

**Win! New Year's Eve tickets**

**Cream, God's Kitchen and the Essential Mix party**

**If you tolerate this...**

**We take your parents clubbing**

# MUZIK

**The ultimate dance music magazine**

43 December 1998 £2.40

**Puff Daddy**  
live – any cop?

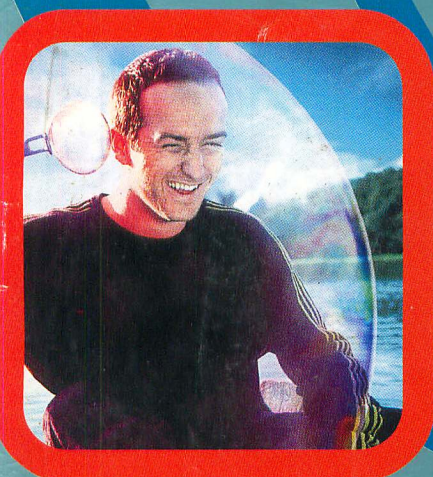
**Red Snapper**

**Ed Rush & Optical**

**Ashley Beedle**

**The World DJ**  
**Championships**

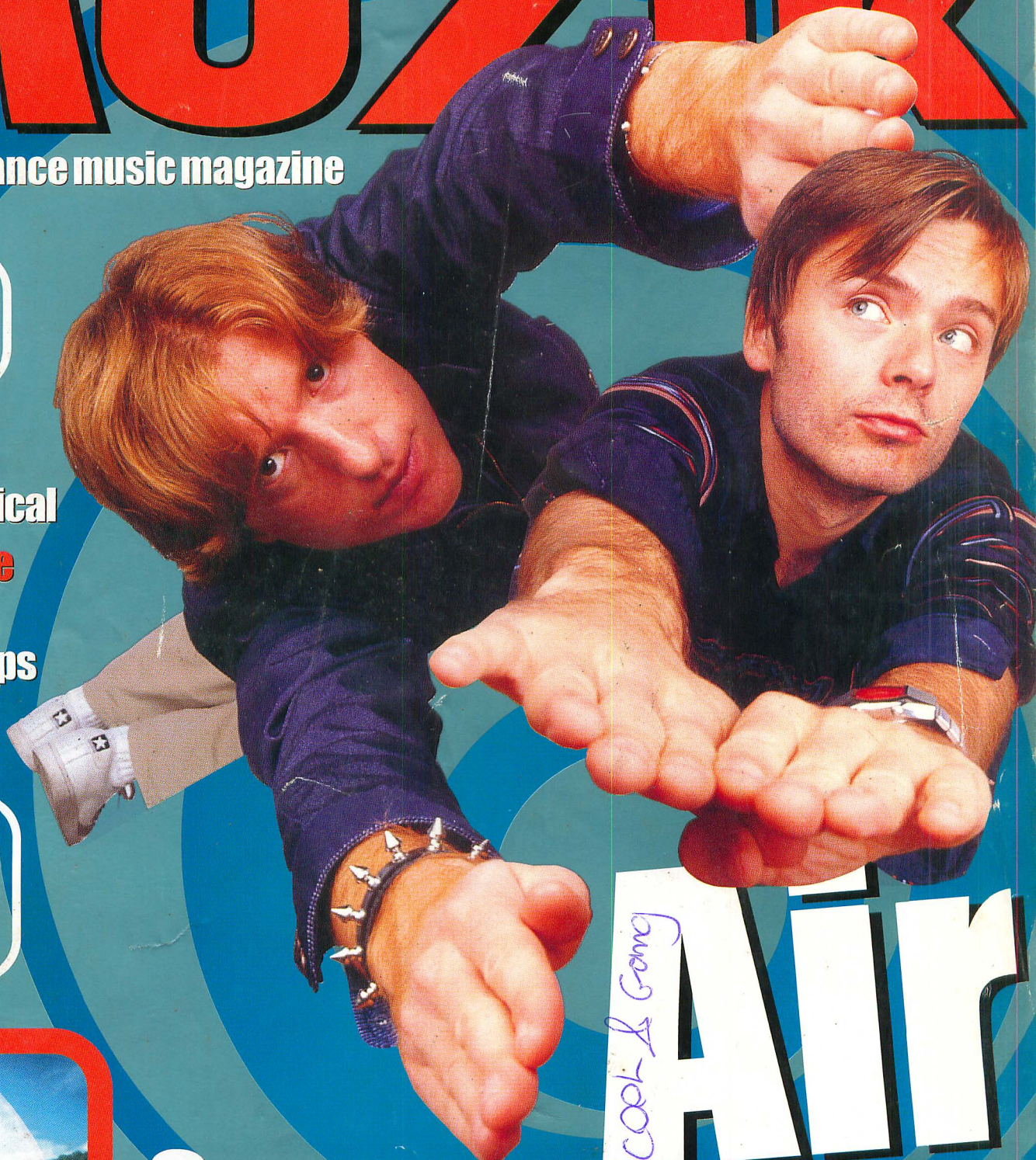
**Tall Paul**  
reviews the  
singles



**On breakbeat, fame & Kate Moss**

**Sasha**

**DJ headphones**  
**reviewed**



**Space cadets 1999**

ISSN 1358-541X

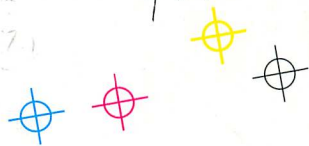


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Yellow out of register



# SMOKING WHEN PREGNANT HARMS YOUR BABY

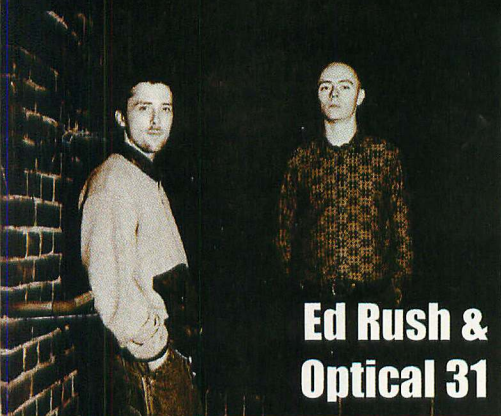
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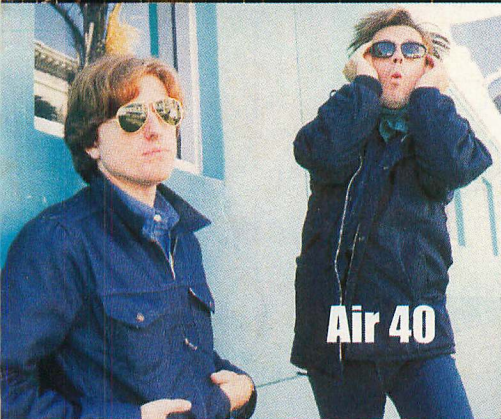
# Contents

Cover photo: Spiros Politis

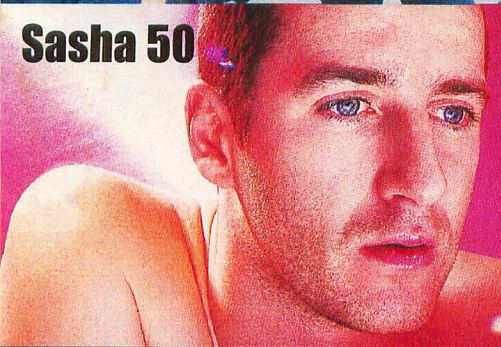
**MUZIK** The ultimate dance music magazine



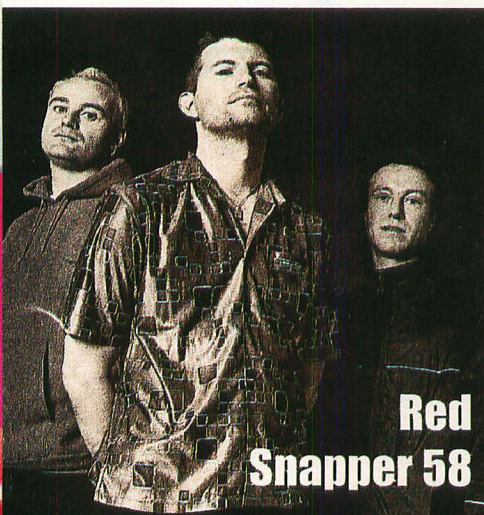
**Ed Rush & Optical 31**



**Air 40**



**Sasha 50**



**Red Snapper 58**

## Features

### 31 Ed Rush & Optical

A deadly new strain of drum & bass

### 35 Parents Go Clubbing

It's a family affair – oldsters cut a rug while their offspring cringe

### 40 Air

Breathing new life into dance music

### 46 Disco Mix Club Championships

Paris, 1998 – the turntablists' revolution

### 50 Sasha

The original acid house heart throb

### 58 Red Snapper

Music sounds batter with them

## Regulars

### 5 Mouth Off

Whinge this way

### 6 Warm Up

Is dance the new rock? Plus News, Saints & Sinners and your chance to win a top New Year's Eve night out

### 14 Do Us A Tape

Ashley Beedle's Black Science selection

### 63 Charts

They're lists. Of records. Read them.

### 98 Desert Island Disco

Further vinyl dementia, plus trainspotting in trance central

### 101 Bedroom Bedlam

Chance your arm with Britain's best new talent

### 102 EQ

It's in the can – headphones special

### 117 Radio 1 Essential Mix

Those set listings in full

### 118 Insomnia

Stay up forever. Then do it all over again

### 133 Floorfillers

Ten years of Sweat, plus Puff Daddy live, Logical Progression and Access All Areas

### 138 Casualty Ward

I'm afraid I was very, very drunk

## Reviews

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

### 67 Albums

An album is for life, not just for Christmas

### 76 Compilations

A smorgasbord of sizzling sonic savouries

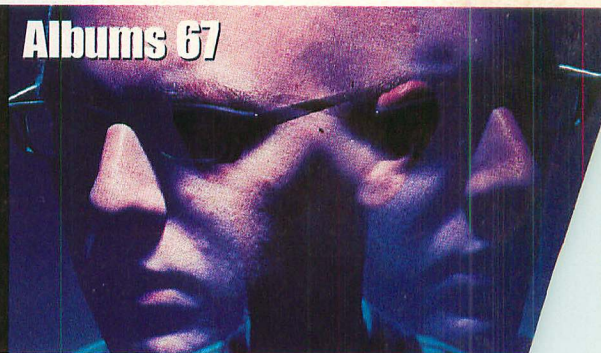
### 81 Singles

With vertically privileged guest reviewer Tall Paul

### 85 Trainspotting

Conquering this month's vinyl mountain

## Albums 67

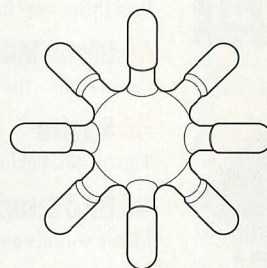
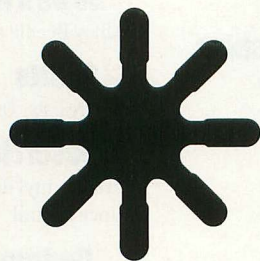


This issue is dedicated to Breeze, Pascal and Keith Churchill RIP Next issue is on sale Wednesday December



# ESSENTIAL SELECTION '98

PETE TONG/PAUL OAKENFOLD



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DA CLICK — GOOD RHYMES\*  
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DEETAH — RELAX (BUMP & FLEX MIX)\*  
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\*EXCLUSIVES

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# Mouth Off

## Your Letters



Abuse R Us! Write to Mouth Off, Muzik, IPC, King's Reach Tower, 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.

### Letter Of The Month

OH how we laughed when we read the letter from Jeff Oakes of Renaissance complaining about your treatment of their Renaissance nights in Ibiza (Muzik 42). Would this be the same Mr Oakes who barred a party of 25 clubbers (at one of his Beautiful People parties in Hastings) who had travelled from London with tickets pre-bought, all because a member of our group was wearing a Russian army hat? At the risk of throwing Mr Oakes' words back in his face, "Please try to look a little deeper next time".

As for his assumption that Renaissance is the natural home of, and draws its constituency of punters from, "the beautiful people from all over Europe". Are these "beautiful people" the same people who are more interested in what's being worn than what's being played? Give me a sweatbox like Sunnyside Up any day over the pretence and snobbery exhibited at one of your nights.

Seeing as you seem to be doing so well for yourself in Spain perhaps you might like to: a) Stay there and moan about every review that does not meet with your satisfaction; or b) Leave the future of house music in the hands of people who are conscious of the fact that you "don't have to dress up to be clued up".

RUPERT C, London



Make yourself heard.

### Foot In Mouth

WHY the new stricter dress code at Cream? Don't the promoters realise that it's easier to dance in trainers instead of shoes? And probably better for your feet too.

GAVIN FOUNTAIN, Liverpool.

### Vinyl Solution

BOUGHT your mag specifically for the front cover article "Can Vinyl Survive?" Opened it up and out fell a leaflet telling me I could "Buy any five CDs and only pay for one". Are you having a larf or what?

JAMIE FURLONG, via e-mail

### Dead Good

JAMES Brown's "Dead On The Heavy Funk '74-'76" - only two stars (Muzik 42)? Come on! One or two disco-ish tracks doesn't write off a whole album. There is some great stuff on that compilation, it's been one of my favourites since it first came out. And as I once read, "James has earned the right to make bad records for the rest of his life".

JON WILD, via e-mail

PS When are we going to hear something about DJ Assault and the real Detroit party scene?

### Fleeced

SHOPPING around the other week for a fleece ziptop (the essential post-party wrapper), I finally found the one with my name on it and proceeded to purchase. Imagine my

surprise when I got home and discovered the enclosed tag attached to it (below)! Who are they trying to kid?? Is this part of some anti-yoof culture government conspiracy or what? I think we should be told.

DJ CHARLIE HOOVER, Watford



### Give It Back (To Basics)

TO whoever took it upon themselves to have it off with our Ericsson Muzik Magazine Dance Award (Best Small Club) from the DJ booth at Basics on Saturday, October 3 - I hope it looks good on your mantelpiece with your name scratched on it alongside Sad Bastard Of The Year.

It meant a lot to us to get this award and we were very proud not just for us but for the Leeds scene and the people who've been coming to the club, who are proving themselves to be probably the most up for it and clued-up crowd in the country.

If anyone has any information as to the award's whereabouts, please call us on 0113-244-9474. It will be dealt with in the strictest confidence.

DAVE BEER, Basics, Leeds

### Out Of Orbit

HOW can you do this? Every issue, not even a mention of the country's top techno club - The Orbit in Leeds. No other club comes close. The place was made to be rocked and it fucking does its job to the max. Take it from a space cadet - be prepared to dance like there's no tomorrow.

RYAN OV NELSON, Lancashire

### Junglist Hunt Continues

RE: "Muzik Classics: Drum & Bass". First let me say what a good album this is and it fills a (sadly) ever-widening niche in the market perfectly. But there were a number of glaring omissions. Where were: Sound Of The Future - "Lighter"? Firefox & 4Tree - "Warning"? Alex Reece - "Pulp Fiction"? Splash - "Babylon"?

Also, in response to the article "Where Have All The Junglists Gone?" (Muzik 40), I believe that the techstep, android paranoia drum & bass has been around too long. We're all in need of something we can actually dance to. Perhaps Roni Size and the Reprazent crew are showing us the way forward.

MC FLUXI (15), Enfield

### Techno Carrot Dangling

IN reply to Andy Parfitt's letter (Muzik 41), where he states "Radio 1 is the only place in legal UK radio that welcomes ALL exciting and innovative music makers". While I have a great deal of respect for the way you've welcomed and embraced the various exciting and innovative dance music styles over the past few years, let's not forget two fundamental points.

1) All you've really done is pinch DJs from Kiss FM by offering more money and national coverage.

2) You have, apart from the odd Essential Mix, totally ignored the techno scene. You've been dangling the carrot for some years now with the occasional one-off show from Dave Clarke, but you could hardly say you've welcomed it with the enthusiasm and passion with which you wrote your letter. Come on Andy, take a risk and show us how exciting and innovative Radio 1 can be.

Yours in anticipation,  
MATT ACORNLEY, Bushey

### One Time

CONGRATULATIONS on putting together a worthwhile miniature encyclopedia for all serious record collectors/enthusiasts (Muzik Record Shop Guide, Muzik 41). My only gripe is with Jon Carter. In it, he rants on

about "Tower Records etc" not stocking obscure titles. I know the independent stores have been and always will be the centre of this culture. However, he should practise what he preaches. Why did he buy a copy of The Fugees' god-awful "Killing Me Softly" on 12-inch US import from me at HMV, Oxford Circus, two years ago and not go down to Uptown or Reckless? Probably cos it was a couple of quid cheaper.

STEVE JONES, (12-inch Buyer, HMV, Oxford Street), London

### The End Of The Galaxy

HOW gutted am I? Two of dance music's classiest radio shows have been axed from Galaxy 101 (Bristol and Cardiff's dance music station). I'm referring to Tristan B's "Club 101" and Steve Simmonds' "Soundlab". "Club 101" was special in that it represented the local scene, showcasing local resident DJs and representing the variety in house music across the south west. Steve's show also represented local music, including stacks of breakbeat and drum & bass, which is buzzing in Bristol.

What Galaxy have done is introduced "Anthem City", a poor imitation of Dave Pearce's "Dance Anthems" and replaced "Club 101" with a national dance show networked across all the Galaxy stations. Don't they realise that if I wanted to hear the biggest tunes across the UK, I'd listen to Pete Tong or Judge Jules, who do the job extremely well and without loads of annoying commercials?

Galaxy have given away their main attraction - representing the local scene - and with this change, lost themselves a house music fan.

CHRIS FILLER, Bristol

### Make yourself heard.

Mouth Off is your chance to do exactly that, cos it's your letters page. And now Ericsson have teamed up with Carphone Warehouse and promised us a top prize for the Letter Of The Month every issue. The winner will receive an Ericsson G7768 phone, free connection, a year's free line rental and the choice of two network packages: either Cellnet Occasional Caller Plus, with £5 of free calls per month, or Vodafone 20, with 20 minutes of free calls per month. And what's more, you can choose the colour. Don't forget to include your address - so we can send you your prize, of course. Call 0990-237-237 for more info

ERICSSON





**Warm  
Up**

# NEWS

edited by Andy Crysell

## MUZIK

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## UNVEILED: NEW UNDERWORLD TRACKS

**A** THREE track sampler cassette of new Underworld material is currently doing the rounds. It's been put together for the purpose of firing up retail interest, stated a spokesman for the band.

One of the tracks is called "Cuts". It's an 11-minute deep house tune which Underworld opened their set at Glastonbury with this year. Another is "Bruce Lee", a "mad, stuttering hip-hop track". Then there's "Skym" - a Philip Glass-esque strange ballad.

Underworld have no plans to release a single before the album, which is due out between February and April. The

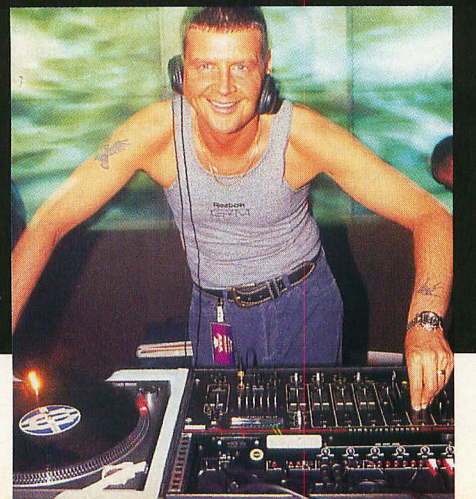
album has a working title of "Tonight Matthew, We're Going To Be Underworld", though the spokesman stressed this will not be its final name. A single will follow the album and Underworld are currently selecting remixers.

At present the band are on tour in the US, and have sold out 1,500 capacity venues in LA and Chicago.

Underworld's Darren Emerson is also relaunching his Underwater label. The first 12-inch is Cliffhanger's "As It Is"/"Who's Who?" with future releases promised from new Japanese artists, "old and new allies" and Darren Emerson himself.

## TONY DE VIT MEMORIAL PARTY

**J**UDGE Jules, Boy George and Gordon Kaye are among those who come together in honour of the late, great house music master at Birmingham's Pulse club on November 29. All profits go to local charities. Turn to *Insomnia* on page 119 for full details.



## ALL CHANGE FOR ESSENTIAL MIX NEW YEAR'S EVE

**R**ADIO 1 were all set to stage their New Year's Eve Essential Mix party (which will be on the radio from midnight to 6am) at the sumptuous Tower Ballroom in Blackpool when the venue was taken over by new owners and Radio 1 were told to get lost. The Leisure Parks group, which took the Tower Ballroom over from First Leisure, seemingly isn't so keen on all-night parties.

"They're into Alton Towers-style entertainment for all the family, so they didn't want to deal with us," said a spokesperson for Essential Mix, who added they're now on the lookout for an equally spectacular substitute venue in the north. Radio 1 are also hosting a room at the New Order-headlined party at London's Alexandra Palace. Sasha's DJ set at Ally Pally will be beamed via ISDN (sound and vision) to the northern event, where DJs Pete Tong, Judge Jules, Guy Ormadel and Dope Smugglaz will be playing. Jocelyn Brown is also to make a personal appearance at the bash. She's to sing a version of "The Star Spangled Banner", which will be ISDN'ed live to New York's Tunnel Club.



## THE CLUB SCENE LOSES TWO GREAT CHARACTERS

### DJ BREEZE – RIP

THE house and garage DJ died on October 9, after contracting a serious lung infection. Aged 36, he'd been a much-loved face on the club scene since the early Eighties. He first DJed at Heaven's BAD night and helped Nicky Holloway organise his Special Branch events.

Breeze – real name Raymond Rhoden – later hosted the door at Danny Rampling's Shoom and Pure Sexy clubs. One of his greatest feats as a DJ was bringing deep house and garage sounds to both Boy's Own's parties and Full Circle when most DJs were playing considerably harder music. Then there were his memorable sets at Queer Nation and at the phenomenal Eclipse parties at London's Diorama venue in 1990 and 1991. Breeze also worked at Roy The Roach's Quaff Records store in Soho.

Breeze also produced music as A New Funky Generation and formed the label Sleek City.

Roy The Roach said: "He was a very close friend. So close that I organised his funeral on Friday (October 23). I'm still feeling pretty tearful. He was someone who loved life, music and everything and his spirit will live on."

### PASCAL BENADJOUR – RIP

BONGO player Pascal, who was best known for his work as Pascal's Bongo Massive with Phil Asher, died on October 3, after slipping into a diabetic coma.

Pascal was a fixture at many clubs in the early to mid Nineties, his percussion workouts accompanying numerous DJ sets. His best-known record was "Getting Started" on Tomato in 1993. Pascal had returned from a club tour with Ministry Of Sound shortly before his death. He'd also been working in the studio with an outfit called Shock Electrique. It's thought the material he recorded will still be released through the Invincis label.

## SNAPSHOTS

● **MUZIK** teams up with eight labels – Certificate 18, Dorado, Filter, Galactic Disco, Hospital, Inertia, Nuphonic and Second Skin – for a night celebrating all that's great about independent music at Smithfield's, London, EC1, on December 3. The door price is £5, and DJs include Jools Butterfield, Dave Hill, Kid Loops, Rollo and various chancers from Muzik, plus Outside, Klute and Sunship playing live...

● **HELL**, the German techno producer, has lost the "DJ" prefix from his name, but releases perhaps his best work yet, his "Munich Machine" album, through Disko B/V2 on November 16. It even includes an unlikely cover version of Barry Manilow's "Copa Cobana"...

● **JACKPOT**, the London dance label best known for prog-housers Blue Amazon, has shut down. Before they close, however, they'll be releasing an album by breakbeat househeads Amethyst, called "Anadalucia", and, inevitably, a "Best Of..." compilation...

● It was a double celebration for **GATECRASHER** on the day they won the Ericsson Muzik Awards Best Club prize. They also reached a settlement with Midland Bank after a lengthy dispute concerning the similarity between the two company's British Lion logos. Midland Bank were perhaps concerned that people were trying to arrange overdrafts in Gatecrasher...

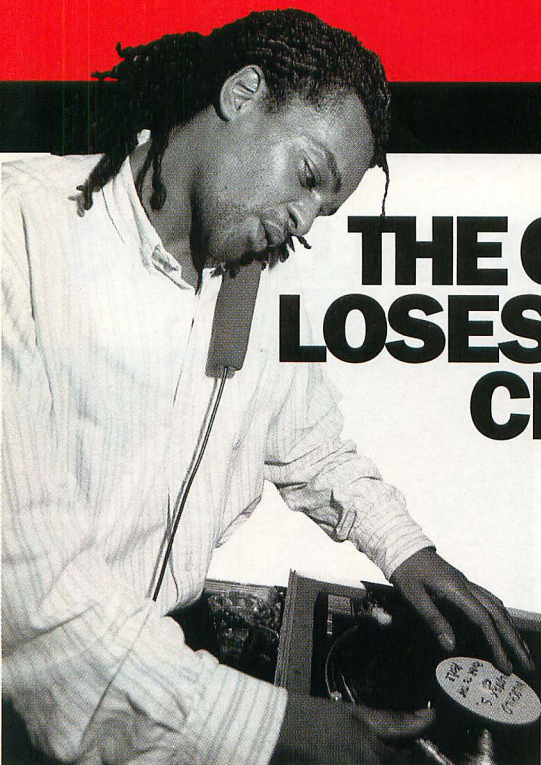
● **MARK KAVANAGH**, Muzik's new hard house columnist, has set up a label called Baby Doll. The first two releases, "Kick Some Ass"/"Funky Monkey" and "Bad Boy", are his own productions, with tracks from Irish dance talent The Banana Boys and DJ Modelle to follow...

● **OOPS!** We got the artist name wrong for "What U Do", the new Ice Cream tune which stormed into last month's Muzik Sweep at Number 3. It is, of course, by Stephen Emmanuel Featuring Eska...

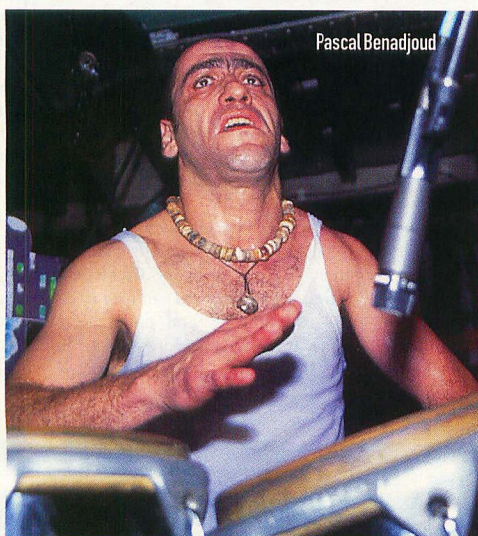
● Soul/pop/R&B princess **MARIAH CAREY** unleashes all 13 of her US chart Number Ones on album called – whaddya know? – "#1s", which comes out through Columbia on November 16...

● On November 19, **FUTURE LOOP FOUNDATION** plays a live set at Movement. He's the first live act to ever appear at the highly regarded London drum & bass institution...

● **CARL COX** might spend much of his time on air flights, but his music is set to be on British Airways all of the time. His imminent Essential Mix broadcast from Mexico is to feature as part of the in-flight entertainment on all BA long haul flights...



PIC: PASCAL A-HED



Pascal Benadjour

## NEW EURO CURRENCY COMES TO NIGHTCLUB

IF it's not confusing enough already deploying sufficient eye-to-hand-to-brain coordination to sort out the right money to buy a drink while mongoosed in a club, London's Fridge venue has pledged to make things even more complicated. Because from midnight on New Year's Eve, 1999, they'll be accepting the Euro – the new currency of the European Community, which reflects the increasing harmony, unanimity and indeed togetherness we feel for our chums on the continent.

Whether the various "independent salesmen" operating in the venue have also agreed to comply with this move is uncertain, though let's face it, bloody unlikely.





## SNAPSHOTS

- Daft new dance genre of the month? It has to be **SPEEDHALL**, which **UB40** were going on about in a recent radio interview. The Brummie bunch are reportedly backing a number of projects merging dancehall ragga with speed garage...
- Boasting a slamming rerub by the Freestylers, the **JUNGLE BROTHERS** "Because I've Got It Like That" comes out through Gee Street on November 16...
- The **WU-TANG CLAN** production line rumbles on with the release of Killarmy's "Dirty Weaponry" on November 16. RZA protégé 4th Disciple handles the production, whereas RZA himself has an album coming on out Gee Street...
- Sassy hip hop diva **FOXY BROWN** releases "China Doll", her second album, through Mercury early next year. Guests on it include R Kelly and Busta Rhymes...
- Proving everyone's in search of a snazzy corporate tie-in these days, you can currently catch the **TUMMY TOUCH** label posse DJing in Diesel clothes stores around the country. Spend more than £50 on heavily labelled threads and you get a free mix CD too, at the Diesel stores in Glasgow (on November 14), Birmingham (21) and Manchester (28)...
- Suave Washington groovers **THIEVERY CORPORATION** have a single called "Lebanese Blonde" coming out through 4AD on November 16. They also play live at London EC1 Heavenly Jukebox (November 14), London Clapham Sunday Best (15), London WC1 The End (16), Nottingham The Bomb (19) and Sheffield NY Sushi (20)...
- **MAJOR FORCE** the elusive record label and graffiti art crew, have a compilation of their releases called "Major Force West" put out through Mo' Wax on November 30...
- Noisy breakbeat manglers **SUPERCARGER** release an EP called "Punk Skunk Funk" on Indochina on November 16. Older readers might be interested to learn it includes a cover of Pil's "Public Image", or alternatively they might just be disgusted...
- Cocktail-slurping lounge lizard type **LANCE GAMBIT** gets his "Left Bank 2" single, the music from the current Volkswagen TV ad, released through Recognition this month...
- **MATTHEW "BUSHWACKA" B**'s "Let's Dance" has been picked up for use on an American TV ad for Audi's A4 car. So did he get a free motor? "Ha ha! No!" laughed "Bushwacka". "Wouldn't be much point really. I can't drive"...

## DANCE WORLD RALLIES TO SUPPORT BANGALTER

**F**OLLOWING Daft Punk Thomas Bangalter's well-documented "Gym Tonic" run-ins with Bob Sinclar and Spacedust, the dance industry has come down firmly on Bangalter's side. Dave Clarke, boss of the Soma label, said that after speaking to Thomas he cancelled Bob Sinclar's DJ appearance at the opening night of Slam's new monthly club night in Glasgow, Pressure.

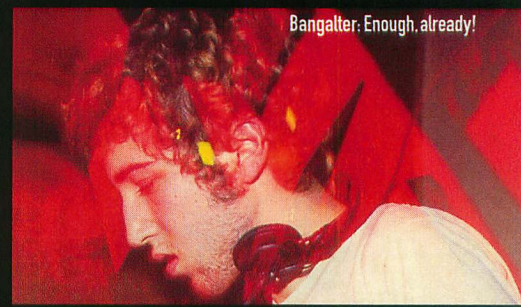
"He told me the whole story and there was no way I could meet Bob Sinclar off the plane, hang around with him and let him play at our club when I know he's wronged a close friend," explained Clarke. "It's a real shame, because I don't think Thomas will collaborate with anyone else again. It's really affected him on a personal level. If I met [Spacedust's] Paul Glancey, I'd definitely give him a piece of my mind."

Phil Gifford from Wobble commented further on Spacedust's chart-topping version of "Gym Tonic": "Paul Glancey missed the point completely and clearly hasn't an ounce of artistic integrity in his body. His version has no soul, funk or point in existing other than to make him money."

In France, meanwhile, a source says "a famous French breakbeat and house producer" had a bust-up in public with Bob Sinclar, haranguing him for his part in the "Gym Tonic" saga. And at the Amsterdam Dance Event music conference, the issue of Spacedust's version cropped up regularly, with talk that it's done considerable harm to dance music's credibility. "Paul Glancey ought to be shot," screamed one pundit.

And so to Thomas Bangalter himself, who's rumoured to be close to taking legal action against Spacedust. "I'm very pleased people are choosing to support me," he said. "I can't comment on any legal action right now, but I'd like to thank everyone who's on my side."

Muzik also spoke to Bob Sinclar, who said: "Paul Glancey obviously isn't a very clever person. It's amazing he's chosen a name so similar to Stardust, made a bootleg of



Bangalter: Enough, already!

"Music Sounds Better With You", then a cover version of "Gym Tonic" and that he's not afraid he's going to get in trouble. I personally hope he has lots of problems over this, because the people need to know the original version is on my album, but I'm afraid it's too late now that Spacedust have gone to Number One."

Paul Glancey himself said: "It's all with the lawyers at the moment so I can't say too much. But if people are slagging us off that's probably because they're bitter, because they wished they'd done it. They can slate us if they want, but that doesn't alter the fact that the record got to Number One."

• A French producer called Louis Delavenne now claims he's made the "real" "Gym Tonic" tune. The French term for aerobics, "Gymtonic" was also the name of a French TV show in the early Eighties. Louis has now sampled it, calling the track - uh-huh - "Gymtonic" and naming the project Veronique Et Davina, after the show's presenters. "Bob hasn't got the real thing, but we have," Louis boasts. He claims several labels are now negotiating to pick up the tune.



## RAMPLING WANTS TO GET HIGH

**V**ERY high indeed, according to an interview in the travel section of "The Independent".

The winner of the Outstanding Contribution To Dance Music prize at this year's Ericsson Muzik Dance Awards, Rampling revealed that he would like to visit the moon.

"I haven't got a passport stamp for the moon, yet," he quipped. "I'm definitely looking into the idea - there's this company offering trips to the moon, but it costs £60,000, because it involves a medical check and three months' training. I'll see how much money I've got in about three years' time."

One small step for man, one giant, if expensive, leap for DJ-kind.

## THE "COMEDY" BIT...

THE latest in our "That's Life"-approved series of humorous name-related gags has us catching noisy techno monster Surgeon moonlighting as a supermarket checkout chap. Fear not, fans of skull-whacking techno, because Surgeon apparently likes to do a bit of menial work for shite pay before cruising back to the studio in a seriously peeved mood to pump up the terror-tones. But proceedings take a real turn into "Stella Street" territory when we get to who he was serving on this occasion. By the look of the "ambient food" purchased, it could well have been The Orb or Mixmaster Morris. Next month: a turnip in the shape of Pete Tong.

SAFeway  
lightening the load

Customer Services Manager  
Danny O'Mahoney

Your checkout operator today was  
**SURGEON**

5 VEG MEDLEY/MONTH	£
5 FRUIT+FIBRE	0.99
5 BABY LEAF SALAD	2.05
2.46 1b 2 £0.49 /1b	1.49
BANANAS	
GRAPEFRUIT PINK	1.21
GRAPEFRUIT PINK	0.39
AMBIENT FOOD	0.39
4KG CRISPS 45X6	0.60
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REDUCED PRICE	
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Released Nov'98 [www.clubboxed.demon.co.uk](http://www.clubboxed.demon.co.uk)



## SNAPSHOTS

- Upcoming highlights on MTV's "Party Zone" (Fridays 7pm-9pm) include a two hour special on the DMC World Mixing Championships in Paris (November 20), a profile of Grooverider (27) and classic archive footage of Tricky (December 4)...
- **MEAT BEAT MANIFESTO** release a single called "Prime Audio Soup" through Play It Again Sam on November 23. Remixers in the place are The Herbaliser and Boards Of Canada...
- **RADIO 1** have David Holmes on Essential Mix duties (November 14), Carl Cox in Mexico (21), Pete Tong and Cox from the Essential Mix tour night at the Royal Highland Exhibition Hall in Edinburgh (29) and Norman Cook (December 5)...
- **GEORGE MICHAEL** shocked more than a few people by doing a DJ mix on Dave Pearce's Radio 1 show last month. He also said he's a big fan of Sasha's turntable exploits...
- **MORCHEEBA** defy the seasons by releasing a version of the George Gershwin standard "Summertime" through China on November 16...
- **FREDERIC GALLIANO** and his somewhat ostentatiously titled Electronic Sextet return with a live album called "Live Infinis" on F Communications on November 30. It's compiled from performances on his European tour this year, including a night at London's Jazz Cafe...
- **R&S** release a drum & bass-flavoured edition in their long-running "In Order To Dance" compilation series later this month. Sub-titled "Fyzical Encounters", it sports tracks from Ed Rush & Optical, Dom & Matrix, Shimon & Andy C and Lemon D...
- **DAVID HOLMES** has written the score for a new movie called "Out Of Sight", which stars George Clooney and Jennifer Lopez. The soundtrack, which features Holmes' work and a slew of old hits, comes out through Universal on November 23...
- German technofunker **THOMAS SCHUMACHER** gets his "Electric Ballroom" album released through Bush on December 14...
- The first artist album from the DiY stable in five years, "That Something" by phat jazz-house fan **AT JAZZ** is out on DiY-Versions on November 16...
- **HYDROGEN DUKEBOX** release an electro-heavy compilation called "Further Funk" on November 16. Slab, A1 People and Chamber are among the featured artists...
- **MIND HORIZON** is the new label from London drum & bass club PM Scientists—the first release is an EP of downtempo beats from four new artists including **MUSTANG**, the new name for Swiss jazzniks **BELAIR PROJECT**. It's out November 23...

## DRUG DRIVING – TESTING ON THE WAY

**T**HE RAC has voiced concerns over the number of people driving while on drugs, particularly while on cannabis. Police have started experimenting with roadside testing kits which can detect traces of the drug, but the RAC say they "cannot ascertain whether the drug has impaired driving ability".

Because cannabis can stay in the bloodstream for up to four weeks, the RAC believes there are legal difficulties in charging a driver with a motoring offence. They have now drawn up the following proposals for the government and police:

**Once a driver has tested positive for cannabis at the roadside, the RAC wants to see the following three steps taken:**

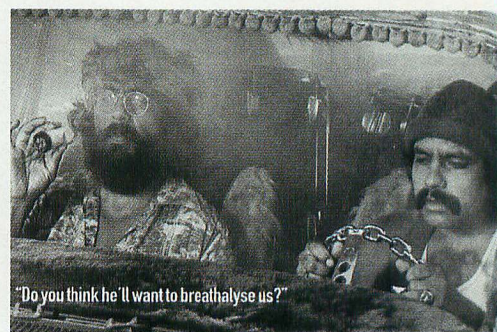
1. The suspect will be taken to a police station for a full drugs test. This costs approximately £350 and the cost should be borne by the suspect.
2. If the suspect is found to be impaired by drugs the legal process should begin – with a severe punishment for a motoring related offence similar to drink driving offences.
3. If the suspect's driving has not been impaired, the normal legal process with regard to drug use or possession should begin, but there will be no motoring offence case to answer.

RAC campaigns officer Amanda Preston said: "It's a taboo issue which MPs are scared to address. The legal system must adapt to deal with this problem. Only then can we honestly and fairly take drug drivers off the road."

THE promoter of a top northern night-club (who refused to be named for fear of implicitly admitting that drugs are used at his nights) said: "Everyone knows that this issue is going to be properly addressed eventually. If driving on drugs ends up having the same stigma attached to it as drink driving, it's going to have a massive effect on our scene, particularly in the north where a lot of people regularly drive to clubs. Promoters are going to have to look very seriously at providing proper coach services to their nights, because you obviously don't need to be a genius to work out that police are going to specifically target drivers who are leaving clubs."

### DRUG DRIVING: THE FACTS

- Drug driving has increased from three per cent of all motorists killed in accidents in 1986 to 20 per cent today.
- Tests on Ecstasy-using clubbers in Scotland found driving reaction times delayed by up to seven seconds.
- Pharmacology experts estimate that at least 4,500 deaths and 135,000 serious injuries on EU roads are caused by drug driving each year.



## The Muzik Box

Ruling the office stereo this month

**ARMAND VAN HELDEN** – "You Don't Know Me" (ffrr cassette)

Van Helden's new material veers from speed garage to hip hop, but this will be the killer. Already touted as the new Stardust, think whooshing basslines and infectious vocal cuts.

**STEPHEN EMMANUEL FEATURING ESKA** – "What U Do" (Ice Cream white label 12-inch)

The king of underground r&b turns his hand to the world of house with a Twice As Nice anthem.

**BROTHERS IN SOUND** – "Journey Song EP" (Regal 12-inch)

Air, Tranquility Bass, Blur, The Beta Band and psychedelia all rolled into one.

**"BLUE JUICE 2"** – (Blue Note album)

Funkier than James Brown's socks, these rare funk pips are begging to be squeezed all over your decks.

**3 MAI** – "Holy Ghost" (Enchanté, France 12-inch)

More French tomfoolery. "Holy Ghost" might be house, but only in the loosest funky sense.

**FAITH EVANS** – "Love Like This" (Arista promo 12-inch)

Puffy's right hand woman spills out her pure r&b seduction over dirty funky beats.

**JII HOO** – "Let Me Luv U" (Pan 12-inch)

Beautiful modern soul with an electro edge.

**DJ SAKIN** – "Protect Your Mind" (Van Bollen Remix) (Overdose, Germany)

Nalin & Kane-style deep progressive house that rubs up sweeter than an ass's milk bath.

**AME STRONG** – "Tout Est Bleu" (Airtight 12-inch promo)

A re-release of the classic Francois Kevorkian remix with extra remixes from Attaboy and 16B.

**LEMON JELLY** – "The Bath EP" (Impotent Fury)

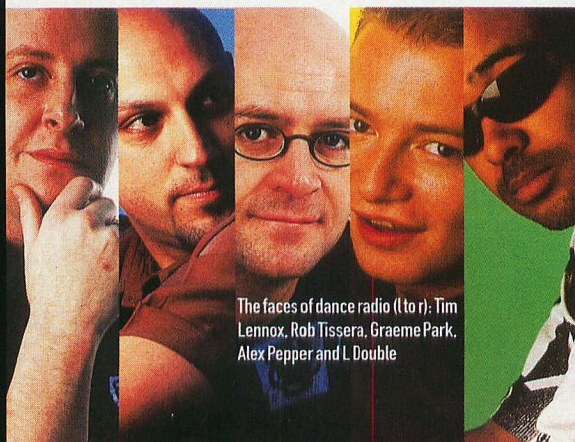
Mad as a toothless piranha, Lemon Jelly is fun and funky downtempo grooves pure and simple.

## NEW DANCE STATION FOR NORTH EAST

**G**ALAXY FM has won the licence to launch a dance station in the north east of England. They beat 14 other applications to the Radio Authority with their plan for a "lifestyle-led dance station aimed at the under-thirties". They hope to be on air by late spring or early summer.

Galaxy already runs stations in the south west of England and Wales (Galaxy 101), Greater Manchester (102) and Yorkshire (105), and has announced its intention to acquire Birmingham's Choice 102.2. The various stations recently linked up through a "weekend network", on which shows by DJs such as Ralph Lawson, Graeme Park, Tony Walker and Allister Whitehead are broadcast simultaneously in each region.

- LONDON station Kiss 100 has hired happening house types The Sharp Boys and Muzik contributor, Adam Freeland. The Sharp Boys broadcast every Saturday evening from 11pm to 1am while Freeland's show runs Saturday from 2am to 4am.



The faces of dance radio (l to r): Tim Lennox, Rob Tissera, Graeme Park, Alex Pepper and L Double



# TERRY FRANCIS PRESENTS ARCHITECTURE VOLUME 2

THE FOLLOW UP TO THE HUGE SUCCESSFUL AND CRITICALLY ACCLAIMED VOLUME 1

TERRY RESETS THE PARAMETERS OF HOUSE WITH

ANOTHER GROUND BREAKING, FUNKED UP, TECH-HOUSE MIX

## OUT NOW

TERRY FRANCIS PRESENTS ARCHITECTURE VOLUME 2

PAGAN

# TERRY FRANCIS ARCHITECTURE

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13:11:98  
14:11:98  
19:11:98  
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09:01:99

AXIS  
NIKITA  
TBC  
KARMA  
TUNNEL  
TBC  
CHEMISTRY  
EUROBEAT 2000  
USOS  
EXPLOSIVE  
AMBASADA  
SUBWAY  
JUNIOR BOYS OWN  
WIGGLE  
REX

BOSTON  
SAN FRANCISCO  
LOS ANGELES  
CHICAGO  
NEW YORK CITY  
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TURNMILLS  
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TURIN  
GAVIOLI  
PORTSMOUTH  
LONDON  
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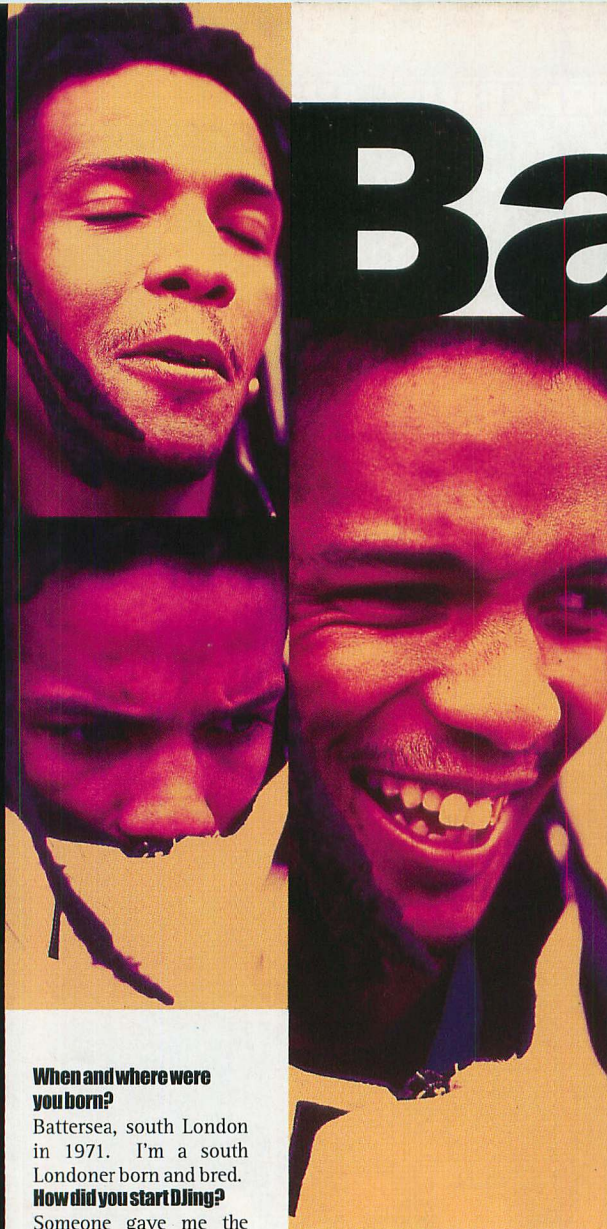
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Email: paganrecs@aol.com. Website: www.ark21.com/pagan



Warm  
Up

# DJ of The Month



## When and where were you born?

Battersea, south London in 1971. I'm a south Londoner born and bred.

## How did you start DJing?

Someone gave me the "Electro 1" tape at secondary school and I thought it was wicked and carried on buying them up to number 15. I really wanted a record player to scratch on and all my mum had was an old midi hi-fi. There was no pitch adjuster or anything on it but I banged a hole in it and put a variable resistor in. That was my very first deck. I gradually started playing out but it's always been quite a slow process. The event that really launched me was when I played on Hastings Pier in 1994. Nobody had heard of me but it was the turning point as far as people wanting to hear my sound.

## What was the first record you bought?

I think it was Malcolm McLaren's "Duck Rock" album in about 1985.

## And the last?

A Tribe Called Quest's new album "Love Movement". I also bought "Imperial" by The Flipmode Squad at the same time which is cool.

## Where do you buy your records?

I don't go shopping that much but when I do I'll go to Section 5, Unique Muzik in Clapham or Black Market. I get a fair share of dubplates sent to me too from people in the scene.

## Which record never leaves your box?

There'll nearly always be a Renegade Hardware record in there. They're one of the most consistent labels for putting out good tunes. "Thunder" by Dom & Roland on Prototype hasn't been out of my box since it came out two years ago.

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

I'm always at The Blue Note every Sunday for Metalheadz, Bar Rumba on Thursdays for Movement and Swerve on Wednesdays at The Velvet Lounge. If I'm out of town I might go to Dope in Leeds or Pure Science in Maidstone.

# Bailey

A mere 27 years old and already Metalheadz resident, global DJ and not bad a looking fella to boot, **Bailey** spills the beans on what's rinsin' and who's tearin'. Watch him go

## Bailey's DJ Diary

**13/11/98** Hastings Pier  
**17/11/98** Zap Club, Brighton  
**19/11/98** Warwick University  
**20/11/98** The Arches, Glasgow  
**21/11/98** Atomic, Maidstone  
**25/11/98** Swerve, London  
**27/11/98** Lakota, Bristol  
**27/11/98** Opera House, Bournemouth (Renegade Hardware night)  
**28/11/98** Que Club, Birmingham

## Describe your mixing style.

I like the beats hard but melodic. I try and make one tune out of two records so I'm never really bashing the fader across. Long, smooth, rolling mixes, that's me.

## What are your strengths and weaknesses?

I try not to play what everyone else is playing. Having been a raver myself I know what it's like to go out and hear the same tune played five times in one night. My only fault is that I sometimes rush the mix because I want to hear it. I sometimes need to take more time to work on the mix.

## What are your favourite labels?

Metalheadz definitely at number one, Renegade Hardware, Droppin' Science, Virus, V, Hardleaders, Ram and really all the other good jungle labels.

## And favourite DJs?

I love the underground selection that Kemistry & Storm play, Randall because his mixes are tight, Bryan Gee and Frost for that heavy bass Movement sound, Grooverider for his versatility and Fierce for his unorthodox style of mixing.

## Favourite clubs to play?

Metalheadz is really the number one club for me to play at but I also love the Quantum Mechanics night that Renegade Hardware do at The End, The Loft in Derby and Cafe Kesselhaus in Darmstadt, Germany when I'm abroad. They're screaming for it.

## Your dream line-up?

Andy C, Fierce, Bryan G and Kemistry & Storm playing and Flux and MC GQ on the mic. I wouldn't play, I'd just enjoy the music.

## What, wouldn't you be on the dancefloor?

I don't really dance. People might think I'm not enjoying myself but it's not like that. I just like standing in the corner nodding my head.

## The future of jungle?

There will always be followers of drum & bass and it's just growing more and more in places like Brazil and America. I'm definitely going abroad more. There are also so many different sounds to it now. Hard, mellow and jazzy are always gonna exist alongside each other.

## What would you be doing if you weren't a DJ?

I originally wanted to be an electrician. I did my diploma and all that, went out to get a job and was told that I had to have experience first. The system just doesn't work.

## What does 1999 mean to Bailey?

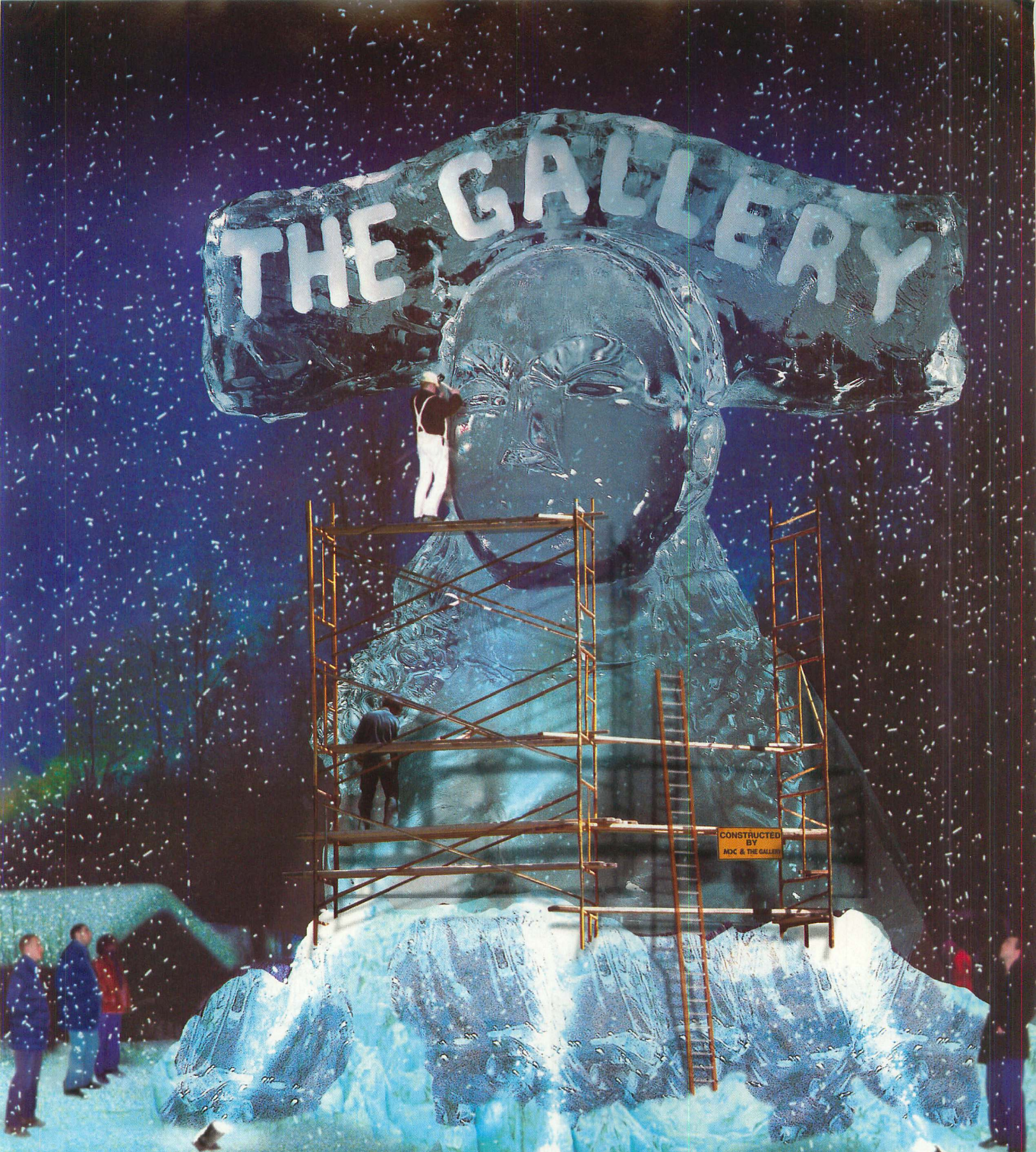
DJing, DJing and more DJing. A lot of people ask me when I'm gonna have a record out but I'm not ready. You'll just have to wait.

interview ROB DA BANK

## DJ Bailey Current Top Ten

- 1 KILLA BEE** Usual Suspects (Renegade Hardware)
- 2 MYSTERY MACHINE** Ed Rush & Optical (Virus)
- 3 EARTH SHAKER** Danny Breaks (Droppin' Science)
- 4 HOMICIDE** Dom & Roland (Compound Records)
- 5 SOLAR** DJ Die (V Recordings)
- 6 WANTON CONDUCT** Source Direct (Science)
- 7 SCOPE** Technical Itch (Tech Itch)
- 8 VOYAGER** Stakka & K-Tee (Audio Blueprint)
- 9 FAR OUT (REMIX)** Digital (Metalheadz)
- 10 MOTHER (VIP REMIX)** Goldie (ffrr)





Friday 13th November  
 Brandon Block  
 Matthew Roberts  
 Ian Ossia  
 Steve Lee  
 Darren Christian

Eclectronica  
 Carl Clarke  
 Del Agua  
 Anthony Teasdale

Friday 20th November  
 Tall Paul (4 Hour Set)  
 Danny Rampling  
 Lottie  
 Darren Christian

Eclectronica  
 Carl Clarke  
 Groove Armada  
 The Six Million Dollar Club

Friday 27th November  
 Seb Fontaine  
 Lisa Loud  
 Alex P  
 Steve Lee  
 Darren Christian

Eclectronica  
 Carl Clarke  
 Dan & Jon Kahuna

Friday 4th December  
 Boy George  
 Chris Et James  
 Angel  
 Steve Lee  
 Guy Orndel

Eclectronica  
 Carl Clarke  
 Matt Cantor (Freestylers)  
 Ashley Beadle (3 Hour Set)

Friday 11th December  
 Pete Tong  
 Brandon Block  
 Lottie  
 Craig Richards  
 Steve Lee

Eclectronica  
 Presents a night  
 of Fused Et Bruised

The Gallery, Every Friday @ Turnmills, 10.30pm - 7.30am, 63b Clerkenwell Road, London EC1M 5PT Entry: Members £8 before midnight, £10 guests - dress code applies  
 Nearest tube : Farringdon (Circle/Metropolitan Line) - one stop from Kings Cross. Free parking available in Turnmills street only  
 for more information, please phone 0171 250 3409



# Do Us A Tape!

**Conductor of the Black Science Orchestra, former Ballistic Brother and a third of X-Press 2, Ashley Beedle is the producer all New York wants to sound like. Now he's pulled out 90 minutes of the tunes that shaped his Black Science sound**

## Side One

### Burning Spear

MAN IN THE HILLS (ISLAND)

"From the album of the same name. This is one of the first reggae records that really affected me. My old man was a really big reggae fan and he gave it to me. It's a story album with a thread running through the whole album and it'll never leave my collection. Much props to Dad for this."

### Ras Michael And The Sons Of The Negus

ON BROADWAY (TROJAN)

"From the 'Rastafari' album. One of my Dad's friends, Lou, gave this to me. He was a weird and crazy guy, I dunno where he is now, but when I was young I was well into reggae and I loved this. It's like rasta drumming and is quite peculiar because it takes the 'On Broadway' lyrics which are sung as 'In Zion'."

### The Meters

JUST KISSED MY BABY (REPRISE)

"From the 'Rejuvenation' album. This really sums up a period in London for me when all the warehouse parties were on and in particular the Soul II Soul night at the Africa Centre in London. An MC called E-Mix used to chat over the top of this and it sounded blinding. It reminds me of bowling about in my M1 flight jacket. Made in New Orleans, built for London."

### Harry Mosco

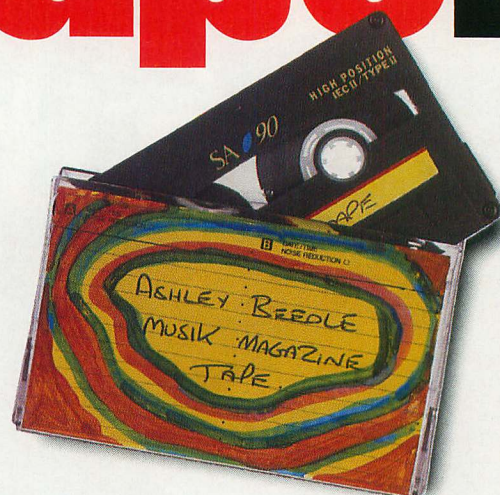
STEP ON (SAMBA)

"This was a real going out record for me. We used to go up to a club called Scamps in Hemel Hempstead on Monday nights when we were still at school. It was the last year of school and I had my exams coming up but I'd still go into school absolutely battered on a Tuesday morning. This is a bit like the Fela Kuti vibe that people are getting into now but more obscure, although at the time it was quite a well known record."

### Double Exposure

NOSY NEIGHBOURS (SALSOL)

"Most people know another track by them called '10 Per Cent' but this, produced by the God that is Walter Gibbons, is much better



for me. This track was more than inspirational when I set up the Black Science Orchestra and is basically a story about neighbours being nosy bastards. Me and Norman Jay swear by this track but I think everyone else bypassed it because it's 132 bpm."

### The Blackbyrds

HAPPY MUSIC (NIGHT GROOVES RE-EDIT) (FANTASY)

"This is another record that sums up a certain time when we used to go to soul all-dayers around the country. I remember hearing this at Cinderella's in Purley and it was the first time I ever saw a pyramid being built out of dancers on the dancefloor. There was all kinds of mad shit going on. On this version they've extended the intro making it an absolute classic Cortinas and fluffy dice soul boy tune."

### Brainstorm

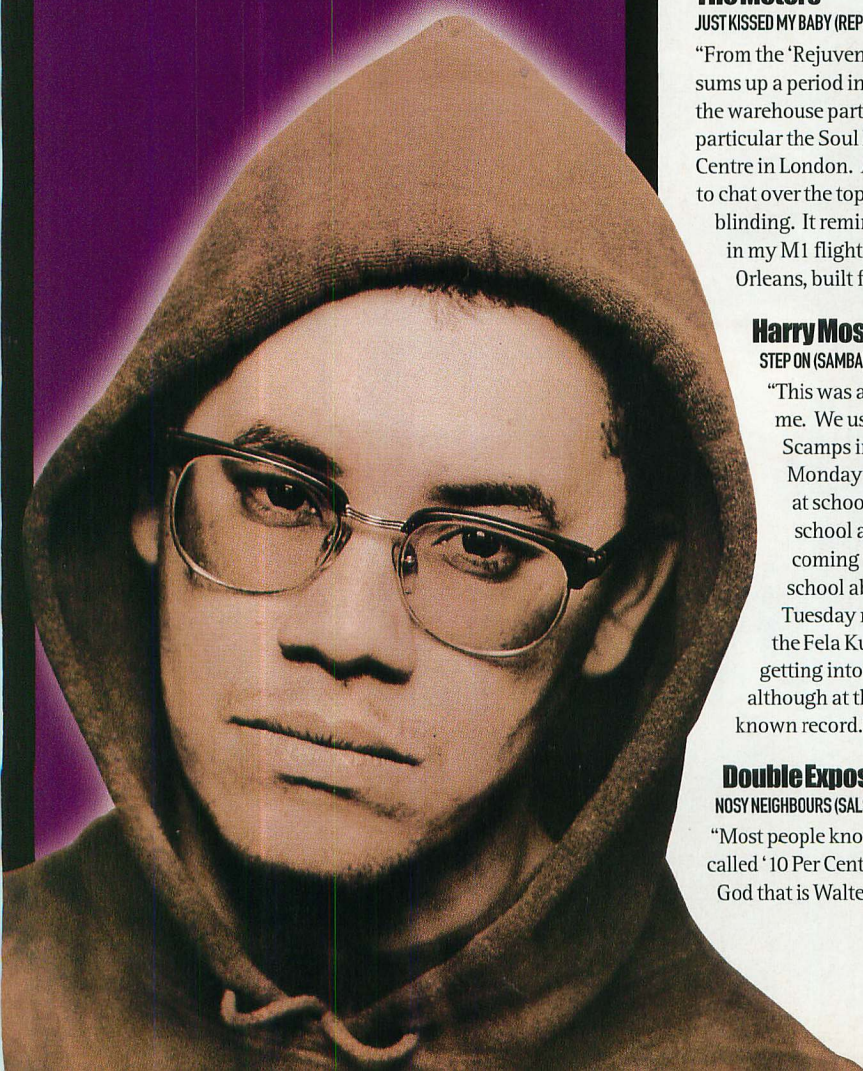
JOURNEY TO THE LIGHT (TABU)

"Another landmark for me in the way I was listening to music at the time. Trevor Madhatter sold me this for £15 which was extortionate at the time. If you know how to dance you'd go mad to this. The lyrics are very silly though and the whole vibe's quite trippy. They made three albums which all got progressively worse. The bass player then went on to join Wham! so it was definitely a sign of things to come."

### The Undisputed Truth

UNGENA ZA ULIMWENGU (UNIT THE WORLD) (GORDY)

"From the album 'Face To Face With The Truth'. The Undisputed Truth were like the Take That of the psychedelic black generation. The producer Norman Whitfield basically manufactured them as his own project at the same time that he was doing The Temptations' 'Psychedelic Shack', so that he could take things a bit further. It's a great piece of psychedelia. Post-Vietnam, pre-Watergate class."





## Side Two

### Young Disciples With Outlaw Posse & MC Mello

STEP RIGHT ON (TALKING LOUD)

"I was working in Black Market Records when this came out and it makes me a bit sad because they were never properly acknowledged. Femi's gone off to do Camouflage, Carleen Anderson's doing her thing and Brendan Lynch and Mick Talbot are all doing their own brilliant things but at the time they didn't get the props. It's off a brilliant soul album which should have got more credit, but as with a lot of decent black music it always gets put in the bin."

### Just Ice

GOING WAY BACK (FRESH)

"This is my bad boy record. It's one of those fast hip hop tunes and it was produced by KRS-One. He's rapping about how he was there at the block parties with Bambaataa in the beginning and talks through that whole period much better than 'Wildstyle' or any of those films ever will. It's the deepest, darkest, maddest record ever. It's just piano, bass and drums and I'm gonna flip the script a bit soon by taking the backing track and putting a singer over the top. A sick original though."

### Bushman

MY SOUND (STEELY & CLEEVIE)

"This is a quite recent record that I picked up in Japan. It uses the 'Stalag' rhythm which is a real call to arms dub rhythm. I'd play this in one of my more eclectic sets and people really recognise the rhythm. I grew up on sound systems and this really brings back the vibe. It reminds you that it's not always the records you play but the way you put them together."

### Colourbox

BABY I LOVE YOU SO (4AD)

"The original of this is by Augustus Pablo and Jacob Miller and I wouldn't have gone near this version if it hadn't been for Weatherall pulling it out of the bag. This is a very original take on a classic record."

### Chico Hamilton

HELENA (IMPULSE)

"From the album 'His Greatest Hits'. This is a very strange story. A cab driver used to pick me up when the studio was in south London and one day he asked if I was a jazz fan. I said 'of course' and he sold me his entire collection for £1000. About two weeks later I was watching 'Kilroy' on TV and he was on there with his wife on a programme about alcoholics and how booze can ruin your life. He must have sold me his records to raise money or something so I've treasured his records ever since. This is a real modal stepper's record. Proper Gilles Peterson gear."

### OC Smith

WICHITA LINEMAN (CBS)

"From the 'For Once In My Life' album. The original is of course by Glen Campbell. OC Smith is a southern soul singer and his version has this mad signal that runs right through it like that Public Enemy sound. Psych-out Seventies soul. This is the 10th version of 'Wichita Lineman' that I own and it's almost as good as the Jack Jones version which has got a drum break from hell."

### Sindecut

FOUNDATION OF LIES (CONSCIOUS)

"Another band that never got their dues, this time from Tottenham. When Eddie Richards started his Dynamix label this was the first release and they went from there to Virgin, got dropped and then went onto Conscious which was a great soul label. This is another record that me and Ross [Allen] swear by. It's computer dub hip hop and really pre-dated jungle with a vocal too, like Shara Nelson."

### Gwen Guthrie

OUTSIDE IN THE RAIN (LARRY LEVAN'S VOCAL REPRISE) (POLYDOR)

"This and Fonda Rae's 'All Night Long' have what I call the 'billiard ball' sound where the beats all bounce into each other. It bridged the gap between reggae and soul boys. DJs would put this on about five in the morning and all the ladies would come out and we'd steam in. Ha ha."

### Thelma Houston

SATURDAY NIGHT, SUNDAY MORNING (TAMLA)

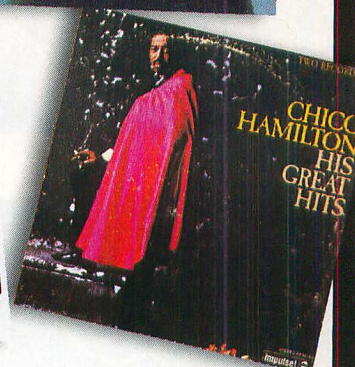
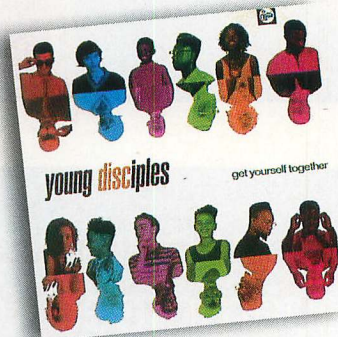
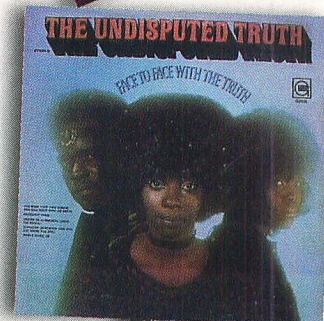
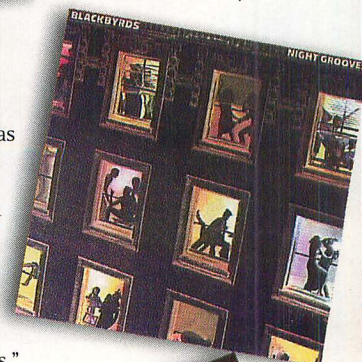
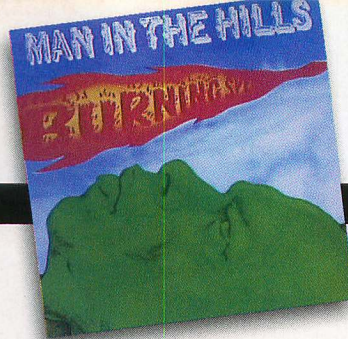
"I grew up with this record. It was an anthem at Cheeky Pete's in Richmond and then I lost it for a while but Phil Perry used to play it at the end of some of his sets so we revived it. Me and Phil tried to do a cover of it but failed miserably. Big up for Phil Perry for re-discovering this."

### Ednah Holt

SERIOUS, SIRIUS SPACE PARTY (PARTY VERSION) (WEST END)

This is a big garage record which is representative of the West End sound. The lyrics are atrocious but the sound is real drug music. It's like nu beat and it's a sound that we haven't really explored over here. Danny Tenaglia and Deep Dish have been experimenting with that sound but we haven't even got the sound systems to explore it. The really long mixes and experimental vibe is something that I'm gonna get really into on my next productions."

interview ROB DA BANK



win!

**There are two ways you could get your hands on this music. You could do what Ashley did and spend years hanging out at record fairs. Or you could answer this question:**  
Which of the following was a hit for X-Press 2 back in 1993? (a) "Pony And Trap" (b) "Pony Express" (c) "London Express"

Answers on a postcard to Beedle's About, Do Us A Tape, Muzik, King's Reach Tower, Stamford Street, London SE19LS.  
● Congratulations to the winner of the Norman Jay tape - GREBO OF PORTSMOUTH.





# Fantazia

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Available on Double CD and Double Cassette at all good record stores. Limited edition packaging available while stocks last.

For more info contact the Fantazia 24hour creditcard hotline on 0115 912 9239.

Or check out the Fantazia Website on [www.fantazia.co.uk](http://www.fantazia.co.uk)

RELEASE DATE: MONDAY 16TH NOVEMBER 1998



# Donna Dee

Donna Dee DJs, produces and plays all her own instruments. And she's just made the first proper British garage album. Go girl

**U**K GARAGE has always been known for two things – the one-off single and blokey male DJs. But hopefully no more. With her album "Spellbound", UK garage DJ, multi-instrumentalist and producer Donna Dee has broken the mould with a well-rounded, classy album of musical two-step numbers.

Donna comes from a musical background – her old man was a musician in the Sixties – so she spent most of her school days skiving off and playing the guitar in dodgy pubs. But that was soon traded in for a drum machine, synths and decks.

"Being a girl has been a hindrance," Donna explains, "especially when people don't know what I've done. They are quick to talk down to me, and it makes me angry. But they'll learn in time."

The teenaged Donna was focused enough to brave the old YTS at a local studio and put herself through a sound engineering course, and these skills have paid dividends later on. The majority of the tracks on the album were written, produced and engineered from scratch by Donna herself. So was making her debut album a stressful experience?

"I did find it a bit daunting," she continues. "I think it came a bit early, but I'm glad I did it. I learnt everything all at once, now I feel I could produce an album in three months. I can look back at 'Spellbound' now and see where I went wrong, how I could've done better."

The underground garage scene is renowned for its moody atmospheres, drugs and being awash with champagne. Does Ms Dee find this a drawback? "The scene can be like that, unfortunately. The image it projects scares people away, they're afraid they don't fit in, they feel out of place.



Clubs aren't about that. I find it a comedown to play to a crowd like that. That's why my music is attracting people out of that circle, students especially. They are a lot freer, they get into it."

*The 'Spellbound' album and the single 'Missin' U'/'Here We Go – Blah' are out now on Mecca*

words LULU LeVEY

# Interfearence

Record company boss plus musical boffin equals techno/Sly Stone synthesis shocker

"WHOOOPS! There goes your credibility, mate," sniggers Paul Martin, one half of London-based duo Interfearence and the man who signed Reprazent, 4 Hero and DJ Krust to Talkin' Loud.

His Canadian partner Tyrell flashes him a nonchalant expression, as if to say "So what if I used to play Huey Lewis covers in a bar band? Who cares?"

This couldn't-give-a-fuck confidence has now been translated into the spectacularly genre-defying collision of studio tweakery and warm live touches that Interfearence have made their own, as their latest 12-inch proves. While "All Day" slices up savage tribal drums before heading for sun-kissed vocal house territory, flip tune "All Night" plays the kind of breakbeat tricks Plaid or Autechre would be proud of while

employing a bassline that Bootsy Collins would sell his spangly platforms for.

This swirling mass of influences is surely down to their wildly different backgrounds: while Tyrell was serving time in Toronto's bar rock scene, Paul was working at a fledgling Black Market Records in London. Thrown together when Tyrell engineered Paul's remix of Brit-rappers Marxman, the pair soon discovered a shared affection for Sly & The Family Stone and underground house. But while early singles like "Dechno Tisco" betrayed a love of quirky electronics, their sound has now matured into one where live instruments and synthetic sonics jostle excitedly in the mix.

"We rely as much on improvisation as programming," says Tyrell. "We'll jam for hours then pluck out the bits we want. But sometimes we'll just bang out a straight dancefloor track."

An A&R man's nightmare, in fact. Unless, like Paul, you do A&R yourself.

"It's ever so convenient," he quips. "I can not return my own calls, instead of getting someone else to do it!"

words BEN WILLMOTT

*'All Day'/'All Night' is out now on Interfearence*



Interfearence:  
Tyrell (l) and Paul



**Warm  
Up**

# Jigmastas

Getting jiggy with it: **DJ Spinna** with some straight up Brooklyn hip hop

**T**HE Jigmastas have what at first sight is the most inappropriate name for an act ever. They're not on some Michael Flatley, "Lord Of The Dance" trip. Nor are they Will Smith and his pap-rap cohorts rhyming about how much money they have and what they're drinking. The Jigmastas, coming out of Brooklyn and hitting you from a million different directions, are about the music, plain and simple. "We wanna be fly," admits DJ Spinna, the musical muscle of the duo, "but the fly part for us is making hot records. Making real hip hop shit."

