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A superstar DJ exclusively reveals his rehab hell

MUZ

the ultimate dance music magazine

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biggest DJ is
loved & loathed

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Summer Ball details

Happy Mondays

Blackstreet

A-Z Of Techno

DJ Hype

Slinky

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Cover Photo By Kevin Westenberg

Next Issue On Sale May 12



Slinky

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Slinky
Cocoshebeen

7

Lisa Lashes
Lottie
Anne Savage
Ed Rush
Bailey

14

Jeremy Healy
Lisa Loud
DJ Rap
Code

21

Judge Jules
Sonique
Kenny Ken
Nicky Blackmarket

28

Seb Fontaine
Tall Paul
Mickey Finn
Red One (Lifting Spirits)

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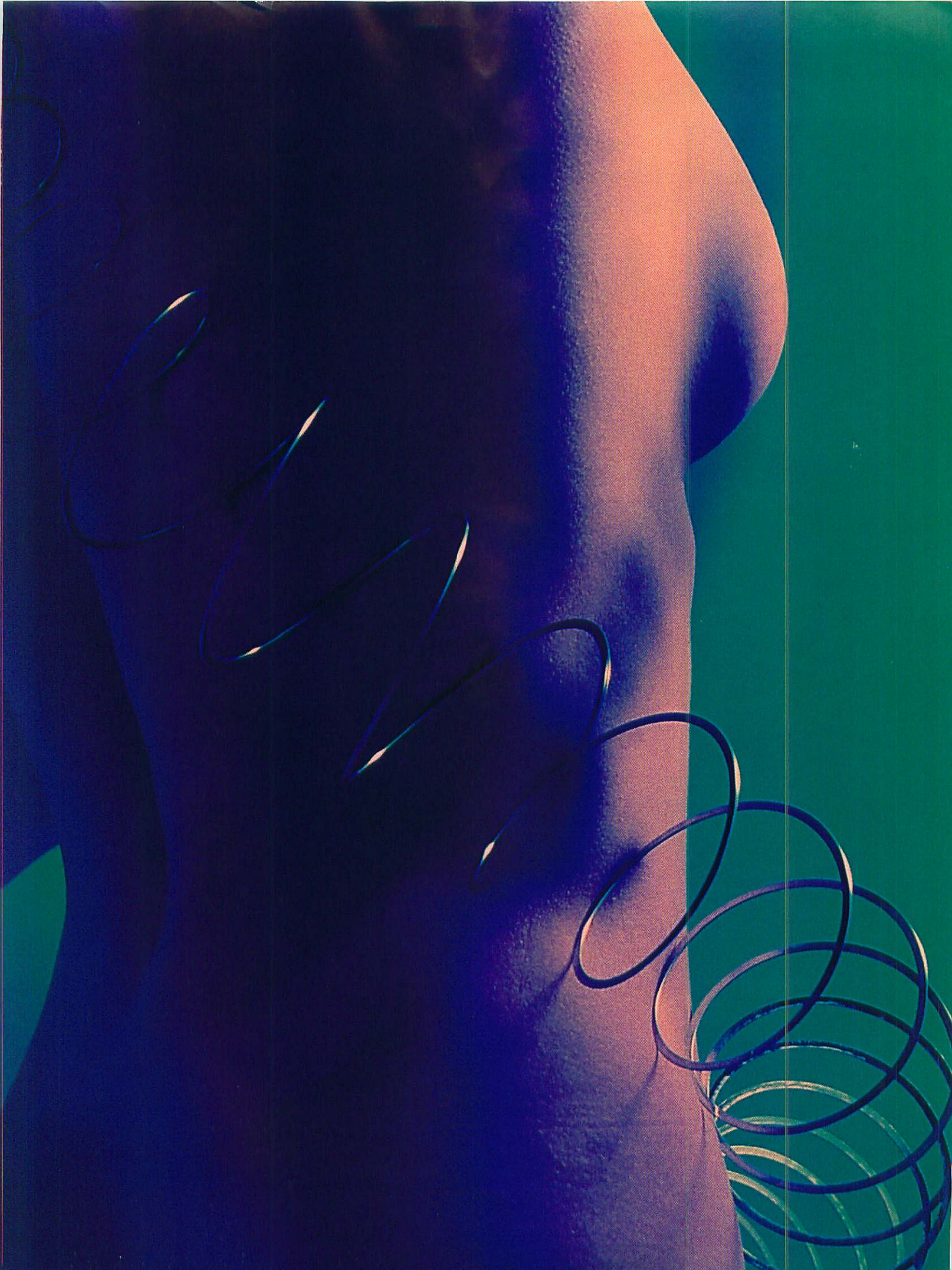
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Photography by Carl Wilson.



the fourth dimension



incognito 'no time like the future'

With Bluey and Simon Cotsworth producing once more, 'No Time Like The Future' is the sensational new album from the extraordinary Incognito. One of the great UK soul, funk, jazz collectives are joined this time around by Irakere, Max Beesley, Maysa Leak and Jocelyn Brown.



