal and a bassline that rolls and gives extra emphasis to Michael's brilliant vocal. The BOP mixes on the other side deliver that full musical dimension. (KB)

★★★★★

TECHNO

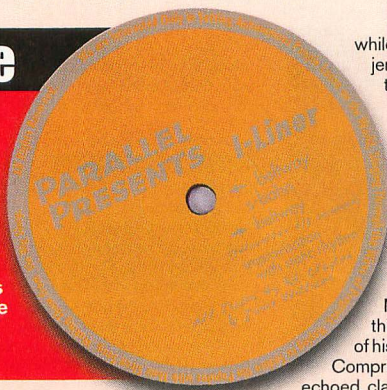
* Vital Release

I-Liner

Beltway
Parallel, USA

One of the best new labels to emerge from San Francisco with four gentle but action-packed forays into deepest electronica. Soaring synths, divine melodies and jazzual textures collide with dangerously low-slung bass tactics and warped analogue refrains in a whole host of splendidly unexpected ways.

★★★★★



Singles

Uterior Motives

Movement
Ctrl, USA

Further proof that when it comes to making techno-tinged deep house, the Americans still totally rule. Both the cuts here sound like a dusted down, spruced up, hiss-and-crackle-free Virgo. Simple, straightforward, brilliantly executed bittersweet symphonies for those who like it deep.

★★★★★

Mr Velcro Fastener

Robots 4 Life
Tie, Finland

Why is it that so many nu-electro producers feel the need to bang on about robots all the time? It's nearly as silly as the Goa mob's daft obsession with aliens. Still at least the beats here are cool – like Direct Beat, only better.

★★★★★

Mohare

The Scream EP

Aural Satisfaction, Germany
Easily one of the best releases so far from this solid, if occasionally uninspiring, imprint. "Family Business" is a fine nu-electro stomper while "abc" is mid-Atlantic, bass-heavy grooves and squelchy sounds have enough energy to keep even the most demanding of dancefloors on a roll.

★★★★★

Mr Oizo

M-Seq

F Communications, France
A bit of a renaissance man this Mr Oizo. Not only does he produce underground films and videos, but he's also quite handy with a filter box, as demonstrated on the Chain Reaction-esque "Tweeter Trouble". Elsewhere there's scratchy hip-hop, looped disco, obscure soundbites and the frugging, hypnotic title track.

★★★★★

Electro-Nix

untitled

Hot Mix, Holland
I-F's Inter Ferenc continues to be one of the strangest, most original techno producers around with this one sided, full on electroid stomper. Mad analogue bass riffs, sparse, driving 808 beats and, bizarrely, a group of girls shouting in the background. Hmm.

★★★★★

Things To Do

Get Fucked
Eukahouse

Three tracks of gritty, hard-edged tech-house from Wiggle resident Nathan Cole and Eukatech's Nils Hess. "Down And Dirty" is the standout, all low-slung bass action, razor sharp hi-hats and spooky horror movie style

atmospherics, while on the flip there's the groovy, percussion-driven "Time For A Quiche" and the breakbeat stylings of "Momentum".

★★★★★

Electronome

Music Telex EP
Viewlexx, USA

Holland's Electronome remould the circuits of Eighties new wave and in the process make you realise just how much of a wasted opportunity the recent Gary Numan remix album was. These guys would have done a much better job. Visage without the make-up for weed-smoking bass invaders.

★★★★★

Si Lo

V989

VMax, USA
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 panicked sounds and peculiar rhythms, this is one of those rare records that keeps the spotters pondering while the headbangers love it. Recommended.

★★★★★

Pleasure Convert

Pleasure Convert
Filth

The title track here – a sort of updated early Dave Angel-style thang – 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 bleeps and booms in all the right spots. Cool.

★★★★★

Marco Repetto & Stefan Riesen

Untitled 3 EP

Axodya, 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 soundsystem in a dusty old aircraft hangar – which of course is no bad thing. Rumbles like distant 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 rates 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 jerky 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 who's heard Mr C lately will recognise this as one of the highlights of his recent sets.

Comprising little more than a few echoed, clattering snares and some trippy backwards sounds, it features what has to rate as this year's wobbliest bassline, and rolls like a runaway JCB down a very steep hill.

★★★★★

Anthony Rother

Trans Europa Express
PSI, Germany

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

★★★★★

Circulation

Red

Circulation
What with Colin Dale, Terry Francis and other such luminaries still spanking the fuck out of Circulation's debut release "Green", it seems Creative Sounds' Paul 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 it up.

★★★★★

Third Electric

Gammastrahlen-Lamm

Electrecord, Germany
Despite a fairly heavy release schedule, Third Electric have continued to be one of the more inspiring electro acts around. Here they lay down some truly twisted acid lines, come over all ambient and then get dark and nasty with the marvellous "Gentle Beat".

★★★★★

Lo-Kee

Fourtrackmind EP
Organised Sound

A very promising release of bass driven tech-house put together by a couple of Wiggle regulars, sounding a bit like Terry Francis in full-on groove mode.

★★★★★

Albums

Pole

CD 1

Kiff SM, Germany
An absolutely stunning album divided into four separate movements. You must know the formula by now – Lee Perry over loops of interference – but this still surprises with some stunningly beautiful melodies.

★★★★★

Various Artists

Orlando Voorn Introduces
Mazzo, Holland

Honorary Detroit citizen Orlando Voorn applies the skills he picked up as a champion hip hop DJ mixing up some Mazzo highlights alongside some choice cuts by Dan Curtain, Speedy J, Space Djz and his own good self. As "journeys" go, it's a solid ride.

★★★★★

State Of The Artist

Electro 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 tracksuits... 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-led 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 within 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 practically a new style in itself.

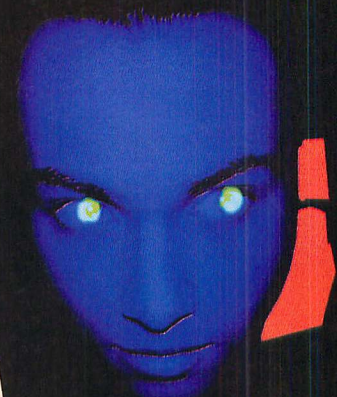
"People have said this to me before," says Anthony. "They tell me my songs have housey bass-lines with electro grooves and that what I'm doing is something new. But I don't really think about it too much, I just try to put a message in the music. For me there has to be something behind the sequence."

So what's all this stuff about robots?

"I try to make the machines talk. I want to force them to talk, to humans and to each other."

The old man-machine debate. Some things never change.

Anthony Rother's 'Trans Europa Express' is out now on his PSI label. Watch out for future Rother releases on Karr, Kanzleramt, i220 and Elektrolux



BREAKS & BEATS



Deadly Avenger (l) and Derek Dahlarge

* Vital Release

Ceasefire Versus Deadly Avenger

Evel Kneivel
Wall Of Sound

Unlikely as it may at first appear, Derek Dahlarge's talents extend beyond being naughty and Ding - at least his collaboration with the unfairly gifted Deadly Avenger suggests so. This is sleek, choppy, crowd-

friendly funk and a track which cunningly avoids many of the lumpy clichés currently plaguing the scene. Given Dahlarge's work rate it's likely to be his last for some time, so go seek. (KB)

Singles

Sound 5

Heavy Transit
Gut

Skim over the cutesy A-side trip hop and head for the beefier "Spray 'n' Tag" on the flip where the 5 deftly weave every sample you've ever heard into a restlessly hooky floorfiller of epic vision and substance. (KB)

★★★★★

Indian Ropeman

Dog In The Piano
Skint

An exercise in mid-tempo breakbeat noodling relying far too heavily on a tittersome sample courtesy of phone pranksters The Jerky Boys. Sadly, it rapidly irritates and "Dog" is otherwise cheery grooves struggle to stimulate interest thereafter. (KB)

★★★

12Tree

Club Bastard
Regal

Notable principally for the comically daft selection of samples Robin 12Tree manages to work into this part-orchestral suave-athon, part-acid doodle break track. "Voodoo In Soho" is driving megafunk also provides above-par chops and twists. (KB)

★★★★★

Circle Sounds

Higher Statement
Junior Boys Own

One-note big beat tweak of the biggest, beastiest, tweakiest and least imaginative flavour, "Higher Statement" pounds away like "Higher States..." and a million other 303 breakers never happened. Currently destroying floors but surprising nobody en route. (KB)

★★★★★

Hijinx

Electric Sun EP
Bolshi

"Bug" is a big beat fuzz-o-rama with sundry old school samples and tricky chops, 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)

★★★★★

Mild Mannered Janitors

Suck My Mother
Fused & Bruised

Six tracks of eardrum-worrying rave/breakbeat thunderings spread across a pair of singles. "Suck My Mother" (Fucking Dick Mix) is more charming than it sounds while "Shoom '74" kicks off like Ronaldo in a Kappa tracksuit and a lightsick. Elite Force and Scissorkicks contribute mixes. (KB)

★★★★★

Eddie Scratch & DC

Flaming Flares EP
Easy DB

Irrepressibly funky cut and paste operation with a fresh line in samples and a temperament more inclined to fun than snobbish cool: think superbly funk, hep jazz, contemporary tech inflections and an uncommon zest for life. Add to your shopping list. (KB)

★★★★★

The Deadly Avenger

The Illicit EP
Illicit

An EP of literally breathtaking technical, dynamic and emotional breadth which casually holds down tearing big beat sampladelia, evocative cinematic and hip hop fatness without so much as breaking into a sweat. A future breakbeat superstar? Doubtless... (KB)

★★★★★

Deejay Punk-Roc

Far Out

Independiente/Airdog
Further electro thrills from the Roc star, whose capacity for ultra-catchy breaks and shock-out componentry seemingly knows no bounds. Also included are Les Rhythmes Digitales' mix of "My Beatbox", a Rasmus mix of the title track and Jam Master Jay's functional take on "I Hate Everybody". Brilliance, whoever he is. (KB)

★★★★★

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 Style who manage to mix the vocals with some breaks to fine effect without being cheesy. A real grower and one of only a few vocal tracks to work on the floor. Obscene bass too. (AF/RP)

★★★★★

Out Of Order

I Am Miami
Eruption

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

★★★★★

Matthew B

Lektro
Plank

The crowned prince of techbeat (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 snare fiercer than Mike Tyson. Rolling, deep and funky. (AF/RP)

★★★★★

Afrika Bambaataa

Mind Control
Dust 2 Dust

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

★★★★★

Tom Gillieron

The Fire
Reverberations

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

★★★★★

A2

Positive Tones
Alien Recordings

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

★★★★★

Ten Of The Best

Life's ten big beat essentials according to DAN KAHUNA

Acid House

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

Girlfriends

All about spiritual guidance. They're absolutely rock solid people there to keep your head straight. Blokes 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 Dahlarge!

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.

Leeds Utd

Jon [DJ partner] and I are cursed - we both grew up within five

Capricorn

Alright/Ray
Sperm

Sperm's latest is an acid charged, noisy chemical frenzy with some pretty tough breaks to match. Flip to find a wicked remix from Barge Charge (aka Keith Teniswood), with heavy bass and electro pulses, followed up by a deep killer from Rennie Pilgrem with deep lush pads and drum & bass-style sub-bass rolls. Runnin'. (AF/RP)

★★★★★

Defender

Metal Box EP
Whole Nine Yards

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

★★★★★

Meat Katie

Can't Hear Ya
Kingsize

Taken from a sampler from the forthcoming Meat Katie album "Off 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 it rocks. (AF/RP)

★★★★★

Leuroj

The Bechstein Affair
Loaded

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

★★★★★

minutes of Elland Road. They never fail to disappoint, but then you need things to get upset about, don't you?

Horror Films

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 desensitized to it all now.

Carl Clarke's Conspiracy Theory Ramblings

Carl's 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 financed and made by the US government!

Mums & Dads

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

Thai Green Curry

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

Skunk

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

The compilation "Big Kahuna Kicks One" is out August 17 on Kahuna Kuts

The Kahunas:
Dan (l) and Jon

blue break beats



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* Vital Release

The Jay I Geez

Around The World
Solemusic

DJ Spinna and fellow Jigmasta Criminal recently ended up in Glasgow where they laid down this ultra-mellow little tune for local label Solemusic. It sounds like they just chucked it out which, surprisingly, adds to its charm. Definitely one for the Summer.

★★★★★

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.

★★★★★

Wyclef

What's Clef Got To Do With It?

Columbia

Round three. Wyclef, angered that LL has dragged him into the Canibus beef, decides to slag off the Ripper. While it has a truly hideous chorus (guess...), there are some fine little lines designed to stoke things still further. Shame that Naomi Campbell is drafted in as a rap expert.

★★★★★

Reptiles

Liquid Playthings

Independent Hip Hop, USA

UK graf veterans 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 Joy, 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

Come With Me

Epic

A gift from the Godz – a rock dinosaur (Jimmy Page) combined with a monster ego (Mr Daddy) to produce a track for the "Godzilla" movie. 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 Beckham fans on June 31.

★★★★★

Asylum

Miscellaneous

Gran Kru

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

★★★★★

Numskullz

The Unexpected EP

Hombre

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

★★★★★

Yard Massive

Representation

Black Scorpion, USA

Hot hot hot. All the way from Fresno, California, Yard Massive take a crisp beat, electric piano slurp and a bassline sharp enough to cut yourself on and then rhyme like a Cali reanimation of "All For One"-era Brand Nubian (and more). It's a real standout, but the whole EP is grand.

★★★★★

A Tribe Called Quest

Find A Way/Steppin' It Up

Jive

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

★★★★★

Neek The Exotic

Exotic's Raw

Wastelanz, USA

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

★★★★★

Scaramanga

Special EFX

Rawkus

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

★★★★★

The Nonce

Live & Direct

Wild West, USA

At last, after what seems like forever (three years) LA's The Nonce 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

Parisian hip hop (mostly instrumental) featuring Phil Daniels 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.

★★★★★

Jigmastas

Last Will And Testimony

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 horns and string punches and lyrically it's as sharp and taut as the Jigmastas have ever sounded. But that surely isn't a reference to Arsene Wenger? (who says ear wax cultivation is a victimless crime?).

★★★★★

Albums

Phoenix Orion

Simulated Experience

Celestial, USA

From Brooklyn via LA, Phoenix Orion offers enough intergalactic shiznit for the most committed space cadet. At first it's forbidding, but as you sink into it, it gets better and better – funny, multi-referential and odd journeys through a whole sci-fi history. Check "Fifth Dimensional" and feel the quality of this release.

★★★★★

Hi-Tek

Down Thru Ya Eardrums Straight

To Ya Brain

Blakjam

Not to be confused with the awesomely talented DJ Hi-Tek of Reflection Eternal and Black Star, this is some Atlanta thang 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 intent on their roared nastiness to give a shit. Mind you, that's better than when they try to smooth it out...

★★★★★

Marcus B

Scatter Brain

Field Souljerz, 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-crockery psychosis. By the time you make it to "Milky Breast" you know you're lost. The Bellevue Bombers make Major League.

★★★★★

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Heart Of The Platter

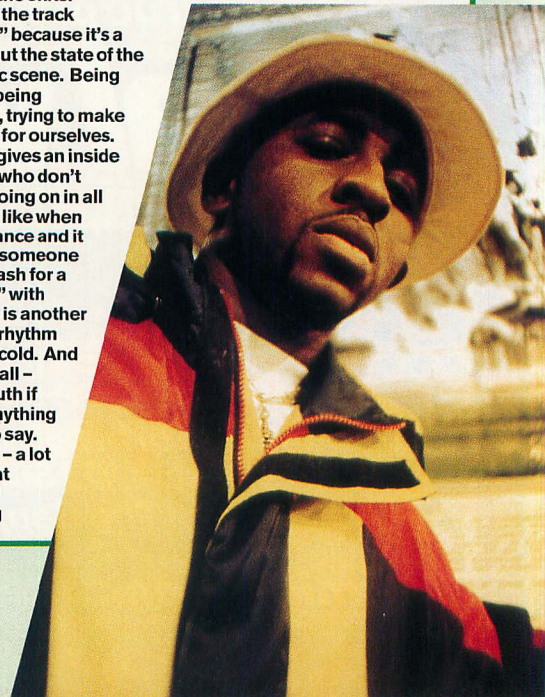
MC and producer **TAIPANIC** takes us through the ideas and motivations behind **BLAK TWANG's** new album

"19 LONGTIME" 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 thing from 19 longtime". I took that phrase and just built on the whole concept. When you take 1979 from '98 – 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 might 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 melodies, catchy sequence lines and an analogue bassline from Heaven. Flip "Tracker" is similar, if deeper, and a tad more groovy. An essential purchase.