Spinna could well be a name you're familiar with. Over the last few years he's produced remixes for everyone from De La Soul to Cooly's Hotbox to 4 Hero. One of New York's leading producers, he's also done work for Rawkus, making a name for himself with densely sampled, eminently musical hip hop with both tunefulness and raw funk. But to talk about Spinna on his own is to miss something.

"Jigmastas is very important to me. That's the foundation of it all. Before I started getting all these remixes and production work we had the Jigmastas. We've been a group since 1990 and I guess I developed my production through Jigmastas. I'm gonna always try to give my best to this group because to me that's where home is."

The other half of this new powerhouse is MC Krimal. His voice is, of course, as much a part of the Masta plan as the music.

"I'm influenced by a lot of old rappers – Melle Mel, Rakim, Big Daddy Kane – those kind of MCs. I try to spend some time with a lyric and not really go about it the same way as other MCs might. You might have to listen to my rhymes two or three times to actually hear what I'm saying. I'm not trying to put it down too simple for people..."

Together they're rocking the world on their own label, Beyond Real, as figureheads for Tommy Boy's new "street" label, Black, for Glasgow's Solemusic (their track as the Jay I Geez was one of the tunes of the summer) and in conjunction with Fat City. They're not trying to be overly complex or clever-clever. They're just doing the simple things well. Really well.

"The Jay I Geez stands for 'Justifying Intellect Groovewise'," Krimal explains. "That's just trying to keep some fresh hip hop coming. Keep hip hop alive."

*'Last Will And Testament' is out now on Tommy Boy Black Label*

words WILL ASHON



## Uppers

- Trend-setting style magazine "OK" covering the Muzik Ericsson Dance Awards. Fame at last, eh?
- Promoter Fred Leicester – aka Fred Lemon from the Spaniel Racing club. He puts onions on the dancefloor to make people cry and charges an extra pound if you bring a flyer. Top nutter
- Adam F's "Brand New Funk" finally putting some fun and funk back into jungle. Massive tune
- Amazing live shows from Air and Herbert. If you thought dance music live meant two boffins miming to a DAT, then you ain't seen Matt Herbert play the spoons
- NY Sushi opening in Birmingham as well as Sheffield. Brummies: the inflatable sofas, the conga and sticker machines can be yours too
- Trevor Nelson's club The Lick. 600 in the queue at 10pm, 1,000 locked out by midnight. Catch him around the country in December for the real r&b flavour
- Speed Queen parties in Leeds, from the people that brought you Vague. We'll be first in the queue for their pyjama party
- Lauryn Hill – at last, a hip hop diva who behaves like a proper superstar. And she's a mum too
- Beans for breakfast – starting Sunday as we mean to go on
- The "Blue Peter" drugs scandal. Hilarious. Next week: how to make a bong out of an old washing up liquid bottle and some sticky-back plastic

## Uppers & Downers

Seizing the punchbag of clubland and giving it a thorough seeing to

### Downers

- Having that designer earplug drop out of your ear only for a bean-hungry raver to think it's a yellow Cali and scoff it
- The closure of Brixton's George IV. Basement Jaxx made this scuzzy old pub a south London legend. Hope you find a new venue soon, lads
- Yo-yos with strobe lights – not since Tamagotchis have schoolkids been this irritating
- People planning New Year's Eve already. Look at the ticket prices. Remember the queues. Go down the pub instead
- Realising you fancy Billie. And B\*Witched
- Europa in Leeds. Tackiest venue in Yorkshire – go to Speed Queen instead
- The new Prada shoes – they look like trainers and Wallabies, but they cost £200. Go down Olympus Sports instead
- Mica Paris' dress at the MOBOs. Second year running as well. Does the poor dear dress like that all the time? What's going on there then?
- Club trendies thinking a mullet haircut is making a "statement". The only statement it's making is "twat"
- The deaths of Breeze and Pascal. After those amazing sets at the Diorama, you won't be forgotten



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**Binary Finary** 1998 *Paul Van Dyk Remix*  
**Aquaplex meets Junk Project** Brightness  
**Christopher Lawrence** Shredder *Transa Mix*  
**Pablo Gargano** Cockfosters  
**Malcolm McLaren** The Bell Song *Remembrance Mix*  
**X-Cabs** Infectious *Remix*  
**Octavia** Katria *The Digital Blondes Europa Mix*  
**Terra Ferma feat. I-Ching** Obelix  
**Skylab** Lunatic *Raul De Chile Mix*  
**Blu Peter** Tell Me What You Want *Edit*

**Cascade** Transcend *Moonman's Trancedental Flight Remix*  
**Shimmon & Woolfson** A Way Of Life *Reactivate Mix*  
**Ololiuqui** Del Rio  
**Corfu** Snake Charmer *Progressive House Mix*  
**Olmec Heads** Lift Off  
**Nature One Allstars** Nature One Theme '98 *Ext. Inst. Mix*  
**Transa** Behind The Sun  
**K90** Above The Clouds *Ylem Remix*  
**K90** Bomb-Jack  
**Mrs Wood** 1,2,3,4 *Whitewood Mix*  
**The Hellfire Club** Black Magic

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Warm  
Up

# Scanners

## Video Of The Month

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



### UNKLE Rabbit In Your Headlights Mo' Wax

DIRECTOR Jonathan Glazer is best known for his 1997 MTV Video Music Award-winning promo for Jamiroquai's "Virtual Insanity", recent commercials for Guinness and Stella Artois and Radiohead's "Street Spirit" and "Karma Police". His UNKLE promo is a logical progression from the latter where a man is followed by a car. Shot over three days, this time we follow a dishevelled homeless man muttering to himself as he walks through an East End tunnel. Trouble is, throughout the five-minute promo he's repeatedly hit by oncoming cars, with each successive car impact increasingly shocking. Initially, director Jonathan Glazer was going to use an invisible force hitting the protagonist, though he soon realised that the cars punctuated the clip's pacing and "forced the audience to wince at brutal moments". Mo' Wax head honcho James Lavelle has a quick cameo as a passenger in one of the cars and the homeless man is played by Denis Lavant, known for his role in "Les Amants De Pont-Neuf".

There's one problem with "Rabbit" – thanks to UK television's governing body, the ITC (Independent Television Commission), it's currently restricted from being aired on MTV. Luckily, MTV have already screened the full length promo as part of an UNKLE documentary first aired in September and this will be repeated in December. Furthermore, if you catch MTV outside of the UK, you will be able to see the promo without the pixellation or other problems. Jonathan Glazer is suffering for his art and passionately maintains that "the madness is too realistic, the actors too good. That is what scares the censors".

Catch UNKLE's 'Rabbit In Your Headlights' and other dance music videos on MTV's 'Party Zone' Fridays, 9pm-10pm (Part One) and 11pm-midnight (Part Two)

## Win!

We've got FIVE copies of UNKLE's sort-of-banned "Rabbit In Your Headlights" video to give away. Stick your name on a postcard and send it to "Rabbit In The Hat" at the usual address. First five out the editor's dirty hutch win. Deadline is Friday, December 11



## Screenadelica

**Pike Bishop** waves his privates at the big screen – just for you

WE were five miles outside Barstow on the edge of the desert when the drugs began to take hold... Thus begins one of the most notorious novels of the last 20 years: Hunter S Thompson's "FEAR AND LOATHING IN LAS VEGAS", which charts the drug-crazed exploits of Thompson's alter ego, Raoul Duke, and his overweight Samoan attorney as they head to Vegas to cover the Indy 500 for "Rolling Stone" magazine. This much-anticipated adaptation is directed by Terry Gilliam, and his partners in crime are Johnny Depp as Thompson/Duke – a dead ringer for the great man, complete with shaved head, cigarette holder and aviator shades – and former "Usual Suspect" Benicio Del Toro as the attorney, Dr Gonzo.

Gilliam embraces the turbulent insanity of the novel via a series of fantastically realised sequences, as disturbed as they are hilarious, with the two leads experiencing such acid-drenched visions as lizard-headed cocktail waitresses, playing it all for fast, lunatic laughs. One hell of a ride.

★★★★★



Elmore Leonard is finally receiving the celluloid treatment he deserves, with "Get Shorty" and "Jackie Brown" atoning for the travesties that were adaptations of his earlier books. This time we get George Clooney and Jennifer Lopez in "OUT OF SIGHT", from "Sex, Lies and Videotape" director Steven Soderbergh and with a soundtrack from David Holmes. Less pulpy than usual Leonard works, this is more a romantic thriller, with

Clooney as a con who busts out of jail and Lopez as the Federal marshal on his tail. Only problem is, they fancy the pants off each other. Cue lots of agonising over what's the right thing to do: screw each other, or simply shoot each other. Slicker than the Exxon Valdez.

★★★★★

Brian De Palma returns with "SNAKE EYES", a curious tale about the assassination of the US Secretary of Defense in front of a crack security

"FEAR AND LOATHING IN LAS VEGAS"

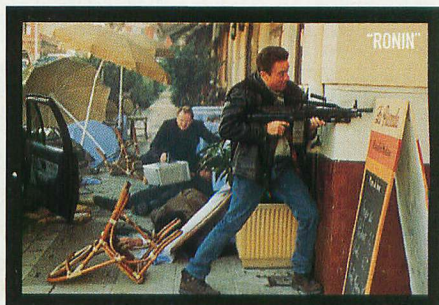


team headed by dodgy cop Nicolas Cage and navy top brass man, Gary Sinese. It's a kind of whodunnit, with De Palma paying homage to Alfred Hitchcock by layering deception on deception, conspiracy on conspiracy. A visually striking film – De Palma employs an astonishing opening tracking shot to rival his famed sequence through Chicago's Union Station in "The Untouchables" – but for all its technical virtuosity it lacks the necessary emotional grip, leaving us begging for the glory days of "Scarface".

★★★

De Niro's back, too. "RONIN", directed by John Frankenheimer, is an above average action flick, with Bob, Jean Reno, Sean Bean and others playing a group of ex-spies hired to steal a mysterious briefcase. It's always a pleasure to see Bob running around indiscriminately blowing people to smithereens. Good work, GoodFella.

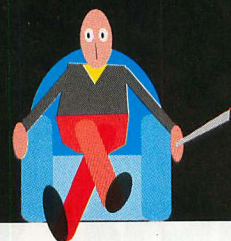
★★★★★





# Armchair Entertainment

Edited by Calvin Bush



Warm  
Up

## The Playpen

Extreme sports? Violent rucking? Only if **Matt McEwan** doesn't have to leave his armchair

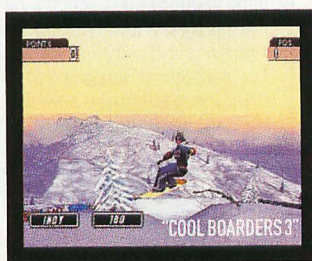
USUALLY get on well with my mates but as soon as one of the berks got hold of the second player joystick for **"COOL BOARDERS 3"** (Playstation) everything went out of the window. As I was carving a nice move across the downhill track on a cool fast board ridden goofy style, the bastard crept up behind me and punched me clean on the jaw. Game over. Literally. But after the ensuing ruck, we all had a blast on the latest new slopes, new riders and a very nice range of snow hats to top the lot off.

★★★★

So we let him back on the slopes for **"1080 SNOWBOARDING"** (N64) and he calmed down. Possibly because he was crap at it. If you own a Nintendo, you need this. The sound effects, snow effects, board effects – pretty much all of the effects are rad! It's harder to get the hang of than "Cool Boarders 3" but once mastered, the variety of courses and the sheer look of this will blow you away. Powder action at its best.

★★★★

**"TUROK 2"** (N64). Mmm... Yes please. Shooting big animals with big guns had us dribbling on the floor. Those who could get to the console, that is – people were



regressing to a snarling animal state when the joystick was wrestled from them. Better weapons, more movements for Turok, incredibly gorgeous levels and the odd surprise in store. Improved memory card saving options make it less frustrating as well.

★★★★

You might be aware that **"TOMB RAIDER"** (Playstation) is returning. You're probably going to buy it no matter what we say.

★★★★

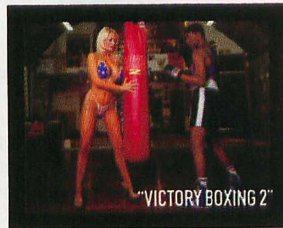
**"VICTORY BOXING 2"**

(Playstation) is simple. Smack some pixelated dude around a ring in glorious blood-splattered 3D. Either that or get the shit kicked out of you.

★★★

Only one PC game this month cos it's the only one you need: **"CARMAGEDDON II"** Driving through 10 new environments like you haven't a care in the world, massacring pedestrians, wrecking buildings and giving yourself whiplash in the process. More power ups, cars, tracks and linked up game scenarios, this sequel pisses on its predecessor. It's that good. You'll never look at your Fiesta in the same way again.

★★★★★



## Videos

**TALKIN' HEADZ – A METALHEADZ DOCUMENTARY**  
Manga Video, £10.99

ANYONE expecting a searing insight into the state of drum & bass will be sorely disappointed by "Talkin' Headz" – this hour-long documentary about the foremost jungle label deals in soundbite culture rather than history or even entry-level analysis. After Andy C, J Majik, Dillinja, and Source Direct have eulogised their own and their contemporaries' achievements, the mateyness is so pervasive you're dying for one of the Headz exiles like Alex Reece to provide some sort of a counterpoint.

But the more erudite spokes-people (Gilles Peterson, Adam F) really shine through, while the scenes in Dillinja's and Ed Rush's Virus studio offer glimpses into the scene's obsessions. You may not be much the wiser but you'll probably be inspired enough to bust to the front of the queue next time Goldie's camp visit your town.

★★★  
Calvin Bush



## Click!

**Web Sites Of The Month**

Reviews by Jim Carroll (jimcarroll@hotmail.com)

**Pure Jam**  
<http://www.purejam.com>

It calls itself the funkier black music mag on the Net and you can't really argue with that soundbite. This is one of the best web mags we've come across recently, an e-mag which does the job it sets out to do with quiet aplomb and plenty of panache.



The features (like the cool interview with Queen Latifah) and reviews may be top-notch but we also like the understated layout and the firm grip on designing for the web. A must-see.

**Dilbert**  
<http://umweb1.unitedmedia.com/comics/dilbert/>

It sure beats working as you can go on one on one with everyone's favourite slacker cartoon and his human sidekick. This site simply oozes cool things, from the daily stock update to the mission



statement generator (see just how easy it is to write one of these). If you're just catching the Dilbert bug, you won't believe your luck when you stumble on this one. Besides Dilbert oddities, you can click on to many other comics and cartoons from the United Media stable. Wicked!

**Skint**  
<http://www.skint.net>

The home of the big beat barons. What began once upon a time as a simple offshoot of the Loaded

label's page has now become a fresh and funky web site in its own right. You have all the information you



could possibly want about Skint artists and releases, in that patented humorous style, plus lots more besides including a terrific bunch of links. How to do the label web page thing without wrecking your buzz.

**Virgin Records**  
[www.vmg.co.uk](http://www.vmg.co.uk)

Or you could take a look at how the big boys do it. The Virgin site has always grabbed attention because of its inspiring attention to detail and, just as importantly, its very fine division between rosters. If it's the pop stuff you want, head to C3, but fans of more cutting edge sounds



will prefer The Raft. Here, you can sail away with the likes of Alpha, Air, Massive Attack, Daft Punk and more. For style and substance, this one takes some beating – no wonder it's one of the most heavily visited UK music sites of all.

**YukYuk**  
<http://www.yukyuk.com>

Fans of Spumco and Redmeat will require no further encouragement to visit YukYuk, home to some of the best interactive cartooning on the web. Here, you'll find Dancing Benny and a host of other top-rate attractions to help you while away those hours when you really should be working. The animation is great and the storylines are even better. It seems that there's something about the Net which really appeals to the new school of cartoonists. Go to YukYuk now, you will not be disappointed.





# WIN! VIP TICKETS TO ALL THE BEST NEW YEAR'S EVE PARTIES

**W**ONDERING where on Earth you're going to spend New Year's Eve this year? Then worry no more. Muzik will have you sorted out quicker than you can say "Auld Lang Syne". All you have to do is choose which of these spectacular bashes you wish to attend. Then phone the relevant number, give the android at the end of the line your details and hope that your name is chosen at random. Best of all, you can enter as many times as you like. Not that we encourage cheating, like, but, erm, well alright, we'll turn a blind eye just this once, okay?

## CREAM IN LIVERPOOL, NEWCASTLE, MANCHESTER AND LONDON

Cream are hosting no less than four separate blow-outs, with Paul Oakenfold, Norman Cook and Roger Sanchez flying to all four.

In Liverpool they'll be joined by Judge Jules, Allister Whitehead, Seb Fontaine and K Klass. At the Newcastle Telewest Arena, guests include Justin Robertson, Nick Warren and Graeme Park. At Manchester's Evening News Arena the party stars Dave Seaman, Nick Warren, Todd Terry, Justin Robertson and Graeme Park, while the party at London's Gallery features Tall Paul, Sister Bliss, Tuff Jam and Todd Terry. See ads for booking details or call Cream on 0151-709-1693

We've got two pairs of tickets for EACH party to be won.

**Call: 0930-102-630**



## RADIO 1'S ESSENTIAL MIX NYE AT A SECRET NORTHERN LOCATION

Radio 1 are presenting the most digitally enhanced NYE possible. The main party at a secret location in the north of England will include DJs Pete Tong, Judge Jules, Guy Orndel, Sasha (via ISDN from London's Ally Pally), Dope Smugglaz and a live PA from Jocelyn Brown. The whole shebang will be broadcast live, and the bells will beamed in live from Scotland, home of Hogmanay. This is one ball you certainly won't want to be Cinders at.

We've got two pairs of VIP tickets to be won.

**Call: 0930-102-634**

## LAURENT GARNIER LIVE AT LONDON'S ALEXANDRA PALACE WITH NEW ORDER

The French DJ and Monsieur Fabby Decks himself, Laurent Garnier, has already astonished us at the Creamfields, T In The Park and Megadog festivals with his live performances, so it's no surprise to find him supporting a rare live appearance by monarchs of electronica, New Order, at London's Alexandra Palace. Be prepared to mouth "magnifique!" repeatedly before swearing allegiance to the ghost of Jacques Tati.

We've got two pairs of tickets for the show to be won.

**Call: 0930-102-633**



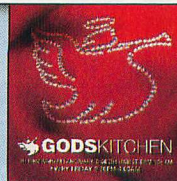
## GOD'S KITCHEN IN BIRMINGHAM

God's own disco dancing front room, more like. Birmingham's God's Kitchen is the kind of club where you're guaranteed to sing "Hallelujah" before having divine apparitions and swearing you've gone to heaven. Well you haven't. You've just spent a night at one of the best house nights in the Midlands. For this New Year's Eve, they've confirmed Tall Paul (playing in the New Year), Jeremy Healy and Jon Pleased Wimmin, with more to follow.

For more info or tickets call the God's Kitchen Hotline on 01604-474591/0121-246-1010.

However, we've got two pairs of VIP guest list places to be won.

**Call: 0930-102-635**



## METALHEADZ ON THE SOUTH COAST

Goldie's crew are doing two simultaneous parties down by the seaside this New Year's Eve, each with the jungle line-up from heaven itself. At the Brighton Centre in Brighton, they've got Loxy, Ed Rush, Doc Scott, Grooverider, Goldie and MCs Justytc and Flux, while the party at the Poole Arts Centre features Bailey, Goldie, Kemistry & Storm, Randall, Doc Scott and MCs Justytc and Moose.

For further info on either party, call 01202-399-922.

We've got two pairs of tickets for the parties. You choose which one.

**Call: 0930-102-631**



## Sundissential

### SUNDISSENTIAL IN BIRMINGHAM

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**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 mailbox. The editor's decision is final. Sorry, but competitions are NOT open to overseas readers.



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**Warm  
Up**

Compiled by Adam & Yves

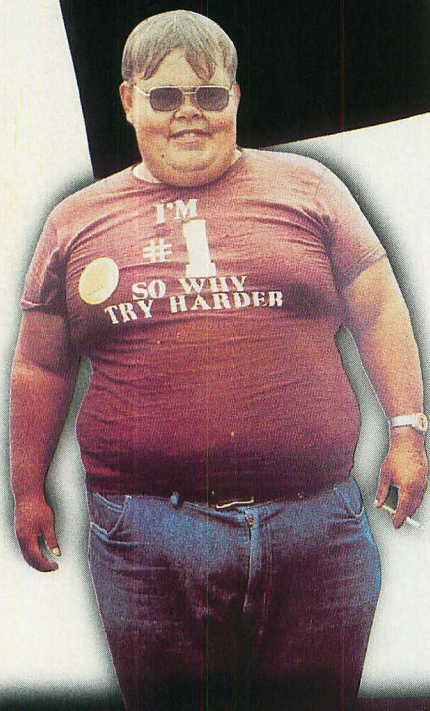
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# Blaggers

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19.10.98

ESTD

## Bag O' Shite

We considered implementing our own European Shite Mountain, such is the amount of abhorrent rubbish we've been sent as Chrimbo approaches. But hey, season of goodwill and all that. So go on, take it. No, we insist. Honest. Postcards marked "Bag O' Shite" to the usual address, please.



## MOST WANTED:

As the party season approaches, you will doubtless wish to preserve those moments of Yuletide hilarity for posterity. Your dad electrocuting himself on the fairy lights he bought for £1.99 down the market, perhaps, or your best mate waking up in a mound of frozen vomit outside the local hostelry. So what could be better than buying one of these smooth, sleek, pocket-sized cameras?



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## Crack Hit ▶

Europeans, eh? Not content with attempts to undermine our national sovereignty, Muzik has now uncovered a sinister German plot to get us all hooked on Class A drugs cunningly disguised as confectionery. Bundesbank functionaries will apparently be handing these out at school gates, along with new lo-cal fruit-style drink "Ape Shit Mental, Ja?". Get your rocks off, baby. Achtung!



# CAMERAS



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The De Vit Family, Mixmag & Sundissential  
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Over the past few months the De Vit family have  
received literally hundreds of cards and letters offering  
comfort and support from club promoters and fans  
alike and for this reason the De Vit family, Mixmag and  
Sundissential will be donating all funds raised from the  
event to AB Plus, Hansel and Gretel Family Support and  
Manor Oak Residential Services - all local charities close  
to Tony and the De Vit family.

Photo: Richard Reyes  
(In Aid of charities: AB Plus, Hansel & Gretel Support & Manor Oak Residential Services)  
The De Vit family would like to thank the following



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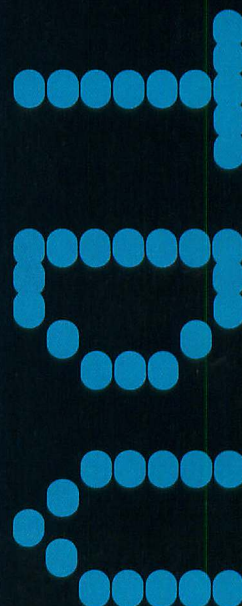


AB Plus, Manor Oak  
Hansel & Gretel Support Group



MINISTRY

Groove Index Magazine. This page was kindly donated by Muzik.



29.11.98



# Warm Up Saints & Sinners

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

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



## Peter Bacon

The ex-"Blue Peter" presenter enters the hallowed pages of Saints And Sinners after a marathon 12-hour coke and vodka bender (two and half grammes in one night!) led to him, not surprisingly, getting the sack. He'll always be welcome round ours!



## JON PLEASED WIMMIN

Some sad nutbag complained when JPW started playing New Order's "Blue Monday" at Full Circle, so he stopped the music, pointed the git out and chanted, "He don't like it". Soon, the entire club joined in. Rightfully so!



## ERIC MORAND

The F Communications boss used his clout and mighty charm to persuade the French government that not only was techno good, but that they should allow a massive Berlin-style techno parade through the streets of Paris.



## ASHLEY BEEDLE

Ashley was so impressed by the track-listing on the tape of recent Bedroom Bedlam winner Ross Cooper he phoned us up and demanded we make him a copy.



## MEL B

For putting Puff Daddy in his place at the MOBO awards. When Puff overran his audition time, Mel B's withering tongue so upset him that he went and complained to her husband to "hold back your bitch". The big jessy.



## LISA LOUD

Clearly a little the worse for wear at our awards party, Lisa climbed on top of one of the tables, champers in hand, and sent drinks flying everywhere before crashing over two more tables and nearly breaking her leg in the fall.



## PETE HELLER

Visting the Zouk club in Singapore, Pete joined the tradition of scribbling his name on the wall in the DJ booth. Before writing "wanker" next to the names of all the DJs who'd been before that he didn't like. What a guy!



## WAGON CHRIST

The peculiar Luke Vibert employed Norwich's official town crier to stand outside HMV on London's Oxford Street on the day of his album's release to inform passers-by of "Tally Ho"'s appearance with a hearty "Oh yez! Oh yez!"



## KENNY HAWKES

The Space DJ's new tune has a B-side with a rather prominent mobile phone ringing sound on it. Cue mayhem in Belgium when he played it - one man rushed to his jacket believing his phone was going off, tripped over and knocked himself out.



## PUFF DADDY

Rumours are flying around that Puff Daddy actually paid money for his two MOBO awards, an allegation so absurd that the entire Muzik office for once are forced to spring to the rapper's defence. Tell us it ain't true, Puff.



## PAUL GLANCEY/SPACEDUST

Not content with sullyng the name of Stardust with his bootleg of "Music...", Glancey's also behind the appalling Number One that was the devious way of getting round the fact that Bangalter wouldn't let them release the original "Gym Tonic".



## NICKY FROM CORONATION STREET

Appearing on "Live And Kicking", young Nicky (actor Adam Rickett) reviewed the Spacedust record saying he didn't like it and preferred their last one, presumably meaning Stardust. And you wonder why Thomas Bangalter is a bit miffed?



## BARRY ASHWORTH

The Dub Pistols man behaved more like a Sex Pistol after our awards, getting into a fight with the doormen at the prestigious Met Bar after they told him he couldn't come in. Calm down, calm down!



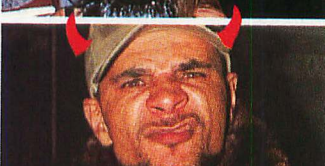
## MARK JONES

Clearly ill-advised by his Eighties-fixated friend from Les Rhythmes Digitales, the Wall Of Sound boss turned up at our awards with his nails painted a lurid New Romantic purple. Come one Mark, nobody's that serious about the Eighties revival!



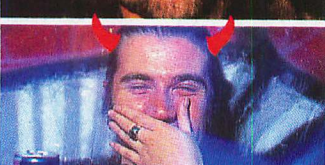
## TARA PALMER-TOMPKINSON

Okay, so she *was* the only person who was invited to our awards who we forgot to set a place at dinner for, but that was no reason not to mention us in your diary, Tara. Damn, a lifetime's ambition shafted.



## GOLDIE

So there was Kate Moss, sitting pretty at our awards. Until Goldie manhandled her so badly that her dress was shredded and she had to leave the party to get changed. S'pose he was only doing what the rest of us dream of.



## ROB DA BANK

Muzik's resident gonk was caught short in a London club so he decided he'd relieve himself in the corridor instead. Security caught him, and dragged him across the dancefloor with bucket and mop in tow to make him clear it up.



## DANNY HARRISON

The 187 Lockdown man went on holiday to Magaluf recently and came back complaining that it was full of pissheads and lager louts. Er, Danny, a word in your ear mate - that's what Magaluf is all about.



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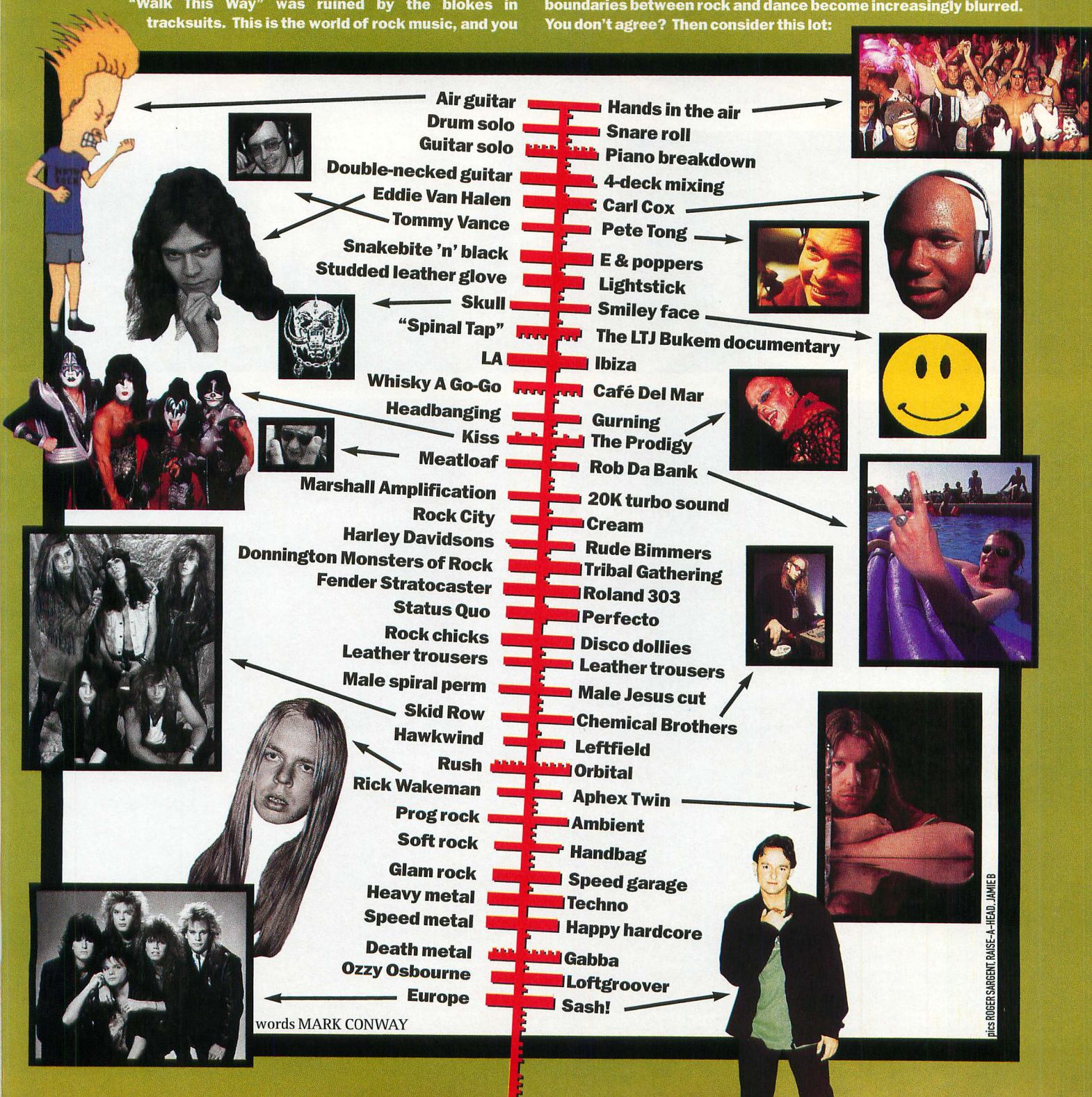
**OFFICIAL!**

**Warm  
Up**

# Dance: It's The New Rock 'n' Roll

**L**ONGHAIRED dinosaurs with names like Vinny drunk on memories of Thin Lizzy at Knebworth, 1978. Big-haired chicks in very tight mini skirts. Bullet belts, bottles of piss and people who think "Walk This Way" was ruined by the blokes in tracksuits. This is the world of rock music, and you

wouldn't touch it with a 64-bit techno bargepole freshly dipped in liquid E, now would you? Sorry - but you just have. As dance music stumbles blindly towards its 10th birthday with narcotically enhanced vision and increasingly unreliable memory, the boundaries between rock and dance become increasingly blurred. You don't agree? Then consider this lot:



words MARK CONWAY

pics ROGER SARGENT, RAISE-A-HEAD, JAMIE B





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# Sleazy Does It

Words **Ben Willmott** pics **Nimrod Clinton**



**T**HE sweltering end of summer 1998. Although it's late, well past 2am, the heat and humidity are unbearable. Ed Rush and Optical should be hard at work, putting the finishing touches to their first album together, a spectacular 16-track odyssey called "Wormhole".

But they're not. Instead, they're leaning out of the first floor windows of their Soho studio, which overlooks one of the most needle-ridden, piss-stinking alleyways central London can offer. Watching two young men dressed in chef's uniforms. Or rather, who were dressed in chef's uniforms when they sneaked into the secluded hiding place a few minutes ago.

Now they're only wearing boxer shorts, their clothes neatly folded beside them. And, more importantly, they're beating the shit out of each other. Fists are flying and blood is pouring from both their faces.



**What does Soho sleaze have to do with basslines? ED RUSH and OPTICAL come clean**



**They always  
wanted to be  
the dirtiest,  
the most  
druggy, the  
most violent  
parties  
anywhere. It  
certainly  
wasn't the  
second  
summer  
of love**

**Optical (left) on his days with the traveller sound systems**



Eventually, they will hobble off in separate directions to tend their wounds alone. And eventually, Ed Rush and Optical will return to their "shoebox of a studio" and make some more, invariably fucked up music. Hardly surprising, really.

October 1998. "Wormhole" hasn't made it into the shops yet, but clubland is already reverberating to the brutal assault of its contents. The sleek, stripped-down likes of "Dozer", "Mystery Machines" and "Splinter" revolve via dub plates on the decks of drum & bass royalty everywhere.

It's not hard to see why Ed Rush, or Ben Settle as the one time No U-Turn and Prototype artist is known to his mum, paired up with Optical, aka Matt Quinn. They both grew up in west London, reared on electro, hip hop and then hardcore. Their past solo efforts – both have recorded for Grooverider's Prototype and Goldie's Metalheadz imprints – betrayed a similar love of twisted bass, otherworldly sonics and the heaviest, most solid beats imaginable.

What is remarkable, however, is how the pair have bonded since they met two and half years ago. "Wormhole", ironically, doesn't sound like an Ed Rush or an Optical record. More the fusion of two minds into one terrifying, dancefloor-driven identity, one that is prepared to attack the complex and innovative while never losing sight of that all-important funk. In short, "Wormhole" might just be the album to drag the much maligned world of drum & bass out of its current creative stasis.

If anything, the album is the legacy of the two years Matt spent residing in one of the studios of erstwhile Goldie engineer and Moving Shadow boss, Rob Playford. A tiny studio, maybe, but one with a first class view of London's seediest manoeuvres and shadiest shenanigans.

"The album was done at a time when we discovered this whole seedy business was going on outside our window," says Ed Rush. "You'd get to know all the scams inside out. It got to the stage where we'd be going 'Okay, now *she's* going to do *this*'. It definitely had an effect, although it's quite hard to pin down exactly how."

"We got to see a lot of stuff we knew went on but never really knew how," continues Matt, whose production work on Grooverider's "Mysteries Of Funk" album recently earned him the Best Producer crown at the Muzik awards. "We got to see it all, in incredible detail."

"You'd see these very respectable, suited and booted businessmen smoking crack pipes," continues Ben, "and a lot of rip offs, too. Girls taking £50 to give some pissed up bloke a blow job, then screaming 'get your fucking hands off me or I'll stab you in the neck.' And they meant it, too."

Matt admits he feels desperately sorry for some of the casualties he saw, but knows that getting involved or trying to help them could be fatal.

"The saddest thing I saw was this poor girl sitting outside the cafe opposite with





## Ed Rush & Optical

Hammer Horror stuff," he rails. "It's more tense, more twisted than dark."

"We just don't like nice sounds," adds Matt. "We'll try them out from time to time, but somehow they always get discarded!"

"It's just the pressures of life bearing down on you. So when you get into the studio you want to get them all out," Ed Rush surmises. "It's just... Life."

Extreme music for an extreme world, then. "That was what the whole hardcore thing was about," says Matt, who spent the early Nineties squatting and staging illegal free parties with the Techno Traveller sound system.

"They always wanted to be the dirtiest, the most druggy, the most violent parties anywhere," he laughs. "It certainly wasn't that second summer of love thing that people say it was. There was a lot of violence. There was one point where a lot of mean people figured out there was no policing or security, so it was free pickings. Lots of kids on drugs who they could take advantage of without any repercussions."

"But they found ways of dealing with it. Like catching one of them, taking him up on the stage and saying over the PA 'we've got your mate and we're going to feed him acid and Ecstasy every five minutes until you come and get him.' His mates would never show up. But that was half the fun of it, really. Being in a dark field in the middle of nowhere, risking everything."

It's an all-or-nothing approach that certain quarters of drum & bass, not to mention techno, house and big beat, could do well to take note of. A hardcore ethic that's been at the heart of the very best drum & bass, jungle and rave alike.

And one that seems safe – if that's right word – in the decidedly unsafe hands of the Virus stable. For drum & bass, at least, it feels as though the worm may just have turned.

*Ed Rush & Optical's 'Wormhole' album is out now on Virus*



## Ed Rush & Optical's twisted classics

### MILES DAVIS "IN A SILENT WAY" ALBUM (COLUMBIA)

**Optical:** "It's one of my all time inspirations, this. A thoroughly sick record – he got right inside that tune."

### TOM WAITS "ROMEO IS BLEEDING" (ELEKTRA)

**Ed Rush:** "I was brought up on dark, moody music and I think that's affected me a lot. My dad was always playing a lot of weird, twisted music – off the wall, moody jazz and stuff like Tom Waits and Dylan. This song, particularly, has got such a fucked up atmosphere."

### RUFIGE KRU "AJAX" (white label)

**Ed Rush:** "A lot of my style just comes down to hardcore like this. This was the very first Rufige Kru thing, just a white label that went out. It's really dissected, chopped up stuff, the bass is really heavy and mashed up. Mad basses and people doing mad things with it."

### JOEY BELTRAM "MENTASM" (R&S)

**Optical:** "This just blew my head off when I first heard it. There's a million people who've tried to do the same thing since, but no one's ever going to get that sound again."

### SOFT MACHINE "SOFT MACHINE" (PROBE)

**Optical:** "I really like this record, even though people probably think it's a load of hippy twaddle. It was their first album and it was made in the back of a van. It's a well eerie album – I think they must have have been taking a lot of drugs at the time. Very sick, and I like that."

this guy who was obviously her pimp," he recalls. "He was telling her, 'you've got to get some fucking money together' so she just got up, grabbed the nearest bloke and said, 'Alright darling, fancy a bit?' She comes back about 10 minutes later and gives the pimp £100. And he throws 20p back in her face and shouts 'Here's your fucking money!' and disappears. She was sat out there for ages, just crying."

No wonder there's a tense, eerie atmosphere hanging over much of "Wormhole". Even if the pair say it was pure relaxation for them, especially for Matt who was often engineering "Mysteries..." by day and then ducking into Soho to record with Rush by night. "Basically, we could do whatever the fuck we wanted to," he says, adding that's why the pair opted not to sign one of the lucrative major label deals they were offered last year.

So, now that the pair have moved again (to the same Acton warehouse that houses No U-Turn's studios) will they start making sensitive, delicate ambient jungle? Unlikely. That tension and edginess, reckons Ed, comes just as much from the ever-present need to fill your record box with new tunes. "That and the fact that you're listening to the same beats over and over for nine hours," he says, "so you need the beats to drive you." He and Matt both dispute the "dark" tag so readily slung at any drum & bass that isn't graced by floating, Bukem-esque strings.

"The word 'dark' conjures up that horror flick thing to me, really grating



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words Anna-Louise Weatherley pics Debbie Bragg

# The Game Generation!

Parents Go Clubbing



**Do these people remind you of anyone? Your parents, possibly? Now you wouldn't get them out having it on a Friday night. Would you?**

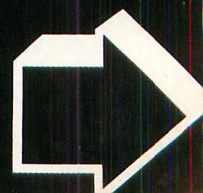


**P**ARENTS – they reckon a night on the tiles means means drug-addled lunatics on mind-bending substances dancing robotically to computer-generated bleeps, don't they? But frankly, how the hell would they know? In their day, the done thing was to go out

and lose it on a combination of such illicit substances as Bill Haley, the jitterbug and cappuccino surreptitiously "scored" at the Double A bar in Soho on Saturday nights.

They're so hardcore they clearly don't know the score. And how can our parents possibly expect to understand the phenomenon of dance music culture when they're always yelling "turn that racket down"?

So we're about to put them straight on a few things. Namely, the nature of the ghastly electronic racket emanating from your bedroom every night and how best to enjoy it. We asked the sporting parents of two avid clubbers to take a trip with us (nothing too dodgy, mind) into deepest clubland, swap Phil Collins for Fatboy Slim for the night and spend a few hours getting off to a DJ instead of getting into one. Brace yourself, friends – we're going parental mental!





# Case 1



John and Beryl: the calm before the storm

**The Parents:** John & Beryl Caza, 48 and 47

**Likes:**

**John:** Getting away from the kids.

**Beryl:** Travelling.

**Dislikes:**

**John:** Bad manners.

**Beryl:** People who can't be themselves.

**Musical preferences:**

**John:** Mainly blues and Motown.

**Beryl:** The same, plus r&tb.

**Muzik:** What was the last record or CD you bought?

**John:** The Corrs' last album and a CD replacement for my Temptations record – I'm currently in the process of replacing all my vinyl collection with CDs.

**Beryl:** I bought Sheryl Crow's album for John.

**What do you think of the kind of music that your daughter plays?**

**John:** I don't mind some of it in very small doses but I can't stand any of that sampled, computer generated stuff that she plays. I've no idea what it's called but I think it all sounds un-original.

**Beryl:** It's just "thump, thump, thud". I hate it. It's so loud you can't hear yourself think half the time.

**What do you think goes on in the clubs that Amanda goes to?**

**John:** I guess they'll be playing that repetitive beat. Most people will probably be on something. They could dehydrate if they're not careful. The tracks are so long and go on for about 12 minutes, not like the old three minute tracks. People will probably be dancing in a trance-like state.

**What are you expecting to get out of this evening's soiree?**

**John:** A headache, probably.

**The Kid**

**Name:** Amanda Caza, 25

**Likes:** Sex, drugs and drum & bass.

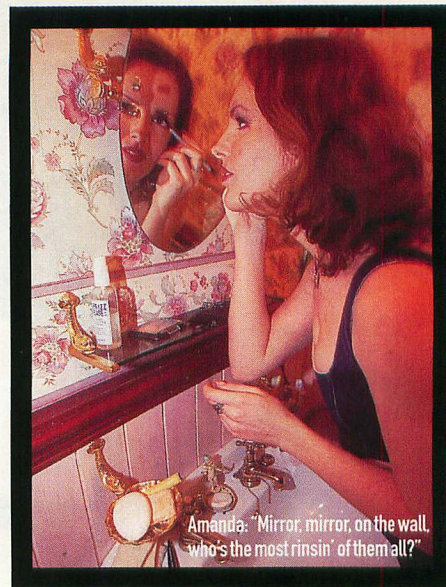
**Dislikes:** Cheesy scouse-house music and blokes with hairy beer bellies.

**Musical preferences:** Drum & bass, hip hop and jazzy stuff.

**Last record bought:** Jurassic 5's "Jurassic 5".

**Muzik:** How often do you go clubbing?

**Amanda:** Once or twice a week.



Amanda: "Mirror, mirror, on the wall, who's the most rinsic' of them all?"

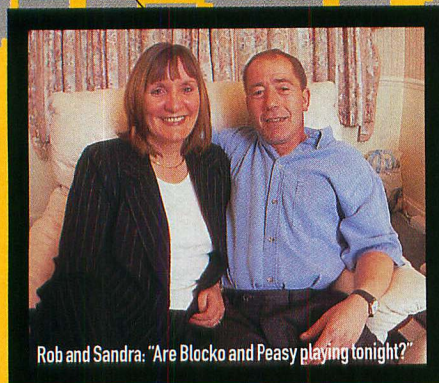
**How do your parents rate your musical taste?**

Very poorly. They're not particularly into it, although my mum does like r&tb and soul, which incidentally I absolutely hate. They're always asking me to turn it down or off, but I think they do try and understand sometimes. My dad's a real Sixties underground music fan – he likes Herman's Hermits and the like. I suppose they could be into worse stuff.

**How do you think they'll get on tonight?**

I really don't think they're going to like it at all, basically. I reckon they'll walk in and instantly find the music far too heavy and offensive. You've got to be prepared to dance at drum & bass clubs. I think they'll probably be a bit shocked.

# Case 2



Rob and Sandra: "Are Blocko and Peasy playing tonight?"

**The Parents:** Rob and Sandra Cooper, both 45.

**Likes:**

**Rob:** Guitars.

**Sandra:** Helping people and reading.

**Dislikes:**

**Rob:** Laziness and scroungers.

**Sandra:** Rudeness.

**Musical preferences:**

**Rob:** We're both into soft rock. We like Status Quo, The Stones, Deep Purple, Chris Rea, Joe Cocker, Fleetwood Mac and Phil Collins.

**Sandra:** I like Rod Stewart. I've seen him live.

**Muzik:** What was the last record or CD you bought?

**Sandra:** I buy all the music in this house because Rob never goes shopping. The last CD I bought was a classical music compilation.

**What do you think of the kind of music your son plays?**

**Rob:** I find it so repetitive. It's boring and crap. It sounds worse when I'm in the kitchen and I can hear it vibrating through the ceiling. I'm forever hammering on his door and telling him to turn the bloody noise down.

**Sandra:** It's not really music – it's just a noise. But then maybe I'm being a bit dismissive.

**What do you think goes on in the clubs that Cooper goes to?**

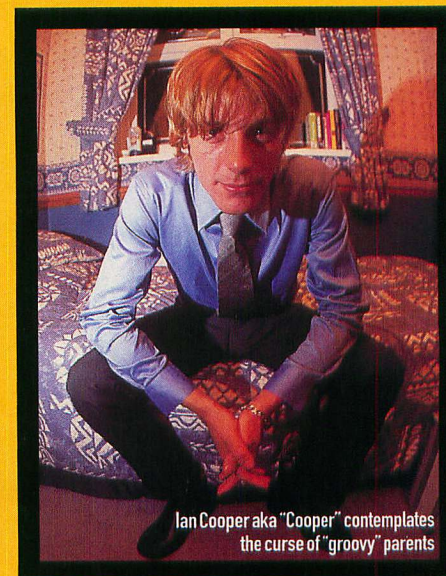
**Rob:** Everyone seems to want to be individual so I reckon they'll be some people dressed outrageously, half-naked girls and all that [eyes lighting up]. They'll probably be some people on drugs because the music goes hand in hand with them.

**Sandra:** I don't expect that everyone who goes to these clubs will be taking drugs. Probably only 25% of them do it. And I just can't believe that it's so expensive to get in to these places. At Christmas they charge as much as £35 a ticket which is outrageous.

**What are you expecting to get out of this evening's soiree?**

**Rob:** It's all sorted. Cooper's mate told me how to dance. It goes [stands up to demonstrate techno-style arm waving] "big fish, little fish, cardboard box, big fish, little fish, cardboard box". It's all in the arm movements – see, I know these things.

**Sandra:** This is going to be so embarrassing.



Ian Cooper aka "Cooper" contemplates the curse of "groovy" parents





### The Club

CHROME at The Institute, Hype Bar, Seel Street, Liverpool. Saturdays, Fortnightly 10 – 3. £8. Music Policy: Hard-edged, jump up, intelligent drum & bass. Line up: Ganja Kru, DJ Hype, DJ Zinc, DJ Pascal, MC Fats plus resident Andy McLaughlin.

CHROME has been running for over a year and can boast the longest running jungle night in Liverpool. How does Little John, who promotes the night, feel about letting the over 45s in on the action?

"I reckon it's quite cool, actually," he grins.



"Is this how my eyes are supposed to look?"

"It doesn't matter how old you are, it's how you are, isn't it? I haven't got a problem with older people coming down here on a regular basis as long as they have a good attitude, aren't wearing shell suits and are still quite sexy – but don't quote me on that bit."

### The Night

As we arrive at Chrome, we push our way to the front of the queue. Door staff usher us in. John is suited, booted and ready to rock, Beryl looks classically beautiful, and together they seem more suited to an evening at the ballet than a sweaty night of rinse-out bassline pressure. This is going to be fun. Beryl appears apprehensive as the walls begin to vibrate and people begin to stare. As soon as we enter the place Amanda is off like a shot, greeting her mates. The place is buzzing wildly, full to capacity with perspiring gurners bobbing up and down to the beat. The strobe's in full effect and MC Fats' gritty voice is taking over the mic. Some girls are dancing frenziedly in their bras close by, and we spot the first casualty of the night, trying to keep himself

upstanding. He looks like he's taking another "little something" for that headache. The expression of unadulterated terror on the faces of Beryl and John is priceless. Beryl looks genuinely shocked, John disgusted. He looks like he could do with a stiff drink.

Two beers and 20 minutes later Beryl pipes up, "either I'm drunk or I'm getting used to this!" But the moment for dancing is a long way off. As Amanda begins to limber up to the sound of DJ Zinc on the heaving dancefloor, John decides to retreat to the safety of the more ambient bar downstairs. He's had enough. Beryl hangs on in there like a trooper despite more brain-busting sounds from DJ Hype. She's trying to say something but nobody can hear her.



"Err... Top buzz indeed, young fellow. Get right on one."

### How do your parents rate your musical taste?

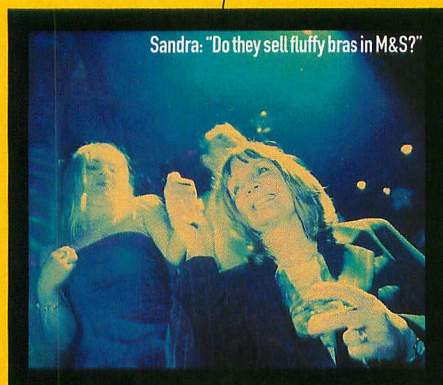
They don't understand it really. They worry that I don't get enough sleep because as they're going to bed, I'm just on my way out, usually.

### How do you think they'll get on tonight?

They could end up real ravers, couldn't they? Next thing I know they'll be saying to me, "come on Cooper, let's go on to the all-nighter at Progress!"

monkey's trump about bringing your parents down here," he says. "It's all about everyone enjoying themselves and experiencing clubland."

When we ask if the club would admit mums and dads if it hadn't be pre-arranged Kiddo becomes distracted and doesn't manage an answer. But Ashley James, one of the night's DJs, thinks it's ace to party with Ma and Pa.



Sandra: "Do they sell fluffy bras in M&S?"

### The Kid

**Name:** Ian "Cooper" Cooper, 23

**Likes:** Free talking, nice clothes, vodka and brandy and bitchy women!

**Dislikes:** West Bromwich Albion, liars, boy racers.

### Musical preferences:

Drum & bass and hip hop.

### Last record you bought:

The Freestylers' album.

### Muzik: How often do you go clubbing?

I usually go out at least four or five nights a week, definitely every weekend.

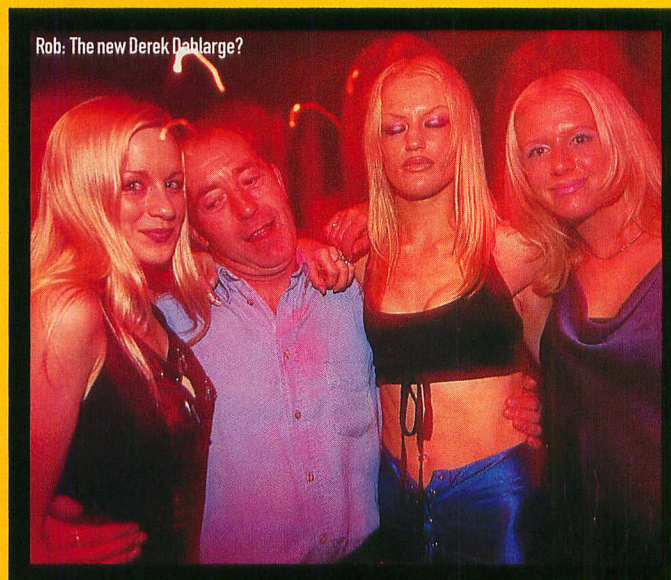


### The Club

Hush/Slag  
Tour with  
Ashley James,

Kiddo and Danny Techini at The Canal Club, British Waterways Yard, Broad Street, Wolverhampton. Usually opens 10 – 2.30am. £10.

KIDDO promotes Saturdays at The Canal Club and is enthusiastic about the idea of partying with parents. "I couldn't give a



Rob: The new Derek Dahlarge?



# Parents Go Clubbing



John: "Hmm. The dubplate pressure seems to be having a deleterious effect on my cochlea..."  
Beryl: "Do what?"

"I went to a crack house once," John says later, "and it was just like this. How anyone can dance to this music is beyond me – they must be off their heads." Never a truer word spoken. Probably.

"It's so loud," says Beryl, "and the lights are really hallucinogenic." Once in the safety of the comparatively quiet downstairs bar, John begins

says. "It's a very isolated thing though, no groups of people dancing together or couples was there?"

John sums it up in his own words: "Maybe if I was 30 years younger I might have enjoyed it, but I found the repetitive music, smoke and harsh lights offensive. Basically, I thought it was crap!"

to reflect.

"I feel like I've had a trip to the dentist without any anaesthetic," he laughs, massaging his head. "Yeah, and I've got no eardrums left," adds Beryl.

"I found the whole thing quite impersonal," John continues. "The first thing that hit me was sound, and then the lights, and I looked around and saw all these people in a hypnotic state – I felt like an alien in there, which I think is quite a good thing!"

"Some of the dancing was quite good," Beryl

## How do your parents really club?

# A brief guide:



### 1. The Bridge Club

Hardcore big-money cardsharp action this very much is not. Dress code stipulates twinsets and MCC

blazers, so anyone turning up in green visor, spats and zoot suit will have their yearly membership of fifteen shillings and threepence donated to the RSPCA without further delay.

### 2. The Conservative Club

Blue-rinsed aunties congregate to discuss topics of the day such as "this used to be such a nice area, before

they moved in" and "hanging's too good for them" while

harbouring sado-masochistic fantasies involving

eighteen-in-a-bed romps with Jeremy

Clarkson, Jim Davidson and all of John Major's Cabinet.

### 3. The Bingo Club

The bingo club is the parents' equivalent of the acid techno squat party – hard, fast and relentless. Under the influence of piss-weak tea and buns, hordes of octogenarians have been known to turn feral and run in packs to the local Granada screaming "house!!!" in anticipation of a massive 27p jackpot.

### 4. The Rotary Club

Harumphing assembly of portly duffers who advocate the return of conscription and public birching of single mothers. Members are obliged to spend at least three hours a day outside the post office addressing the public in a blue-faced rage about the collapse of the Empire. They fought a war for the likes of us, you know.

### 5. The Bowls Club

The aim: to send a heavy ball floating down a perfectly horizontal plane. No kicking

allowed. Populated by ex-grocers, councillors, policemen, masons, vets and anyone else daft enough to wear flat-soled white leather slippers with elaborate tassels and scientists' white coats.



(KB/TM)

"I think it's really cool to bring them out clubbing. I'm sure it'll be a bit of a culture shock for them but it's good because it eliminates that mystique which surrounds the scene."

### The Night

COOPER is sounding nervous when we arrive. Sandra is getting ready while Rob has been ready for two hours. "I was forced into this, you know," he tells us, looking apprehensive. Sandra has a stiff brandy to calm her nerves and Rob shows us his newly acquired dancefloor moves, "big fish, little fish, cardboard box. Big fish, little fish..." This is only the beginning.

When we arrive at The Canal Club, there's a huge queue.

"Blimey, look at all the lovely girls," comments Rob. Inside it's packed with gorgeous, glammed-up girls and guys. We get drinks and Cooper begins introducing his parents to his many friends and acquaintances. So far, so good.

A few beers later Rob's up on the podium testing out his new moves. "Oh God, help me," Sandra winces. "He'll regret it in the morning." The manager escorts us all to the ladies' toilets which double up as a plush chill out area. Rob's chatting to all the dolly birds who come in to fix their make up and, in one case, a dress which keeps falling down, while Sandra cringes. Next up, Rob's eagerly learning more dance moves from an



Sandra: "I hope you're wearing clean underwear"

obliging crew of girls – he's in his element.

"I didn't think my dad would be going for it," Cooper laughs. "It's been great introducing them to my mates."

Rob's even more enthusiastic. "I was worried that I'd feel really out of place but not one person has looked at me in a strange way. I love the dancing and I didn't think I'd like the music but I really do. I feel really good about the whole thing."

As another near-naked, blonde babe sashays past us, Rob comments, "I wish I was young again."

As the lights go up, Rob and Sandra are still going strong. It's all we can do to prise them away from the podium and push them into a cab home.



The background of the album cover is a photograph of a modern architectural interior. It features several tall, vertical columns in various colors: dark brown, red, blue, and light blue. In the foreground, there is a dark, tiled floor and a wooden railing. The lighting is dramatic, with strong shadows and highlights.

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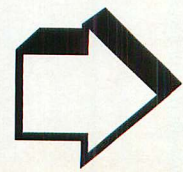




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California

# ORCA MERS



With "Moon Safari" **Air** made the album of 1998. Now they're taking their unique sound on the road across America. We caught up with them in San Francisco...



# We didn't want to be a singles band, we wanted to be hip music with beautiful, beautiful chords

**H**ELLO. I am French. I love music – do you?" Robotic but still heavily accented behind the vocoder, Air's Nicholas Godin greets San Francisco. We're in a packed, velvet-draped ballroom in San Fran's North Beach area, halfway into Air's second ever live show. The setting is small enough to have a cocktail waitress take your order, large enough to fit in a thousand captivated hipsters, homeboys, slackers and ravers. Half angels, half paramedics in uniform white, Air and their four piece backing band are demonstrating just how deep is their love with a musical manifesto of uncommon beauty. The music lands in waves, more water than Air: crashing sonic splashes of squealing, angry Moog tempering their ever-building crescendoes of gentle piano and synthesised strings. They launch into a stomping "Kelly Watch The Stars", its glam rock pop pretensions stripped away and reborn as a thunderous Studio 54-style disco epic. Giorgio Moroder meets Herbie Hancock with a nod to The Human League. It is, we concede, truly amazing. Just audibly, far back in the mix, someone is playing the riff to M's "Pop Musik". Yes, Air love music. Do you?

1998 began with the release of "Moon Safari", the debut album from self-proclaimed "French Band" Air and it has remained, beyond the merest flicker of doubt, the album of the year. From post-club teeth grinding-down sessions to polite dinner parties, from urban to urbane, it has soundtracked the last 12 months like nothing else. Cynics could be forgiven for some initial scepticism: "Moon Safari" had all the obvious hallmarks of the Next Big Thing. Fashionable geographical background (Paris). Fawning reviews. Press adulation. Retro chic graphics courtesy of Beastie Boys graphic designer Mike Mills. Clearly just another well-conceived record company hype. The hypothesis fell down in just one vital area. "Moon Safari" was perfect. Is perfect. An end of the decade album that has matched, then surpassed, just about everything else

released in the Nineties. Music that actually lived up to the endless possibilities of the art form. That reminded us just how great truly great music could be.

Together with their four earlier releases on the French Source label – "Modular", "Casanova 70", "Le Soleil Est Pres De Moi" and a track for Etienne De Crecy's "Super Discount" compilation, all equally beautiful and perfect – this was the perfect soundtrack to the film of your life you'll never get round to making. The lost space between easy listening, jazz and psychedelia. The perfect marriage of Nineties house music sensibilities with traditional tastes forged out of a long-time love affair with classic Sixties pop. Listening to Air for the first time brought back echoes of The Beatles, The Beach Boys and John Barry's James Bond soundtracks. The reference points were intentional: Air is the sum of its parts but still sounds nothing like any of the above.

Nicolas Godin and Jean-Benoit "JB" Dunckel make unlikely heroes, and even less likely pop stars. Nicolas is the lanky spokesman with the ginger mushroom cloud hair. JB, as everyone calls him, is short, slight, with a mischievous propensity for retro clothes and inscrutable philosophical comments.

Their backgrounds don't leave much evidence of future stardom. Nicolas studied to be an architect. Jean-Benoit took music at the Paris Conservatoire, before a stint as a maths teacher. They are both 28. They grew up together in Versailles, outside Paris. Both live with their girlfriends. JB has a small son and another child on the way. Nicolas' girlfriend is also pregnant. They like a beer, but are hardly hellraisers. They speak excellent English, tempered with heavy accents that, if anything, add to their intellectual gravitas and general air of inscrutability. Coming from a culture which celebrates the cheerful idiocy of Robbie Williams, it's hard for Brits to grasp the essential truth that in Paris, it's cooler to be an academic than Liam Gallagher. But it's this quiet, scholarly mood that gives a hint as to what sets Air's music apart from everybody else's.

"A lot of music has been made," says JB. "You have to respect the past, so you can take the art of the music further."

"You have to know a lot of music to know not to do it again," adds Nicolas.

It's this sense of history twinned with a ferocious desire not to retrace the footsteps of giants that makes their music at once so deliciously dated, yet so futuristic in scope.

Air are grateful that people like their music now, but they maintain it's only history that can really judge them.

"We are not pop stars," states JB sternly. "You're not a pop star until you've made



If you're going to San Francisco, be sure to wear daft specs







maybe five or six records. Richard Ashcroft from The Verve might be very famous, but he won't be a pop star for another ten years." While most dance producers look to Underground Resistance and Masters At Work for inspiration, Air admire classical composers like Debussy and Stravinsky as much as they do Daft Punk.

"Air is a band at the end of the century," says JB. "We use keyboards and make records. People know our records. But making music then, you only had a piece of paper. Just being poor most of your life, writing music. But can you imagine the force the music had when people heard it the first time?"

Nicolas and JB once declared they would never play live, that it didn't interest them half as much as hiding out in their Versailles studio, creating new musical hybrids. But now, here they are, on the verge of a sold-out British tour, playing to sold-out venues across America. The live show is a revelation – the early material is all here, as is most of the album, and while "Kelly Watch The Stars" provides the ultimate Seventies tribute, "Sexy Boy", the album's most throwaway, jocular moment, becomes an epic medley that takes in both vocoder-rapped bodypopping electro and a dirty Moog funk version of The Beatles' psychedelic battle cry "Tomorrow Never Knows". After years spent watching techno duos pressing play on their DAT machines and letting their lightshows do the talking, Air's all-the-way-live lunacy is a euphoric jolt of caffeine for the ears. Their cover versions take in both French lounge guru Michael LeGrand's "Windmills Of My Mind" and Funkadelic's "Maggot Brain", the latter providing a synapse-shortening encore of Pink Floyd-sized scope and, for that matter, sound. Warning: prog rock-hating Air fans should leave their prejudices in the cloakroom, please.

"It's good to confuse people," Nicolas grins over lunch the next day. "I want people to say 'Wow – what will they do now?' I want to give a gift to the fans. The album is only 40 minutes of us, the show is something else."

The Air band now comprises Beck's backing drummer and bassist and the Moog Cookbook, two Moog-collecting hippies who also play with Beck. Looking more like Tonto's Expanding Head Band than hip West Coast revivalists, when they're not providing vintage keyboard sounds for Mr Hansen, their explorations into Robert Moog's early synthesiser include cover albums of grunge favourites like Soundgarden's "Blackholesun". They're also responsible for the dynamite big beat remix of "Kelly Watch The Stars" on the B-side of the latest Air single "All I Need".

Backstage after the show, the atmosphere is jubilant; the dressing room is full of the normal well wishers and hangers-on. Ageing French Moog pioneer

# Join The Moonies

## Air's guided tour of 1998's finest album



### La Femme D'Argent

**Nicolas:** "It's one big orgasmic movement – a very long exploration, but still going straight to an orgasm, and then to absolute peace."

**JB:** "It's to introduce people to the world of Air and our sound. To French chords, the chords of everyday life, not of pop music. Seven minutes to condition the people. Then they're ready to accept the record."

### Sexy Boy

**Nicolas:** "'Sexy Boy' was a joke at the beginning. We were afraid the record company wouldn't like it. But it's important to have humour in a record. 'Sexy Boy' is hip and if you're hip you see your life through the way others see you. And so you're not happy."

### All I Need

**Nicolas:** "We met Beth [Hirsch, the singer] at a friend's apartment. We heard her demos and wanted to do a song together. At that time we were working on 'Les Professionals' for Super Discount. It was so good we decided to do a song right from the beginning. For the video we found a couple who are really in love with each other. We filmed where they hang out, where they met. We wanted to show a real love story."

### Kelly Watch The Stars

**Nicolas:** "It's a silly song. But you need silly songs to make good records. It's about Jacqueline Smith, Kelly from 'Charlie's Angels'. Me and JB are really in love with her. It was our first sexual shock when we were kids."

### Talisman

**Nicolas:** "After we did 'Sexy Boy', 'Kelly Watch The Stars' and 'Remember' we said, 'Wow, we've done too many pop songs'. So we sat down and wrote 'Talisman' in four hours."

### Remember

**Nicolas:** "We were supposed to compose a song with Jean-Jacques Perrey for 'Source Lab 3'. Half an hour before we went to the railway station to pick him up we thought 'What if we don't have any ideas? Shit!' So we sat down and wrote 'Remember' in 10 minutes. When we picked up Jean Jacques Perrey we played it and he said, 'That's good, but let's do it as a song'. So we wrote the lyrics. A very fast collaboration."

### Ce Matin La

**Nicolas:** "It was a tribute to soundtracks we like. It is very traditional. It's a lot of people's favourite track. Even the band. When we told them we weren't doing it live they wanted to quit!"

### You Make It Easy

**Nicolas:** "A strange song, very dark. 'All I Need' worked out so well we decided to do another one with Beth. She wrote all the lyrics."

### New Star In the Sky

**Nicolas:** "It was supposed to be the disco song on the album, but then it... Changed. We believe that when a child is born, a new star appears in the sky. There are enough stars in the sky to have one for every human being."

### Le Voyage De Penelope

**Nicolas:** "It was supposed to be a B-side. We were doing a mix for Depeche Mode, and it was really hard. So we thought we'd take four hours off, work on something else. It was 10 PM. By two o'clock it was finished."





# Air

Jean-Jacques Perrey, who plays on the album's "Remember", is here, talking keyboards with JB and Moog Cookbook. But there's also Francis Ford Coppolla, holding court in the corner, with a girl on his arm who's clearly not Mrs Coppolla. The Coppolla connection comes from "The Godfather" director's daughter Sofia, for whom they are writing the soundtrack to the new film "Virgin Suicide". Air might not think they are quite pop stars yet, but when the man who directed "Apocalypse Now" checks you out, you know you've arrived.

SAN Francisco is the perfect place for Air. A chilled-out, sun-kissed Paris by the Pacific. A culture steeped in modern technology yet totally grounded in the counter culture of the Sixties. Haight Ashbury still has bongo-worrying deadbeat hippy drop-outs scrounging for change, only now they're competing for pavement space with skate boys in Blackflys and baggy Carharts. The man behind the counter in a jazz record shop tells me he plays chess with Jean-Jacques Perrey. It doesn't seem too unusual a boast. It's that kind of town.

"We love California," says Nicholas. "We love surf music. I imagine myself with a guitar, on a beach, sitting around a fire. All the TV shows we knew as kids were shot here: 'Streets Of San Francisco', 'Starsky & Hutch', 'CHiPs'. We love California. We love the sun."

"We are like Icarus," adds JB, taking the conversation down a more surreal route. "We like to touch the sun."

"Also," deadpans Nicolas, "beaches are very fashionable. You know, after 'Saving Private Ryan'."

Air love America and America, or the cooler enclaves of it at any rate, loves Air. Perversely, their retro futurist mix of influences matches the loungey Stateside indie ethic far more than Europe. Beck and The Beastie Boys are both fans, and the respect is mutual.

"Musicians like Beck and The Beastie Boys are building their tracks like modern art," admires JB. "The Beastie Boys' new album is like psychedelic hip hop. A lot of people might think that it's just being trendy, which is a shame because they are very good artists. Look at how Andy Warhol used Marilyn Monroe's picture, repeating it over and over, but each time slightly different. It's the same as sampling. It makes sense and a little nonsense at the same time."

In Britain Air's fanbase covers all points from teen pop to ageing hippies, but it begins and ends with the club crowd that first discovered them with "Modular" back in 1996.

"The dance crowd are always the first to discover new things," Nicolas enthuses. Whatever their classical training, Air have no problem with the harder end of the dance spectrum.

"There are a lot of beautiful chords in house music. A song is like a person. It can be very ugly, but still very beautiful. A lot of hard, ugly songs have something very attractive about them, a force. There is a moment in [Armand



Air on a g-string: JB and Nicolas rock out

Van Helden's] 'Funk Phenomena' where the music changes, and it's fantastic. The same with 'Music Sounds Better With You', or the intro to 'Around The World' - Daft Punk are very talented musicians."

Much has been written about Air being the dance act who don't dance, the producers who never use samples. They find it all quite amusing. Etienne De Crecy, Daft Punk and Motorbass are all close friends. They may not make banging techno but they are equally at home on the dancefloor as at home playing piano.

"We use samplers," Nicolas states, as if speaking to a particularly backwards child. "We have to use them, the same as we use guitars. We've used them from the beginning."

"But it's a secret," adds JB, conspiratorially.

It was the same intense record shop-hanging spotters who celebrated Air as the new chill out kings who started hinting darkly about ELO when they first heard "Sexy Boy". There were those who suggested the album was - whisper it - a sell out. Unfortunately for them, Air look likely to continue to piss them off. They are already promising with their next album to delve further into their love of both psychedelia and Eighties pop music.

"Certain parts of Eighties music was bad," shrugs JB blithely. "But there were many great things in the Eighties. Especially some of the drum sounds. Anyway, Eighties music is a colour to us, rather than a sound."

"We didn't want to be a singles band," Nicolas admits, "we wanted to be hip music with beautiful, beautiful chords."

"With the first album we wanted to do something that wasn't very us," continues JB. "Now we have to push the psychedelic way and not think about hit



"Mmm, aah, ooh etc": The aural eiderdown that is Air live





singles. We want to make a classic album like Massive Attack did with 'Blue Lines' or The Beastie Boys did with 'Paul's Boutique'. We want to make beauty, to create a universal feeling that people get from an album. If you express yourself in a beautiful way, you never regret it." Air talk about the beauty of music with such childlike wonder that it's easy to dismiss them as hopeless hippy dreamers. But for one distinction, of course: they have actually come so close to realising the potential beauty of sound, their achievements force you to take their idealism seriously. More than that, their wide-eyed wonder at the power of music can only add to the beauty of what they do.

"We are hoping to find a way to ask the good questions," smiles soon-to-be father JB. "When you have a child, he will ask some very strange, important questions like 'What is the sun?' or 'What is death?'" Some very strong, interesting questions that you have stopped asking yourself because you have to work and earn money. I hope in the future we'll be touching on these aspects too."

If Air's hearts lie in their dreams, their stomachs are with the same guts that first fired house and hip hop two decades ago. Air do for classical, for easy listening and pure pop music what hip hop did for funk and house for disco. They've stripped away the bits nobody wanted or needed from obsolete music. Cut back their source material to the bone to reveal something wonderfully exciting and new. Using the past as a beacon to light the way to the future.

Back in San Francisco, Nicolas and JB have just finished their third encore.

"I'm sorry, we don't know any more songs," apologises a beaming Nicolas. "When we come back, we'll have written some more." A better promise we cannot imagine. Air, you see, love music. And we love their music too.

# We could be heroes

## Air on their inspiration

### Brian Wilson

Beach Boys founder, songwriter and producer sent quite mad searching for the perfect sound while recording never-finished "teen opera" "Smile"

**Nicolas:** "Brian Wilson has become very trendy. For so long everyone thought The Beach Boys were like Boyzone, but for the last two years everyone's been saying what a genius Brian Wilson is. I don't like to think the same way as other people, but I have to admit - I'm a very big fan."

**JB:** "The melodies are so flexible, they change so easily. When you listen to Brian Wilson it is like listening to infinity."

### Jean-Jacques Perrey

French Moog pioneer, who was behind the classic synth album "The In Sound From Way Out" and dancefloor hit "EVA". Now 70, but working on a track with the Invisibl Scratch Piklz in San Francisco.

**Nicolas:** "He's a crazy guy. He wrote a classic with 'EVA'. In France there's not a lot of musicians who wrote a timeless classic like that."

### The classics

The stuff you learn at school

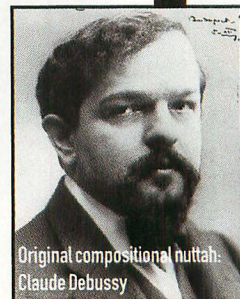
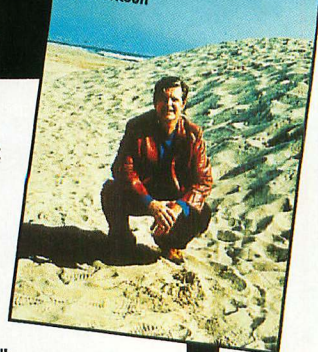
**JB:** "I love classical composers. Rachmaninov..."

**Nicolas:** "...Prokofiev, Debussy..."

**JB:** "...Stravinsky"

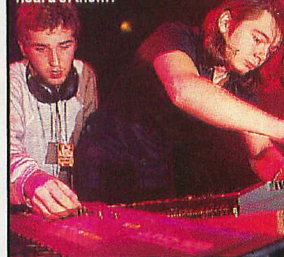
**Nicolas:** "In classical music you get a beautiful melody you could make a beautiful song with, but then they only play it for two seconds. I love those wasted melodies."

Sun, sea, sand, synapses:  
Brian Wilson



Original compositional nuttah:  
Claude Debussy

Daft Punk: Perhaps you've heard of them?



### Daft Punk

Who were those masked men?

**JB:** "In 20 years' time 'Homework' by Daft Punk will be seen as a classic of the Nineties. It was a real picture of its time."