dj rap 'learning curve'

DJ Rap has long been regarded as the 'first lady of jungle'. 'Learning Curve' melds live instrumentation, breakbeat, trance, ambient and DJ Rap's own vocals into a beautifully ornate release. The album includes the singles 'Bad Girl', 'Good To be Alive' and 'Everyday Girl'.



seb fontaine 'prototype'

Cream's latest resident DJ Seb Fontaine takes to the decks for the first release in Global Underground's Prototype series, expertly spinning house and trance with breathtaking originality.



nightmares on wax 'carboot soul'

Following the success of 'Smoker's Delight', 'Carboot Soul' is another fine selection of beats and breaks that carry lovingly constructed tracks straight to your pleasure centres. The album includes the forthcoming single 'Finer'.

	dance
	rock
	soundtracks
	roots
	country
	classical
	jazz
	r&b/hip-hop

this month's
recommended dance albums



MEGASTORES



Letter Of The Month

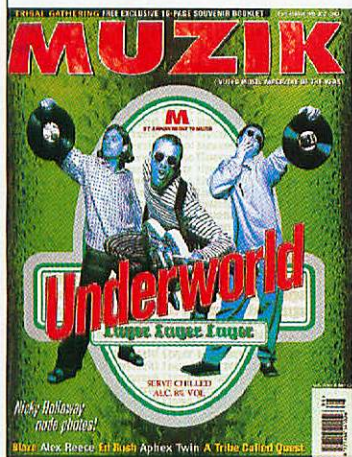
I HAVE juhst read your ecshellent 10-page shpecial on Underworld (Muzik 46). Ash I read about Karl Hyde's drink problem, I couldn't help remmbering the article you did with them in Shummer '96 (after the shucshesh of 'Born Shlippy') in which you got them to review a

shelecshun of shtrong lagers. Sho, Mushik, do you feel guilty about blatantly encouraging Karl to get pished, and therefore helping him shlip into alcoholism and unconshoushnesh?! I hereby hold you directly reshponsible and shentensh you to 14 pintsh of Shtella, a kebab and a fight with a minicab driver. Keep rockin'...

Hic.
JJ GABORE,
Farnham
London



Make yourself heard.



Slipmatt Replies

I HAVE been playing house music since it first started in the mid to late Eighties and have played at Movimeto for the last three years on and off. And also in Ibiza for the last three years with Sundance. I have actually had shares in the Aquarium (one of the best house clubs in London on Saturdays) since it was opened by my brother in January 1996.

The reason for the use of the name Matt Nelson on some adverts is purely the promoters' choice. I have only agreed to let them use 'Matt Nelson' if they print 'Slipmatt' next to it. As for being a rat deserting a sinking ship, the hardcore scene is actually going rather well in most areas at the moment. I am still producing and remixing hardcore tunes, mixing hardcore albums and playing as many hardcore gigs as possible.

It was out of order for you to print that article (Hang The DJ, Muzik 46) without proper research first. As long as promoters ring me for house music gigs and I still enjoy playing it, then that is what I will do.

SLIPMATT, Essex

Ditch The Bitch

SLIPMATT has visited our city six or seven times in the last five years. He has stated more than once that he enjoys playing and collecting house tunes, and has done so for a good few years. Only last month, he went down a storm here at a new house night. This is the sort of bitchy comment I'd expect from that other

UK dance magazine. Sort it out.
SCOTT FIRTH, Perth, Australia

Doh!

NICE one on the clubbing gene April Fool. Certainly had me going until I got to the bit about ON1 M8E, even if it wasn't quite up to the match of your Cream in space one. The thought of genetically modified super-clubbers was great - being able to club non-stop all weekend then turn up for work not feeling like a Teletubby on downers. Now that would be an achievement!
SUSAN SHAW, Stockport

London Clubs Rule

I WOULD like to respond to your Letter Of The Month (Muzik 47) from Helen Stirling. I agree in part with the comments made regarding aggressive bouncers and outrageous bar prices, but that is it. All I can say is, Helen, you're wrong! As a regular London clubber for the last 10 years, I have gone from Club UK to the Satellite Club at the Colosseum and now to Freedom at Bagley's and enjoyed a lot of good times. I don't dress like shit, I dress how I want and I couldn't care less what anyone thinks of how I dress. Isn't that how it's supposed to be? I also never do coke, yet I do dance. So Helen, where have you been going? Maybe you should try Freedom or Peach and if you still feel the same why don't you fuck off back up north. With your attitude towards clubbing, who needs you?!

ANONYMOUS (via e-mail)

It Ain't What You Do...

A letter in last month's edition claimed that "music is the only important factor in DJing and mixing doesn't matter" (Muzik 46). I agree that the music is of uncompromising importance. However, what you do with that music is also of equal importance in DJing. A good DJ can take music onto another level, blend, build and break down music to the level of complete euphoria for a crowd and maintain a sound that is unique only to themselves. This is what separates the Sashas from the Pete Tongs.