★★★★★

Singles

Immersion

Rave Remixes

SUF

First up on the re-working of the classic squatters' call-to-arms is Timestretch Armstrong, who immortalises the cut with "Welcome To The Fucking Rave". Scotland's Dry Rizer stick to 303s, not expletives, as do the funky Aardvark Sound System. Rowland The Bastard completes the package.

★★★★★

Free Radicals

Critical Mass

Torque

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

★★★★★

Spiral Kinder

Blah

Dragonfly

Welcome to psychedelia German-style as Arne and Marco from Spiral Kinder and Marcus and Jan from X-Dream get together to lose the plot in a remarkably dark fashion. B-side "Gammamamut" 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 trancer on 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 bangin' 150 beeps stomper with a filter riff to knock yer knob into 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 recognise "Spawn" from the superlative "Dementertainment" 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, Primate" on the flip is vintage Craig, with hard hitting synths and solid percussion.

★★★★★

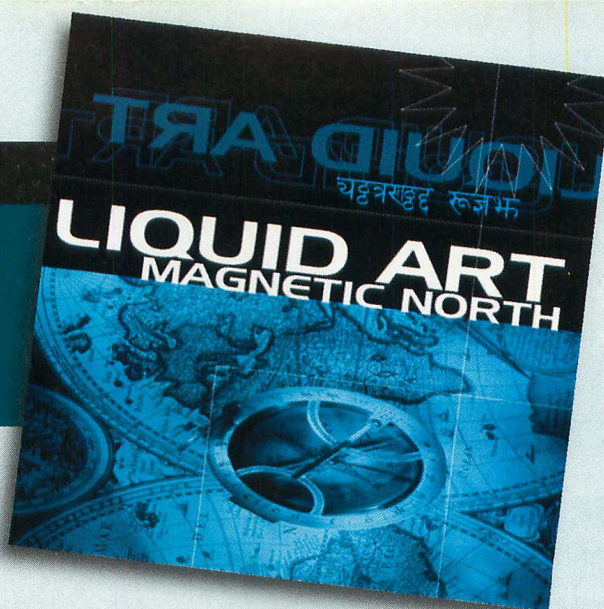
Arkatek

Wade

Skyride

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.

★★★★★



Pleiadians

Headspin

Dragonfly

For "Headspin" read eight minutes of hard-as-nails, 148 beeps trance driving into a massive guitar-looped monster. Breakbeats aplenty are to be found on the flip, where the minimal "Universe 1.3" 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 blazing 303s are your bag, this one is well worth sniffing out. Remember Pergon'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

Roost

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 squatland. "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&E 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 afraid, as the darkness and tribalisms of the title cut and flip "Black Dom" prove.

★★★★★

Chris Raven

I Know You Love Too

Additive

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

★★★★★

Darshan

Slipstream

Phantasm

Classic Darshan, with an hallucinogenic vocal sample spitting over a trademark wall of fucked-up sound and decapitating hi-hats. B-side "Psychokinesis" is a bassline driven riffer with clattering percussion and 'nuff gated effects. Massive in traditional trance circles.

★★★★★

Fluid

Prelude

Lush

You may remember Fluid, aka Mati Parks, from outings on Labworks, Mute, Paradigm and Hash. This solid, traditional trancer 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 Hooligan 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 porkers comes this claustrophobic Hackney warehouse stompathon, flipped by the equally relentless "Sloth" (sic). If ketamine 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 Tips 1995-98

Tip

The Growling 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 "Panic In Paradise" and Doof's "Let's Turn On". Storming.

★★★★★



Reviews by David Fowler TRANCE





* Vital Release

Mica Paris

Carefree
Cooltempo

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 smoulders and gives men lurid thoughts. Mica has matured to a point where she is an undisputed top class singer.

★★★★★

Singles

Grenique

Anything/Black Butterfly
Kedar/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.

★★★★★

Vanessa Simon

Can't Deny It
Congo Music

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

★★★★★

Juice

I'll Come Runnin'
Chrysalis

I'm never one for all things nice and tacky; I just can't get my soulful head around tracks like this. They meander

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.

★★★★★

Tatyana Ali

Daydreamin'
MJJ Music

Teeny 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 needs a massive creative injection, otherwise black music will be dragged down into the dirt. Poor stuff indeed.

★★★★★

Sylk 130

The Reason/Gettin' To It
Ovum

Originally planned as the debut single from this King Britt outfit, we now witness "Gettin' To It" in all its glory – a stripped, raw piece of Nineties funky 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 gorgeously soulful package from the sound of Philadelphia.

★★★★★

* Vital Release

Paul Van Dyk

For An Angel '98
Deviant

Van Dyk's ability to create massive, hooky riffs is second to none, and with this remix of a track from 1994's "45RPM" 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 take, but Van Dyk's massive trance remix stands out. Brilliant.

★★★★★

Singles

Dominion

Lost Without You
Whoop!

Whoop!'s first double-pack and deservedly so, cos it's their biggest ever release. Originally a whopping vocal track true to Nigel Dawson's Renaissance style, Human Movement beef it up with tuffer beats and harder grating sounds that still complement the vocal, while Zanzibar provide the dub – a typical Whoop sound of driving, building melodic progressive house. Most definitely one to get hold of.

★★★★★

Viridian

Sunhump
Glow

Ten months after turning up on import, this is still being dropped by the likes of Sasha. It's that good and that's why Glow have picked it up. New boys on the block Leama remix this overlooked classic and they've done it perfectly, with a harder, trancier journey that uses the melodies to great effect. Huge!

★★★★★

Garbage

Push It (Victor Calderone Remix)
DMC/Mushroom

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.

★★★★★

Sambuca

Volume 4
Forged Metal

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's no exception. "Volume 4" has two

harder, trancier progressive workouts. Very large underground and bound to be winners with the likes of John Digweed.

★★★★★

Medway

Resurrection EP
Hooj Choons

Brought back from the Miami Winter Music Conference by Nick Warren 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 emotive house tracks and one Café Del Mar chilled soundscape. Glad it's available at last.

★★★★★

Ray J

Why I Lie
Atlantic

Normally I wouldn't be down 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 it that sounds just right.

★★★★★

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.

★★★★★

Kleshay

Reasons
Jerv

A trio of ladeez is the very first signing and release from Steve Jervier's 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.

★★★★★

Albums

Beverley Knight

Prodigal Sister
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.

★★★★★

Ronnie Henson

Ronnie Henson
Motown

A nu-soul album full of all the ingredients that make us feel good inside. Coolly voiced by a young man, whose respect for what went on before has been taken to the max. If most Nineties r&b maxis would only sound like this the world of black music would be a healthy place to live. His version of The Temptations' classic ballad "Next To You" is a breath of fresh air.

★★★★★

Mondo Grosso

The Man From Sakura 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 complements them superbly. It's worth doing the footwork to hunt Mondo Grosso down.

★★★★★

Mint Condition

The Collection
Perspective

This band really are a force to be reckoned with. This is a tough hybrid of funk, soul, rap and jazz all put together with love and devotion by a bunch of guys who just love life. If you've never experienced this Condition before, do yourself a favour and plug yourself in to one of the most innovative bands ever.

★★★★★

Ernest Ranglin

In Search Of The Lost Riddim
Palm 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.

★★★★★

I-Ching Featuring Patrick Reid

Russian Dolls
Green

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 acidic breakbeat remix.

★★★★★

Joshua

Evolution (It's Alright)

Red Parrot
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 funkier, cheesier remix flavour.

★★★★★

Digital Penetrators

Penetration
Choo Choo

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

★★★★★

HARD CORE



* Vital Release

Tin Tin Out With Shelley Nelson

Sometimes
VC

Sometimes it's nice to hear a song. With lyrics. Remember them? Tin Tin Out certainly do, as this very Madonna-esque super radio friendly summer breezer proves. The chilled vocals are from Shelley Nelson and a slew of club-friendly mixes are on their way too, we hear. Can't wait.

★★★★★

Singles

2 Slags

Restless
Tripoli Trax
The Slags (aka Melt and Fish residents Karim and Fidel) are used to spinning for the most NRG-tic of floors, so no surprise that this cut is a classic hard houser of pumpastic proportions. F1 adds the mix that takes this from a firin' to an unmissable release.

★★★★★

Storm

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

★★★★★

Ixxel

Alleez!
Enriched
Ixxel are to France what Sash! is to Germany apparently, so no surprise that the ever-wonderful Rich B has snapped up this cheesetastic pumper for UK distribution. Rich provides the re-rub on this twelve which has already sold 70,000 copies over the Channel.

★★★★★

Baby Bumps

Burnin'
Delirious
This Summer's most up-for-it anthem comes courtesy of Baby Sean Casey, the geez behind Chocolate Fudge, Atlantic Bumps and Ultraboogie. 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

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

★★★

Square Window

Don't Walk Just Wanda (Remixes)
Electric Melt
Tormentation kick off the re-rub proceedings with their trademark progressive sounds and crisp percussion coupled with melodic vocal snippets. Over on the flip, PVC (Sweet Peach and J Colucci) get all dark with a Trade-style rough arse bass-driven stormer. Wicked.

★★★★★

Funky Choad Featuring Nick Skitz

The Ultimate
Fire Island/frrr
Tracked down by Pete Tong in London's Trax Records emporium, this cut went straight into the Essential Selection where it aroused more interest than a naked Brenda Schad on prime time telly. This reissue is what came next, unsurprisingly. Grab one right now!

★★★★★

Craig Jensen

Get Ready For The Power
white label
Hot on the heels of last year's superlative "Untitled" comes this DJ-friendly house classic packed with all the sirens, quotable samples, vocals and depth of production any unpretentious jock could possibly want. To fill your floor, drop this.

★★★★★

Truman & Wolff

Come Again
Multiply
"Come Again"! Listen to this hardsteppin' house tune with haunting pianos and a darkish bassline, and you'll have no option but to reach for the Kleenex. Remixes come from Positiva's PF Project, while Lisa Marie Experience serve up mad cut-up vocals, half time beats and syncopated disco loops.

★★★★★

Whitehouse

Ain't No Mountain High Enough
Reverb
Cream resident Allister Whitehead and ex-Sasha knob twiddler Tom Frederickse get together to re-work Ashford & Simpson's Seventies classic in a funky vein. If house with a tuff groove is your thing (and it should be!) head straight for the Zero G vocal re-working.

★★★★★

Scoria

In Pursuit Of Pleasure
Metropolitan
Pure Balearic energy meets quality UK house to demonstrate the trademark Scoria sound. "Eterna" is best spun on the "Original Slate Version", a percussive workout with a Latin flava.

★★★★★

Raven Maize

Together Forever
Heat
Trade super-jock Malcolm Duffy and Futureshock 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 certain spinners' boxes. A must-check slice!

★★★★★

Sergio

Hong Kong Affair
Foreign Policy
Sergio, one of Ibiza's more quixotic characters, presents this banging house number with Oriental effects. Hardly 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
DP
Fantastically rampant rhythms will ensure yet another smash for this fast-rising label. On the flip BK and Karim fuse their talents in a soundclash which has been rocking Trade and Melt of late.

★★★★★

Paul King

Kick It In
TdV
Driven at full speed all the way through, the frenetic "Kick It In" will light your

coals if you're into the inimitable TdV style. The great man may have gone, but his legacy lives on.

★★★★★

Krush Groove

Show Me Love
TdV
The last act signed by Tony to his eponymous imprint serve up a "dilithium house" (?) special. Rolling kicks meet interweaving basslines with a touch of acid and not a little taste of early Eighties electronica.

★★★★★

Captain Tinrib

Manta 2
Tinrib
Tight as a gnat's chuff bass-end and buzzing with trademark Tinrib acid wasps is "Manta". With a flip at 150 beeps as well, this 12-inch was a massive, massive hit recently at Amsterdam's Melkweg. Tough.

★★★★★

Alison Limerick

Hold On To Love
Jammin'
A superbly balanced package featuring reworkings in a variety of styles. Ruff Driverz get fast and pumping, Phat And Funky provide the mainstream mix and Industry Standard go over the top. Slammin'.

★★★★★

K-Klass

Burning (Sharp Mix)
Parlophone
The North West's finest American-style deep groovers get a makeover from the UK's finest exponents of Tenaglia-type deep 'n' hard house. A must-spin reworking that comes with mixes from Joey Negro and K-Klass.

★★★★★

Producer Profile

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

How would you describe your sound?
I work with Fionn 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 Amber dubs, which are hard-edged, Twisted, Tenaglia style cuts which get big support from jocks like Junior Vasquez. **What was your first ever production, and your most recent?**

Our first release 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 Murk 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.

Who would you most like to work with?
Any of the above really, but Tenaglia in particular. I've played his stuff out as a DJ from the very

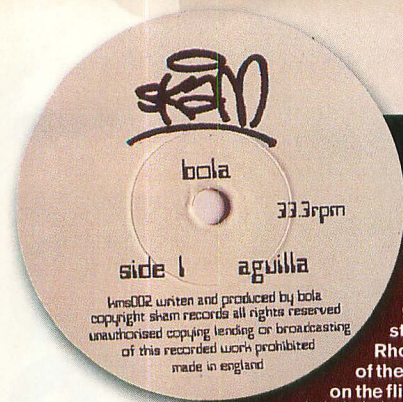
beginning. He makes classic club records. His "Tourism" album was superb, and "Music Is The Answer" should be the Ibiza hit of the year. **Which labels have you worked with?**
We've done loads of original stuff for Crosstrax, as well as for Sony, Big Life and frrr. **Who have you remixed?**
All Saints, Louise, Johnny Dangerous. If it's song-based, we'll have a crack.

The CSI remix of Abacus' 'When I Fall In Love' is out now on Sony. 'The Room' by CSI is out now on Crosstrax and 'Easy To Lose (Stand Up)' is currently being signed by a major



Colour System Inc: Paul (l) and Fionn

DOWNTempo



* Vital Release

BolaAguilla
Skam

An excellent new limited seven-inch single from the label which brought us Boards Of Canada. "Aguilla" 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 ages. "Triangle Cake" on the flip is on the more experimental electronica tip.