**Nicolas:** "Daft Punk will stay around no matter what happens to the French hype. I hope we can say the same for ourselves."

### The Beatles

Bigger than both Jesus and Oasis

**Nicolas:** "My favourite composers are Debussy and John Lennon. After them there are a lot I respect, but these two guys are amazing. It's chemical. You hear the music and go 'Wow!', but you don't really understand why. One thing is true: If The Beatles existed now they wouldn't make the music they did. They were always experimenting. Björk today is closer to what The Beatles were doing."

### Serge Gainsbourg

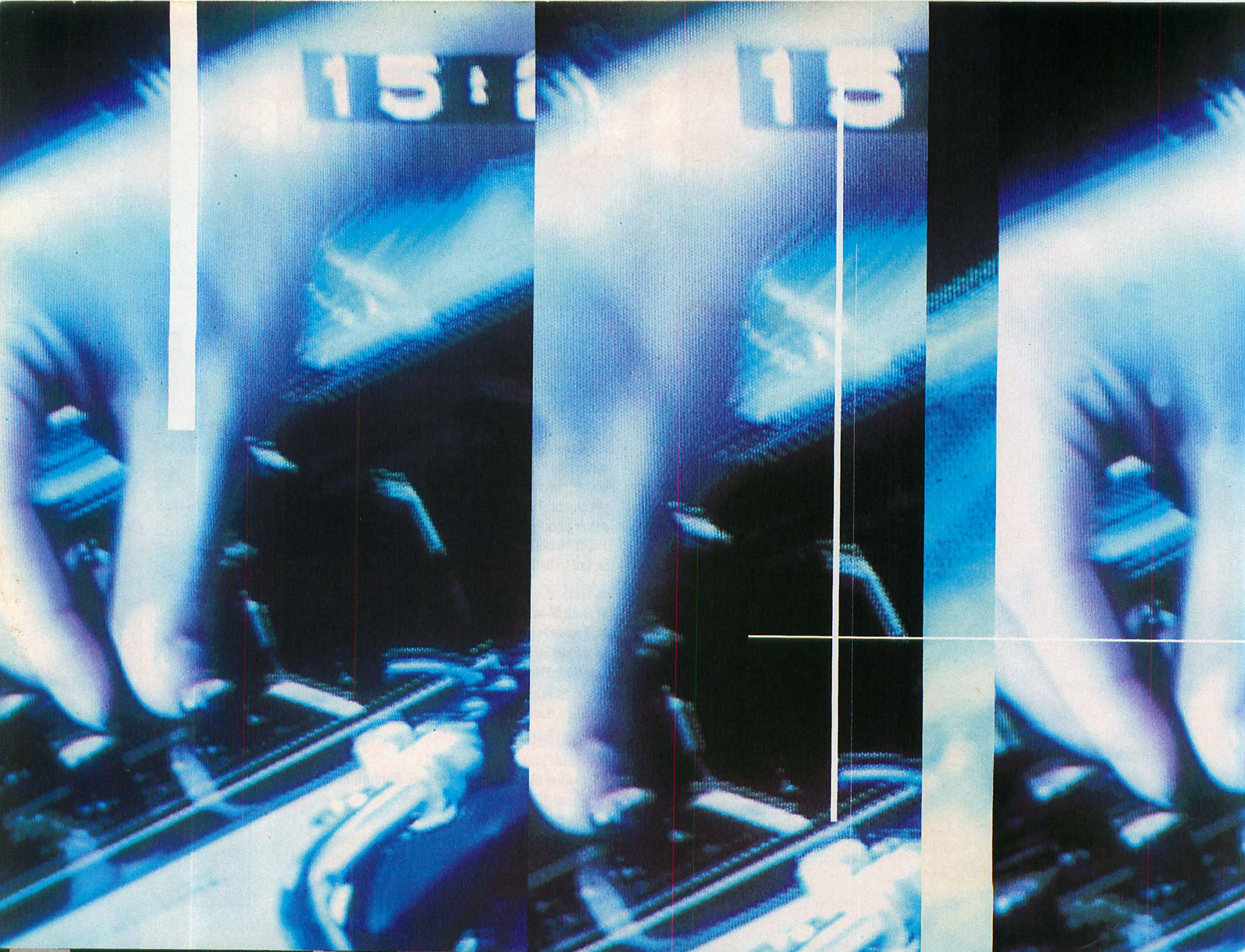
Gravel-voiced crooning womaniser

**Nicolas:** "When you're French you grow up with Serge since you are three."



John Lennon in conspicuously non-fab mood

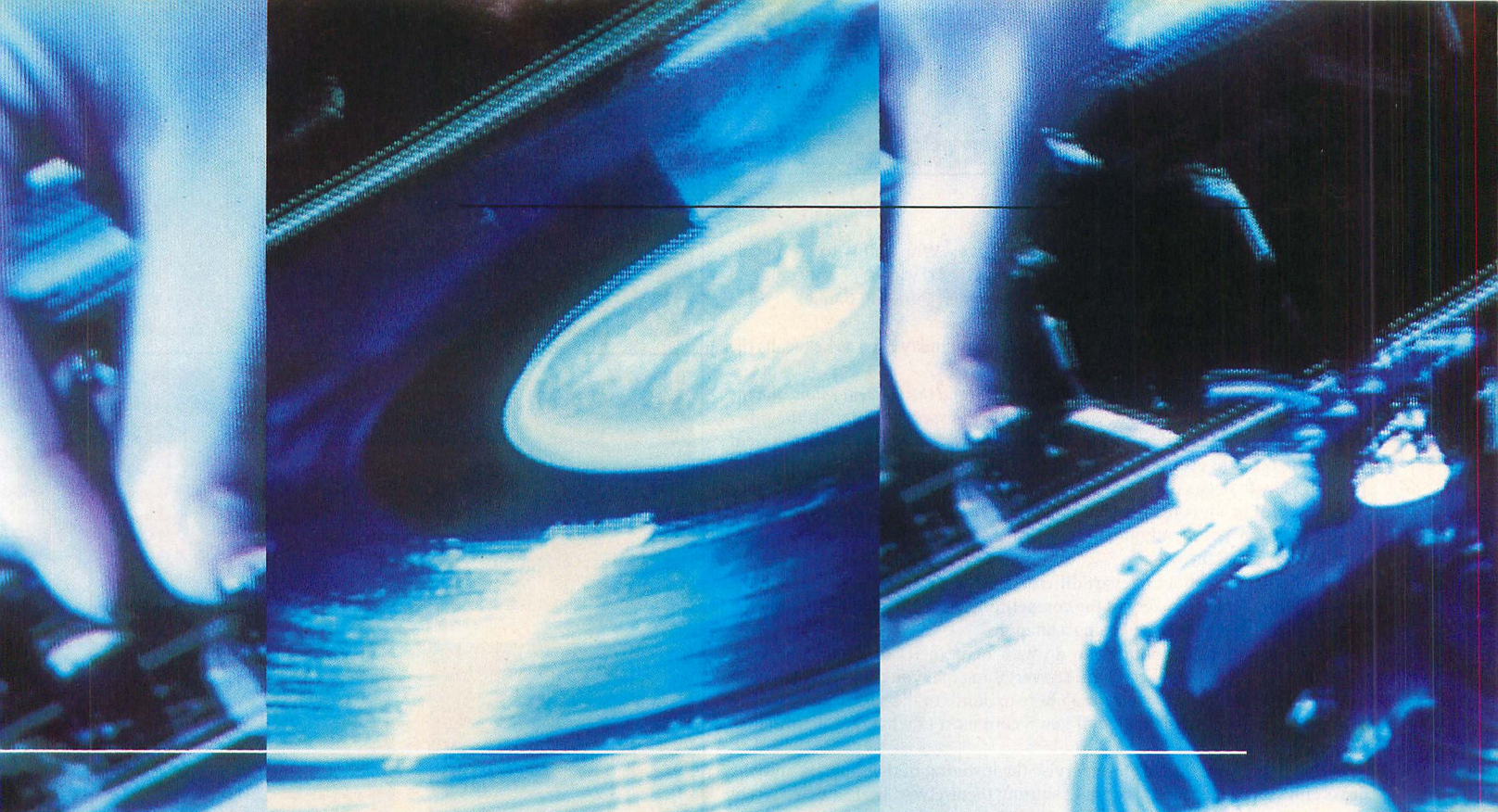




# Itching For A Scratch







## Are the **1998 DMC DJ Championships** all about the art of turntablism or simply a hideous old racket? Muzik heads to Paris to find out

**S**OME people like pottering about in the garden, some enjoy needlework and others think collecting stamps registers as an interesting pastime. Nobody, however, is surely as strange as the man who thinks pushing a piece of black vinyl backwards and forwards making a teeth-clenching grinding noise is interesting. But yikes, it seems the turntablists are the heroes of the DJ world in 1998.

So what is it that makes thousands of sweaty-palmed youths stand motionless gazing at boys making noises like creaky doors in a hurricane when there are discotheques down the road playing music to dance to, not to wank over? One day, not so long ago, I found myself talking to one of the Scratch Perverts, Joel Clemence aka Prime Cuts, who thinks he can help me understand. He's telling me about this competition that's coming up, the DMC UK DJ Championships. Oh great, I think, like Sasha's soaring euphoric mixes battling Dave Clarke's techno cut-ups. Yeah, I can get with that. I ask if I can go to one of these secretive meetings. I'm told it's at London's Shepherd's Bush Empire at the end of September. I turn up expecting a room of fifty people listening to Stardust being mixed into "Gym Tonic" and there's 2,000 of the bastards in here air-scratching while their heroes do it live on stage. Soon I'm there flicking my hands from side to side like a spare part on "Give Us A Clue" and making strange scratching noises between my teeth. It's infectious – it's turntablism.

Prime Cuts goes on to beat the favourite (his best mate Tony Vegas) and later takes me aside to tell me about the next meet a fortnight later in Paris – the 12th Technics DMC World DJ Championships. Identical scenes have just happened all over the world in 32 different countries from New York, USA to Turkey and the Philippines. It's an epidemic and it's gonna get you sooner or later.

If you are affected by the disease or have a loved one who is in the grips of turntablitis, there's only one man to blame. That's Grandwizard Theodore. Back in the mid-Seventies our Theo was practising DJing in his bedroom in the Bronx when his mum came in. As he was cueing up a record at the time and didn't want to either lose his place or ignore his mum, he kept winding the record back, producing that now familiar sound, the scratch. He was struck down immediately with the sickness and spent months holed up in his bedroom ignoring his mum and perfecting the technique before he made it public. As a result we now have young children like last year's DMC world champion A-Trak practising for up to 12 hours a day for six months. That's serious.

BACK on planet Earth we're now in Paris waiting for the start of the eliminations that will slim down the 28 nationalities that actually made it here to a lucky 10. The competition is taking place in the vast Palais Des Sports and when we arrive at midday for the two o'clock start, there are already thousands of blokes standing around outside with their hands manoeuvring wildly in their pockets. There are approximately five girls wedged into the entire crowd and everybody seems to be afflicted with a lopsided Brixton swagger. Turn a camera in their direction and the b-boy allergic reaction kicks in, everyone simultaneously dropping to one knee or striking a pose with their arms crossed, fingers moulded into the shape of a gun. France, incidentally, is the second biggest hip hop buying nation after the States, and it shows. There are more baggy jeans, shaven heads and Adidas shelltoes per square inch here than in Brooklyn.

Smugly wandering through a side door, we bump into Prime Cuts and DMC founder and walking DJ encyclopedia Tony Prince. We're told that Prime is on 13th out of the 28. The luck of the British, eh? I ask Tony if he thinks it's rather bizarre that young men like Prime Cuts enjoy holing themselves up for days on end with no more company than two turntables, a mixer and a large poster of

**"What would they do if they didn't do this? They'd collect fucking stamps, wouldn't they?"**

**DMC founder Tony Prince**

Grandmaster Flash in a blue velour jump suit above their beds.

"Well, what would they do if they didn't? They'd collect fucking stamps wouldn't they?" is his very reasonable argument. Once he's started on the subject there's no stopping him and he rolls out the facts like a Technics production line at Christmas.

"The first year of the championships was still about mixing one record into another but without any tricks, and then the next year it was DJ Cheese from America who won with a scratching set. Orlando Voorn from Holland came second and when I announced the result, Orlando grabbed the mic off me and asked the audience, "What is this? A mixing competition or a scratching competition?" That was when scratching first appeared but it was a pure mixing contest before, house mixing. We introduced four decks for a while with up to four members and samplers and synthesisers. Q Bert and The Dream Team were the winners that year and went on to become the Invisibl Skratch Piklz. It didn't go down too well with the fans though,

words Rob Da Bank pics Raise-A-Head



# 1998 DMC DJ World Championships

because no one knew what was coming out live. Who wants to see people pushing buttons? Technology was blurring what the DJ was physically doing so now we're back to one DJ, two turntables and a mixer. Pure and simple."

Is this the biggest event yet?

Tony still talks fondly of old winners, getting a bit misty eyed as he recalls the 1990 winner, Germany's DJ David and his "body spin".

"He had one record stuck in a groove repeating, *'and the DJ went round and the DJ went round'*, and while that was playing he pressed his palm on the other deck, lifted his body up and onto the turntable and went round as the platter went round. He brought everyone in Wembley Arena to their knees. From the trick point of view that was the best moment in the competition's history, but from a musical point of view it's got to be what Q-Bert has done and new boys like A-Trak. They've got six minutes to shine and 30 seconds of genius isn't enough. That's how you get the winners."

Still a bit puzzled about the vast difference between DJing at a club and the deck-juggling jiggery-pokery of the competition, I asked Tony if he thought the DJs should try to get the crowd going a bit more.

"This competition has nothing to do with being a DJ in a club," he says. What these DJs are doing is condensing everything that you could possibly do in a year into six minutes. People aren't here to dance to the turntablists, they're here to watch them. In actual fact if you record most of what they do it sounds pretty abysmal."

On that note, Tony slips off to supervise the lowering of the slipmats onto the decks and I slip backstage to see who's shitting themselves. There are two sets of decks in the practice room being squabbled over and all 28 contestants are eyeing each others' slipmats and cartridges, wishing they would break or self-destruct somehow. Some are still fixing mysterious tribal dots, coloured stickers and bits of Sellotape onto their records. Prime Cuts explains how these enable the DJ to put the needle straight onto the record without having to cue it up, as the needle is forced into the groove by the sellotape. He adds that if you don't know your set by now there's no point in even being here. He then spies a free deck and leaps onto it, practising his set like his life depends on it.

Front of stage, all 5,000 fans are in and host Cutmaster Swift introduces the first contestant from Korea. The crowd roars and he plays an appalling mix of house and bleeps and crap samples. The crowd go even wilder as they do for DJ Ace from Turkey, DJ Akakabe from Japan and all the following contestants. The standard seems to be getting better as the show rolls along and suddenly the whole place goes ballistic for French Champion Crazy B from Paris, whose mix of The Temptations' "Papa Was A Rolling Stone" bassline spinning slowly backwards with George Kranz's "Din Daa Daa" seems to do the trick. Most of the DJs have done away with headphones and poor DJ D Stru seems to do away with almost everything - he's so nervous he can't even get the needle on the record. DJ Galaxy from Hong Kong snaps his record in half and tosses it at the crowd in a lame attempt to score points and when Cutmaster Swift asks how many DJs there are in the crowd, almost 3,000 hands go up. Nobody strolled in here by accident.

The highlight is Sunny Sarid from India. It's the first time India has qualified for the championships, and this from a country where hip hop is about as popular as beefburgers. Sunny wears Fifties aeroplane pilot headphones, a thick Bollywood moustache, plays tabla beats on the surface of his record, mixes in "Pump Up The Volume" and cuts up the intro of "Billie Jean" on two decks. The purists hate him, but he makes the crowd move and when I ask him later where he plays out, he tells me his favourite gig is at the Sheraton Hotel in Delhi.

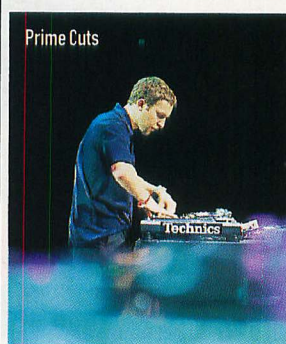
20-year-old DJ Craze from Miami creeps



Et voici le scratch massive



Voo-wip voo-wip



Prime Cuts



DJ Craze

## Those DMC World Turntablist Victories In Full

**1986** DJ Cheese (USA)

**1987** Chad Jackson (UK)

**1988** Cash Money (USA)

**1989** Cutmaster Swift (UK)

**1990** DJ David (Germany)

**1991** DJ David (Germany)

**1992** The Rocksteady DJs (Q-Bert, Mixmaster Mike and Apollo) (USA)

**1993/4** The Dream Team (Q-Bert and Mixmaster Mike) (USA)

**1995** Roc Raider (USA)

**1996** DJ Noise (Denmark)

**1997** DJ A-Trak (Canada)

### Also Rans

Carl Cox, Westbam, CJ Mackintosh, Claudio Coccolutto, King Bee and Tony De Vito.

### 1998 Winner: DJ Craze, Miami, USA.

"Hi, I'm DJ Craze from Miami. I'm 20 and I represent the Allies crew. I've been spinning records for six years and been very serious for five. At the end of the day I'm a b-boy and this is the element of hip hop I like to get into. I used to be in awe of the turntablists when I was young but it's all about determination and practice. I just wake up and scratch. It's like a hobby but I ain't got a job."

**DJ Cash Money on Craze:** "Your man Prime Cuts was a little too technical, all the flairs and crabs. It's hard to decipher who's best when you hear the same thing over and over again. The tones Craze uses are different and he uses the word sing thing where he spells out sentences out of records. That's hard man, I couldn't do it!"

onto the stage, scratches under his legs, does a few fancy spins and plays a general blinder along with other pros Prime Cuts, A-Trak, his neighbour from Canada Lil' Jazz, and Daddy K from Belgium. The expected countries qualify including Prime Cuts, Kraze and A-Trak while India and Belgium drop out.

Two hours later the finals commence. Spying Tony Vegas, runner-up in the England heats, we find he's there to support his best mate Prime Cuts who he reckons "can out-cut any of them". I try to get him to explain to me why people love this sport so much and he looks at me as though I've just asked him why he likes breathing.

When the last 10 come on with their perfectly toned sets, I finally give in and realise there is actually something amazing when they bring in the right break and simultaneously scratch a rhythm over the top. It's just that the feeling lasts about two seconds. Our man Prime Cuts steps up, plays what sounds like a faultless six minutes and walks off in tears into the arms of Tony Vegas and his girlfriend who look like they heard something I didn't. I've been here for eight hours and I still haven't got the hang of it. Kraze amazes with a superb Art Of Noise sample and various word plays before defending champion A-Trak comes onstage with a towel round his neck like Rocky. He is one of the most technical DJs ever and listening to him is occasionally like watching paint dry, but it also hints of the autistic child that can paint the Houses Of Parliament from memory.

I spot his mum in the audience and ask her what A-Trak wants to be when he grows up. Missing the irony, she informs me that he wants to be a paediatrician "cos he loves children". He's only sixteen himself! Dave Beer suddenly appears out of nowhere, announcing to all and sundry that "it's a right racket this, but a fucking amazing racket at that. They can't key mix like Sasha can but I bet they're the fastest wankers in the world." Indeed. And on that note, the judges go into a huddle and minutes later we're told that Miami's Craze has won. He receives the golden Technics deck and a diamond tipped gold cartridge, the only one in the world. It turns out later it doesn't play. Suddenly it's all over and the other 27 DJs dejectedly wheel their record boxes out to go and practice for another year. Someone tells me not to worry for them, it's just like falling off a bike. You just get back on the decks and go for another spin.

I ask one of the DMC officials where Prime Cuts might be and he replies that he hasn't seen him but doesn't want to go to his room "in case he's done a Michael Hutchence on us."

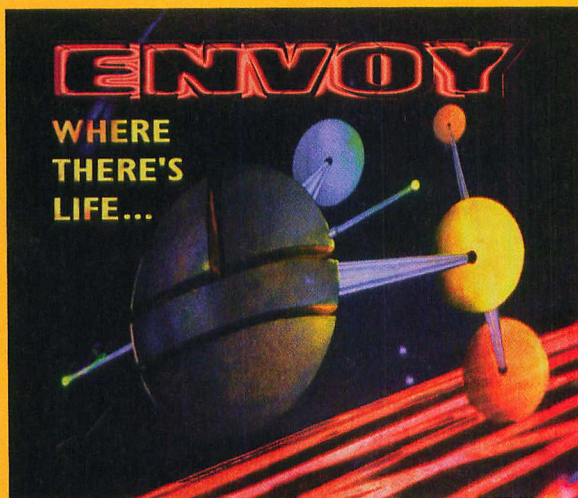
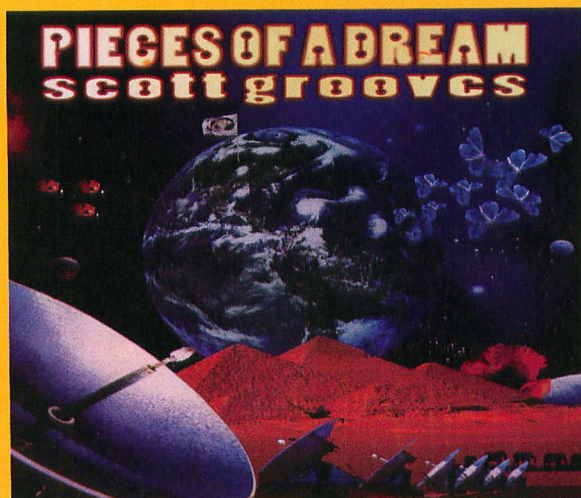
I'm now almost fully confident that, like the man who builds a replica of Milton Keynes town centre out of matchsticks, turntablists are some of the most obsessive, crazy and funky motherfuckers on earth.



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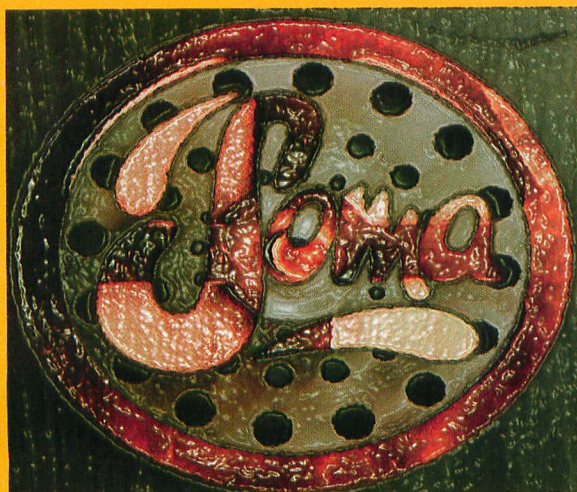
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# Naked Ambition

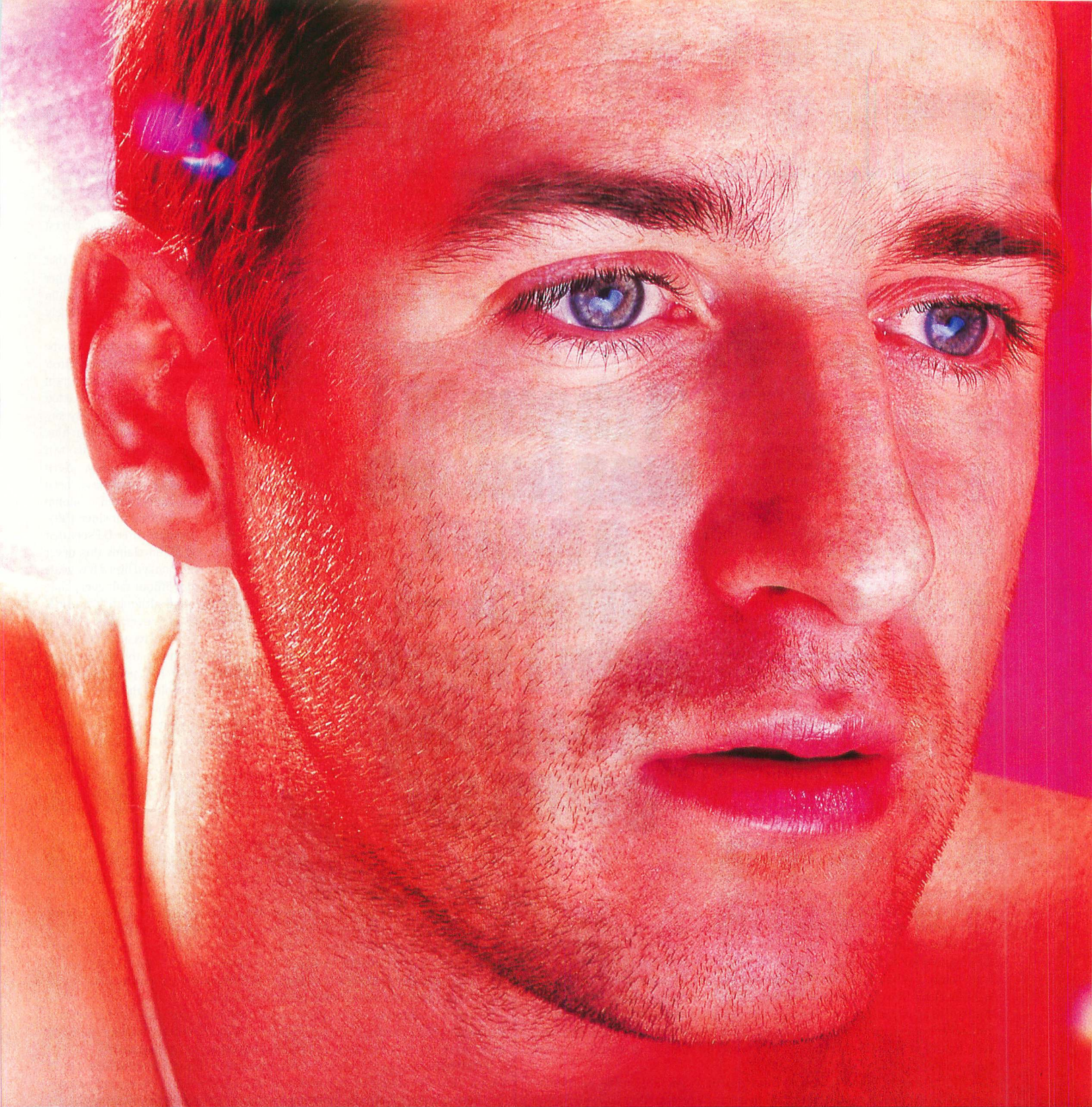
pics Vincent McDonald

**The parties.  
The panic  
attacks.  
Sasha talks  
frankly to  
BETHAN COLE  
about this  
and his  
new Global  
Underground  
compilation**

**T**HIS is the tale of the boy who didn't want to grow up. The teenager who was trapped inside the adult. The one who didn't want the party to end. The one who wanted it to be Christmas every day. From the outside, nobody could see or hear the child. He was invisible. They saw a fully grown person. Only he knew what was inside. It was his secret.

Sasha, an eloquent, amiable, handsome late-twenty-something, who also happens to be an extremely famous DJ, is apologetic. Or at least, he feels the need to explain. "I don't know what everyone's making a fuss about. I've only been asleep, I was playing last night!" During the last 24 hours he has not answered and not returned anything between 15 and 20



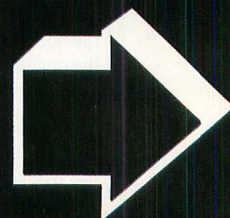


messages. His PR person has been on the edge of despair. He's been presumed missing. The interview has been cancelled. Then, two hours before he's due to leave to go to Bournemouth to do a gig, he calls up as if nothing at all has happened and announces that it's time to go.

Sasha, whose name was once prefixed by the words "the man like. . .", once described as "Son of God" and earlier still named by his parents Alexander Coe, is preparing his record box. We're in the studio he owns in West London where he's been fine tuning his latest mix album, a San Francisco-inspired segue for the collectable Global Underground series. His French engineer tells me how they took a DAT out to the city and recorded street sounds to work into the mix. The studio is

stacked with new-ish equipment. At the other end of the space there's an office. One whole wall is obscured by a storage system of navy blue pigeonholes stuffed with records (tens of thousands) and a couple of piles of magazines such as alternative technology revue "Wired". On one desk there's a new iMac and a bottle of hip, expensive American body lotion, Kiehls Creme De Corps.

Sasha is tall, thin and looks incredibly youthful for someone who's spent the best part of the last 10 years living and working clubs. Nightworld ages people fast. You enter firm of flesh and bright of eye. You exit from the darkness and destruction years later as a saggy, raddled wreck who looks 40 (even if you're only 30).







I half expect to find a well-thumbed copy of Oscar Wilde's "The Picture of Dorian Gray" in the the Nissan Previa that ferries him to Bournemouth. Instead there's a copy of "Loaded".

Sasha, DJ superstar, looks young. He wears a clean white T-shirt, dark jeans and carries a stripy French Connection jumper. At this point we should pause to remember that he's been a clubland celebrity for a good part of 10 years. Born in Bangor, North Wales, 1970. Grew up in Hawarden, Clwyd. Moved to Maidenhead, experienced trauma when sent to public school. Dropped out of A-levels to run away to Manchester. Began DJing. Landed residency at Shelley's in 1991. Became a star.

But despite the accolades, the painstaking dissections of his popularity, we can't quite get a grip on Sasha. He's more myth than reality. However much you read, you don't ever feel you know him. Pete Tong, Danny Rampling, Paul Oakenfold, Terry Farley, Weatherall even, we know. We can say "yes, that's the ex-scooter boy from Carshalton, who went to Ibiza, helped kick off acid house and whose club was notoriously difficult to get into." Or "that's the Radio One DJ who's also a hard-headed businessman and industry powerbroker." But with Sasha, it's a little more difficult. No radio show. No TV appearances. Not that many photos. "He's a little bit of a mystery," says one important London house promoter. "I've never managed to book him. He's very difficult to get hold of. He's something of an enigma."

The mystique has augmented his legend. He enters the DJ box in Bournemouth's heaving Manor club and a cluster of outstretched hands reach over the DJ box urgently to greet him. Within 20 minutes there's a sizeable number of girls in and around the DJ box too: wide-eyed, permatanned teens and early twenties in spray-on white dresses. The poster, advertising his guest spot in the club, is stuck to the wall. On it, a blown up black and white portrait shot of his face.

This year Sasha remixed three Madonna tracks: "Ray of Light", "Drowned World" and "Sky Fits Heaven" along with long-time friend and collaborator BT. He was also approached to mix George Michael's new single and Cher's.

"We were in Miami for the Winter Music Conference," he relates in his faintly North West-inflected voice. "I got to the hotel and there was a message saying they wanted me to fly to LA to remix Madonna. I was just jumping around my hotel room." What did he think of the way she got British electronic producer William Orbit in to produce the album? "I don't think the album was actually that outrageously electronic. It wasn't like she got Aphex Twin in or anything. You never know with Madonna whether it's just another persona she's adopted." Who would be his fantasy remix? "I'd love to do something with Radiohead. I love Radiohead."

To the innocent observer, Sasha would appear to operate on the interstellar plane of celebrity where Madonna calls to ask for a remix, Rifat Ozbek asks you to segue the music for his fashion shows and Kate Moss may or may not be a current or past squeeze. He smiles at the last suggestion and laughs. "No... No." His tone of voice becomes discernibly cold and strained. "I think there are some other DJs that have had a go but not me." Who then? He smiles sarcastically. "Like I'm gonna dish the dirt."

Sasha used to hang out a lot at the Met Bar, the London bar so beloved of celebs and tabloid newspapers.

"I'm over it. It's just sad really. That [celebrity circuit] is probably one of the biggest reasons I'm happy about moving out of London." He's also partied at Supernova Heights. "I did go back to their house once about six months ago. Noel wasn't around. I think Meg was having a party while he was away. Very flash house." Did he enjoy it? "It was very rock and roll. Mostly the hangers on. The nonsense that was being spoken was absolutely hilarious. I left after an hour. The people I was with were really excited to be there, I think they stayed there all night. I got out. It just felt really seedy."

**"I thought I was having a heart attack—I didn't know what was going on"**

So Sasha, despite public desire for an immaculate DJ superstar, isn't completely at ease in the role. "You know I've never really been one for wearing a silly hat or a silky shirt and doing that whole 'larging it' DJ thing. I don't like having to put on a show or anything. I'm always a lot happier when the DJ box is in the darkest part of the club and hidden away."

This then, is the paradox of Sasha. His music and his popularity suggest that he's one of Britain's favourite DJs. He's good looking, he hangs out with other celebs, he has a champagne lifestyle. Most people who know or have met him will testify he is a genuinely nice guy: special even, sensitive, strangely untouched by the nastiness of the music industry.

But there's something missing, a sense that he could be so much more. Maybe because he became famous so early on in his career (he was the same age – 21 – as many of the ravers in the crowd at Shelley's) he's never had to strive too much. Maybe it's because he's a genuinely shy person. Despite the expectation foisted upon him, he's never quite taken responsibility for his own celebrity. Really projected personality, given something of himself. And there have been disappointments: the undelivered album Deconstruction have been waiting for since 1992. The "disappearances": benders after DJ sets that last for four, five days. Sasha claims this never happens. A promoter who booked him a few years ago testifies it happened, without fail, every time he played at his club. And although it's a little unfair, take a look at the achievements of other A-list British DJs: the successful record labels, A&R jobs, Radio One and Kiss shows, the DJ Agencies. You realise Sasha with his popularity and intelligence could have had all of this, and more.

"I'm not really a radio person, I don't feel comfortable doing radio at all. And TV I've had so many people on my case to do and I just can't do it, I fall to pieces, I get really jittery. The whole idea of running a label and being a corporate record company person really doesn't appeal to me at all."

There's still a nagging suspicion that he's squandered the opportunity to create a really great, landmark commercially successful epic house album, preferring instead to indulge in the immediate impulse gratification of his weekly DJing and its accompanying "lifestyle".

In his defence, many of those A-list DJs were only a year or two younger than Sasha is now when they were catapulted into the limelight. Already in their mid twenties, they knew what they wanted. Perhaps Sasha's still finding out what he wants. Other factors have weighed him down. A few years ago, after the hedonistic peak of Renaissance and superclubbing, Sasha caned it one time too many, and went over the edge.

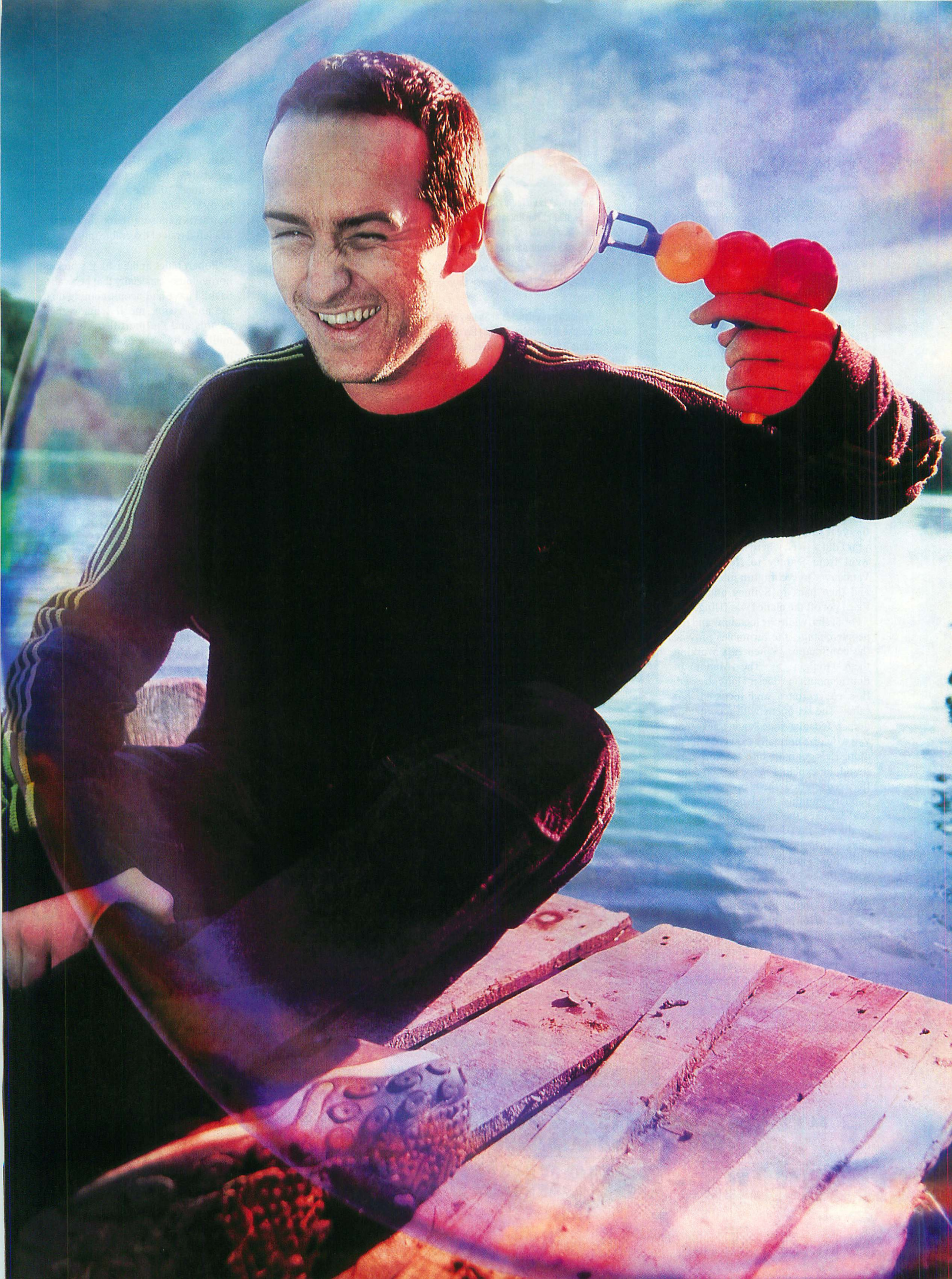
"I went through a horrendous time about three years ago, just after I finished at Renaissance," he recalls, voice quiet, sombre. "I'd been doing a lot there, partying every weekend, silly amounts, and I kinda cleaned myself up completely."

"I started having panic attacks. I went through a year where every time I went into a club the sound of the music would usually bring on a panic attack. The harder I played and the more intense the crowd got, the more the panic got worse." He pauses to remember how it came about. "There was a night at Lakota in Bristol where I had my first really full-on panic attack. Walking through the club completely freaked me out. I was in the office and I was terrified and I didn't know what of. I thought I was having a heart attack or something I didn't know what was going on." He suffered for about a year, but didn't get professional help. "I had a couple of friends who were amazing. The treatment I had was talking about it with friends who had been through similar experiences. Since then I've had friends who have had this problem and I've been able to help them and talk them through it a little bit. I've been understanding. Until you've actually been through it, you've no concept of what it's like." We talk about an early business associate who suffered mentally after indulging in the excesses of the rave scene. Sasha is now ashamed of his unsympathetic reaction at the time. "I was awful to him. I look back and think, 'you fucking idiot Sasha.'"

To recover, the business associate had to remove himself from the











club scene completely. It must have been genuinely hard for Sasha to overcome the mental instability precipitated by the continually available chemical indulgences of the club scene. As one observer notes: "everywhere Sasha goes people expect a party. Every time he plays, every different town, there'll be people offering pharmaceutical hospitality. It must be very difficult to refuse." Sasha moved to the countryside near Henley because he claims there are "too many distractions" in London.

Music industry rumour has it that Sasha has, like Gazza and Robbie Williams, ended up in rehab. "That's bullshit." He is angry. "That's fucking rubbish, absolute rubbish. I've taken the odd week's holiday cos I've been exhausted. Fuck that, I understand why some people might have to go there but the only time I usually have to stop is when I become so exhausted and if you took a look at my schedule for this year you'd be like, no wonder. Last year I did a week where in seven days I went from Sydney to New York to Vancouver to Wellington to Auckland and then back to Sydney and every time I got off the plane I was DJing."

For Sasha, while the locations and the people change, the turntables provide the continuum. When he's working them, tonight at The Manor in Bournemouth, he doesn't look stressed. He's concentrated and focussed, but calm. The set opens with a couple of deeper, Tenaglia-style Pagan tracks that you wouldn't normally expect Sasha to drop. He's got more into the New York sound, he explains, since he and John Digweed started their phenomenally popular monthly residency at Twilo. And he likes the new breaks scene – producers and DJs like Rennie Pilgrim and Adam Freeland. "I love going down to Friction. I just sit in the DJ box going what's this record? What's that record?"

Yet Sasha is trapped by his own success. Unlike his up-and-coming co-DJs at Nottingham's Tyrant night, Lee Burridge and Craig Richards, he's not in a position to play a breakbeat set or a deep house set instead of his customary post-epic commercial house-trance set. He's almost contractually bound to play as Sasha™: purveyor of clean, naive, electronic melodies, trancey, pounding, gated synthesisers and big breakdowns of the BBE and Paul Van Dyk variety. And perhaps most unfortunately for

# Alexander Coe

## This Is Your Life

**1988** Sasha makes up for his crap telesales job by being a regular at The Hacienda's Nude Night. His mates in Manchester start a house night at their local pub. Sasha brings down a few records.

**1989** Sasha starts DJing at parties, on pirate stations, at raves and clubs in Blackpool, Blackburn and Coventry – anywhere that'll have him, really.

**1990** Begins his residencies at Shelley's in Stoke and The Eclipse in Coventry. Usually the only non-hardcore DJ playing, he makes his name with a mixture of Italian pianos and his trademark collection of acapellas. And the fact that unlike virtually every other DJ in the history of DJing, he's remarkably easy on the eye.

**1991** The first Sasha remix is released: "Metropolis" by Evolution. He follows it with now classic versions of, amongst others, Urban Soul's "Alright", D-Real's "UR The Best Thing" and Jimi Polo's "Better Days". The legend spreads: The Pet Shop Boys take over Simon Bates' Radio One show for a week, and ask Sasha to do a half hour mix. His then-famed mix of Leftfield's "Not Forgotten" and Whitney Houston's "I Wanna Dance With Somebody" goes out when the nation's housewives are normally listening to "Our Tune". Sasha plays in the south for the first time at Shave Yer Tongue in Bracknell. Fact: James Lavelle was there and was most impressed with the scratching.

**1992** Sasha begins his long association with Renaissance, then packing them out in Mansfield. They advertise the club as "the restoration of Sasha to the north". Sasha cuts back on the acapellas and plays a mix of garage, progressive house and early trance. John Digweed is brought in as co-resident.

**1993** Signs to Deconstruction. Sasha releases his debut solo record – the double vinyl EP "Appollonia" by BM-Ex. He moves to London to concentrate on his recording career. And finally, thankfully, loses his rave-era ponytail.

**1994** Releases "Higher Ground", featuring the vocals of Sam Mollison. At the time, Mollison is doubling as both Sasha's singer and driver. Starts his American DJing career. Becomes very popular in Orlando, Florida. Releases his first mix album, for Renaissance with John Digweed. No news on his promised album though.

**1995** Remixes "Embracing The Sunshine" for then new Perfecto signing BT. Meets Brian Transeau and takes him on a tour of Britain's nightclubs. The pair have been friends ever since. Their sound becomes based around long atmospheric intros, melodic vocals and hard trance sections. It becomes known as "epic house".

**1996** Together with John Digweed, he mixes the "Northern Exposure" album for the Ministry Of Sound. Together they play the Northern Exposure tour of Britain. The pair appear on the front cover of MUZIK. Still no sign of that album.

**1997** After a long hiatus chilling out and DJing in Australia, Sasha returns to England to start the Tyrant nights in London and Nottingham. John Digweed and Sasha begin their monthly residency at Twilo in New York. It's still one of Manhattan's busiest and most fashionable nights. "Northern Exposure Two" shows Sasha and Diggers moving more towards both chilled out breakbeats and full on trance.



**1998** Sasha remixes Madonna's "Ray Of Light". The single is a massive critical and commercial success. Together with Brian Transeau he makes 2 Phat Cunts' "Ride" single for Yoshitoshi. The record becomes an anthem on the breakbeat scene. By now a well-known figure on the west London celebrity circuit, Sasha moves out of London to Henley. Still no album though...



Sasha, who takes his music pretty seriously, the impact of the so called "epic house" that he and John Digweed evolved and broke during their Northern Exposure tours and albums has left a trail of execrable imitators in its wake.

"Robert Miles and Sash! It's fucking horrendous – especially that he's called Sash! I have had people coming up to me and asking me if I made those records and I'm mortified. It's not a million miles away from the stuff that I play or whatever, it's not a completely different sound, it's just the frightening, cheesy end of it."

His recording career has allowed him more freedom. Sasha and BT's 2 Phat Cunts single for Deep Dish's Yoshitoshi label got recognition in more underground quarters. He's been collaborating with Charlie May (formerly of Spooky) and spent time recording at Peter Gabriel's Real World studios this year with BT. They hope to finish an album in February of next year. "It's all spaced out electronic sounds around African songs," he explains. An EP is also due soon for Deconstruction.

But it's the Sasha sound, the music he plays out in clubs like The Manor tonight, that offers most insight into his personality. When you watch a crowd of 17, 18 and 19-year-olds dancing to it, maybe in their early honeymoon phase of taking Ecstasy, the synergy is obvious. The childlike, twinkling, optimistic synth-songs of a Sasha set seem to crystallise the innocence and purity of the Ecstasy experience. They're lullabies for the offspring of Britain's house nation. Clean and light, asexual and bright. There's no sex, no grind, no dirt about this music and no urbanity. It's pristine and serene: for provincial, suburban sonic youths. What's magical is that like Peter Pan, when you listen to Sasha you don't have to grow up, you can stay cocooned in your sparkling epic nursery tune forever.

Sasha passes by the car window to say goodbye. He's grinning wildly, eyes shining and looks mildly befuddled. It's 6am. Nevertheless, he looks fresh and boyish – as though he'd never been in a club in his life. And if tomorrow's a write-off, who cares? In this world you never have to grow up.

'Global Underground – Sasha in San Francisco' is out now on Boxed

# "Robert Miles and Sash! are fucking horrendous – especially that he's called Sash!"



# Fat Boy Slim

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Red Snapper: bass is the plaice



# Fishy

words Jack Barron pics Dean Belcher

**R**ED Snapper's mime for TV of their fine new single "Image Of You" started out sedately enough. The bored cameraman merely winced slightly when singer Alison David began to giggle and fluff lines during a take. Now though, an hour later on a balcony overlooking the creative quarter of Liverpool, all mirth is breaking loose.

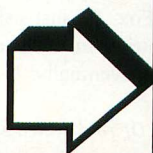
Ali Friend, a large man with blond hair, cracks up and twirls his double bass around like some drunken waltzing partner as keyboardist Jake Williams crawls across the floor and pulls at his legs. Ali retaliates by grabbing his bow and thwacking Jake across the head with it.

Meanwhile, dapper guitarist David Ayers picks his strings with his teeth Hendrix-style and proceeds to use his instrument to slap Alison across the backside. From where I'm standing, I can't see Richard Thair, the drummer and founder of Red Snapper, but the look on his face must be quite something. The viewers of "G-Spot", an alternative music programme transmitted by Granada, are obviously in for a treat.

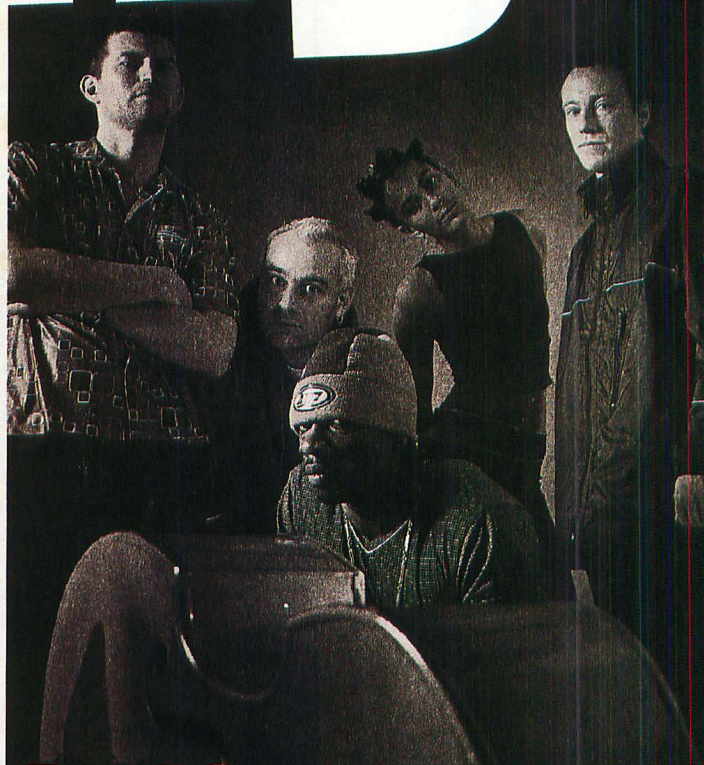
The director wraps up the shoot a happy man. Even the grizzly camera-bloke allows himself a smirk. As for the members of Splinter, the design firm whose balcony has been borrowed for the afternoon, the whole process has been so entertaining they kindly offer to buy everybody a meal at the nearby Not Sushi restaurant.

One of the great live bands of the decade have taken the irony of finding themselves miming for TV and twisted it inside out. Today Red Snapper are charged with the kind of alchemy needed to break free of the chrysalis of the underground and to emerge as prime time pop butterflies.

TRAVELLING to Liverpool and back with the band along the M1 from London is a reminder of how club culture spread its lifeblood countrywide in the last decade. Every third exit

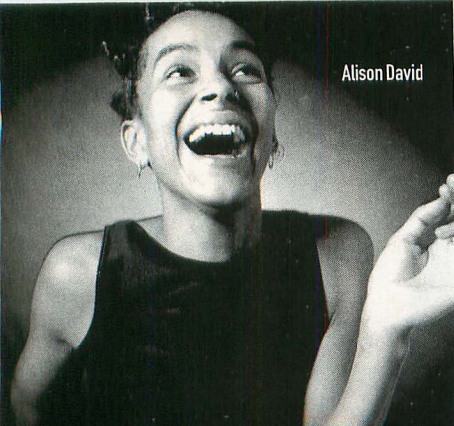


## Reviews

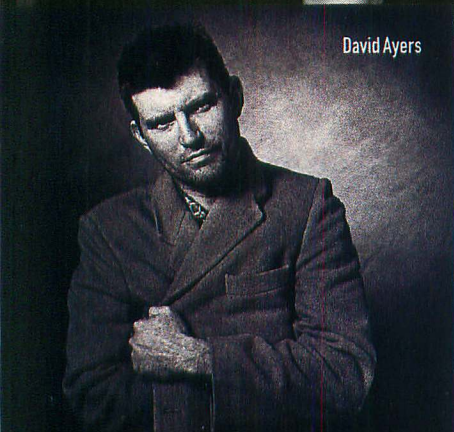


**Red Snapper** are one of the best live bands of the decade. Their mixture of drum & bass, jazz and rock sells out wherever they play. But are they doomed never to have a hit? Or do they just want to be fish?

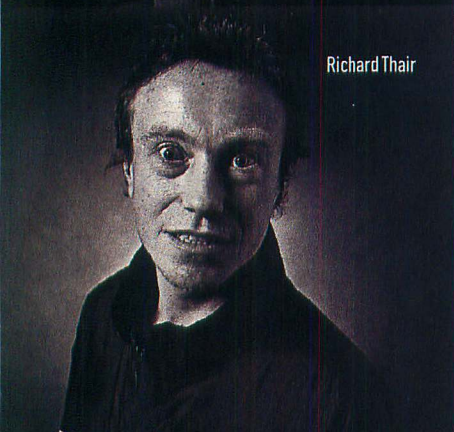




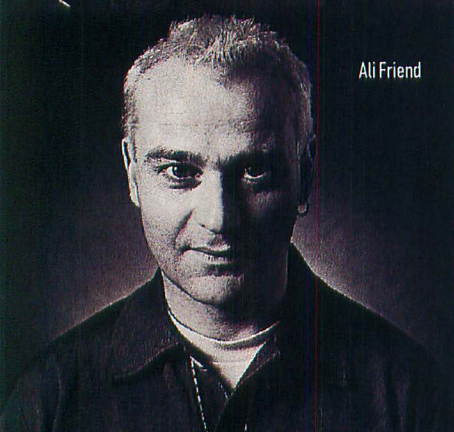
Alison David



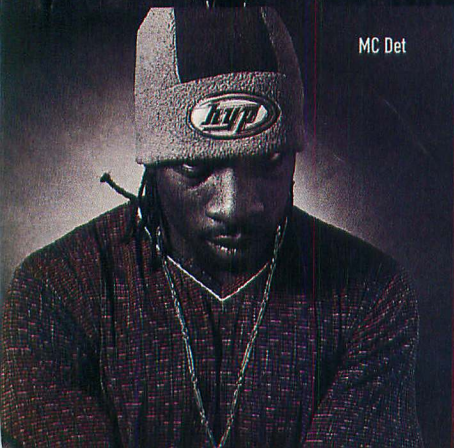
David Ayers



Richard Thair



Ali Friend



MC Det



brings to mind  
pilled-up nights  
spent motoring  
around with eyes

beaming like headlights searching for illegal warehouse parties. It's a journey Richard Thair made many times when he was in The Aloof, prior to starting Red Snapper.

Five years and two excellent albums on – "Prince Blimey" and "Making Bones", plus "Reeled And Skinned", a collection of the early EPs they did for Flaw, the label Richard started with The Aloof's Dean Thatcher – and what started out as an experimental crack remains one, albeit with serious consequences.

Along the way Red Snapper have acquired a pair of hugely charismatic front-people: junglist rapper MC Det, a blur of kung-fu kicks and Gatling gun lyrics on stage, and former Life's Addiction singer Alison David. The latter has a startlingly expressive voice, by turns defiant and vulnerable, which is shown off to great effect on "Image Of You". She also has a distinctly fast-living attitude.

"I find pain is the easiest thing to metamorphose into music because it's the thing I need to vent the most," she explains. "You really need to find ways to vent pain." Alison pauses, grins cheekily, and begins to shout out: "Make a noise! Making a noise is almost as good as throwing a bottle."

Paradoxically, while Red Snapper's music has constantly evolved – touching base with dub, hip hop, drum & bass and rock – the scene they grew out of has been commodified and formulaised beyond belief. Therein lies the dilemma. They're perceived as too left-field by most TV and radio programmers, yet they regularly sell out large venues like London's Astoria. And while spells supporting The Prodigy and The Fugees have given them a glimpse of a possible future pop life, they have still to chalk up a national hit.

Hence the push with "Image Of You", a suitably disturbing song about a claustrophobic love affair. The single represents their best stab yet at mainstream acceptance, but on their own terms.

"Having a hit is important only really in terms of the practicalities of the band," says Ali, aka The Silver Fox. "We want to sell as many albums as possible just doing what we do. I don't think that any of us are that bothered about getting into the Top 40. The important thing is that you have a sensation of moving onwards all the time so that you're not stagnating."

"I bet The Prodigy and The Fugees never thought of themselves as pop bands," adds David with a slight American twang. "It's just that what they did happened to become very popular. I wouldn't mind if we became popular if we were still proud of the music."

David comes from Virginia. He studied classical music



**Making a  
noise is  
almost as  
good as  
throwing  
a bottle**

and played with Elvis Costello-ish new wave band The Dads before moving to London a decade ago. Richard lived above the flat David moved into in Primrose Hill. Occasionally they would busk together in Camden. And when Ali turned up to jam with David at a club in Greenwich the nucleus of Red Snapper fell into place. Prior to Snapper though, all three had played at some point or other in neo-folkie Heather Nova's band.

With such a diverse pedigree it's perhaps not surprising that Red Snapper's vibe has been so hard to pin down. To try

and help matters Richard came up with the "Fuck Off Jazz" tag a while back – a phrase he now views as a bit of an albatross.

"I don't think it did us any favours on this album," he says. "I think just mentioning jazz for this album fucked us a bit. It was something said off the cuff, but what has hammered this album is everyone is drawn back to jazz because we talked about jazz a lot with "Prince Blimey" and the early stuff. If we hadn't even mentioned jazz maybe people would have treated this album like they would treat a Massive Attack or Roni Size album."

Well, it's easily as good, that's for sure. Red Snapper certainly don't lack invention. Their lateral approach to creative life snaps into focus all over the shop, even when deciding which species they would like to be if they were reborn as fish.

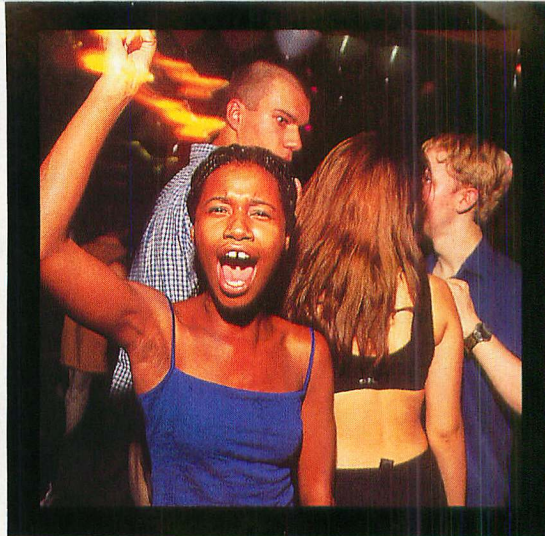
Ali decides on a marlin, Richard reckons a salmon (because they swim uphill to spawn) or a piranha (for obvious reasons), Jake plumps for one of those strange deep sea things with lights on their heads, while David elects to be a goldfish because their memory span is so short that each full circuit around the bowl he'd be seeing the scenery for the first time.

Alison decides on some squat-nosed monster we'd seen earlier at the Not Sushi restaurant. "I'd just stare at people eating and do formation synchronised swimming with the fish in the other tanks," she says.

On the outskirts of London someone puts a P-Funk tape on the deck in the van. As "Chocolate City" blares out Red Snapper begin a jive-style *rapartee* about The Silver Fox. It's just a shame that the rest of the nation isn't sitting in the van. But they'll hear about Red Snapper eventually.

*'Image Of You' by Red Snapper is out now on Warp*

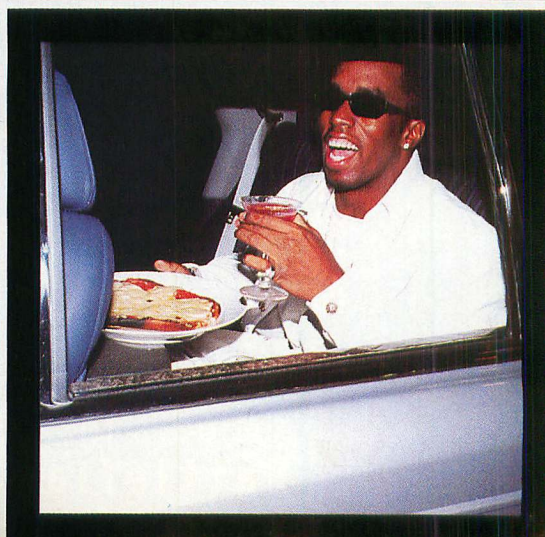
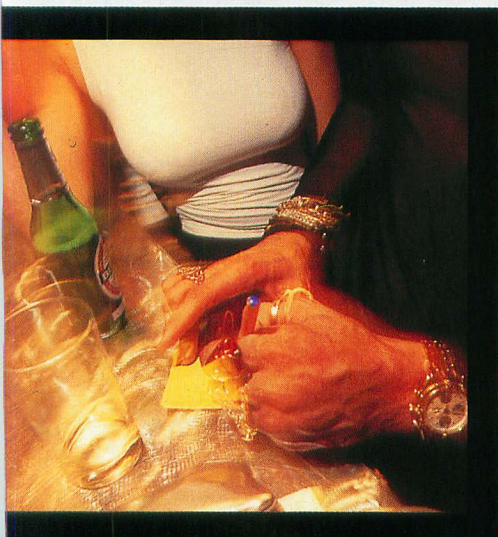
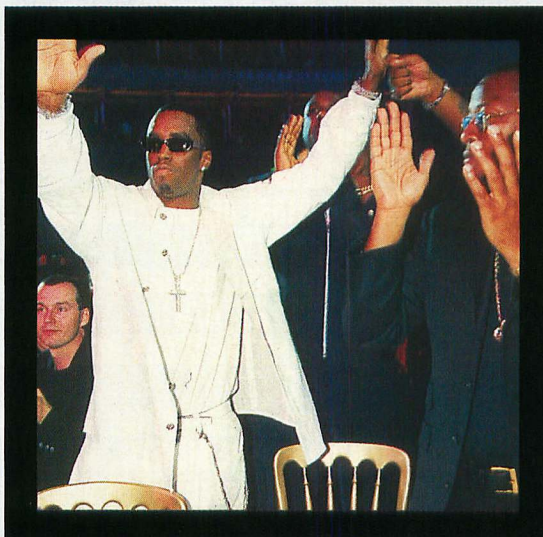




## A Month In **MUZIK**

*Top row, left to right: CAMOUFLAGE celebrates its birthday at The Blue Note, London  
Second row: CREAM's sixth birthday  
Third row: The MOBO Awards. MELANIE BLATT of All Saints with PETE TONG; PUFF DADDY winning the MOBO Outstanding Contribution To Black Music award; GOLDIE meets U2's THE EDGE  
Bottom row: GOLDIE signs autographs at Nato in Leeds; Muzik's Best New DJ PURE SCIENCE spins to 88 stores simultaneously for Virgin Music Radio; PUFF DADDY lives it up in his limo*

pics RAISE-A-HEAD, REX FEATURES, DANIEL NEWMAN, ALL ACTION, BIG PICTURES





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"Sonically and emotionally Lo-Fidelity Allstars LP is a vibrant haemorrhage against the machine"

FACE - ALBUM OF THE MONTH

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MELODY MAKER 5/5

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DELUXE

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VOX 5/5

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JOCKEY SLUT 4/5

"This swaggering set points to all things zeitgeist much like the Stone Roses did in 1989 and Primal Scream in '91"

Q

"A joyride of phat analogue terrorism, tripped sex-grinds and toxic comedown-poetry"

GQ - ALBUM OF THE MONTH

"The Lo-fis are perhaps the first true product of 10 years of club culture"

MUZIK

"Funky like a flat cap. Mad like a dollop of Brylcreem. Ace"

LOADED

"This is a phenomenal record"

FHM - ALBUM OF THE MONTH

7th Dec  
8th Dec  
14th Dec  
15th Dec

Brighton  
Shepherds Bush  
Sheffield  
Preston

Event  
Empire  
University  
University

16th Dec  
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# CHARTS

## the MUZIK sweep

the 20 biggest tunes on Britain's dancefloors this month

### 1 GOOD RHYMES

Insanely catchy rap/two-step garage version of the chic classic

The Click (ffrr)

☎ code-4001

### 2 YOU DON'T KNOW ME

The return of Van The Man. Biggest vocal tune since Stardust?

Armand Van Helden (ffrr)

☎ code-4002

### 3 BRAND NEW FUNK

Tearing it up, hard-funkin' jungle style

Adam F (V Recordings)

☎ code-4003

### 4 LOVE LIKE THIS

Massive r&b/hip hop crossover from Biggie's ex-wife

Faith Evans (Bad Boy/Arista)

☎ code-4004

### 5 DARN COLD WAY OF LOVIN'

On full release now - twisted vocal electro-house from Cristian Vogel and Jamie Lidell, with Harvey on the mix

Super Collider (Loaded)

☎ code-4005

### 6 TAKE THE LONG WAY HOME

16b and Grant Nelson add to Rollo & Sister Bliss' bumper pack of remixes

Faithless (Cheeky)

☎ code-4006

### 7 LET ME LUV U

French deep house via Finland with a Willie Hutch sample lending extra late-night soul

Jii Hoo (Pan)

☎ code-4007

### 8 FREQ-A-ZOID

New skool breaks man comes up with another monster

Freq Nasty (Botchit & Scarper)

☎ code-4008

### 9 WATCHING WINDOWS (DJ DIE REMIX)

Hard-to-find reworking from an original member of the Reprazent crew

Reprazent/Roni Size (Talkin' Loud)

☎ code-4009

### 10 TRAX ON DA ROCKS 2

Further adventures in tracky, underground Chicago house from the Daft Punk man

Thomas Bangalter (Roulé)

☎ code-4010

### 11 CHILDREN (TILT'S COURTYARD MIX)

Thought you'd never want to hear this again? Think again, as Tilt transform the classic into a Cream anthem

Robert Miles (white label)

☎ code-4011

### 12 GOT'S LIKE COME ON THRU (PRISONERS OF TECHNOLOGY REMIX)

The Prisoners continue to take no prisoners, with another oversized jungle-rap fusion

Buddha Monk (Raputation)

☎ code-4012

### 13 IMAGE OF YOU

Salt City Orchestra, Shut Up & Dance and Rae & Christian provide the remixes

Red Snapper (Warp)

☎ code-4013

### 14 SENSE OF DANGER

At last - the full package of one of the most sensual house tracks you'll hear all year

Presence Featuring Shara Nelson (Pagan)

☎ code-4014

### 15 THE HOOK

More heads-down hard house malarkey from Tall Paul's label, with a flamenco breakdown doing the damage

Radical Playaz (Duty Free)

☎ code-4015

### 16 UP AND DOWN

Upbeat trance that could be chartbound

Vengaboys (Positiva)

☎ code-4016

### 17 STYLES, CREWS, FLOWS, BEATS

The Bay Area turntablist knocks out more experiments in abstract hip hop and off-the-wall rhyming

Peanut Butter Wolf (Copasetik)

☎ code-4017

### 18 SHREDDER

Tearing up the trancier dancefloors on the top Aberdeen label, this time from an American prog house pioneer

Christopher Lawrence (Hook)

☎ code-4018

### 19 FUNKY GROOVE

The original Tidy Trax tune, swept up for remixing by Rhythm Masters and Judge Jules

Untidy DJs (Manifesto)

☎ code-4019

### 20 RAISE YOUR HANDS

Anthem time at JBO with a tune that does exactly what it says on the label

Big Room Girl (Junior Boys Own)

☎ code-4020

Armand Van Helden

Adam F

Freq Nasty

Peanut Butter Wolf



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### The Muzik Sweep

This chart was compiled from a selection of DJ returns including the following: Stu Allen, Alan (Loy), Angel, Mark Archer, Phil Asher, Black Market Records, Pete Bone, Scott Bradford, James Bratley, Pete Bromley, Spencer Broughton, Alvin C, Derrick Carter, Sarah Chapman, Chocci's, Chwenns, Andy Cleeton, Norman Cook, Daniela Davoli, DJ Disciple, Deep Dish, De Niro, Djaimin, Eamonn Bag, Michael Day, Elliot Eastwick, The Egg, Paul Farries, Simon Faithfull, Greg Fenton, Keith Fielder, Rob Fletcher, John '007' Fleming, Andy Franklin, G-S-Groove, Gush, Kenny Hawkes, The Lovely Helen, Clive Henry, Neil Hinde, Tony Humphries, Chris James, Nick James, Princess Julia, KCC, Ray Keith, Kool FM (Birmingham), Leca Records, Ray Lock, Lofy (Flying), Robert Luis, Andy Mac, Kevin Mackay, Colin McBean, Woody McBride, CJ Mockintosh, Maggie McKeown, Chris Madden, Main Source Promotions, Vivien Markey, Massimo, Massive Records, Jim Masters, Angela Matheson, Orde Maikla, Phil Mison, Mighty Atom Records, Dave Morales, Russ Morgan & Carl Thomas (Klass), Simon Mu, Kris Needs, Luke Novillo, Grant Nelson, Paul Oakenfold, DJ Oberon, Offsurface Sound System, Guy Oldhams, Graeme Park, Mark Picchioni, Pierre, Pressure Drop, Pure Groove Records, Danny Rampling, Rad Rice, Evil Eddie Richards, Matthew Roberts, Pete Robinson, Dave Rofe, Mr Scruff, Sean Thatcher, Paul Thomas, Tony Walker, Andy Ward (Up Yer Ronson), Warlock, Nick Warren, Allister Whitehead, LA Williams.



# GLOBAL CHARTS

## radio chart

**PAUL THOMAS KISS 100FM**

- 1 EARTH 3 Various Artists (Good Looking)
- 2 UNTITLED FUNKINESS J-Knights (test pressing)
- 3 GALICIA Rainer Truby Trio (Compost)
- 4 BRAND NEW FUNK Adam F (V)
- 5 SPACE JAM Neon Phusion (Laws Of Motion)
- 6 WE WHO ARE NOT (JAZZANOVA REMIX) 4 Hero (Talkin' Loud)
- 7 MARVELOSO Hoops (Filter)
- 8 INFLUX James Bernard (Isophlux)
- 9 GODDESS (REMIX) Common Ground (Ultimate Dilemma)
- 10 IT'S TOMORROW ALREADY Irresistible Force (Ninja Tune)

The Chill Out Zone is on Kiss 100 FM every Sunday from 0600 to 0800 hours.

## reader's chart

**JORDAN VACE (Wolverhampton)**



- 1 BREAKING TIES Envoy (Soma)
- 2 MICROJAM Jonah Sharp (Astralwerks)
- 3 LOVE SUITE 2000 Envoy (Soma)
- 4 STOMP Terry Francis (Wiggle)
- 5 FACE IT (IAN POOLEY MOODY MIX) Sven Vath (Virgin)

- 6 FLASHING LIGHTS AND LASER BEAMS John Tejada (Palette)
- 7 ATONEMENT Kevin Johnson (DNHSI)
- 8 OPEN DOOR Lo Soul (Elevate)
- 9 FUNKY PERSONALITY Kevin Johnson (DNHSI)
- 10 SIXTH SENSE (BOOTY IN THE BUTTA MIX) Wink (Ovum)

## home listening chart



**TIM 'LOVE' LEE (London, UK)**

- 1 ALUMINIUM TUNES StereoLab (Duophonic)
- 2 NO MORE HEROES Common Ground (Ultimate Dilemma)
- 3 FLY ME TO THE MOON Julie London (Liberty)

- 4 CHICANO POWER Various Artists (Soul Jazz)
- 5 MIND'S EYE Jon Lucien (RCA)
- 6 OVERPROOF Rockers' Hi-Fi (WEA)
- 7 NOTTIN' DOIN Various (Hot Air)
- 8 WITH DAKOTA STANTON George Shearing (WRC)
- 9 MORE THAN A FEELING Boston (Epic)
- 10 EROTIC AEROBICS Pierre Raymonde (JAMB)

## Craig Burger Queen (Edinburgh, UK)

- 1 VOLUME 3 Studio 54 (BCC)
- 2 DISCO BABES Babe Instinct (Positiva)
- 3 I WANT YOUR LOVE Roger S (Clubtools)
- 4 PUT YOUR HANDS UP Black & White Brothers (Clubtools)
- 5 CHANGES DJ Spen (Basement Boys)
- 6 I FEEL GOOD THINGS Daddy's Favourite (Go! Beat)
- 7 SMF '98 Clubland (Luxury Unlimited)
- 8 GETTING DOWN WITH THE SAX Robbie Riviera (Gossip)
- 9 I CAN'T GET ENOUGH Soulsearcher (Soulfulic Deep)
- 10 GET BACK TOGETHER Les Hommes Olympiques (Disques Kung Fu)

## Ed Rush & Optical (London, UK)

- 1 SICK NOTE Ed Rush & Optical (Virus)
- 2 KILLA BEES Usual Suspects (Renegade Hardware)
- 3 BRAINSTORM Moving Fusion (Ram)
- 4 WATERMELON Ed Rush & Optical (Virus)
- 5 CHASE SCENE Trilogy Part II (Ram)
- 6 CLEAR SKIES DJ Die (Full Cycle)
- 7 SEE RED Jenny L (XL)
- 8 MEDICINE REMIX Matrix (Virus)
- 9 ALIEN GIRL Ed Rush, Optical & Fierce (Prototype)
- 10 OFF CENTRE DJ Die (Planet V)

## Smokin' Beats (London, UK)

- 1 REJOICE FOR LIFE Everton Barnes (Smokin' Beats)
- 2 I BELIEVE (SMOKIN' BEATS MIX) Jamestown Feat. Jocelyn Brown (Playola)
- 3 HOUSE MUSIC Cevin Fisher (Nitegrooves)
- 4 SPECIAL LOVE Karen Ramirez (SI Projects)
- 5 I LOVE THE NIGHTLIFE (MAW DUB) India & Nu Yorican Soul (Work)
- 6 DEEP HOUSE MUSIC Smokin' Beats (Smokin' Beats)
- 7 TEMPTATION DJ Dealer (Subliminal)
- 8 ARE YOU USING ME (MAW MIX) Luther Vandross (EMI)
- 9 LITTLE FLUFFY CLOUDS (TENAGLIA MIX) The Orb (Island)
- 10 NOTHING STAYS THE SAME MD Versus LR (Suburban)

## DJ Deep (Paris, France)

- 1 DIS POEM V JAZZ FUNERAL Joe Claussell (Guidance cassette)
- 2 BUG IN THE BASSBIN/AT LES (REMIXES) Innerzone Orchestra (Planet E)
- 3 SWEETER LOVE Blue 6 (Wave)
- 4 FLYING HIGH (JOE CLAUSSELL REMIX) Carlos Sanchez (Maxi)
- 5 COME INTO MY ROOM Sandy Riviera (Distant)
- 6 YOU ARE THE ONE Ron Trent (Large)
- 7 UNTITLED Frankie Valentine (Estereo)
- 8 POWDER Kerri Chandler (cassette)
- 9 VARIOUS Abstract Lounge (King Street/Nite Groove)
- 10 SENSE OF DANGER Presence (Pagan)

## Phil Gifford (Wobble) (Birmingham, UK)

- 1 BLACK COUNTRY DUB Bedboy & Phatman (white label)
- 2 CRO MAGNON Constipated Monkeys (Subliminal)
- 3 BADASS Demon (Pountchak)
- 4 SOUND OF OKRA Organic Audio (Tummy Touch)
- 5 I FEEL GOOD THINGS FOR YOU Daddy's Favourite (Go! Beat)
- 6 PARTY HARD (TOM MIDDLETON MIX) Pulp (Island)
- 7 SPACED OUT Atmosfear (Francois Kevorkian Mix) (Disorient)
- 8 DON'T THINK Moodoldjee (Pountchak)
- 9 RON HARDY'S RESURRECTION MFON (Soma)
- 10 GREATEST DANCER artist unknown (bootleg)

## Prime Cuts (Scratch Perverts) (London, UK)

- 1 VERBALIZE (DJ SPINNA REMIX) Big Kwam (Blindside)
- 2 TRUE MASTER Pete Rock (Loud)
- 3 FROM THE GROUND UP The Associates (Blackberry)
- 4 B-BOY'S REVENGE Various Artists (X-Treme)
- 5 ORIGINAL Jigmrastas (Tommy Boy)
- 6 GIVE ME YOUR LOVE Sisters Love (Mejo Club)
- 7 CONCRETE SCHOOLYARD Jurassic 5 (Pan)
- 8 1 TIME 4 THE LYRICIST Big Twan (Blindside)
- 9 THE ANTHEM Lootpack (Stonesthrow)
- 10 L'CHEMY (SCRATCH PERVERTS MIX) L'Roneous (Mind Horizon)

## Daz Saund (Coventry, UK)

- 1 TURN IT UP Housewerk (Tag)
- 2 SHIFT Sound Associates (Music Man)
- 3 SO DEEP Pimps, Players & Pushers (Waako)
- 4 REMAININGS Code Red 007 (Code Red)
- 5 OVERDRIVE DJ Sandy Versus Housetrapp (Nitric)
- 6 SHOOTING STARS Skymaster (Offshoot)
- 7 MUZIK Sound Associates (Tortured)
- 8 REACH & HUG Eric Powell (Bush)
- 9 GO WITH THE SUN DBA (D.Tox)
- 10 WAITING FOR THE SUN Laidback Luke (Rotation)

## Victor Simonelli (New York, USA)

- 1 LOVE AND UNDERSTANDING Too Deep (Suburban)
- 2 PLAYING WITH MY MIND Gani Bini (Azuli)
- 3 RISE ABOVE THE STORM Kenny Bobien (Masters At Work)
- 4 EAST SIDE BUSINESS Benji Candelario (Kult)
- 5 YOU DON'T KNOW Mass Syndicate (Strictly Rhythm)
- 6 IN THE HOUSE DJ Pope (Cutting)
- 7 HOPE IN YOUR SOUL (REMIX) Baltimore Soul Tree (Velocity)
- 8 SOFT & SWEET Brooklyn's Owen (Orange)
- 9 REJOICE FOR LIFE Everton Barnes (Smokin' Beats)
- 10 ONE SIDED LOVE AFFAIR Martha Wash & Izadora Armstead (white label)

# Versatile

AN ALBUM FEATURING 13 TRACKS  
FROM ONE OF FRANCE'S MOST RESPECTED DANCE LABELS  
'VERSATILE'.