GARVAN DOHERTY, Derry

Imperial Blether

About your 'Great British Issue' (Muzik 47). Surely there is no need for patriotism in dance music. It's always come from all over the world and that's why it is so good. Britain is one great melting pot and it's an ace place to live because we have always stolen the best bits from other cultures and countries. The Union Jack has some terrible connotations and in the current climate it is pretty irresponsible to flash lions and flags all over your front cover.

PAUL & EMMA (via e-mail)

New Ordure

Regarding last issue's free CD, what can I say? Freshest new tunes of 1999 my arse! State of shite more like it. I can certainly see why they were undiscovered "gems". The only use I could find for it was to sit my cup on. Do not ever inflict this shit on me again.

JASON AUGHTON, Nottingham

Muzik For Pleasure

The 'State Of Independents' CD was one of the best ever. It's a breath of fresh air to actually get a CD you should wish to listen to. It's a gem, to be treasured and played again and again.

BEN, Liverpool

Oakey Dokey

How can Ben of Chorley say that Paul Oakenfold left his residency at Cream "without any warning" (Muzik 46)? If he'd taken any notice of what was printed in the major dance music press, he would be aware of the fact that Paul took out several full page adverts to announce his intention, thank everyone who had supported him during "a fantastic two years at Cream" and giving times and dates of his final Cream sets.

S KING, Liverpool

Cut The Cheese

In reply to Ricky Bryson's letter about Oxford (Muzik 46) - although we accept Rick's comments about the cheesy, shite nature of Oxford's club scene we would advise him to look beyond the obvious. There have been several quality nights that spring to mind which have been poorly supported. When Luke Slater appeared in Oxford less than 20 people turned up. Is it then any wonder that no one runs decent underground nights when they are destined to fail through lack of support? There is huge potential for the Oxford scene as it has many quality DJs and Massive Records, arguably the best shop of its kind in the country. Furthermore, we broadcast a strictly underground, deep/twisted house music show every Saturday night on Oxygen 107.9FM. Hopefully this should save you from a cheese driven suicide!! So don't just slate the promoters of this scene, it requires some effort from the punters too!

SCOTT EDWARDS & GWILL MORRIS (via e-mail)

Check Your Head

Instead of glorifying Ecstasy abuse in Casualty Ward why not use the back page as a constant update on information and help about the damage drugs do? Recent statistics on dual diagnosis (combination of mental health and drug problems) in Brighton show there to be an alarming number of current and former Ecstasy users coming through to the mental health services. The dance scene has also degenerated in many pockets of the country into heroin abuse - 50 deaths in Brighton last year mean brown is indeed the new black!

MUZIK has a responsibility not to glamourise the druggy parts of dance culture. Instead you could use your position to help to play an important role in education and harm reduction.

DJ SAUSAGE, Brighton

Make yourself heard.

Mouth Off is your chance to do exactly that, as 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 G176B phone, free connection, a year's free line rental and the choice of two network packages: either Callnet 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 - so we can send you your prize of course. Call 0900-237-237 for more info.

ERICSSON



State of Independents: Volume 2



Okay, so you've only just returned to earth after the heavenly joys of our first **'State Of Independents'** free CD, but so overwhelming was the response from everyone who heard it that we thought we'd do another. So here are some more of the finest cutting edge tunes from some of the labels which help our independent dance scene thrive, labels which stand for integrity, class, and an uncompromising dedication to pushing the future agenda. Labels like Distinct'ive, Data, Big Dada, XL, Dust2Dust, Tidy Trax, The End and Platipus. More great new music on great labels. No admission charge. Just enjoy.

1. **ATB - 9PM Till I Come (Sequential One 1999 Remix) (Data/Ministry Of Sound)**

Caned by Tong, Jules and Tall Paul and played no less than four times at Passion's fourth birthday, ATB kicks off the Ministry Of Sound's new label. With an addictive Balearic guitar loop, sultry vocals and a thumping progressive beat, '9PM' will be the soundtrack to Ibiza this year. The new BBE, no less.

2. **Kinobe - Skyscraper (Pepper)**

Cheekily purloining a tasty funk guitar from Cyman and losing it in a evil mix of millennial hip hop beats and pieces, Kinobe have hit on a winner with their first ever record. Already in the boxes of most breaks DJs across the country, the Star Wars influenced pair (and former Demo Derby winners) look set for hyperspace.

3. **Hybrid - Altitude (Distinct'ive)**

Breakbeat's brightest hopes - Mike Truman, Lee Mullins and Chris Healings - fuse widescreen instrumentation with epic harmonies and the sharpest of nu skool breaks. No wonder they've already remixed Energy 52 and Carl Cox, been hammered by everyone from Rennie Pilgrem to John Digweed. This little rarity is from a promo-only single released last year.