★★★★★ (PM)

Singles

Extended SpiritSolid Water
Dialog

An EP of varying styles from the ever-dependable Extended Spirit. "Fadin' In" is a fine piece of samba jazziness, while "Pressure '98" and "The Hub" are standard drum & bass. Downbeat track "Solid Water" on the flip is more of an ambient groove with tinkling pianos and a real post-sunset feeling. An essential summer record. (PM)

★★★★

Jai UttalGuru Brahma (Sunkissed Remix)
Triloka

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

★★★★

Various ArtistsTriptych EP
Fragments

Four quality tracks ranging from the breakbeat bongo groove of "Elemental" by Nexus to the spaced-out dub weirdness of Ronin's "Fronj". The best track is Jackal's "Elliptical", an experimental downtempo disco number which should appeal to the more sensible people on the dancefloor. (PM)

★★★★★

JazzanovaCaravelle
JCR, Germany

No wonder this German collective is currently hotter than a Bergkamp hat-trick. "Caravelle", 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)

★★★★★

NemoFaded/Darkest Day
Nemo

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 Morcheeba loaded up on Spanish Fly and scoring some old David Lean epic. Incredibly, for something so exotic, its origins lie in sunny Middlesbrough! Funny that... (CB)

★★★★★

Dynamic SyncopationCloser To The Line
Ninja Tune

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

★★★★

Four TetThirtysixtwentyfive
Output

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

★★★★★

Move D

Hurt Me

Compost, Germany
Owner of Source Records (the experimental German one), Move D reappears with a fusion of swinging samba rhythms wired through the electronic mainframe for "Hurt Me". It grooves. And Elektronische Wohlfahrt's cool jazz remix is swinging enough to make Tom Cruise in "Cocktail" look like Peggy Mitchell. (CB)

★★★★★

HefnerAn Evening With Hefner
Inertia

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

★★★★★

Max BrennanAlien To Whom?
(Rei Harakami Remix)

Sublime
Actually to be found on Brennan's latest double-pack "Old Codger", Harakami's remix harks back to the glory days of early Nineties Warp/R&S. It's a pristine, infinitely-reverbering slice of Artificial Intelligence-style electronica, loaded up on shuffling percussion and glorious steely melodies. (CB)

★★★★

Double SixReal Good
Multiply

Cheesier than festering Gorgonzola, Double Six's Brian-Auger-goes-

boombastic-big-beat "Real Good" is nevertheless downright irresistible, the kind of good-time groove that's sure to rock everywhere from Skint's Boutique to retro mod clubs. Quite possibly a hit – and why not? (CB)

★★★★★

Cosmo VitelliWe Don't Need No Smurf Here
Solid, France

Clearly influenced by consumption of pharmaceuticals, Vitelli proves himself the spiritual heir to Jean Jacques Perrey with an EP more doolally than Krusty The Klown on a sheet of tabs. So all over the shop it's infuriating, there's still enough fun here to jolt even the doourest of dancers. (CB)

★★★★

Jadell

Sure Shot

Ultimate Dilemma

A sublime instrumental hip hop workout with strings from heaven and gentle harp ripples bolstered by a harmonica solo that's devastatingly simple. A quiet triumph for a label that's really getting into its stride. (CB)

★★★★★

Albums

Roland From Poland

Baltic Beats

Mouse

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

★★★★★

State Of The Artist

Hotly touted JAZZANOVA are having absolutely no problems laying that old "ruthlessly efficient Germans" cliché to rest

JAZZANOVA. It means "new 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 chuck every aspect of funk into an unlikely melting pot of sounds and emerge with something so sensual, so coolly groovemungous, it's no wonder they're already being asked to remix Koop, Roy Davis Jr and 4 Hero. Listen to latest single "Caravelle" and you'll discover a magic carpet ride aboard bossa rhythms that would put MAW to shame, coupled with irresistible funky jamming.

But hold on. Six of them? Hasn't main man Jurgen Von Knoblauch 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".

Fila BrazilliaPower Clown
Pork Recordings

Another stone-cold classic of downtempo magic from the Hull 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 fizzing sleight-of-hand at play here which makes you wonder why Mr Fila hasn't yet achieved Air-like fame. Soon to come, perhaps. (CB)

★★★★★

Various ArtistsAll 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 Bong. 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 360 also triumph. A second CD includes all the originals. (CB)

★★★★★

Volume All StarsClose Encounters Of The Bump
And Grind

Too Pure

Determinedly strange, uneasy lo-fi listening from the home of Mouse On Mars. Imagine Stereolab stuck in a slow-motion vortex with Leila, though frankly this sounds like nothing you've ever heard before and it's from this alien weirdness that "Close Encounter..."'s amiability emerges. Maybe a tad relentless for a whole sitting, but fascinatingly experimental music nevertheless. (CB)

★★★★★

The band came together two years ago, but it's only recently that they've found themselves receiving the accolades they deserve, thanks in part to a sublime remix of Marshmallows on Infracom. And now that they've hooked up with Germany's premier post-jazz label Compost, there should be loads more where that came from. Until then we'll have to content ourselves with "Formation 60", a Jazzanova-compiled album of East German jazz from 1957 to 1969, with much more promised. Germans with a sense of flair and the exotic? Klingsmann himself would be jealous!

'Formation 60' and 'Caravelle' are both out now on JCR, Germany



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

MARK STEWART



**CONSUMED
THE REMIX WARS**

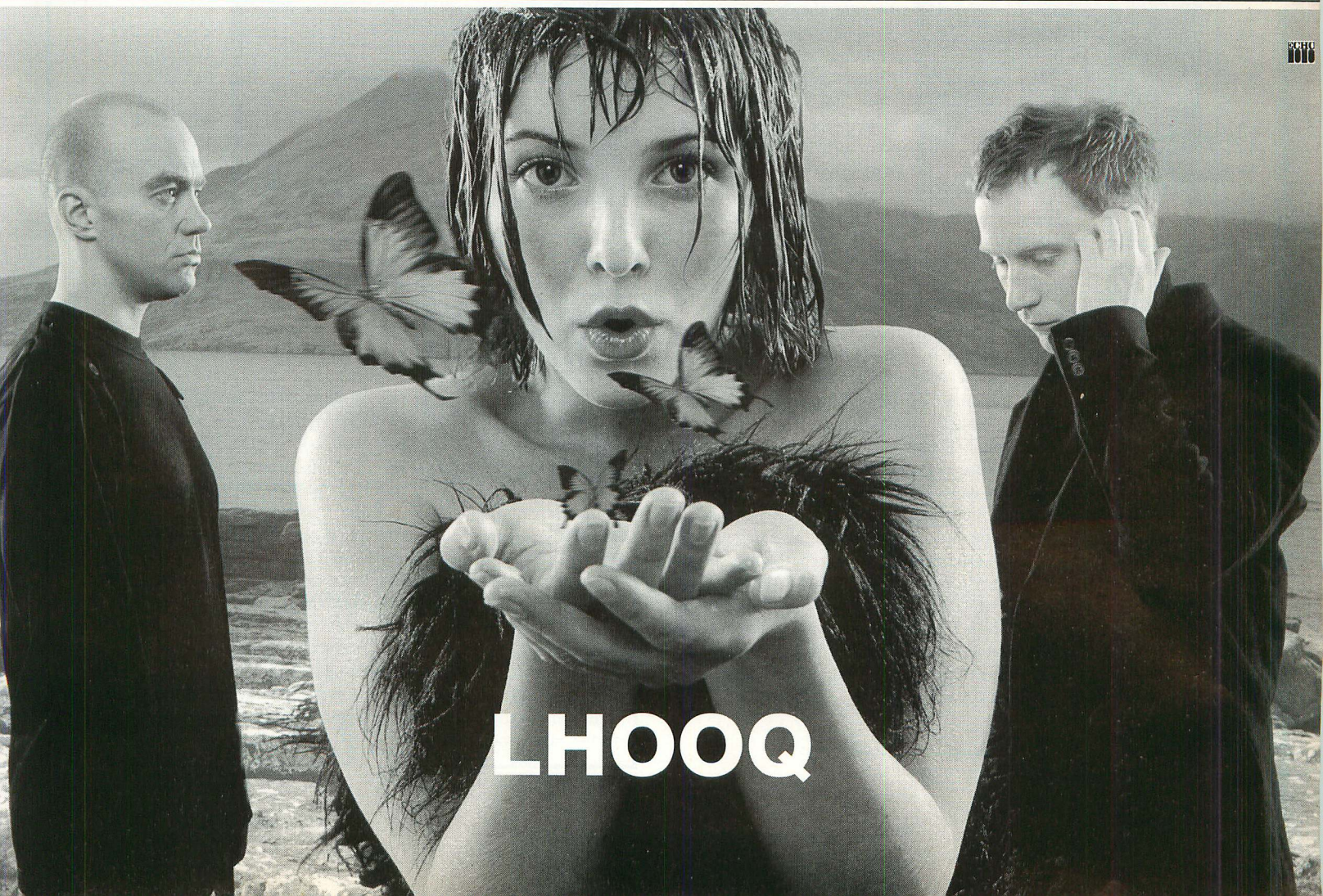
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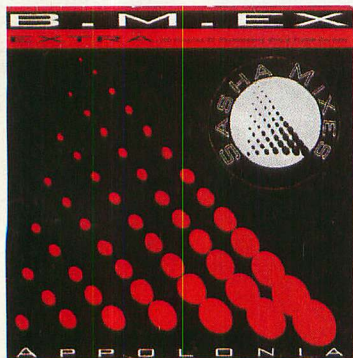


desert island disco

The inside track

Buried Treasure

Your collection is incomplete without...



B.M.EX
Appolonia
Union City Records 1992

Mention the name Sasha and blow me if the phrases "long, building epic mixes" and "crowds of hysterical young girls" don't spring to mind. Never were these cliches truer than in 1992 when Sasha was regularly fighting his way through the crowds at

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 "Qatmix" 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 Temazepan 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

Record Shop Of The Month **Big Apple**

WHERE ARE YOU? 37 Surrey Street, Croydon. Tel: 0181-686-8786.

WHO WORKS THERE? Just me, John Kennedy. I've been here for six years now.

WHY DID YOU START THE SHOP? To get cheaper records for myself and to get them quicker. I was always hanging around in record shops before, so I thought why not hang around in my own? I love it.

WHAT DO YOU SELL? Garage, house, hard house and techno plus some bits and bobs of breaks and beats. No CDs though – it's all on vinyl.

ANY LISTENING POSTS? I've got one listening room with speakers in it and three booths. They're old style Sixties booths that we built ourselves with comfy old Rover car seats in them to relax in.



WHICH DJS MIGHT YOU SEE PROPPING UP THE COUNTER? Colin Dale, Trevor Rockliffe, Daz Saund, Steve Bicknell and 187 Lockdown.
WHAT'S THE STRANGEST RECORD YOU'VE BEEN ASKED FOR?



"The Chicken Song" by Spitting Image, by some old geriatric. That was just this week though, there's one every week.

WHAT RECORD IS FLYING OUT AT THE MOMENT?

"Music Sounds Better With You" by Stardust. I've been selling about 25 copies a week for the last month and I'm still not sick of it.

AND WHICH RECORD IS GATHERING DUST?

Armand Van Helden's greatest hits. The record came out about a month after his mix of "Spin Spin Sugar" and I was told this record was ultra rare and everyone

would want one but nobody ever did.

HE SAYS: People come here for the friendly service and the fact that I'm not pushy. Basically, you can make your own mind up in here by using the booths and listening to a B-side ten times over if you want. I also have a really good relationship with my distributors so I can get you every good record that's out.

MUZIK SAYS: As well as selling the newest cutting-edge techno and speed garage white labels, Big Apple are also fantastic at getting hold of all the old techno and electro you could ever want. Incidentally, Croydon is also a fantastic place for second-hand records (at Beano's) and for tech-house (Swag). Check it!



Edited by Frank Töpe

on hunting down rare vinyl

The record buyer's guide to:

The Chicago Old School

BOGGED down by the slurry of nostalgia for all things '88, it's possible to overlook the importance and influence of the innovators from Chicago. They drew up the blueprints 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)", 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 Fingers Inc. "Mysteries of Love" (DJ International) was one of Paradise Garage DJ Larry Levan's top five tunes of all time.

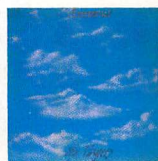
Commercially, Chicago house went Top Ten with Farley Jackmaster Funk's cheesy "Love Can't Turn Around" and at the tail end of 1986 Steve "Silk" Hurley was about to go Number One with "Jack Your Body". For a few months "Jack" found his way into every bloody record released.

1987 will be 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 The Marshall Jefferson-produced "Someday" 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 D 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 1988) 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 "Someday" (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 acappella/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 Mutha Fucker" (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 acappella.

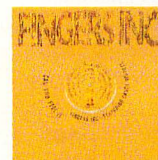


7 Lil' Louis "French Kiss" (Diamond 1989) £20

The UK pressings on ffr are pretty easy 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 the creepy anti-cocaine 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 Wiggley Worm acappella 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 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 per cent 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 gizmos 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 hardwired 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

▼ 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 the 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 floors?

Check out the reverse play mode – hit 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.

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 DJing.

EQ's Rating: 3/5

▼ 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.

EQ's Rating: 4/5



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 feel 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 Mr C'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:

Gemini XL BD10

Belt drive, adjustable speed control, auto return, strobe illuminator, S-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 per cent pitch control, anti-skate mechanism, adjustable tone arm. Price £149 (belt drive), £199 (direct drive).

EQ's Rating: 2/5



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 of 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 is 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. Alter 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's 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

Machine Of The Month

Yamaha DJX

YAMAHA have broken some barriers with their latest product, the DJX. They've designed a feature-stuffed keyboard capable of enough tricks to write an entire album, and somehow it's got a price tag of £270.

The DJX looks familiar enough. With its internal speakers and voice guide on the casing, it isn't dissimilar to those home keyboards that turn out to be toys. But the DJX is a very serious bit of kit indeed.

Yamaha have aimed it squarely at the aspiring DJ and producer, and have come up trumps with a machine which is simplicity itself to use.

It has 284 voices, the same high quality sounds we've become accustomed to from Yamaha, plus some new ones too. There is a basic sampling facility included and also a sequencer. Yamaha have included the real-time knob controllers that made both the CS1X and the AN1X such successes. With these you can make radical changes to the resonance and frequency of your sounds.

All of which would be quite enough for the meagre amount they're asking for the machine. But the DJX also has a comprehensive arpeggiator and high quality FX, not to mention a whole raft of loops, samples and patterns pre-loaded which give you startling results the first time you switch it on. Thanks to the usable loops and pre-programmed patterns, a powerful arpeggiator and an easy-to-use operating system, Yamaha will clean up with the DJX.

It's all MIDI consolable, and if you hook it up to a computer you will soon be in danger of writing a hit. Wonder who'll be first with a DJX-generated tune?