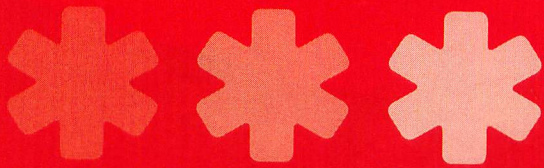
INCLUDES: CHEEK 'VENUS' «SUNSHINE PEOPLE MIX»  
& I:CUBE 'DING DING DING'



OUT 9TH NOVEMBER







### Susumu Yokota (Tokyo, Japan)

- 1 **MY BEAT** \_\_\_\_\_ Blaze (Slip 'n' Slide)
- 2 **THE CRUNCH** \_\_\_\_\_ Laj (Nuphonic)
- 3 **PLEASURE** \_\_\_\_\_ Stephen Grieder & The Persuader (Svek)
- 4 **SUNSHINE PEOPLE** \_\_\_\_\_ Cheek Venus (Versatile)
- 5 **WE DON'T CARE** \_\_\_\_\_ Taxi Driver (Estereo)
- 6 **MOSKOW DISKOW** \_\_\_\_\_ Telex (SSR)
- 7 **PARADISE** \_\_\_\_\_ Furious George 3 (Henry Street)
- 8 **ONE OF THOSE** \_\_\_\_\_ Norma Jean Bell (Pandemonium)
- 9 **BEAU MAT PLAGE** \_\_\_\_\_ Isiolee (Play House)
- 10 **TAKE THAT TO THE BANK** \_\_\_\_\_ artist unknown (Aquarius)

### Ashley Beedle (London, UK)

- 1 **100% DYNAMITE** \_\_\_\_\_ Various Artists (Soul Jazz)
- 2 **SOUND ORGY** \_\_\_\_\_ Likwid Biscuit (People)
- 3 **TOUCH IT** \_\_\_\_\_ Monifah (Universal)
- 4 **FUNKY FOR YOU** \_\_\_\_\_ Deadbeats (20:20 Vision)
- 5 **SPACE JAM** \_\_\_\_\_ Neon Phusion (Laws Of Motion)
- 6 **WHAT IS A PARTY?** \_\_\_\_\_ Moog (Dust II Dust)
- 7 **BIRD OF PARADISE (FUTURE HOMOSAPIENS MIX)** \_\_\_\_\_ Izit (Nasa)
- 8 **SOUKA NAYO** \_\_\_\_\_ Baaba Maal (Palm)
- 9 **LEBANESE BLOND** \_\_\_\_\_ Thievery Corporation (4AD)
- 10 **IMAGE OF YOU** \_\_\_\_\_ Red Snapper (Warp)

### Luke McKeehan (Nordic Trax) (Vancouver, Canada)

- 1 **DAYS LIKE THIS (MAW SOUL MIX)** \_\_\_\_\_ Kenny Lattimore (Columbia)
- 2 **FLY ME TO BRASIL** \_\_\_\_\_ Gavin Froome (Nordic Trax)
- 3 **SLEAZE DUBBING** \_\_\_\_\_ Kenny Hawkes (Paper)
- 4 **EDGE OF THE LOOKING GLASS** \_\_\_\_\_ MFON (Soma)
- 5 **FEELING KINDA BLUE** \_\_\_\_\_ Bone City (Forensic)
- 6 **OPEN DOOR (THEO PARRISH MIX)** \_\_\_\_\_ LoSoul (Elevate)
- 7 **BLACK SUGAR** \_\_\_\_\_ Busta Funk (Funky Tone)
- 8 **EP** \_\_\_\_\_ Disco Trax (Waaxo)
- 9 **001** \_\_\_\_\_ Shazzam (white label)
- 10 **NITERIDE** \_\_\_\_\_ Ron Honey Experience (7th Voyage)

### Mixmaster Morris (London, UK)

- 1 **NEPALESE BLISS (JIMPSTER MIX)** \_\_\_\_\_ Irresistible Force (Ninja Tune)
- 2 **FATHOMLESS EP** \_\_\_\_\_ Faust, Craze and Shortee (Bomb)
- 3 **RED NOISE** \_\_\_\_\_ Yennah (Freerange)
- 4 **LOLLO ROSSO (MOUSE ON MARS MIX)** \_\_\_\_\_ High Llamas (V2)
- 5 **UNTITLED (ASHLEY BEEDLE MIX)** \_\_\_\_\_ Ryuichi Sakamoto (Ninja Tune)
- 6 **FOR MY PEEPS** \_\_\_\_\_ Paperclip People (Planet E)
- 7 **DEEPER CONCENTRATION** \_\_\_\_\_ Various Turntablists (OM)
- 8 **BLACK SCIENCE** \_\_\_\_\_ Nubian Minds (Archive)
- 9 **FOR NOTHING (COLD CUT MIX)** \_\_\_\_\_ Silent Poets (Toys Factory)
- 10 **SO INTELLIGENT** \_\_\_\_\_ Sir Menelik (Rawkus)

### Farley Jackmaster Funk (Chicago, USA)

- 1 **HE'S MY BEST FRIEND** \_\_\_\_\_ Farley Jackmaster Funk (acetate)
- 2 **KAREN RAMIREZ** \_\_\_\_\_ If We Try (Manifesto)
- 3 **PAPA WAS A ROLLING STONE** \_\_\_\_\_ Temps (white label)
- 4 **HIGH** \_\_\_\_\_ Prophets Of Sound (Distinctive)
- 5 **LIFT HIM UP** \_\_\_\_\_ Liz Latiker Williams (acetate)
- 6 **KEEP YOUR HEAD TO THE SKY** \_\_\_\_\_ Shannon Lowe (acetate)
- 7 **GOT TO GET UP** \_\_\_\_\_ Afrika Bambaataa (Multiply)
- 8 **THE ENERGY** \_\_\_\_\_ Astro Trax Team Featuring Shola Philips (Satellite)
- 9 **BRING IT BACK TO LOVE** \_\_\_\_\_ Gerideau (Inferno/Fatt Boy)
- 10 **NO MOUNTAIN** \_\_\_\_\_ Donnell Brown (acetate)

### Quantum (Brighton, UK)

- 1 **MAGNETIC ALBUM** \_\_\_\_\_ Jonny L (XL)
- 2 **CUTSLO** \_\_\_\_\_ Ed Rush, Optical & Fierce (Prototype)
- 3 **SHOWDOWN** \_\_\_\_\_ Brockie & Ed Solo (Undiluted)
- 4 **POISON VAPOUR** \_\_\_\_\_ Magnetic Media (Liftin Spirits)
- 5 **GOT TO BE FOR REAL (GROOVERIDER MIX)** \_\_\_\_\_ Pressure Drop (Hard Hands)
- 6 **RIPPA** \_\_\_\_\_ Ed Solo (dubplate)
- 7 **WATERTIGHT** \_\_\_\_\_ Kenny Ken (Mix 'n' Blend)
- 8 **REAL VIBES** \_\_\_\_\_ DJ Hype & DJ Zinc (Tru Playaz)
- 9 **GRIDLOCKED EP** \_\_\_\_\_ Various Artists (Dope Dragon)
- 10 **ARCHIVES ALBUM** \_\_\_\_\_ Flytronix (Moving Shadow)

### Mr Scruff (Manchester, UK)

- 1 **REAL VIBES** \_\_\_\_\_ DJ Hype & Tru Playaz (Tru Playaz)
- 2 **BLACK STAR** \_\_\_\_\_ Black Star (Rawkus)
- 3 **WARNING (JAY ROCK REFIX)** \_\_\_\_\_ Freestylers (Freskanova)
- 4 **SKANK IT** \_\_\_\_\_ Headhunters (Verve)
- 5 **FREE SLEAZY PIECES** \_\_\_\_\_ Cherrystones (Stark Reality)
- 6 **MYSTERIES OF FUNK** \_\_\_\_\_ Grooverider (Higher Ground)
- 7 **PEPPER (UNDERDOG MIX)** \_\_\_\_\_ Alpha (Melankolik)
- 8 **CHRONOLOGIC** \_\_\_\_\_ BLIM (Botchit & Scarper)
- 9 **RABBIT IN YOUR HEADLIGHTS** \_\_\_\_\_ UNKLE (Mo' Wax)
- 10 **CHEAP DETECTIVE** \_\_\_\_\_ Magnetic (Recordings Of Substance)

### John Acquaviva (Ontario, Canada)

- 1 **SOMEDAY, SOMEHOW** \_\_\_\_\_ Novy Versus Eniac (Kosmo)
- 2 **DRIVE BY** \_\_\_\_\_ Jan Driver (Formaldehyde)
- 3 **CHECK IT OUT** \_\_\_\_\_ Peppermint Jam Allstars (Peppermint Jam)
- 4 **FROM DISCO TO DISCO (LRD REMIX)** \_\_\_\_\_ Whirlpool Productions (Multiply)
- 5 **WAVE 2081** \_\_\_\_\_ Jark Prongo (Pst)
- 6 **PLATONIC** \_\_\_\_\_ Lexicon (Monoid)
- 7 **MILES AWAY (TWO BIT WHORE MIX)** \_\_\_\_\_ The Problem Kids (Paper)
- 8 **BATTLE OF THE GIANTS** \_\_\_\_\_ Grupo Bateau (Far Out)
- 9 **ARTIFAKTS** \_\_\_\_\_ Plastikman (Mute)
- 10 **TUT** \_\_\_\_\_ Roland Casper (Frisbee)

## FloorControl

### Specialist shop charts

#### MASSIVE (Oxford, UK)

- 1 **SOUL TO BARE (REMIX)** Joi Cardwell (Tetsuo)
  - 2 **RESURRECTION** Classified Project (District)
  - 3 **PROTECT YOURSELF (VAN BELLEN MIX)** Sakin & Friends (Overdose)
  - 4 **HOPE** Illuminatus (DMD)
  - 5 **BULGARIAN** Travel (Jinx)
  - 6 **UNIVERSAL NATION** Push (Bonza)
  - 7 **CONCENTRATE** Aurora (Music Now)
  - 8 **DOWN THE RIVER (REMIX)** Hong Kong Trash (Cyber)
  - 9 **UNITED COLOURS EP** Red & White (Push & Pull)
  - 10 **THE MISSION** Tomcraft (Kosmo)
- Massive Records, 95 Gloucester Green, Oxford.  
Tel: 01865-250-476

#### LOCO RECORDS (Chatham, UK)

- 1 **20 DEGREES** Jonny L (XL)
  - 2 **WARNING** Freestylers (Freskanova)
  - 3 **BODY MOVIN'** Beastie Boys (Grand Royal)
  - 4 **TALKIN' ALL THAT JAZZ** Stetasonic (Tommy Boy)
  - 5 **PONK RUCK** Fuselage (Kahuna Cuts)
  - 6 **PINK PANTHER THEME** Neo (EMI)
  - 7 **BATTLEFLAG** Lo Fidelity Allstars (Skit)
  - 8 **COMING FROM THE TOP** Thievery Corporation (4AD)
  - 9 **BECAUSE I LIKE IT LIKE THAT** Jungle Brothers (See Street)
  - 10 **A DOG NAMED SNUGGLES** Jackknife (Pussyfoot)
- Loco Records, 5, Church Street, Chatham, Kent ME4 4BS.  
Tel: 01634-818-330

#### Ultimate Dance Music (Enfield, UK)

- 1 **FOR AN ANGEL (REMIXES)** Paul Van Dyk (Mute)
  - 2 **JESSIE'S GIRL** Night Vision (2 Play Specials)
  - 3 **HOUSE BUILDER** Moon Bros (Trippomatic)
  - 4 **THE WORD** Dope Smugglaz (white label)
  - 5 **SUBIMOS JUNTOS** Recall 22 (Champion)
  - 6 **HOUSE MUSIC** Cevin Fisher (Nitegrooves)
  - 7 **KING OF PAIN** King Of Pain (white label)
  - 8 **SEXO GROOVE '98** Joe T Vanelli (Sharp)
  - 9 **LAST SUNSET IN IBIZA** Jose Amnesia (Age One)
  - 10 **FUNKY BIZNIZ** Mac Zimms (Bango)
- UDM, 30, Southbury Road, Enfield EN1 1SA. Tel: 0181-366-5422

#### RHYTHM EXPRESS (Carlisle, UK)

- 1 **I FEEL GOOD THINGS FOR YOU** Daddy's Favourite (Go! Beat)
  - 2 **FORBIDDEN LOVER** Kama (white label)
  - 3 **MUSIC IS SO WONDERFUL** Vivian Lee (Babushka)
  - 4 **SENSUALITY** Lovestation (Fresh)
  - 5 **STRAIGHT FROM THE HEART** Doolally (Locked On)
  - 6 **BUTACUDA** Spilla (Peppermint Jam)
  - 7 **CAN'T GET HIGH WITHOUT YOU** Joey Negro (Subliminal)
  - 8 **TEMPTATION** DJ Dealer (Subliminal)
  - 9 **ST SYLVESTRE** Mike 303 (Versatile)
  - 10 **GETTIN DOWN WITH THE SAX** Robbie Riviera (Gossip)
- Rhythm Express, Unit 4, Courts Walk, Lowther Street, CA3 8DA.  
Tel: 01228-598-527

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# SUBTERRANEAN Presents

## This month's recommended releases



**KLUTE**  
**'CASUAL BODIES'**  
(CERTIFICATE 18)  
'Casual Bodies' is a major new chapter in the still relatively young story of drum & bass. Across all 11 tracks, Klute shows scant regard for the myriad of subdivisions within the genre and insistently ploughs his own path.

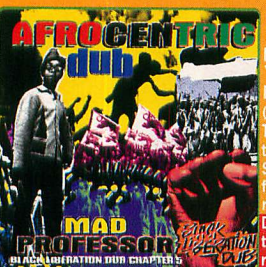
From the jazz infused swing of downbeat "Bloodrich" to the funk flavoured "True Human", the bass heavy chillage of "Arrival" to the fierce rifferama of the album closer "Secret Love" Klute delivers an album of immense power and unarguable quality.

"TRUST ME, ITS BANGIN'" - GROOVERIDER RADIO 1  
"INNOVATIVE AND UNCOMPROMISING" - MIXMAG

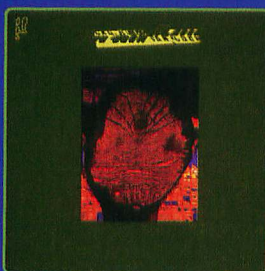


**DRED BASS**  
**'WORLD OF MUSIC'**  
(BACK2BASICS)  
Quadruple vinyl album which reflects every mood of drum'n'bass. "Move Your Feet" is a jump up tune being played on dubplate by Mickey Finn and Nicky Blackmarket; "Blue Moods" is a jazzy impact tune currently

being played by Hype, Randall, Kemi & Storm and Peshay; "New Destiny" is a "Sound In Motion" type roller currently being played by Peshay and Fabio. There are also 2 MASSIVE remixes of Dred Bass' most classic tunes: "World Of Music" remix by the mighty SWIFT and "What the Time Dread" remix by SPECIAL K. The album is also available on 11 track unmixed single cd with a bonus 17 track free mix cd by Dred Bass.

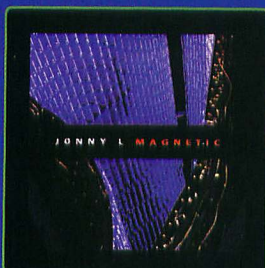


**MAD PROFESSOR**  
**'AFROCENTRIC DUB'**  
(ARIWA SOUNDS)  
The latest session from the mighty Ariwa Sounds stable is the fourth in the highly rated 'Black Liberation Dub' series, which sees the Mad Professor returning to his inimitable heavyweight dub style dubbed up blacker than dread. A militant selection that includes versions from the excellent Michael Prophet and Chukki Starr albums plus a stack of exclusive new cuts.



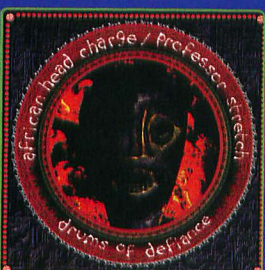
**SLAG BOOM VAN LOON**  
**'SLAG BOOM VAN LOON'**  
(PLANET MU)  
This is the first Paradinas collaborative album since 'Expert Knob Twiddlers' (Rephlex) with RICHARD 'APHEX' JAMES (1996). SLAG Boom Van Loon is

SPEEDY J and MIKE PARADINAS himself. A complex mixture of pastoral electronics, soundtrack and post Krautrock Ambience. Limited edition double vinyl and cd.



**JONNY L**  
**'MAGNETIC'**  
(XL)  
Destined to leave other's in the shade, Jonny L's new album 'Magnetic' has already picked up a 4/5 review in Jockey Slut with the accolade "IF YOU WERE TO BUY ONE DRUM 'N' BASS ALBUM THIS YEAR, THEN THIS

IS THE ONE". Also received 4/5 in Update "superb" and 4/5 in Atmosphere "an artist not to be messed with". Features contributions from Optical, Silvah Bullet, Lady Miss Kier and Leila.



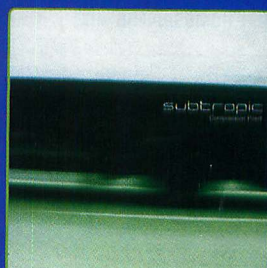
**AFRICAN HEAD CHARGE VS. PROFESSOR STRETCH**  
**'DRUMS OF DEFIANCE'**  
(ON U SOUND)  
The long touted and much anticipated African Head Charge remix album finally see the light of day and is well worth the wait! Drums of Defiance' sees 7 Head Charge

classics from their 'Off the Beaten Track', 'Songs of Praise' and 'Shashamane Land' albums given full on remix treatment courtesy of Professor Stretch, DJ Pulse collaborator, the brains behind the Underwolves project and responsible for numerous remixes - incl. Bim Sherman, Lightening Seeds & Alex Reece. Stretch maintains the tribal dubbiness of the originals whilst taking them to new grounds with beats, breaks, drum'n'bass & third dimensional influences.



**PUNK FLOYD**  
**'PUNK FLOYD HAVE LANDED'**  
(SMITTEN)  
Included on the album are 8 new exclusive tracks, four of which feature on the very limited double pack (1 per side for maximum loudness). They range from the all out, full on 'avin it acid techno of

"Analogue Fest" through to the more tech-house laid back funkiness of "Maison D'Etre" and all combine to make it glaringly obvious why Punk Floyd have been described as Daft Punk on Ketamine.



**SUBTROPIC**  
**'COMPRESSION POINT'**  
(FUSED & BRUISED)  
'Compression Point' is Fused & Bruised's first full artist album and takes the listener on a journey thru' the worlds of nu-skool breaks and future electro whilst keeping fans of funky electronica and polished drum and bass happy. "An altogether unique sound and interesting concept utilising everything capable with electronic music." (9/10 WAX)



**DJ HELL**  
**'MUNICH MACHINE'**  
(DISKO B)  
This is DJ Hells second album for the legendary Disko B, one of Germany's most influential labels. With gleeful enthusiasm he mixes up techno with Donna Summer, drops a piano/string sample from Barry Manilow into

a delerious disco cut up track, rocks it with the best on the electro tip and even shows his roots with a cover version of "Warm Leatherette". Available as double vinyl 8 tracker or 10 track cd (with "Warm Leatherette" and "Passion"). A killer album that re works some classic tunes, gets away with murder and bounces back for more.

### Available from the following Subterranean shops:

Aberdeen - ONE UP, FOPP • Aberystwyth - ANDY'S • Aylesbury - SO WHAT • Bangor - COB • Barnstaple - UP FRONT • Bath - REPLAY • Birmingham - PLASTIC FACTORY, SWORDFISH, TEMPEST • Bolton - X RECORDS • Brighton - BORDERLINE • Bristol - IMPERIAL, REPLAY • Burnley - ASTONISHING • Buxton - TUNE IN • Camberly - ROCKBOX • Cambridge - JAYS, PARROT • Canterbury - RICHARDS • Cardiff - CATAPULT, SPILLERS • Chatham - LOCO • Coventry - SPINADISC • Gwent - PROJECTION • Croydon - HER CLOAKE • Doncaster - TRACK • Dublin - FREE-BIRD • Eastbourne - MARLYN • Edinburgh - FOPP • Exeter - BINARY STAR • Glasgow - FOPP, MISSING, JOHN SMITH • Great Yarmouth - PRISM LEISURE • Guildford - HEAVEN SENT • Halesworth - DOTS & SQUIGGLES • Harley - MIKE LLOYD MUSIC • High Wycombe - SCORPION • Horley - PULSE RECORDS • Huddersfield - BADLANDS • Hull - OFFBEAT, SYDNEY SCARBOROUGH • Kingston Upon Thames - BEGGARS BANQUET • Kirkaldy - SLEEVES • Launceston - RHYTHM & REASON • Leeds - CRASH, JUMBO • Leicester - ROCK-A-BOOM • Letchworth - DAVIDS BOOKSHOP • Liverpool - PROBE • London W1 - ROUGH TRADE, AMBIENT SOHO, ATLAS RECORDS, HONEST JOHNS, SELECTADISC, SISTER RAY, SOUL JAZZ • London W11 • London NW1 (Camden) - RHYTHM • London Clapham Jct - IS RECORDS • London WC2 - ROUGH TRADE • London Putney - BEGGARS BANQUET • Loughborough - LEFT LEGGED PINEAPPLE • Manchester - PICCADILLY, POP ART • Middlesbrough - PEARLNEYS • Newcastle - RUB-A-DUB • Plymouth - BIGGA • Preston - ACTION • Salisbury - STANDOUT • Sheffield - RECORD COLLECTOR, FOPP • St. Helier - SEEDIE JOHNS • Sutton - ECLIPSE • Tamworth - RECORD EXCHANGE • Truro - NUMBER ONE • Tunbridge Wells - LONGPLAYER • Wickford - ADRIAN'S • Wigan - ALANS • Wolverhampton - MIKE LLOYD MUSIC • Worcester - MAGPIE • Worthing - EDGEWORLD, OPEN HOUSE • Yeovil - ACORN • York - TRACK •

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# R REVIEWS

## The Definitive Shopper's Guide

### \* Album Of The Month



### Ed Rush & Optical

Wormhole  
Virus

*Jungle's terrible twins prove the worm has turned for drum & bass*

**Y**OU can get simplicity out of complexity if you're clever enough," Herbie Hancock commented in the sleeve notes to his landmark jazz-funk album "Headhunters", one of the few albums Ed Rush and Optical keep close at hand in their studio. "That's how you get complexity over to the general public," he continues. "Put it in a simple form."

Nowhere is that more true than in drum & bass.

The music's always been about that excruciatingly delicate balance between repetition and variation, the need to innovate without disappearing up one's "Wormhole", so to speak.

The fact that Ben Settle aka Ed Rush and Matt Quinn aka Optical have achieved just such a balance on this 16-track album is probably as much to do with circumstance as their considerable talents. The pair turned down lucrative offers from several majors, opting instead to form their own label, Virus. Not only that, but throughout "Wormhole"'s admittedly speedy creation Quinn was putting the critical finishing touches to one of the most important records of the year (Grooverider's

"Mysteries Of Funk" album, which he engineered). He'd return, exhausted, to their cramped Soho studio and he and Settle would exorcise the stress and pressure by cooking up colossal beats and caustic basslines. Like, just for fun, if anyone remembers that.

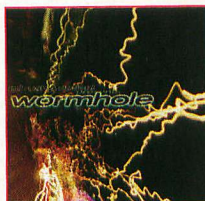
And does it show. "Wormhole" is the sound of Ed and Matt relaxing, settling down to what they both do best – making sleek, economical tunes designed to rock the dancefloor without fretting about ultimately irrelevant notions of radio play or crossover success. A minute into the opening track "Mystery Machine" and the agenda's clear. No epic ambient washes for intros or gentle, jazzy textures to court the unwilling. Instead, staggeringly vicious drums and an all-pervading atmosphere of urban friction. It's not so much dark as relentlessly tense, as cinematic visions open up then morph into the least expected climax.

Yet the ever-shifting moods of "Slip Thru", "Splinter" and "Compound" are all firmly pinned down by jagged, rolling beats that demand your presence on the dancefloor. Even the two downtempo tunes are so obscenely phat and furious they'd blow the biggest big beat clean off the decks.

And while that may mean "Wormhole" is about as likely to charm the Mercury Music Prize committee as a punch on the nose, it should prove irresistible to those more partial to leg shaking than chinstroking.

Drum & bass you can actually dance to, then. Whatever will they think of next?

★★★★★  
Ben Willmott



#### Dig This? Check These:

VARIOUS ARTISTS – "Torque" (No U-Turn)

VARIOUS ARTISTS – "Grooverider Presents The Prototype Years" (Sony)

KLUTE – "Casual Bodies" (Certificate 18)

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

albums 67

compilations 76

singles 81

With Guest Reviewer Tall Paul

house 85

jungle 87

trance 88

hip hop 90

breaks & beats 91

techno 93

progressive house 94

soul 94

hard house 95

garage 96

speed garage 96

downtempo 97

### Know The Score

Muzik's new scoring system explained in full

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

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

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

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

★  
Irredeemable rubbish. Don't waste your money.





## Plastikman

Artifakts (BC)  
NovaMute

**"Trilogy-completing" rummage through the techno brainbox's archives**

**T**HERE should have been a Plastikman album between "Muzik" and this year's imaginative, though sometimes impenetrable "Consumed". Richie Hawtin planned to call it "Klinik" and says it would have completed the first phase of his Plastikman project – which began with "Sheet One". But then he was banned from the US for playing live without a permit, his dancefloor-directed muse went astray and the album was abandoned. ... Except now, with conceptual thoroughness seemingly the driving force, he's decided to release the tracks he did get round to making BC (Before "Consumed").

Which is an interesting tale for fully paid-up supporters of the techno icon. Yet, even without its self-mythologising air of the "lost classic", this remains a potent piece of work, with Hawtin offering another take on stark, anxious music articulating mental ill-health – whether chemically-induced or otherwise. In the case of moderately club-friendly tracks like the epic "Hypokondriak", this involves overlaying 303 alarm bleeps and metronomic beats, emanating portents for bad things to come. "Rekall" and "Are Friends Elektrik?", meanwhile, paint warmer, electro-tinged pictures of creeping insanity. Then there's the galloping anti-rhythms of – yep – "Skizofrenik", which really ought to come with a straight-jacket.

If, as seems likely, "Consumed" marks the beginning of Hawtin's perilous voyage beyond the rhythm and into mightily abstract domains, "Artifakts (BC)" could well be the last we'll hear of his singular psycho-tribal style. Truly, it's a major headfuk worth experiencing.

★★★★  
Andy Crysell

## Chamber

Thrust  
Hydrogen Dukebox

**Disappointing trip into dubby new skool funk**

THE debut album from formula fiends Chamber is a hit and miss affair. Even though "Tape Recorder" and "Mercedes Bends" threaten the undisputed dub legacy of Leftfield, elsewhere there's just not enough going on to justify the price of entry. Creepy electro breaks bounce along miserably enough as the duo attempt to exhume the spirit of Renegade Soundwave, but Chamber are too enamoured of their influences to truly transcend them. There's a really good EP in here somewhere, but you'll have to dig to find it. "Thrust" just doesn't go the distance.

★★  
Ralph Moore

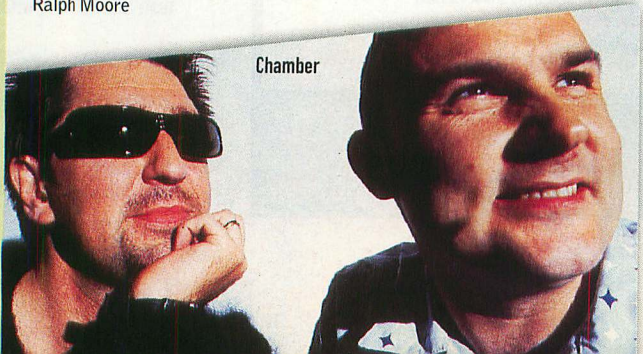


## Organic Audio

Going Back To My Roots  
Tummy Touch

**One half of The Freakniks veggies out on the disco floor for Tim "Love" Lee's label**

SPORTING a bag of spuds on the cover and an array of vegetable-related piss-take track titles ("Speed Cabbage", "Unspunached Symphony"), here's an album which demonstrates that Andy Spence is a proper joker. Happily, this also indicates he's a superlative producer, expertly handling disco without resorting to pastiche, a host of South American rhythms which don't sound like they're lifted from gruesome TV ads and, on tracks like the genius "Non-Chemical Beets", a dose of mangled riffing that, contrary to its



title, the Chemical Brothers would definitely be smitten with. Veggie good indeed.

★★★★  
Andy Crysell

## Hal Wilner

Whoops I'm An Indian  
Pussyfoot

**Maddening selection of ultra-eclectic sounds**

PRODUCER of Marianne Faithful, Hole and William Burroughs, Howie B's latest "apprentice" has also been musical director of "Saturday Night Live" for a decade. Anyone currently thinking that they're either producing or listening to eclectic sounds will realise they're a one trick pony after listening to this, his debut solo effort. Barber shop quartets, orchestral noodlings, brass bands, trip-hopera, drill instructor barking and jazz ramblings are all underpinned with a variety of dance drum beats from jungle to house. It all sounds like Hal went out, bought 100 musical instruments, distributed them round a mental hospital and recorded the end results. Meaning it's as much "whoops!" as "whoopee!"

★★★★  
Rob Da Bank

## Sunship

Is This Real  
Filter

**Jazz outfit change gear and go speed garage**

DO you have a grudge against UK garage? Plenty do, but Sunship's Ceri Evans clearly has no problems with the genre, throwing his old jazz outfit's hand in with the London underground. But while MJ Cole, Ramsey & Fen and Groove Chronicles have a musicality and street level funk long-missing from most US productions, Sunship are now coasting on an endless procession of 1992 MK basslines.

"Heaven" was a great summer single but too much else here blindly follows that blueprint, with looped snatches of vocals substituting for actual songs. In the mix on pirate radio, these tracks would get away with it. As a whole album this is a futile, one-dimensional exercise.

★★  
Frank Töpe

## Tommy Gee

Vortex  
Phenomenon  
R&S

**Danish techno b-boy enlists MC for novel approach to big beat jamboree**



THE techno/hip hop crossover thing has been done before, but with "Vortex Phenomenon" R&S veteran Tommy Gee (Tournesol/Word Up) offers a new twist on the Bandulu crew's b-boy electronics or Steve Rachmad's breakbeat shenanigans by throwing a rapper into the proceedings. Lyricist Lance Link gives some cohesion to Gee's expansive musical vision; a stew of jazz, funk and an almighty array of beats. The result is an album that, at its best ("It's Time", "Sky's The Limit") skips fully between The Freestylers, 4 Hero and Underworld.

Designed very much for the dancefloor and well worth a listen.

★★★  
Dominic Hunt

## Dig This? Check These:

**SONS OF THE SUBWAY** – "Ruff Rugged & Real" (Infonet)  
**RASMUS** – "Mass Hysteria" (Bolshi)  
**VARIOUS ARTISTS** – "Rough Technique" (Freskanova)

## Sun Electric

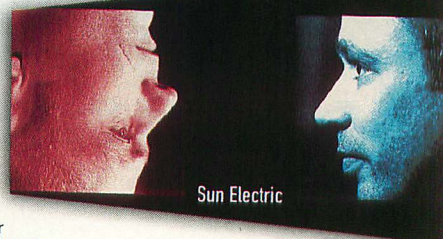
Via Nostra  
R&S, Belgium

**Return of veteran Berlin post-techno outfit**



IN their heyday, Sun Electric were potent enough to make The Orb's Alex Patterson wake up and listen, even take notes. Then they all but disappeared, though Max Thiel and Tom Loderbauer returned briefly in 1995 to deliver (of all things) a live album. Thankfully, this self-enforced absence has left them leaner and fitter. On "Via Nostra" they've cut out their trademark techno loops and replaced them with more melodic textures instead. "Things You Like To Hear" even revisits the soothing heights that fellow pranksters KLF reached with their "Chill Out" classic. Occasional noodling aside, "Via Nostra" is well worth feasting on.

★★★★  
Ralph Moore



## Portishead

PNYC  
Go! Beat

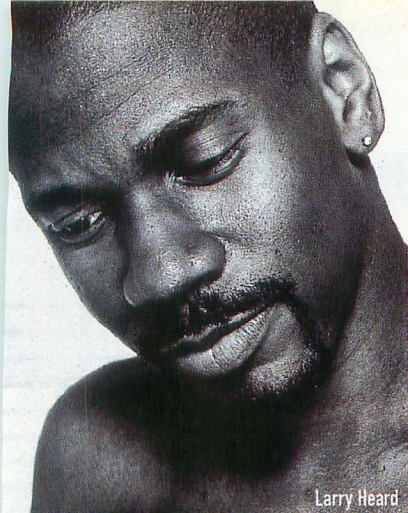
**Mercury Prize-winning Bristol gloom-hoppers' live set recorded at last year's landmark New York show**

IF their awesome debut album "Dummy" created the impression of being multi-instrumental, and its eponymous sequel was recorded live in the studio, here Portishead take their shadowy operation to the next level and try to pull the whole thing off, totally and utterly live. Recorded in July 1997 at New York City's Roseland Ballroom with a full orchestra, (meaning strings, brass, drums, guitars and what have you) we get a greatest hits to date – "Cowboys", "Sour Times", "Glory Box", "Only You", "Roads" – all rendered lovingly with Beth Gibbons' shimmering, shivering vocals, set against the crepuscular beauty of the backing tracks. Portishead: scoring a musical for Mike Leigh soon. Stumble over this way and tune in to the ecstasy of the agony.

★★★★  
Michael Bonner

# ALBUMS





**Larry Heard**  
Ice Castles  
Mecca

**Renamed second version of the Chicago house master's "Sceneries Not Songs" series**

HE'S had more "comebacks" than

## Neotropic

Mr Brubaker's Strawberry Alarm Clock  
Ntone

**Riz Maslen's second album for Ntone proves she's still perverting downtempo music**

NTONE has always prided itself on being the difficult sibling of the Ninja Tune label, pulling faces and being awkward, and no-one holds that flag higher than Neotropic. Ms Maslen's excuse is that she's from the West

Country, home to sonic sickboys Aphex Twin and Tom Middleton, and while they pervert

## Pete Rock

Soul Survivor  
Loud

**Veteran hip hop producer goes it alone, albeit with a huge supporting cast of hip hoppers and soulsters**

"WHERE is Pete Rock?" say the ads. They might well ask; there are so many guest stars on this album (half the Wu-Tang Clan, Mobb Deep, Onyx, Miss Jones, even UK soul veterans Loose Ends all make appearances at some point or other) that you almost forget whose project this blimmin' well is. But the warm, almost archaic jazzy funk undertow that bears the indelible Pete Rock stamp is always there; there's been no sonic overhaul in the last five years, but if it ain't broke and all that. Get the picture? Still, all-star affairs such as this one need a central presence, especially if many of the assembled are giving their bare minimum, collecting the cheque and jumping in the cab back to their pads. All of which means that "Soul Survivor" will make a great instrumental album, and for many, that will be more than enough.

★★★★

Pete McPhail

## Alien

The Pleasure Of Leisure  
Blue Room  
Released

**Blue Room leave their trance roots behind with a wayward breakbeat frenzy**

WITH a penchant for relentlessly pounding rhythms, eerie sound effects and drum & bass-inflected beats, it's amazing that Alien's Alastair Johnson never made his way onto Sheffield's Warp label. Warm and beguiling, yet occasionally downright scary, "The Pleasure Of Leisure" will utterly confound those who wrote the Blue Room label off as nothing more than trance central. "The Return Of Rat Phink", for example, is one of several Krust-sized cuts destined to be tearing up dancefloors in the very near future, while "Progress Is Progress" and the deeply chilling "A Killer In The Family" use minimal, downtempo grooves to temper the fire. Alien: expect a sequel or several very soon indeed.

★★★★  
Ralph Moore



## Goldie

Ring Of Saturn  
ffrr

**Old metal-molars in mini-album shocker**

MINI-album now, is it, eh? You've changed your tune, Mister Hour-Long Orchestral Epic. A wise decision, too.

In one sense, this is the "Mother EP" – a stripped down, seven-minute version of the lengthy "Saturnz Return" centrepiece forms the first track – but the six brand new tracks all put it firmly in the shade. "What You Won't Do For Love" is all soaring vocals, an "Inner City Life" for 1998, and comes with a radical Left Hand Man remix at the end of the album swathed in electro squeaks and scary Beltram stabs.

"Hyena", meanwhile, is brooding industrial minimalism with weird cyber-jackal noises, morphing gradually into the rolling, more dancefloor-friendly "Kaiser Soze", with some of Goldie's busiest breaks in ages. Elsewhere it's pretty much state-of-the-art Metalheadz stuff, all black steel and chaos, but, crucially, not too much of the same thing in one go.

Much better to have a gem-like mini-album like this every six months than an overblown double album every couple of years, isn't it? Small but perfectly formed, as they say.

★★★★

Simon Lewis

# Donna Dee

Spellbound  
Mecca

**UK speed garage producer shows sisters are doing it for themselves in fine style**

NOW this we didn't expect. A fully-rounded, skillful, sweet, soulful, irresistible album straight outta the speed/UK/underground garage scene. The first of its kind (187 Lockdown weren't exactly tough opposition, were they?). While the nu garage lads seem busy either reinventing the dark side of rave (KMA, RIP) or tweaking the vocal American garage barn-buster legacy (Tuff Jam/Dreem Teem), Donna Dee out-thinks them all by allowing the entire history of dance music to converge on her productions.

Opener "Here We Go, Blah!" is a classic case in point: warm, jazzy chords straight out of Detroit, jump-up bassline like DJ Hype at half-speed, snippets of housey sax, quaint Public Enemy samples and hints of 1992 breakbeat rave. It should, by rights, sound like a proper mess. Instead, it sucks you in like a honey whirlpool.

There are plenty more instrumentals where that came from too: "Hooked" and "Haunted House" use the same trick, chopping up a myriad of sounds into one deep-as-you-like winner. Crafted for the dancefloor, soothing as Radox at home.

The vocal cuts are brilliant too: so the singing's still in that clipped two-step style, but "Missin' U" is the kind of raw r&b that makes En Vogue out of vogue, "I Want Your Love" has the most irresistible bass groove since Alex Reece's "Feel The Sunshine" and album highlight "Lonely" is so lugubrious, the entire Muzik office took a week off to get over their blues.

This is the UK garage album that the scene has been waiting for, a benchmark in its own right. Dee-lectable.

★★★★★

Calvin Bush

Frank Bruno, has Larry Heard. After the announcement last year, retirement for the Chicago house legend apparently actually meant "loads more albums". Here's another one. "Ice Castles" isn't new, though – it's a repackaged version of "Sceneries Not Songs 2" which never saw a proper release. Trouble is, time hasn't aged Heard's space-age lift muzak well – it's so clean and polished as to be rendered completely sterile, a pale facsimile of deep house that melts in comparison to some of today's young bucks. House for the MOR generation, if you will.

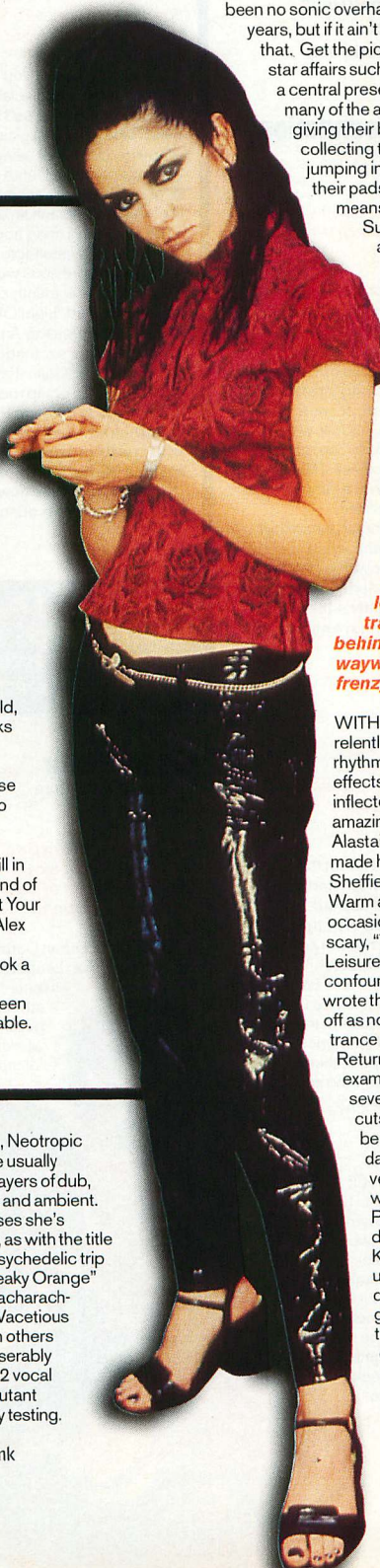
★★★

Calvin Bush

breakbeats, Neotropic disturbs the usually sedentary layers of dub, electronica and ambient. In some cases she's successful, as with the title track, the psychedelic trip of "Ultra Freaky Orange" and Burt Bacharach-sampling "Vacetious Blooms". In others she fails miserably with Radio 2 vocal tracks or mutant jungle. Very testing.

★★★★

Rob Da Bank



## Brand Nubian

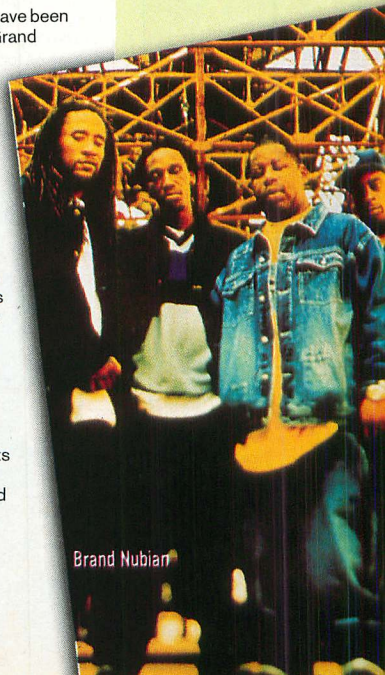
Foundation  
Arista

**Return of Grand Puba and posse that doesn't quite reach up to standards of their classic debut**

HIP hop fans everywhere have been rejoicing at the news that Grand Puba, Sadat X, Lord Jamar and Alamo are back together again – one for all and all for one. After the impact of their debut ("All For One") in 1990, Brand Nubian haven't had the greatest of decades, but "Foundation", without reaching the heights of that classic, is pretty good. Indeed, the finest moments here are reminiscent of the freewheeling political-religious-humorous swing of the past. Between the Primo-produced "The Return" and "Foundation" there's a whole heap of pleasure, the few low points coming where r&b vocals have been shoddily welded onto the original blueprint.

★★★★

Will Ashon



Brand Nubian





## Hardfloor

All Targets Down  
Harthouse



**The German acid masters relaunch the revitalised Harthouse label with their best yet**

IN the seven years German techno duo Hardfloor have been making tunes, they have come up with some unforgettable dancefloor moments – “Mahogany Roots” and “Hardtrance Acperience” are just two of them. But when it comes to albums, they’ve never cut it. The last album, “Home Run”, saw them denounce the trademark squelching acid noises in favour of a directionless mess of minimal techno and bad trip hop. It looked like they’d simply run out of ideas.

Realising that sometimes a change isn’t as good as a rest, they’ve brought their 303s out of retirement for their best album so far. “All Targets Down” is as God intended them to be: tweaking 303s, driving hi-hats and unstoppable low slung Chicago grooves sit together nicely with their unique blend of hip hop which has blossomed since their attempts on “Home Run” and shows them at the height of their power.

“Hardfloor Will Survive” states one track, and on hearing the evidence, they’ve done so in style.

★★★★★  
Chris Todd

**Dig This? Check These:**  
**HARDFLOOR** – “Acperience” (Harthouse)  
**PHUTURE 303** – “Alpha & Omega” (A1)  
**PLASTIKMAN** – “Sheet One” (Nova Mute)

## Rockers Hi Fi

Overproof  
WEA



**Major label debut for veteran Brum dub merchants**

IN a dance world obsessed with endless categorisation, Rockers Hi Fi have bucked the trend to keep things “real” and opted instead to mash together house, techno, drum & bass and hip hop, with a large dollop of reggae on top. So the instinctive reaction is to file it

under “Jack Of All Trades, Master Of Flip All”, and listen with your cynicism filters set to full.

But as this actually quite superb album progresses, moving into the melodic electronic funk of “Times Up Part Two” and their ragga-vocalled cover of Hercules’ Chicago classic “Seven Ways To Jack”, the spread of influences seems more than justified. An album which is sweetly schizophrenic in the most soulful way possible.

★★★★★  
Frank Tope

**Dig This? Check These:**  
**VARIOUS ARTISTS** – “The K&D Sessions” (IK7)  
**KITACHI** – “A Strong Unit” (Dope On Plastic)  
**SHANTEL** – “Higher Than The Funk” (IK7)

## Future Loop Foundation

Conditions For Living  
Planet Dog

**Second helping of bong-rattling artcore drum & bass from Megadog favourites**

IS the world ready for ambient jump-up? Megadog’s loyal crust-fans seem to think so – after all, FLF mastermind Mark Barrott solves their eternal dilemma of whether to lie down and skin up or get up and bogle insanely, by letting them do both at once. Sort of. Meaning that, on this follow-up to 1996’s “Time And Bass”, he drapes Orb-ish swathes of celestial loveliness and dubby echoes over a lumpy bed of Aphrodite-style basslines, breakdowns and general dancefloor mayhem. And if the ambience sometimes droops towards patchouli-scented tedium (“Omerta”, “Moog Road”), it doesn’t matter – there’ll be another bassline along in a minute.

★★★★★  
Simon Lewis

## Outkast

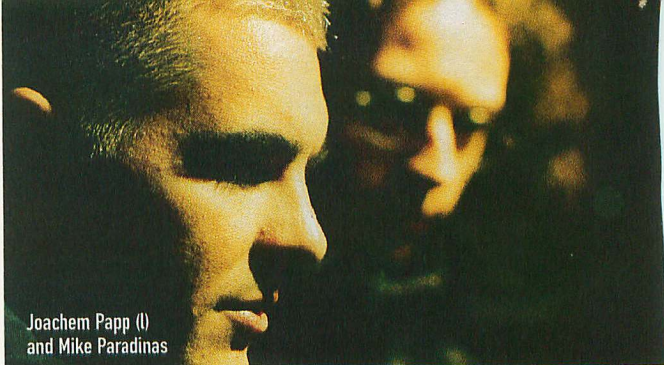
Aquemini  
La Face/Arista

**Southern style hip hop which is rapidly taking good ol’ America by storm**

IF you want to find out about the Southern style of hip hop, start with Outkast. Sweet, soul-soaked samples, a whole heap of bottom and quicksilver staccato rhyming are the basis of the package and are

presented to the max on “Aquemini.” But where Outkast differ from others is in the intelligence of their lyrics and how they push things (for instance, by having Raekwon guesting on the excellent “Skew It On The Bar-B”, or, in the case of “Da Art Of Storytelling” Parts 1 And 2, having two tunes offering two sides of one tale). There’s some fantastic material here but what makes it even more impressive is the way it’s worked together, building to a peak on the fantastic “Liberation.”

★★★★★  
Will Ashon



Joachem Papp (l) and Mike Paradinas

## Slag Boom Van Loon

Slag Boom Van Loon  
Planet μ



**Maverick collaborative electronica from Joachem Papp, aka Speedy J and Mike Paradinas, aka μ-ziq**

AN unlikely alliance, you’d have thought. Joachem Papp, purveyor of glacial Low Countries techno and such “electronic listening” savouries as 1993’s “Ginger” album on Warp, teaming up with Mike Paradinas, aka μ-ziq, the ambidextrous wunderkind of drill & bass renowned for never using one note where 17 will do. And then naming the project after a Dutch security firm and dedicating the first track to “the best Indian restaurant in Rotterdam”. It’s a vanity project, you imagine, likely only to unleash an unholy racket or an hour of widdling indulgence.

The surprising thing about “Slag Boom Van Loon”, then, is that it’s not only eminently listenable, it’s also very enjoyable, and a radical departure from either’s previous work.

The pair have evidently done their musical homework. Take the aforementioned “Light Of India” where shrieking feedback is layered over a mantric hum, recalling American classical pioneer Terry Riley’s “In C” or one of Ravi Shankar’s extended ragas; “SpC-Ch-Pn”, a spectral Satie-esque piano pulse; or “Casual”, the BBC Radiophonic Workshop in a Tacchini track suit. Even pomp rock rears its ugly head on the clattering histrionics of “Fallen Angels Entering Pandemonium”. You could forget that Papp’n Paradinas have anything to do with “dance music” at all until “Poppy Seed” kicks in with an almost parodic acid squelchline and a tune which sounds like Jean-Michel Jarre broadcasting from the Mir space station.

If dance really is the new rock, Slag Boom Van Loon are Spinal Tap announcing, “this is our new direction. We hope you like it.”

★★★★★  
Tom Mugridge

**Dig This? Check These:**  
**MOUSE ON MARS** – “Glam” (Sonig)  
**NURSE WITH WOUND** – “Spiral Insana” (Torso)  
**MIKE & RICH** – “Expert Knob Twiddlers” (Rephlex)

## Random Factor

Too Fast Into The Future  
20:20 Vision

**Leeds producer and Basics-affiliate plays and sings his way through an album of haunting Nineties electro beats. Woah!**

CULTURE Club, Duran Duran and Human League have

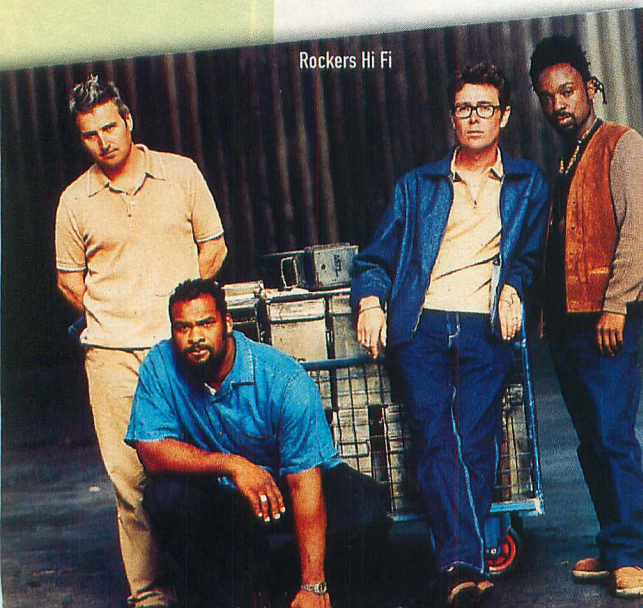
all recently attempted to polish the stinking turds of their

musical past and revise their Eighties horrors for a new ironic generation. “Proper” dance music too has seen a throwback with Les Rhythmes Digitales’ cheeky sweatband beats and a whole host of electro dance outfits. Where Random Factor differs is that he fondly recalls Depeche Mode, Kraftwerk and Heaven 17, not Bow Wow Wow and he sings too. Don’t be put off, these tunes work on the floor, the beats are mostly house-based and, best of all, he looks nothing like Nick Heyward.

★★★★★  
Rob Da Bank

**Dig This? Check These:**

**DMXKREW** – “New Romantix” (Rephlex)  
**UNDERGROUND RESISTANCE** – “Interstellar Fugitives” (UR)  
**VOICESTALER** – “The All Electric House” (Subvert)



Rockers Hi Fi



Outkast



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# RZA

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IN STEREO

The Album  
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GEE STREET





## Mr Vegas

Heads High  
Greensleeves

**First proper international album from anti-badboy ragga star**

IF there's one track that sums up the anti-badboy attitude of ragga's new generation, it's Mr Vegas' "Heads High". Its pro-feminist lyrics and hip hop beats made it a huge underground hit here and, along with Red Rat and Beenie Man's latest offerings, revolutionised the music overnight. And while his international debut plays hard on its reputation, it also proves he has more to offer. Like the scraping zithers of "Position", or "Yu Sure", which cheekily pinches the guitar from George Michael's "Faith" and welds it onto a jumpy, lighter-waving anthem. Viva los Vegas!

★★★★★

Ben Wilmott

## Jonny L

Magnetic  
XL

**Fiercely inventive second album from jungle oldster**

WHOOOOOOAAARRRGH. What was that about all the hardest junglists making dolphin-friendly new age jazz albums? Not Jonny L, mate. This is pure funky techstep with mad attack-droid trappings.

If last year's "Sawtooth" saw Jonny exploring Krust-style minimalism, here he takes that perfection and hammers it into vicious weaponry such as the breakneck opener "Intasound" or the twisted intricacy of

"Focus", the first ever song to make a didgeridoo sound menacing. Undisputed highlight – Silvah Bullet's bellicose rant on "20 Degrees". To be listened to in a darkened room, whilst sharpening knives.

★★★★★

Simon Lewis

## Powder Productions

Pipe Dreams  
Glasgow  
Underground.

**Former DMC remixer adopts deep house tack**

POWDER Productions is certainly one of GU's more idiosyncratic signings, turning out to be none other than veteran ex-DMC remixer Phil Kelsey, responsible in the past for all manner of cheezy mainstream nonsense (East Street Beat's "Ride Like The Wind", anyone? Thought not).

But with "Pipe Dreams" he turns away from corporate house muzak in favour of a more organic, jazzier, moodier route to salvation. Occasionally he falls back into dated, cliché-ridden ways, but this album is primarily the sound of a man erasing his past simply by making the music he believes in, and that is only to be applauded, really.

★★★★★

Cal Gibson

## Beck

Mutations  
Geffen

**The cowboy homeboy returns to his folk roots**



NO turntables and a microphone it is, then. There was always a country tinge to Beck's hick-hop masterpieces, but on this "parenthetical" album (ie, not to be considered an official follow-up to "Odelay"), he elbows the electronica, bumps off the beats and settles down to some good ol' bluegrass strummin'. And – rootin' tootin' surprise – it might just be his best album yet.

All right, so the country & western section of Muzik may never get off the ground, but if you can find time for Tranquility Bass and The Beta Band, you shouldn't have a problem with the stoned drift of "Cold Brains" or the dreamy eastern drones of "Nobody's Fault But My Own". It's not all country, either – there's woozy bossa nova lounge anthem "Tropicalia" for a start, plus the smacked-out ambience of "Runners Dial Zero", as well as a clutch of vaguely psychedelic ballads that recall late-period, acid-fried Beatles. Retro or not, it sounds perfect at four in the morning.

And no, the lyrics still don't make any sense whatsoever.

★★★★★

Simon Lewis



## Victor Imbres

Escape From Alcatraz  
Loop

**Ex-Deep Dish engineer and Alcatraz man returns with album of house, sunny side up**

HE was the engineer for Deep Dish in the early days. He scored a massive hit of course as Alcatraz with the twisted "Show Me Love". And now, like Clint Eastwood, he says he wants to escape. Worry not, though. Victor Imbres thankfully hasn't turned to hardcore gabba or washboard r&b for his debut album. In fact, he's barely changed tack at all.

His Miami location is reflected in the warm pastures of the tracks. When it's good – the stomping techno of "Earth", "Fire" – it's wobbly house and the zoned-out ambience of "Air" – it's worthy of a space on Deep Dish or House Of 909's albums. But whoever told him he'd get away with a cringe-worthy Euro-trance mauling of the "Godfather" theme should kindly keep their trap shut next time.

★★★★★

Chris Todd

## The Shamen

UV  
Moksha

**Final outing for the pop-techno journeymen, Mr C and Colin Angus**

INDIE-TECHNO, live-techno, spacey-techno, pop-techno, rubbish-techno – it's been a long, strange and, as they would doubtless see it, "totally cosmic" voyage for The Shamen over the last decade. This, then, is where they call it a day, and you kind of feel they're as happy about that as the rest of us. Because this is an awkward mix of commercial trance and quasi-underground elements which bears little trace of passion or intent. Indeed, come the embarrassing Sting-on-E-style singing of "I Do", you'll see little point in shedding a tear as you wave them goodbye.

★★★

Andy Crysell

## Mike Dred/Peter Green

Virtual Farmer  
Rephlex

**Twisted machine symphonics from Rephlex double-act**

IF Leila, Plaid or FSOL are your bag, then all your Christmases have come at once. Mike "Kosmik Kommando" Dred and Peter "Not The Fleetwood Mac One" Green have come up with a montage of electronic compositions to exercise both feet and brains. "Virtual Farmer" morphs between seamless funky electro and a sonic onslaught that tears itself into constituent parts, rendering the process of its (re)assembly audible. The result is a blissful invigoration, the forced discovery of the lost art of making you listen. And yet, despite all its intensity, "Virtual Farmer" never takes itself too seriously either, so it's as downright stupid or jaw-droppingly brilliant as you want it to be.

★★★★★

Dominic Hunt

## Atjazz

That Something  
DiY Versions

**An album of house styles from deep spiritual rhythms to fat, breakbeat house**

"IT'S just an album of jazzy piano house", I hear you cry in much the same way as a first listen through a Miles Davis album might have you sighing "oh, it's noodle" or "Blimey, what a racket" for the Aphex Twin. Atjazz demands more than a listen before "That Something" starts to show through its thick bass and breaks. This will stand up better on the dancefloor than sitting down, but the snatches of vocoder, the Latin Nu Yorica of "Wind And Sea" or the deep spirituality of "Peanuts" down to the low slung grooves of "Open Window" display a range of house that could have been found anywhere from Pork to St Germain, Dubtribe to Spiritual Life. DiYverse, indeed.

★★★★★

Rob Da Bank



## Kushti

Secret Handshakes  
Octopus

**Plaid-related project comes up with instrumental hip hop beauty**

WHEN Kushti released their jungle samba classic "Stromboli" in 1995, a small minority of downtempo dance fans got erections. Since then it's been radio silence and wilted members all the way, until Octopus somehow cajoled a whole album's worth of music from the mysterious duo behind "Secret Handshakes". Ed from Plaid is allegedly the main man in the project and his faultless production heritage shines throughout.

Whoever they are, Kushti are specialists at combining fat double bass breaks with pianos, mandolins and just about any other instrument they can get their hands on. "Slow Lane" is sublime Air-y loops without the kitsch elements, "No Mistakes Allowed" betrays the boys' hip hop background and the soulful vocals on "Taking Hold" proves they're capable of songwriting too. It's the organic electronics and miniature symphonies of piano and strings that make this one of the best instrumental hip hop albums of the year though... If you can find it.

★★★★★

Rob Da Bank

## Dig This? Check These:

**VARIOUS ARTISTS** – "Dope On Plastic Volume 1" (React)

**APPLESEED** – "Kick It Till It Breaks" (Kingsize)

**DJ VADIM** – "USSR Repertoire" (Jazz Fudge)

## Jay-Z

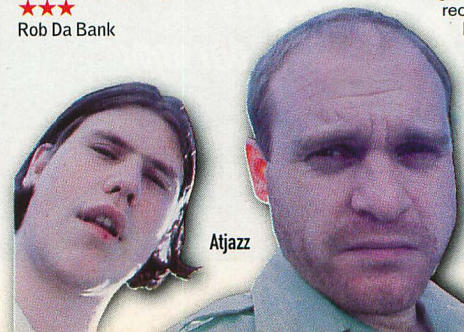
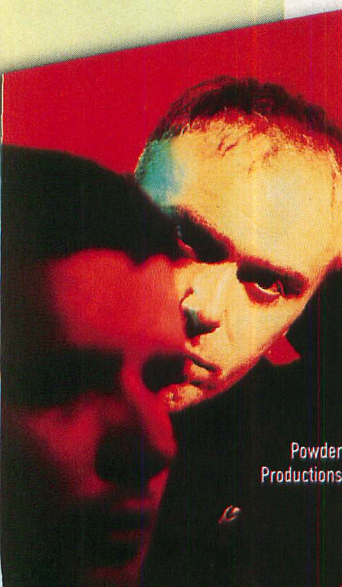
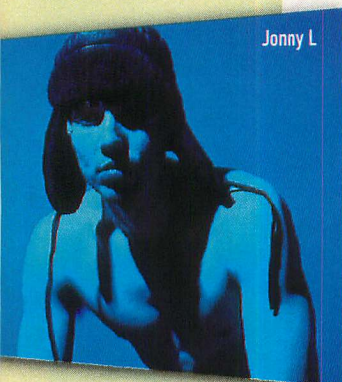
In My Lifetime Volume 2  
Northwestside

**Street reportage in pop-rap stylee from hip hop's most fancied**

FOR every action, there's a reaction. Which is why for every Jurassic 5 or Black Star, there's a Puffy or a Ma\$. Once, many aeons ago, Jay-Z looked like he might have something to say, but now, with his second clump of self-regarding cod-philosophy and Cristal-aided thuggisms, he's become just another multi-platinum stuck record. Dumb and prosaic as toilet graffiti and with every tacky karaoke beat betraying the yawning vacuum where Jay's talent and originality should be, this record reaches the

bottom of the Puffy barrel and just keeps scrapin'. Jay-Z is clearly only in it for the cash now; what say we all agree to not give him any?

★  
Pete McPhail





# THE END

DOUBLE CD PACK CD1 TWELVE CLUB NIGHTS  
CD2 END SOUNDSYSTEM MIX PLUS EXCLUSIVE POSTCARD PACK



RELEASED 9TH NOVEMBER



EXTREME



subterrain



SOTF





Right: Electrabe 101

## Reissues

### Eric B & Rakim

Paid In Full – The Platinum Edition  
Island



**Classic late-Eighties debut from the ultra-laidback hip hop duo**

IT'S summer 1986 and as soon as "Eric B Is President" is aired on pirate stations, Rakim's laconically laid back delivery makes the full-throated likes of Run-DMC instantly obsolete. Eric's predilection for dubbed-up James Brown beats pointed the way forward for a decade of hip hop – and pop – production. Their first groundbreaking album is here in full, and sounding so timeless, so forward-looking yet steeped in black music tradition that the last decade barely seems to have happened at all. Hip hop archivists will no doubt froth at the bonus remix CD, particularly for Coldcut's "Seven Minutes Of Madness" version of "Paid In Full", justifiably regarded as a benchmark in the entire history of the remix.

★★★★★  
Frank Tope

### Electrabe 101

Electrabe  
Memories  
Mercury



**1988 debut from Billie Ray Martin's first band**

BACK at the arse end of 1988 a band called Electrabe 101 mooted their music as "trance dance" and promptly followed this manifesto with

the swoonsome deep house torch song "Talking With Myself". The mix of warm electronics and Billie Ray Martin's love-bruised Baked Alaska voice gelled perfectly, and "Talking..." is still seen as a benchmark in soulful house. Billie Ray went on to give us handbag and bonkers ambient in equal measure. The two fellas became

dub-techno outfit Groove Corporation. Their debut album, released here with two new and pointless mixes of "Talking..." is a perfect product of its time. So, at once both an ecstatic musical marriage and a repetitive formula that grates intensely after the first five tracks.

★★★★★  
Frank Tope

### Telex

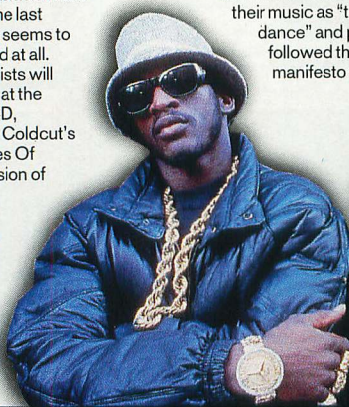
I Don't Like Remixes '78-'86/  
I Don't Like Music  
SSR

**Disco electronica that inspired a wave of Detroiters, with accompanying remix album**

IF it weren't for the fact that so many Detroit artists revere Belgian trio Telex so much, the interest in this package of originals and mixes would be no more than that of any other electronic pop act knocking about in the late Seventies.

Their cold synths, computerized, vocodered vocals and irreverent lyrics were held up as an obvious coupling with Kraftwerk, but the Euro-pop of Sparks would be more apt. And their begging of a spot on the 1980 Eurovision song contest was an act of pop irony even the Pet Shop Boys never managed.

It is, of course, not the plink plonking of the originals but the mixes we're interested in, especially after Carl Craig's sublime remix of "Moskow Diskow". Check 16b, Le Tone and Glenn Underground, who lovingly



Eric B (l) & Rakim

# Worldwide

# Ultimate

## Records

“ I wish to thank Muzik Magazine personally for the award of Best Essential Mix from Space, Ibiza” *Carl Cox*

Also thanks to the people who helped to make it happen - West End Radio Production, Radio One, 7 PM, Ultimate, Rachel Birchwood, Space, Fritz and Pepe, Slice and not forgetting my supporters who were there on the day.

Don't forget Carl Cox & Jim Masters @ Ultimate B.A.S.E., The Velvet Room, 143 Charing Cross Road, London, WC2 - every week.



recreate iffy pop tunes into sensual house, electro and techno soundscapes, perfect to snuggle up to during cold winter nights. Telex may not like their remixes, chances are you'll prefer them.

★★★★ ("I Don't Like Remixes"),  
★★★★ ("I Don't Like Music")  
Chris Todd

## Linton Kwesi Johnson

Independent Intavenshan:  
The Island Anthology  
Island

*The cream of the mighty UK dub  
cat's back catalogue.*



Telex



Linton Kwesi Johnson

IT'S easy to forget what a powerful and inspirational force reggae was back in the mid-Seventies, when most of this colossal 35-track collection from the Brixton-based dub poet was recorded. As well as shaping punk, hip hop, ragga and jungle, many of the tracks here – undisputed protest classics like "Di Great Insohreckshan" or "Wat About Di Workin Class" – helped plant the seeds of British black consciousness a decade before Public Enemy. With such a rich archive

to plunder (Johnson was, and is, vastly prolific), it'd be hard to put a foot wrong. Even so, "Independent..." shows the full sweep of the man's talent, taking in the jazz beat slang of "Two Sounds Of Silence" as well as industrial-strength bass workouts like "Iron Bar Dub". The only depressing thing? That so little's changed in 20 years – those anti-racist, anti-capitalist lyrics ring truer than ever.

★★★★★  
Ben Willmott



# HARDFLOOR

Hardfloor release their long  
awaited new album.....

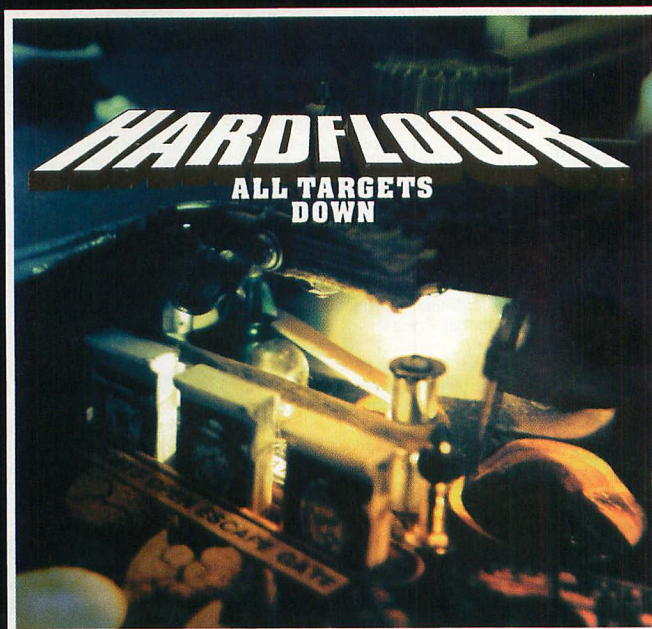
## All Targets Down

A collection of devastating  
tech-infected tracks including  
the slammin' single.....

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HATHHOUSE





# COMPILATIONS

## \* Compilation Of The Month 1

### Renaissance Worldwide Singapore

Passion

THE fact that Renaissance is one of the most respected brand names in the world of clubbing is a pretty remarkable achievement, given that the club has been without a home for several years. Successes in 1998 include an acclaimed world tour, a superb summer in Ibiza, and a new singles label launched admirably with BT's "Godspeed". Now (along with the news that the club has confirmed a new weekly venue in Nottingham) comes the second "Renaissance Worldwide" collection, featuring the turntable talents of BT, Dave Seaman and David Morales. The setting is Singapore, though this seems to have more to do with the marketing concept than anything else.

Morales kicks things off with a largely vocal house set that's segued superbly, if a little clinically. Seaman's more adventurous mix opens with a voice telling you the DJ is going to take you on a journey - a fact confirmed almost immediately as he weaves Tenaglia's wonderful "Elements" into Rabbit In The Moon's breakbeat-driven take on Banco De Gaia's "Drunk As A Monk". He gradually picks up the

pace, building a musically majestic soundscape that can only be described as epic. Highlights include Freefall's "Skydive" and the Brothers In Rhythm mixes of Dollshead and Garbage.

BT's experimental escapades begin with the funky electro rhythms of 2 Phat Cunts' "Ride", with breakbeats soon dominating as he seamlessly stitches together the vanguard visions of producers like Hybrid, William Orbit and Thursday Club. It's an encapsulating mix that entertains, educates and is a fitting testament to a club consistently on the cutting edge. And it sounds great on the home hi-fi as well.

★★★★★  
Mark Kavanagh



### Jazz In The House 6

Slip 'n' Slide

WHAT'S IT ALL ABOUT? 12 cuts of jazz-soaked house and funky vibes from across the globe.

WHAT'S ON IT? Mr Gone's "Mosquito Coast" uses a fierce samba shuffle, Blaze fire up with "My Beat" while Skint offshoot Estereo offer the sublime "So Tired Of Waiting" by Bah Samba and "We Don't Care" by Phil Asher and Luke McCarthy's Taxi Driver project. Deep Swing's "Steppin' Out" and the jazz-funk of Marshmellows' "Soul Power" close proceedings with style.

ANY COP THEN? No better way to remember the summer we never had. ★★★★★ (RM)



### Claudio Coccoluto

A Midsummer's Night Dream Mixmag Presents

WHAT'S IT ALL ABOUT? The Neapolitan deep house don and part time Heartist presents some of his favourite butt-wigglers from the last couple of years.

WHAT'S ON IT? Street Corner Symphony, Masters At Work, Basement Jaxx, Blaze, Dubtribe. In other words, hip, jazzy, a little bit percussive, a little bit Latin and pretty bloomin' deep all the way through.

ANY COP THEN? Plenty of groovy hip-swinging house for hipsters, all deftly mixed. But it's all so effortlessly smooth we're left begging for a few laughs amid the endless groove. ★★★★★ (FT)

### Smokedown 2

DCI

WHAT'S IT ALL ABOUT? A second installment of genre-defying past and future funk, served with a well-seasoned dollop of after hours attitude. Best served chilled, as they say.

WHAT'S ON IT? Fat Cat's finest, Human, kickstart the proceedings with the moody, noir-esque "Winter", Herbert and Dani Siciliano rock the quirky house groove on "I Hadn't Known", Boards Of Canada do their regression session thang with "Aquarius" and Spiritual Life's Slam Mode hop on the night train to Lagos with the mesmeric "Uhuru". Chuck in some Hefner, MAW, Young MC (!) and Carl Finlow's Voice Stealer and you're looking at a cracking collection of deep-seated goodies.