4. **Stef, Pako & Frederik - Seaside Atmosphere (Coded)**

The salty sound of Sasha, as used by him and Digweed on 'Northern Exposure 3'. Initially released on Newcastle's Coded imprint, the interest in this sublime trance classic has been so great that it's now set for a re-release complete with an Evolution remix. Watch them rise like seagulls in 1999.

5. **Roots Manuva - Juggle Tings Proper (Big Dada)**

British hip hop that throws down the challenge to the States, this self-produced single combines one of the phattest, phartingest basslines ever, with brilliant wordplay. Roots Manuva, Stockwell's finest mic warrior, has moved on from his critically acclaimed album 'Brand New Second Hand' to guesting on the eagerly awaited new Leftfield album.

6. **Christopher Just - Vienna Calling (XL)**

Readers: endless hours of fun are to be had by watching your friends scrabble about in their pockets as the mobile phone sample kicks in. The unreleased bonus track from Mr Just's electrodisco techno anthem 'I'm A Disco Dancer', 'Vienna Calling' mixes brain-frying mobile terrorism with vocoder madness and full on Euro-synth warfare. Crucial electro.

7. **The Grifters - Flash (Duty Free)**

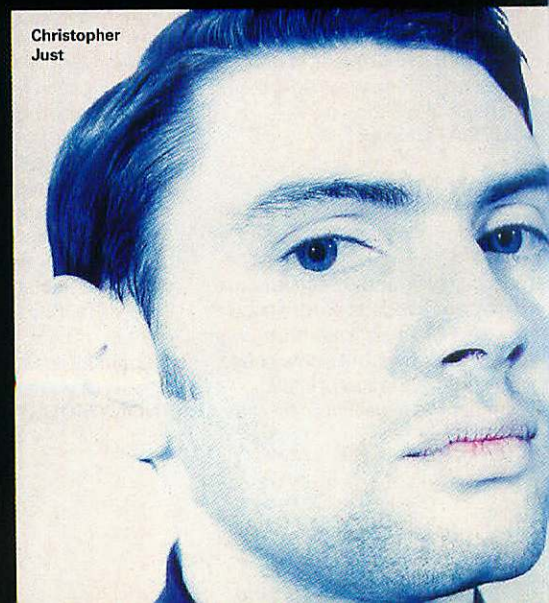
When two of the country's biggest DJs get together, you know you're in for something of a bun-wiggler on a large scale. And this track from Muzik's Best DJ of 1998, Tall Paul, and former Caner Of The Year cohort, Brandon Block, is no exception. One of the biggest tunes so far on Paul's own Duty Free label, this is hard house heaven - spooky, writhing and dubbier than Lee Perry's echo chamber. Freak out.

8. **Super Collider - Darn (Cold Way O' Lovin') (Harvey Collision Course Mix) (Loaded)**

Jamie Lidell and Cristian Vogel's left of centre indie-vocalled house groove could only be improved by one bloke. So they sent it up to DJ Harvey and his boxes of dubtrickery. Harv's stew of breakbeats, wobbly sound effects and disco samples have left this one of the quirkiest dancefloor hits of 1998.



Rae & Christian

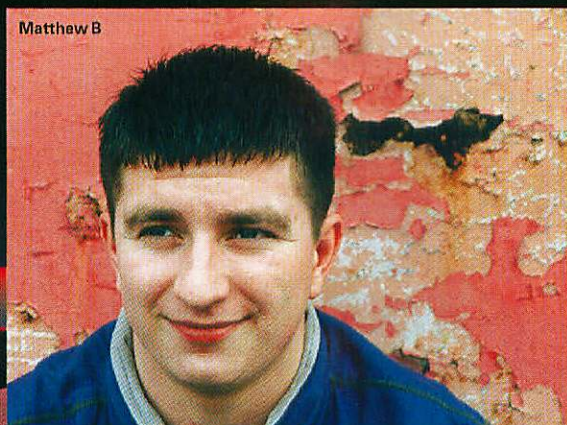


Christopher Just

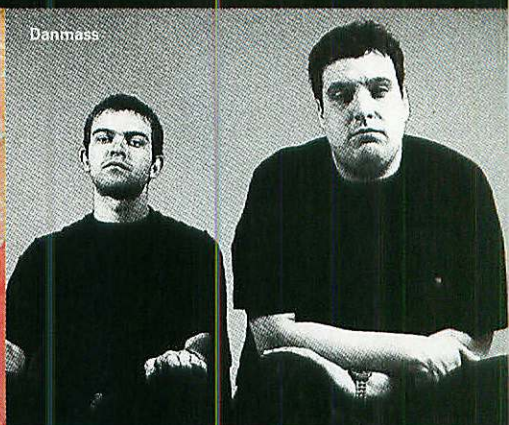
Your free CD – the user's guide



Hybrid



Matthew B



Danmass

9. Rae & Christian - Premonition (Grand Central)

We all know Rae & Christian as the Mancunian hip hop soul dons who've blended classic funk with straight up hip hop and slick r&b. What you might not know, however, is that they're also behind this samba-magical piece of Latin house that was the flipside to 'All I Ask'. Inspirational dance music.