Price: £269.99

For even more information contact Yamaha on 01908-366-700



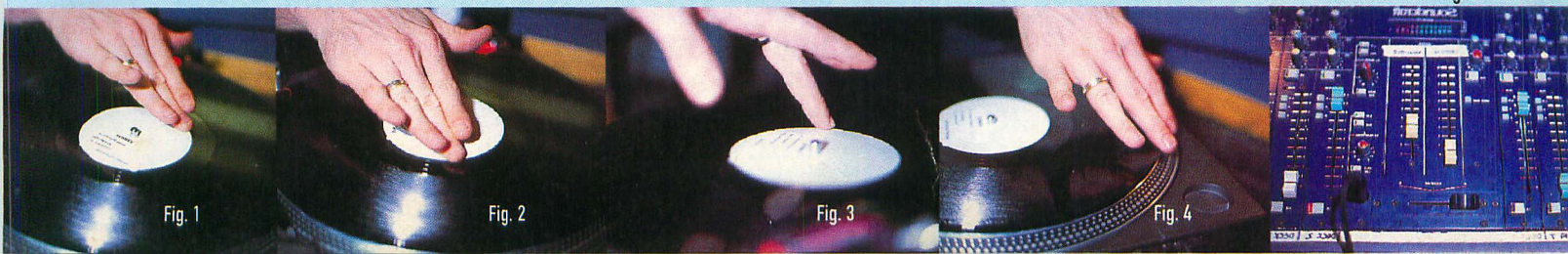
speed, this is the time you start touching the record or the platter. If you need to speed it up, push the record around slightly with your left hand (Fig. 1, Fig. 2 and Fig. 3) while keeping your right hand on the pitch control. If the record needs a slight push, it probably needs pushing on the pitch 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)"

Fig. 5



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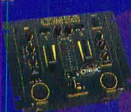
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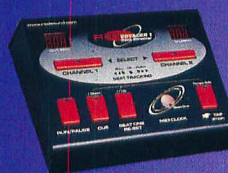


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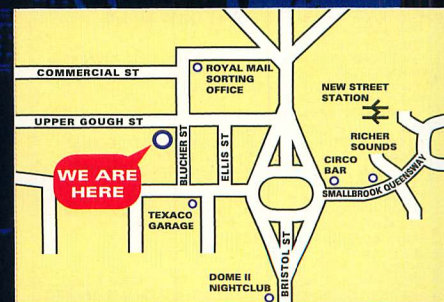
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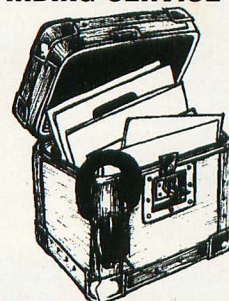
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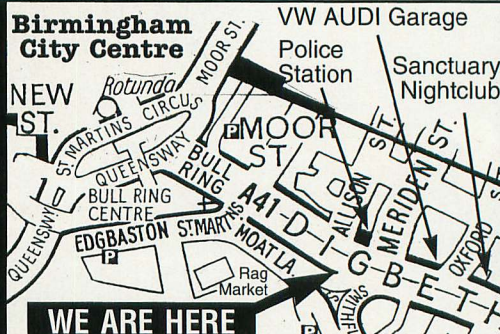


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ROB BASE&NEVINS-IT TAKE'S TWO 98
CAMISRA-LET ME SHOW YOU(TALL PAUL MIX)
CONVERT-NIGHTBIRD 98(TIN TIN OUT+V DE.MOOR+187)
SEX-O-SOIQUE-I THOUGHT IT WAS YOU
EDDIE AMADOR - HOUSE MUSIC
SASH&MARIE-BE AS ONE
SAM MOLLISON-CRY(FADE MIX)
SANDY B-MAKE THE WORLD GO ROUND 98 (DEEPDISH+KNUCKLEHEADZ+T.D.E.VIT)
SNEAKER PIMPS-SPIN SPIN SUGAR 98 (ARMAND+187 ETC.)
NU YORICAN SOUL-RUNAWAY (ORIG+ARMAND RE-EDIT)
JAYDEE-PLASTIC DREAMS (ORIGINAL+REMIX)
MARC ET CLAUDE-LA (MOONMAN+TAUCHER + BINARY FINARY)
THE SHAKER-STAR 98(ORIGINAL+CANYON MIX)
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QUAKE - THE DAY WILL COME
DAVID MORALES - THE FACE (NEEDIN YOU)
BOB SINCLAIR - GYM TONIC (JANE FONDA WORKOUT)
MISS PEPPERMINT - LET ME HEAR THE DJ
AGNELLI + NELSON - EL NINO
MANTRONIKS vs EAM - STRICTLY BUSINESS
DIRTY BARRY - BABY MANIAC/FIRE
NEVINS vs ERIC B - I KNOW YOU GOT SOUL 98
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Personal Details: Simon works as a plugger 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 about it as 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 blagged it so me and Pete played every week and got paid by ourselves! We only had 20 records each then so our combined set only lasted a night.

What has helped your career? Playing at the Student Union because it introduced us to the Technics 1200. We did 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, WKD in Camden and The Gardening Club.

Frustrations? We DJ for fun 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 JB's.

Winning Tracklisting: The Verve - "Bitter Sweet Symphony" (Hut)... Jeru the Damaja - "Can't Stop the Prophet" (Mercury)... Organized Konfusion - "Chuck Cheese" (Priority)... Notorious B.I.G. - "Machine Gun Funk" (Bad Boy)... Money Mark - "Cry" (Dust Brothers Mix) (Mo' Wax)... Beastie Boys - "Jimmy James" (Grand Royal)... Beastie Boys - "Shadrach" (Remix) (Grand Royal)... Sabres of Paradise - "The Theme" (Sabresonic)... Midfield General - "Devil In Sports Casual" (Skint)... Public Enemy - "Brothers Gonna Work it Out" (Instrumental)

(Def Jam)... Ice Cube - "Jackin' For Beats" (Priority)... Wiseguys - "Gemini-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 & JB's - "Stone To The Bone" (Polydor)... Jurassic 5 - "Down By Law" (Rumble)... Wu-Tang Clan - "Bells Of Warp" (Loud)... Freakniks - "Slow Roll '77" (Scenario)... LL Cool J - "4,3,2,1" (Remix) (Def Jam)... MC Solaar - "Nouveau Western" (Talkin' Loud)... Freakniks - "Slow Roll '77 (reprise)" (Scenario)
SIDE B: Creative Source - "Who Is He & 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" (Philly)... Snoop Doggy Dogg - "Vapors" (Instrumental) (Death Row)... Camp Lo - "Black Nostaljack" (Accapella) (Profile)... Loop It Stupid - "Da Vapor" (unknown)... Organized Konfusion - "Questions" (Priority)... KRS-One - "Step Into A World" (Instrumental) (Jive)... Chief Xcel - "Fully Charged On Planet X" (Solesides)... KRS-One - "A Friend" (Jive)... Ghostface Killah - "Daytona 500" (Razorsharp)... DJ Shadow - "Hardcore" (Instrumental) Hip Hop (Solesides)... Dr Octagon - "Blue Flowers" (Mo' Wax)... DJ Shadow & Q-Bert - "Camel Bob Sled Race" (Mo' Wax)... Puff Daddy & Dave Grohl - "All About The Benjamins" (Bad Boy)... The Mohawks - "Champ" (bootleg)... Herbalizer - "The Blend" (Ninja Tune)... James Brown - "The Funky Drummer" (Polydor)

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 hasn't stopped them from drafting in old funk from Creative Source and The O' Jays and breakbeat 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 Wiseguys and The Herbalizer and MC Solaar from France slip in too. Some of the mixes may be a bit untidy 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 PATERSON, 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 corker anyway and at a measly £5 entrance you can't go far wrong.

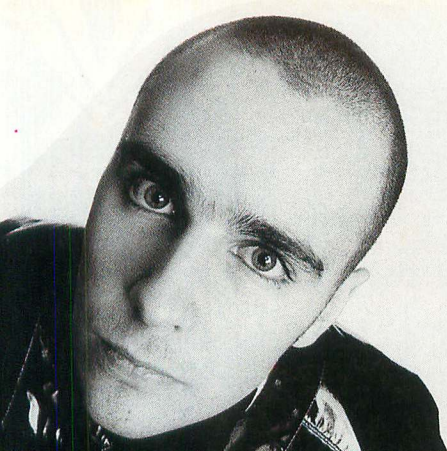
★ MURRAY RICHARDSON is being a bit of a show-off this month with gigs at The Pelican Club in Aberdeen, Nottingham's The Bomb with

Stuart McMillan from Slam and more gigs at the York Art Centre. Triptonite 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 Idjut Boys at Plastic People on London's Oxford Street in August.

★ Garage bod MARTIN LODGE has a wicked track out now on his own Candy Apple imprint. The title is "Got Me Movin'" by the Disko Kidz. Buy it.

★ Bedroom Bedlam winner TOM HARDING is one of the headliners at the massive Dance Valley festival in Amsterdam on August 8. 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 Hogg on 017-907-1282.



My Bedroom Hell

by Blame

I STARTED DJing in 1990 with a couple of my mates who had decks. I used to try to mix hip hop records, dropping vocals over instrumentals and just having a laugh. This was when early hardcore started coming through and the best club in Luton was The Grid. I managed to blag my way into doing the warm up slot. Well, it wasn't really a blag because the promoters didn't want to pay anyone, so I used to do a couple of hours for a tenner. I'd have done it for nothing though. If you go out saying I want this much or that much it won't work. I still do a lot of things for charity or free for people who haven't got the money. It's important for me to spread my music to people who haven't heard it before.

I basically stopped DJing in 1993 so I could afford more equipment. As soon as I had enough of my own dubplates I could go out and play something different. That's a really good way of attracting people's attention.

Bedroom Bedlam charts

STEVE GERRARD (eclectic DJ)

- 1 **CHIEF ROCKER** Beber (Marine Parade)
- 2 **HOW CAN YOU HEAR US** Fatboy Slim (Astralwerks)
- 3 **CHOCOLATE CITY** Deep Dish (Deconstruction)
- 4 **RESURRECTION EP** Medway (Hooj Choons)
- 5 **BREATH FROM ANOTHER** Esthero (Sony)
- 6 **CLUB BASTARD 12** Tree (Regal)
- 7 **THIS IS QUIANT** Various Artists (Dust 2 Dust)
- 8 **STAR CHASERS 4** Hero (Talkin' Loud)
- 9 **MEMORY CLOUD (ATTICA BLUES MIX)** Moa (Tommy Boy)
- 10 **CAFE DEL MAR (HYBRID MIX)** Energy 52 (Hooj Choons)

DJ SHREDDER PETE (hip hop DJ)

- 1 **SWANSONG** Rae & Christian (Grand Central)
- 2 **THE SPEEWAH** Fila Brazillia (Pork)
- 3 **HELLO NASTY** Beastie Boys (Grand Royal)
- 4 **STRICTLY BUSINESS** Mantronik versus EPMD (Parlophone)
- 5 **DOG IN THE PIANO** Indian Ropeman (Skind)
- 6 **HEAVEN (UNDERWOLVES REMIX)** Bim Sherman (Mantra)
- 7 **THE ADVENTURES OF THE BUSHWHACKER** Seanie B (Kahuna Cuts)
- 8 **NO STOPPIN'** The Jive Allstars (Jive)
- 9 **BIG KAHUNA KICKS ONE** Various Artists (Kahuna Cuts)
- 10 **NEVER LOSE TOUCH** Defari (Tommy Boy)

STEVE BRIDGER (eclectic DJ)

- 1 **MEMORY CLOUD** Moa (Tommy Boy)
- 2 **GET YOURSELF TOGETHER** Common Ground (Ultimate Dilemma)
- 3 **A MAZE OF BRASS** Bright Lights (Neon Heights)
- 4 **BELLHEAD (HARVEY REMIX)** Liquid Liquid (Mo' Wax)
- 5 **SPECIAL CONSTRUCTION** Afronaught (Afro Art)
- 6 **COUNTRY CLONK** Fuzz Against Junk (Nuphonic)
- 7 **SLEEP TONIGHT** James Hardway (Recordings Of Substance)
- 8 **MAGNUM FUSION** Wax Doctor (Sirkus)
- 9 **HEAVY TRANSIT** Sound 5 (Gut Records)
- 10 **SOME MUSIC** DJ Life (Chop Chop)

How to enter

- ★ Your tape must be 90 minutes long
 - ★ You must include a full tracklisting with artist, track title and label. You must include a daytime telephone number and a passport-sized photograph
 - ★ Send all tapes 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 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 0171-837-9888.

Demo Derby

Please send tapes to **Rob Da Bank @ Muzik**

NAME: SKY VALLEY

CONTACT: 01902-798-391

MUZIK'S VERDICT: A brace of drum & bass cuts very much in the vein of, well, everyone from Bukem to Size. Using a fat double bass overlaid with intelligent and slightly mournful jazzy elements, the breakdown in "New Jazz Ethos" stopped 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: (001)-703-476-1975

MUZIK'S VERDICT: They're called Rusty Belicek and Frank Cueto, they're from Washington DC and they make some of the funkiest beats I've heard as commentator on this crazy derby of sound. A dazzling swirl of samba house and mellow downtempo techno overlaid with tribal percussion, AGFA come on like Groove Armada in bed with the Thievery Corporation with a sweaty Carl Craig listening under the bed. Mo' Wax, Tummy Touch and Pussyfoot take note.

★★★★

NAME: BUDDHAVERSE

CONTACT: 01425-655-601

MUZIK'S VERDICT: Jim from Aldershot, 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 ZX81 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 soldering things together and dreaming about wiring, Buddhaverse is a freak.

★★

NAME: BULLET PROOF SOUNDS

CONTACT: 01932-563-072

MUZIK'S VERDICT: Psychic 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 Jules meets a big lump of stale cheese. Honest, it's fucking radio rental.

★★

Those Who Rocked It

Performance of the month

Murray Richardson at Colours

Ricky MacGowan from the Glasgow Club:

He played really well. In fact I liked him so much that I'm gonna get him back and hopefully get him fully on board. He was warming up at the beginning of Colours and played an excellent deep house set. It's good to have some new young blood coming through and it keeps my other DJs on their toes. I've got him some more gigs lined up and we'll see what happens after that.

How to Win!

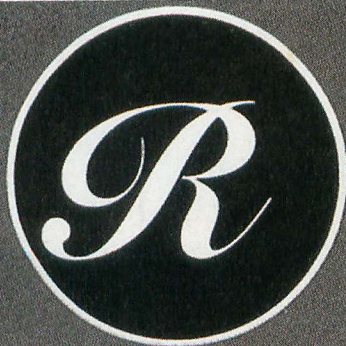
Use your imagination. Include choons which will tickle the aural palates of Muzik's jaded, world-weary staff and make us defecate with pleasure. Forget about cheesy house - skilful use of bagpipe music, skiffle and Led Zeppelin, preferably simultaneously, will guarantee your tape a trip to the top of the pile. Send in your mix on MiniDisc - 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.





四主と主と

ベスタックス株式会社



PMC-50A

As used by Carl Cox, the finest Mixer's Mixer available today



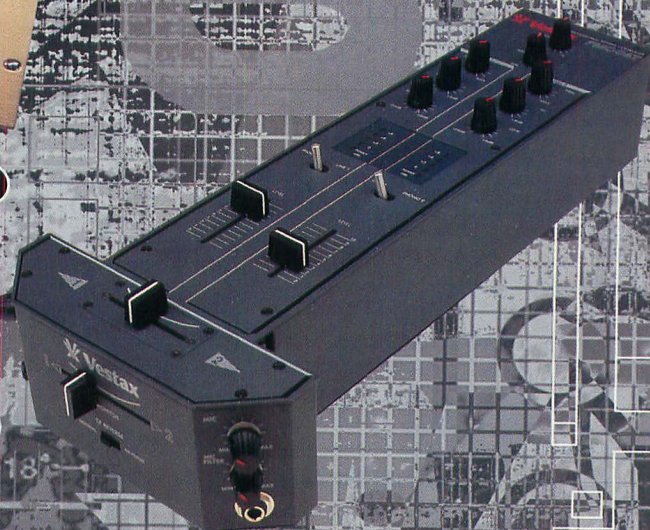
PMC-03A

Slick design & audio excellence make this the best budget mixer ever.



PMC-46MK2

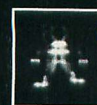
The ultimate rotary mixer, re-design with spec. from the Masters at Work.



PMC-06T

the narrow "T" shape design makes this the narrowest mixer available,
ideal for tricks & scratching.

[not of this earth]





edited by ROB DA BANK



msomnia

Muzik's essential guide to clubland in association with

The top 50 nights out
August 12 – September 9

Starburst
fructose

Submitting to the Basics instinct



pic RRP

1

Leeds: Basics

Saturday August 22

Mint Club, Harrison Street. 0113-244-9474. 10-4am. £9/7.

BACK 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 breakfast 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 corker 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

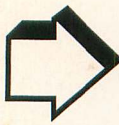
MUZIK Box Office continues to give all our readers an opportunity to avoid hours of tedious queueing by booking club, gig and festival tickets in advance over the phone. In association with the Way Ahead Box Office, Muzik will offer tickets to the clubs/gigs marked in the issue as Muzik Box Office events. If you want to dance until dawn in one of the clubs listed, this is your chance to be first in the queue. Just pick up the phone, call the 24-hour Muzik Box Office hotline on 0870-12-12-700. All calls are charged at the national standard rate.



Stardust
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Muzik's essential guide to clubland



2 London: Planet V Sunday August 30

Bagleys, York Way, Kings Cross. 0171-377-9494.
10-6am. £12/£10.

"The Carnival party of the year" is how the promoters are selling it. How about "The ruffest, hardest, most rinsic" 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 Moose. The Touchdown Zone has the excellent Blak Twang live, Dave VJ, DJ 279, DJ Swing, Steve Clarke, Shortee Blitz, Chilli Source and The Firin' Squad.