ANY COP THEN? The benchmark for chilled leftfield compilations is probably the excellent Freezone series, and Smokedown 2 compares very favourably alongside such quality opposition. ★★★★★ (CG)

### Further Funk

Hydrogen Dukebox

WHAT'S IT ALL ABOUT? Round-up of all your favourite cuts from the Hydrogen Dukebox label's now defunct Track club night.

WHAT'S ON IT? 10 cuts with leanings towards harder-edged electro, breakbeat and techno sounds from scenesters A1 People, Girl Eats Boy, Buckfunk 3000's Si Begg



and his lesser-known namesake Si Da, and assorted others. Check The Experiment's colossally groovy "Point Blank" for maximum impact groove, though Rennie Pilgrem's mix of Slab's "Funked Up Kid" is unsurprisingly white-hot and Si Begg's wayward "B-Boy Of Tomorrow" equally worthwhile. ANY COP THEN? Straddling a gap between the over-familiarity of big beat and the glibly cool pretence of new skool, "Further Funk" is just that - a progressive twist on the oldest and best style. ★★★★★ (KB)

### Tidy Trax Volume One

Tidy Trax

WHAT'S IT ALL ABOUT? In memory of Tony De Vit, the bass pulsates as the hardest Trade resident Ian M delves into three years of pumping hard house from Tidy Trax.

WHAT'S ON IT? 40 tracks over three CDs, including The Allnighters' "Black Is Black", Hyperlogic's epic "Only Me" and a dazzling exclusive mix of one of this year's biggest tunes, Signum's "What Can You Do For Me?". All of which have attracted people to the dancefloor like the Pied Piper did rats. ANY COP THEN? Whether you like your hard house cheeky, phat and funky, or moody, hard and trancey, Tidy, with its sister labels Untidy Dubs and Shock, deliver every time. ★★★★★ (CT)

### Oracabessa One

Oracabessa

WHAT'S IT ALL ABOUT? Gangster-free, almost politically-correct ragga from the first generation of post-Beenie Jamaican dancehall contenders.

WHAT'S ON IT? There's no Red Rat, sadly, but several contributions from dancehall's equivalent to the Beasties, the Scare Dem Crew, plus Mr Vegas, Mad Cobra and the previously unheard Lady Saw, Tony Curtis (no relation) and Culture Black.

ANY COP THEN? The lyrics may have leapfrogged into the post-feminist late Nineties, but the rhythms remain as pleasingly rough as ever. If your life revolves around drinking Guinness, smoking weed and chasing the ladeez - in a respectful, post-modern way that is - this is for you.

★★★ (BW)

### Dave Pearce Presents Anthems Volume 2

Manifesto/Polygram TV

WHAT'S IT ALL ABOUT? High Street values compilation of anthems over two CDs, as chosen by the Bhagwan of biggies, Dave Pearce.

WHAT'S ON IT? Oodles of tracks that by all accounts you should really already have if you possess the slightest iota of interest in dance music: Nalin & Kane's "Beachball", Brainbug's "Nightmare", Jimi Polo's "Better Days", Underworld's "Born Slippy", Joey Beltram's "Energy Flash", XPress 2's "London X-Press" and the like.

ANY COP THEN? Pretty much indistinguishable from any other "anthems" compo out there.

★★ (CB)



### Solevisions

Solemusic

WHAT'S IT ALL ABOUT? New Glasgow house 'n' garage label showcase their wares so far.

WHAT'S ON IT? All the best bits from Solemusic and its brothers Tronicsole and Discosole. Which means recent Daddy's Favourite groove "I Feel Good Things", Rainy City's remix-inna-Bob-James-stylee of Cooly's Hot Box, Deep Sensation's remix of Robinson Wall Project, sweet urban soul/hip hop from the Jiggamastaz camp, Joey Negro's remix of an old Unit 2 tune and several cool cuts from label owner Stevie "Sole" Middleton himself.

ANY COP THEN? Not for nothing has this label been hailed as one of the UK's best newcomers by the likes of Terry Farley. Music from the Sole and for the soul. ★★★★★ (CB)



### Strange Games & Funky Things 2

Barely Breaking Even

WHAT'S IT ALL ABOUT? Second volume of rare funk and soul classics from the ever-switched on BBE fellas.

WHAT'S ON IT? Creative Source's "Can't Find Love", Bobby Womack's "How Could You Break My Heart" and Milton Wright's tough but treacly original two-step anthem "Keep It Up" lead the funky charge.

ANY COP THEN? With most funky compilations these days digging up obscurer-than-thou TV soundtrack nuggets, this breaks the mould by pulling out the 100% killer pieces. Whether you're an arthritic old schooler or a new sample-spotter on the block, this really is the business.

★★★★★ (FT)



## New York State Of Rhyme

Rumour

**WHAT'S IT ALL ABOUT?** Starter pack introduction to NY indie hip hop for those who thought it started and stopped at Rawkus.

**WHAT'S ON IT?** The involvement of Matt Fingerz of Guesswhyld Records ensures material from his camp - Mike Zoot, Tommy Tee et al. However, there's also material here from the phenomenal The High & The Mighty, Talib Kweli crops up on a posse cut, Network Reps rhyme over the oddest bassline you'll hear this month and Craig G crops up, too.

**ANY COP THEN?**

Though it doesn't really reflect the full diversity of the New York scene, it's still a great place to start your education into the Independent Apple.

★★★★ (WA)

## In Motion #2 - Mixed By Kevin Yost

Distance

**WHAT'S IT ALL ABOUT?** The pipe-smoking king of dreamy, deep jazz-house mixes up his first album.

**WHAT'S ON IT?** As someone who was influenced by US jazz-lite man Chuck Mangione, it's no surprise that some of this tips way over into the MOR house groove with precious little bite or snap. But on the plus side there's a whopping eight exclusive unreleased tracks from New York's highly rated il Records, plus Kevin's own classic "One Starry Night".

**ANY COP THEN?** Deep-as-you-like jazz-house fusion that any Guidance or Spiritual Life fan should lap up.

★★★★ (CB)

## House Our Youth 2000

Zone 6

**WHAT'S IT ALL ABOUT?** Value-busting three CD compilation to raise money for House Our Youth 2000, a homeless charity supported by almost everyone in dance music.

**WHAT'S ON IT?** Unlike most charity albums, this one's not just a worthy cause, but incredible value for money, seeing as you're getting exclusive, written-especially-for-the-CD tracks by Hydro Versus Static, Sniper, Sasha & BT, CJ Bolland, Hardkiss and Howie B, alongside unreleased stuff from Coldcut, St Etienne and Terra Firma.

**ANY COP THEN?** A worthy cause indeed and an album that's as rewarding for the listener as your purchase will be for the homeless themselves with over £4 on every one bought going to charity. Do the right thing, people.

★★★★★ (CB)

## Deeper Concentration 2

Om

**WHAT'S IT ALL ABOUT?** Follow-up to last year's utterly underground Transatlantic scratchological soundclash. Want a who's who of US/UK turntablism? Look no further.

**WHAT'S ON IT?** Mixmaster Mike you already know as the New Fourth Beastie. If you haven't heard The X-Ecutioners' fader-tornado Rob Swift, or homegrown deck-wreckers Scratch Perverts, now's your chance. And there's 14 more stylus prodigies where they came from - plus some hilarious samples (Kenneth Williams?).

**ANY COP THEN?** All right, so there's a lot of this "real" hip hop around right now. But you won't find another compilation out there with more fresh, raw talent on it than this.

★★★★ (SL)

## Matsurhythm 1

Matsuri

**WHAT'S IT ALL ABOUT?** Top psychedelic trance label Matsuri with their sixth spaced-out compilation so far.

**WHAT'S ON IT?** Manmademan serve up the sophisticated "Feeler", Quirk do "Paradise Pills" and Groovy Intent get down to "Om Rock". Innersphere, Reek and Ubartmar also make sonic appearances on this nine-tracker.

**ANY COP THEN?** Sure... It's cool enough. Don't expect anything mind-blowingly radical, though.

★★★★ (DF)

## Terry Francis Presents Architecture 2

Pagan

**WHAT'S IT ALL ABOUT?** 1997's Best New DJ and tech-house jock mixes up another set for the Wiggle posse.

**WHAT'S ON IT?** Loads of blinding tech-house and groovy deep breakbeat which might as well be made by Lord Smythington-Smythe for all we've heard of the names (Get Fucked or Kate & Joan, anyone?), all in Francis' trademark style, building up from rough and ready to steamingly emotional late-night deepness, all climaxing with Gideon's magical "Mellifluous" and Presence's incredible "Sense Of Danger".

**ANY COP THEN?** Follow-up mix albums are rarely as good as their predecessors, but this is that rare beast.

★★★★★ (CB)

## Ministry Annual 4

MOS

**WHAT'S IT ALL ABOUT?** This winter's blockbuster compilation, as usual mixed over two CDs by Judge Jules and Pete Tong.

**WHAT'S ON IT?** Nothing but the year's biggest, most pumping tunes, including Dave Morales, The Tamperer, Sonique, Agnelli & Nelson, All Seeing I, Freestylers, Fatboy Slim, Run DMC Versus Jason Nevins, Paul Van Dyk, Blue Adonis and Baby Bumps.

**ANY COP THEN?** The one stocking filler that baby bro' or sis' can't go wrong with. Though the Annual is, as usual, centered around a year in the life of the Ministry.

★★★★ (CB)

## Versatile

ffrr

**WHAT'S IT ALL ABOUT?** The cult French label, home to I:Cube among others, bring 13 of their choicest offerings together for a comprehensive introduction to their sound.

**WHAT'S ON IT?** Plenty of I:Cube for a start, not surprisingly. Choose from his minute-long Gilles Peterson favourite "Ding Ding Ding", Daft Punk's mix of the effortlessly phunky "Disco Cubizm" or Maas' eloquent take on "Comme Des Esprits".

Factor Bel-Air Project's doomy "Dark Jazzor" into the equation and you're well and truly on yer way.



**ANY COP THEN?** *Mais oui monsieur.* This very astute licensing move from ffr should enable the non-import-buying public to grab a bucket load of Versatile's sexy Gallic charms. *Allez, salut maintenant.*

★★★★ (CG)

## Gatecrasher

INCredible

**WHAT'S IT ALL ABOUT?** The winner of the Club Of The Year award at last month's Ericsson Muzik Magazine Dance Awards release a celebratory two CD compilation, though they're not saying who's mixed it.

**WHAT'S ON IT?** All manner of hard or trancey house in a peaktime style. Notables include BT's "Godspeed", ATGOC's "Repeated Love", Billy Hendrix's summer anthem "Body Shine", Storm's "Storm" (a former Muzik Single Of The Month, no less), Art Of Trance's overpowering "Madagascar" and Marc Et Claude's smash "La".

**ANY COP THEN?** It would be nice to know who's mixed it (the promoters themselves perhaps, to save a buck?), but then you might judge it in advance, mightn't you?

★★★★ (CB)



## LJ Bukem Presents Earth Volume 3

Good Looking

**WHAT'S IT ALL ABOUT?** Bukem and his cohorts have ditched the whole concept of jungle, instead trying out a variety of slow, sultry tracks they call "rare groove", but which isn't, really.

**WHAT'S ON IT?** Mostly seductive Ninja Tune-style instrumentals from the

# \* Compilation Of The Month 2

## The End Volume 1

XL

**FOR** three years now, The End has been a club governed by the simplest of impulses: the desire to hear the best underground dance music in the best possible circumstances. An intelligent spectrum of nights cater for almost all tastes, from The Hop's dope hip hop outings to Full Cycle's breakbeat gymnastics and Sub-Terrain's pristine, crystalline tech-house hoedowns. Owners and residents Mr C, Layo and Matthew B have attempted to create a space in which the music can weave its magic, a place where the committed can come to indulge in some serious decks 'n' deejayz worship.

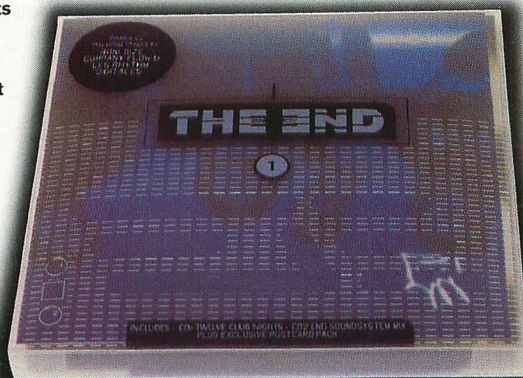
Trying to translate the aura of a great club onto CD is, however, a notoriously thankless task. Minus the crowd, the sweat and the passion, club compilations far too often fall into an abyss of over-obvious, mass-market track selections, diluting the essence of the great clubbing experience into a brand name bland-out. Mr C and chums have thankfully overcome such obstacles by giving one CD over to the various nights which guest at the club, while CD two charts a journey through Sub-Terrain by focusing on tracks

created by the head honchos themselves in their various guises.

Highlights include Company Flow's lyrical tongue-twister "End To End Burners Street", Aqua Bassino's delicious moonlit stroll through deep house pastures "Milano Bossa" and E-Dancer's celestial "Heavenly" dropped into the midst of the Sub-Terrain set. There are, undoubtedly, a few selections which could have been improved (surely Roy Davis Jr's "Gabriel" has been anthologised to death...), but as a whole this collection leaves you feeling that The End could just be the beginning for the next millennium's clubbing experience.

★★★★★

Cal Gibson



# COMPILATIONS







## \* Compilation Of The Month 3

### 100% Dynamite

Soul Jazz

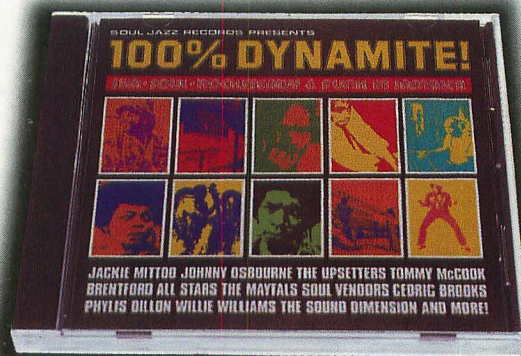
**FUNNY** how ska, Jamaica's (literally) offbeat take on US r&b that divided and ruled the island in the Sixties, was subsequently appropriated by successive generations of Westerners. 20 years ago, it was the totem of British bootboys, recent years have witnessed a generation of US post-hardcore punks turning on to its rhythmic punch, and now that the vaults of soul, jazz and funk are largely plundered while demand for fresh sounds is as high as ever, ska is the destination of choice for UK breakbeat producers seeking to source their samples.

But look beyond all the dilutions of Jamaica's poppiest export, and you'll find a wealth of ingeniously lo-fi tunes wrought with impeccable taste and humour. "100% Dynamite" collects 14 gems from the Sixties and Seventies ska scene, together with a dusting of slower rocksteady numbers and the odd Jamaican funk number – and you'll be hard pressed to find a weak moment between the lot. The Marvels' version of the massive hit "Rocksteady" and Phyllis Dillon's cover of "Woman Of The Ghetto" both equal their Stateside counterparts in terms of raw, gutsy power, and The Upsetter's "Popcorn" and Brentford AllStars' "Greedy G" (both essentially James Brown instrumental tracks

done "in dub") are Jamaica's skanking response to the boneshaking funk phenomena of late-Sixties America. Admittedly, those are the most accessible moments, but the blacker, fundamentalist ska of Toots & The Maytals, Lennie Hibbert, Jackie Mittoo and Willie Williams all display a nose for melody and rhythm that could challenge Motown and Stax's finest. Think ska means skinheads in £50 Carnaby Street tonic suit and obese white men hitch-hiking clumsily on "Top Of The Pops"? Think again. Here's a ska compilation, to quote Madness, quite literally one step beyond. Rude boys and girls take note.

★★★★★

Kevin Braddock



likes of Tayla and Blame, a few disco grooves like Artemis' "First Light", plus some great laid back rapping from DRS (on Bukem's introductory track "Constellation") and Conrad (on Words 2B Heard's excellent "Conquest"). Oh, and Blu Mar Ten's track is rather cheekily entitled "Ir-On-Ing". Geddit?

**ANY COP THEN?** Yup. Changing tack was definitely a good idea – another bunch of Speed-style anthems would have been overdoing it, whereas this is the perfect smoochy chillout album.

★★★★★ (SL)

### Bonkers 5 – Anarchy In The Universe

React

**WHAT'S IT ALL ABOUT?** Latest chapter in the irrepressible series of happy hardcore compilations, here compiled and mixed by the princes of the preposterous party prerogative, Hixxy, Sharkey And Dougal.

**WHAT'S ON IT?** Cartoon jodelong tomfoolery aho! Each of the three mixes weighs in with 16 tracks apiece with each DJ employing significant numbers of their own productions and remixes.

There's precious little to distinguish 'twixt the three, though Dougal's mix should win, since his name is clearly the best suited to this willfully idiotic genre of music.

**ANY COP THEN?** Those who have previously purchased a "Bonkers" compilation will be pleased, but, since this is the CD equivalent of The Fast Show's Colin Hunt ("I'm totally

MAD!!!!" etc), anyone else will loathe it after roughly 45 seconds.

★★★★★ (KB)

### Pulp Fusion 3

Harmless

**WHAT'S IT ALL ABOUT?** This popular series' latest loving probe into dance's yesteryears.

**WHAT'S ON IT?** A catholic sashay through soaring strings, butt-quaking bass, oft-sampled rhythms, honking horns and the occasional heaven-sent vocal – including Ike & Tina Turner's superlative "Bold Soul Sister", Azimuth's "Dear Limmertz" and Nina Simone's accurately christened "Funkier Than A Mosquito's Tweeter".

**ANY COP THEN?** You may be into house, drum & bass, techno, big beat or indeed Polish ambi-tech-folk-with-garage-elements, but your record collection still deserves this.

★★★★★ (AC)

### Rennie Pilgrem Presents Nu Skool Breakz II

Kickin'

**WHAT'S IT ALL ABOUT?** Muzik's in-house nu skool breakz guru busts out the dystopian space-age styles. (In other words, he's mixed another compilation – Ed.)

**WHAT'S ON IT?** Drum & bass-flavoured midtempo moodiness, including World Of Crime's guns a-blazing "War On Electro", Subphonic's belligerent "Vega Beach Party" and exclusives from Pilgrem's own Thursday Club and

Freq Nasty to boot.

**ANY COP THEN?**

Despite the nu skool breakz tag still seeming a desperate attempt to bring independence to a small department of all-inclusive breakbeat shenanigans, yes, there's enough crepuscular energy to entertain most leftfielders.

★★★★★ (AC)

### Voices Of Drum & Bass Volume 2

Millenium

**WHAT'S IT ALL ABOUT?** As you will have cunningly deduced by now, it's drum & bass with voices on it. So not one for "purist" chin-strokers who spurn such fripperies as actual words and tunes.

**WHAT'S ON IT?** Anyone who's ever roped in a golden-throated diva to fancy up their intelligent-style breakbeat balladry. Peshay's there, inevitably, but more surprisingly, so are EZ-Rollers, Aphrodite and even (gulp) Dillinja, in deeply uncharacteristic "sensitive" mode.

**ANY COP THEN?** Very much depends on whether you like your drum & bass to have nice tassly earrings or huge sweaty bollocks. The latter need not apply.

★★★★★ (SL)

### Sitarfunk Volume 1

Sitarfunk

**WHAT'S IT ALL ABOUT?** Asian beat pioneers Earthtribe weren't content with just producing music, running three clubs and DJing around the world, so they've started a label to

release their kinda music.

**WHAT'S ON IT?** Music with a bit of spice to it from Earthtribe's cheeky "Indian Dope Trick" and Up, Bustle And Out's symphonic "Emerald Alley" to bigger beat outings from Indian Rope Man's "Dog In The Piano" and Stoppa & Nobby's trippy "Sweet Lassi Dub". The zimmer frames emerge for outings from old hands Transglobal Underground and Nelson Dilation.

**ANY COP THEN?** Sitarfunk successfully smash the myth that Asian music equals Bollywood soundtracks with a collection of tunes from drum & bass and trance to big beat and funk.

★★★★★ (RDB)

### Kenny Hawkes Presents Space

Kickin'/Slip 'n' Slide

**WHAT'S IT ALL ABOUT?** Deep house, in a nutshell. Kenny Hawkes and Luke Solomon love the stuff and play it every single week at their London night of the same name.

**WHAT'S ON IT?** A mixture of US and UK sub-aquatic grooves ranging from the deeply spiritual vocals of "Want Me" by Fury Phreaks and an unreleased mix Derrick Carter did of Blaze's "My Beat" especially for Space, to harder percussive outings from Reel Houze's "The Chance" and the Idjut Boys' bomb "Girth Soup Dub".

**ANY COP THEN?** From Erasure to The Idjut Boys in 12 faultless mixes (surprise, surprise) Kenny Hawkes sums up Space perfectly. As long as it's deep, funky and quality they'll play it.

★★★★★ (RDB)

### Sundance Chapter One

Telstar

**WHAT'S IT ALL ABOUT?** As the CD cover says, "It's Ibiza! Corfu! Palma! Benidorm! It's havin' it!" Two CDs! Mixed by Brandon Block! And Alex P!

**WHAT'S ON IT?** 36 big tunes! Including all your mash-up faves! Like Afrika Bambaataa Versus Carpe Diem, Nalin & Kane's remix of Energy 52, The Fog's "Been A Long Time", and Eddie Amador! Plus loads more! All mixed together! Like by two geezers with decks! Called Blocko and Peazy!

**ANY COP THEN?** What if people talked like this all the time?! With huge exclamation marks! Fabbol! Loudin' it! Largin' it! Oohh, I feel a bit deaf now! Can I go home now?! Please!!

★★★★★ (CB) (!)

### B-Boys Revenge

X: Trene

**WHAT'S IT ALL ABOUT?** Old and new skool dancefloor hip hop numbers cut, scratched, itched and generally interfered with by current International Turntable Federation title holders, Scratch Pervert.

**WHAT'S ON IT?** Michael Viner's Incredible Bongo Band's boringly ubiquitous

"Apache" along with such notables as Run DMC's "Sucker MCs", Brit-rappers Hijack's "The Bad Man Is Robbing" and The Bronx Dogs' epically funky "Tribute To Jazzy Jay". Add to this eight others on the Perverts' mix or 11 on the unmixed CD, and "Revenge" is very sweet indeed.

**ANY COP THEN?** Loads. An excellent, if slightly slim, selection shown off to great effect by the Pervs' wiki-wiki deck manipulations.

★★★★★ (KB)





SCOTT BROWN & MAXIMUM NOISE  
PRESENT

*The World's Best*  
**essential**  
**happy**  
**HARDCORE**  
*Collection*

40 TRACKS MIXED BY  
SCOTT BROWN &  
MAXIMUM NOISE

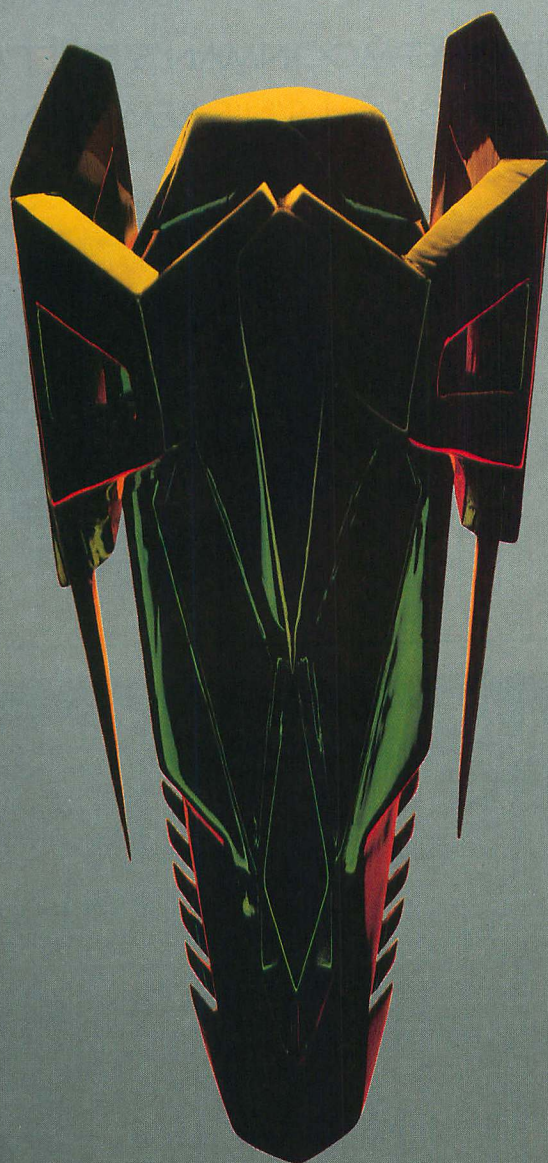
CD ONE [MIXED BY SCOTT BROWN]

1. DJ HAM - "YOUR LOVE"
2. Q-TEX - "POWER OF LOVE '98" [EXCLUSIVE MIX]
3. EUPHONY - "SPACE INVADER"
4. SCOTT BROWN - "HEALING MIND"
5. FABULOUS FABER - "BETTER DAY"
6. SCOTT BROWN - "SUPER SHARP BEATZ"
7. MARC SMITH & SCOTT BROWN - "TAKING ME HIGHER"
8. BANG! - "BREAK OF DAWN" [NEXT GENERATION]
9. INTERSTATE - "GET ON UP"
10. SCOTT BROWN - "HARDCORE VIBES"
11. FIGHT THE FUTURE - "ABC"
12. SCOTT BROWN - "TAKE ME UP"
13. S.BROWN & G.TENNANT - "I'M THE ONLY ONE"
14. DJ STORM - "KICKIN' HARD" [BLATANT BEATS]
15. INTERSTATE - "VITALITY"
16. MARC SMITH - "YOUR LOVIN'" [EXCLUSIVE MIX]
17. Q-TEX - "EQUAZION PART 9" [BOUNCY MIX]
18. SCOTT BROWN - "CHECK IT OUT NOW"
19. BASS X - "HORSEPOWER"
20. DJ MARC SMITH - "THE RIPPER"

CD TWO [MIXED BY MAXIMUM NOISE]

1. SCOTT RAMIREZ - "PUSH IT"
2. GOOD FELLAHZ - "FREE YOUR MIND"
3. FORTREZZ - "CHECK DA BASE"
4. LORD RAZ & PRINCE KORDY - "HAND IN HAND PART 2" [JTO REMIX]
5. APOLLO 1 - "THE FORCE"
6. GOOD FELLAHZ FEAT. SARAH O'NEIL - "WAVE YA HANDS IN THE AIR"
7. MAXIMUM NOISE - "ANOTHER DIMENSION"
8. BEATBUSTER ILL TILL - "FUTURE CITY"
9. DJ KEREM - "DAYDREAM" [TASSO REMIX]
10. BEATBUSTER ILL TILL - "DROP ZONE" [JOHN DOE REMIX]
11. OLLY MAGIC - "HEY RUDE BOY"
12. RAVE BUSTERZ - "KAOS JUNKIES"
13. DJ KILLERFACE - "SUNSHINE"
14. RAVE BUSTERZ - "YOUR BROTHERZ"
15. ROTTERDAM HOOLIGANS - "PROGRESSIVE NIGHTMARE"
16. SCOTT RAMIREZ - "THE DARK SIDE OF THE CITY"
17. TECHNOMANIA - "JUMP IN DA GYM"
18. LORD RAZ & PRINCE KORDY - "DESTINY"
19. MAXIMUM NOISE - "SPACE DA BASE"
20. EL'CHAVEZ - "DJ'S HOLIDAY" [RAVE BUSTERZ OL'SKOOL REMIX]

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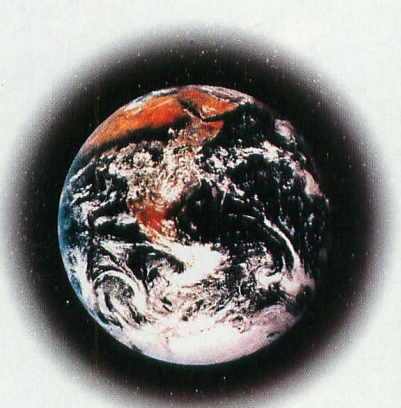
# VINCENT DE MOOR

## ORION CITY

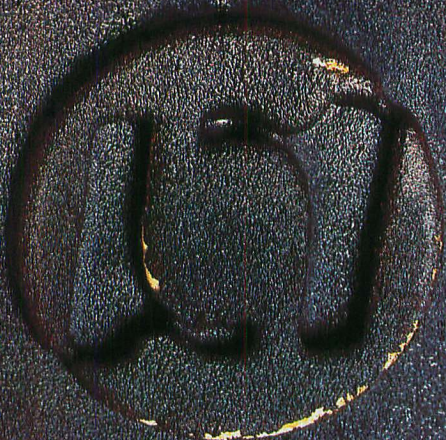
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Hydro vs. Static  
Golden Girls  
Keoki  
Meat Beat Manifesto  
Sniper  
Men of Science  
Vietnam Inc.  
Muki  
Monaco  
Terra Ferma  
Sasha & BT  
Area 7

DJ Silver  
ZX81 DJ's  
Ikon

**STREETWISE**

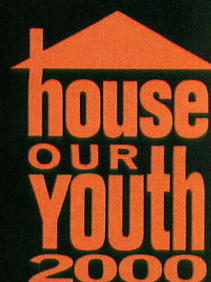
'RELEASE DATE: 26.10.98'

Cast (Lo-Fidelity All Stars Remix)  
Coldcut  
Moby  
Jon Hollis  
Smith and Mighty & Psalmistry  
Amethyst and Matt Redman  
Scott Hardkiss presents God Within  
Asian Dub Foundation  
Love to Infinity

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This month's biggest singles  
with guest reviewer

**Tall Paul**

**Muzik Awards  
1998  
Best DJ**

**H**E is quite literally huge. Towering at 6'7", **TALL PAUL** is a giant among DJs. Resident at Trade back in 1990, and now hosting Turnmills' stonking Friday night, *The Gallery*, it was no surprise that he swept up the Best British DJ at our recent awards. His remix list is both endless and prestigious and was topped most recently with his storming version of Nalin & Kane's "Beachball". He's hosted countless mix albums and as Camisra, he's stormed the charts three times, with "Feel The Beat", "Let Me Show You" and last year's anthem "Rok Da House". He's got his own radio show on Kiss FM with Seb Fontaine, his record label *Duty Free* has just started serving up hard house from the likes of Radical Playaz and JS:16, he's working on the new Camisra single and now he's stepping up into the DJ booth at Turnmills to spin through this month's singles.

## Sonique

Feels So Good  
Serious

THE singing DJ storming her way into the big boys' premier league follows up "I Put A Spell On You" with her first original song. Not quite making anthem status, it's an undemanding house groove that's probably best heard in the tougher "Serious Remix".

**Paul:** "Mmmm... If I had to play this, I would play the 'Serious Remix'. I know Sonique, she's a great DJ and I love her, though we've never had a good sit-down and a chinwag 'til the early hours of the morning, but I'm not into this at all. The last single was okay, I prefer it to this one. Would I ever sing over my own records? Psshht... Wish I could."

★★★

## DJ Die

Clear Skyz/Reminisce  
Full Cycle

THE Reprazent and Breakbeat Era crew member returns to the Bristol label to do what he does best – heads down, no nonsense hard-breakin' dancefloor drum & bass.

**Paul:** "I tend to only listen to jungle on compilations or if I come across a CD or something. The Roni Size album? Nah, I never got it, but I've got most of the singles. The first track sounded much better at 33rpm, like that was its natural speed. When we speeded it up to its normal speed, it didn't sound right. But 'Reminisce' was alright, I can see that going down in the clubs. I'm just so far removed from this scene –

I'd love to have more time to listen to people like Grooverider. I used to play hardcore on pirate radio, but when it moved into the dark, ragga phase, that's when I moved away into the more Euro-house sound."

★★★

## Untidy DJs

Untidy Dubs Presents Funky Groove Manifesto

THE Tidy Trax stable is really starting to hit peak form on the hard house scene at the moment, so what's surprising is that Manifesto have opted to pick up one of their more minimal, harder dubs which comes minus anything remotely similar to a cheesy hook or nifty vocal. Remixes come from Rhythm Masters and label boss, Radio 1 DJ and Muzik award winner Judge Jules.

**Paul:** "I've had this for ages. Played it, stopped playing it, got the new remixes, played it, stopped playing it, now it's out, I might start giving it a few more spins! I'm actually going back to playing the original now. It's straightforward but it just works. It's been a big tune in my box for six or seven months now. In reckon that it should do alright, but I don't really see this one steaming into the Top Ten."

★★★★

## DJ Brockie Presents

Represents (Remix)/Showdown  
Undiluted

Kool FM stalwart and jungle emissary of many years standing, DJ Brockie teams up with Ed Solo for Brockie's own label. The "Represents (Remix)" is the track causing the megawattage damage on dancefloors the length and breadth of the junglist nation, with a bassline louder than a swarm of killer bees and twice as angry.

**Paul:** "I love the way the big dark bassline comes crashing in on 'Represents', it just gets the whole place jumping. That's dark, that is, and the bassline is just completely nutty. I like the way it phases up, phases down, opens up and splits again. Wicked. The kind of jungle I'm into. Reckon I might just have to nick this one off you."

★★★★

## Jigmastas

Last Will & Testimony  
Tommy Boy Black Label

THE next Jurassic 5? DJ Spinna's Jigmastas open up Tommy Boy's new underground label account with two tracks absolutely packed to the rafters with their usual flavoursome ingredients – bouncy rhythms and basslines, superfly funk raps and refreshingly macho-free breaks. You're going to be hearing a lot from this crew.

**Paul:** "Quality, I really like this one. I'm a massive hip hop fan, and I always have been. It's pretty much what I started out with – Public Enemy, Run DMC, all of the early material. I buy more of the compilation stuff these days because I just don't have time to sift through all the singles to find the good stuff. The Jurassic 5 album was great. This is class too."

★★★★

## Red Snapper

Image Of You  
(Salt City Orchestra Remixes)

Warp  
PAPER Music's Elliot Eastwick and Miles Hollway take the Snapper to new horizons, keeping Alison David's vocals afloat while their deep house boat chugs along. A separate package includes Rae & Christian and Shut Up And Dance remixes.

**Paul:** "Okay, this sort of falls into that category of the non-house bods. The sort of stuff I could play on the radio or at some mates' parties!"

★★★★

## Dopesmugglaz

The Word  
Perfecto

OAKENFOLD'S latest signing to Perfecto are a chasm removed from Perfecto's fluoro-trance sound. Instead Dopesmugglaz "do a Daft Punk" to the theme tune from "Grease" that's catchy in an acid-punk kind of a way. Destined to drive you to distraction after the third hearing.

**Paul:** "Too slow for me to play. I've spun it on the radio a few times, because there's a bit of a hype about it, but I don't think it'll be a hit. It might make Top 40. That sample? I can just about put up with it because they don't overdo it and it's quite funky the way they've used it. There's a lot of that disco revival Seventies type stuff around. I can understand people liking it, it's just not my thing. I was more into "Star Wars" than "Grease" – I went to see it about 115 times!"

★★★

## Shut Up & Dance

Got 'Em Locked EP  
Shut Up & Dance

RETURN of the original hardcore sample masters who carved up the rave scene back in the early Nineties. Sounding like they're still searching for a direction, these three tracks veer from big beat to old skool hardcore to dodgy Portishead-sampling reworks, all in their classically under-produced rough technique.

**Paul:** "Bonkers! I'm really up for that 'Mercury Switched' track. Switch the lights off, drop that one... It's mental when the bassline comes in. They've been very original with their samples and ideas since the late Eighties. Not sure they've got it quite right on the lead cut. I've got all this lot's early stuff. I can remember when I was in this record shop in Tottenham and they turned up in their BMWs selling copies of '5,6,7,8' out the back of the car. Since then, I've always made a point of checking out what they're up to."

★★★★

Shut Up & Dance







## Westbam

The Roof Is On Fire (Remixes)

Logic

FOR sheer insane party vibes, you can't beat Christopher Just's stompy piano mix of this old school Westbam classic, but Stretch 'n' Vern's "Fly Life"-style filtered disco take and Untidy Dubs' stripped down assault make this a pretty impressive package.

**Paul:** "I've had this for a while and I've been playing the 'Untidy Dub' version. I didn't really go for the other mixes. I can just about remember the original. I met Westbam once on Jules' show doing the guest reviews and we reviewed the Run DMC & Jason Nevins record when it first came out. I said it might just do alright, but Westbam swore it was going to be Number One. We thought he was just taking the piss. But he was right after all!"

★★★★

## Glamma Kid

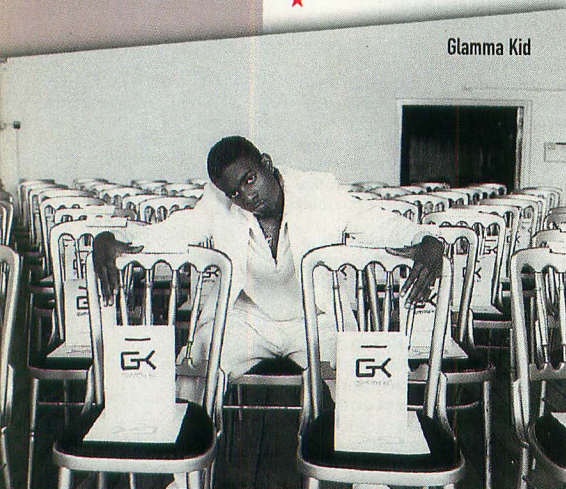
Fashion

WEA/Future Flex

BRITAIN'S great ragga hope, 19-year old Hackney boy Glamma Kid, does himself no favours by adopting Bowie's "Fashion" wholesale rather than utilising a sparser ragga break that wouldn't leave him sounding like he's drowning in eiderdown as he attempts to find the mic.

**Paul:** "Puff Daddy eat your heart out. When I heard that second mix, I thought, oh that sounds interesting - a big fat break over David Bowie. But when Glamma Kid came in, that's when it went drastically wrong. Loved the original and it could have been a good idea, Puff Daddy-style. He should have done a dark rap over it, not that kind of thing."

★



Glamma Kid

# \* Tall Paul's Single Of The Month

## Robbie Rivera

The Ultimate Disco Groove  
Duty Free

IT'S a shameless plug for his own label, but seeing as we failed so badly to come up with anything that truly rocked his house, we thought we'd allow Tall Paul to get away with it. Some time Subliminal man Rivera's new track tears it up in that classic American hard-filtered disco-loopin' insane style that's tougher than yak hide but much less woolly.

**Paul:** "It's on my label, but I love it. He's done a track that I put on that cover CD for your last issue. That's what really turned me on. This was originally on Waako, where Radical Playaz are from. It's got a real impact, it really kicks off. Matthew Roberts is doing some remixes on it too. If Robbie's not careful, he's going to come and go, cos it tends to be the same sound - filtered disco with hard drums."

★★★★



## Gene Farris

The Sensuous One EP

Farris Wheel

THE Chicago producer who's truly on a roll right now (check his new Soma EP as well) takes a leaf out of Green Velvet's book and adds a sinister railing reverend over a pounding Chi-house jacking groove. If that's all too much, "The Spirit" is a deliciously smooth moment in comedown house.

**Paul:** "The production on this is really terrible. You can still hear the break under the sample! If you get this kind of thing right, it works really well. But with the vocal over it as well, I just found it quite painful to listen to, it's turned up too much!"

★

## Scott Grooves Featuring Thornetta

Shoulda Been U

Soma

WHILE Daft Punk have been busy remixing his "Mothership Reconnection" in awesome, dancefloor-destroying style, Detroit's new boy Scott Grooves has teamed up with a vocalist for a track that's already being hammered to pieces by much of the garage fraternity. Eddie Amador and Alton Miller provide the remixes.

**Paul:** "Not bad, not bad. I like the main mix, the Scott Grooves one. I don't really know him or the label. The Eddie Amador mix was alright. I loved 'House Music', but for this mix, I'd really have to leave it up to the people who play it and like it. I don't really know if it would go down well!"

★★

## Nuw Idol

Blue Butterfly/Ikon

Zoom

ONE half of this lot was apparently responsible for the "Binary Finary" anthem, but this pulsing, dark trance affair is far less epic and far more insidious. Devious and dangerous.

**Paul:** "Blue Butterfly would work in the latter stages of my set. It's pretty dark. It says he's co-produced 'Binary Finary' - I was very much into the original and Matt Darey's mix of that. Compared to that, this doesn't sound that great, but I'd probably buy it and give it a spin. 'Ikon' was too industrial sounding for me."

★★★

## 16b

Water Ride

Eye Q

ONLY a one-sided promo at the moment, 16b's Omid remixes one of the stand-out tracks from his "Sounds From Another Room" album with his usual deep house panache, with remixes from Micronauts and Motorbass to come.

**Paul:** "I don't really know this guy, but I'm not too into this. I remember Eye Q from the old days. Not the sort of thing I carry round with me."

★★

## Thievery Corporation

Lebanese Blonde

4AD

AS you might imagine from the title, Washington DC's dopey duo are still beholden to dear old Mary Jane. Live sitar, guitar, Oriental percussion and seductive vocals make for a spliff odyssey that could come straight out the Pork or G-Stone stables.

**Paul:** "This is making me feel very tired and sleepy. Which I guess it's supposed to do. So it works! I couldn't even hear what the singer was on about, she needs remixing so the vocals are back up in the mix. I feel like going to bed!"

★

## Faithless

Take The Long Way Home

Cheeky

WINNERS of the Best Live Band at our recent awards, this double-pack proves they could easily have walked away with the Best Remixers title too. A reworked version of the song on the album, Rollo and Sister Bliss keep it in-house with all their own remixes.

**Paul:** "I just about managed to play 'God Is A DJ', but this one... it's just that it's more of a listening record than anything. I could play it on the radio and I'm sure it's going to be a massive hit. I've got some extra mixes which gradually get harder and harder, but none I can actually play out!"

★★★★

## Marc Et Claude

La

Additive

AKA the one with the female siren going "la-la-la-la-la-la-la-la" like Gina Bellman playing evil temptress in some Channel 5 porno movie. Originally a hit in its Moonman mix, Taucher and Jonesy do the new versions.

**Paul:** "I've pretty much worn this out now. The vocal comes from some old Italian record in the early Nineties. Big tune, big Euro riff, and when I play it everyone goes crazy. The mixes weren't much use to me."

★★★★

# MUZIK

The new testament of club culture

# out 2nd Wednesday of every month



## Jimi Tenor

Venera EP

Warp

STRANGE man. Stranger music. The Finn who would be Liberace and Phil Spector's bastard lovechild continues to charm and alarm in equal amounts, switching from lo-fi post-techno grunge to bingo-hall crooning at the flick of a Hammond organ switch.

**Paul:** "Warp. And warped. Chill out stuff. I wouldn't buy it, but if it came on at someone's house, it'd probably do the job. If I was doing some smooching? I'd probably use a bit of Freddy Jackson or Luther. Too easy listening."

★★★

## Interference

All Day/All Night

Electronically Enhanced

NOT for nothing are this lot known as the "Underworld of house". Like Emerson's lot, they fuse all manner of intricate source sounds both organic and electronic, jamming them live until they gradually arrive at Funk Central. Masterful, crafted and innovative stuff.

**Paul:** "I've got a box at home full of stuff like this for the times when I play a bit more of an eclectic set, like at a friend's party. I would put this in there."

★★★

## Johnny Fiasco

Neurotic Elevations EP

Cyclo

FOUR tracks from the Chicago producer known to his best mates as John Lopez. He's already graced Trax, Cajual, 83 West and Guidance, so no surprise that these house cuts get new label Cyclo off to a very good start.

**Paul:** "Strange, really and a bit repetitive. I can't see this working anywhere really. Every now and then a Chicago record will come up that I'm into but I'm not a massive fan of that sound. I prefer the darker sound with a hard beat"

★

## Phoebe One

Doin' Our Thing

Mecca

MOBO-award winner and best female British rapper to break through since Monie Love, teams up with Jamaica's Main Street Crew (including top boy Red Rat) while "One Man's Bitch" sees her go solo.

**Paul:** "Not my sort of hip hop. It sounds actually more like a ragga record. The whole thing doesn't really sit with the breakbeat. I didn't realise it was British, it sounds more Jamaican. We ought to support the British rap scene."

★★★

## Rae & Christian Featuring Veba

Spellbound

Grand Central

THE new Massive Attack, don'tcha know? Sensitive torch song trip hop from Manchester's finest, with former JVC Force rappers Curt Cazal and QBall in fine form on Aim's remix of "Anything U Want".

**Paul:** "You know there's some house mixes of JVC Force's 'Strong Island' going round - abominable they are, too.

Wouldn't touch it. The bassline on 'Spellbound' sounds really familiar. She's got a great voice, but I'm not sure it quite comes off. But the track with Curt Cazal and QBall I could listen to at home to chill out to"

★★★

## Dem 2

Destiny

XL/Locked On

KINGS of the real new jack swing in an underground garage style, Dem 2's "Destiny" is yet another anthem that's been bubbling on the London scene for months now. The full package comes with remixes from New Horizons, Rhythm Masters and Fruitloop, but none trump the swayin' cool of the original.

**Paul:** "I've heard this on Kiss a few times, cos me and Seb Fontaine

come on Kiss after Tuff Jam, who've been caning this one for ages. I like the 'Original Mix' but once again, I couldn't play it. The tempo's down there. I do play some garage stuff, but not the two-step. As far as that sound goes, though, that's definitely one of the better ones out there. I like it"

★★★

## Sound Associates

Shift EP

Music Man

FORMER Trade resident Daz Sound and his sparring partner Ben Tisdall do their familiar hard, dark and extremely minimal techno thing for the erstwhile Belgian label, with furious loops and metallic textures very much the order of the day.

**Paul:** "Very repetitive and minimal, but sometimes that sort of stuff does work. Though you really need about three Es to get on with it. The first track started off pretty good, but I'm not sure I could let it run for the full seven minutes, bringing the hi-hats in and out again to keep it going. Oh, this is Daz's outfit? He used to come on here at Trade and either send people running for the door or... He was dark, man. So this makes complete sense to me now"

★★★

Dem2



PIC RAISE-A-HEAD

## VFR

Tranceillusion

Quad

MASSIVE Euro-trance number that's already been a big fave with the Digweeds of this world as well as appearing on Nick Warren's latest mix album. Taucher's remix is the one to head for, another epic take from the German producer who rarely seems to put a foot wrong these days.

**Paul:** "I'm not really into this at all. I'm not a massive trance fan, though I do play bits of it, though they tend to be harder than that. And when the vocal came in here, it spoiled it for me as well. I've got 20 records in my box that really are tons better than this one. Like some stuff that's coming out on Bonzai at the moment"

★

## \* Muzik's Single Of The Month



## Da Click

Good Rhymes

ffrr

ON paper, a very bad idea indeed. Chic's "Good Times" in a speed garage style with three MCs and a female vocalist. On record - genius and potentially

the biggest crossover record from this scene since Amira's "My Desire" or MJ Cole's "Sincere". In fact, the relation to Chic is minimal, simply a casual nabbing of the chorus. Where "Good Rhymes" really delivers is with its supreme cross-pollination of superbly funky

sub-bass, underground garage breaks that click together like superfly Meccano robots, like the sweetest of honking sax riffs and the biff-boff banter of three top MCs (Creed, Pied Piper and PSG) on a complete roll. A truly holy roller.

★★★★★

**Paul:** "Not really my sort of thing, but I can see this going down really well with the speed garage guys. Dreem Teem, Tuff Jam and that sort of crew. It's a good cover and a good idea, and they've done it originally. Speed garage still seems very isolated to London at the moment. It's worth noting that there's a lot of dodgy productions out there, almost like the early jungle where it was knocked up in bedrooms."

★★★



26.10.98

## filter elvis never meant shit to me

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# WestBam

The Roof is on Fire



mixed by:

**STRETCH & VERN**  
**CHRISTOPHER JUST**  
**UNTIDY DUB**

released: 16th NOVEMBER 98

 Lolic

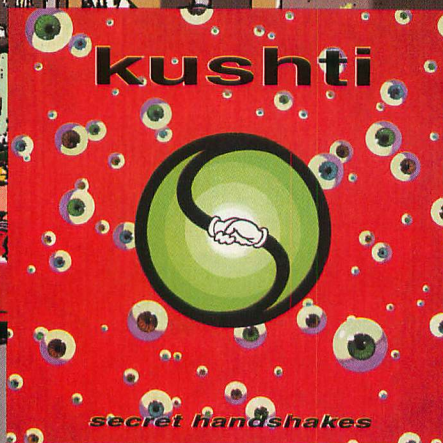
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 LOW SPIRIT  
RECORDINGS

# secret handshakes

**KUSHTI** release their brilliant new album  
**'secret handshakes'**  
on Octopus Records - November 2

".....like a Brooklyn block party on LSD, 'secret handshakes' is an assured, confident & startlingly original debut." (DJ Magazine)



octopus



 PROVING  
INDEPENDENCE  
WORKS



# TRAINSPOTTING



10 Pages of Underground Reviews

## \* Vital Release

### Attaboy

New World  
Toko

Single of the month by a mile. The combination of Manchester studio genius Si Brad, Sheffield's Alex and Paul Toko, and their vocalist of monstrosity, Main Street-style proportions, rips everything else to bits this month. Imagine the best parts of "Round Two" and "Downtime" on one record. Pure class. (KM)

★★★★★



## Singles

### Jii Hoo

Let Me Luv U  
Pan

This Finnish killer has been kicking around on bootleg and getting hammered by the likes of Bob Jones and FK. Now it's got a full release on Pan with remixes from Chilli Funk and Blak Beat Niks. For me the original still wins, with its deep 'n' hypnotic Willie Hutch-sampling groove hitting a perfect late-night ten. (KM)

★★★★★

### Brandy Ifgray/RWJ

Mono/Joy In My Life  
Puu, Finland

More Finnish fatness with Maurice. Fulton twiddling the knobs for the latest two releases on Sähkö's housier offshoot. "Mono" is blissed-out house in the classic Cafe Del Mar form while "Joy In My Life" continues Maurice's run of gobsmacking vocal grooves. Smooth. (KM)

★★★★★

### Bright Lights

Constellation 3  
Neon Heights

The impressive Neon Heights label hits another high with the third (and presumably final) instalment in the Bright Lights trilogy. "Straatacoaster" rocks the spot for me with Chris "Crazy Penis" Todd weighing in with a tripped-out tech-disco groove. Big drums. (KM)

★★★★★

### unknown

Other 125  
Other

No information given with this latest release from Other, so a musical description will have to suffice. Solid club beats and a fat system-shaking bassline make up the groove while killer keys and cool chords dance over the top. Funky music which stays just the right side of noodle. (KM)

★★★★★

### Julius Papp & Dave Warrin

Santos/Let Me Be  
Maxi Tracks, USA

Julius Papp teams up with Dave Warrin for another journey on the jazz-house wheelbarrow. "Santos" adds a

Latin

flavour

with rattling percussion and funky Brazilian touches while "Let Me Be" tops the lot with badass guitar licks and butt-shakin' solos. (KM)

★★★★★

### Iziti/Headhunters

Bird Of Paradise/Skank It  
(Future Homosapiens Remixes)

Galactic Disco/Hancock, USA  
Two well-respected outfits get a makeover courtesy of the very funky Future Homosapiens. Iziti's Latin classic gets the twisted disco treatment to great effect while Herbie Hancock's Headhunters get the, erm, twisted disco treatment. Also to fine effect. (KM)

★★★★★

### Cevin Fisher

Music Saved My Life  
IDNY

Edinburgh label IDNY drop new mixes of Cevin Fisher's monstrous "Music Saved My Life". Ashley Beedle tops the list with his extremely cool "Black Science Moodisko 2". Expect to hear much more from IDNY in the very near future with forthcoming tracks on the soundtrack for the next Irvine Welsh film. (KM)

★★★★★

### Brandy

Bongo Vibes

Wallys Groove World  
Best value trackhead joint on the streets, and coming out of Belgium, "Bongo Vibes" is a Batucada-style workout stealing from Bobby Konders' "The Poem". "Enjoy Life" is a stark but funky 'n' cool groove, while "Cycling Dancing" cuts up MF5B's "K-Jee" overlaid by some "I Want A Man" vocals. Very Saturday night, very NYC, very good. (TF)

★★★★★

### Jeux Floraux

Body Work  
Spezial Muzik

More clever-arsed Europeans, this time not from France but from Germany, this is a superbly likeable discotastic nu house groove with some stolen Eighties freestyle vocals and a filtered Euro energy that's tragically missing in so many of today's American tracks. Fascinating and highly desirable. (TF)

★★★★★

### Soul Purpose 4

Stalis Theme  
Low Pressing

Label honcho Clive Henry and musical partner Justin Drake show some creative maturity with a beautiful throbbing slice of deep house. A simple disco groove sits under warm pads and a bassline that would get your Mitsubishi working overtime. Quality UK house from one of the quality underground labels. (TF)

★★★★★

### Kurt Harman Project

Comin' Back  
Prescription

This release sees a return to form for a truly classic roots house label. A dead slow groove provides the bed for some soulful male vocals. This deserves a wider audience. How about, say, Norman Cook dishing out some of his magic to places where it deserves to be heard? (TF)

★★★★★

### Atmosfear

Dancing In Outer Space (Remixes)  
Disorient

Coming after the MAW mixes, this Francois K mix may only reach those devoted "real" dancefloors. Then again, jazz-funk has always sorted out the soul boys from those ex-NME/big beaters. Roots black dance music. (TF)

★★★★★

### 7th Movement

Odyssey

Junior Boys Own

Those west London boys Phil Asher and Orin Walters get to grips with the X-Press 2 boys' take on that Vince Montana bassline (Mood II Swing - "Do It"). They go for a simple old-fashioned re-edit. Always a Sound Factory classic, this state of the art disco track should find new and old fans everywhere. (TF)

★★★★★

### Big Love

Big Love

Junior Boys Own

The track all those DAT chasers have been swapping since Frankie Knuckles broke this gem in New York. A solo effort from my sparring partner Pete Heller, it's a simple funk/disco filtered thing but with a cool sing-a-long hook and a happy, happy vibe. The new Stardust! (TF)

★★★★★

### Black Science Orchestra

Ladyland

Afro Art

Not the new Stardust but with a similar but deeper vibe, this sees the BSO dig into their old soul collection, sprinkle a bit of black magic about the studio and guess what? Another Science cut you'll be playing for years. (TF)

★★★★★

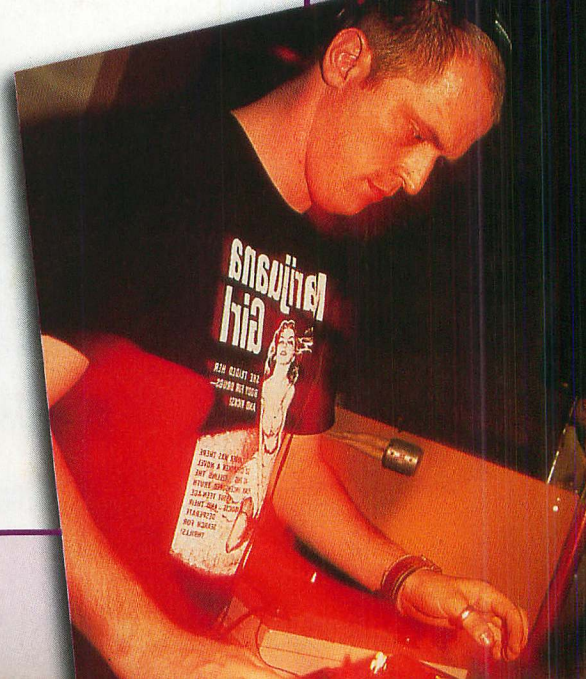
## In The Bag

Deep house addict, man about town and resident at London's Space **KENNY HAWKES** lists his big tunes of the moment

**T**HE first record in my bag is "Broken Mirror" by Random Factor (20:20 Vision). It sounds like the sort of record John Peel might play. It's by Carl Finlow and you can hear the choir boy training in his vocals. The original might be a bit difficult to play in a club but the "Montreal Mix" is much more now. "Ose Orunmila" by Ola Jagun (Spiritual Life) is a one-sided blue vinyl number. I know it's not very PC but I'm not a great lover of Spiritual Life, it can all be a bit noodly. Looking at the credits, there are at least 13 drummers on this track and the drums sound like Capricorn's "20 Hz" but are much more musical. I've just got Kevorkian's mixes of "Dancing In Outer Space" by Atmosfear (Disorient) through the door and they're very clubby, very Nineties, but haven't lost the taste of the original. "Darn Cold Way O' Lovin" by Super Collider (Loaded) is a very schizophrenic track, like an old Murk vocal record with electro beats and a dark jungle bassline. This will either fill or empty dancefloors. Next up is "Cobalt Funk" by Blue Productions (Black Vinyl) and it's one of those straight up

rock/house based tracks. If you liked "Flim Flam" by Yellow Sox on Nuphonic this will be right up your strasse.

*'Space Volume 1' mixed by Kenny Hawkes is out now on Slip 'n' Slide while his 'Sleaze Walking' single is out now on Paper*



Reviews by Kevin McKay & Terry Farley

# HOUSE



**FULL FLAVA  
NO SUGA**



**LIVE LIFE TO THE MAX**



# JUNGLE

## \* Vital Release

### Adam F

Brand New Funk  
V

Adam F pulls it off once again with a storming retro funk overload. Roaring brass stabs, hypnotic vocoding and a killer funk guitar hook placed with precision. If there's a new "Dirty Harry" movie, this should be the theme tune. An irresistible taster from the forthcoming "Planet V" showcase.

★★★★★



snare but there are still celestial atmospherics aplenty.

★★★★

### Calyx

Octane  
Audio Couture

This duo have provided some good releases over the past year and this should keep up the profile as "Octane"'s percussion frenzy and expanding synthetic keys give way to an electronic barrage of growling tones. Check "Distopia" for a hectic synth collage.

★★★★

### Click 'n' Cycle

Fistfunk  
SOS.Com

Aimed at the funkier dancefloors with "Fistfunk"'s hip hop flavour, soaring brass stabs and dominant double bass hook riding a tidy stepping groove. "Tribute" adds an air of mysticism to the slapping tones, rap touches and moody chimes.

★★★★

### Guardians Of D'Alliance

Beneath Sunrise  
Moving Shadow

The Guardians deliver a hefty slice of contorted jazz funk as freestyle licks and wandering guitar distortion run riot over sparse snares and a deep walking bassline. Check "New Swing Jazz" for a vibrant dual tempo reverberating funkster.

★★★★

### Voyager

Beatnik  
Good Looking  
After his debut album for R&S, Voyager lends his melodic ear to

Good Looking with an enchanting piece of soulful jazzy drifting on "Beatnik", with its gentle floating keys and subtle clanging percussion riding a solid funk bass hook. Flip to "Apollo" for a more traditional drift-out.

★★★★

### Distorted Minds

Eventual (Remix)

New Identity

Moving over from the Hard Beats Inc. label, the duo transform the highly played "Eventual" into a dubbed-out atmospheric epic, packed with alarming washes and twisted electronics before erupting into some spiralling bass intensity. "Oils" explores bleak industrial territory with its abrasive chugging beats and discordant wails.

★★★★

### Mainframe

Outer Limits

Hard Beats Inc

2D and D-Cutz form Mainframe with this debut for Hard Beats, heading into deep, dark waters with the determined bass droning and crashing snares of "Outer Limits". "Nemesis" has a harder jumpy edge to it, relying on an unrelenting acidic bass hook and the odd manic distorted burst for a minimal dancefloor workout.

★★★★

## Album

### Decoder

Dissection

Hardleaders

Among the wealth of albums about to emerge, this one has kept a low profile and it's rather a blinder from the trusty Bristolian. Typically excellent production and a fine blend ranging from dynamic funk to the deepest of the deep and wracked with quality.

★★★★

## Singles

### Foul Play Productions

Risk

Partisan

People have tried and failed but Foul Play Productions have hit the mark with this full vocal outing. Shereen's tender lyrical delivery melts over a slick soul-soaked arrangement of sliding bass and sultry keys. Check "Swell" for some in-depth instrumentation.

★★★★

### Magnetic Media

Poison Vapour  
Liftin' Spirit

A new series of collaborations between Ram and Liftin' Spirit artists gets off to a flyer with the frenetic dancefloor energy of "Poison Vapour", and its fair share of tormented noise aggression and eerie pads.

"Explosive" heads in a similar direction.

★★★★

### Unison

Talk

white label

Yet more aggressive noise stepping, this time from Unison. The blurring acidic tones and rough-edged drums of "Talk" should do the job on the dancefloor. Check "First Flight" for a breezy funkster complete with hypnotic flute licks and a lazy rolling groove.

★★★★

### Mexico

Viva

Country

Already responsible for "USA" and "Brazil", John B now crops up in Mexico for the moody vox washes and frantic break layers of "Viva", peppered with the odd extended analogue squelch. Flip to "Ole" for some old skool beats and Latin funk flavour.

★★★★

### DJ Tek

The Phantom  
Sudden Def

Second release for this Essex imprint continues the two-step surge with plenty of growling noise manipulation and hard-edged drum programming. DJ Interrogator opts for a bending acid bass extravaganza on "Frequency" complete with crashing explosions.

★★★★

### Elements Of Noize

Vent In Anger  
Fuze

The Newcastle duo unleash a nervous onslaught of searing distortion, slamming snares and bizarre washes, exploding into a thunderous grinding groove speckled with tidy rhythmic edits. "Logan's Run" adds hardcore stabs to the extensive bass contortion.

★★★★

### Magnetic

Cheap Detective

Recordings Of Substance

Magnetic debuts with the minimal analogue dronings of "Cheap Detective" expanding over a backdrop of frenzied chugging breaks and hissing percussive rides. Some good beats work but it's all a bit too empty. "Bull Roaring" fares better with its driving groove, funky synth bass and rising technoid bleeps.

★★★

### Various Artists

Time Travel EP

Smile

Things look pretty healthy over in the States. Here's a four-tracker featuring cuts from Jinx, DJ Dara, DJani and Bobble ranging from jazzual melodic vocals to full-on bouncing jump-up. Good production although not many fresh ideas – but it's early days yet.

★★★★

### Trend

New Jam

Live

Latest from this prolific jump-up stable sees Trend head into the past for some screaming pads before lurching into a sleazy bass funk workout complete with roaring rap touches and twisted effects. Flip for a revolting bass variation on the "Rollers Mix".

★★★★

### Mark J

Flight 18

Looking Good

A new name with a familiar sound as "Flight 18" treads along the path of mystical etherealism, soaked in huge synthetic soundscapes and echoing technoid keys. All very nice but rather uneventful. "Aqueous" is an improvement with its freestyle melodic complexities.

★★★

### Cyba Space

Search For Me

Cyba

Two big name remixes that should ensure a winner as Dillinja lets rip on "Search For Me" with a heavy subsonic acid workout laced with spiralling keys and mystical vocal touches. Dom gets to work on "Way To Turn" with a revolving hypnotic string intro bursting into a stuttering groove of tortured analogue mayhem.

★★★★

### Future Engineers

Closed Circuit

Partisan

More mega symphonic drifting from the Scottish duo on "Closed Circuit" with its array of swirling pads and key harmonies gliding above a meandering technoid bassline. "Tsunamis" is altogether tougher with its stuttering

## Ten of the Best

**JONNY L – he's the king of the superheavy jungle funk and these are some of his favourite things. Just a few, mind**

#### Space

Ever since I was six I've stared into space and related all the stars to music. I'm into all space films except "Star Trek" and I always go to the NASA site when I'm on the internet.

#### Dogs

My favourite is called Spike. He's a cross between a border collie and a Dobermann. I relate well with dogs – we understand each other. I see people in dogs.

#### Dream Books

Books which have key words from dreams explained to you. I have a lot of mad dreams, often really violent, off-the-wall ones.

#### Computers

I love technology and gadgets. I definitely prefer Macs to PCs. They're warm, like a home, while PCs are more like offices.

#### BMX

I bought a new one the other day to see if I could still do all the tricks, but I almost broke my foot!

#### Winter

A good time for hiding away, working and going on a mind trip.

#### Gambling

Me and my mates gamble with cards and backgammon. There's a real buzz knowing that there's £50 in the pot. I win all the time!

#### Water

My star sign is a water sign. I always feel at home close to the sea.

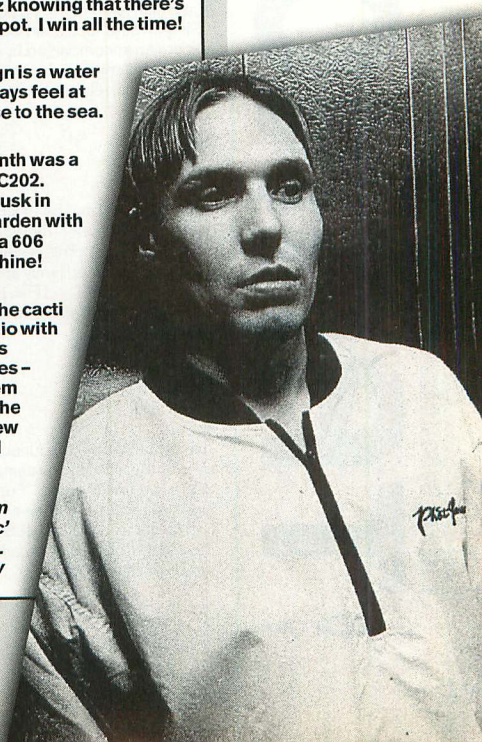
#### Roland

My first synth was a Roland MC202. I used to busk in Covent Garden with a 303 and a 606 drum machine!

#### Cacti

I blasted the cacti in my studio with some bass frequencies – one of them died and the others grew into weird shapes.

*The album 'Magnetic' by Jonny L is out now on XL*





# TRANCE

CHRISTOPHER LAWRENCE  
SHREDDER

INCLUDES EXCLUSIVE TRANSA REMIX

## \* Vital Release

### Christopher Lawrence

Shredder

Hook

America's premier trance jock serves up his tightest production yet. Melodic trance with a fine Transa re-working, "Shredder" should take the Hook imprint where it belongs - to the top of charts just about everywhere.

★★★★★

## Singles

### ECT

Maelstrom  
Phantasm

Leigh Griffiths, the maddest Welshman ever to enter a recording studio, concocts his second release. Playful breakbeats, a barrage of synths and a thunderous bass make it another winner for the south London stable.

★★★★

### Iron Eden

The Gate

Additive

Produced by Aaron Kassir for Germany's legendary Alphabet City imprint, "The Gate" has now been snatched up for UK release by Additive, and looks likely to continue their string of Euro trance smashes. Terra Ferma provide the (extremely lengthy!) remix. Sublime.

★★★★

### Lab 4

Psychoactivated  
Trebleate

The Escape From Samsara favourites return with a killer cut which displays both their industrial roots and love of the NRG trance fetish scene. Pounding beats, scorching synths and a mastery of build and break down make this an unmissable slice.

★★★★

### Green Nuns Of The Revolution

Green Nunions  
Flying Rhino

A new track from the Nuns in traditional psychedelic vein meets an Eat Static remix of the 1996 smash "Ring Of Fire" for a chart-bound excursion accompanied by an MTV video. Inoffensive, but hardly their most original release to date.

★★★★

### SJ

Shiver  
React

Bin the original and head straight to the Ian M, Swimmer, Tony De Vit and Baby Doc mixes. This is unwavering NRG trance aimed firmly at the floors of clubs like Trade and Fist, but throw it in wherever you spin and admire the results.

★★★★

### K90

Bomb Jack  
Telica

"Bomb Jack" boasts a furious crescendo with Manga samples and a 303 blaze for the finale. "Fuse", on the flip, is a much darker tune which will find favour with nutted headcases around the four o'clock mark. Top quality all round then.

★★★★

### Joujouka

Aoki Uru

Matsuri

Another breakbeat stunner, this time with killer guitar riffs and a panoply of re-workings from scene stalwarts Eat Static and System 7. Buy the CD and you also get the Big Psyche remix of last year's "Re-Psyche Frequency".

★★★★

### Max And Amino

Three Little Pigs

Alien Trax

Huff your puff and blow the house down with this three track smash. On the flip Max and Amino go solo for the first time with Amino's acidic "Puppet Master" and Max's "I Got" in a 303 soundclash. The result? One-nil to Amino.

★★★★

### Sammy

Future Is Present

Enterpress

Sammy is Spanish techno's rising star, and on the strength of "Future..." we can't wait to hear more of this well produced "bacalao". Intricate production with a sense of fun and a top remix from label honcho El Doubell.

★★★★

### Cosmosis

In Yer Face Part 2

Transient

One of Cosmosis' top live psychedelic tracks, finally committed to vinyl with added FX and a cluster of original synth lines. "Do It", on the flip, is a contracting production for self-absorbed head-nodders.

★★★★

### Pablo Gargano

Bluetone

Eve

Superbly filtered breaks over a jackhammer kickdrum and loopy acid lines. "Song For A Friend" gets darker with a razor sharp trigger synth, while the flip "Reactivated" sounds not unlike 1992's "The Horn".

★★★★

### Geezer and DJ Choci

Mono Madness

VCF

A pounding Euro stomper to work a sweat on any floor, this will win friends on straight and camper floors alike. Flip "Silver Box" is even heavier, dirty acid trance. Bang on!

★★★★

### Laughing Buddha

If You Think You're Psykik

Transient

On fluorescent green vinyl, which just about tells you all you need to know. Flipside "Swinging London" is equally psychedelic, but a touch more fab and less frenetic. From Jeremy Van Kampen, previously one half of Cosmosis.

★★★★

### Velocity

Lust

Silver Planet

Remember Berlin's Kid Paul? This is one of his best from the early Nineties. Man In The Moon and Art Of Trance supply the remixes for those who missed out first time.

★★★★

### Trip Hazard

Gottagetoutofit

Stay Up Forever

Squat party acid techno mayhem as DDR squelches his way to self-destruction over analogue mayhem and a wall of chugging breakbeats. "Comedown", on the flip, has a mellow, paranoid approach. Tough.

★★★★

### Ubar Tmar

Rhythmism

Matsuri

This demonstrates how far Ubar Tmar's (Takeshi Isogai) post-psychedelic sound has come from last year's "Fusion" long-player. An album in conjunction with Joujouka is forthcoming.

★★★★

## Albums

### Various Artists

Five Phases Of The Noom

Noom

A selection of the best in German trance since 1993, with cuts like Troop's "Homecoming", Commander Tom's "Are Am Eye", Cores' "Millennium", Jim Clarke's "Paraguay" and Mandala's "Acidney" topping the list.

★★★★

### Various Artists

Magic Mushrooms

Millennium

Billed as the "ultimate trip into the fairy-tale world of spaced-out underground music". OVNI, Metal Spark, X-Dream, Sanjiva, Joujouka and The Starseeds provide the sonic liberty caps.

★★★★

### Various Artists

Psychedelic Flashbacks

Rumour

With 12 volumes of "Goa Trance" and "Goa Transcendental" under their belts, Rumour draw a final line under their psychedelic excursions with one final 40 track blow-out. Expect all the big names, all the acid guitars, and all the clichés in this spectacular homage to the genre.

★★★★

### Various Artists

Kiss The Future

Atomic

Nine exclusive tracks from top international artists compiled by Dino Psaras and Steve Ronan from Blue Room. Viper's "Snaked", Psychao's "Reality Hack" and Morphem's "Hypnotone" are the stand-out tracks.

★★★★

### Various Artists

The Sound Of Freedom

Transient

Nine psychedelic workouts apparently from "the forefront of revolutionary counter culture". Yeah, right. But with Laughing Buddha, Killing Joke and Delta on the bill, we'll let them get away with that one...

★★★★

## State Of The Artist

Escape From Samsara faves and Torture Garden residents  
LAB 4 are atomising the future of trance

LAB 4 are probably as hot as any live act could possibly be just now in the post-psychedelic trance arena. With roots in hard acid and industrial European music, they have taken both the UK fetish scene (nighteries like Susie Kruger's Fist), and NRG clubs (like Escape From Samsara and Pendragon) by storm with their unpretentious brand of pounding trance. "Our sound is searing, hard, fat techno trance," explains one half of the duo, Adam Newman. "We're not exactly the most mellow band in the world, let's say! In fact, we usually end up pushing the 172 bpm mark at the end of a gig, with an average of about 157. We love playing live at this kind of pace. It's on a par with great sex."

Which, as virtual residents at Torture Garden, the capital's premier body-piercing, whip-toting carry-on, they probably know a thing or two about. In fact, Les, the other 50% of Lab 4, even has the pierced body parts to prove it. "Er, yeah," he admits sheepishly, "we're into all

that. Girls love it! We always were into body art, even back when we were an industrial rock band. We soon started down a dance music path though. We got into this scene precisely because it is broadminded, and that's the way we want it to stay."

Now, with a slew of smashes including "The Luddite EP" on Havok, "New Style" on Elementary and "Witchdoctor" on Pod, the boys are flying. But how far?

"All the way!" laughs Les. "At first we were surprised by our success, but by playing live, we've built up a quite an audience. We're one of the hardest working bands on the live circuit, and we love it! Check out our version of 'Jesus Built My Hot Rod' by Ministry, and you'll see what we mean!"

'Psychoactivated' by Lab 4 is out now on Trebleate





# HELTER SKELTER

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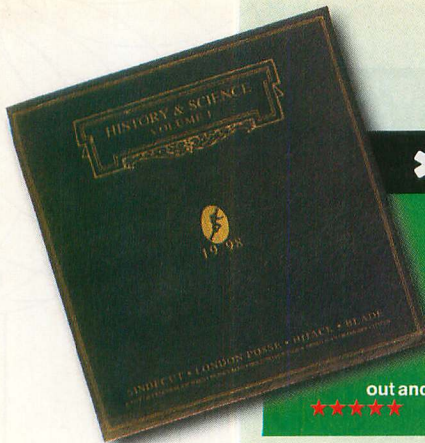
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HELTER SKELTER





## \* Vital Release

### Various Artists

History & Science Volume 1 EP  
Response

The Stereo MCs' new label intends to issue a series of EPs of classic British hip hop so where better to start than with London Posse, Blade, Hijack and the Sindcut? If you don't have these tracks, this is essential. If you do, dig them out and give them all another listen.