10. Art Of Trance - Cambodia (Platipus)

Something of a lost trance classic by label-owner Simon Berry, this Platipus epic typifies the sound that Sasha & Digweed thrashed the hell out of, but it still sounds tinglingly cool to this day. Soaring like a helium-filled eagle, we reckon this mix was missed amid all the fuss over the Clanger remix. Watch out for a new Art Of Trance single, 'Easter Island' out this month, with an album to follow in September.

11. Danmass - Time Stand (Dust2Dust)

Mr Dan and label boss Massimo are behind the low slung skunky breaks of 'Time Stand'. The lead track on their forthcoming debut album, 'Time Stand' rocks live and approaches Weatherall's 'Smokebelch' for its sub-aquatic deep beats and twisted organs. Smoke too much and your music could sound this good too.

12. Gus Gus - Anthem (4AD)

This madcap Icelandic ensemble has already proved to be the bastard child of Björk and Terry Francis after a night down Megadog. They've got more sounds than the BBC Radiophonic Workshop and this is one of the best. From a rare promo-only single a few months back, this is Afro-electro you can snuggle up to and get cosy with. We loved it then. Still do.

13. Signum - What Ya Got 4 Me (Tidy Trax)

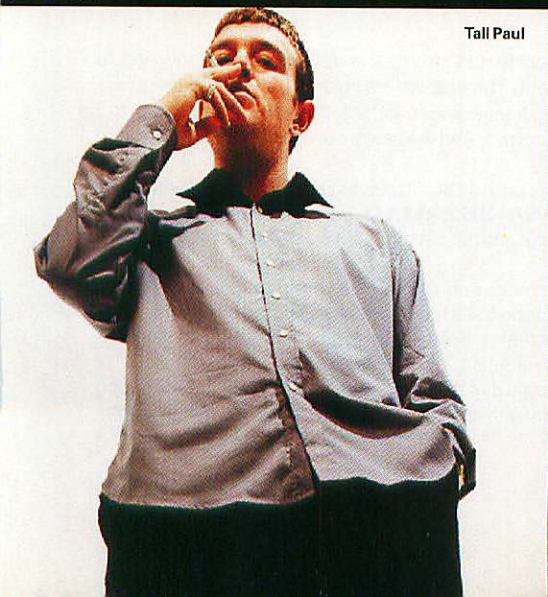
Wanna know why Dutch trance is conquering the world like some crazed monster right now? Here's one good reason: Signum. It's another corker from the Tidy Trax imprint, one of the UK's biggest-selling independent labels – surely the next label for Ministry Of Sound to purchase in its quest for world domination. Britain at its best.

14. Layo Paskin & Matthew B - Nightstalkin' (End Recordings)

Coming on like Green Velvet stuck in a cupboard with the British Olympic Breakbeat team, The End's Layo and Matthew 'Bushwacka' B do what they do best: dropping fat, wiggling basslines under techy breaks. The resulting beats show why Britain leads the field in the tech-house and breaks field. And how!



Roots Manuva



Tall Paul



Super Collider



Spot the Ball: Summer love-in with Gatecrasher and Muzik

Gatecrasher & Muzik to hold Summer Ball

GATECRASHER has announced details of what promises to be this summer's most elegant ball. Hosted in conjunction with Muzik and Red Bull, Gatecrashing Lotherton Hall will be broadcast live on Radio 1 and looks set to trump even last year's superb Gatecrasher Meets Ministry Of Sound event, itself a nominee for Event Of The Year at the Ericsson Muzik Dance Awards.

Taking place on Saturday June 19th at Lotherton Hall near Leeds, the sumptuous 500-acre grounds are being transformed into a four-arena club. DJs already confirmed include Pete Tong, Judge Jules, Seb Fontaine, DJ Sonique, John Kelly, Matt Hardwick, John Digweed, Scott Bond, Guy Ormadel, DJ Sneak, Erick Morillo and Danny Rampling. And Carl Cox will be playing a four hour set, including sneak previews of material from his new album. What's more, we'll be setting up a Bedroom Bedlam stage in the VIP area, featuring many of Muzik's roster of budding DJs. And Red Bull will be bringing along a half-pipe for some seriously wild boarding displays.

Gatecrasher resident Scott Bond reckons it's going to be even better than last

year's ball: "Last year's event tested the water and allowed us to show people what Gatecrasher is all about. This year we are going to blow everyone away! With four arenas (pumping, trance, house and eclectic), it's like going back to the old days, outside, in the summer. And we haven't even revealed all the exclusives yet. Just wait!"

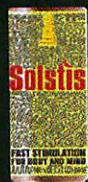
Tickets are already on sale, priced £34. To purchase them, call the Gatecrasher Credit Card Hotline on **0114-252-6110**. For more information, call Gatecrasher's 24-hour Ticket and Information Line on **0870-121-121**.