Arena 3 is the Carnival room with mambo maestros Norman Jay, Gilles Peterson, Patrick Forge, Paulette, Benji B and Mada winding their waists. Breakbeat boys Adam Freeland, Dave Tipper, Matt Cantor, Tayo, Lee Freskanova and Steve Blonde run the Passenger In The Basement Room. All the bods on this line-up will appear with the Trouble On Vinyl crew at the Notting Hill Carnival on Sunday and Monday. Joining them will be Bailey, Damage, Reality, Notorious J, Brookie and Nicky Blackmarket with toasting from Rage and Flux. Both events are sure to be real showstoppers so pull on your dancing boots, grab a whistle and shout "Rewind!" every now and again.

Those Who Rocked It

Erick Morillo @ The Manor, Bournemouth

DJ Vibe @ Rulin', London

Steve Lawler @ Cream, Liverpool

Sasha @ Tyrant, London

Ashley Slater @ Big Beat Boutique, Brighton

Kevin Yost @ Plastic People, London

Andry Nalin @ Renaissance, Ibiza

Derek Dahlarge @ Space, Ibiza

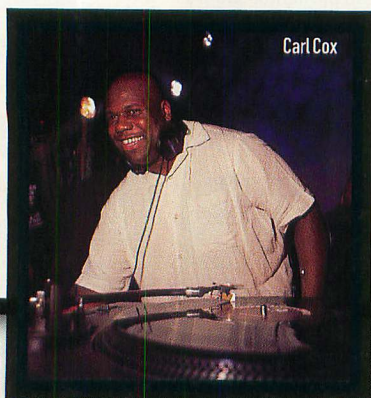
Carl Cox @ Ultimate BASE, London

Eric Powell and **Trevor Rockliffe** @ The Fuse, Brussels

DJ Q @ T In The Park, Glasgow

Those Who Lost It

Kenny Carpenter @ Hard Times, Leeds



3 Ibiza: Cream Thursday September 3

Amnesia. 0151-709-1693. Midnight - 8am!
4000 - 5000 potatoes.

Cream are most definitely having it large this year in Ibiza. My most recent visit saw the club stuffed to its spectacular gills 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 Ormadel, plus Jason Bye. They're also running Saturdays - good ones should be Darren Emerson (August 29), James Lavelle (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. Check the good old club in the UK with Paul Oakenfold and Sasha on August 15, Judge Jules and Oakie (22) and Sonique (29)

4 Brighton: The Bank Holiday Essential Mix Saturday August 29

Brighton Centre. 0990-344-4444/01273-888-846.
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 have problems getting 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 Rampling, Judge Jules, Seb Fontaine, John Kelly, Garry White and John Weatherley. The Wild Style Beats Arena has Lo-Fi Allstars, Monkey Mafia, Dirty Beatniks, Headrillaz 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 Cocoshebeen competing with Grooverider, Randall, Andy C, Doc Scott, Jumpin' Jack Frost et al. Bukem, Blame 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 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 Bicknell 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 Uropa, New Briggate. 0931-11-33-33. 2pm-10am.
£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

Fed up with body piercing, clubbers at Manumission are now shooting themselves "for kicks"

pic: JAMIE B



venue running concurrently with another party in Brum. The first part of the Leeds party runs from 2pm until 2am at Club Uropa. 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're 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 hour of 10 am. Cor, it's just like Ibefea, innit?

The Birmingham party, meanwhile, runs as a tribute to Tony De Vit who will be missed by all the Sabbath loonies. Judge Jules, Tall 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

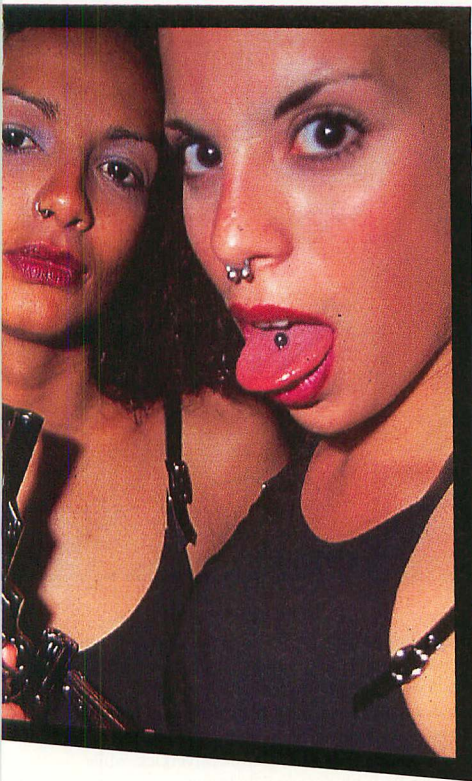
Club Barcelona, J27 M62, Birstall. 01924-488-220.
www.hardtimes.co.uk. 4pm-2am. £20.

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.
0181-808-0808. 10-4am. £6.

Tim Westwood here. You know my night is gonna be off the hook, man. I be 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, knowotimean guy. If y'all miss the Saturdays, come to my Private Pool Party on August 16 or 30 from 9pm until 1am. We got da heated indoor wave pool with waterslides, inflatables and water jets, saunas, steam rooms for y'all to get heated up, jacuzzi and a poolside bar and diner. It's the lick and only £7 at a secret south London location by ringing 0171-344-4444 in advance. Mad props out to all the bikini massive. Laters.



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Muzik's essential guide to clubland



9 Ibiza: Ministry Friday August 21

Pacha. 0171-378-6528. 11 – the sun is so hot 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, Grooverider and Terrace resident Dave Chambers. *Other Ministry dates for your diary: Erick Morillo, Tedd Patterson, Ricky Morrison and Ultra Naté (August 14), CJ Mackintosh and Dave Piccioni (August 28) and DJ Disciple and Norman Jay (September 4)*

10 Ibiza: Renaissance Wednesday August 26

Pacha. 01782-717-872. 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, Andry Nalin from Nalin & Kane rocked it and he's back on the 26, joined by Mancunian maniac Graeme 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 Pleased, Ian Ossia and Dave Hill at The Cross, London (August 29) and don't miss the Renaissance and Love 2 Be Bank Holiday Special at The Majestic, Leeds with jocks Jeremy Healy, Judge Jules and Daniele Davoli*

11 Sheffield: The Big Bang Saturday August 22

The Ski Village, Sheffield. 0114-267-1869. 4pm-2am. £15/£12 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, Athletico DJs, Massimo and Mr Dan, Laidback, Surreal Madrid and Dark Globe. Standing in the wings in small G-strings lurk NY Sushi DJs Grasscutter, Stav, TK, Dani 4 Play, Christopher Bibby 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.



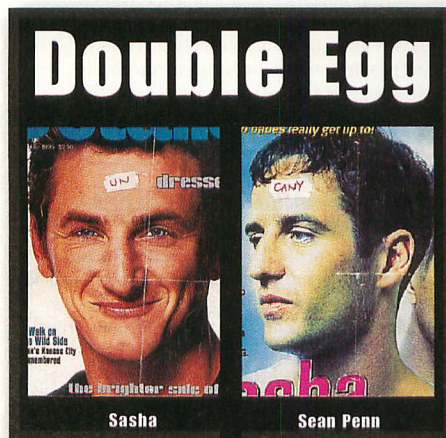
12 Birmingham: God's Kitchen Friday August 28

The Sanctuary, Digbeth High Street. 01604-474-591. 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 Pleased Wimmin, Smokin' Jo, AJ Gibson, Marc Barnes and the residents. *Other God's Kitchen dates for your diary: Paul Oakenfold and Brandon Block (August 14), Sonique and Graham Gold (21) and John Kelly and Tall Paul (September 4)*



13 Nottingham: The Bomb Friday September 4

45, Bridlesmith Gate. 0171-377-9590. 10-3am. £8/£6. 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 Kelvin Andrews (14), Harvey (22), Jim Masters and Glenn Gunner (29), The Travel Club (September 3) and Drop The Bomb (5)*



14 Ibiza: Miss Money Penny's Tuesday August 18

El Divino, Ibiza Town. 0121-693-6960. 10 – the last punter leaves. About £25. Miss Money Penny's have bribed David Morales to play at Ibiza's most beautiful club. The only slight drawback is the whiff 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 "Shaft" Ryan shows young Mr Morales how the mixer works at the start of the night. *Other Miss Money Penny's dates for your diary: John Kelly and Lord G (August 25) and Danny Rampling and Norman Jay (September 12)*

15 St Austell: The Beach Festival August 14-16

Carlyon Bay, St Austell, Cornwall. 0115-912-9180. £60. 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 woolly jumpers 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. Sod off, you're not welcome. Megadog are only admitting pinstripe suits and BMWs to their Beach Festival. They've had the nasty, yukky sand tarmaced 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, Asian Dub Foundation, Lionrock, 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. Beaut. Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

16 London: Freedom Saturday August 29

Bagleys, Kings Cross Freight Depot. 0171-278-2171. 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 deals out his usual eight hour set alongside Nick Halkes, Kevin Robinson, Jason Ellis, Graham Gold and Lisa Pin-Up in the Ballroom. Up in the BarRoomBar you can check Richie Fingers, Dean Savonne, Chunky and Colin Aubrey. *Other Freedom dates for your diary: Andy Manston, Sandmen 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. 00-353-1-670-3771. 11-3am. £6. 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 Ri-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 ptas. 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 fornicating in the middle of the night in front of 8000 people is one thing but the club also has great DJs, live PAs, 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 let 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.





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Stadium
Guide

Muzik's essential guide to clubland



**19 London: Friction/
The Next Level/Movement**
Friday August 21/September 4/August 27
Bar Rumba, 36 Shaftesbury Avenue. 0171-287-6933.
www.barrumba.co.uk. 9-4am.
£10/£6/Movement is £5/£4.

Friction celebrate their first birthday with rezzies Tayo, Adam Freeland and Rennie Pilgrem 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 Balearic 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.

20 Liverpool: Sub.Merge
Friday September 4

Cream, Wolstenholme Square. 0171-377-9590.
10-4am. £7/£4.

A slight diversion for Cream from its usual house-orientated path sees the superclub open its portals to some bonkers electronics arts thingamijig. 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'll be sending people

to the moon next.

Anyroad, the jocks in the seat on the night are Ian O'Brien, Co-Fusion from Sublime in Japan, DiY's finest Digs & Woosh, techno boffin Scanner and DJ Wada. On the visual tip D-Fuse are joining lightbulb forces with the masters Hexstatic, Greyworld, Studiofish and more. All part of ISEA, an electronic arts festival taking place in Liverpool and Manchester during September, it should be worth a noodling visit.

21 London: Twice As Nice
Sunday August 16

Club Colosseum, 1 Nine Elms Lane, Vauxhall.
0171-212-4185. 10-4am. £8/£6.

If speed garage is here to stay then surely Twice As Nice will lead the field for a good time yet. Still cramming in over 1,000 garage maniacs every Sunday, Spoony, DJ Omar, Natty and Norris "Da Boss" Windross are your hosts on the 16. Steve Sutherland and Fitzroy Da Buzz Boy muck about in the beats room.

22 Portsmouth: Pure Sex
Saturday September 5

The Gaiety Suite, South Parade Pier. 01705-827-348.
10-late. £8/7.

Pure Sex are well into their fifth year of putting on parties and they're pleased to announce the lovely DJ Sonique's appearance at their club, joining residents Steve Conway and Stu Rising. The S-Express vocalist turned DJ is fond of a blast from her awesome vocal chords now and again which usually succeeds in sending people nutty. I wonder what Pure Sex is actually like. Has anyone ever tried it?

23 London: Freaky Disco
Saturday August 29

Soundshaft, Hungerford Lane. 0171-930-2020.
10-late. £8/£6.

The welcome return of the Jeep Grrlz live coincides with the appearance of deep house maestro Jon Marsh alongside Freaky Disco ressie Craig Richards and DJ Mee. An old night in a new venue with an older crowd enjoying newer music.

Other Freaky Disco dates for your diary: Swayzak live, House Of 909 and Charles Webster (August 15) and Terry Francis and Nathan Coles (22)

24 London: Metalheadz
Friday September 4

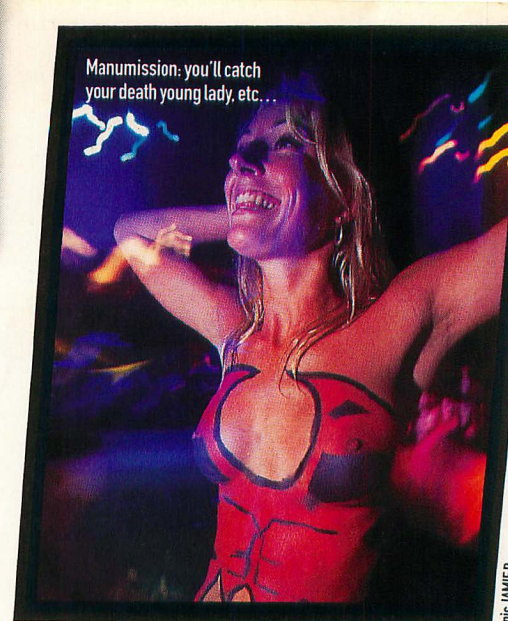
Hanover Grand. 0171-424-0405. 10-4.30am. £15/£10.

Goldie's mentalist crew of Clarky, Bailey, Andy C, Randall and MC Justice lay down the bass-heavy vibes with guest MC GQ chatting about the weather and what he had for breakfast. The second room is hosted by Camouflage with Femi Fem and Fraser Cooke, for those on a more soulful tip.

**25 London: 3D/ Off Centre/
Floppy Disco**
Saturday August 14

333, Old Street. 07970-634-041/0171-739-1800.
10-5am. £10/£8/£6/£5.

The 333 has allegedly been spruced up. Last time I visited, the toilets were in about the same sanitary state as the pit that catches everything under Glastonbury's bogs and the sound system upstairs was a walkman earphone suspended from the ceiling. The nights here are regularly excellent and 3D is just the latest in a long



line of innovative line-ups for east London.

Concentrating on electro and breakbeat, we have Pressure Drop and Solid Ground, Freewheelin' Franklin, Freq Nasty and Vini from Botchit & Scarper plus Crash and Burn. On the middle floor Fused & Bruised bring their brisco recipe of Mild Mannered Janitors, Subtropic, Scissorkicks and Silverkick, while the excellent DJ Tubbs is joined by friends and relatives Skylab, Noel Watson and Arthrob at the top.

Off Centre, too, continue unabated with their popular mix of drum & bass, jazzy numbers and hip hop, with particular mention going to August 22 when Mr Scruff and Diesel join Patrick Forge and Ross Clarke. If you like your disco floppy then join their gang on August 21 with Miles from Paper, DiY, Amalgamation Of Soundz, Kid Loops, Marc Waxman, Toni Rossano and Crispin J Glover. Sweet.

26 Swindon: Bring The Noise
Friday August 28

Brunel Rooms, Havelock Square. 01793-531-384.
9.30-3am. £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 Steve "Silk" Hurley, Tuff Jam and Shortee Blitz.

27 London: Havin' It Barge
Sunday August 30

Meet at Westminster Pier. 0870-1212-700.
4-10pm. £15.

Three of London's most disorganised party throwers invite you to join a boat trip you'll never forget. The nutty It's On crew are joined by able seamen from Dust II 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.