★★★★★

## Singles

### The Isolationists

Hydrogen Slush EP  
Jazz Fudge

Vadim returns in the company of NY's estimable Anti-Pop Consortium (Beans, Priest et al) and the UK's new DMC Champion, Prime Cuts. The beats are actually fairly straight up by Vadim's standards but the words take you elsewhere and back again.

★★★★★

### Spida

Don't You Stop  
3-2-1, USA

Despite signing Big Jus from CoFlow for some solo business, 3-2-1 continue to worry. Spida is the dancehall fella from the Refugee Camp (apparently) but unfortunately has little to recommend him in these "hip hop" mixes.

★★★★

### Lost Island

Return To Forever  
Son

Son continue to pour out the releases and Lost Island follow up their last with more cartoonish samples, running through Olde England harpsichord, blues harp and giant whale harpoons (oh yes, they cut).

★★★★

### Makif aka Quillis

Soliloquy Ode EP  
Buggin' Out

"Soliloquy Ode" itself is the track, Makif and Nebuchadnezzar rhyming long freestyle-like lines that gradually generate an increasing momentum. There are some clever words throughout, downbeat piano samples and a school choir on the Africa-tinged divorce story "Stop The War." Worth keeping an eye on.

★★★★

### The Brotherhood

Dungeon Town EP  
Jammin'

The 'Hood return with a cover of "London Town", the smooth funk ripped by the vocals of Shyloc and Spice. "Six" and "Bare Destruction" are more like The Brotherhood we know – ruff, dark, dirty and nasty. Good to have 'em back...

★★★★

### J Treds

Make It Happen  
Fondle 'Em, USA

Longtime CoFlow cohort J Treds releases his own single and it's a beauty – a soulful piano riff holding together a rhyme about getting yours when it matters. "Praise Due" adds some big band stabnology and maintains the epic feel. A simple lesson you've probably already learned – if it says "Fondle 'Em", it's class.

★★★★★

### Various Artists

The '98 Series No 2

Lowlife

Second EP from Lowlife showcasing forthcoming releases. There's good stuff here from Profound, Braintax and Supa T, but the highlight is Lewis Parker, joined by the militant A-Cyde (now A-Cyanide). Good value and varied, it's definitely worth a purchase.

★★★★★

### II Tone Committee

Submission EP  
Dope On Plastic

Not exactly the label you'd expect Glasgow's hardest of hardcore to turn up on. There's a little bit of a late Eighties feel in the attack (and bpm) here, but it works, mainly because the music is so strong – spiralling trumpet and other sonic silliness proving highly entertaining. And finer cutting than many a "DJ" record can boast...

★★★★★

### Octavius

The Descent & Dissention EP  
Eternal Flux, USA

Very dark, doomy gothic trip hop/hip hop with Octavius rhyming (rather well, it must be said) about maggots, Dante's Inferno and all that malarkey. Put like that, it doesn't sound exactly welcoming, but actually it's pretty good, all told.

★★★★

### Mike Ladd

Blah Blah

Big Dada

More NY spoken word/MCing shenanigans from the Big 'Un, Mike Ladd attacking the self-produced beat of "Blah Blah" hard and pouring out funny, clever lines – not for nothing is his production company called Bomb The Whitehouse. "Welcome To The Afterfuture" is sparser, nastier and just as effective.

★★★★★

### Reachout

Everything U Knew  
Oh Eye

Scots/American MC Reachout releases his debut on his own label and got Mr Wiz from Krispy to hook him up with a lovely little beat complete with Sixties soul string stabs. The B-side's a little too r&b for these tastes, but "Everything..." is like a machine for generating optimism...

★★★★★

## Albums

### Jeep Beat Collective

For Jimi Hendrix  
Ruf Beats

The Ruf keeps them coming, his latest foray as the Jeep Beat Collective an electro-tinged, uptempo ride through space. With samples from the likes of Gary Numan and Sex Pistols it's got much more of an English sensibility than the title would suggest.

★★★★★

### Rasco

Time Waits For No Man  
Copasetik/Universal

From the Bay and the same crew as PB Wolf, Rasco specialises in straight-up rhymes that, while contemporary, have a whiff of '88 about them. A fine album, in a similar vein to other material from the Stone's Throw camp, which given the Wolf's involvement, isn't surprising.

★★★★★

### Mack 10

The Recipe  
Priority/Virgin

Another Mack 10 album. If you've enjoyed his other records, you'll enjoy this. If you avoided them, don't sully your ears now.

★★★★

## State Of The Artist

Representing from Derby, new kid on the hip hop block **BABY J** is about to work with some of the scene's biggest hitters

**H**OW does a young producer from Derby get Shabazz, Poetic and Dead Pres on his album? By believing.

Baby J's first album, "Birth" is just out. It features some of the cream of NY's MCs. It's on a label from San Francisco. But Baby J is from Derby and still lives there when he's not out in the Big Apple recording. But this is no big budget record company project.

"Everyone on the album is related in some form or fashion," explains Baby J. "Everyone is dealing with a certain style of music and they've been around each other to some extent. It just seemed like a natural fact that the rest of the family – the musical family – would be brought together to do this, so we pushed it in that kind of direction."

The producer got to

### All Natural

No Additives, No Preservatives  
Uppercut

A Vital Album here a few months back, it still sounds very fine – jazzy, funky and political. If you couldn't find it before, now's your big chance...

★★★★★

### Various Artists

Straight Outta Compton  
Priority/Virgin

10 years on, it's the tribute album – and all a little "Spinal Tap." With an interesting and original selection of artists, this could have been worth the effort. But the cast list is uninspired and so is the result.

★★★★

### ADOR

Shock Frequency  
Uppercut

With production from Pete Rock and Diamond D, you know this is going to sound good. However, while ADOR isn't bad, he isn't exploding any lyrical bombs, so there's nothing to get really over-excited about.

★★★★

Imports supplied by Mr Bongo,  
44 Poland Street, London WC1.  
Tel: 0171-287-1887



know Shabazz, the Disciple and the Dead Pres back in 1994, after one of the A&Rs involved with the Wu's debut album heard a tape of his beats and called him in for some remix work on a new label. From here, Baby J's family has expanded to include other like minds.

"It's like back in the olden days when you had folk songs and folk music telling tales of things that were happening. That's kinda how our music is to us. The music is a reflection of the times, of what's going down now in the streets around us. That's what the music's meant to be there for – so that people on the streets can relate to it"

The sense of unity and common purpose is clear throughout "Birth", an album which combines deep basslines that leave one shaken with musical warmth and lyrical attack. This isn't a compilation, but a well worked out project – the "stars" no more important than the newer names. In fact, Baby J claims that the biggest buzz in NY is over the track "Pressure" featuring fellow Derby-ite Yogi. And the man himself seems as excited about his forthcoming tracks with Birmingham crew MSI & Asylum as he is about his work on the forthcoming Gravediggaz album. But then maybe, just maybe, we're dealing with people for whom celebrity isn't the most important thing. And that really is something these days.

'Birth' is out now on Bomb Recordings



## \* Vital Release

### Moog

What Is A Party

Dust 2 Dust

Deceptively simple, stuttering organ groover from Nick Moog with a hooky rap which is possibly Dust's best in ages. Also included is a by-the-book ska-inflected remix by Finger Lickin' and a more contemplative piece by Moog himself. (KB)

★★★★★



### Fuselage

Ponk Ruck

Kahuna Cuts

There's nothing big, clever, new skool or formula-eschewing about Fuselage – and that's why they're infinitely superior to most things on this page. "Ponk Ruck", only marginally inferior to their awesome

### Freestylers

Warning

Freskanova

"Warning" is an MC Navigator-fronted drum & bass number with layers of crazed guitar riffing and is obviously headed in the general direction of the charts. Doesn't say what they're actually warning us about, though. Journalists calling them sell-out pasticheurs, probably. (KB)

★★★★★

### Les Roshifs

Vous Les Groove

PuSH

Busier than Regent Street on Christmas eve, "Vous..." rocks a house tempo groove wherein top-end bass fretwalking is the main attraction while an infectious, though not untypical, "You can't stop the groove" chant destroys all residual resistance to this lovingly-wrought tune. (KB)

★★★★★

### A1 People

150%

Hydrogen Dukebox

Thoroughly laudable synth-heavy electro marred by a somewhat clumsy and not entirely appropriate rap. It's also significantly smoother than the previous output of A1 People (tipped by this very column), and thus something of a disappointment. (KB)

★★★

### Soul Hooligan

Sweet Pea

Freskanova

Stuck for samples? Breakbeat producers bored of plundering hip hop, funk and ska are rampaging in the direction of Northern Soul, as "Sweet Pea" s righteously stomping structure attests. Not quite "Rockafeller Skank", but somewhere on the same floor. (KB)

★★★★★

## Singles

### Freq Nasty

Freq-A-Zoid

Botchit & Scarper

Everyone's favourite "nasty" producer returns after his seminal "Underglass" single with another top dollar outing. "Freq-A-Zoid" comes on strong with the devastating bass pulses that this man is known and loved for. His attention to detail on the production front has kept him on a winning streak. (AF/RP)

★★★★★

### Toxic Twins

I'll House You

Aureus

Skip the dross and head straight for the electro mix. The Jungle Brothers' vocals swing over the party-infused electroid beats, 303s blast through the mix and fierce overtones roam in and out of the arrangement. Cheesy but it works a treat on the floor. (AF/RP)

★★★★★

### Boundarie Hunters

Be-Bop

Kickin'

The prolific Danny McMillan and Mikey James take time out from their many other projects to follow up last year's "Double Impact". "Be Bop" takes futurism and Detroit flavours to new dimensions, coupled with well programmed beats, smooth effects and a hint of jazz. (AF/RP)

★★★★★

### Buckfunk 3000

Planet Shock Future Rock

Language

Si Begg returns with one of his biggest tracks of last year, courtesy of a superb remix by Shut Up & Dance under their now legendary Rum & Black moniker. The duo keep hold of the main elements but drive up the bass frequencies, thankfully keeping the devastating lead noise from the original. Dangerous floor-destructive manoeuvres from the early Nineties pioneers. (AF/RP)

★★★★★

### The Usual Suspects

She Disrespek Me

The End

This double A-side sports two new killer cuts from The End's resident b-boys Matthew B and Layo. Tough breaks, raw progressive basslines, addictive scratch & hip hop samples are all held tightly together with that housey pace that gives these boys their trademark sound. (AF/RP)

★★★★★

### The Experiment

This Is What The Funk Is For

Hydrogen Dukebox

Hydrogen have been turning out some choice cuts recently. This latest release is not as tough or dancefloor-led as

others, but the deep electro grooves from old boys Doi-Oing with Detroitian melodic sweeps proves great listening and set building fodder. (AF/RP)

★★★★★

### Red Snapper

Image of You/Quicktempo

Warp

At last a Red Snapper remix that can be worked into a good breakbeat set. Shut Up & Dance show off their diversity with a couple of downtempo mixes, alongside some worthy Rae & Christian mixes, but it's Red Snapper's own original "Quicktempo" which as the title suggests ups the tempo for some two step action with snarling bass and a hip house rap. (AF/RP)

★★★★★

### Peace Process

Like No Other

TCR

Rennie Pilgrem teams up with Arthur Baker and it's Rennie's own remix that truly cuts it. Rocked out vocal chants build the tune up to breaking point before dropping into fat chunky bass dollops and rolling beats. (AF/RP)

★★★★★

### Friendly

Hello Belly Button

Gulp, Australia

Four track EP from Sydney. Innovative selection from chunky party stuff to deeper uptempo breaks that would fit well in a house set. The production is very mature sounding. "It's There In Your Eyes" is the favourite with simple rolling breaks and 909 kicks topped off by the melodic pads of Moby's "Go". Hunt it down. (AF/RP)

★★★★★

### Various Artists

Beat-nik'd EP

Kontraband

Wildly varying in quality and style, "Beat-nik'd" makes for tricky listening. Bill & Ben's psychedelic 4/4 oddity "B&B Disco" is the obvious pleaser, filters, 808s and all. High St Ken's "Swinging Cymbal" is workaday big beat, El Barrilo's "Black Eyed Funk" boasts tentative new-skool bass while Hal 9000's Motorhead-sampling "Punk Electro" ought to rock, but is simply silly. (KB)

★★★★★

### Custom Rims

Wonder Lust

Medfly

A clear diversion from the style of Next Century, Medfly's dancefloor-orientated sister label, "Wonder Lust" is darker, more wayward and altogether more cantankerous than Luke May and partner Liam Ezra's previous output. Check also "Bush Rubber" for torturous rhythms and futuro-bass grumbling of the darkest, dirtiest order.

★★★★★(KB)

"Seize The Time", shies from innovation, but tears gleefully along on the back of a delirious fuzz bass and frenetic skin battering.

★★★★★(KB)

### Maxwell Implosion

Psychochutney

Bungalow

Self-consciously daft art-beat that swings louchely between bubbling 303 overload and a vividly-hued collage of Sixties mannerisms which recall Bentley Rhythm Ace at their most deranged. Austin Powers goes big beat, only funnier. (KB)

★★★★★

### Jungle Brothers

Because I Got It Like That (Remixes)

V2/Gee Street

Freestylers must have been paid "nuff dollar" for this attempt to shoehorn another JB's number into the charts. Their roasting junglist respray is beefy, ballsy and chart-friendly, if disturbingly similar to Urban Takeover's superlative remix of "Jungle Brother". Unsung hero Deadly Avenger contributes an extremely solid downbeat mix of "Jungle Brother" also. (KB)

★★★★★

## Producer Profile

Original Essex Man and new breakbeat hope – it's **MIKEY JAMES**

**How would you describe your sound?**  
Jazzy, funky, vibey. I just get in and do what I do. I don't mind if people call it new skool breakbeat, but I'm personally not into tagging things.

**What were your first and most recent productions?**

The first was probably some dodgy white label thing as E-Type back in 1989. Aggressive nosebleed techno, the kind of experimental ravey stuff I was doing during the early days of Suburban Base. The most recent is the new Waveform track I'm doing for TCR. I've probably done 100 or so tracks in between.

**Which labels have you worked for?**

TCR, Strictly Underground, Kickin', Coast (as DAT), Suburban Base, Breakdown, I've done drum & bass for East Side and I work with Kevin Beber for Marine Parade.

**What's currently influencing you?**

Drum & bass and a lot of trance. Anything with emotion and feeling, whether dark or happy.

**Who would you most like to work with?**

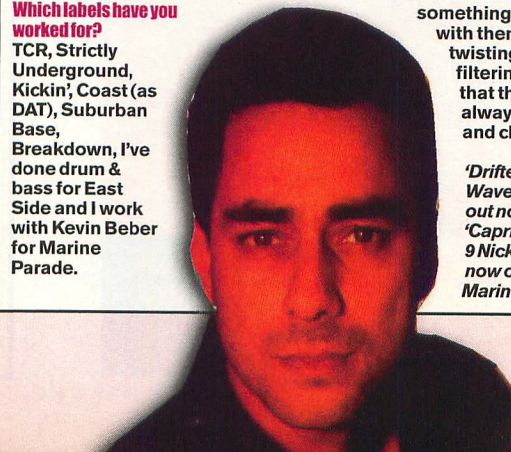
Who would I have a one to one with? Giorgio Moroder. There's something about the way he took sounds and made them his own with the disco music he did. Him and Jean-Michel Jarre.

**What's cool about new skool?**

Friction! It's such a nice vibe and the music is excellent. The music might not stay as it is though. People say that it's all about the return of the bassline, but I've always been into

basslines. But doing something different with them – twisting and filtering them so that they're always opening and closing.

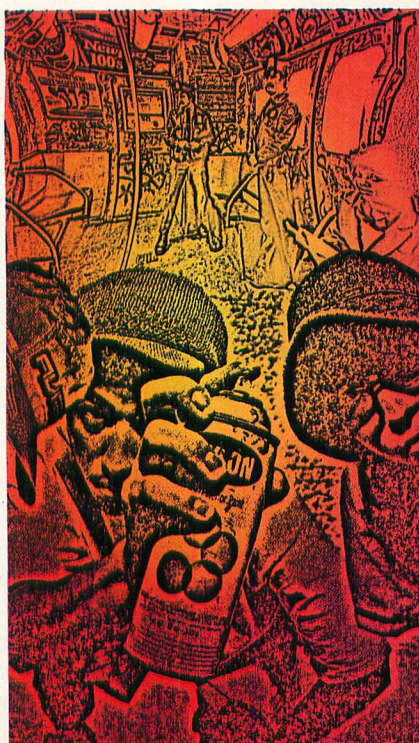
*'Drifter' by Waveform is out now on TCR. 'Capricorn' by 9 Nickel is out now on Marine Parade*



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glenn underground,  
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## TECHNO

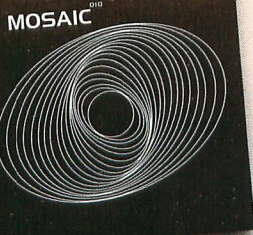
## \* Vital Release

## Various Artists

Rhythm Method Discs One & Two  
Mosaic

Two discs of crisp, haunting, fabulously emotive stripped down dub techno released simultaneously on the ever consistent Mosaic imprint. Mark Ambrose, Memory Foundation, The Ferocious Physics Quintet and a superbly atmospheric cut from Steve O'Sullivan make this essential for anyone interested in the deeper shades of techno. Splendid.

★★★★★



chord sequences really stand out. Meanwhile over on the flip there are a couple of harder, but still faithful mixes from Access 58.

★★★★★

## Civil Attack

Somebody

Alien Funk Movement

A stunning collaboration between Alien Funker Gareth Oxyby and techno legend Colin Dale. Underpinned by a fat funky bassline and overlaid with some marvelously animated percussive hooks and squiggly acid lines, it's a veritable dancefloor delight and strong enough to transcend any categorisation. Wicked.

★★★★★

## Albums

## Biochip C

Breakdown

Force Inc, Germany

Crikey, Biochip C must have sampled his entire collection on this album.

There are literally hundreds of instantly recognisable soundbites lurking at every turn of this insane electro, breakbeat, jungle, techno, hip-hop, house hybrid. Party music that takes a leaf out of Steinski's book of creative biting and exaggerates it tenfold.

★★★★★

## Co-Fusion

co-fu

Sublime, Japan

Co-Fusion are the Japanese production duo who a few years back gave us the huge dancefloor smash "Atom". Here they tread a more abstract path fusing elements of funk and jazz with hyper quick, slightly junglistic rhythms. At times ("Early Summer Daze" and "Jungler Gray") the formula works well,

but as a whole it's way too samey and often rather dull.

★★★

## Various Artists

DJ Loe: Lo-Fi Funk

Moog, Spain

Barcelona's Moog club resident DJ Loe with a lively mix that takes in everything from the Memory Foundation and Mark Ambrose's Bell Ringer project to Carl Finlow and Porter Ricks. Recorded live at the club, it also has that pleasingly authentic, rough and ready feel that studio mixed compilations often lack.

★★★★★

## Various Artists

Space Night Volume IV

Elektrolux, Germany

An excellent collection of dancefloor based 808 powered beats and breaks with Aural Float, The Advent, Third Electric, Anthony Rother, Metamatics, Jega, Jackal & Hyde and others all proving that the whole nu-electro thang is so much more than just hype.

★★★★★

## Hell

Munich Machine

Disco B, Germany

Munich's International Gigolo touches bass on everything from old school house and Euro pop to Detroit electro and disco loops. Best of all are his bizarre renditions of new wave classics like The Normal's "Warm Latherette" and No More's "Suicide Commando".

★★★★★

## Singles

## Skymaster

The Murge EP

Offshoot

Mark Ambrose with loudest, brashest, most relentlessly driving track of his career so far. Built around a fat pounding funk loop that's laced with some exceptionally bizarre sounds, it's just the sort of record that DJs like Dave Angel and Daz Saund use for maximum, peaktime, dancefloor mayhem.

★★★★★

## Rob Rowland

Ground Force

Kitchen, Ireland

God knows what Bono and The Edge will make of this, the first fruit of a new imprint run by the club they own. Maybe they'll get right into its phased drums, clattering percussion and panicked frequencies. Maybe they won't. Who cares anyway? It's a wicked record that sounds like Aubrey on Ketamine-laced steroids.

★★★★★

## G-Man

G-Man IV

G

Track through this in a record shop and you could dismiss it as just another Maurizio-influenced, filtered chugger. Listen properly though and you realise that former LFO man Gez Varley has done a mighty fine job of making one of techno's most overused styles really come to life.

★★★★★

## Access 58

Red Light EP

Access 58

There aren't many acts who can make minimal club-based techno with as much kinetic energy as Access 58. And even though the typically strong Cari Lekebusch remixes here will undoubtedly attract a lot of the initial attention, ultimately it's the originals that win the day. Tech-funk done properly.

★★★★★

## Simulant

Simm City

Scopex

Four tracks of forward looking experimental electro from a new UK based label that'll please fans of imprints like Viewlexx, IT and Clone. The rhythms are fat and funky in that robotic, Kraftwerk kind of way and it's all neatly enhanced with loads of nifty little off-beat percussive clicks and ticks.

★★★★★

## ex.or.zis.mus

One/Two

Klang, Germany

You can always rely on Klang to serve up the most unexpected of surprises, but even by their standards this is something else. Dark, scary, positively evil sounding tech-noir crossed with

the sort of twisted junglistic bass action that would make even Ed Rush do a very sharp U-turn and run for cover. Recommended.

★★★★★

## Deacon Gerald Mitchell

Soul saver

Underground Resistance/SID, USA

A very, very limited single release for what is generally considered to be the highlight of UR's recent "Interstellar Fugitives" album. For those who have somehow managed to escape it, this is the one that sounds like 430 West on a futuristic disco tip. Which basically means that it rocks. Big time.

★★★★★

## Voice Stealer

Electromotive Force

Subvoice

Tired of Eighties throwbacks? Not down with electro or robo-pop? Then check this, because even though there are some Eighties touches on display here, this is just about as futuristic and forward looking as electronic music gets. And it's got a cool cover to boot.

★★★★★

## DJ Mike Dred

98K Gold

Rephlex

There can't be many labels who'd have the balls to record a live sound clash between a producer and a DJ and then put it out as a single. But Rephlex is no ordinary label, and there's certainly nothing ordinary about Mike Dred's beats or DJ First Rate's amazing turntable skills.

★★★★★

## Silverlining

Breazring Thru

Wrong

More top drawer tech-house business from the ever prolific Asad Rizvi. The lead track's spooky atmospherics, rolling bass and semi detached vocal refrains make for a perfect end of the night groover, while on the flip there's an excellent mixing track and one of Asad's more leftfield breakbeat moments.

★★★★★

## Mr C &amp; Robert Owens

A Thing Called Love

The End

Anyone who's ever been to Wiggle or Subterrain will know that tech-housers love a good song. Consequently this sublime combination of tough, groovy, tripped out beats and Owens' truly remarkable voice is a bit of a coup. An anthem in the making.

★★★★★

## Hot Lizard

Tokyo Traffic

Pacific

After a bit of a quiet patch it's good to see Hot Lizard back in such fine form. The production is as crisp and clean as ever, making their deep throbbing bass tones and the melancholy bittersweet

## Label Stable

## DJ HELL and his International DeeJay Gigolo imprint

## Where does the name International Gigolo come from?

From a trip to Switzerland with Mr Jeff Mills. We were sitting on a return flight to Germany and he was like "Hey Hell, we're international DJ gigolos. We travel on planes everywhere, stay in nice hotels and there is always someone to take care of us."

## Which artists have you released?

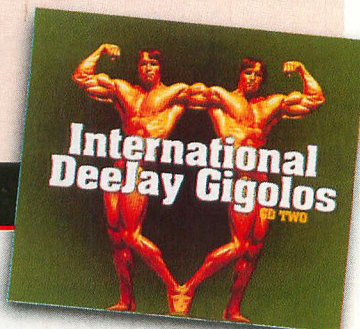
Mr Jeff Mills, Christopher Just, Chris Korda, DJ Naughty, David Carretta, Miss Kitten & The Hacker, Anthony Shakir, Dynamik Bass System and Rok & Jonzon.

## What's coming up?

There's a new Dopplereffect under a different name. We're releasing Johnny Dangerous' "Foremost Poets" record with a remix by Patrick Pulsinger and Chris Korda is working on a new album for us. Chris is one of my favourite producers and also one of my favourite buddies. He works a lot with David Francioni from Aerosmith in his studio, that's why his records sound so wonderful and clear.

## What are your hopes for next year?

To break the English market [laughs]. We get reactions from everywhere but England.



## What's the Gigolo style?

It's open in every direction, a reflection of my personal DJ style.

## Do you think European producers have been rediscovering their Euro roots over the last couple of years?

I don't know about England but here in Germany all the Eighties stuff is really popular. There are lots of cover versions and a lot of retro sounding records around and it's in films and fashion as well. Maybe it's gone too far now but lot of young people don't know that music so it's good to bring it to them.

## Which DJs play your records?

All kinds of DJs, famous, not famous. Names? I don't want to say names, it's not important.

## What's your biggest selling record?

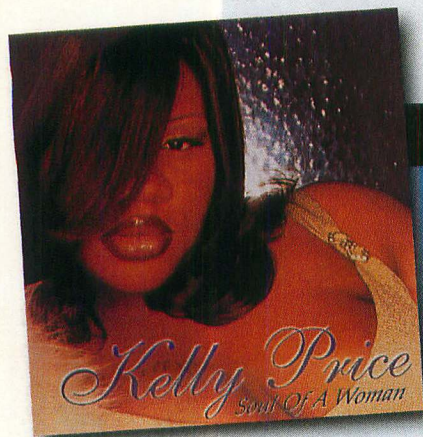
Jeff Mills' "Shifty Disco". He helped me a lot to put the label on the map.

## Who would most you like to sign?

Bobby Kondors, Li'l Louis, Grace Jones and Kraftwerk. Even if it was under a different name, I could live with that.

'International DeeJay Gigolos CD Two' is out now





## \* Vital Release

### Kelly Price

Soul Of A Woman (Album)  
Island

A lesson in how to make a classic piece of black music. Find someone who can sing in tune, get producers who know how to record tracks that really rock and finally write songs that are meaningful and inspirational. This album has all that and much, much more.

★★★★★

## Singles

### Des'ree

What's Your Sign

S2

After a long absence, the lady returns with a competent pop tune but I feel the only resemblance to soul is on Pras from The Fugees' reworking which, on initial hearing, sounds better as a dub. No disrespect, but the voice isn't suited to his raw cuts.

★★

### Gerald Levert

Thinkin' About It

east west

Pulled as the debut single from Gerald's recent maxi, "Love & Consequences", this midtempo ballad fails to rise up and grab you. Even the now statutory remix doesn't ignite it that much. I can imagine the video putting life and the cred back into a somewhat bland soul tune.

★★

### Mica Paris

Black Angel

Cooltempo

As with her latest album, this, the title cut, is very ruff 'n' ready, raw and stripped, and extremely funky. The lady's vocals surpass her previous output and the maturity shows, cos

she wails like the best of 'em. Full Crew keep the vibe on the funk and the DJ Cut mix gives us a taste of the Caribbean. Soulful perfection.

★★★★★

### Faith Evans

Love Like This

Arista

This has had massive interest on the floors of Nineties r&b clubs for the last few months with some spinners begging, stealing or borrowing Puffy Combs' rewash of Faith's in-demand remix. As a song, it doesn't say much, but the raw production with that infectious guitar loop makes it stand way above its rivals.

★★★★★

### Another Level

Guess I Was A Fool

Northwestside

You can't polish a turd. There's been a fair amount of money sunk into this project with remixes from Blacksmith, MJ Cole and Opaz, but even the skills of these dons fail to save this mediocre pop song.

★

### Jazzanova & Beatless

New Latinaires Part 2

Ubiquity, USA

Another chapter from the German collective who've been gaining cult

recognition amongst the jazz-dance fraternity. They fuse retro and new sounds to create a fresh hybrid of percussive-influenced Latin funk. Organic and incredibly energetic, this is deep enough to please the headz and hard enough to turn any crowd.

★★★★★

### Queen Ayacodohae

Blow Bye

Queen

With a vocal reminiscent of a young Esther Phillips and arrangements worthy of Fela Kuti, full of Afro-funk rhymes and beats, the Queen scats her way through a modern jazz-fusion gem. Amazing to think stuff like this is looking for a deal. It has the lot - chord changes and real vibes that make you smile, taking you to heaven and back.

★★★★★

## Albums

### Lauryn Hill

The Miseducation Of...

Columbia

After some failed relationships, giving birth and a string of hits with her Fugees, Ms Hill goes solo. The result is a superb collection of rhymes and beats and fresh lyrics that show how a good album should be recorded. If this is how black music is going to progress, then the future looks extremely bright.

★★★★★

### Nicolle Renee

Nicolle Renee

Atlantic

Debut from a young lady who's produced and written past scores for a few of the faces of the US r&b scene. Now she calls in some favours and delivers a competent set of songs. One criticism that has overshadowed her is the vocals and yes, at times she does sound like any other Nineties r&b queen. But her lyrical and production approach win through.

★★★★★

## Rotary Connection

Songs/Hey Love

BGP

In the late Sixties, Chess boss Marshall Chess put together this soul-rock hybrid which included amongst others Minnie Riperton, Sidney Barnes and cult producer Charles Stepney (Earth Wind & Fire, Terry Callier). These two albums were their most sought after, including the Nineties jazz dancefloor classic "Black Gold Of The Sun". Timeless music.

★★★★★ (both)

## Various Artists

And I Need A Shot Of Rhythm  
And Blues

Debutante

Charlie Gillett's second volume of eclectic black music with collectable cuts is a brilliant introduction to the connoisseur circuit of real soul. This spans three decades of pure grit and it's presented by a man whose passion and knowledge of the roots of traditional rhythm and blues is acknowledged worldwide. A gem.

★★★★★

## Gabriela Anders

Wanting

Warner Bros

Wow! Some things always arrive at the 11th hour and just when you think that nothing can surpass what you've heard in the last month, this undiscovered masterpiece comes along. Anders has one of the most unique and fresh voices I've heard in a long time.

★★★★★

## The Temptations

Phoenix Rising

Motown

The only original surviving member of this is Otis Williams, whose "new" outfit has an incredible reputation to live up to, but they deliver. A wonderful compliment to The Temptations' classic output and shows the young 'uns a thing or two about recordings.

★★★★★

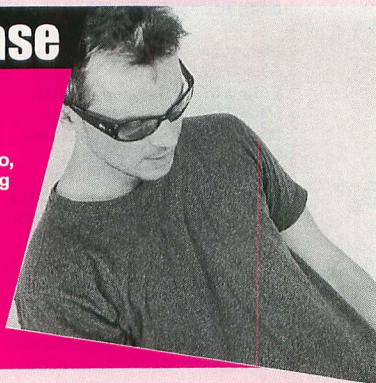
## \* Vital Release

### BT

Godspeed  
Renaissance

After a quiet departure from Perfecto, BT returns with an awesome offering for the fledgling Renaissance label. Many have questioned the similarity to "Flaming June" but its blend of breakbeats, mammoth riffs and haunting vocal snippets have created one of 1998's high points.

★★★★★



house groove into a solid progressive house. Euro synths give it a large lift, while breaks are minimal, giving it a stronger dancefloor presence. "Hed Driver" is harder, slightly acidic but just as exciting.

★★★

### Southern Cross

Running

Fluid

First full vocal release for Fluid for a while and first from Southern Cross. The combination of vocals, live bass guitar, synth sounds and effects forms a whopping dancefloor anthem. Evolution provide a

dub full of their unique production techniques with a slight Euro flavoured synth riff and glorious spaced-out break.

★★★★★

### Morgan King

I'm Free (Remixes)

Excession

Well, it's here at long last. Championed by Sasha in its unbelievable William Orbit remix form, the crazed mind of Orbit has blended ambience, hard house and maddening floor-jamming breakbeats. The Auranaut provides a mix typical of his trance-out breakbeat style.

★★★★★

## Singles

### Mara

One

Choo Choo

Following the great "Orinoko", Mara now show that vocals are not dead and buried as part of progressive house. "One" is the tune that launches Choo Choo into the UK's progressive hall of fame. The vocal sits perfectly on the breakbeat intro and the enormous building 4/4 section, while the dub mix draws out the breakbeat intro and works amazingly well with minimal vocal ad libs.

★★★★★

### Arrakis

Aira Force

Fluid

The main mix is a dark minimalistic Euro-flavoured prog houser that builds gently over a solid backbone of driving beats and synths. The first break introduces a great riff that gives the track a powerful lift, while the Arkana dub has a simpler vibe.

★★★★★

### Paul Hamil

Sliver

Little Fluffy Records

The Irish-based label is up to its fourth release and the standard is growing. "Sliver" builds from a tough tech-

## First Light

Loops

Studio 4

Green Recordings' new label lifts off with a momentous release from First Light. "Loops" carries all the traits of both Green and First Light - an uplifting solid building beauty. The flip is "Pink", harder, slightly Euro-tinged but still full of excitement.

★★★★★

## Ocean Wave

Velvet

Vapour

The cool Australian label follows "Nebula Blade" with an awesome release from Ocean Wave. Simplistic with just enough of each element to create dancefloor mayhem, it's lighter and floatier than most tracks around at the moment, but proves you don't have to give everyone a nosebleed to get movement on the dancefloor.

★★★★★

## Paragliders

Share Of Bitterness (Remixes)

WAQT

Dos Deviants twiddle the knobs on the main mix, doing their usual beeping up job on this classic Yeti release. Not quite as strong as it could be, but creates the desired effect. Konflic mash the melodies into a drum & bass fiasco, and the reliable Oliver Lieb brings up the rear in his own inimitable style.

★★★★★



# \* Vital Release

## Atgoc

Repeated Love  
Wonderboy

Buzzing for most of the year on import, and now set to explode. The UK release thankfully includes all the best mixes – the “Billie Jean”-sampling “Extended Mix”, Da Houseman’s funky, bassline-driven mix, Da Techno Bohemian’s disco-flavoured mix and Rollercoaster’s wah-wah bass mix.

★★★★★



## Singles

### The Age Of Love

The Age Of Love (TDV Remix)  
white label

This autumn’s biggest bootleg. React commissioned this mix in 1997 and turned it down because it was “too hard”, despite the fact that it pisses all over the remixes they unleashed this year and last. The late, great Tony De Vit was none too happy, but I’m sure he’s smiling down now that a few hundred top quality copies have been leaked out of an unsuspecting public. Essential.

★★★★★

### 99th Floor Elevators

Hooked  
white label

Pete Wardman’s white hot remix is even bigger than he is. He takes all the infectious hooks from the original, adds a cheeky sample from Untidy DJs’ “Funky Groove” and his own unique stamp to turn in a mix that the late TDV would be proud of (he being behind the original mix).

★★★★★

### Interplanet

Big Bear  
Cyber Music, Spain

Fresh madness from Spain. Top label stable Vale has supplied clubland with many of its biggest hits this year (try “Don’t Stop The Moby” from Tekni-kl for size) and it can’t be long before the joys of Spanish house spread. This little gem is essential as it contains three full-on no-nonsense stompers that destroy all in their wake.

★★★★★

### Alien Factor

Plexus (Jesus Mix)  
Vale, Spain

The biggest of this year’s Spanish imports gets a deserved re-release, the “Crazy Mix” having wowed all and sundry with its pumping rhythm track and a hook that eats your brain for breakfast. “Mister Spring’s Jesus Mix” takes the big breakdown and enhances it in 3D sound, while making the whole thing more DJ friendly with his trademark kick-drums and hissing hi-hats.

★★★★★

## SK

Into The Blue  
white label

A curious white label from a London trio who have done some work with 808 State. The mix that matters comes from Trade’s Steve Thomas. His productions continue to cover new ground, and here he opts for a tough and uncompromising rhythm track powered by one of his irresistibly butt-shaking basslines. Dark funk, we think he calls it.

★★★★★

## OD 404

Block Party  
Tripoli Trax

The record to really put Brighton producers Oz and Dom on the map. The “Shock Mix” kicks like a veritable mule, coming on like a cross between Steve Thomas and F1. Even more ferociously pounding is the Baby Shock mix, fusing one of the basslines of the year with kick-drums from hell, snappy little percussion effects and the nagging “hear the drummer, get wicked” refrain. Awesome.

★★★★★

## Marc Et Claude

La  
Positiva

Originally surfacing on import late last year, Moonman’s infectious and uplifting remix (the closest thing to “Don’t Be Afraid” that Ferry Corsten has produced) went on to attract the attention of many UK jocks earlier in the summer when released on Additive. The new version is from Jonesy, who takes the Euro influence from Moonman’s mix and gives it a distinctly UK flavour.

★★★★★

## Kektex

The Next Phase  
TEC

Lawrie Immersion, DAVE The Drummer and MC Scallywag team up for a dark and intense techno outing that will send the free party mob right off. A voice that sounds like Darth Vader intones a series of instructions as layer upon layer of percussion and doom-laden 303s creep into the mix. Noisy and nasty.

★★★★★

## Madely

Inflex  
Bosca Beats

Jon The Dentist’s alter ego returns in fine form. “Inflex” kicks off with metallic drum sounds before a bubbling acid line and Jon’s unique synth riffs take proceedings to the usual uplifting climax. A timely remix of last year’s “Tour De France” is on the flip – its “they forced me to take drugs” sample seems very relevant to cyclists in this year’s race.

★★★★★

## Untidy DJs

Funky Groove  
Manifesto

The Untidy Dubs sound has dominated many dancefloors in 1998, and it’s all down to this little beauty, released late last year on the first Untidy Dubs EP and canned all year by DJs like Tall Paul and Judge Jules, who has remixed it for its Manifesto release. There are also two new mixes from Rhythm Masters, but like Kellogg’s Cornflakes, the original is still the best.

★★★★★

## Westbam

The Roof Is On Fire  
Logic

Ever since the first Untidy Dubs single grabbed everyone’s attention (see above), the ubiquitous Tidy Trax boys have seemingly been remixing everyone in sight. This is one of their strongest ever mixes: razor sharp production, tough beats, crisp hi-hats, booming bassline and a very floor-friendly arrangement.

★★★★★

## Alan Thompson

Sub-Trax Part 1  
Sublime

The third release on Alan Thompson’s new imprint wears his love for all things discotastic proudly on its sleeve. The main track grooves along nicely with the aid of some breezy flamenco guitars and a “howdy disco citizens” sample, underpinned by a lazily rolling bassline and some choice percussion loops. There’s also a guitar-less dub and a Latin-flavoured bonus track.

★★★★★

## Robbie Tronco

Fright Train (Remixes)  
white label, Belgium

Floating around for a while now on import, the new remixes of this Belgian creation have apparently got all the majors waving their chequebooks in the air. It’s the DJ HS and Fredrick De Backer mix that’s causing all the fuss: big chugging beats, simple old skool stabs and horns and train effects galore.

★★★★★

## Producer Profile

After three singles on their own Kaktai imprint, “Block Party” looks set to catapult Brighton’s OD 404 into the premier league

### What is OD 404 all about?

There are two of us, myself Oz and my partner Dom Suite, and the name comes from our initials. We’ve both been DJing on the South Coast party scene for about four years and found we had similar influences so decided to make music together.

### What was your first and your most recent production?

The first was “Prozac”, a hard house and trance fusion that came out as the first single on Kaktai. The most recent is “Xpress”, which will be the fourth single on Kaktai when it comes out in December.

### Is all your material a cross between hard house and trance?

No. The first three singles on Kaktai are definitely in that vein, but those tracks were all recorded last year and the newer material is more straightforward hard house, but much tougher.

### Who’s influencing your sound at the moment?

Steve Thomas is someone I’m a big fan of, and Ian M, whose stuff is more formulaic but is still inspirational. Baby Doc has always been an influence, and Blu Peter’s stuff from around 1994.

### Which labels have you worked with?

I’ve just done a single with Captain Tinrib and Kristian, who is my partner in Klik Klik Whirly

## LAC

Welcome To The Space  
Southeast

Two year old highly sought after French import that was huge at clubs like Strawberry Sundae and Trade. Crunchy beats and sirens lead you to the big “welcome, welcome” drop which builds and builds before eventually kicking back in as the crowd erupts and the bassline ignites. Massive and even bigger now thanks to a techno-tinged treatment from Steve Thomas.

★★★★★

## Roundheadz

Are You Ready To Honk The Airhorns?  
Beat Freak, Spain

This new Spanish creation has a crossover appeal that should ensure it gets signed up by one of the majors. Tough and rattling percussion builds and builds before eventually dropping to a really long break with crowd cheers, an “are you ready” chant, horns and sirens, kicking back in not with a wah-wah bassline, but a Chemical Brothers bassline. Unbelievably brilliant.

★★★★★

## Dynamite

Slipdisco!  
Horseback

Another slamming tune from the Burley label. The “Ballistic Mix” has all the quality elements you’ve come to expect: crunchy beats, a rumbling bassline, Hoover stabs and all manner of crazy vocal snippets. A first class release, and further proof that Horseback is a contender for label of the year.

★★★★★

Beep Beep (Brighton record shop) and who owns Kaktai with myself and Dom. And OD 404 have remixed Lab 4’s “Reformation 2” for Choci’s Chewns.

Who would you like to work with? We’re interested in swapping Kaktai mixes with labels of a similar ilk, so if there are any other hard house labels out there who like our sound, then please get in touch.

OD 404’s ‘Block Party’ is out this month on Tripoli Trax. ‘Xpress’ is out in December on Kaktai, and ‘Deaf By Stereo’ by The Captain, Superfast Oz & DJ

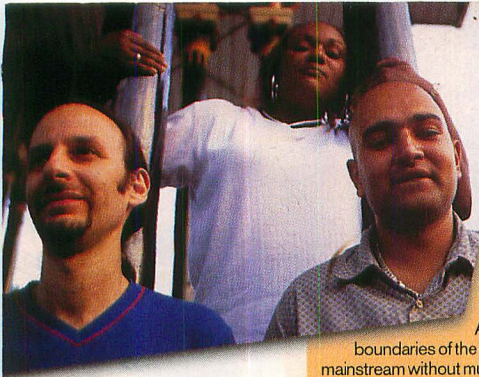
Kristian is out now on Tinrib





# SPEED GARAGE

# GARAGE



## \* Vital Release

### The Astro Trax Team Featuring Shola Phillips

The Energy  
Satellite

An infectious bassline and song that's crossed the boundaries of the dance scene and slipped its way unintentionally into the mainstream without much effort, securing this new outfit a very bright future indeed.

★★★★★

## Singles

### Spike

Respect  
Propaganda, Germany  
Not much info on this white label but the best mix is by up and coming German talent Tiefschwarz, who adds some bumpy beats and smooth production to get the girls on the dancefloor with this excellent semi-vocal track.

★★★★★

### Blue 6

Sweeter Love  
Wave, USA  
Produced by Jay Denes from Naked Music NYC, this beautiful female vocal number has been remixed by Matthias Heilbronn whose Body & Soul mix is up there with his previous Abstract Truth effort. Most definitely a real ruff cut sure to work on dancefloors!

★★★★★

### Kenny Latimore

Days Like This  
Columbia, USA  
This new soul sensation certainly proves his worth with a great vocal performance on this lovely song, remixed for the more soulful dancefloors by Masters At Work, who excel themselves once again.

★★★★★

### The Klub Family Featuring Sybil

When I Fall In Love  
Funky People, USA  
Blaze have come up with a hit song for Sybil which should put her right back in the spotlight where she obviously belongs. With credible scene DJs such as Paul "Trouble" Anderson caning it on dub plate, this has the legs to go all the way if picked up by a forward-thinking major label in the UK.

★★★★★

## \* Vital Release

### Madie Myles

You Got Me Forever (Club Asylum Remixes)  
Azuli

Madie Myles' classic returns to dancefloors with some brilliant remixes. No half measures here with a wicked vocal track which has been hunted by all who've heard it. A straight soulful venture which lets the vocals create the vibe. (MJL)

★★★★★



## Singles

### Another Level

Guess I Was A Fool (MJ Cole Remix)  
Maximum Productions  
This is definitely a national hit for us, with the help of MJ Cole providing that smooth edge which is undoubtedly in keeping with Another Level's style. Played confidently on the underground garage scene, it immediately starts with a two-step feel, but builds by moving into a 4/4 groove. Another classic from the man Mr Cole. (KB)

★★★★★

### Sunship Versus East 17

Each Time (Sunship's Two Step Dub)  
Telstar  
An up and coming talent, Ceri "Sunship" Evans steps in and links and locks with East 17 to bring them firmly onto the underground, with four mixes that could all cross over on the radio. On this mix, I love the smoothness of their vocals tied in with the rolling drums and that lovely thin organ sound which seems to pin the vocal together very nicely. A definite must-have.

★★★★★ (KB)

### The Songstress

See Line Woman  
(Todd Edwards Remix)  
Locked On  
Originally a Kerri Chandler tune, Locked On are releasing this on a limited run of 1500 vinyl (glad we've got a couple of copies!). Todd's familiar mixture of sounds that seem too jumbled but are actually well in place, plus those unmistakable swinging drums deliver a fat mix that deserves a big up for the man who's done so much for garage. (KB)

★★★★★

### Robbie Craig

Searching Hard  
(Crush Groove Remix)  
Public Demand  
This was played exclusively on our show and brought in by Freddie Freshplate from JTS. I have to say that when I first heard the dirty drums and the riff movement of the organs, I thought it was a 500 Rekords mix. But, to my pleasant surprise, it's actually by Mystic Matt and... Who knows? (KB)

★★★★★

### Da Click

Good Rhymes  
Fifty First Recordings  
Played and distressed in Ibiza, hunted down by every underground DJ and

### Ja'Shay

Shout Hallelujah  
Flatline, USA  
Those who attend The Loft in London every Wednesday will be aware of this gospel dance track that is only for the purists. Produced by George Sykes it comes with remixes by Tommy Musto and Backroom Productions.

★★★★★

### Charles Dockins

It's Alright  
Slip 'n' Slide  
Another delightful song featuring the highly talented Sheila Ford on vocals. Originally available on limited US promo, this now features superb new mixes by Dockins and some slammin' mixes by the Essex garage purveyor Joey Musaphia.

★★★★★

### Shawn Benson

River Of Love  
Fatt Boy  
Originally produced by Splice Of Life's Alan Russell and Richard Yori for

Hott, and now remixed by the hardworking Charles Dockins who adds his hallmark sound to Shawn's strong vocal performance.

★★★★★

### DJ Pope Featuring Ron Carroll

Waymaker  
Look At You, USA  
Hailing from Denver are the Pound Boys, who remix this gospel-inspired vocal tune which will certainly work at clubs like Garage City. Classy vocals and smooth production.

★★★★★

### East Side Movement

Touch The Groove  
Nitegrooves, USA  
Lenny Fontana continues his jazzy house shenanigans on this strong follow-up featuring a full set of live musicians. This will work either early or very late in clubs which attract the more discerning club goer.

★★★★★

## Label Stable

There's nothing common whatsoever about **PEOPLE**, currently one of the hottest nu garage/soul labels around

**How do you describe your sound?**  
Probably leaning more towards the soulful, funky disco end of things, but jazz is a big influence too. There's three of us involved and we've all got strong ideas about what we like. We don't just want to be known as a house or a garage label!

### Who runs the label?

Myself (Mike Slocombe), Bettina and Spencer - we all run Global Distribution as well.

### What artists have you put out so far?

Electric Soul, which is Phil Asher and Luke McCarthy. Their studio is in the next street. Their sound is soulful music for b-boys but with quite a contemporary edge. It's not just the same old boring stuff - it's musical and deep, which is the common link between most of the artists. IG Culture works under his own name, and also as Likwid Biskit and New Sector Movement (with other people). He was part of Dodge City Productions in the Eighties and he's been making hip hop for the last 10 or 15

years. He's a very talented guy. Bugs In The Attic have done stuff for us, as Everyday People and Soul Tuition. They're doing some brilliant stuff at the moment. And Bettina works as Boogie Solitaire.

### What's been your best seller so far?

I would have thought Electric Soul, but the second sampler we put out did quite well - it had IG's version of "Life Is Like A Samba" and a track by Joy, ex-Heliocentric World.

### What's coming up on People?

A guy called Victor Davies has done some really soulful acoustic stuff that's going down well and Idjut Boys are remixing one of his tracks. There's a new Likwid Biskit, a new New Sector Movement EP with a mad Afro track on it. Plus we've got stuff coming from Frankie Valentine and Kerri Chandler.

### Which DJs check your tunes?

People such as Bob Jones, Patrick Forge, Gilles Peterson and on the American side, Tony Humphries and Kerri Chandler.



now the major record labels too, this familiar riff and the combination of three top MCs have made this hugely sought after. MCs Unknown, Creed, PSG and singer Valerie M are taking this track to new heights with an underground garage hit destined for so much more. (KB)

★★★★★

### Steven Emmanuel Featuring Colours

What You Do  
Ice Cream 2  
Signed by the RIP guys to their label this little monster has been creating a buzz not just with the DJs but with the major labels too. It's beautifully produced by Steven Emmanuel with a vocalist who will have you hooked in

every sense, with some simple chords and a bass riff that fits nicely round some great drum programming. Bound to be a hit. (MJL)

★★★★★

### Fierce

Right Here Right Now  
(Industry Standard Remix)  
Wildstar  
Not a lot of information about this project but this has to be one of my favourites this month. Industry Standard have been given the task of remixing the vocal talents of Fierce, producing a bouncy keyboard groove which runs smoothly with Fierce's sweet vocals creating a mix that's causing mayhem on the London dancefloors. (MJL)

★★★★★



## DOWNTempo

## \* Vital Release

## Baby Mammoth

Narrow/I'm Not Joking  
Pork

A two-track sampler from the tusked ones' "Another Day At The Orifice" album. The usual infallibly chilled brilliance you'd expect from the Hull label, with "Narrow" coming on like Lalo Schiffrin dancing the two-step with Larry Heard, while "I'm Not Joking" is Ella Fitzgerald stoned 20,000 leagues under the sea. (CB)

★★★★★

## Singles

## Likwid Biskit

The All New Ummmh/Sound Orgy  
People

More renowned for his house and garage productions, ex-Dodge City man IG Culture takes a trip into the space funk zone, coming up with a couple of supremely stoned jams that sound as fresh as if they were lifted from a Harlem block party in the mid-Seventies. Soulful, jazzual, casual and delectable. (CB)

★★★★★

## Beatless

Latinaire  
Ubiquity, USA

One of two class cuts from the San Fran label this month, this one's the third single for the killer combination of Alex Attias (ex-Bel Air Project) and Paul Martin (Interference). An intriguing polyglot of influences merge around a low-hung bassline, with batucada drums, twitchy atmospherics and spacey junglisms all taking their turn to hypnotise the dancefloor. (CB)

★★★★★

## Jazzanova/Beatless

Atabaque/Latinaire (Remix)  
Ubiquity, USA

And here's the second, a split 12-inch and another stunner, both tracks on that Spiritual Life tip but with a larger Afro-Cuban driving feel. Jazzanova work their usual wonders with percussive mayhem and a light, summery hoedown feel, while Capsule 150's remix of "Latinaire" brings in live guitar and congas to whip up the dancefloor. A label on a real roll. (CB)

★★★★★

## Blue States

Blue States Forever EP  
Memphis Industries

A new label and one with a great future if this debut is anything to go by. "Ham Bham" is the standout cut – think Beck having a post-sesh beer or two with Air in some smoky Texas beer cabin. The other tracks reveal a similarly fine line in loungin', twangin', loosely hanging funky breakbeats, the kind of gear that's clearly the product of more nights on the bong than are strictly healthy. (CB)

★★★★★

## Cornershop

The Candyman (Remixes)  
Wiiija

A great package of remixes from the band who *should* have won the Mercury Prize. The X-Ecutioners' Rob Swift counters Justin Warfield's rap perfectly with a chunky hip hop vibe and frantic scratching. Schizoid Man stays surprisingly calm and collected, and Vienna's Uptight add layer after layer of dreamy electronica. (CB)

★★★★★

## Ryuichi Sakamoto

Prayer/Salvation (Remixes)  
Ninja Tune

An audacious coup for the Ninja posse as the legendary Japanese composer submits to the remix scalpel. Best of the lot is Ashley Beedle's take, revisiting the groovy electro vibes of his Black Jazz Chronicles project, while Pan Sonic and Andrea Parker turn the lights off in the experimental chamber and plough away accordingly. (CB)

★★★★★

## Stereotyp

Stash It EP  
G-Stone, Austria

A new name for Kruder & Dorfmeister's label, but no U-turn in the label's stoned-to-the-gills musical policy. While not quite up to K&D's impeccable smokedown standards, these four tracks certainly linger fragrantly, with Le Bubu's ethereal vocals floating effectively over Stefan Morth's hazy production. All it lacks is the one killer moment. (CB)

★★★★★

## Brandy Ifgray

Maurice Fulton Remixes  
Puu, Finland

Maximum Balearic strangeness from the Finnish label, with NY house bod Fulton remixing two tracks. Both include Ifgray's unsettling Blue Nile-ish vocals. Best are the Ibiza Mix of "Mono" – Pork-style dreamy downtempo funk, and the wonderful New York street-wise, vibe-crazy mix of "Bones", an irresistible quirky nu soul croon. (CB)

★★★★★

## Sundance

Here Comes The Funk EP  
Fen3tik

Debut release from Soma's new eclectic offshoot marks the debut of Michael Hunter, brother of Second Crusade/Deep Sensation top man Paul Hunter. "The World" is a disappointing experiment, but more than made up for by the lazy stoner grooves and funk-soaked trip hop of "Set It Straight" and "Blowin' The Soul" on the flip. (CB)

★★★★★

## Side Orders

Side Orders  
white label

More excellent seven-inch action, this time from the mysterious Side Orders. One side is a bright and breezy downtempo disco groove with a Bobby Konders-style flute and finely plucked guitar, while the second is a distorted number with a jazzy Rhodes solo, funky bassline and twisted effects. (PM)

★★★★★

## Cesaria Evora

Sangue De Beirona  
Wave

More remixes of Cesaria, this time by Joe Clausell and Francois K. The main mix

has Joe doing his Latin-tinged Spiritual Life thing, but it's his "Acroostical Ambient Mix" which is the winner here. Reminiscent of Jam & Spoon's "Hispanos In Space", this is four

minutes of spaced-out bliss with echoing guitars, congas and distant chimes. A future sunset classic. (PM)

★★★★★

## Tony Allen

Ariya  
Comet

This latest piece of Afro-beat is by the late, great Fela Kuti's drummer. The straight mix is similar to his classic "NEPA" with African vocals, offbeat drums and rhythmic guitar, while the "Psychedelic JuJu Mix" adds dubbed-out effects. A triumphant return. (PM)

★★★★★

## The Fireman

Rushes  
Hydra

Clocking in at 11 minutes, this is full of lilting pianos, lapping waves and gentle keyboard lines giving it that laidback cafe feeling. According to inside sources, this is a collaboration between Youth and some bloke who used to be in The Beatles, but don't let that put you off. (PM)

★★★★★

## Albums

## Isan

Beautronics  
Tugboat

They're described as "future-retro noodlers" and that just about sums up

the simple electronic doodling of this pair. Distinctly lo-fi, slow-moving palettes provide the basis for Isan to layer the most brittle of melodies over, in a vein reminiscent of Dub Tractor. Soothing, if somewhat outdated. (CB)

★★★★★

## Pnu Riff

The Cat Scratch  
Holistic

Second album from the Isle Of Wight nu jazz experimentalist who gave us the classic "Comfy Club". Once again, it's often cacophonous freestyle jamming all the way as a riot of sounds, rhythms and voices clash head-on. Sometimes compellingly funky, at others so chaotic it's all you can do to hold on to the seat of your pants. Devious stuff that takes a while to work its charms. (CB)

★★★★★

## HEAD

97-98  
Harvest, Germany

German producers may be on an extreme tangent to the British sound right now, but the weirdcore cruising funk of "97-98" will be right up the *strasse* of anyone into Wagon Christ or Strike Boys. Very Vibert-esque, its magic lies in its innate charm as Kerosene and Khan go all Jean-Jacques Perry with a striking blend of chunky beats and quirky textures. Wonderfully fucked-up mad shit. (CB)

★★★★★

## Biyi

La Maquina Del Tiempo  
Tu Pierdes, Spain

A three-vinyl set from Spain that tackles the standard "imaginary soundtrack". Most of this is dry instrumental hip hop that's not really up to Shadow/Krush class, but there are several weird-out moments of analogue mayhem and the wonderfully louche Moogy moment of "Inspiration" to compensate. (CB)

★★★★★

## So Who The Hell Are...

## :funkstörung.

There's more to them than  
superfluous punctuation,  
presumably?

Absolutely. But Michael Fakesch and Chris De Luca from Munich reckon their name is the key to understanding their sound.

"Funk" in German also means "radio", while "störung" is "interference" or "disturbance". What you're left with, according to Michael, is "distorted, fractured, funky music."

Hmmm. Maybe it loses something in the translation.

Alright, take their remix of Björk's "All Is Full Of Love". At the personal request of the old nutbag cyber-pixie herself, they've stripped the track down to its base components and reassembled it in their own inimitable style – fragments of melancholic melody underpinned by terse, complex breakbeats ("Our latest tracks consist of 700 – 800 different effects!") and shards of white noise. No samples, though: "We have so much creativity in our heads that we see no need to

steal ideas from others," they assert. It's vaguely

reminiscent of Autechre's more caustic moments, though they're at pains to point out that the German electronica scene is "an independent, innovative one."

What else are they up to?

They've got a remix for Wu-Tang under their belts, another on the way for Two Lone Swordsmen and labels including Skam, One Little Indian and Compost queuing up for their services. And they've returned the favour by releasing mixes by Jega and Boards Of Canada on their own, lavishly packaged :musik aus strom. ("music from electricity") label. Bright sparks, obviously.

'All Is Full Of Love' by Björk mit :funkstörung. is out now on Fat Cat

words TOM MUGRIDGE





# desert island disco

# The inside track

## Buried Treasure

If you ain't got this you're not coming in

**The Ragga Twins**  
Reggae Owes Me Money  
Shut Up & Dance, 1991



T'S 1991 and the world has just witnessed rave music undergo a common sense bypass and meander into the proto-"Teletubbies" territory of "Rhubarb & Custard" and "SesameE's Treet". Luckily, not everyone

succumbed. A pioneering and ferociously independent north London record label called

Shut Up & Dance have just released an album called "Reggae Owes Me Money" by Stoke Newington MCs and blues dance veterans, The Ragga Twins. One of them was called Flinty Badman, the other, slightly less preposterously, Deman Rockers. Together with SUAD owners and producers PJ and Smiley, they have just invented jungle. No, seriously.

At a time when dance music seemed to be losing both its sanity and its way forward, "Reggae..." was a blueprint for the future, a fearsome fusion of hyper-kinetic breaks, sampledela, techno, acid, and machine-gunning dancehall chat carefully spliced together into a sound which laid the foundations for the entire palette of breakbeat as we know it.

It was much more than that. Consider the terms in which "The Killing", a three-minute lesson in the perils of heroin abuse, opens: "Now here dis," chants Deman Rockers in broad patois. "This one requested to all the people who don't touch the big H. I'm talkin' about the heroin. So all the drug pushers dem - FUCK OFF! Because we can't take the killing." Witness also "Ragga Trip" for a sage essay on the dangers of LSD, or "Love Talk", wise words to the youth from maturer men versed in the ways of freeloadng women. This was pedagogy as pop - marketing men for drug agencies take note.

Of course, "Reggae Owes Me Money" is more likely to be remembered as a thrilling document of an age when rave began to cross-pollinate and take itself more seriously. But lest we forget, in the pre-jungle raves of the early Nineties, The Ragga Twins were kings of the swingers. And these days it's not just reggae that owes them money.

words KEVIN BRADDOCK

**Record Shop  
Of The Month**

**Rhythm Syndicate  
Records**

**An underground Cool Cuts shop in Cambridge?  
Whatever next?**

**WHERE ARE YOU?** 5 Cobbles Yard, Napier Street, Cambridge. Tel: 01223-323-264.

**WHO WORKS THERE?** Myself, Rowan Blades, a guy from Cambridge Uni called Tom, Grant Plant and Gringo.

**WHY DID YOU START THE SHOP?** There was nothing doing in Cambridge three years ago. All the other shops sold classical music or mix tapes as a sideline but we opened just to sell dance records.

**WHAT DO YOU SELL?** We specialise in progressive and deep house from underground labels like Wiggle and The End through Plastic City up to more commercial labels like Fluid and Hoj Choons.

**SO YOU SELL A LOT OF UNDERGROUND HOUSE?** Unfortunately it's mostly the cheese they go for in the shop but 60% of our business is through mail order and that's where we sell the deeper stuff.

**DO YOU HAVE ANY LISTENING POSTS?** Yup, two Technics and two Soundlabs and a big system for us to play tunes to punters on. We don't have a CD player because everyone who comes in here just wants vinyl.

**DO YOU SELL MIX TAPES?** No demand for them here though we do try and stock classier ones by people like Dimitri From Paris and other underground DJs.

**WHICH DISCS MIGHT YOU SEE PROPPING UP YOUR COUNTER?** Well, Grant Plant DJed with Coxy last week, so Carl's gonna start shopping here from now on. Also DJ Dan, Nigel Dawson, John Digweed and Simon Owen from Moneypenny's.

**WHAT'S THE STRANGEST RECORD YOU'VE BEEN ASKED FOR?** Some old Asian bloke came in the other day and asked for the "Patel Rap". Apparently it does exist.

**WHICH RECORD IS FLYING OUT AT THE MOMENT?** The Nalin & Kane remix of Depeche Mode's "Policy Of Truth", Luke Slater's "Love" is still flying out and Terry Lee Brown Junior's "The Chase".

**AND GATHERING DUST?** All of our US vocal garage, especially Joi Cardwell's "Found Love". Wishy washy vocal cuts don't work here.

**THEY SAY:** If people want a particular record we'll get it in and not just fob them off. We also want to remain as underground as possible.

**MUZIK SAYS:** Rhythm Syndicate not only supplies tunes to Coxy and Diggers but to DJs as far afield as Colombia and the States and if it's good enough for them, it's good enough for you.







Edited by Frank Töpe

# on hunting down rare vinyl

The record buyer's guide to:

## Trance

**“**YOU want some trance mate, well how do you like it? Fluffy? Psychedelic? Progressive? Or hard?” Since the early trance records appeared around 1991, the beats have gradually got harder, faster and more twisted but those fluffy floaty synths and pianos just won't go away. With most trance records clocking in at around 10 minutes at an average of 160/170 bpm, if ever there was a strain of music which relies on performance enhancing pharmaceuticals then this is it.

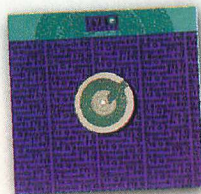
Without a doubt it's the Germans who blazed the trance trail. Who can forget the spine tingling power of Hardfloor's "Hardtrance Acperience" on Harthouse in 1992, a label which went on to release further classics by Barbarella, Spicelab and Marco Zaffarano? Harthouse and Eye Q were both the creation of Sven Vath, resident DJ at the legendary Dorian Grey club beneath Frankfurt Airport. Eye Q boasted many early trance classics such as Vernon's "Vernon's Wonderland" (1993) and Energy 52's "Cafe Del Mar" (1992). The main mix on the latter came from Cosmic Baby, whose collaborator at the time was a certain Paul Van Dyk. Their outstanding moment together was Visions Of Shiva's blissed out "How Much Can You Take" (MFS 1993). Around the same time Oliver Lieb was causing a stir as LSG (now on Hooj Choons) releasing such gems as "Fragile", "Velocity" and "LSG" on Superstition, who also released the classic "Schöneberg" by Marmion. Pete Namlook's Fax imprint was also influential, showcasing the talents of Namlook himself as well as Pascal, FEOS, Atom Heart and Dr Atmo. Other German labels such as Overdrive, Energized, Formaldehyde, Frankfurt Beat, Noom and Time Unlimited still release some fine trance today alongside Pull The Strings, Universal Prime Breaks, Phuture Wax and Brain.

R&S Records from Belgium gave us the excellent offshoot TZ Trance series back in 1991/1992 as well as their own choice cuts. Transformer 2, also from Belgium, had a couple of fluffy trance hits with "Pacific Symphony" and "Just Can't Get Enough" but probably the best known Belgian label is Bonzai, popular with the progressive fans. Dutch acid trance label X Trax released a big crossover hit in 1995 with DJ Misjah and DJ Tim's "Access" and the French have given the trance trousers a fit mainly through Step 2 House and POF.

In the UK, Dragonfly were one of the first UK Goa trance labels on the scene. Other prolific labels such as TIP, Flying Rhino, Psychi Deli, Transient and Phantasm followed. Paul Oakenfold took trance to a more commercial level through his remixes and Perfecto label, with his reworking of Opus III's "Hand In Hand" (PWL 1994) an obvious example. Acid-wise, Platipus released a few classics in 1995 with Art of Trance's "Deeper Than Deep" and Union Jack's "Two Full Moons and A Trout". At the forefront of today's UK acid trance scene are producers Chris Liberator, DAVE The Drummer and Jon The Dentist and the labels Stay Up Forever, Cluster, Smitten, Routemaster and Boscaland. Rising High deserve a mention for licensing many Euro trance classics for UK consumption over the years, as do React who in 1994 gave us the homegrown nu-NRG/trance classic "Shinny" by Elevator.

In America trance seems only to have hit the West Coast with labels such as Hardkiss and Exist Dance. "Gravitational Arch of 10" by Vapourspace (+8) was probably the biggest US trance tune.

Here are 9 oldies worth hunting down...



### 1 Vernon "Vernon's Wonderland" (Instrumental Mix) (Eye Q 1993) £10

The third disco biscuit kicks in and wheeee! Take off! A full-on stomper in a typical cheesy Euro style. The original 12-inch also contains decent mixes by Sven Vath and

Laurent Garnier.



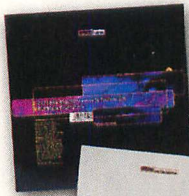
### 2 Punchanella "San Francisco" (Global Grooves 1994) £10

First release on Global Grooves and later released with an Air Tattoo remix, this funky little trance/house number often ends up in bargain bins, so keep your eyes peeled.



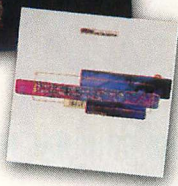
### 3 Elevator "Shinny" (React 1994) £10

A rather large trance/NRG belter from Kevin White and Blu Peter. If nothing else, you'll recognise the very familiar breakdown.



### 4 Barbarella "Barbarella" (Harthouse 1993) £10

A deep trance tribute to the Sixties cult movie with a snippet of dialogue from the woman herself remixed by The Hypnotist - Casper Pound - and Peter Smith.



### 5 Humate "Love Stimulation" (MFS 1993) £10

A dreamy trance track with lush synths and heavenly female vocals cooing over the top. Lovingly reconstructed by Paul Van Dyk.



### 6 Vapourspace "Gravitational Arch Of 10" (+8 1993) £10

A spooky intro taken straight from an Alfred Hitchcock movie and a swarm of bees trapped in the speakers set the scene for this Mark Gage classic on Richie

Hawtin's excellent +8 imprint. Awesome.

### 7 Cosmic Baby "Heaven's Tears" (MFS 1993) £10

Classic mix by Jam El Mar of Jam & Spoon fame. 1993 was definitely the golden year for MFS. A still highly sought after trance favourite.

### 8 Illuminatae "Tremora del Terra" (XVX 1993) £10

In a similar vein to "Shinny" but darker with a menacing rolling bassline and hoover-style breakdowns. This porks.

### 9 Marmion "Schöneberg" (Superstition 1994) £10

Originally on Dutch label EC but better known through its release on Belgium's Music Man label, this is a Dave Clarke-style tech trance groover that's no doubt up for a remix and re-release.



words PAUL KIRWAN







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Edited by Ben Turner

# Bedroom Bedlam

## Bedroom DJs spinning decks for success

### December's Winner Adam Bray



#### Eclectic mix

**Contact:** 0131-229-4202

**Age:** 19

**Personal details:** I'm studying medicine at Edinburgh University at the moment but I'm originally from

Tunbridge Wells in Kent.

**Have you entered before?** Yeah. I've sent in a tape a couple of times before, always using as many styles as on this tape, but the mixes have been more breakbeat before.

**How long have you been DJing?** Three or four years, but I've not played out that much. I have played a few small gigs in Edinburgh and done house parties but it's been mostly stuff that has lost me money rather than made any.

**What has helped your career?** I try to listen to as many different people as possible so a lot of other DJs have helped my sound, but I really try and give my mixing a live feel. A lot of DJs are too insular in their mixing but I like scratching and playing about with the records.

**Frustrations?** There aren't enough good tunes about. It also seems really difficult to get people to go to things that you're starting up, as they all seem to prefer to go to places where the Top 10 DJs are playing.

**Favourite DJs?** Hype, Shadow, Sneak, Tall Paul and Tongy. I'm really into a lot of different DJs.

**Winning tracklisting:** Mr X & Mr Y - "1956" (Loud & Slow)... Dr Octagon - "Blue Flowers" (Mo' Wax)... The All Seeing I - "Booty In The I" (ffrr)... Mr X & Mr Y - "What's Up At The Brother Front" (Loud & Slow)... The Wiseguys - "Ooh La La" (Wall Of Sound)... Trade Secrets - "I Know You Got Soul" (Airbourne)... Freddy Fresh - "Baroque" (Harthouse)... Danny Tenaglia - "Music Is The Answer" (Twisted)... Joey Beltram - "Energy Flash" (R&S)... Deep Dish - "Stranded" (Deconstruction)... DJ Shadow - "Transmission 3" (Mo' Wax)... Da North Face Killa - "Da Powa" (Dis-Funktional)... Trailer Parks - "Dreamer" (Club Kids)... Salt City Orchestra - "Pagan Thing" (Pagan)... Dave Clarke - "Southside" (Deconstruction)... Jan Driver - "Drive By" (Formaldehyde)... Dan Jones - "Bush Baby" (Bush)... Dan Jones - "Pharaoh 165" (Bush)... Sly & Ziggy - "Magnum Force" (white label)... Broad Sword - "Weekender" (white label)... Mr X & Mr Y - "1956" (Loud & Slow)... JDS - "Nine Ways" (ffrr)... Greece 2000 - "3 Drives" (Hooj Choons)... Rainbox - "Seeds Scattered" (Drizzly)... Slacker - "Psychout" (Jukebox In The Sky)... Leuroj - "Bechstein Affair" (Loaded)... Deep Dish - "Intro (Junk Science)" (Deconstruction)... Deep Dish - "Monsoon" (Deconstruction)... Amazon II - "King Of The Beats" (Aphrodite)... DJ Krust - "Warhead" (Full Cycle)

**Samples used:** Stik E And The Hoods - "Shake What Ya Mama Gave Ya" (Strictly Rhythm)... Beats & Scratches - "Kleptomania"... Beats & Scratches - "Battlewax" (Hell Razor)

**MUZIK SAYS:** The Eclectic Mix revolution continues apace with Adam Bray from Edinburgh proving there's more to life than Goa trance. The unique element of this tape and what makes it better than the rest is that, aside from Adam's inventive mixing, the tape manages to encompass hip hop, jungle and hard house without sounding disjointed or slapdash. Taking the best from downtempo labels like Mo' Wax, Loud & Slow and Wall Of Sound and mixing them up with Hooj Choons, Deconstruction and even Full Cycle may not sound like a recipe for fancy footwork but believe us, Adam will have you jumping about like a kangaroo with the runs before you can say "Ooh, nice mix of 'Energy Flash' with 'Stranded'." As Adam himself reveals, "I try and start hip hoppy and end jungly". What he's forgetting to mention is the cornucopia of styles in between, but that's why we're here. That's also why NY Sushi, The Bomb and Big Beat Boutique should give him a chance... Now!

### Bedroom Bedlam charts

#### STEVE BRIDGER (eclectic mix)

- 1 BEYOND THE VALLEY OF THE SUPERBEATS Various Artists (Grand Gruyere)
- 2 IMAGE OF YOU (RAE & CHRISTIAN MIX) Red Snapper (Warp)
- 3 JOY AND PAIN Moa (Tommy Boy)
- 4 KARIBA Faze Action (Nuphonic)
- 5 SOME MUSIC DJ Life (Chop Chop)
- 6 NO MORE HEROES Common Ground (Ultimate Dilemma)
- 7 BONESNAKERS 3 Various Artists (Internal Bass)
- 8 BITE THE BULLET Midnight Funk Association (Domino)
- 9 TALKIN' ALL THAT JAZZ Stetsasonic (Tommy Boy)
- 10 GRACEADELICA Dark Star Versus Peshay (EMI)

#### MARCUS JAMES (house mix)

- 1 GODSPEED BT (Renaissance)
- 2 12 MILES untitled (Zero Tolerance)
- 3 3.1 (BEDROCK MIX) Humate (Platipus)
- 4 LITTLE FLUFFY CLOUDS (TENAGLIA DETOUR) The Orb (Island)
- 5 FREE (WILLIAM ORBIT MIX) Morgan King (Excession)
- 6 SPECIAL (BROTHERS IN RHYTHM REMIX) Garbage (Mushroom)
- 7 SEE THE LIGHT Danny Pollenzo & Robert Jnr (Empire State)
- 8 COSMIC EVOLUTION PART 2 (TIMO MASS REMIX) Microbots (Shooting Star)
- 9 WHY WHY WHY? (TECHNOSOUL REMIX) God Within (Sunburn)
- 10 NUEVA MOLECULA Zout (Plastic Fantastic test pressing)

**Favourite labels?** Hooj Choons, Positiva, Bush, Mo' Wax and Skint among a cast of thousands.

**Club Classic:** Beltram's "Energy Flash" or Dave Clarke's "Southside".

#### Runners-Up

- 2 AINSLEY BURTON (breakbeat mix from Nottingham) 3 DAMIAN PAUL (epic house mix from Braintree) 4 MICHAEL BRADBURY (trance mix from Seaford) 5 MARCUS WILLIAMS (jungle mix from Surbiton)

### Bedroom Bedlam News

★ MURRAY RICHARDSON has started his own deep house night in the basement of the City Cafe on Blair Street, Edinburgh. It runs from 9pm until 1am fortnightly Fridays and is absolutely free! We like it and so should you.