● Police are continuing to make enquiries after a young clubber died at Gatecrasher last month. John Esterbrook, 20, of Leicester, collapsed at the club and was taken to Sheffield's North General Hospital where attempts to revive him were unsuccessful. He was pronounced dead at 6.30am. It's suspected that his death was due to Ecstasy. An inquest was opened, but swiftly adjourned. Anyone with any information can call DS Steve Titterton on 0114-296-4117.



Cyprus—the new Ibiza?

Solstis Muzik Bedroom Bedlam Tour



BEDROOM Bedlam is hitting the road over the coming months in conjunction with Solstis, the new drink from the makers of Lucozade.

Throughout May and June we'll be touring Britain's universities. The DJs each night will be the winners of local mix tape competitions, and there will also be a free-for-all Bedlam Session. Bedroom Bedlam, Muzik's monthly mix tape competition, has thrown up future stars such as Yousef, DJ-K, Alison Marks and Marcus James. This is the first tour of its kind and it follows the appearance of a Bedroom Bedlam winner at every Muzik party in the UK.

Solstis is designed to give you a fast mental and physical boost and contains ingredients like glucose, caffeine and energy vitamins. And seeing as some of you claimed to have stayed up for more than a week in our recent Muzik Club Survey, it sounds like you could do with some of it.

The dates are as follows: Birmingham, University Of Central England – May 5th; Bristol, University Of The West Of England – May 6th; Liverpool, University Of Liverpool (Mountford Hall) – May 7th; Nottingham Trent University – May 13th; Leicester, De Montford University – May 14th; University Of Derby – May 17th; Exeter University – May 20th; Cardiff University – May 25th; University Of Sheffield – June 8th and Middlesex University Summer Ball, Trent Park – June 12th. More dates will be confirmed shortly. See local student press for competition entry details. For other information on the tour please call Plug on 0171-439-2020.

MUZIK
magazine
Bedroom Bedlam

OKAY, so it wasn't Lisbon. Or Majorca. Or Malta. Or Mykonos. But strong murmurings suggest that 'the next Ibiza' is definitely going to be Cyprus. Several of the country's biggest promoters have already lined up regular nights at the Ayianapa resort, including Cream, Twice As Nice, Clockwork Orange, Freedom and Pure Silk.

DJS, promoter of Pure Silk's nights at the Pzazz club this coming summer, believes it's the perfect antidote to anyone hacked off with the Med's silly prices and tourist overload.

"For starters, it's much warmer than Ibiza. The beaches are cleaner, the prices to get into clubs are cheaper. And the drinks are far cheaper – you can get four brandy and cokes and a packet of crisps and still get change from a fiver! It's really beautiful too."

Pure Silk has a weekly Friday residency at Pzazz, with Cream in the club on Mondays and Saturdays, Twice As Nice on Tuesdays and Fantazia on Wednesdays. Club Pzazz has been named by the Dreem Team's DJ Spooky as the club for this year, while the likes of Seb Fontaine could be found here last summer recovering from a messy time in Ibiza. Call that travel agent now.

*Look out for a full report on the Cyprus scene in a forthcoming edition of Muzik.

Manumission down the toilet



Megabog:
This toilet
needs YOU

FANCY helping Manumission make sure they don't run out of bog paper? And that there's enough CK B to go round? The infamous Ibiza promoters are looking for people to sponsor their toilet cubicles this summer. For £4 a week, or £64 for the whole season, you too can have your name inscribed on one of their khazis. If you're interested, call them on 0181-983-4658. Whether you'll also be assigned someone to cleanse your crack remains to be seen.

Mean Fiddler – An Apology

IN the News section of the last edition of Muzik (published on March 10th) we printed an article entitled 'Cream End Festival Confusion' in which we stated, "... Cream is also taking action to recover a £346,000 debt owed to them by Mean Fiddler Organisation, with whom they ran last year's debut

Creamfields...". There was a typographical error in this article and we had intended to refer to a figure of £31,000. However, it has been brought to our attention that the Mean Fiddler Organisation denies that it is liable to Cream in that or any sum, and our article should have clarified that the sum in question constituted a claim by Cream, not an admitted or proven debt. We apologise to the Mean Fiddler Organisation for these errors.

Wall Of Sound's big funk-beat German duo **THE STRIKE BOYS** release their new single 'Jet Set' next month... The legendary jazz label **BLUE NOTE** is touring the country with an exhibition of its classic covers, many of which have inspired today's generation of album sleeves. Catch it at London's HMV Oxford Circus until mid-June... Last year's finest summer festival for those of a horizontal persuasion, **THE BIG CHILL**, has announced details of this summer's festival. It'll be held once again at the magnificent Larmer Tree Victorian Pleasure Gardens in Dorset, over the weekend of August 6th-8th. Already confirmed are Ashley Beedle,

A Man Called Adam, Jazzanova, Squarepusher, Fretless AZM and Delta T. For more information, call 0181-372-9735 or e-mail them at festival@thebigchill.demon.co.uk...