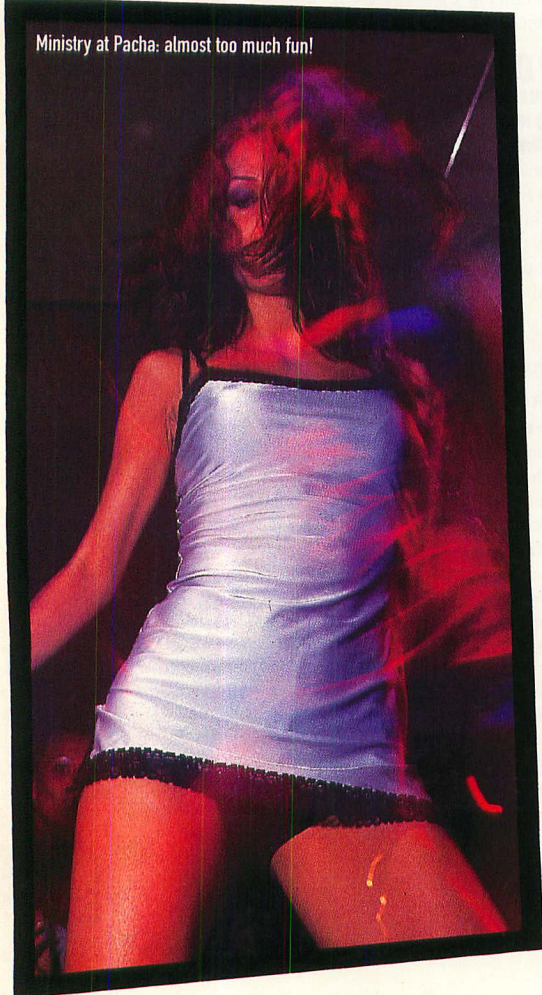
Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

**28 London: Heavenly Jukebox/
The Gallery**

Saturday August 22/Friday August 28
Turnmills, 63 Clerkenwell Road.

0171-494-2998/0891-516-666. 9-3.30am. £8/£5.
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 grimy 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

Ministry at Pacha: almost too much fun!



pic JAMIE



A camera-shy Emu caught at Pushca & Trade at Privilege, possibly

pic: JAMES B

Weatherall, Norman Cook, Richard Fearless, Richard Sen and Nick & Robin.

The Gallery, every Friday, welcomes Jon Pleased Wimmin, Nick Warren, Tom Wainwright and Alex P into its seedy little world.

Other Heavenly Jukebox dates for your diary: Bentley Rhythm Ace, Johnny Moy, Kelvin Andrews and Funk 45 Hit Squad (August 15), Richard Fearless and The Phantom Beats (29)

Insomnia

Muzik's essential guide to clubland



29 Scotland: Colours Friday September 4

Archaos, Queen Street, Glasgow. 01698-276-866.

11-3.30am.

Phat 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 Blocko are up on August 29.

30 London: Milk 'N' 2 Sugars Friday August 28

The Cross, King's Cross Goods Yard. 0181-767-9923.

10-6am. £12/£10.

A nice cuppa Rosie please Treacle and make it snappy - I'm parched. 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 handling out the bacon sarnies are Tom Dinsdale & Miss Jools

with the floppy wristed Patrick Dawes on percussion. Glammy, hammy, slammy 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

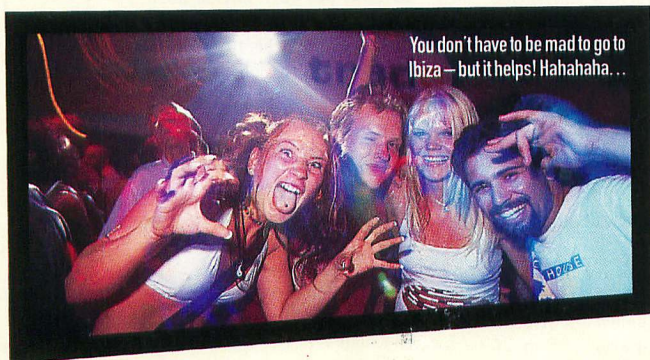
The End, West Central Street. 071-419-9199.

10-5am. £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, Moonpup from Weird Beats, Barry Ashworth pulls out his dub pistol and Diamond Finger lends his breakbeat specialities 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!



You don't have to be mad to go to Ibiza - but it helps! Hahahaha...

No doubt most of you are hotfooting it over to the sun-scorched clubbing mecca of Ibiza to shake your white bits to the Balearic beats and cool off with a luscious STARBURST® FRUITICE. 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 troffing a bag of crisps.



CLUB **FREESTYLE**

about the bedroom with glee, feast your eyes on this little lot.

But wait... all is not lost. Those of you who are too skint and are making do with the back garden and a neck full of tin foil can still jet set off courtesy of STARBURST® FRUITICE and Club Freestyle. Before you start packing your clubbing clobber and jumping

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, booze 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



Sunset in Ibiza: mmmm...

Look out for the 1999 Club Freestyle brochure in travel agents this September



Insomnia



Muzik's essential guide to clubland

Club news

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 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 "Shaft" Ryan and Graeme Park. Miss Moneypenny's spent seven hours painting club regular Melinda 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 Si 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 33) 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 Si at his new Leamington Spa address soon where he's planning to open a chilled bar. Good luck.



pic JAMIE B



Other line end dates for your diary: Freskanova (August 21), Bliss (27), Ganja Kru (28) and Ain't No Half Steppin' with Scratch Perverts (31)

32 Manchester: The Electric Chair

Saturday August 29

Manchester Roadhouse, Newton Street, Piccadilly. 0161-907-0602. 10.30-4am. £6.

A snug little club dedicated to good music and wild times in the wilds of Manchester. The Una 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. 01202-399-922. 9.30-3am. Quite expensive.

Johnny Digweed digs weeds for a living like his old man but he sometimes gets off night duty down Hastings recreation ground and spends his pocket money on a pair of childrens' 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 Slinky dates for your diary: Nick Warren and Grooverider (August 28), Dave Seaman, Chris & 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 Curley from Quadrafunk, T23 and Robert Brand while the weirdy beardies play Elektronika with Rupert Pay, Lionel Kisorbo, 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. £7/£6.

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" reels in every style from breakbeat (expect the likes of Freeland and Tayo) through deep house (Weatherall) to full on 'ardcore business (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.



pic JAMIE B

36 Dublin: Quadrafunk

Friday August 14

The Mean Fiddler, 26 Wexford Street. 00-3531-670-5011. 10-2am. £8.

London tech-funk thingy goes Oirish 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. 0171-357-7180. 9-3am. £8 or else.

Ninja trickery has always been high on the agenda at their nights and decknicians on display are veteran junglists Shut Up and Dance, Phil Young, Malachi and Si Begg downstairs. Hitting the middle and off are Chocolate Weasel, PC from DJ Food, Jadel and Palmskin 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 amphetamines, it's pretty racy.

38 Sheffield: Gatecrasher

Saturday August 22

The Republic. 01902-837-007. 10-6am. £12.50/10.

Gatecrasher continue to pump up the northern volume with Judge Jules, Sonique, Scott Bond and Guy Orndel. 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 Talla 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, Talla 2 MX and Brandon Block (August 15) and Taucher (29)

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

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39 London: Absolute Funk Presents 3 Chairs

Sunday August 30

Milch Gallery, 144 Charing Cross Road.

0171-336-8313. 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 SL 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 Neckless.

40 Brighton: Cafe Expose

Sunday August 16

Ocean Rooms. 0973-509-863. 7-11pm. £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, Konishioo (Pizzicato 5), Tanaka (Fantastic Plastic Machine). I've seen Le Hammond Inferno and they sure know how to expose themselves as well as rock a party.

41 London: Overlikeafatrat

Saturday August 29

Notting Hill Arts Club, 21, Notting Hill Gate.

0171-460-4459. 8-1am. Free before 8pm then £5.

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 sent reeling by the sounds of Dr Bob Jones, Seamus Haji, St John De Zilva, Alan Russell and Glyne Braithwaite. Rum punch.

42 Portsmouth: Geushky

Saturday August 22

The Wedgewood Rooms, Albert Road.

01705-642-764. 9-2am. £9/£8.

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 Derbyites 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 stooped on the decks along with Nathan Buller and lots of free rum.

45 London: Swerve

Wednesday August 26

Velvet Rooms, 143, Charing Cross Road.

0171-424-0404. 10-2.30am. £6/£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. 9-4am. £9/£7.

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, champers 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. 0171-434-4304.

10-6am. £17.50.

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 Boss" Windross, Frankie Foncett, Spoony, Ez, Bruce Dyer, Mike "Ruffcut" Lloyd and Jason Kaye spin. Room Two is hosted by Feminine Pressure with Touch, Lady Sirit, 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 Middlesbrough:

Sugarshack

Friday August 28

Corporation 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: John Digweed (August 14) and Jeremy Healy (21)

49 Birmingham: Flashback

Friday August 21

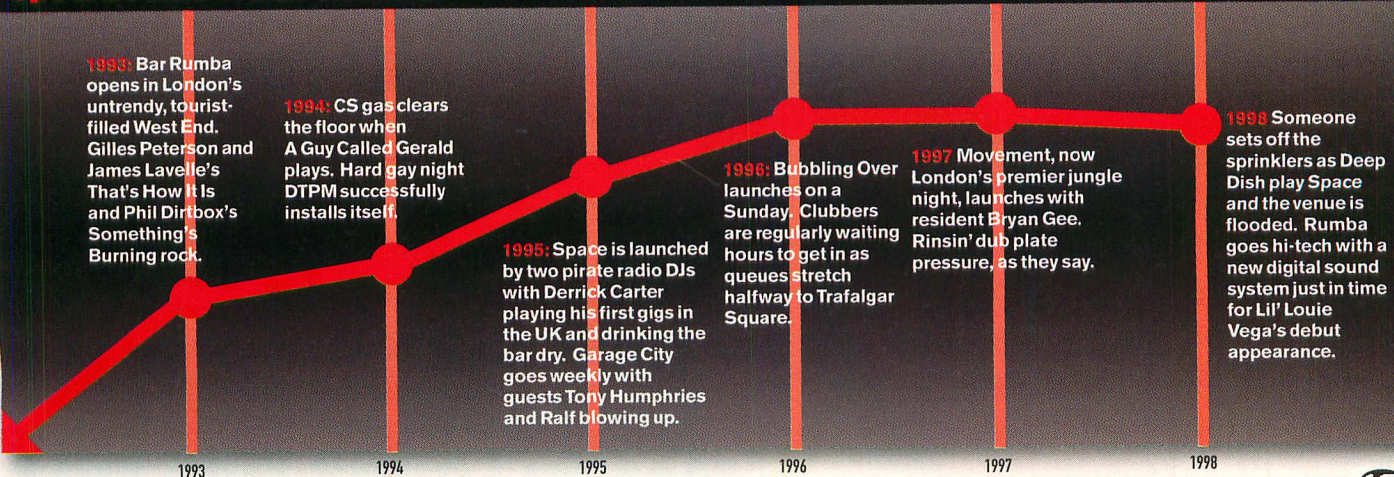
The Venue, Hockley. 0976-221-288. 10-6am. 8/6.

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. Crikey, 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 0171-261-7100. Otherwise I'm jacking this in and going down the boozier.

Ups & Downs of Bar Rumba



MUZIK

m a g a z i n e

with

WOODY'S

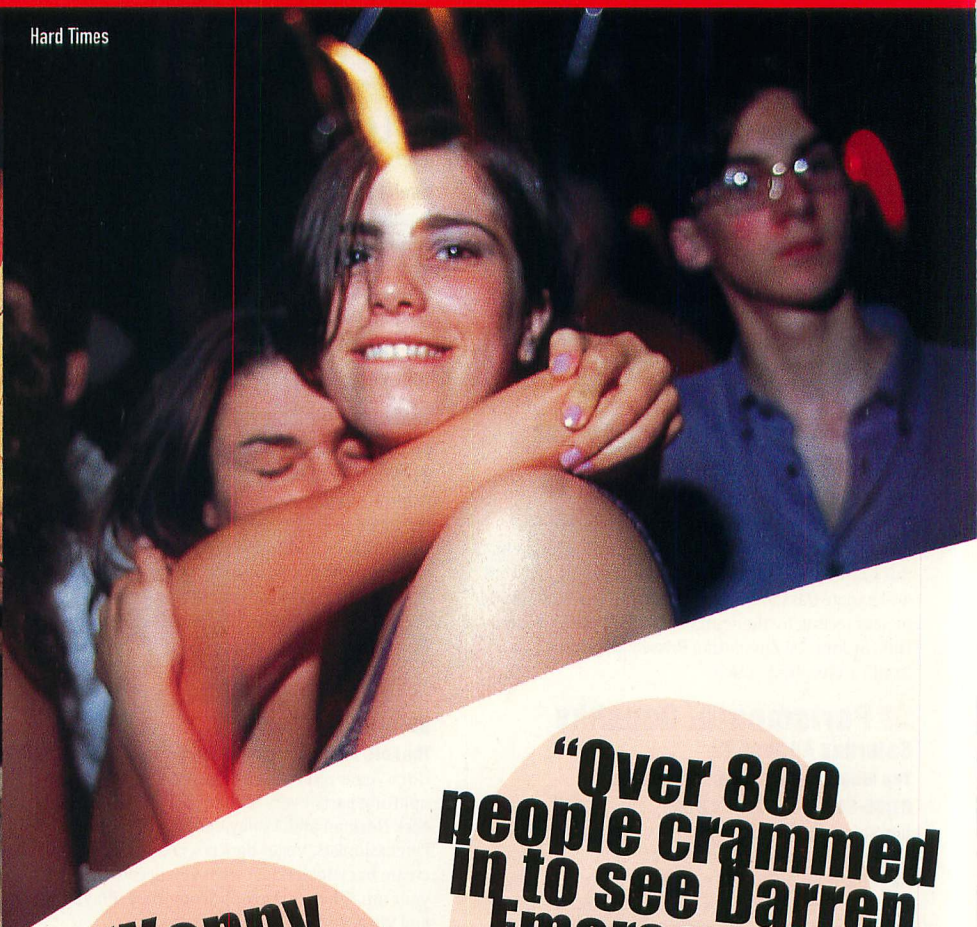


Muzik present 50 nights of madness in association with Woody's and WKD

The End



Hard Times



Cream



**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"



mate Bush



Escape



Escape



ape



The Fruit Club

Club Nights

Ringwood – August 22

the manor™ **The Manor**

240 Hurn Road,

Matchams, Ringwood, Hampshire BH24 2BU.

Tel: 01425-480-855

Red Parrot presents Boy George, Andy Penny, Jon Ceccini. Gallery: Dave Camacho, Si Gracia, Seth Sanchez, Artwell.

Bedroom Bedlam DJ: Alison Marks

The South's most bumping 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, Murf, Evil Eddie Richards, Pure Science (Live). Lounge: Marine Parade Records presents Adam Freeland, High Prime, Fletcher, Steve Gerrard, Deano.

Bedroom Bedlam DJ: Steve Gerrard

South London's funkier party people invade central London's swishest venue. Check Pure Science live.

Glasgow – September 12



Colours

The Arches, Midland Street, Glasgow.

Tel: 01698-276-866

Tuff Jam, Craig Walsh, Darren Price, ITJ Bukem, Blaze, MC Conrad, DRS, Tayla with residents Jon Mancini and Iain Boney-Clark.

Bedroom Bedlam DJ: Murray Richardson.

Garage, jungle and house all collide at Colours' new multi-roomed extravaganza. Class.

Our sponsors, **Woody's & WKD**, are giving away a crate of their uniquely flavoured drinks.

To win, just answer this question:

"Manhattan" is a film by Woody who?

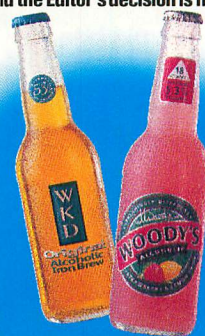
Send your name and address on a postcard

to: Allen's The Answer, Woody's/ WKD

Giveaway, Muzik Magazine, King's Reach

Tower, Stamford Street, London SE1 9LS.

The first correct entry out of the Editor's g-string wins. All entries must be received by September 4. You must be over 18 to enter and the Editor's decision is final.