★ Bedroom Bedlam's DJ-K is lined up to play Sundissential on December 6th and Boxing Night in Birmingham.

★ DJ YOUSEF is not only going around the world with the Ministry Of Sound (Moscow, Tel Aviv and so on) but is so popular in his native Liverpool that he sold out his recent Halloween night at the city's new Voodoo Room club. Watch the press for details of other parties he's throwing.

★ The hip hop tag team of DR RUBBERFUNK and SHREDDER PETE recently played their first gig as

Bedroom Bedlam DJs at Bournemouth's The Manor, where they rocked it. Anyone interested in having a similar evening of inebriated fun should get on the blower right now.

### How to enter

- ★ Your tape must be 90 minutes long
- ★ You must include a full tracklisting with artist, track title and label. You must include a daytime telephone number and a passport-sized photograph
- ★ Send all tapes (and bribes) to Ben Turner at Muzik 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
- ★ Good luck!



# EQ

Inspector Gadget **Mark Roland**  
road tests the latest top technology

# Headphones

**F**OR the DJ, headphones are the umbilical cord to the source. They're your connection to the nuts and bolts from which you're going to construct that devastating mix. If they pack up on you, you may as well stick on the "Saturday Night Fever" soundtrack album and get your coat. And a crappy pair will render your abilities around the same level as your great aunt's, for whom the word "turntable" will mean about as much as the word "kinaesthesia".

So it makes sense that you should pick your cans wisely. EQ has decided to take a straw poll of the headphones of choice for some of our best-known DJs and share this with you, while also plumbing the knowledge of our headphone guru, the self-same Knower Of All DJ Stuff who gave such wise advice in last month's mixer round-up.

It's worth noting that several of these models may well fall within designated Xmas pressie budget constraints as put down in the Charter Of Relatives And Partners Of DJs...

## Sennheiser HD 475

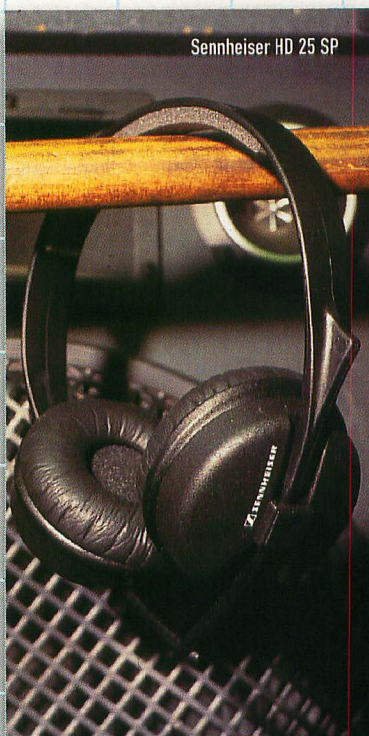
Price: £74.95

**Headphone Guru says:** "These headphones have a new ergonomic design with a detachable OFC copper cable. The headphones are equally suitable for all analogue and digital sound sources, producing a clear and natural sound reproduction."

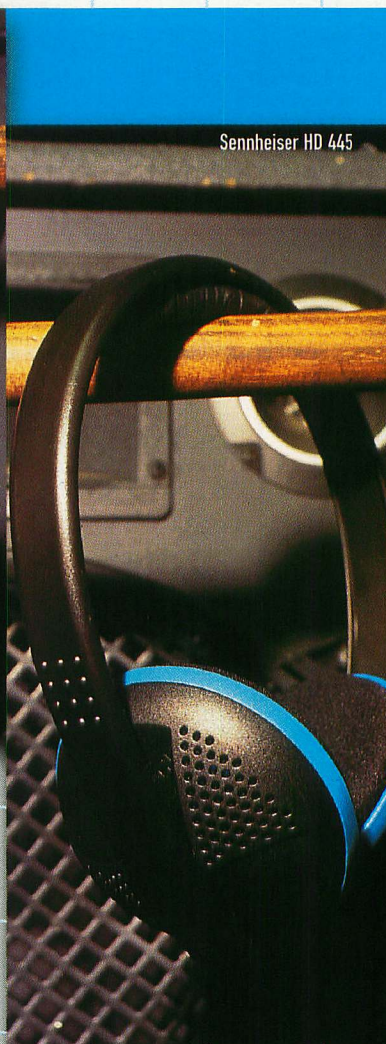
## Sennheiser HD 445

Price: £39.95

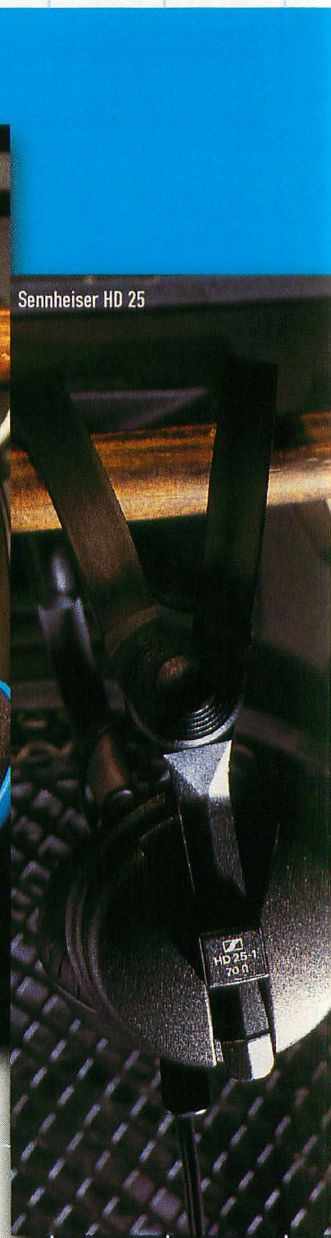
**Headphone Guru says:** "These headphones offer quality at an



Sennheiser HD 25 SP



Sennheiser HD 445



Sennheiser HD 25

affordable price. Features include cotton-covered earcups for extended listening comfort, a large diaphragm for natural, transparent sound and a replaceable 10ft OFC cable."

## Sennheiser HD 25

Price: £159.95

**Headphone Guru says:** "These are closed, dynamic, compact and professional headphones used for monitoring and offer high attenuation of background noise. They are capable of handling very high sound pressure levels and have

an extremely robust construction. The HD 25s are ideal for clubs, studio monitoring and audio equipment testing. They have a detachable single-sided connection cable."



Sennheiser HD 475

Technics RP DJ 1200

Pioneer SE DJ 5000

## Sennheiser HD 25 SP

Price: £84.95

**Headphone Guru says:** "These are sturdy, lightweight, closed, dynamic headphones which offer up to 16dB of passive noise attenuation. Ideal for the DJ with a £100 budget. The headphones are also closed back with excellent bass response."

## Pioneer SE DJ 5000

Price: £119

**Headphone Guru says:** "The Pioneers are extremely high quality headphones with a folding design. They come with rotating cups and a shoulder rest pad. The SE DJ 5000 is very durable with a heavy duty headband and a single coiled cable. Ideal for both club and studio with a strong bass response."

## Technics RP DJ 1200

Price: £119

**Headphone Guru says:** "Good value for money from Technics with these very

high quality headphones. Ideal for DJs and includes a foldable design and a swing arm system used for single side monitoring. The driver unit has a high sensitivity and a high power handling capability. They also feature splash-proof specifications for high resistance to perspiration."

**The Headphone Guru strayed into boffin territory back there, so here's a glossary of those crazy terms to help you navigate through the headphone maze:**

**Triple wound voice coil:** This is the cable from the 'phones to the mixer. Triple wound means it's very rugged.

**Single-sided connection cable:** Instead of each can having a wire coming out of it, the cable is connected to just the one. Less fiddly.

**Transient response:** Good transient response gives you crystal clear top

and bass frequencies. This is a really good thing.

**OFC cable:** Oxygen Free Cable, which means that you get less distortion or interference. OFCs are used for turntables, too.

**Diaphragm:** The part of each can which vibrates like a speaker because that's exactly what it is, only smaller.

**High attenuation of background noise:** A posh way of saying that you can hear sounds clearly across the frequency range when you are in the mix.

**16dB of passive noise attenuation:** 16dB is about the loudest you can get without distortion and all manner of sonic unpleasantness.

**Driver unit:** In a speaker, the bass speaker is the driver; in a pair of 'phones, it's the whole speaker deal.

## Also available:

**Vestax KMX-1 Stick Phone – £69.95**

**Denon have a range of DJ headphones priced from £35 to £65**

# The 'phones of the stars

## Judge Jules

"I'm not sure what the model number is, but they're Sennheisers. I use them because I'm a clumsy oaf and you can replace every bit. There's always some idiot who will walk past you in the DJ booth and rip the jack out and break something. There used to be a wider range of loud headphones, but there seems to be less choice now. I stumbled across these and they were around £100. I don't use them for radio work, though, I use a more closed cup headphone for that. I've got through around five pairs of the Sennheisers and I've noticed that an awful lot of DJs use them. The more expensive a pair are, the less easy they are to replace."

## Mickey Finn

"I use Sennheiser HD 25s and I've got though six pairs. I've been using them for five years and I reckon they're the best on the market. I think they were more intended for sound people on film and TV sets than for DJs. When you throw them on and off they can break, sweat can wear them out and the cord isn't long enough, and I would have preferred a curly telephone-type cable. But they're the bollocks with top sound quality. They're loud and clear and have never let me down – only when I've broken them. Actually, I'm in the process of designing some headphones for Sennheiser. I got in touch with them with some ideas, and they want me to put them on paper and send them along. I may as well put all my experience to good use!"

## Mr C

"I use the Pioneer SE 450. No one in England has them. They're not available here. The only place you can get them is Holland and Belgium. Every Dutch DJ uses these. They've got a really great sound, they're good for DJ, radio and studio use. They're closed, so no sound escapes to feedback into a microphone. For DJing, they're really powerful and have got loads of bollocks. And on top of that, they only cost £35! I've been using them for five years after the first time I DJed in Night Town in Rotterdam and the promoter gave me a pair. This is my fourth pair, but the first pair lasted me well over three years. They're very robust. I just throw them in the boot with the records, which is a no-no as any DJ will tell you. But these seem indestructible. Why aren't they on sale here? Don't know, don't care! Hahaha."

## Pete Tong

"I use Pioneer SE DJ 5000s because I find them loud and powerful. I've used all sorts of other models and before the Pioneers I had a pair of Sony Digitals. I've been using the Pioneers for about a year now."



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# Mr C's DJ School Masterclass

## Lesson Five: Live Remixing

### Reverse edits

"ONCE you've mastered the mechanics of beat mixing, you can get into live remixing. This is one trick of several which you need to do for a live remix. Firstly, lock the arm. Take two copies of the same tune, a plastic cup or, as we have here, an ashtray and a reel of masking tape. A clear plastic cup between two and three inches is ideal, because you usually get a little dot on the bottom which you can use to line it up over the turntable spindle. Put the cup over the spindle so it's centred, then put the record on top of that and make sure it is centred, otherwise it will sound all wobbly and won't run in sync. That's the hard part. When it's spinning and isn't centred, when part of the record wobbles out towards you, stop the turntable and gently nudge it back in.

"Then take the cartridge out of the tone arm by unscrewing the collar, pulling it out and putting it back in upside down. Then unlock the tone arm and push the weights at the rear of the tone arm right back, so the arm is floating in the air.

"Now you can place the stylus under the record and it will play backwards. Using the same method of beat mixing, match the speed of the two tracks and you can then use the cross fader to swap between the turntable which is playing the track backwards for a whole bar, or a couple of beats, and then cut back to the track playing normally. People love that sound, it drives them mad. You can experiment with bringing in the backwards track for one beat, a couple of beats, or a whole bar – whatever you fancy. And it's so easy to adjust the turntable, you can do it in seconds!" (Mr C manages it, while DJing, in around 40 seconds).

### Beat edits

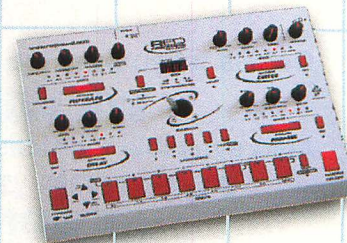
"AGAIN, using two copies of the same tune, beat mix them so they are running at the same speed and are synced up, one turntable playing the same part of the tune as the other. When you mix them together, you get a phasing effect. Next, put one of them half a beat behind the other by slowing one of them down slightly. Now when you whip the cross fader between the two on the half beat, one turntable repeats the half a bar the other has just played and you get that stuttering



Setting up prior to reverse remixing extravaganza

## Bits and pieces

**RED SOUND** have launched a budget version of their **Federation BPM FX** module. It's a sound mangler which adds all kind of new noises and FX to any DJ mix like panning, delays, filtering and modulation. The price has been kept lower than its big brother by reducing the separate outputs to one stereo in/out, removing the MIDI facility and slimming down the parameter editability of the filter,



delay and panning functions. The price is £449.50.

Red Sound: 01494-429-321

email: red@sound.com

Web address: www.redsound.com

**KORG** have a new keyboard, the **N5**, which they describe as "the perfect dance tool". It boasts analogue-style knobs, 1600 sounds (including 37 drum kits), an arpeggiator, two independent stereo multi-FX units with 48 FX types and retails at £725.

If you don't need a keyboard, Korg also have the **N1R Synthesis Module** on offer at £549. It has 563 multi-samples, 304 drum sounds, a built-in arpeggiator with 20 patterns, an internal pre-set area with 1671 sound programmes and the same FX processing muscle of the N5. You can plug it straight into your PC, too.

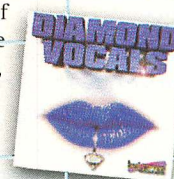
Korg UK: 01908-857-100



**Time & Space** are distributing a sample CD which should cut out the need to hire crystal-voiced divas and the like with "Diamond Vocals", a collection of vocal hooks, raps, human beat boxes and all manner of tonsil treats. With categories including the likes of "Vocoded Harmonies", "Mystic Voices" and "Female Classics", and over 1000 samples stuffed onto the CD, it should keep you busy for a while. A bargain at £59.95.

Time And Space: 01837-841-100

Web site: www.timespace.com



effect. You can do the same thing with a whole beat, half a bar and just continue with variations on that, creating loops of various bar lengths, but a whole bar loop won't be as dynamic as a half bar loop. Throwing in those beat edits and reverse edits you can keep a track going for as long as you like."

### Start small...

"IF you're going to try this, start with the half beat edit, because it's easier to get them in sync. Play around with it for a while – not too long because it gets boring if you do it too much – and then go back to the original record that was playing and then pull the one that was half a beat behind, pull it another half beat behind, play around with that, then go back to original again. If you keep stepping it up like that, it makes life a lot easier. It also keeps the live remix sounding dynamic and a lot quicker, so it makes you sound more competent. Going from being two beats behind to half a beat is a lot more difficult and time consuming. If you can mix competently, there's no reason why you can't do this when you're DJing out. You just need to have balls. It's fun to do, it's entertaining and it looks good!"



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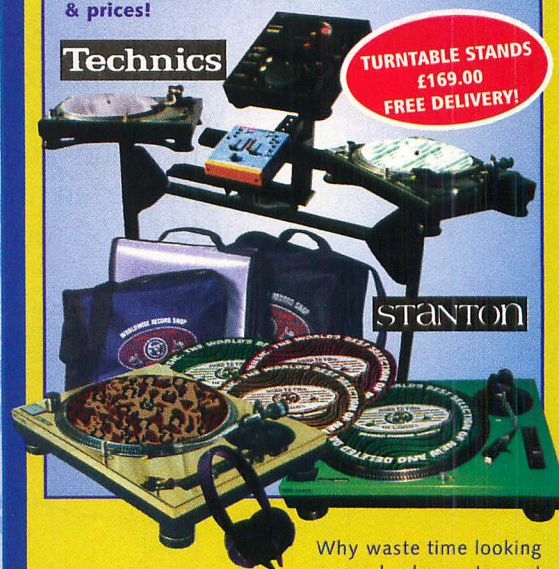
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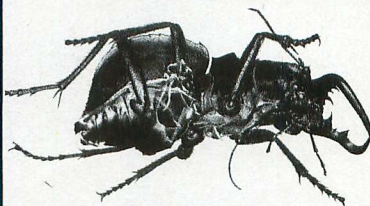
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(tickets subject to booking fee)

#### 11 BRIGHTON CENTRE

Tickets £16.50 adv. available from venue 0870 900 9100  
plus all usual outlets  
(tickets subject to booking fee)

#### 12 BOURNEMOUTH I.C.

Tickets £16.50 adv. available from venue 01202 456456  
and all usual outlets  
(tickets subject to booking fee)



MEZZANINE December 98

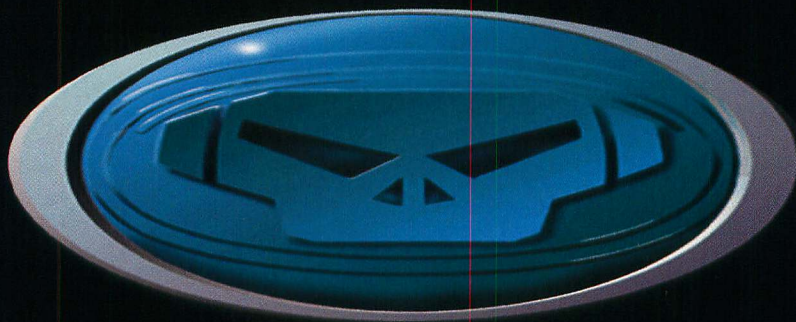
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# Radio One Essential Mix



97-99FM **BBC** RADIO 1

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



## OCTOBER 4 DJ Lottie

**Highlight:** A close match between the mysterious "Automatic" bootleg and Daft Punk's mix of Scott Grooves

**GROOVE ARMADA** - Dakota (Pepper)... **KENNY HAWKES** - Sleaze Walking (Paper)... **GENTLEMAN THIEF** - Havana Twilight (Paper)... **LEXICON AVENUE** - Here I Am (Navet Mix) (Forensic)... **DJ SNEAK** - High (Cajual)... **VENUS** - Sunshine People (DJ Gregory Mix) (Versatile)... **THE DOMINICAN** - Equator Fever (Forensic)... **UNKNOWN** - unknown (white label)... **YMC** - Stripjoints (Yoshitosh)... **ARMAND VAN HELDEN** - You Don't Know Me (white label)... **JOEY NEGRO** - Can't Get High Without You (Monkey's On Your Back Dub) (Subliminal)... **JOE SANTOS** - Mainline (Primary)... **STUDIO 54** - Freak It (BCC)... **LE KNIGHT CLUB** - Troobadger (Crydamoure)... **SCOTT GROOVES** - Mothership Reconnection (Daft Punk Remix) (Soma)... **THE BUFFALO BUNCH** - Buffalo Club (Scratché)... **UNKNOWN** - Automatic (white label)... **LIL DEVIOUS** - Pressure (Natural Selection)... **JUNKHEADZ** - I Wonder Why? (Bomb)... **RAVEN MAIZE** - Forever Together (Malcolm Duffy Remix) (Heat)... **FUTURE FUNK** - Switch Lock (Plastic City)... **APHROHEAD** - Tunnel Vision (Power)... **DANNY TENAGLIA** - Roots (Twisted)... **COOL JACK** - Jus Come (Sharp)

## OCTOBER 11 Pete Tong & Paul Oakenfold live at Cream, Liverpool

**Highlight:** Tony going back in time with 808 State's "Cubik '98"



## Pete Tong 2-3am

**BIG ROOM GIRL** - Raise Your Hands (Junior Boys Own)... **808 STATE** - Cubik '98 (ZTT)... **DESERT** - Voices (3 Beat/Glow)... **LUCID** - Crazy (ffrr)... **SUBSOLA** - So Pure (POW)... **TRAVELLOR & IN MOTION** - Believe (Vicious Vinyl)... **QUAKE** - Mantra (unknown)... **DEEPSKY** - Stargazer (Fragrant)... **THE EFFECT** - Day Mission (Tin Tin Club)... **COOL BRITANIA** - Last Night Of The Proms (unknown)



## Paul Oakenfold 3-4am

**KELLY & LEE** - Only You (unknown)... **ROBERT MILES** - Children (unknown)... **QUIVER** - Everything Is You (Perfecto)... **Y TRAXX** - Mystery Land (unknown)... **FREEFALL** - Skydive (Stress)... **PUSH** - Universal Nation (Bonzai)... **TIM LOCKE** - Inside My Soul (unknown)... **AVRANAUT** - People Want To Be Needed (Barraguda)... **LIQUID CHILD** - Driving Faces (Neo Music)



## OCTOBER 18 Carl Cox, Zouk Club, Singapore

**Highlight:** Coxy introducing the breakbeat sound of DJ Dan and Cirrus to Singapore

**DUTCH LIQUID** - Funk-E (STW)... **ERIC POWELL** - Reach & Hug (Bush)... **SOUND ASSOCIATES** - Shift (Groove Essence) (Music Man)... **DJ DAN** - Needle Damage (acetate)... **T-TOTAL** - Don't Choo Wanna (acetate)... **PLASTIKA** - Disco Dancing (ffrr)... **PEDRO BAIANO** - This Is Tropic (Tropic)... **CLUB SANDWICH** - Music (Tortured)... **ROBERT ARMANI** - Circus Bells (React)... **SLINKY PINK** - Last Train To King's Cross (Positiva)... **CHOPPER** - 7 Hours In A Bathroom (acetate)... **VIPER** - V-Bomb (Squeeze)... **AUBREY** - Straight Ahead (Offshoot)... **STRETCH & VERN** - PRESENTS MICHEL LOMBART - Vive Le Disceaux (acetate)... **THE ELECTRIC 10** - Street Basics (Rough Cut)... **DRUMCODE 15** - unknown (acetate)... **BLUE MEDICINE DUB** - unknown (acetate)... **CEVIN FISHER** - The Freaks Come Out (Subversive)... **CLICK** - Sonic Eclipse (Fishtail)... **SHAM-PALE CARTIER** - I Got A Man (Parallel)... **DEVIL FISH** - Pressure (Bush)...

**DUTCH MOULD** - Scream (STW)... **DJ DAN** - Needle Damage (acetate)... **THE REAL RAP SUPERSTAR** - Cold Steel (Bubblin Blu)... **CIRRUS** - Back On A Mission (Moonshine)... **D-FUNKT** - Bang Bang (Direct Styles)... **NO NAME DJ DILEMMA** - Bang Out Of Order (acetate)... **RAVEN MAIZE** - Forever Together (Heat)... **NC TRIBE FEATURING SABINE KAPFINDER** - Ya Ho He (ZYX)... **THE DON** - The Horn Song (Strictly Rhythm)... **2 SLAGS** - Restless (Tripoli Trax)... **THOMAS SCHUMACHER** - Ficken (Bush)... **GREEN VELVET** - untitled (Music Man)

## OCTOBER 24 Judge Jules, Pete Tong and Danny Rampling live from Telewest Arena, Newcastle for Radio 1 Sound City '98

**Highlight:** Rampling breaking open an exclusive play of Armand Van Helden's new stormer "Psychic Bounty". Stardust's older brother, no less



## JUDGE JULES midnight-2am

**SOUTHSIDE SPINNERS** - untitled (white label)... **ARTIST UNKNOWN** - Welcome (white label)... **THE INVISIBLE MAN** - Give A Little Love (white label)... **TWISTED ANGEL** - Feel It (white label)... **APTNESS** - The Answer (white label)... **BABE INSTINCT** - Disco Babes From Outta Space (Positiva)... **BOCCACCIO** - The Secret Wish (Neo)... **COPYCAT** - Clap Ya Hands (Le Club)... **ARTIST UNKNOWN** - Beastiality (white label)... **ARTIST UNKNOWN** - Road Block (white label)... **SIGNUM** - What Ya Got 4 Me (Jinx)... **YVES DERUYTER** - To The Rhythm (Bonzai)... **UNFAIR JUSTICE** - The Truth (white label)... **GOLD & DELICIOUS** - Ascension (white label)... **OUT OF THE BLUE** - Something To Blow (white label)... **ROOS** - Instant Moments (white label)... **THE ESCORT AGENCY** - Strictly High (POW)... **TRAK A HOLIK** - Funk Sol Brotha (UC)... **BRONX BOOGIE CREW** - Panic (white label)... **SHRINK** - Nervous Breakdown (Neo)... **DJ TIESTO** - Clear View Cry For Love (Black Hole)... **BILLIE** - Girlfriend (Innocent)... **HANDS BURN** - Good Shot (NTL)... **RUFF DRIVERZ** - Dreamin' (white label)... **TRAVEL** - Bulgarian (Jinx)... **CLUB IMAGE** - Ripping It Up (Committee)... **INNER CITY** - Buena Vida (white label)... **STRETCH & VERN** - Le Grande Disque Fantastique (Spot On)... **BRUTAL BILL** - Everybody Get Up (white label)



## PETE TONG 2-4am

**PULP** - Party Hard (Tom Middleton Mix) (Island)... **STARDUST** - Music Sounds Better With You (Bibi & Dim's Anthem From Pain Mix) (Roulé)... **VENUS** - Sunshine People (Versatile)... **ARMAND VAN HELDEN** - You Don't Know (ffrr)... **THOMAS BANGALTER** - Trax On Da Rocks Pt 2 (Roulé)... **CHEMICAL BROTHERS** - Life Is Sweet (Junior Boys Own)... **SCOTT GROOVES** - Mothership Re-Connection (Daft Punk Remix)(Soma)... **BEASTIALITY** - Intergalactic (white label)... **PLASTIKA** - Disco Dancing (ffrr)... **808 STATE** - Cubik '98 (Victor Calderone Remix) (Universal)... **DESERT** - Voices (Glow)... **LIQUID CHILD** - Driving Forces (Neo)... **QUAKE** - Mantra (ffrr)... **LUCID** - Crazy (ffrr)... **SUBSOLA** - So Pure (POW Records)... **PAUL VAN DYK** - For An Angel '98 (Deviant)... **FREEFALL** - Skydive (white label)... **BILLY HENDRIX** - Body Shine (KS)... **EXPERIENCE** - Mike Koglin (white label)... **CM** - Dream Universe (Hooj Choons)... **BOCCACCIO** - Life Is The Secret Wish (Neo)



## DANNY RAMPLING 4-5am

**ARMAND VAN HELDEN** - Psychic Bounty (white label)... **SPACEGROOVE** - Spacedust (DJ Sneak Mix) (East West)... **MRE PRESENTS BODYROCK** - Body Rock (Le Petit Prince)... **ARTIST UNKNOWN** - Lost In Music (white label)... **TRIPMASTERS** - Enuff Is Enuff (TT)... **CEVIN FISHER** - Burnin' Up (Subversive)... **DJ SHORTY** - I'm A Man (Perception)



**MUZIK Magazine Award for Best Essential Mix**

1996 - Paul Oakenfold 1997 - David Holmes 1998 - Carl Cox





edited by ROB DA BANK (on left)

# insomnia

Muzik's essential guide go clubland

**The TOP 50 nights out**  
**October 14 – November 11**

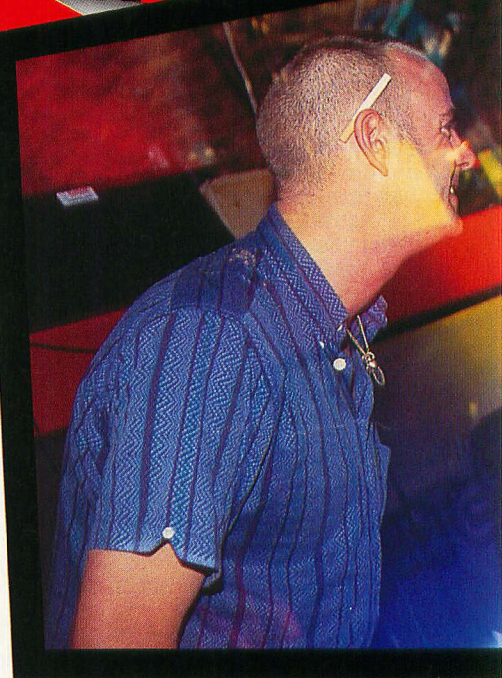
## Out On The Dancefloor

**1998** has hardly had a chance to pack its trunk and order a cab and already club promoters, the more rabid clubbers amongst us and my mum are saving up for **New Year's Eve**. You'll see, half the nation's clubbers will be sat there on January 3, having finally come down, bitching about how the cloakroom queue was an hour long or how Sasha actually played at 5pm just before the doors opened.

It would all be a lot easier if there weren't so many bleeding big parties in the months leading up to it. A couple of those and it's all over. The mammoth nights lately have included Cream, the Ministry Of Sound's and The Bomb's respective birthday parties, Gatecrasher's

humungous album launch (don't you just love that velveteen cover to stroke when you get in off yer nut) or the monster Essential Mix party in Newcastle. All absolutely whopping. It's probably the Sextasy mix going around that made them so large – there's nothing like dropping a Viagra with a certain other tablet to make a night go with a bang. Then another bang and another.

The New Year's Eve run-up though has been getting rather out of hand with promoters going hell for leather to try and bag the best DJs to bring in 1999. Matters were particularly heated in the North recently with **Renaissance** allegedly even having the heavies coming round and leaning on them to scare them out of the running. Is one night of clubbing really something to



turn to violence for? Bournemouth is pretty rife with these kind of wranglings too. Crikey, it's getting as bad as the bullshit that surrounds clubs in New York. Hopefully, promoters and all those involved will realise that the more people fight, the worse club culture is going to get and the dreaded bars will overtake and win.

Back in the real world, Cream's birthday was the usual mammoth sell-out with the Saturday night having an estimated 4500 people turning up to try and see Oakey and Tongy massacre the courtyard. That's a better gate than **Manchester City** on Saturdays, innit? And it was like a bleeding football match in there with the hardcore chanting "Oakey, Oakey" like they were on the terraces. The party went on at the legendary after hours Moathouse Hotel until 3am on Monday morning and apparently the inhabitants of Room 222 were the prime suspects, registered under the name J Kelly. Anyone know who he is?

**Basics** down the road in Leeds has also been celebrating with its phenomenal run at the moment and it seems like every other person on the dancefloor has an ice bucket of champagne wedged between their feet. Promoter Dave Beer wasn't so chuffed this month when shortly after receiving his Muzik award for Best Small Club, he proudly displayed it to the crowd two days later at Basics.



Cream's sixth birthday

pic: RAISE-A-HEAD



Normski and Cartier: Ambi-deck-strous



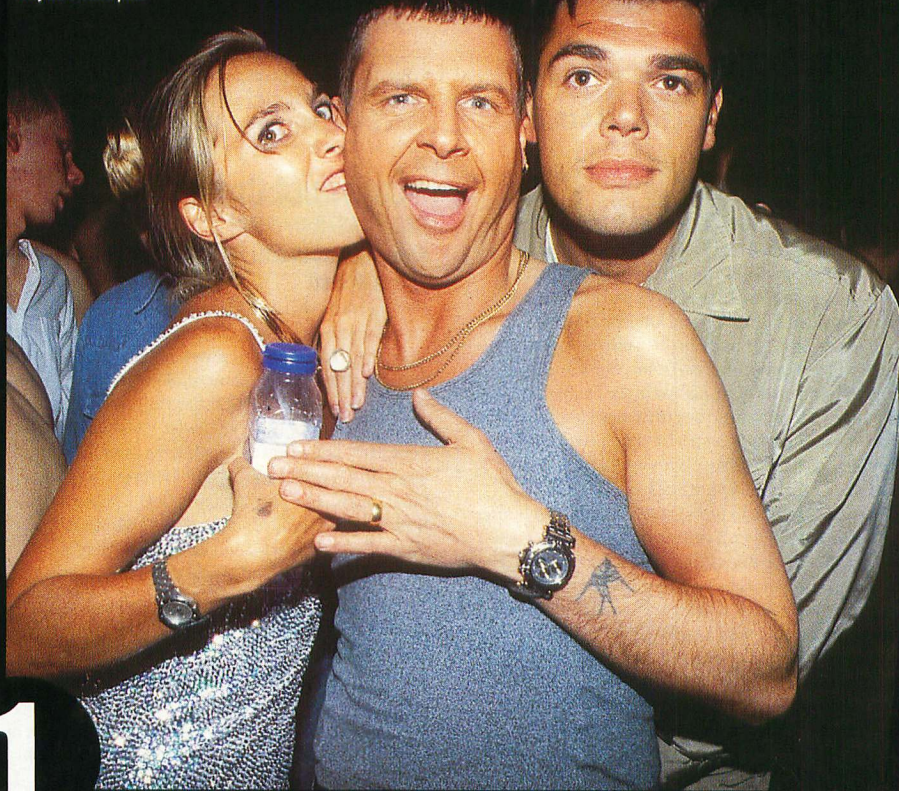
pic: DEBBIE J BRAGG

No sooner had he put it down than some miscreant made off with it. Any information leading to the thief's castration will be handsomely rewarded by Muzik. On the subject of the award, **Noel Gallagher** was heard to say at the Muzik Awards: "It's been great. The only thing I'm fucked off about is that Muzik said Basics is the best small club but everyone knows the best small club is in my front room." Can we have a guest list then Noel?

**NYSushi** in Sheffield are making ever bigger noises as 1998 wears on with their club night also opening in Birmingham. A recent visit from Freddy Fresh made the man so happy he left the decks at the end of his set and led a conga around the dancefloor. What a fella!

**The Hippo Club** in Cardiff must be the only nightclub still powered by an electricity meter. Every time the power goes off they have to shove another fifty pence in. No such problems with Lee Wright's Thursday nighters at Nato in Leeds. **Goldie** recently appeared there and was submerged by half the club's capacity crowd shouting at him for an autograph. Autographs aplenty too when **Jon Carter** and **Norman Cook** teamed up for their irregular **Ambidextrous** night in Brighton. Catch Jon on one deck while Norman spins on the other. Lazy bastards. So until next month, have a fantastic night out or five and see you at the bar. Either that or at the **Duran Duran** revival tour.

Tony De Vit and pals



pic: RAISE-A-HEAD

## Birmingham: Tony De Vit Memorial Gig

Sunday November 29

The Pulse, Hurst Street. 0121-236-8339.

Midday to midnight. £15

**W**hat's this, a memorial to Tony de Vit finishing at midnight? He wouldn't approve. Hardly the chap to let a party finish at midnight, there's no doubt Tony would have been hassling the bouncers to let him play one more.

Following his death on Thursday July 2 thousands of clubbers felt that Saturday nights (or Friday nights, Monday mornings or Wednesday lunchtimes for that matter) wouldn't be quite the same without our Tones, so Sundissential are going to have one f-off big jamboree party type thing lasting the time it takes the sun to go halfway round the earth. And if you're thinking someone's out to make some loot, well they are, but it's a chardee do for charidees, mate, which the De Vit family have chosen, so get your wallets out. The bleeders have even managed to rope loads of top notch DJ fellas in, all playing for free. The party in Birmingham will be the

first of three that will take place for fans of Tony. Later ones will take place at Trade and at The Opera House in Bournemouth. Pals and colleagues Judge Jules, Boy George, Gordon Kaye, Steve Thomas, Ian M, Steve Lawler, Lee Dean, Nick Rafferty, Andy Farley and Chad Lewis are all playing the first shindig.

Sundissential, of course, has had one of the biggest impacts of any club this year with its penchant for vicars dressed as nurses and elephants sneaking in dressed as belly dancers. Their craziness is legendary and it was only recently that the party people opened one up in London too, giving them the Undisputed Heavy Bastard Club Of The Year Award in my book. Obviously their New Year's Eve bashes are going to be second to none too, but in the meantime how about hitting the the Sundissential Jackson Five Wig Party on November 22 at The Church with Lisa Lashes? Or how about the Sundissential Pervs Parade in association with Religion/Girls On Top DJs Ian M and Madame Friction? Tasty. London's version is turning out to be a bit tamer by Madders' own admittance. "With respect to the southern crowd it's been difficult for them to get into the vibe. People should loosen up, we need less serious dressers." What he's trying to say is dress up with some false boobs and a gorilla head mask on and have it, alright!

2-50

## 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.



# Insomnia

## Muzik's essential guide to clubland

### 2 Leeds: Basics

**Saturday November 21**

**The Mint Club, Harrison Street. 0113-244-9474.**

**10-4am. £10/£8.**

Happy Birthday to you, squashed tomat... Yeah, alright, it's Basics' birthday and you can sing as many rude songs as you want at Dave Beer but it won't stop him enjoying (possibly) the night of his clubbing life. Already having picked up Best Small Club award at our Muzik Awards, Beer is now gonna have one helluva party with guests Stuart McMillan from Slam and Ralph and Huggy, the original rude boys of Basics, in the main room. In the garden will be none other than Irvine Welsh and Kris Needs with Dave Beer Esq. pissing in the Evian fountain and purifying their souls. They tried to get Masters At Work over but, as a spokesman for the club spouted, "They were so fucking expensive we told them to fuck off." Can you guess who that was?

At the time of going to press Dave was also wondering whether he'd be better off getting the Jeep Grrlz or Jedi Knights in for a live PA, so wait and see on that one. The dress code is no trainers, checked shirts or T-shirts. Apparently you should also try and avoid spots or stripes on any garment and wear absolutely no lace-ups as one of them might come undone and make the place look tatty. Ho ho.

*Other Basics nights for your diary: Fred Everything (November 28) and John Digweed (December 5)*

### 3 London: Rulin'

**Saturday November 21**

**Ministry Of Sound, 103 Gaunt Street. 0171-738-6528.**

**10-late. £10/£8.**

Rulin's fourth birthday is upon us and what a period it has been for American house at El Minestrone, not 'arf. Despite adverse reports the Ministry is still a f@king good night out at the weekend and with residents like Erick Morillo playing an eight hour set you won't find better this side of Wigan. Paul Jackson, Frankie Foncett

and Jazzy M are the veterans backing up the big guy.

*Other Ministry dates for your diary: Sneak, Frankie Foncett and Jon Marsh (28) and Paper with Miles Hollway and Elliot Eastwick, Rocky, Mark Wilkinson and Jazzy M (December 5)*

### 4 Liverpool: Cream

**Saturday December 5**

**Nation, Wolstenholme Square. 0151-709-1693.**

**10-late. £10/£8.**

Anyone up there for the birthday weekend will know why this is still one of the best clubs in the world (especially when they have their birthdays). It's also got the longest queues and worryingly short drinking hours but that's the price you pay to see jocks like Paul Oakenfold, Seb Fontaine, John Kelly, Steve Lawler, Paul Bleasdale, Fraser Cooke and Jason Leake whipping the assembled into a mess. That's what's going on this weekend anyway.

*Other Cream dates for your diary: Oakey, Nick Warren, Steve Lawler, Paul Bleasdale, Dave Haslam, Les Ryder (November 14), Oakey, Sonique, Blocko, Peasy, Steve Lawler, Guy Ormadel and chums (21), Oakey and Jules (28)*

### 5 Birmingham: God's Kitchen

**Every Friday**

**The Sanctuary, Digbeth High Street. 01604-474-591.**

**9.30-4am. £10.**

Why doesn't someone start a club called God's Toilet or God's Shed then he could actually come down here to Earth, move around the country and still have somewhere to plump his royal ass. Anyway, his kitchen's open every Friday for a good seeing-to.

There's an all-nighter midnight feast job on November 27 when Jezz Healy, John Kelly, Sonique, Judge Jules and Brandon Block will all be playing. If that's not your bag check out Seb Fontaine and Tall Paul on November 20 or Jon Pleased Wimmin and Mark Moore on November 13.

### 6 Birmingham: Atomic Jam

**Saturday November 21**

**Que Club, Corporation Street. 01203-555-065.**

**9.30-6am. £12.50.**

Atomic Jam have had a corking year pummeling brains into a mash with their ace mixtures of techno and jungle nights. No sissies allowed because it's serious underground shenanigans all the way with Steve Bicknell, Daz Saund, Gayle San, Space DJz with ressiees Tony Work and Nathan Gregory in Room One. Fabio, DJ SS, Ratty, Shaolin and Joe are rinsing in the junglist territory, Room Three is hosted by DiY with Mike Constantino and Emma and Jack and if you're a b-boy Room Four goes all hip hop with Rob Lynch and Jem Atkins. This will be a deffo sell out so get on ze blower fast, my clubbing friends.

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

### 7 London: Ultimate Base

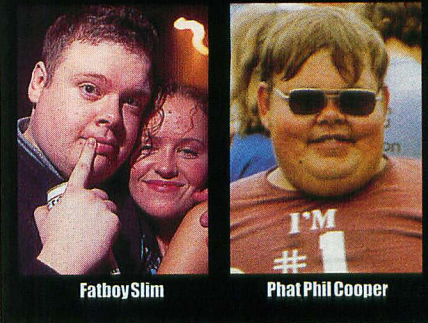
**Saturday November 14**

**The End, 18 West Central Street. 0171-419-9199.**

**11-7am. £14/£10.**

Ultimate Base celebrate their second birthday with the men who have been at the helm since day one. It's only day 730 now so it's not exactly a marathon but still a smashing night out on the tiles with Jim Masters and Carl Cox. They have a very special guest in Auan Atkins (yup, I suspect they mean Juan as well but it could be a Welsh hip hop DJ) who promises to thrill you with his new Model 500 gear. The Lounge room seems pretty special

## Double Egg



Fatboy Slim

Phat Phil Cooper

too with Stacey Pullen, Andy Curley and Ian O'Brien blowing out the candles. Many happy returns.

A lot of other good nights are on at The End at the moment with Anokha and Talvin Singh jamming in an Asian stylee every Monday, speed garage every Thursday courtesy of Bliss and the pumping DTPM is on every Sunday for those still standing.

*Other The End dates for your diary: Tyrant with Sasha, Craig Richards and Lee Burridge (November 13), The Ganja Kru (November 20), Big Beat Boutique with Scratch Perverts, Jon Carter and Depth Charge (21) and Blackmarket Records with E-Z Rollers, Shy FX, Ray Keith and Nicky Blackmarket (27)*

### 8 Portrush: Lush!

**Saturday November 21**

**Bushmills Road. 01265-822-027. 9-2am. £8/6.**

Numerous DJs tell us that Ireland has the best crowds and who are we to argue? Sasha is not likely to change the tradition with a three hour set on November 21. Resident Col Hamilton recommends arriving on the Thursday before as "it'll be like a football crowd outside." A load of old men with stinky breath and moth-eaten scarves then. Sorry Col, shouldn't be so facetious. Particularly when the club often fills up its 1500 capacity and leaves 1000 raving in the car park by midnight.

*Other Lush! dates for your diary: Renaissance with Andry Nalin and Nigel Dawson (November 14) and Gordon Kaye and Club@Vision (28)*

## Those Who Rocked It

**Adam Freeland @ Beat2 and Bobz, Exeter**

**Kevin McKay @ Special Needs, London**

**Envoy live @ The Red Box, Dublin**

**Pete Tong @ Cream, Liverpool**

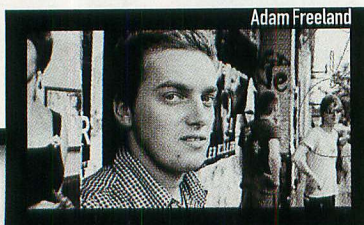
**Puff Daddy and Faith Evans @ Sound Republic, London**

**Louie Vega @ Zouk, Singapore**

**Derrick May @ Bugged Out at Cream, Liverpool**

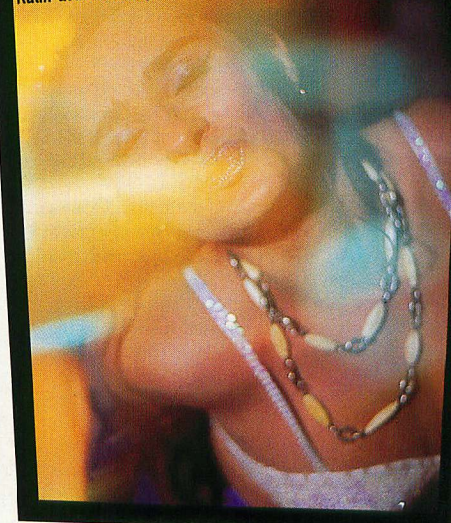
**Guy Ormadel @ Access All Areas, Leicester**

**Dave Angel @ Shindig, Newcastle**



Adam Freeland

Rulin' at the Ministry



pic JAMIE B



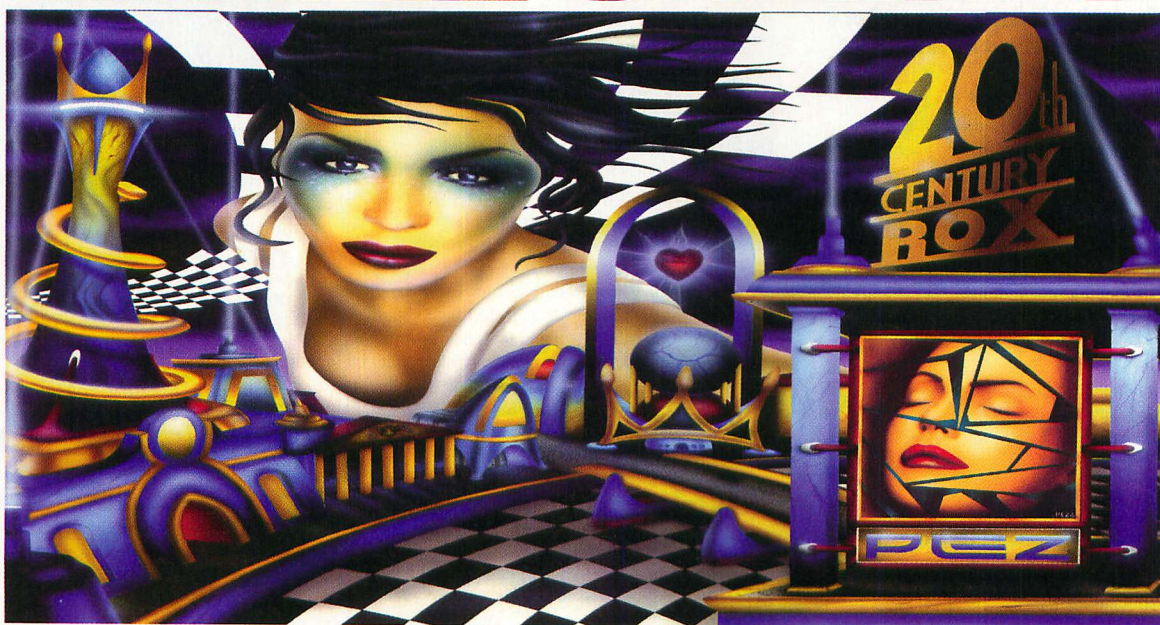
**Thursday 31st December 1998 (New Years Eve) All night 7 pm - 7 am**

The outdoor entertainment complex opens at 7 pm along with FREE fairground displaying the finest authentic through to the latest state of the art white-knuckle rides. Dance Environments opening at 8 pm



We must prepare ourselves for the final voyage of the 20<sup>TH</sup> century, the year 1999. Countdown starts tonight at midnight for the universe! 365 days to the 21<sup>ST</sup> century. The year 2000. The clock is ticking, the days are passing, the countdown has begun. Time travels ever onwards, as **HELTER SKELTER** the futuristic dance organisation offer you the ultimate dance party invitation to the UK's premier all night New Years Eve designer dance party. We invite you to join us for the most celebrated night of the year to celebrate the last ever new year of the twentieth century, from the 1<sup>ST</sup> January 1999. So begins The Final Countdown to the millennium where we embark upon a historic journey into the twenty-first century.

## **HELTER SKELTER**



All systems are go as we continue to surge forward and prepare ourselves for the voyage through 1999 and continue towards the next millenium. The countdown continues . . . Est. 1989, 90, 91, 92, 93, 94, 95, 96, 97, 98-99 . . . . .

### **THE ROLLERS WAREHOUSE**

**JUICE & CALIY (GSI) (BACK2BACK) BRISK RANDALL FORCE & STYLES KENNY KEN  
D.J. SY MARK E.G. & M ZONE (BACK2BACK) D.J. SS HIXXY BROCKIE NICKY BLACKMARKET**

### **THE SANCTUARY WAREHOUSE**

**STOMPY SWANEE BILLY BUNTER MICKEY FINN HYPE VIBES RAY KEITH DOUGAL  
VINYL GROOVER SEDUCTION SLIPMATT**

### **THE TECHNODROME**

**THE AGGRESSOR THE MUSIC MAKER SHARKEY RAMOS & D.J. RIBBZ (BACK2BACK)  
MARK E.G. SCORPIO & THE PRODUCER (BACK2BACK) LOFTGROOVER M ZONE CLARKEE CHOCCHI**

### **ARENA 4 RAINDANCE**

We will be handing over Arena 4 to one of the scenes early pioneers, Raindance. The people who brought you the first ever legal & licensed Dance Party.

**SQUIRREL HERMAN DEVIOUS D DAVE BELL JOEY G IAN DEE SASHA T**

A word from Raindance. We are extremely honoured to have been asked to host at this event. Our D.J.s aim to take you on a journey back to the way things used to be, we proudly present . . . a celebration of OUR time so join us for a proper, pukka party - 'Our way - the Old Skool Way'

**MC'S RIBBZ, SHARKEY, MAGIKA, SQUIDGY B, LIVE LEE, FREESTYLE, STORM, CHARLIE B, MC MC, FATZ, FEARLESS, STIXMANN, WARREN G, DET, FOXY**

## **The Final Countdown 1998-1999**

To be hosted at the Denbeigh Leisure Complex, V7 Saxon St., Bletchley, Milton Keynes

Helter Skelter info lines for tickets, coaches & flyers 01295 721640

24 hour national credit card hotlines 0115 912 9123





# Insomnia

## Muzik's essential guide to clubland



### 9 Nottingham: Tyrant Friday December 4

The Bomb, 45 Bridlesmith Gate. 0171-377-9590.  
10-3am. £8/6.

Tyrants aplenty down at The Bomb at the best of times so the addition of four extra in the shape of Sasha, Craig Richards, Lee Burridge and Kelvin Andrews won't affect anyone. Musically it will be like a nice four course dinner with Sasha as the coffee and mints. Laurent Garnier is doing three hour set with Ade Fenton on November 20 too so maybe try and do both. Hey, crazy idea!

### 10 London: Alumina/Air Swaraj Thursday November 12/Friday December 4 Mass, St Matthews Church, Brixton. 0171-738-5256. 11-late. £6/5.

Ladies and Gentlemen, presenting Jon Carter's new night, a bi-monthly, mixed bag affair with Richard Fearless, Dave Henley from Pressure Drop playing roots, ragga, hip hop and dub house disco in one room before in bound Monkey Mafia live. The cream of England's VJ teams - Hexstatic, Lazy Eye and Light Surgeons are on visual duty. Kentra host the second room with their audio-visual nonsense.

Air Swaraj is one of the most promising new nights at Mass combining breakbeats with new Asian sounds. Ali B, DJ Orange, Skeewiff (live), Pathaan, Bobby Friction and Round Eye can be located fiddling with 12-inches. Ben's Nu-Skool Bagels are definitely a bonus too but the best bit of the evening (even tastier than smoked salmon bagels) will be the comeback of Young MC who will be appearing live.

### 11 Oxford: Source Friday November 20

The Zodiac, Cowley Road. 01865-420-042.  
9.30-3am. £8 (normally £7/£5)

Residents JJ from No U-Turn and Mark Deas from Massive Records head up one of the best nights for junglists in the world (you can say that with confidence because no other country can beat England at its own game). Goldie and DJ Lee are the very esteemed guests and I

know that Oxford will turn out *en masse* to see the pioneer... Some might turn up to see Goldie too. Hmm. The man like Grooverider will be rinsing his smalls on December 4.

### 12 Edinburgh: The Winter Dance Festival Saturday November 28

Royal Highland Centre, Ingliston. 0990-344-4444.  
8.30-4am. £18 plus booking.

Snowploughs at the ready for a wintry night out oop north with Pete Tong, Carl Cox, Nick Warren, Guy Orndel, the stupendous Dope Smugglaz and Jengaheads with Camisra live. If you like this line up wait for the New Year's Eve shebang.

### 13 Sheffield: NY Sushi Friday November 28

The Unit. 0114-267-1869. 10-late. £8/£6.

I've purposely put NY Sushi at number 13 because they've had so much good luck this year they deserve a bit of superstitious bad luck. Hopefully it will backfire and you'll all go every single week until you die.

Andrew Weatherall and Daz Quayle will certainly be there because they have to stand behind the DJ booth and nod meaningfully all night as their electric technic beats fire out. The big exclusive that night is not the inflatable sofas deflating but Mr X and Mr Y aka Afrika Islam and Westbam. NY Sushi are in Birmingham on Saturdays at Bonds with Ashley Beedle (November 14), Peshay, Photek and Andrea Parker (21) and Cut La Roc, Midfield General and Lo Fi Allstars (28).

### 14 London: Heavenly Jukebox/ The Gallery/Trade Saturday November 14/Friday November 20/Every Sunday

Turnmills, 63b Clerkenwell Road. 0171-250-3609.  
9-3.30am. £8/£5.

More 20p's at the ready as the old dodderly caretaker called Big Bill switches on the Jukebox and Richard Fearless, Norman Cook, Jon Carter, Andy Smith and those clowns Nick & Robin find themselves being lowered down a spindle one on top of the other ready for you to dance to in a mad Sixties mohair style.

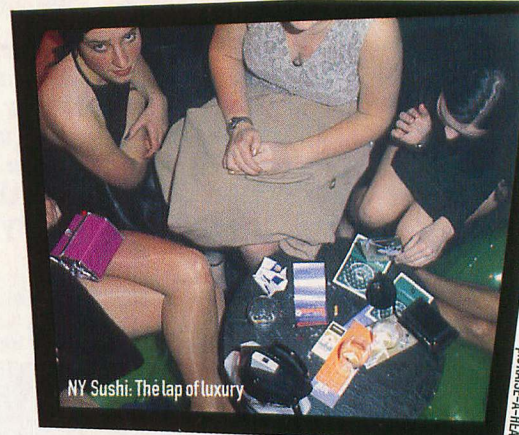
There'll be no messing about at The Gallery or Tall Paul's dad will nick ya. Using handcuffs will be Danny Rampling, Lottie and Darren Christian while Carl Clarke and Groove Armada are on CS gas duty. You really should get yo' ass down to Trade if you haven't been yet. It's non-stop throughout Sunday morning and is the hottest day out for you and all the family. They passed their eighth birthday last month and are positively screaming ahead of the rest of the field, which is presumably a load of steamed up blokes waiting to tackle them. Ho hum, don't touch my...

Other Jukebox dates for your diary: Jon Carter, Touché, and Richard Fearless (November 21) and Richard Sen, BRA and Paul Daley (28) and at The Gallery we have Brandon Block and Matthew Roberts (13) and Seb Fontaine and Lisa Loud (27)

### 15 Glasgow: Pressure Friday November 27

The Arches, Jamaica Street. 0141-572-1060.  
9-late. £8/£6.

Slam's new monthly is a fierce ole night out. The strange bald headed man from Canada Richie Hawtin is there in November with his dex, fx and 909s. Stuart and Orde



from Slam will obviously be on the case too and there's a hint of the smell of snails (knowwhaddimean?) but you'll have to go up and see won't you.

"Celebrating diversity on the club scene" can't be anything but good and the other new night Fusion is doing it in style with DJs from the fields of bhangra, r & b, reggae, drum & bass, Latin house, techno and old school ska all playing on one night, some of which are live. Other The Arches dates for your diary: Uncut with F-Communications with Silicone Soul, DJ Q, and Aqua Bassino (live) and Face Off welcomes Groove Connection with Fabio and Grooverider and The Jengaheads on (November 20)

### 16 London: Kungfusion Thursday December 3

333, Old Street, N1. 0171-357-7180. 9-3am. £8.

Ninja celebrate their Seasonal Stealthside Spectacular with DJ Craze (USA DMC champion '98) flying in from Miami. Strictly Kev, Ollie Teeba, Mr Scruff and Roots Manuva play for the home side and Neotropic live, Badmarsh, Mixmaster Morris, Coldcut and Project DARK all bundle in too. Visuals from the superb Hexstatic and the even better Light Surgeons. Haaa saah! (That's supposed to be like a karate man's yell).

### 17 Edinburgh: Scratch Saturday November 21

Top Floor, The Venue, Calton Road. 0131-550-8716.  
11-3am. £6/£5.

Scratch is the sister club of the infamous London club which is possibly the best hip hop club in the country. The residents are Lyley, Ruftone and The Dynamic Duo and you can expect breakers, open mic and artwork on the walls. DJ Spinna and The Jigmasters should be the very, very good guests in November.

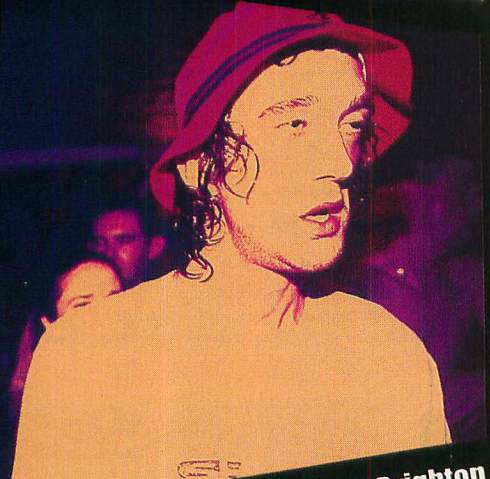
### 18 Birmingham: Music First Saturday November 28

Que Club. 0121-212-0550. 9-6am. £12.

Hardly have they finished clearing up from the first Music First, and the boys and girls are back in Birmingham's Que Club with a killer line-up to easily rival the last one. Basically a gynagarous [He means big - Ed.] drum & bass pow wow with Andy C, DJ SS, Randall, Peshay, Ray Keith, Bryan G, DJ Suv, Matrix, Bailey, Ascend and MCs GQ and Moose. Go back in time with Pilgrim and friends, hip hop with Tricksta and some live PAs and big beat with Rob Lynch and Jem Atkins. Music First is sponsored by Hugo Boss, Sony Playstation and Manga so it should be a smelly visual cartoon-like feast.

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

## Gurner Of The Month



As spotted @ Big Beat Boutique, Brighton

pic DEBBIE J BRAGG







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# Insomnia

## Muzik's essential guide to clubland

### 19 Bournemouth: Legacy Saturday November 28

**The Manor. 01425-480-855. Call for info.**  
Boys Own versus Ultimate in The Ballroom with Farley and Heller in the Gallery and Si Gracia and Seth Sanchez making up The Spanish Inquisition.  
*Other Legacy dates for your diary: Timmi Magic and Oaul Sawyer (November 14), Renaissance with danielle Davoli and Kerri Chandler (21)*

## Premier League Clubs

#### 1 BASICS (Saturdays at Mint, Leeds)

Muzik's Small Club Of The Year larges it every Saturday with James Holroyd and Ralph Lawson joined by the best house guests.

#### 2 NY SUSHI (Fridays at The Unit, Sheffield and Saturdays at Bonds, Birmingham)

The Sushi empire is coming together with the north's first big alternative night using everyone from Jon Carter to Basement Jaxx and now expanding into the Midlands. Very saucy.

**3 LEGACY (Saturdays at The Manor, Ringwood)** A very rewarding night in the New Forest with the emphasis on cracking house and garage and plenty of south coast beauties.

**4 DROP THE BOMB (Saturdays at The Bomb, Nottingham)** Harvey, Weatherall, Derrick May, Gene Farris and the rest. The cream of all manner of house and techno jocks most suited to taking you into the next millennium.

**5 CREAM (Saturdays at Nation, Liverpool)** Paul Oakenfold leads the troops out every Saturday. Sweaty, having it and guaranteed to put a smile on your face.

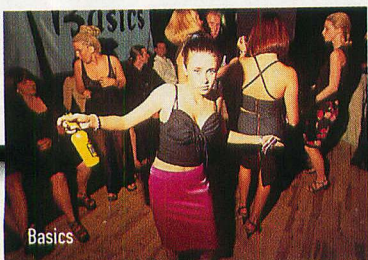
**6 BUGGED OUT (Fridays monthly at Cream, Liverpool)** What's this? Techno in that well-known house club Cream with bods like Derrick May and The Chemical Brothers. It rocks.

**7 SWEAT (Saturdays at Sir Henry's, Cork)** Sweat you will, if you can handle it. Ten years with the same rezzies.

**8 GATECRASHER (Saturdays at The Republic, Sheffield)** Winning Best Club at the Muzik Awards was just the icing on the cake for one of the North's biggest superclubs.

**9 GOD'S KITCHEN (Fridays at The Sanctuary, Birmingham)** Over 2000 clubbers every Friday screaming their knackers off.

**10 ACCESS ALL AREAS (Fridays at Flaming Colossus, Leicester)** Everyone's a VIP for the night at Charlie Chester's weekly celebration of house. Nice birds too.



### 20 London: Lifted Friday December 11

**Blue Note, 1 Parkfield Street. 0171-207-5515. 10-5am. £10/£8.**

Lifted are close to tears as its their third birthday in December. Dr Bob Jones has been getting quite dewy eyed and sends out a "big thank you" to everyone who's rocked to his classic soul, funk and spiritual house selection. Joining him for the knees up will be Curly CJ from Soul Affair and Earl Gateshead while the Paper massive travel down with Miles Et Elliot and Ben Davis. Bob and Damno Havlin will round it all off.

### 21 London: Slaughtered Thursday December 3

**Smithfields, Farringdon Road. 0171-287-1689. 9-2.30am. £5 or with invite.**

Slaughtered is a big old celebration of independent labels just having a bash for the hell of it. Afro-Art, Certificate 18, Dorado, Filter, Galactic Disco, Hospital, Inertia, Nuphonic and Second Skin are all taking part in conjunction with this fair magazine, Technopod speakers and designer to the stars Tom Hingston. Expect some late big name entries alongside the current running order of Sunship, Faze Action, Dave Hill and Ashley Beedle in the house room, Kid Loops and Klute plus more in Room 2, Bruce Sandell, yours truly da Bank, Outside and more in Bar 1 and Hefner and Marc Waxman in Bar 3. The point of it all? I refer you to the name of the night, your honour.

### 22 London: Movement Saturday December 5

**Mass, St Matthews Church, Brixton Hill. 0171-377-9494. 10-5am. £10/£7.**

Movement open another club (note: they have not moved from Thursdays at Bar Rumba) for all the drum & bass headz. Residents are strong enough on their own with Peshay, Jumpin' Jack Frost, Bryan Gee, Ray Keith and Moose and Dynamite on the mic, but in you can also expect surprise guests from the Bristol area tonight. Pure hip hop and r&tb in the back room too with the BBE crew and The Firin' Squad. All the crew, big up ya chest... And then maybe work on your legs or double chin, fatso.

### 23 Preston: Feel Saturday November 28

**UCISU, Fylde Road. 01772-517-799. 9-2am. £12/£10.**

The Seriously Golden Tour hits Preston on November 28 with Judge Jules and Scott Bond up in the dock. George Thompson can be found playing "groovy garage" in the back room. They reckon it'll sell out faster than Carl Cox's previous record. The opening line of their press release says, "Ah, the joys of Freshers' Fortnight. Waking up every morning to find yourself next to another Eighties child who's just sprouted pubes, but has yet to purchase their first tin of rolling baccy". Any clues as to what they're talking about? Answers on a postcard to I Live In Preston Therefore Am Weird and the winner gets to sprout pubes or pube sprouts, whichever they prefer. If you've bothered to buy the mag straight away then you should be able to catch "Feel Live" with Chicane live and Alex Gold spinning on November 14 too. Don't forget to also hit Feel at The Sugarhouse in Lancaster on December 4 with the residents George and Pete putting the lights on the tree. Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

Bump & Hustle



PIC JAMES B

### 24 Portsmouth: Geushky Saturday November 28

**The Wedgewood Rooms, Albert Road, Southsea. 01705-293-050. 9-late. £8/£7.**

Geushky has been making noises all year down on the South Coast. Most of said noises have been kind of bleepy techno noises and tonight should be no different with Luke Slater and his Planetary Assault ship beaming down. Apparently what he does is stock up a load of miniature spaceships with tiny speakers and a mouse in each ship. Using a minute microphone Slater sends out the word and all the mice mount their miniature Technics thereby creating a kind of Acid Mouse sound throughout the club. Honest, watch Slater talking to himself next time you see him and you'll realise he's just giving out instructions.

### 25 Edinburgh: Colours Of Love Saturday November 28

**Club Mercado, Market Street. 0930-513-051. 11-4am. £TBC.**

The Mad Hatter's Ball reaches out to all the househeads in Edinburgh in November with Jeremy Healy, Brandon Block, Richard Ford and rezzies Jon Mancini and Iain "Boney" Clark doing their bit to brighten those lonely winter nights.

*Other Colours dates for your diary: Colours Meets Ministry with Sasha, Jazzy M and Heaven at The Arches, Glasgow (November 14) and weekly at G2, Glasgow with residents Jon Mancini and Boney. Also catch them every month at Olympia Arcade, East Kilbride first Friday of the month*

### 26 Dublin: Phunk City Friday November 20

**The Funnel, 24, City Quay. 00-353-1-8305507. 10-late. £7/£5.**

Techno and electronica your game? Then this is the club. Dublin can be reached for £19 on Virgin, so you've got no excuse. Especially when Phunk City celebrate their first birthday with Kosmik Kommando from Rephlex on November 20, Pure with Brainstorm and Dribbler touch down on November 27 and the lovely Andrea Parker breaks her way in electro style on November 13. Upstairs it's kicking electro and techno while downstairs it's all ambient and lovely. Lovely.



# Insomnia

## Muzik's essential guide to clubland

### 27 Manchester: Devotion

**Saturday November 28**

Holy City Zoo, York Street. 0161-980-5558.

10-late. £10.

Devotion are adamant that if you have any doubt about the Manchester club scene being healthier than ever, get yourselves down here for some top house action. David Beckham and Ryan Giggs are visitors and can't be wrong. Well actually they could but we'll take their word for it. Miss Money Penny's travel across on November 28 so take cover as those handbags fly.

### 28 Bournemouth: Renaissance at The Manor

**Saturday November 21**

The Manor, Matchams Lane, Ringwood. 01782-717-872.

9-4am. £10/£6.

Everyone's favourite posho club Renaissance straps on its high heels and suspender belt in the company of Daniele Davoli, John Langford, Paul Moss and Kerri Chandler.

Other Renaissance dates for your diary: Renaissance and Lush at Kelly's, Portrush with Andry Nalin (November 14), Renaissance at The Cross with Andry Nalin and Parks & Wilson (28) and Renaissance at Rumours, Clacton (28)

### 29 Edinburgh: Pure

**Friday November 13**

The Venue, Calton Road. 0131-557-3073.

10.30-3am. 6/4.

Two floors of top techno, electro and funk with Twitch, Brainstorm, Dribbler and The Bill. Christ on a small rusty bicycle, what on earth were their mothers on when they christened them? I mean, imagine the christening. I name this child The Dribbler. Defies belief, dunnit, John? Eh? Eh? Wouldn't have happened in my day, he'd have got a good kicking. Headmaster type Andrew Weatherall chips up on November 13 to knock some sense into these numbskulls and Twitch plays live on November 27.

### 30 Dublin: Art

**Saturday November 21**

Red Box, Old Harcourt Street Train Station, Harcourt Street. 00-353-1-4780166. 10.30-late. £10.

Jon Pleased Wimmin flies over to play at one of Ireland's funkiest clubs. If you haven't seen the Pleased one lately you really should experience the funky disco house and tech business that he's busy knocking out. Apparently this place sees plenty of action every night of the week in this venue's Chocolate Bar, Pod and Red Box rooms so it should be right up his strasse. Oooh, you are naughty.

Other Red Box/Pod dates for your diary: John Digweed (November 14) and Brandon Block & Alex P (December 5)

### 31 Brighton: Gogglez

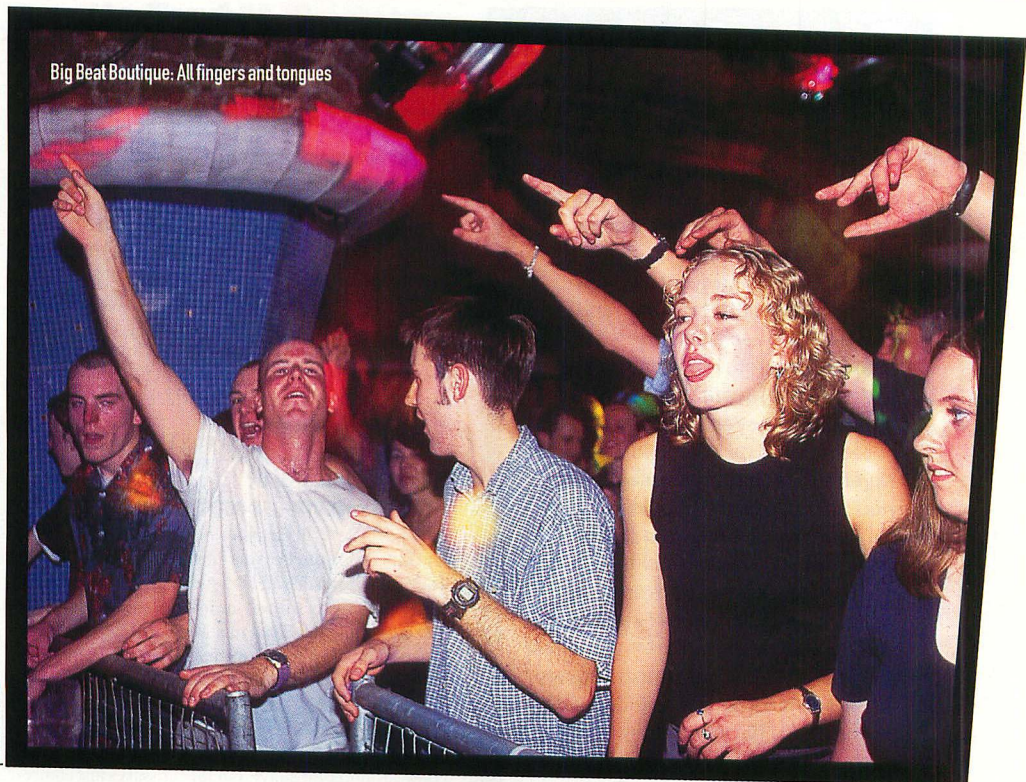
**Wednesday November 25**

The Tavern Club, North Street. 01273-623-090.

10-2am. 1

Presumably we're talking Gogglez of the lager variety on fortnightly Wednesdays. If you go and find it and it's not, tell me and we'll boycott them. Terrible business, this teetotalling lark.

Gogglez celebrate their second birthday on November



pic DEBBIE J BRAGG

11 with Da Raven and his "Fisher Price My First Turntables" and a fortnight later the Positive Sound System lend out their Positive All-Stars with DJs Kooki, Dizzy D and Jem. This club is soooo big that they've even got their own official pre-club with resident Aitch who's been seen in action at Scaramanga, no less and that's at The Full Moon boozier. If you are still standing by November 29 get down The Hobgoblin on London Road where the Gogglez will be strapped on from 7pm.



pic RAISE-A-HEAD

Derrick Carter at The Bomb

### 32 Reading: Checkpoint Charlie

**Thursday December 3**

After Dark, 112 London Street. 0171-837-6330.

9-2am. £6/£5

God only knows what Checkpoint Charlie are up to now. They open and close more regularly than my bowels and here they are again... Opening this time. When they first started out, just after man had invented the wheel, a load of old troglodytes took a T Rex down to the After Dark club and danced around to early drum music. After numerous venue changes and a couple of ice ages, CC once again return to their spiritual home. Yes, it only holds 300 but hey, the best parties I've ever been to are small and cuddly. The residents Richard Ford, Pierre & Stripe are back in the watchtower and special guests will just play unannounced but expect Garnier, Coxy and Terry Francis among others. Local resident Ivor Bigun, 88, said he was pleased to see the return of his favourite night out, "Cos the bingo was getting boring and I haven't seen that Coxy play since Reading Ballroom Dances in 1932". Let's just bloody hope they'll stick it out this time (they'll be running fortnightly from January 1999).

### 33 Waterford, Ireland: Zero One

**Friday November 27**

Preacher's Nightclub, John Street.

00-353-(0)1-51-841850. 10-late. £8.50.

Another excellent Irish night out in Tall Paul's favourite Irish city. Cevin Fisher and Paul Flynn spin the house grooves with DJ Sky and Support in the basement.

Other Zero One dates for your diary: Greg Dowling and Shane Johnson (November 13), Alan Simms (20) and Greg and Shane again! (December 4)





# Insomnia

## Muzik's essential guide to clubland

### Classic Club

#### Vague, Leeds

**NICK RAPHAEL**, Tranny With Attitude and ex-promoter of Vague talks us through the wild days

"VAGUE started back in 1991. We started at the High Flyers club and ran there for four weeks until the management refused to pay us. We ended up having a fist fight with us still in drag, then they slashed our tyres and pulled guns on us. We moved to the Warehouse and everyone said we wouldn't even get 50 people in but by the fourth week there were regular crowds of 1000 people locked out. It was like New Year's Eve every week. We were up against clubs like Basics and Up Yer Ronson but there was never any rivalry. We just got smashed every week and had a party. Me and my DJing partner Paul Friar were letting off indoor pyrotechnics one New Year's Eve and one of the lights caught fire. Paul grabbed a fire extinguisher and ran through the crowd who all thought it was a kinky stage show. We also had the old bird from "Corrie" singing for us once, but the most memorable was when Paul fell through the skylight. We thought he was dead until he opened his eyes and asked for a cup of coffee.

When everyone else got into handbag we started playing Trade style hardbag, then a lot of other clubs started playing that so we went into American house, but all the best records were non house records. Just look at the Top Ten:

#### VAGUE Top Ten

- 1 **BLACK BETTY** Ram Jam (CBS)
- 2 **COULD THIS BE LOVE** Bob Marley (Island)
- 3 **TRUE FAITH** New Order (Factory)
- 4 **DOUBLE DUTCH** Malcolm McLaren (Virgin)
- 5 **ACCESS** Misjah & Tim (ffrr)
- 6 **DISCO BISCUIT** Disco Biscuit (Higher State)
- 7 **BILLIE JEAN (DENNIS POTT REMIX)** Michael Jackson (Swemix)
- 8 **ADVENTURES ON THE WHEELS OF STEEL** Grandmaster Flash (Sugarhill)
- 9 **CALM DOWN** Chris & James (Stress)
- 10 **THE MODEL** Kraftwerk (EMI)



#### 34 All Over The Manor: Groove Connection – The Return

Various dates,

venues and prices. Phone 0171-737-4486 for info.