DAVE PEARCE has gathered more of his radio show's anthems under his baseball hat and will be releasing them on a compilation album on Manifesto in May... Tearing junglist label

TROUBLE ON VINYL follows its 1997 compilation 'Code Of The Streets' with 'Mission Control', featuring new tracks from DJ Red, IQ Collective, Shimon and more. Out soon... **SASHA** has been

exercising his thumbs away from the decks by working on the soundtrack for Wipeout 3 for the PlayStation... Highly rated Dutch DJ **Tiesto** has his first UK release thanks to Graham Gold's Good:As label. 'Theme From Norejell' has been licensed from Black Hole.

Also on the other Goldie's label – a Ferry Corsten remix of Matt Darey's 'Liberation'... The chase to sign up

INDIA's MAW-produced 'To Be In Love' is finally over. It's been won by the Defected label. Watch out for another hit for this new label...

BLACK EYED PEAS have remixed Edinburgh outfit NT's forthcoming single 'Positive-ism'... Need more info on **HOMELANDS**? Check their web site at www.homelands-uk.com

... OHMIGOD!!! Cheer loudly and make farty windy-poops as the second series of **SOUTH PARK** is released on video this month... DJ Hell's not-that-bad-at-all cover of Barry Manilow's 'Copacabana' will now come out in June. Same time as the sun, then.

Cool... Next up on top Northern house label Paper is **STREETLIFE ORIGINALS** album 'A Collection Of Sidewalk Stories', while their new weird offshoot label launches with material from Norway's

RUNE LINDBAEK... **MUZIK** is looking for more student marketing consultants to come on board and join the team. If you're currently in the first year of full time higher education and you'd like to get involved in the marketing of **MUZIK** at your university, find out more by logging onto www.nme.com/students

The closing date for applications is May 7th...

Snapshots

After a quiet start to the year **METALHEADZ** are back in the thick of things with upcoming singles from **RUFIE KRU** (a Goldie alias we believe), Sci-Clone and Total Science...

MINISTRY OF SOUND continues to expand its empire. The club is now an ISP (Internet Service Provider) and what's more, its internet access service is entirely free.

Hit the Ministry's web site at www.ministryofsound.co.uk to find out more...

HERITAGE launches this month with the first of their parties from prestigious buildings around Britain. Hosted by **SASHA**, the first one's on April 17th, with guests Laurent Garnier, Adam Freeland, Craig Richards, Hybrid, Lee Burridge, Layo and Matthew 'Bushwacka' B and it takes place in a London lighthouse!

Call the 24-hour hotline on 0906-701-1170 for more info...

MASSIVE ATTACK and **HAPPY MONDAYS** are both playing this year's V99 festivals, at Weston Park, South Staffordshire and Hylands Park, Chelmsford, over the weekend of August 21st-22nd. Tickets for the former can be booked on 0115-912-9199, for the latter on 0171-287-0932... Roar! You're an animal. Well, you might be if you go to

DO AT THE ZOO, a one-off at London's Regents Park Zoo featuring Norman Jay, Nicky Holloway, Gilles Peterson, Brandon Block, Bob Jones, Gary Dennis and Bob Masters, playing everything from house and garage to old disco and soul. Call the credit card hotline on 0171-388-5063 for tickets...

THE ALOOF have set up their own label following their departure from East West. The first two records on Screaming Target will be the band's own, presumably ironic, 'Doing It For Money' and 'Dum Dum Productions'. Featuring Jo Sims' 'The Rage In You'... Tribal Gathering promoters **UNIVERSE** are hosting their own show on Music Choice, Sky Digital's radio station, every Friday and Saturday at 7pm...

THE MINISTRY BAR that's opening in Birmingham has announced details of its launch. Watch out for Darren Emerson, Rae & Christian and Steve Lawler on April 15th, Norman Jay, Dope Smugglaz and Nutonik Collective on April 16th and Bentley Rhythm Ace, Patrick Smoove and Lovely Helen on April 17th... More news on the

ARMAND VAN HELDEN **VERSUS FATBOY SLIM** gig. It's at Stoke Trentham Gardens on April 16th with a rematch at London's Brixton Academy on April 17th. Support comes from Jon Carter and the Lo-Fidelity Allstars... The much in-demand **POWERHOUSE** **FEATURING DUANE HARDEN** single 'What You Need', a big hit in Miami, is released on Defected on May 3rd...