"Swindon's Fruit Club was as juicy as ever"

drum & bass

muzik classics

The all time Jungle Anthems

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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Radio One Essential Mix



97-99FM **BBC** RADIO 1

97-99FM. Broadcast every Saturday between 2-4am



JUNE 28 Darren Emerson and Billy Nasty

Highlight: Emerson dropping the old skool classic "Cars" by Eighties nutter Gary Numan

KILLA BITE - untitled (white label)... **JAN DRIVER** - Miami Beach Project (Formaldehyde Records)... **FILTER SPOOK** - Alien Conversions (Spark)... **LO SOUL** - Open Door (EC)... **DJ MISJAH & TIM** - Reckless (XS)... **BEN SIMMS** - Retrovert (Theory)... **RUE EAST** - Diskoid (Pure Plastic)... **RED SCORPION** - Laurel (Bold)... **JAN DRIVER** - Drive-By (Formaldehyde)... **RENEGADE 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 SLIFF** - One (white label)... **PRIMEVIL** - 3 (white label)... **SHI-TAKE** - Digital Domain (Zoom)... **MILLSART** - Step To Enchantment (Axis)... **KAT MODA** - The Bells (Purpose Maker)... **SAMUEL ONERVAS** - Inter Primate Express (Primate)... **HENRIK B** - Alta (P Sounds)... **BROTHERS YARD** - Oryak (Absence)... **THE PREVIOUS** - Opera (Tortured)... **CARILEKEBUSCH** - 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)... **CARILEKEBUSCH** - Stop Fighting (white label)... **VINCE WATSON** - Rotation (white label)... **ADVENT** - Distance (Kombination Research)



JULY 5 Tony De Vit

Highlight: A playback of Tony's phenomenal mix originally recorded in January and repeated after his tragic death in July

ELEVATORMAN - Funk & Drive (Wired)... **THE PHORCE** - Strong (Phat)... **JASON NEVINS** - Wonderland (white label)... **THE NUMERICAL VALUE** - Crazy 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)... **EPIK DRIVER** - The Blob (Chug 'n' Bump)... **MARMION** - 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 (Beeswax)... **THE SHAKER** - Mooncat (Ugly Bug)... **KEITH MAC** - Good Times (Labello Dance)... **DEUCE** - Call It Love (white label)... **RIZZO** - Keep Ya Head On (Tripoli Trax)... **ARTEMESIA** - Bits & Pieces (Hooj Choons)... **TONY DE VIT** - Burning Up (Club Mix) (Icon)... **MUST** - Gotta Get (Aura)... **MRS WOOD** - Whodunnit? (React)... **VERSION TWO** - Skychild's Toccata (Baby Recordings)... **JX** - You Belong To Me (ffrr)



JULY 12 Deep Dish

Highlight: The Sasha and BT penned 2 Phat Cunts "Ride" on Deep Dish's own label Yoshitoshi

SANASOL VERSUS OZZY - Seven Eleven (Thule)... **ARTIST UNKNOWN** - Primitive Tools Edition One (Primitive)... **ATTABOY** - Solid Space Business (Original Mix) (Pagan)... **EMILY** - untitled (Yoshitoshi)... **PROBLEM KIDZ** - Miles Away (Two Bit Where

Mix) (Paper)... **WAMBONIX** - untitled (Earth)... **LATINO CIRCUS** - In Your Soul (Cevin Fisher dub) (Yoshitoshi)... **DAVID ALVARADO** - untitled (Yoshitoshi)... **DEEP DISH** - Summer's Over (Remix) (Deconstruction)... **ALL-STAR MADNESS** - Magic (Deep Dish remix) (Atlantic)... **DANNY TENAGLIA FEATURING CEVIN FISHER** - The Better Days (Acappella) (Twisted America)... **KORSAKOV** - Deep In Space (Muller)... **PSI PERFORMER** - untitled (unknown)... **LOVE & ROCKETS** - Resurrection Hex (Deep Dish Remix) (Red Ant)... **2 PHAT CUNTS** - Ride (Yoshitoshi)... **APRIL BRIKHA** - Groove L'Achord (Fragile)... **STONEMAKER** - Tangent (Bellboy)... **ARTIST UNKNOWN** - untitled (Toko)... **KOT FEATURING JULIE MCKNIGHT** - I Want You For Myself (Yoshitoshi)... **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 squillion ravers going radio rental to Coxy's awesome set, including Hybrid's stunning "Drum Code"

PURPOSE MAKER - Our Man From Havana (Axis)... **LUKE SLATER** - Class Action (Novamute)... **THE PREVIOUS** - Source EP (Tortured)... **TENTH CHAPTER** - Prologue (Cyber)... **CLAUDE YOUNG** - The Darker Places (DJax Up Beats)... **LIBERATOR DJS** - Remember When I Was Vapour (Beggars Banquet)... **CLUB SANDWICH** - Music (Tortured)... **Q FACTOR** - Heart Attack (Knee Deep)... **SAMUEL ONERIAS** - Inter Primate Express (Primate)... **HOLY GHOST** - untitled (Tresor)... **HUMPS** - Mechanism (Tortured)... **THE PREVIOUS** - Source EP (Tortured)... **CHRIS LIEDLING** - No Time To Waste (Primate)... **MARK WILLIAMS** - Inception (white label)... **SHAMPALE CARTIER** - I Got A Man (Parallel)... **CIRRUS** - Back On A Mission (DJ Dan Mix) (Moonshine)... **DERRICK TOWELL** - Really Say (Bush)... **HYBRID** - Drum Code (white label)... **DJ FUNK-XTC** (Dance mania)... **GOLDRUSH** - Goldrush (Tonic)... **STORM** - Storm (Sony)... **WATARU** - Bush album (Bush)... **THOMAS SCHUMACHER** - When I Rock (Bush)... **AUBREY** - Straight Ahead (white label)... **FUNCTION** - The Dialectic Coefficient (Infrastructure)... **MARCO BALLY** - Sweetbox (white label)... **STEVE STOLL** - El Dopa (Proper)... **BEN TISDALL & DAZ SAUND** - Missile 34 (white label)... **DAVE CLARKE AND MIKE DEARBORN** - Cars (Beggars Banquet)... **NICO AWTSLENTIN** - Nu Direction (Rotation)... **CC12** - Hustler 2 (white label)... **CLUB SANDWICH** - Music (Tortured)... **Q FACTOR** - Heart Attack (Knee Deep)... **ALEXI & G** - Generation Doom (Pro Active)... **PAMP & DA KNOX** - Shake (Dub Mix) (Underground Solution)... **EBE** - Square 2 (Bush)... **DEVIL FISH** - Touch Of Evil (Bush)... **RONALDO'S REVENGE** - Mas Que Mancada (AM:PM)... **DEVIL FISH** - The First Eargasm (Bush)... **JEFF MILLS** - Purpose Maker 002 (Axis)... **THE DRUM** (Soma Trax)... **MARK WILLIAMS** - Inception (white label)... **NINA** - Another One (Jasper Stone)



JULY 26 Man With No Name

Highlight: The Man With No Name crams in no less than eight of his own tracks or remixes on this trance blinder

BIFTEK - Cosmic Love (Nephalem)... **MICHAEL KOHLBECKER** - Cadillac (Qube)... **MAN WITH NO NAME & MARK GARDENER** - The First Day (Perfecto)... **ELYSIUM** - Wind Of Dust (Nova Zembla)... **GREECE 2000** - Three Drives On A Vinyl (MWNN Mix) (Hooj Choons)... **X-DREAM** - Psychomachine (Blue Room)... **THE DELTA** - Faster Than The Speed Of Thought (Blue Room)... **OFORIA** - Maximiser (Dragonfly)... **MAN WITH NO NAME** - Own The World (Perfecto)... **INFERNAL MACHINE** - The Louin King (MWNN Mix) (Twisted)... **MAN WITH NO NAME AND MICKEY BANKS** - Serotonin Sunrise (Perfecto)... **GENETIC** - Floor (Dragonfly)... **X-DREAM** - Radio (Blue Room)... **JOHANN** - Stranded (Delta Mix) (Blue Room)... **MAN WITH NO NAME** - Teleport (Acceleration Remix) (Perfecto)... **MAN WITH NO NAME** - Vavoom (Perfecto)... **MAN WITH NO NAME** - Sugar Rush (Perfecto)... **JUNO REACTOR** - Jardin De Cecile (Blue Room)

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1996 - Paul Oakenfold 1997 - David Holmes 1998 - Freddy Fresh? Daft Punk? Pete Tong live? **Vote now!** See Page 8 for details.

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Clubs & Lives

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 kilted 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 skippety 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 Prodge 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 Jengaheads. 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".

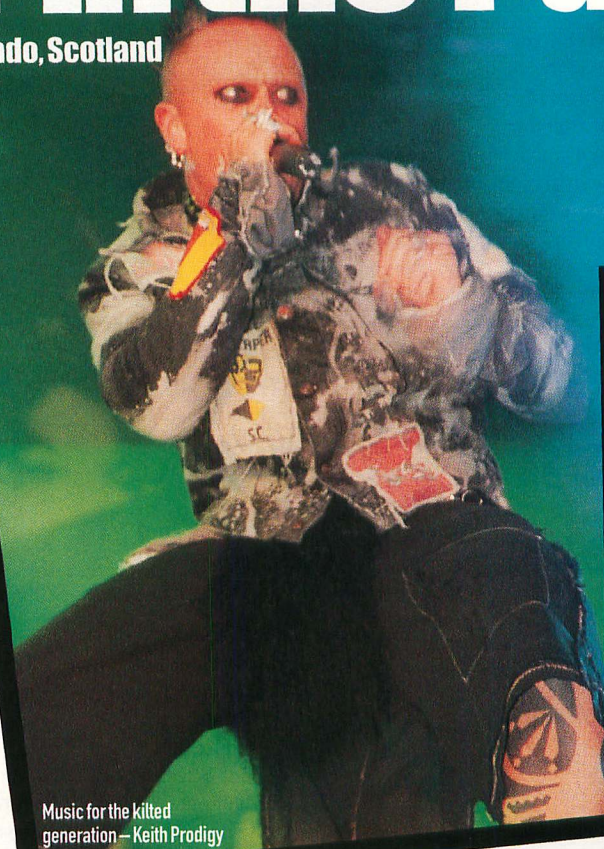
Touché Wiseguy moved from obscurist to populist hip hop and all points in between, while the dark and hard jazz funk of Red Snapper was similarly well received. Elsewhere The Beastie Boys overcame mic problems to deliver a rabble rousing rendition of "Sabotage" and other similarly block rocking classics.

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

T in the Park

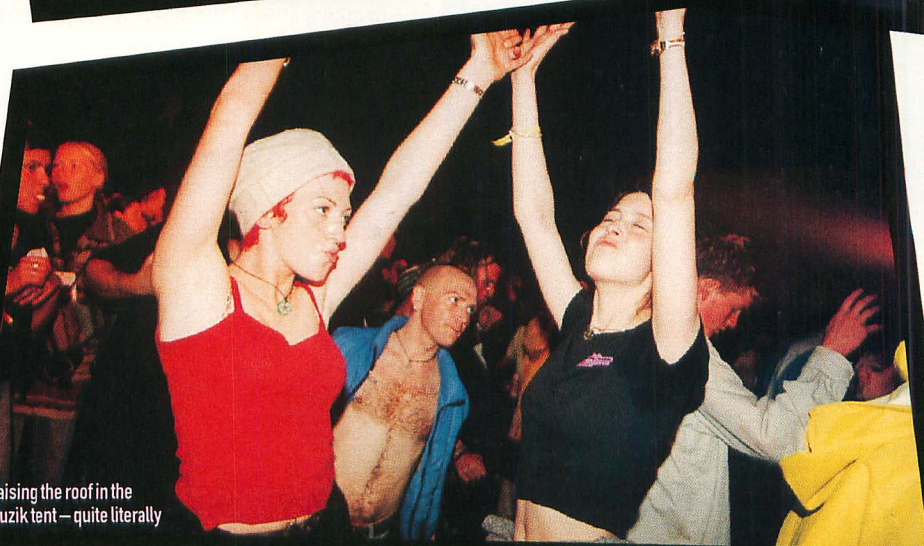
Balado, Scotland



Music for the kilted generation — Keith Prodigy



"Fancy a pint?" No thanks. . .



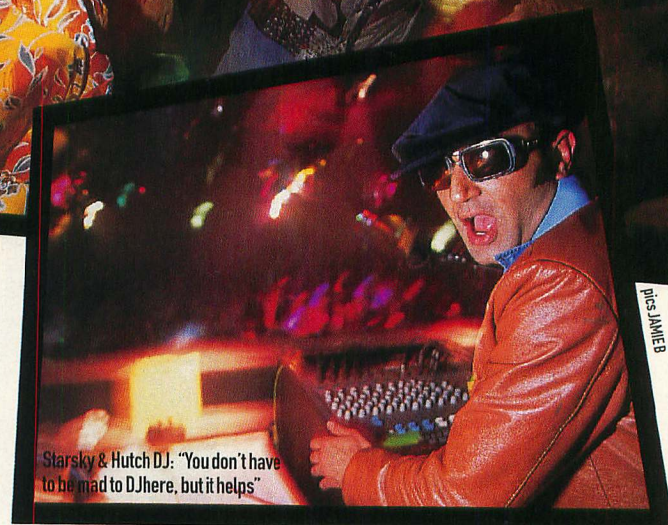
Raising the roof in the Muzik tent — quite literally

Pics: TARA LAMONWAY

FF

Clubs & Lives

Starsky & Hutch punters celebrate the loss of their self-respect



pics JAMIE B

BLAME 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

Starsky & Hutch DJ: "You don't have to be mad to DJ here, but it helps"

Starsky & Hutch

The Arches, London

around a Shirley Bassey impersonator in black hot pants 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?

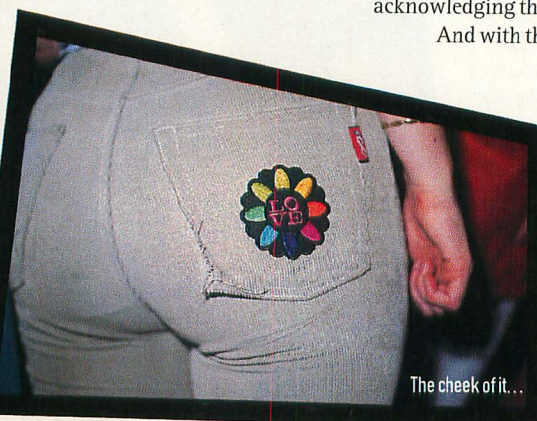
"Well," he beams, "I think it's more that the Nineties are cool for acknowledging them."

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

Antonio "Huggy Bear" Fargas: "I coulda been a contender"



The cheek of it...



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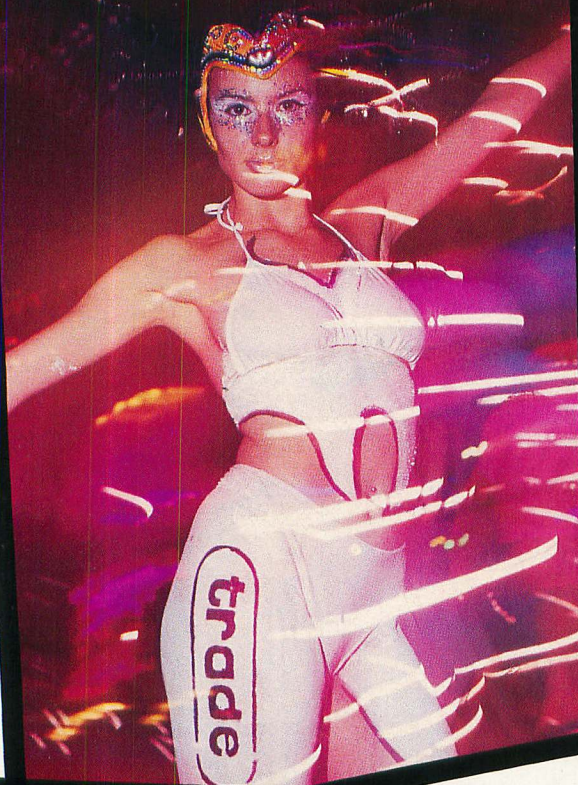
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Insomnia
FF

Clubs & Lives

Wow. Far out. Exotic etc...