Yup, it's junglist heaven. The Groove Connection DJ agency are letting their stable doors open so their troops, namely Fabio, Grooverider, Jumping Jack Frost, Bryan Gee, Mickey Finn, Kemi and Storm, Ray Keith, Bailey and Addiction along with MCs GQ, Flux and Majika can storm the battlements. You'll be able to catch most of them on this tour but you need to phone for final details. Take your pick from Brighton Zap Club (November 17), Warwick University (19), Glasgow Arches (20), Atomics, Maidstone (21) and Lakota, Bristol (27).

#### 35 London: Tummy Touch

Saturday November 21

333, Old Street. 0171-684-9666. 10-5am. £8/£5.

Tim "Love" Lee is like a man who fell into a vat of Viagra and kept eating until he was dragged out three days later. The man is insatiable and I'm sure he only set up this club to get his sick way with all the lovely ladies that turn up to stroke his ludicrous facial rug. The Muzik Magazine Awards thought it had an intruder when a cross between a Beach Boy and Roald Amundsen the Arctic explorer crashed in. Nope, it was just Tim. November 21 warns "Monte Carlo babes beware. The Tummy Touch cats are here." I believe what they're trying to say is come Bond, come casino, come suave, but for chrissakes just come.

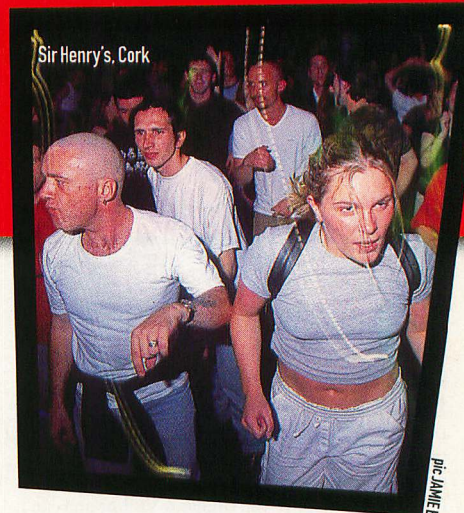
#### 36 Newcastle: Lacuna

Every Friday

Legends, 77, Grey Street. 0191-232-0430. 7-2am. £7/£6/£3.

Sounds like some poxy new type of car but surprisingly that isn't what I'm talking about. It's actually Craig Burger Queen's new residency in Newcastle every Friday.

Basically the promoter felt Newcastle was missing out on Friday nights and enrolled the young Scot to spearhead their new night. Expect all manner of house music from all sort of guests while Room 2 introduces Ben Young with soul, r&b and hip hop. Smart dress only please. Other Lacuna dates for your diary: Jon Da Silva (November 13), Anne Savage (20), Paul Gardner and Ricky Stone (December 4)



#### 37 Bournemouth: Bump 'n' Hustle Presents The Red Room

Saturday November 28

The Red Room. 01202-290-262. 9-2am. £7.

Quality UK underground house and kick ass US house music from Bournemouth's brightest. Francis James from Underground Frequencies, Craig Bartlett & Dave Jones swing by to see residents Jon Coomer, Bob Povey and Rob Acteson. If you're about every Friday Bump 'n' Hustle residents Jay Ratchet, Bob Povey and Jon Coomer play soul, garage and disco at the K Bar on Terrace Road. Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

#### 38 Glasgow: Triumph

Saturday November 14

The Tunnel, 84 Mitchell Street. 0141-204-1000. 11-3.30am. 7/5.

Old hands Chris & James play uplifting house for the ladeez and Colin Tevendale, Steven Mc Creery, Kevin MacFarlane and Stephen Lee force them off the decks so they can have a look. You'd better come smart or you're not coming in. Fridays at the same venue is The Ark with Michael Kilkie and Simon Mackay doing much the same.

#### 39 London: 100% Dynamite

Saturday November 14 & 28

The Blue Angel, Torrens Street, EC1. 0171-734-3341. 9.30-2am. £4.

Reggae, soul and funk fans need look no further than 100% Dynamite, run by London's Soul Jazz record shop. There are loads of the bleeders who play plus special men like Jerry Dammers to aggravate the crowd with rarities you and I can only dream of.

#### 40 London: Eurobeat 2000

Imperial Gardens, 299 Camberwell New Road. 0181-450-4506. 10-6am. £10/£7.

The techno veterans Eurobeat 2000 head to one of London's biggest underground venues with Colin Dale, Terry Francis, T 23, Frankie D, Haze (Strange Fruit), Louis Gordon (live) plus very special guests.

#### 41 Nottingham: Destiny

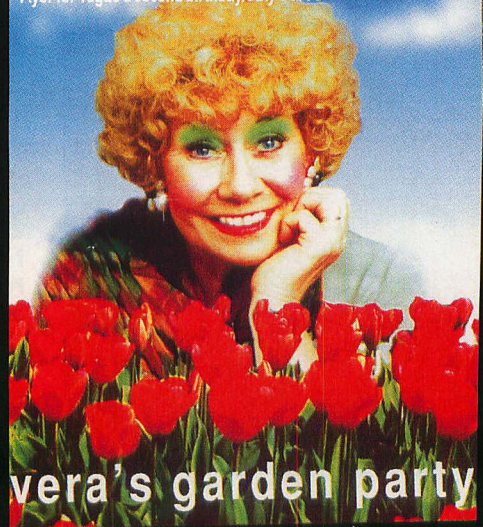
Saturday November 28

The Ballroom, Lenton Boulevard. 0115-911-5094. 10-6am. £10.

Destiny boast underground UK house and soulful garage with guests like a live PA from Victor Romeo performing "Inside You". Timmi Magic, DJ EZ, Mike "Ruff Cut" Lloyd, Dangerous Davey E, Steve Gurley and Marleese are also on deck duty. MCs DT, Spice, PSG, Wally B. Champagne, fire eaters and smart gear, please.

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

Flyer for Vague's second birthday, July 1 1995





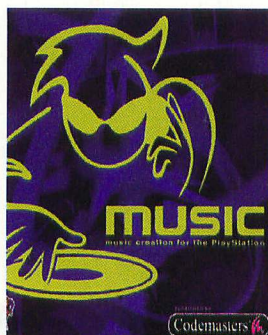
# WIN GAMES and **MUZIK** GOODIES!

## IN OUR MUZIK Reader Survey

**A**T Muzik we are very nose-y and are keen to learn what you do with your fingers in your spare time!! Do you play on your PlayStation, Nintendo or PC? We want to provide you with the right information to help you spend your spare cash, so please take the time to fill in our questionnaire and return it to the address overleaf.

We'll be taking your views seriously, believe it or not, so be a mate and don't mess it up or draw pictures.

All completed questionnaires received by December 5, 1998 will be entered into a FREE PRIZE DRAW. The first drawn will win ALL 3 GAMES plus a MUZIK goody bag, with five runner-up prizes of one game each plus a MUZIK goody bag and a further five MUZIK goody bags to give away.



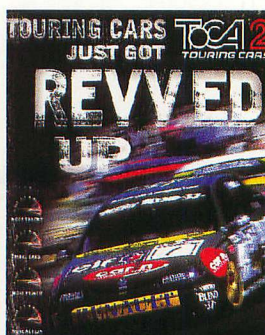
### Music

Create your own 12-inch with "Music", the ultimate music creation system, featuring a selection of 750 pre-recorded riffs and over 3000 instrument samples. Plus a complete video library and chase editor. "Music's" visual interface is simplicity itself, enabling users to devise club tracks from funk to garage and techno, in matter of hours. "Music" is exclusive to Playstation consoles. Released 20th November at £34.99



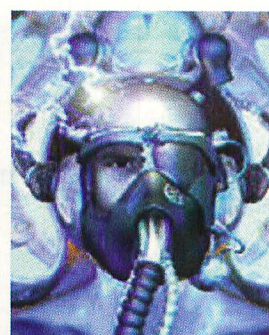
### Carmageddon II

Carpocalypse Now is back!! Bigger and badder than ever before!! Stainless/SCI announces the release of the eagerly awaited sequel to its 1997 smash hit Carmageddon. Carmageddon II - Carpocalypse Now (£39.99, released November 1998). Crash and burn with loads more cars, loads more weapons and loads more ways to kill Joe Public. Just don't loiter around on street corners!



### Toca 2

The sequel to last year's "best driving game" (Official Playstation Magazine) delivers twice the detail, features and excitement, giving an incredibly refined sense of realism and speed. Featuring all the real cars, teams, tracks and drivers - including Nigel Mansell, the most famous addition to the 1998 TOCA 2. Another hit from Codemasters. Released late November 1998, RRP £44.99 PSX, £34.99 PC CD-Rom.



### Urban Assault

Urban Assault features diverse action game play and is set in a foreboding, post-apocalyptic 3-D world with astounding high-quality graphics. Urban Assault retails at £39.95.

### 1 How do you hear about new games to purchase?

- |                            |                             |                                |                             |
|----------------------------|-----------------------------|--------------------------------|-----------------------------|
| Ads on TV                  | <input type="checkbox"/> 01 | Reviews on TV                  | <input type="checkbox"/> 08 |
| Ads on radio               | <input type="checkbox"/> 02 | Reviews on radio               | <input type="checkbox"/> 09 |
| Ads in papers              | <input type="checkbox"/> 03 | Reviews in papers              | <input type="checkbox"/> 10 |
| Ads in games magazines     | <input type="checkbox"/> 04 | Reviews in games magazines     | <input type="checkbox"/> 11 |
| Ads in non-games magazines | <input type="checkbox"/> 05 | Reviews in non-games magazines | <input type="checkbox"/> 12 |
| Ads at cinema              | <input type="checkbox"/> 06 | Internet/websites              | <input type="checkbox"/> 13 |
| Word of mouth              | <input type="checkbox"/> 07 | Point of sale material         | <input type="checkbox"/> 14 |

### 2 What type of computer do you use?

- |                       |                            |          |                            |
|-----------------------|----------------------------|----------|----------------------------|
| PC - Pentium          | <input type="checkbox"/> 1 | PC - 386 | <input type="checkbox"/> 3 |
| PC - 486              | <input type="checkbox"/> 2 | Mac      | <input type="checkbox"/> 4 |
| Other (specify) _____ |                            |          |                            |

### 3 Do you have facilities to hear sounds on your computer?

- Yes ☐ 1  
No ☐ 2  
Don't know ☐ 3

### 4 Do you own a games console, or are you thinking of buying one?

- |                    |                            |                            |
|--------------------|----------------------------|----------------------------|
|                    | Yes                        | No                         |
| Currently own      | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 |
| Thinking of buying | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 |

### 5 If you own, or are thinking of buying a games console, what make is it/will it be?

- |                 | Own                         | Thinking of buying          |
|-----------------|-----------------------------|-----------------------------|
| Playstation     | <input type="checkbox"/> 01 | <input type="checkbox"/> 01 |
| Nintendo 64     | <input type="checkbox"/> 02 | <input type="checkbox"/> 02 |
| Sega Saturn     | <input type="checkbox"/> 03 | <input type="checkbox"/> 03 |
| PC              | <input type="checkbox"/> 04 | <input type="checkbox"/> 04 |
| Other (specify) | _____                       | _____                       |

### 6 How often do you play PC and/or Console games?

- |                  | PC                         | Console                    |
|------------------|----------------------------|----------------------------|
| Every day        | <input type="checkbox"/> 1 | <input type="checkbox"/> 1 |
| 4-6 times a week | <input type="checkbox"/> 2 | <input type="checkbox"/> 2 |
| 1-3 times a week | <input type="checkbox"/> 3 | <input type="checkbox"/> 3 |
| Once a fortnight | <input type="checkbox"/> 4 | <input type="checkbox"/> 4 |
| Once a month     | <input type="checkbox"/> 5 | <input type="checkbox"/> 5 |
| Less often       | <input type="checkbox"/> 6 | <input type="checkbox"/> 6 |

### 7 And which type of games do you spend most time playing?

- PC games ☐ 1 Console games ☐ 2 About the same ☐ 3

### 8 On average how long do you spend playing games on the internet per session?

- |                         |                            |
|-------------------------|----------------------------|
| up to 30 minutes        | <input type="checkbox"/> 1 |
| half an hour to 2 hours | <input type="checkbox"/> 2 |
| 2-3 hours               | <input type="checkbox"/> 3 |
| more than 3 hours       | <input type="checkbox"/> 4 |



**9 Do you play games in real time on the Net – that is, against other/multiple users?**

Yes ☐1 No ☐2

**10 How many games have you bought in the last 12 months for your PC and/or Console?**

	PC	Console
None	<input type="checkbox"/> 1	<input type="checkbox"/> 1
1-5	<input type="checkbox"/> 2	<input type="checkbox"/> 2
6-10	<input type="checkbox"/> 3	<input type="checkbox"/> 3
More than 10	<input type="checkbox"/> 4	<input type="checkbox"/> 4

**11 How much have you spent in the last 12 months on games for your PC and/or console?**

Nil	<input type="checkbox"/> 1	£100-199	<input type="checkbox"/> 5
£1-19	<input type="checkbox"/> 2	£200-299	<input type="checkbox"/> 6
£20-49	<input type="checkbox"/> 3	£300-499	<input type="checkbox"/> 7
£50-99	<input type="checkbox"/> 4	£500/more	<input type="checkbox"/> 8

**12 Where do you buy games for your PC and/or console? Please specify:**

**13 Do you buy, or would you be interested in buying games for your PC and/or console via the Internet/websites?**

	PC	Console
Very interested	<input type="checkbox"/> 4	<input type="checkbox"/> 4
Quite interested	<input type="checkbox"/> 3	<input type="checkbox"/> 3
Not very interested	<input type="checkbox"/> 2	<input type="checkbox"/> 2
Not at all interested	<input type="checkbox"/> 1	<input type="checkbox"/> 1

**14 How often do you read any of the following magazines, and which ones do you regularly buy?**

	HOW OFTEN READ			BUY Regularly
	Almost Always 3	Occasionally 2	Never 1	
Computer & Video Games	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> 01
64 magazine	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> 02
N64 magazine	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> 03
Games Master	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> 04
PC Gamer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> 05
PC Gaming World	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> 06
Official Playstation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> 07
Nintendo magazine	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> 08
DJ	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> 09
Dazed and Confused	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> 10
Eternity	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> 11
Mixmag	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> 12
Straight No Chaser	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> 13
True	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> 14

**Other computer/dance magazines you regularly read:**

**15 How often, if at all, have you visited the following web sites?**

	Daily 5	Weekly 4	Monthly 3	Less often 2	Never 1
NME.com	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Uploaded.com	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Electronic Telegraph	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
FutureNet	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
GQ	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Radio 1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ministry of Sound	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Virgin	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**16 Are you:** Male ☐1 Female ☐2

**17 How old are you:** \_\_\_\_\_ years

**18 What is your GROSS Personal Income (before tax deductions etc)?**

None	<input type="checkbox"/> 01	£20,000 - £24,999	<input type="checkbox"/> 06
Less than £10,000	<input type="checkbox"/> 02	£25,000 - £29,999	<input type="checkbox"/> 07
£10,000 - £11,999	<input type="checkbox"/> 03	£30,000 - £39,999	<input type="checkbox"/> 08
£12,000 - £14,999	<input type="checkbox"/> 04	£40,000 - £49,999	<input type="checkbox"/> 09
£15,000 - £19,999	<input type="checkbox"/> 05	£50,000 or more	<input type="checkbox"/> 10

**19 Which ITV station do you normally watch?**

London Weekend/Carlton	<input type="checkbox"/> 01	Granada	<input type="checkbox"/> 07
Anglia	<input type="checkbox"/> 02	Yorkshire	<input type="checkbox"/> 08
Meridian	<input type="checkbox"/> 03	Tyne Tees	<input type="checkbox"/> 09
Westcountry	<input type="checkbox"/> 04	Border	<input type="checkbox"/> 10
Harlech	<input type="checkbox"/> 05	Grampian	<input type="checkbox"/> 11
Central	<input type="checkbox"/> 06	Scottish	<input type="checkbox"/> 12

Other (specify) \_\_\_\_\_

**20 Would you be prepared to take part in future research for Muzik magazine?**

Yes ☐1 No ☐2

Thank you for your time and interest. Your replies will be kept strictly confidential and used for statistical purposes only. However, if you wish to be entered into our FREE PRIZE DRAW remember to fill in your name and address in the space provided. Please return your completed questionnaire by December 5 1998, to:

MUZIK Magazine  
c/o Microdat  
PO Box 368  
Oxford OX2 7XU

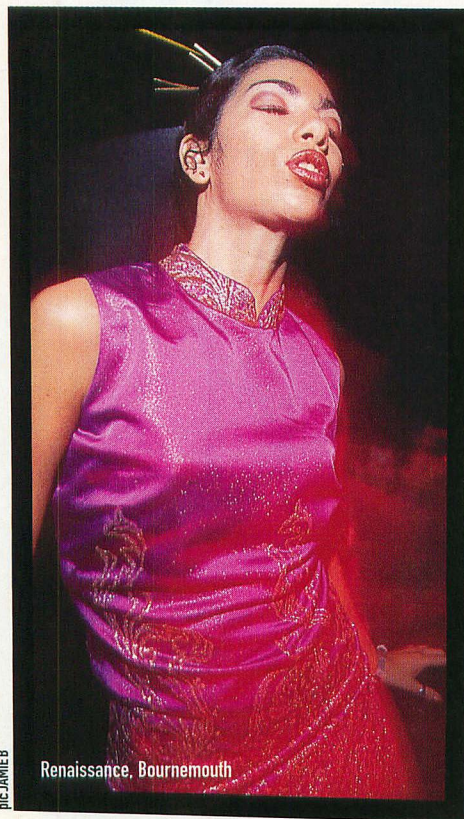
Name \_\_\_\_\_  
Address \_\_\_\_\_

Postcode \_\_\_\_\_



# Insomnia

## Muzik's essential guide to clubland



Renaissance, Bournemouth

### 43 Coventry: Bosh Records Party Friday November 20

The West Indian Centre, 159, Spon Street.  
01203-447-099. 9-2am. £4.

DJ Toka, Saul, Earwax and Feathers are having a party and they've invited the rather good Pure Science to play to them live. Injecting a bit of Wiggle into the walk in Coventry. Bet the boshing will go all night.

### 44 Manchester: The Program Every Friday

Jam, 48, Princess Street. 0161-681-4245. 10-4am. £6/£3.

I phoned this geezer up for some information and he was repotting tomato plants in a garden centre. The things these promoters get up to in the daytime. The residents are Liam Swarbrick and Si Riley from LHK on Glasgow Underground and Jay McAndrew so that should prove their pedigree. Quality deep house and US flavas and expect all sorts of guests from Crispin Glover to Mateo Et Matos.

### 45 London: Swerve Wednesday November 25

Velvet Lounge, Charing Cross Road. 0171-424-0405.  
10-3am. £5.

This month's DJ Of The Month Bailey plays at one of his favourite clubs along with Kemistry Et Storm and Fabio, who's built this night up with his "liquid funk" sound. Deep Dish play here on November 11 but that's today. If you've got the mag when you should have it'll be alright but otherwise you'll miss it. Na naa naa nana. Ben Watt from Everything But The Girl also played recently thus exposing the club's open-minded policy.

Other Swerve dates for your diary: Addiction and Grooverider (November 18)

### 46 Hastings: Heat Friday November 13

Hastings Pier. 0976-755-002. 9.30-6.30am. £17.

It may be £17 to get in, but hey the cloakroom's only a quid. Why not take the family? More drum & bass heat from Grooverider, Hype, JJ Frost, Brockie, Randall, Andy C and Bailey alongside the MC crew of Five-O, Skibadee, Shabba, Det, GQ and plenty more toasters.

### 47 Edinburgh: Tackno Sunday November 29

Club Mercado, Market Street, Edinburgh.  
0131-558-1755. 10.30-late. £6/£5.

Now, this is more like it. A club night with a difference. Tackno pride themselves on doing absolutely shocking nights like "Tank Top Tackno" and "The Time Tunnel" with its horrific trawl through the Eighties. Trendy Wendy likes getting tanked up at Tank Top Tackno for Fairisle Frolics and Arran Antics. Jesus, she should be put under sedation, it must be that Aberdeen Angus with the old BSE, knawhaddimean? This particular Sunday (always the last Sunday says Trendy Wendy) is Tackno Around The World and it's time for National dress all round. The Time Tunnel, meanwhile, is fortnightly Fridays with your next Tardis trip on November 20.

### 48 London: Pure Silk Every Saturday

SW1, 191, Victoria Street. 070500-787-37455.  
10.30-6am. £10/£8.

For pure underground garage and soulful house, Pure Silk is yer man with rezzie EZ and MCs Creed, DT and Kie being joined by regulars from The Dream Team, Frankie Foncett and Scott Garcia among many others.

### 49 Derby: The Sound Gallery Friday November 20

The Blue Note. 01332-295-155. 9-3am. £4/3

The Sound Gallery pride themselves on their fortnightly big beat and house night with a distinctly garlic smell. The residents Decknology are joined by Jon Carter making his Derby debut on November 20. Bet he ain't been so nervous since he knocked over his last can of Red Stripe on the tour bus and the off licence was shut. Get down.

### 50 London: Soul Movement Friday December 4

The Clinic, 13 Gerrard Street, Soho. 0181-531-7659. 10-4. £6.

For an only 150 capacity club this is a big line-up with Alan Russell and our very own Seamus Haji joined by the man they call Joey Negro aka Dave Lee, disco superstar. It happens on the first Friday of the month and they're 18 months old.

### 42 Maidstone: Pure Science Saturday November 21

Atomics, Hart Street, Unit A, Medway Trading Estate.  
0976-755-002. 9-3am. £6.

Grooverider, Mickey Finn, Ray Keith and Jumpin' Jack Frost hit Maidstone with all the junglist firepower they can muster plus MCs GQ and Flux. Come down here and you can expect up to 1200 junglists each and every Saturday. Mad.

Other Pure Science dates for your diary: Marvellous Cain and Puquash (November 14) and Brockie, Funky Flirt, Hype and Nicky Blackmarket (28)

## Ups & Downs of Rulin' @ The Ministry of Sound



1994: Masters At Work open Rulin' with regular 4 deck sessions alongside CJ Mackintosh.

1995: Rulin' celebrate their first birthday with Morales, CJ, Tony Humphries and Barbara Tucker. India from Masters At Work does an unannounced PA and Jazzy M rocks as the resident.

1996: Harvey gets a lapdancer dancing naked for Todd Terry, Pushca starts monthly, Mick Jagger larges it and 1500 angry punters throw drinks at a bemused DJ when the system shorts out.

1997: Junior Vasquez plays his debut London set and demands chocolate muffins in the booth. Francois Kevorkian plays an eight hour set using request forms (to be repeated January 2, 1999).

1998: Erick Morillo joins Jazzy M as resident woman attractor and brings in new monthly fresh talent from the States. Pushca leave (to everyone's relief) and sadly Rulin' regular Breeze dies. Claudio Coccolutto flies in with an entire plane of Italian clubbers and Basement Jaxx debut.

1994

1995

1996

1997

1998



# MUZIK

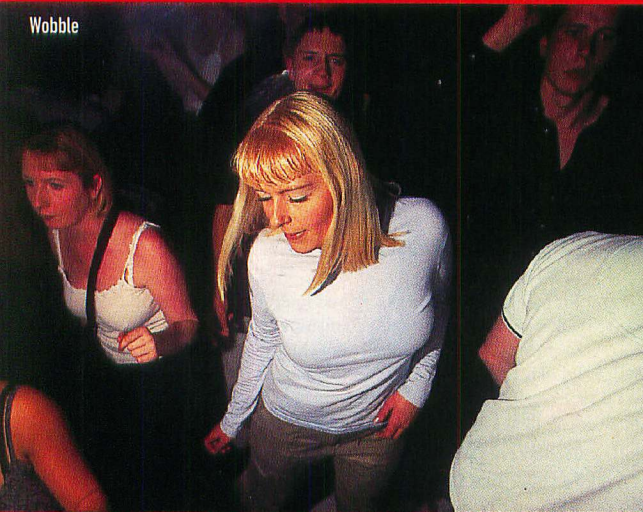
m a g a z i n e

with  
**WOODY'S**

**W  
K  
D**

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

Wobble



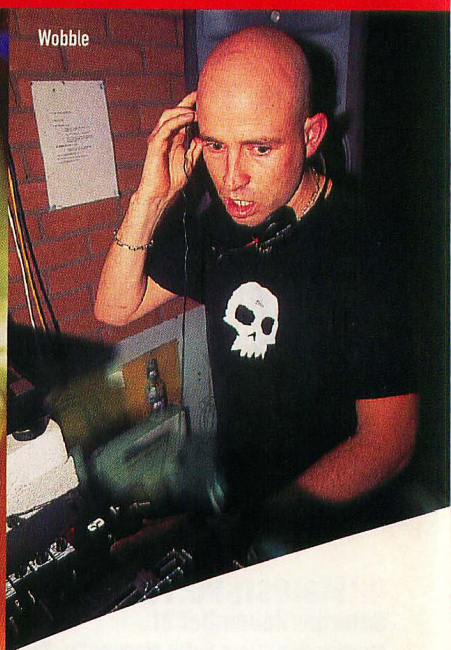
Big Beat Boutique



The Escape, Brighton



Wobble



## 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?

"Derrick Carter wasted no time at all filling the dancefloor at **Wobble** in Birmingham. ... What a surprise!"

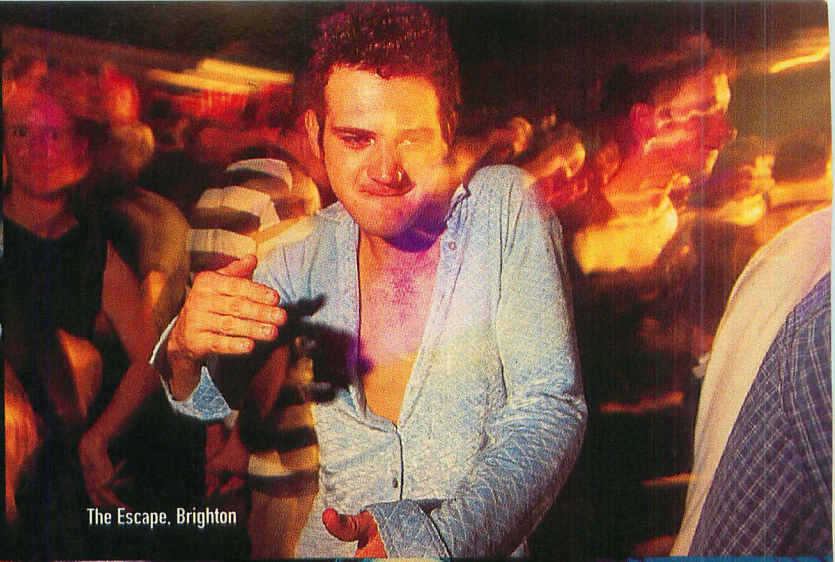
"Simon Webdale of **Chicane** funkyed it up at Brighton's **Escape Club** and nearly took off by the end of the night!"

"Carl Cox was so good a couple got carried away and were caught under a table in flagrante. **Gatecrasher** never fails"

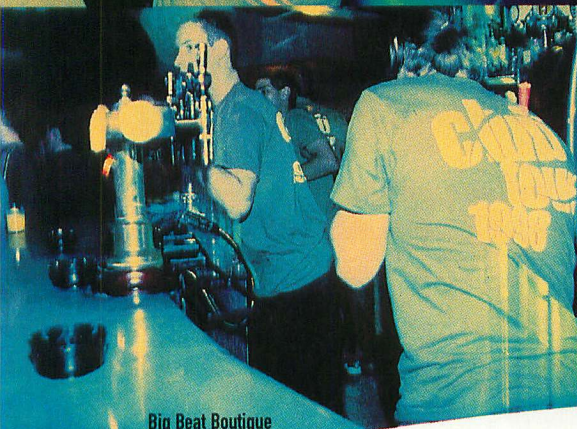




Big Beat Boutique



The Escape, Brighton



Big Beat Boutique



The End



Big Beat Boutique

# Club Nights

## Perth – November 13



### Rhumba Club

Ice Factory, Shore Road, Perth  
Tel: 01738-630-011/01382-223-525

DJs Tall Paul, Darren Stokes, Simon Owen, Zammo, Bothan Spynet and Bedroom Bedlam DJ Alex Gibson

A right old knees up to melt the Ice Factory with the Gallery's Tall Paul and Darren Stokes joining the fray. Bedroom Bedlam DJ Alex Gibson doesn't mess about near two Technics either.

## Swansea – November 21



### Escape

Northampton Lane, Swansea. Tel: 01834-812-570  
DJs Danny Slade, Big Al, Del G, Bern, Dominic Lee Williams and Bedroom Bedlam DJ Martin Lodge.

Certified loony Del G joins the Escape boys down in Wales for one of those full-on club type events that always seem to get out of hand down here (hopefully).

## Sheffield – November 21



### Gatecrasher

The Republic, 112 Arundel Street, Sheffield. Tel: 0114-249-3096

DJs Judge Jules, Tall Paul, Scott Bond, Matt Hardwick and Bedroom Bedlam's DJ-K. Muzik's bedroom bod DJ K has no fear of disgracing

himself, even in front of well-hung men like Jules and Tall 'not 'arf' Paul. Voted Muzik's Best Club, and proving it's true.

## Edinburgh – November 27



### Triptonite North

Honeycomb, Blair St, Edinburgh  
Tel: 0468-038-052

DJs Dominic Moir, Gareth Sommerville, Stuart Duncan and Bedroom Bedlam DJ Murray Richardson.

Old hand Dominic Moir doesn't even need to show Murray Richardson the ropes around here. The Bedroom Bedlam DJ has had so many gigs of late he'll be turning them down soon.

## Reading – December 3



### Checkpoint Charlie

After Dark Club, 112 London Street, Reading.  
Tel: 0171-837-6330.

Richard Ford, Pierre & Stripe and guest DJs play unannounced with Bedroom Bedlam DJ Rick Hopkins.

Checkpoint fire off again with surprise guests each fortnight at their original venue. From house to techno and downtempo, this promises to cover the whole spectrum. Large.

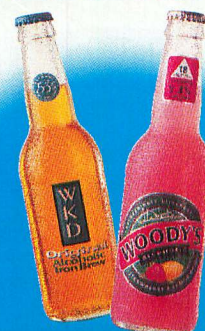
Our sponsors, **Woody's & WKD**, are giving away a crate of their uniquely flavoured drinks.

To win, just answer this question:

**What is the title of Air's first (and only) album?**

Send your name and address on a postcard to: Airy Fairy,

Woody's/WKD Giveaway, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS. The first correct entry out of the Editor's sock wins. All entries must be received by December 2. You must be over 18 to enter and the Editor's decision is final.





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# Insomnia Floorfillers

**Clubs & Lives**

"You calling me a Puff?"



## Puff Daddy & The Family

**Sound Republic, London Leicester Square**

**Is this the greatest showman on earth?**

**W**HEN Sean "Puffy" Combs hits London, just kicking back lazily doesn't come into it. Last night, he arrived fashionably/preposterously late for the MOBO Awards, scooping two trophies before engaging in super-mouthy brinkmanship with Dru Hill and – we kid you not – Scary Spice. Tonight, Puff Daddy and his surrogate relations have hooked up with fellow multi-national giants MTV for the opening night of the telly corporation's Sound Republic venue. It's enough to have screaming kids and a massive police presence surrounding the door; for London's beautiful people (plus Muzik) to jostle for entry; to generate the distinct sensation that a bolt of LA/NYC-style pizzazz has hit town. But enough of that, because Puff needs towels.

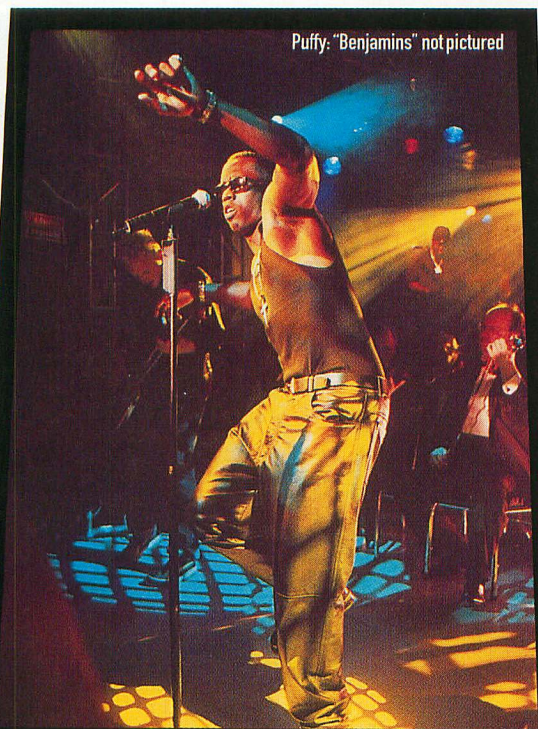
Around 40 of them, according to the security bloke barking into his walkie-talkie, and if Puffy asks, Puffy gets. Welcome, then, to the last great zone of platinum-selling pop mavericks who walk it as conspicuously as they talk it. It's a zone that's seemingly purpose-built to offend our fey, precious British demeanours and thus has loads going for it. So, let's meet the family...

That means all-boy crooning combo 1-12 first, with their sub-Stevie Wonder yelping. No matter, because next it's the turn of all-gal outfit Total, who tout lavish r&b and equally lavish furry hats. Then the attendant buzz gets cranked up another gear, as Faith Evans unfurls her molasses-smooth voice, hitting high notes which have even the moody bouncers shuddering with glee.

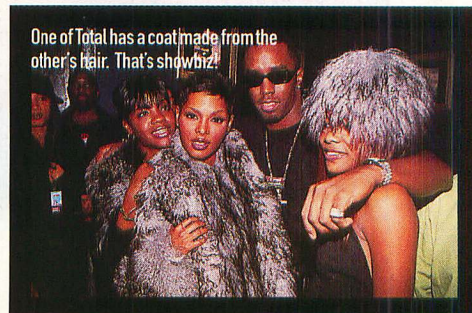
Finally, it's over to Puff Daddy himself, who's joined by sidekicks Little Caesar, DJ Clark Kent and Faith. Out rolls a year's worth of brazen, planet-dominating hits: "I'll Be Missing You", complete with rapturous dedications to Biggie and images of the deceased superstar on the screen; "It's All About The Benjamins", which even without The Foo Fighters' incendiary remix is superlative, thanks to its cool and spooky keyboard refrain; then "Come With Me", the cue for violinists, a choir and a guitarist to emerge, and for the track to ooze the extravagant stuff Hollywood blockbusters are made of.

Puff will never be ranked as one of rap's great lyricists and the purists can complain all they like about what he's done to their beloved music, but only the terminally earnest could seriously resist this smart 'n' sassy apex of US pop. Our pop, after all, is Billie, B\*Witched and Boyzone – so don't go thinking it's some kind of guilty pleasure, either. No, as Puff is joined on stage at the end by all of his compadres – for a salutary bout of strutting performed to Sister Sledge's "We Are Family" – it's evident we need grotesquely oversized egos of this kind confidently playing the fame game. The music biz would be a more predictable and sedate place without them, and the detractors ought to Puff on that. Andy Crysell

Puffy: "Benjamins" not pictured



One of Total has a coat made from the other's hair. That's showbiz!

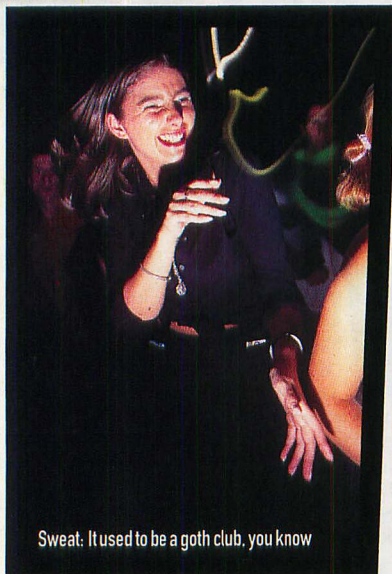
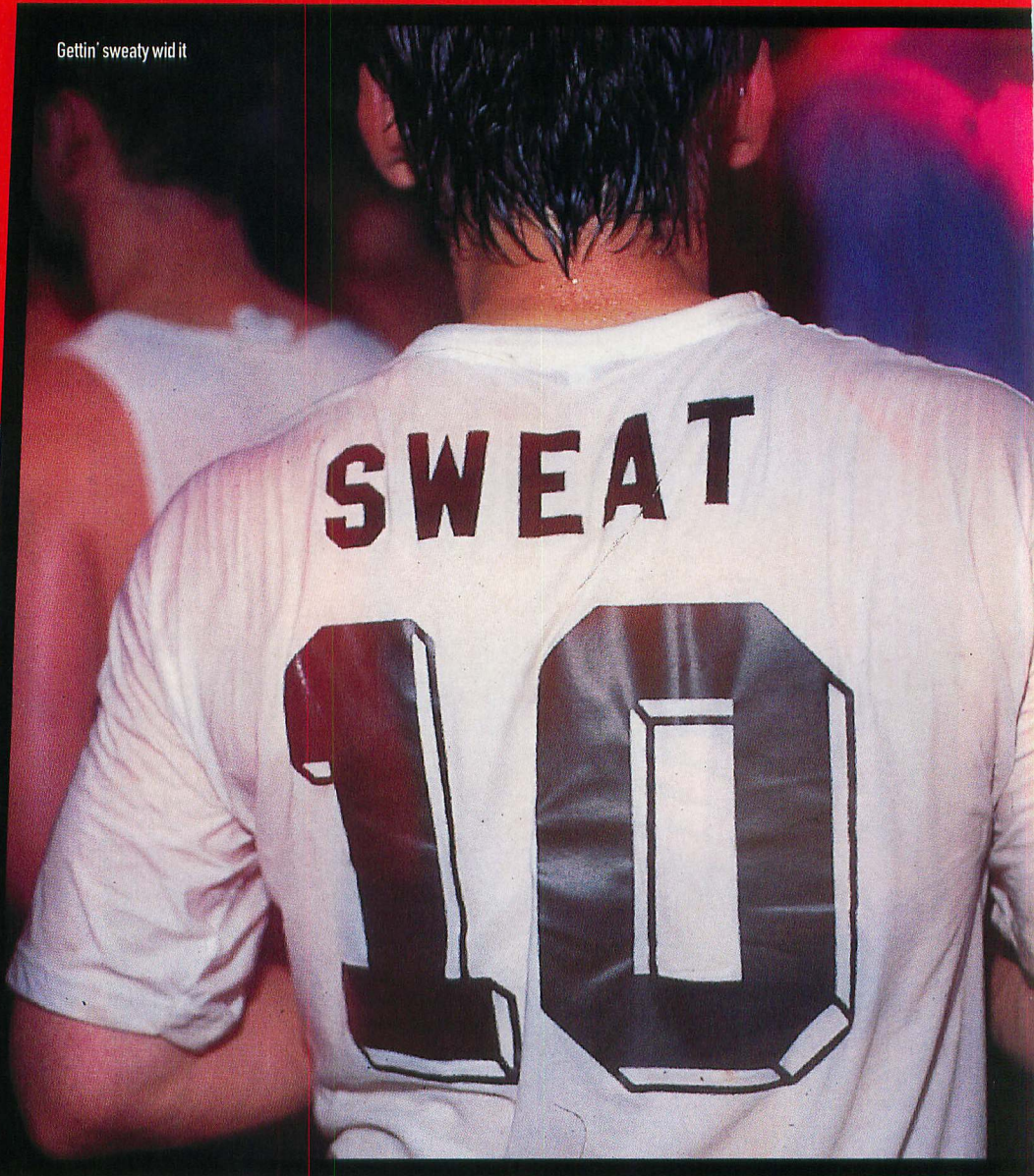




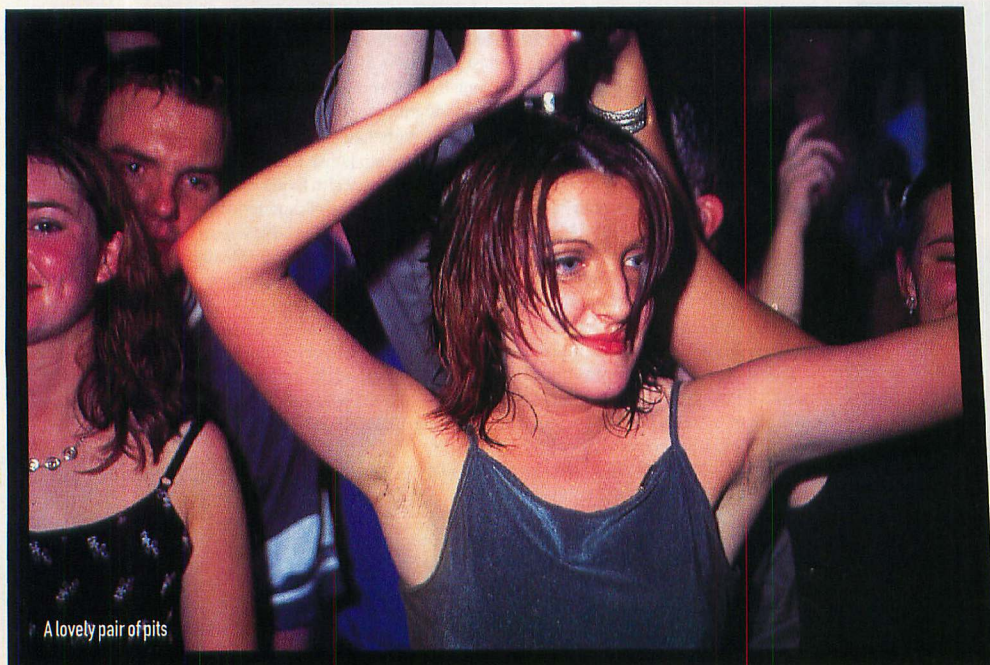
Insomnia **FF**

# Clubs & Lives

Gettin' sweaty w/ it



Sweat: It used to be a goth club, you know



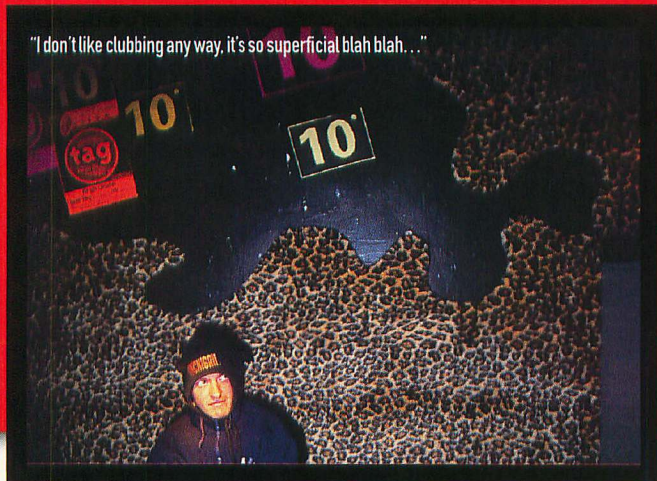
A lovely pair of pits

Joe Claussell

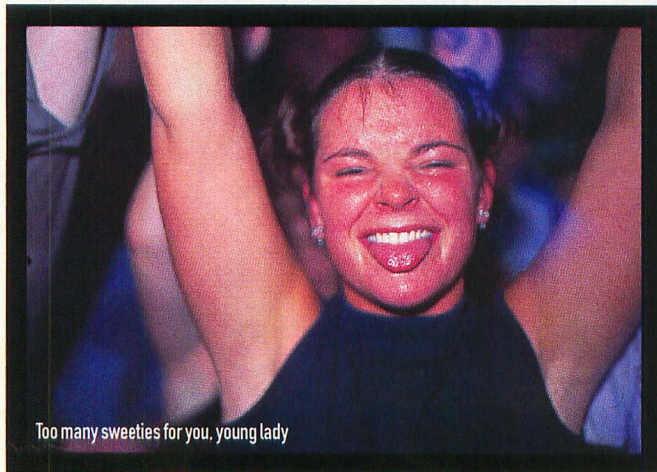




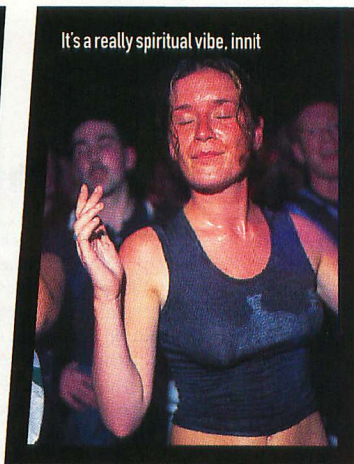
"I don't like clubbing any way, it's so superficial blah blah..."



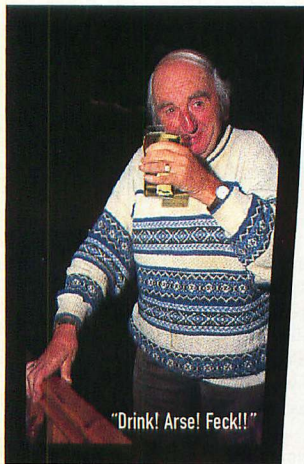
Too many sweeties for you, young lady



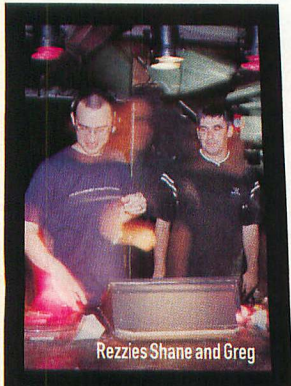
It's a really spiritual vibe, innit



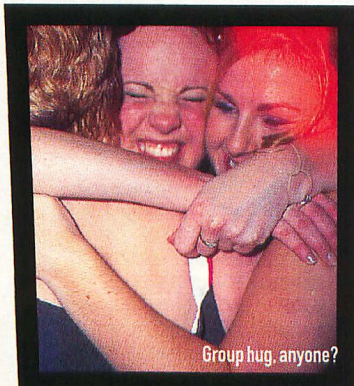
"Drink! Arse! Feck!!"



Rezzies Shane and Greg



Group hug, anyone?



pics JAMIE B

Insomnia FF

Clubs & Lives

# Sweat

Sir Henry's, Cork

Ten years of Ireland's finest big night out

"IN 1988 Sir Henry's was running a gothic night in the bar. One night they started playing weird electronic stuff mixed up with older tunes. It was called Sweat. My friend who was a black jumper-sporting, mascara-wearing goth went upstairs to see what all the fuss was about. As he walked away from forty goths lolling about to The Cure, he walked through another door and was met by 700 smiling acid house faces. He never looked back."

Neither did Sweat residents Greg Dowling and Shane Johnson. The anecdote above is just one of many which were doing the rounds at Sweat's Tenth Birthday. Greg and Shane have stood behind those decks every Saturday throughout that decade and they're still there as surely the longest running residency duo in dance music, if not music history. They've witnessed the whole acid house phenomenon from "Acid Trax" to Stardust and made it through alive and in one piece.

When they started DJing at 17, Maggie Thatcher was the longest serving prime minister in the 20th century, the IRA were being shot dead in Gibraltar, Lockerbie had 187 people drop out of the sky onto it, Oakey and Rampling had just got back from Ibiza and a Roland 303 cost £50. Greg Dowling and Shane Johnson witnessed people stop wearing Bauhaus T-shirts and start wearing Smileys, they heard the squeak of Kickers replace pixie boots, they played Primal Scream's "Loaded" and Joey Beltram's "Energy Flash", Hardfloor's

"Hardtrance Acperience", Orbital's "Chime", Wink's "Higher State Of Consciousness" and "Born Slippy" before most people had even heard them.

The pedigree of the crowd is obvious. The Fog's "Been A Long Time" and Jamie Principle's "Baby Wants To Ride" get some of the biggest cheers of the night but madly obscure records like Justin Robertson's mix of "Birthday" by The Sugarcubes are equally popular. Even pretty extinct records like Barbarella's "Barbarella" on Harthouse has the whole room singing the rhythm by the second bar.

Greg and Shane's speech at midnight gets a bit tearful as they thank "the best crowd in the world, the people of Cork for making the last decade possible."

By this point Sweat is really living up to its name. If the Irish weren't so particular about their underarm deodorant, "Sweat" could well have turned into "Stink" by now but nobody's bothered as they all pile up to the bar again, down half litres of cider and run off whooping and whistling. Having paid a paltry £6 for the pleasure, all the clubbers are invited free of charge to Sir Henry's on the Sunday to see New Yorker Joe Claussell play. He's blinding, but when you've seen ten years of acid house the night before, there is no tomorrow.

Sweat is at Sir Henry's, Cork every Saturday. Tel. 00-353-212-79924 for info

Rob Da Bank

## Sweat's Birthday Ten

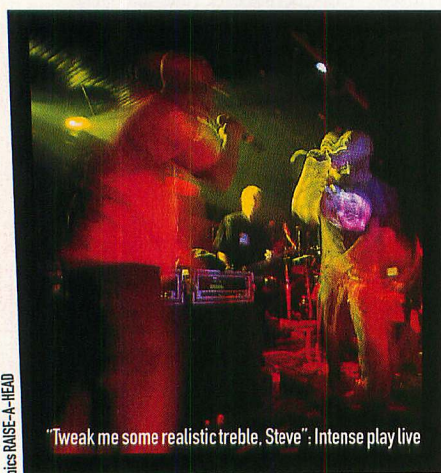
**The Fog** - "Been A Long Time"  
**Joanna Law** - "First Time I Ever Saw Your Face"  
**The Sugarcubes** - "Birthday" (Justin Robertson Mix)  
**NWA** - "Express Yourself"  
**Björk** - "Big Time Sensuality"

**Gusto** - "Disco's Revenge"  
**Basement Jaxx** - "Fly Life"  
**Sunscream** - "Perfect Motion"  
**Ruffneck Featuring Yavahn** - "Everybody Needs To Be Somebody"  
**Crystal Waters** - "Gypsy Woman"  
**Mood II Swing** - "All Night Long"

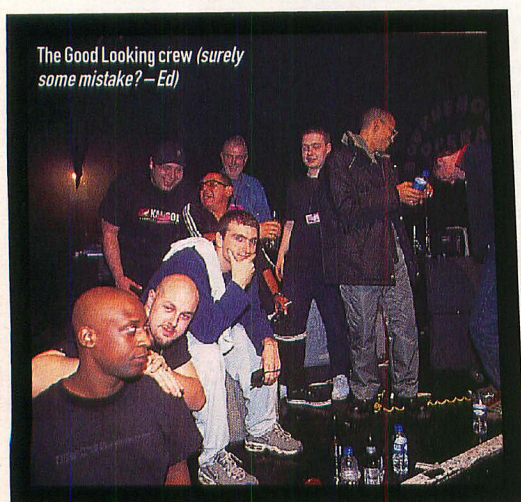




Specs, decks 'n' snazzy keks: LTJ Bukem



"Tweak me some realistic treble, Steve": Intense play live



The Good Looking crew (surely some mistake? — Ed)



"Doh-si-doh, now pirouette, face your partners and give it large etc": MC Conrad leads the dance

## Logical Progression Live

Bournemouth Opera House

Never a dull moment in Bournemouth with Good Looking

"I'm fucked, mate," groans a fully fleeced LTJ Bukem. "Totally knackered. Zonked. But it's going well. There's a good crowd everywhere. In these times when things are going down as opposed to up, it's nice to get a good reaction." The corporate buck may have failed to shift high profile albums by Goldie and Grooverider this year, but Good Looking haven't noticed. Unlike many of their peers, they've ignored the major label lure of late. Rather than choosing to sell out, many nights on this tour have simply sold out instead. No fuss. No compromise. Just an endless supply of arms, legs and smiling faces.

Blame's sub-aquatic drum & bass certainly manages to move the ever-expanding student throng at the cavernous Opera House. The fluid rhythms, earth-shattering bass boom and seamless mixing are a joy to behold. One spikey haired guy is even moved to shadow-box anything within reach. Thankfully, the sucker punches have only just begun: Intense are in the house.

Think Peshay. Think Sade. And at that point stop thinking altogether. Fronted by MCs DRS and Conrad, Intense offer a crash course in soundtrack dynamics. Opening with a teasing selection of funk-inflected drum & bass cuts, they soon hit their stride with the cinematic, sax-fuelled "Shara". At the centre of the stage, keyboard player Dan Duncan does his very best to out-frug the sweat-soaked audience. And damn near pulls it off.

A tough act to follow, then. But Bukem's blend of chrome-plated breaks and delicate chords are the perfect way to lure the seething mass into submission. Like the scowl-free band that preceded him, he's obviously enjoying himself: when a group of clubbers offers Bukem the thumbs up, his grin is almost the size of Bournemouth itself. Later he admits he's always had a soft spot for the place. "We've been coming here for about eight years now. Bournemouth gets what we're doing here very frequently. We'll have to come down here more often!"

There's no getting away from it. Bukem's back in business. Ralph Moore

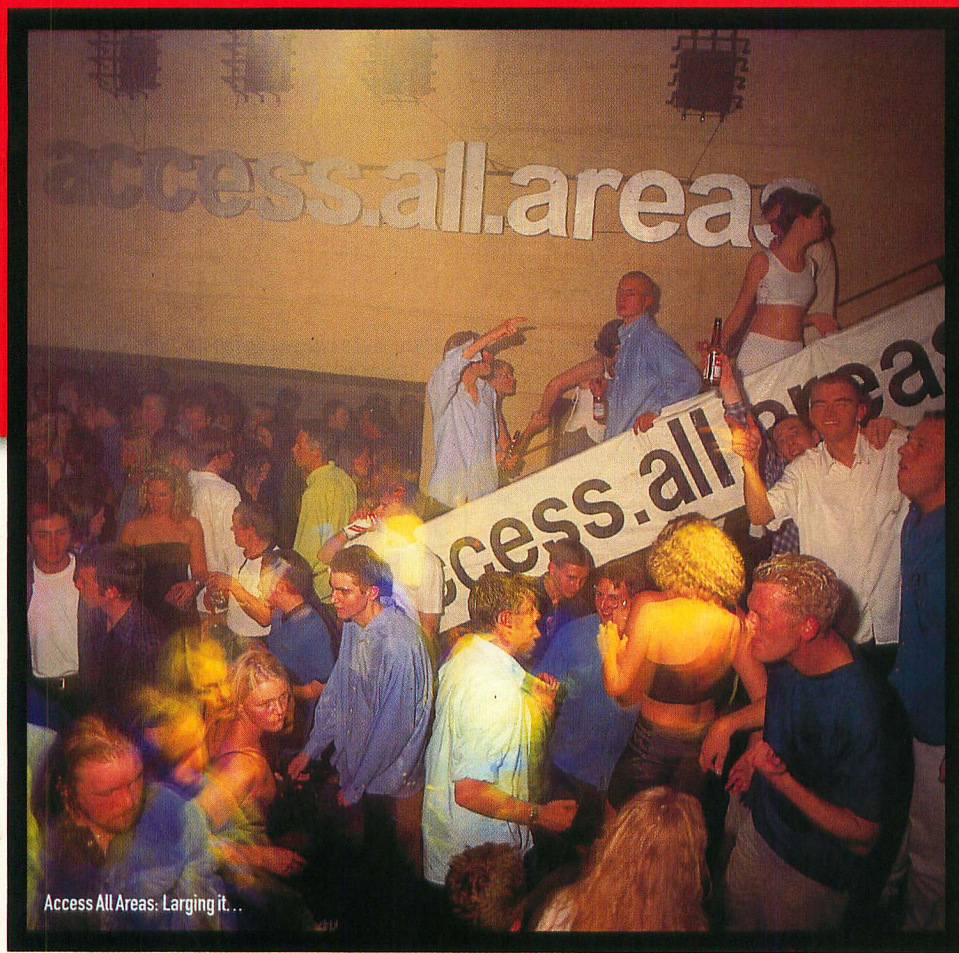
### Blame's Logical Progression Tour Top Ten

- Seba The Lost Key (720)
- Blame Mechanism (GLR)
- Grand Unified Le Hot (Second Skin)
- Pariah Catalyst (720)
- Total Science Frantionz (720)
- Banaczech Pivotal (Partisan)
- Nookie Snow White (dub plate)
- Alaska Two Thousand (720)
- Pariah Mainframe (dub plate)
- Odyssey Object (720)



Insomnia **FF**

## Clubs & Lives



Access All Areas: Larging it...

# Access All Areas

Flaming Colossus, Leicester

**Leicester in banging house shocker!**



Chilling out...

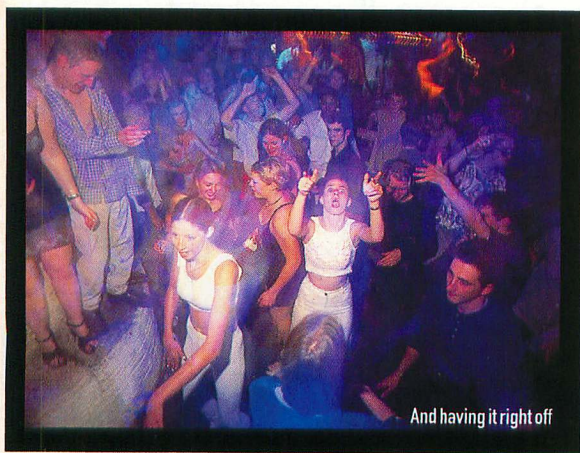
**E**VERY city has a club. But only recently has Leicester had a nightclub. Finally overshadowing the class of Gary Lineker's formative years at Filbert Street, long-time club promoter Charlie Chester had provided the city with Access All Areas, where quality deep house sits above banging progressive pounders for what is quietly developing into one of the UK's better nights out. Flaming Colossus is the home to Chester's latest venture into club promoting, following recent years which have seen him host nights in Wolverhampton, Nottingham, Edinburgh, Middlesbrough and London. It feels like Chester may have finally found a real home, and one can only respect his dedication for giving quiet cities a ray of hope.

The main room resident is JFK, an up and coming beat baron who gets mistaken for looking (and

sounding) like Seb Fontaine, while his dad is on the podiums tearing down the lights to his son's surround sounds. Following JFK is London's Guy Ormadel, another up and coming jock who is now a staple part of Gatecrasher's roster as well as a guest at all the big clubs in Ireland and Scotland. Dropping Binary Finary, Paul Van Dyk and a bagful of exclusive slates, he rocks the joint suitably. An intimate local crowd return every week, helping to create that unique city atmosphere which the bigger superclubs and clubs in London desperately lack. Muzik returns five weeks later and we bump into the same faces on the floor, while JFK's old man is repeating the same banter to everybody's amusement.

Upstairs is the bar area, where people unwind to deep house from resident Joanna Mills. "Club-A-Vision" are interviewing Chester and the gurning girlies, while Danny Tenaglia's "Music Is The Answer" is played for what feels like an eternity. The likes of Clive Henry, Rocky, Terry Farley and Booker T are regulars, allowing these jocks to experiment to a small crowd who would rather dance in Pacha's Funky Room than its main room. And the Pacha link only starts there, as the maestro of that room, Sean Campbell, regularly drops his funky flavas here. It all adds up to good old-fashioned clubbing in a city in desperate need of exactly that.

Ben Turner

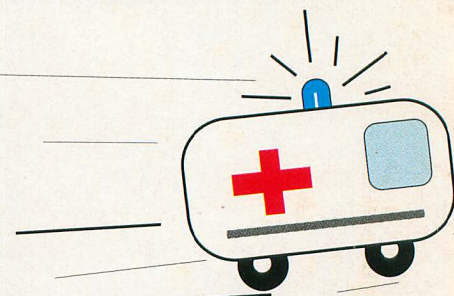


And having it right off

Access All Areas is at Flaming Colossus, 57 Welford Road, Leicester every Friday. Call 0836-221-315 for further details. Carl Cox plays on November 20



# Casualty Ward



Ever crawled from the wreckage and actually remembered those wild happenings, extraordinary carry-ons or outrageous tales of abuse the night before? Well, take that Biro out of your arse, note down every lurid detail and post your scribbles to us at the usual address. Public self-humiliation has never been easier!

## BT Phone Home

SATURDAY night at London's Ministry Of Sound and I'm lurking around the toilet when my mobile rings. To avoid embarrassment I take the call in a cubicle and end up in a 45-minute debate with Rachel Cox, the former boss of Ultimate Music Management. I sit down to debate the future of the club scene (as one does) with someone who's been working late in the office and had a few drinks to end her long day. Suddenly there's a bang on the toilet door and before I've even had time to stand up the door comes crashing in and four meaty bouncers pick me up and throw me against the wall. "What have I done?" I scream at the guys, followed by the usual journalists' cry of "Don't you know who I am?" before they kindly explain that my mobile has been interfering with the radio system which is wired around the faces of the 30 bouncers working in the Ministry. The poor guys had been running around the club for 45 minutes trying to find the person using a phone. Tape recordings of the conversation are thankfully, for the good of Muzik, unavailable. I apologised and somehow managed to stay in the club to have it right off to Breeze for the next five hours. Oh the joys of clubbing...

Ben "Telecom" Turner, London

## Wrists of Fury

REMEMBER The Eclipse in Coventry? That's where I experienced the maddest moment of my clubbing career. Me and three mates were coming up on these industrial strength Rhubarb & Custards when we noticed some rather odd goings-on. People were making a circle in the middle of the dancefloor and

all pointing at something. Actually, it was this skinny bloke in a tracksuit and white gloves, completely nuttered, having a full-flight Tommy The Tank. The crowd were egging him on to shoot his load, but then three bouncers dragged him off into a side room, screaming at him to calm down. Easier said than done, because he was so loved up he couldn't stop playing with himself. Eventually, they threw him out into the street, still beating his bishop and asking a coach load of bingo-bound blue rinsers for a blowjob. Talk about wanker of the week!

Gareth K, Coventry

## DJ's Disc Makes Pricey Ashtray

YOU know how DJs love their vinyl? Well, no one loves it more than Norman Jay - even if he does ride round on a Raleigh Chopper bike. Anyway, this friend of mine was off her face at one of his smaller events, and went up to the decks to find an ashtray. I'm not sure quite what happened next, but suffice to say 30 seconds later there was an extinguished Benson & Hedges going round and round on a copy of Norman's extremely rare signature tune "Windy City Theme" by Carl Davis And Chi-Sound Orchestra. Norman wasn't best pleased.

Mark Shilton, Guildford

## Taxi!

I WAS at Venus in Nottingham in 1992 and Darren Emerson had taken me and some of his other mates up there for a night out. The place was totally going off and we were all pretty wasted. In fact I was completely fucked. I'd done so much that I was tripping and suddenly I thought we were in a London black cab driving down the road. I thought

Darren was the driver and he'd let go of the wheel. I panicked and grabbed what I thought was the wheel, which was of course the record that was playing at the time. Darren went ballistic but it didn't stop the crowd giving me an ovation at the end of the night. I took it a bit easy after that.

Bobby Gorham, Portsmouth

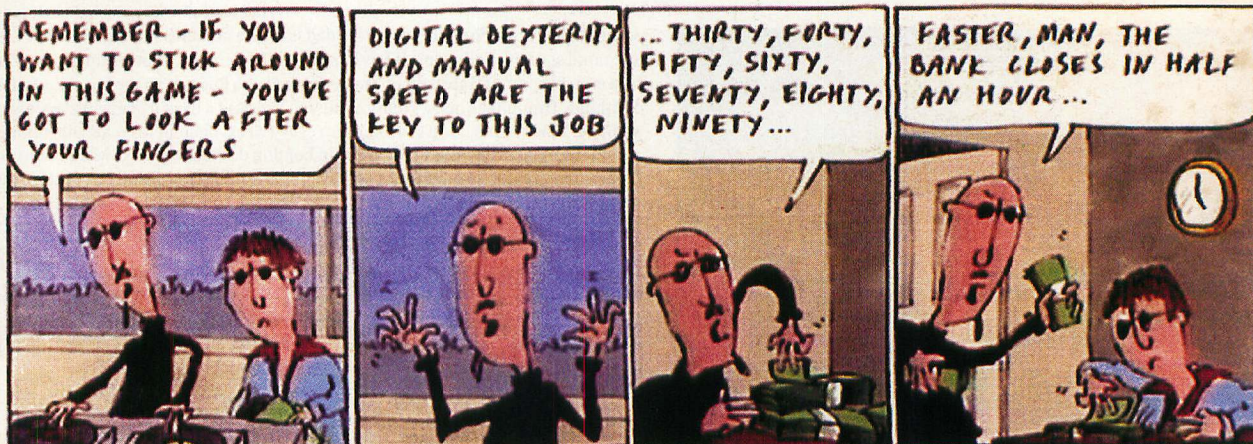
## Trees Are Good

ONE minute we were at Muzik's 1995 Christmas party dancing to Derrick Carter's DJ set, the next we were at the top of a Christmas tree. The huge sodding Norwegian Christmas tree in Trafalgar Square, that is, with a horde of Japanese tourists watching from below, perhaps believing it's a tradition in quaint old London town for two mullahed blokes to swing precariously from the branches. So there we were, 60ft above the street, armed with fire extinguishers "borrowed" from a wooden shed beneath the tree, spraying them skywards while plotting to return the next night and chop down the giant fir in protest at something or other. Meanwhile, another friend stood at the bottom of the tree. Having located the switch that turned on all 5,000 decorative lights, he proceeded to zap them on and off in a stroboscopic stylee. That we didn't fall out of the tree was amazing enough. That we weren't arrested - now that's just ridiculous.

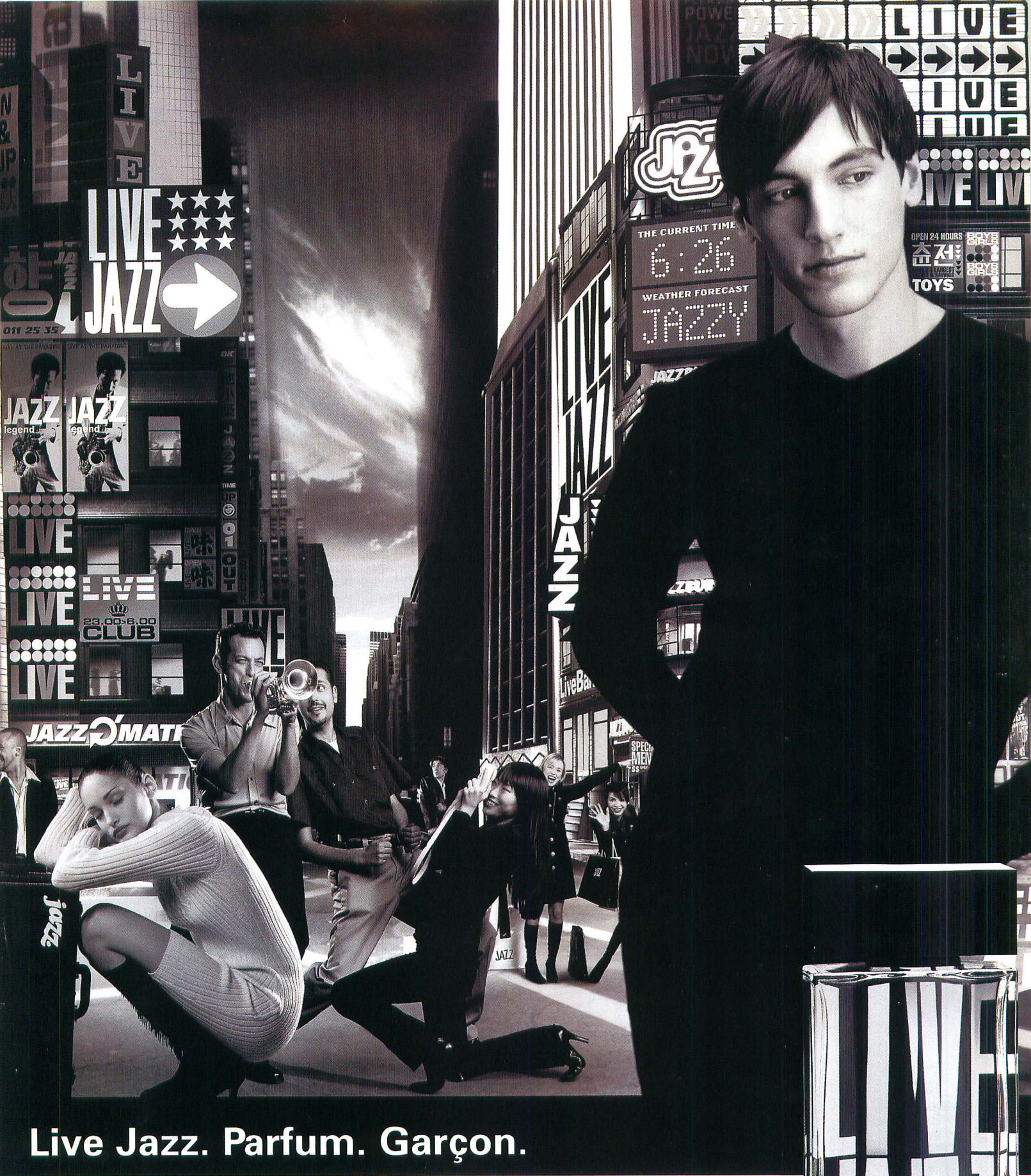
Nick Watts, Leatherhead

**Do you have a ridiculous tale of clubland woe?**  
**Would you like to share it with the class?**  
**Write to Casualty Ward, Muzik Magazine, King's**  
**Reach Tower, Stamford Street, London SE19LS**

## by Beach DJ Tool





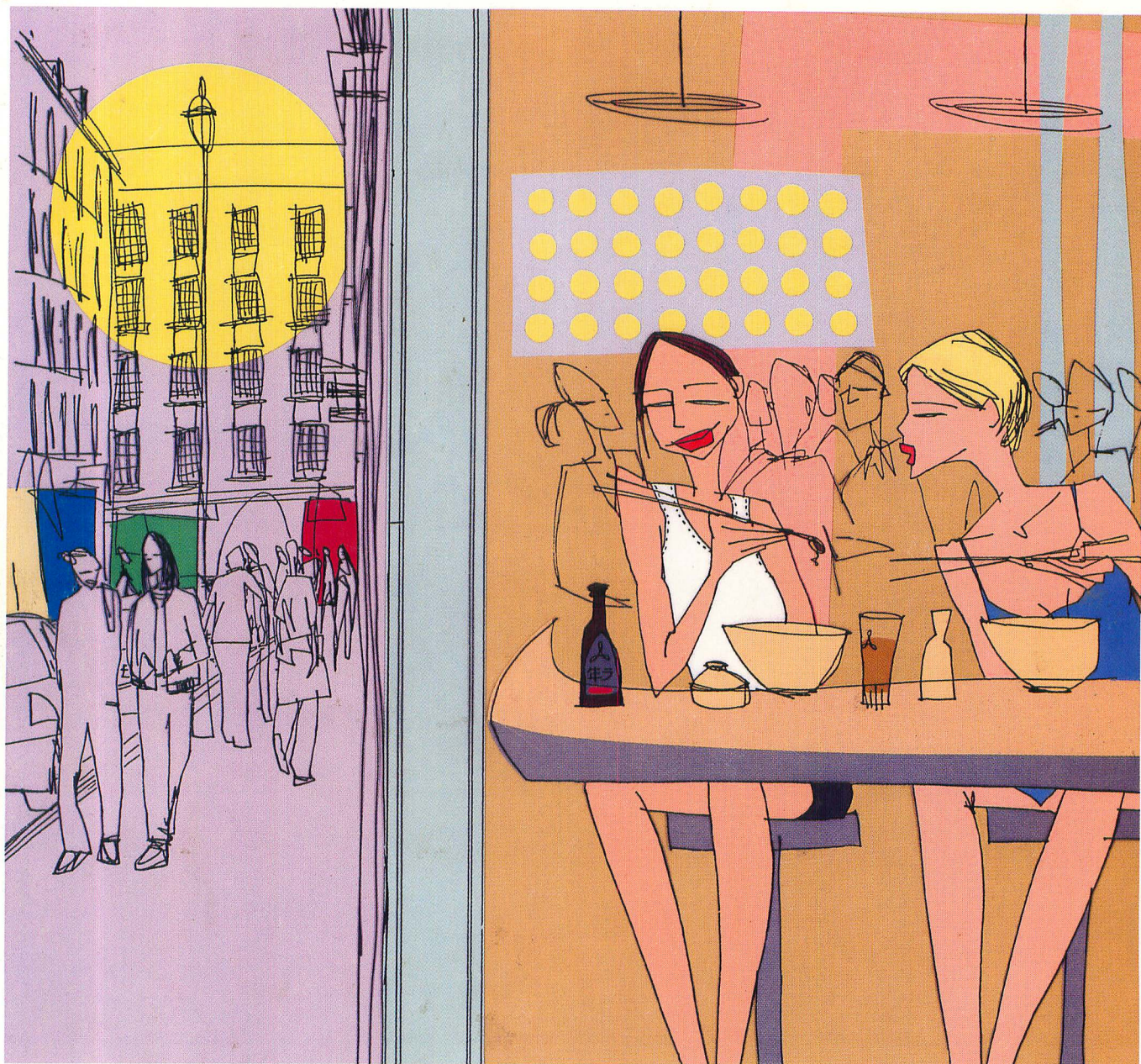


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#### Saturday 21st November

Paul Oakenfold, Sonique, Brandon Block,  
Alex P, Steve Lawler, Guy Orndel, Fraser Cooke,  
Live: Amoeba Assassins

#### Saturday 28th November

Paul Oakenfold, Judge Jules, Steve Lawler,  
Dave Haslam, Les Ryder and Paul Bleasdale

#### Saturday 5th December

Paul Oakenfold, Seb Fontaine, John Kelly,  
Steve Lawler, Paul Bleasdale, Fraser Cooke.

#### Saturday 12th December

Paul Oakenfold, Judge Jules, John Kelly, Steve Lawler,  
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