Having painted themselves, they proceeded to lick each other – which was nice...



Pushca Versus Trade

Privilege, Ibiza

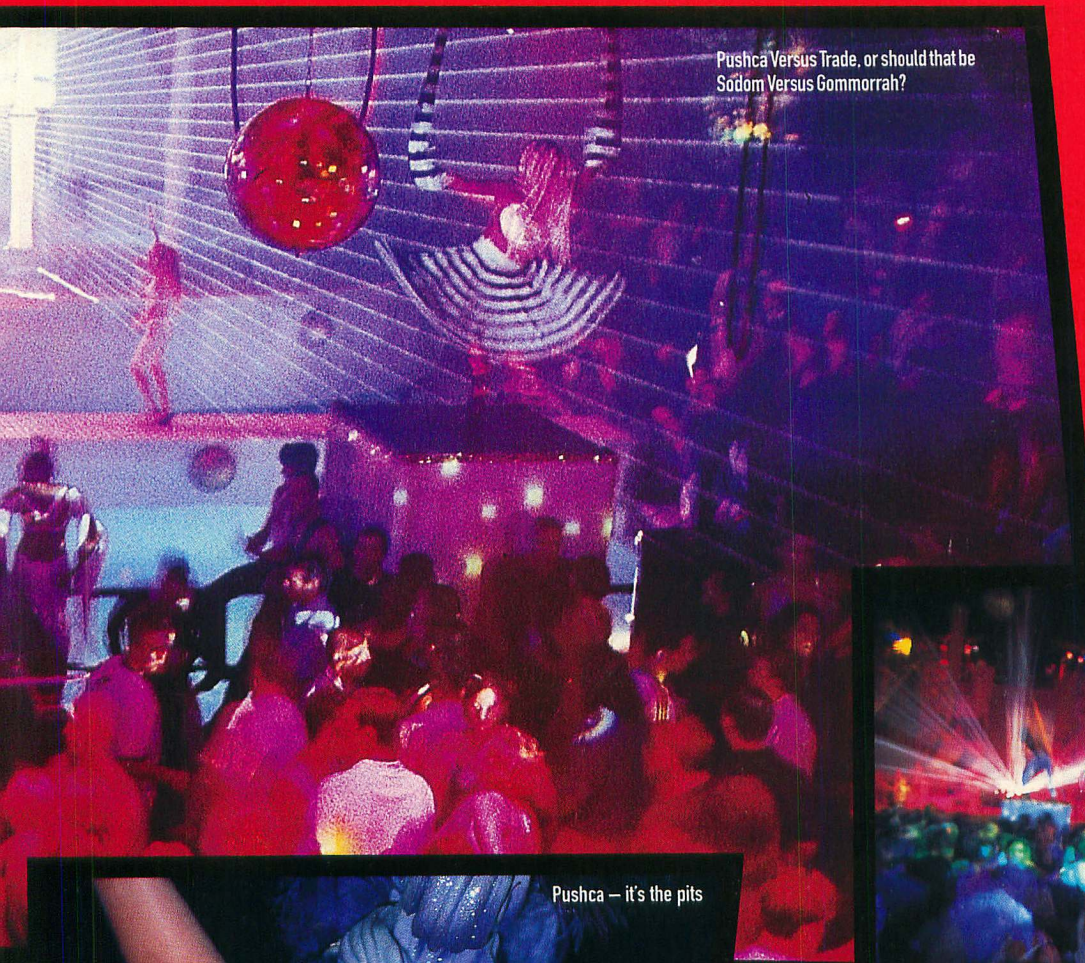
PUSHCA. Promoters of some of the most extraordinarily glamorous parties the Smoke has ever seen. Trade. Hard, sweaty and every (rock-hard) inch the gay club *par excellence*. So what the hell are these two up to, thinking they can just meet up on the White Island and throw a party for 8,000 people every 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 hardbaggage. 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 rogering wildly in the toilets to "Anal Stab" by The Uphill Gardeners. 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

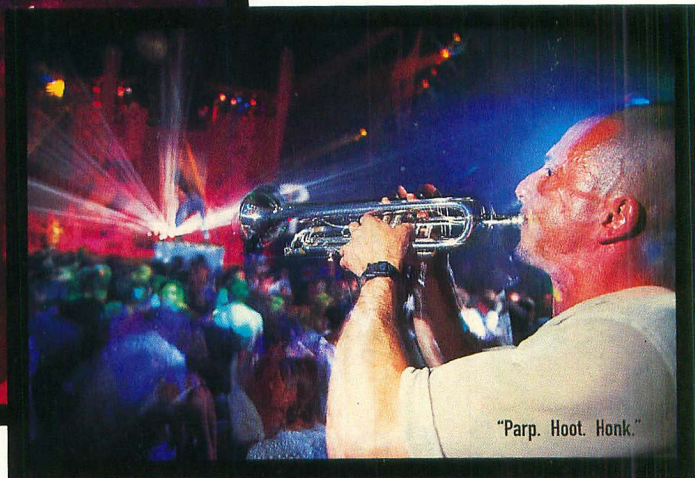


Pushca Versus Trade, or should that be
Sodom Versus Gomorrhah?

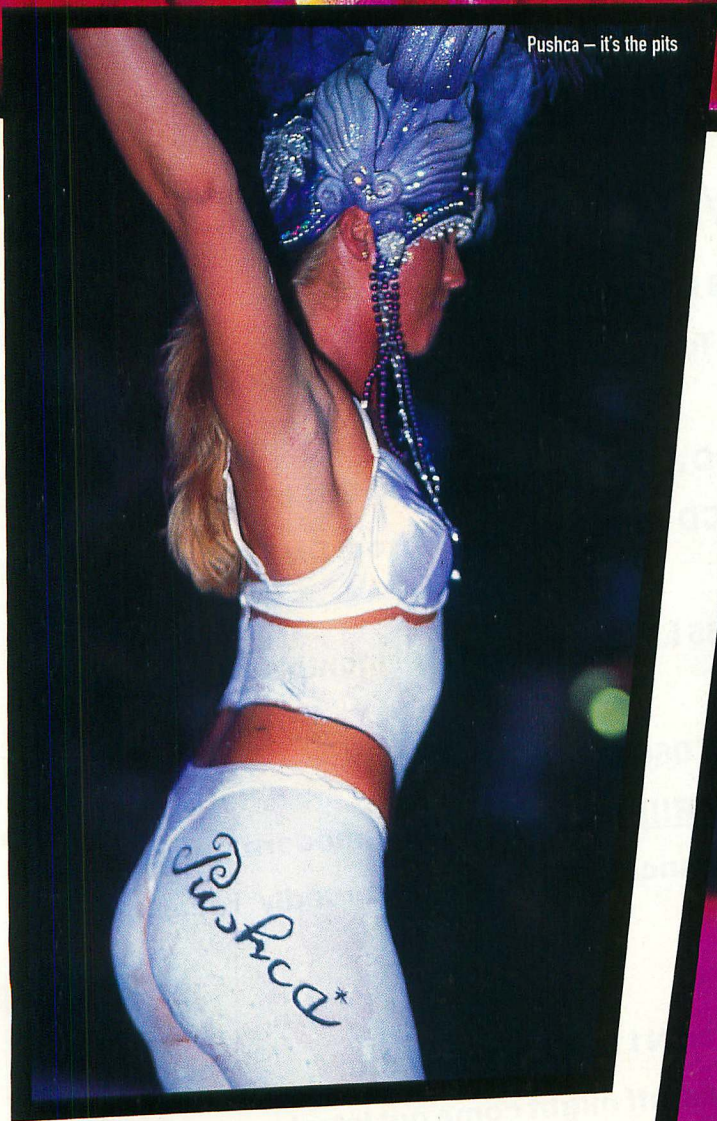
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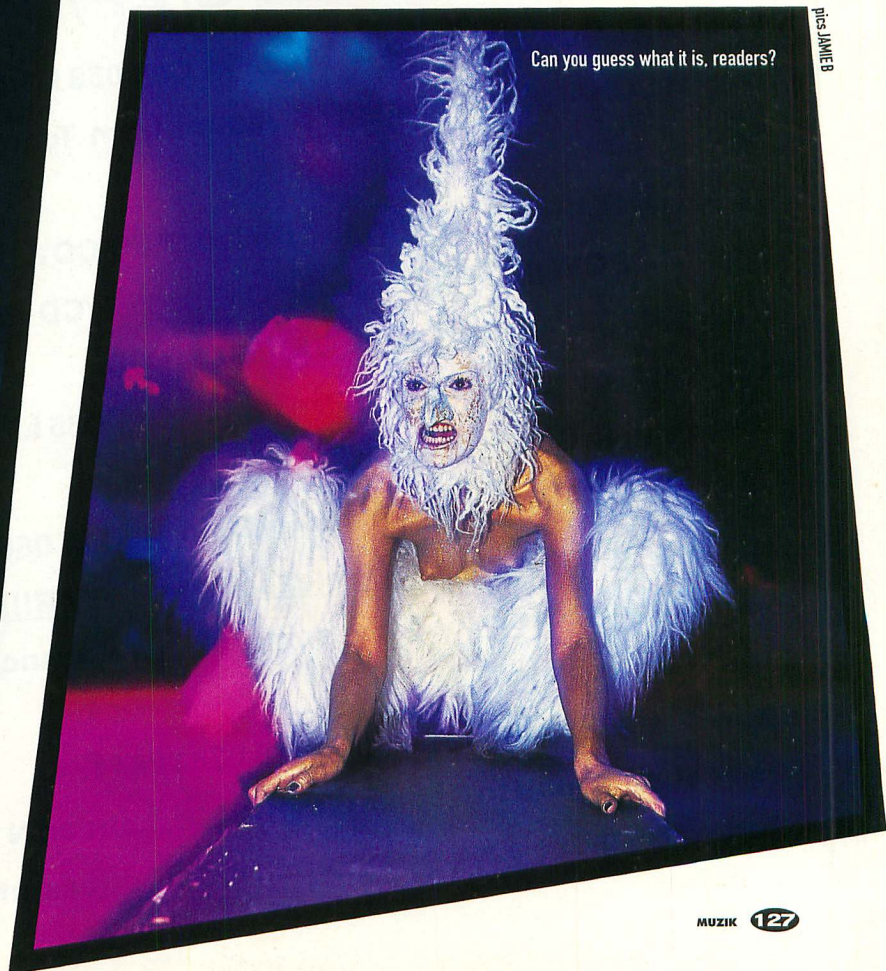
Clubs & Lives



"Parp. Hoot. Honk."



Pushca — it's the pits



Can you guess what it is, readers?

pics JAMIE B

DJ GARY from MOSCOW (1st time in UK) says...



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+15. JP BUCKLE "Flying Lo-Fi". CAT 064 LP/CD.

+16. DYNAMIX II "From 1985 to Present..." CAT 065 LP/CD. (one of last month's vital dance singles, a whole DJ set in one release)

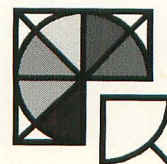
+17. RAILWAY RAVER "Drop Acid Not Bombs" CAT 066 LP/CD.

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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 pulled in the largest number of paying clubbers Amnesia has ever seen. Nick Warren wound the amassed crowd into a frenzy, Phat 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 have bribed 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 and Pushca are both hefty clubbing names and together they're pulling 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 pity to move the whole shebang back to London's stinky Elephant & Castle.

4 SUNDANCE (Fortnightly Tuesdays and Thursdays at Fantasylandia)

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. *Très bon* indeed.

6 NIGHTLIFE (Every night in the West End, San Antonio!)

Nightlife is one of those free pub clubs that most of you wouldn't be seen dead in back home. Whack it in the middle of San Antonio with some scantily clad ladies inside, free booze and a DJ, however, and there's no stopping you. Quite right too when clubs like Nightlife boasts 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 plushiest venue in Ibiza, El Divino is also a fab place to pick up old racing drivers and wrinkly 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 Birmingham 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 Drem Teem 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!

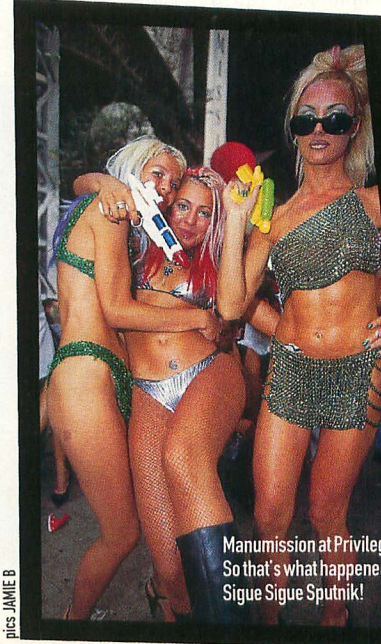
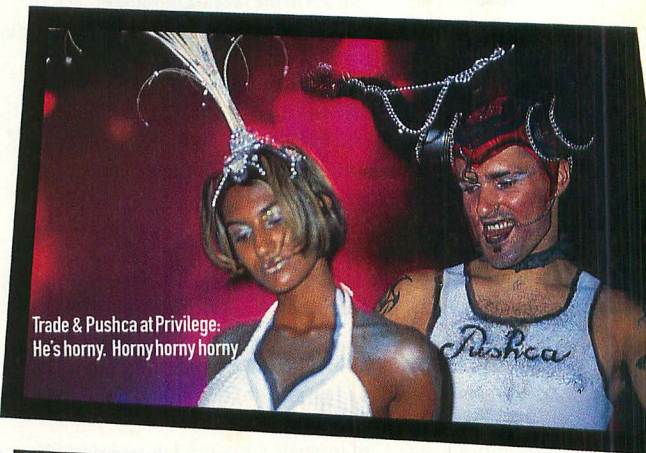
10 MANUMISSION (Mondays at Privilege)

Like having hot wax poured over your parts, Manumission is simultaneously great and slightly bad for your health. While 4,000 eager 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 Dahlarge, Jacques Lu Cont and The Scream Team's set in the toilets were fantastic, but can we please have freedom to dance and not just masturbate?

Cream at Amnesia:
fly back and drink
for England



Trade & Pushca at Privilege:
He's horny. Horny horny horny



Manumission at Privilege:
So that's what happened to
Sigue Sigue Sputnik!

pics JAMIE B



Wigged out:
Renaissance at Pacha



Readers Lives

words & pics Kieran Wyatt

What you really get up to

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 Plaedians 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?

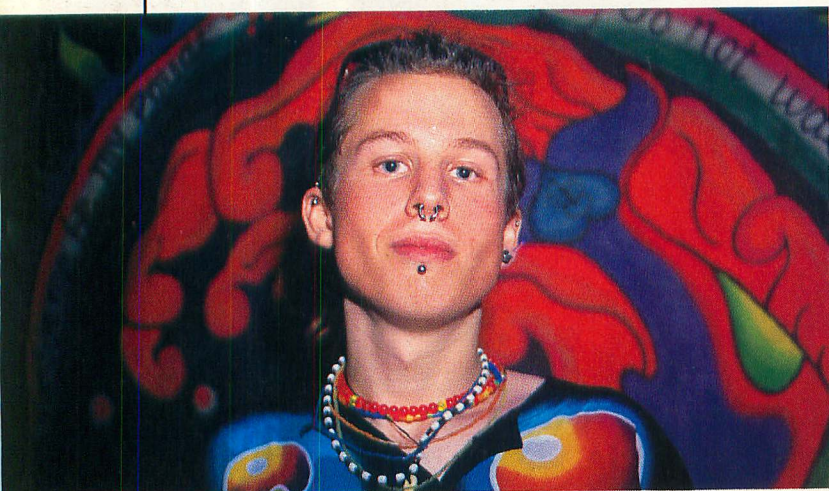
To Thailand in August, for a mixture of travelling, holidays and partying.

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 sad 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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