Tongy: Dug deep



Nicky Holloway: On the wagon

Tong & Oakenfold pay for DJ's rehab bill

NICKY Holloway, one of the original house DJs and promoters, has spoken exclusively to Muzik about his recent rehab hell, and how Pete Tong, Paul Oakenfold and Danny Rampling helped out by contributing to his hospital bills. Johnny Walker, friend to Holloway and A&R at Champion and Cheeky (home of Faithless) told Muzik the details:

"When Nicky was between flats last year, he came to stay with me and that was when I became aware of his problems. So I took the chance to call some old friends to see if they could help out. And they did. Financially, rehabilitation treatment is fairly expensive and Nicky was not in a position to afford it himself. Fortunately, Pete Tong, Lynn Cosgrave (Sony Records), Danny Rampling and Paul Oakenfold were all very positive and helped out. I'd say we raised about £4,500 in total. Each of these people had known him for the best part of 15 years, so I'm sure they did it out of respect."

Holloway has now fully recovered and is back to promoting clubs. For the full story of Nicky Holloway's rehabilitation and recovery turn to our feature on page 49.

Police in Ecstasy dealing allegations

TWO former police officers are under investigation after allegations that they stole 40,000 ecstasy tablets which were then sold to dealers in Scotland. Detective Sergeant Len Guerard and Detective Constable Chris Carter were serving in west and south west London at the time. They were approached by former Metropolitan Police detective Duncan Hanrahan, who had retired from the force on ill-health after being attacked by a burglar.

Details of the claim came during Hanrahan's trial at the Old Bailey, where he was jailed for eight years and four months after pleading guilty to a number of offences including conspiracy to rob, steal, supply drugs and pervert the course of justice. All the offences relate to the period after Hanrahan left the force, when he became a private detective. He carried on

drinking with serving officers and got to know criminals, acting as a conduit between the two sides. The drugs allegations relate to when Hanrahan was registered as an informant. He ordered 100,000 ecstasy tablets from a dealer in Chiswick and arranged to have them stolen by DS Guerard and DC Carter, who raided the premises on a bogus search.

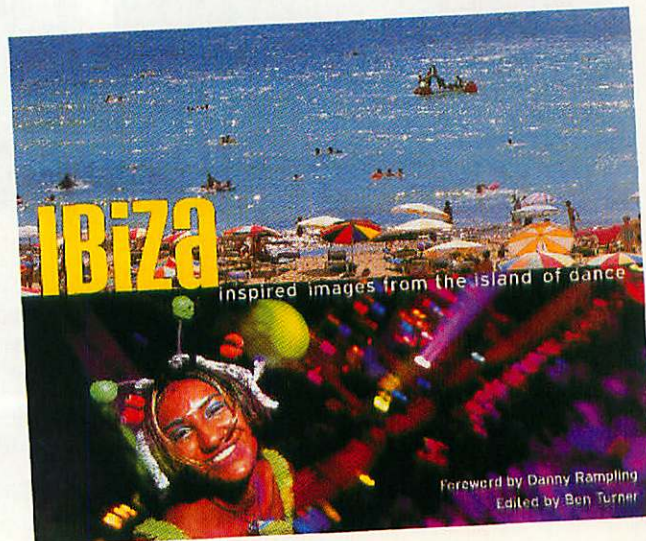
DS Guerard and DC Carter retired from the force on grounds of ill health before this case went to court, but a Scotland Yard spokeswoman confirmed investigations against the two were continuing. Other offences committed by Hanrahan include plotting to rob Lebanese businessmen carrying £1m in cash into Britain, paying £3,000 to arrange bail for a drugs dealer and offering £1,000 to an officer to destroy evidence in a case of GBH.



Duncan Hanrahan

Ibiza book latest

IBIZA - Inspired Images From The Island Of Dance, the book put together by Muzik editor Ben Turner, is set for release via Ebury Press/Random House on Monday June 7. The book (see sleeve opposite) is over 140 pages long and features stunning visuals of the island from the last 10 years, using the finest images from club photographers such as Jamie Baker, Raise-A-Head, Daniel Newman and Ronnie Randall. The book features eight chapters, ranging from Ibiza's Discovery and the British Invasion through to the recent Rebirth, with words from Muzik writers. There is also an emotional Foreword by Danny Rampling which will be serialised in Muzik's July issue alongside full details of Ibiza '99. The book's visuals range from club photos to beautiful beach shots and atmospheric sunsets, reflecting the tempo of the white island. For full details of how Muzik readers can purchase the book at a reduced rate, see next month's issue.



Foreword by Danny Rampling
Edited by Ben Turner



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Editorial enquiries: 0171-261-5993

Fax: 0171-261-7100

e-mail: muzik@ipc.co.uk

Editor Ben Turner

Assistant editor Frank Tope

Production editor Lindsey McWhinnie

Art editor Declan Fahy

Reviews editor Calvin Bush

Sub editor Tom Mugridge

Clubs editor/Staff writer Rob Da Bank

Picture editor Julie Bentley

Editorial assistant Karen Young

Contributors: Will Ashon, Joey Boladura, Michael Bonner, Kevin Braddock, Karl 'Tuff Enuff' Brown, Bill Breyer, Duncan Busto, Jim Carroll, Bethan Cole, Andy Crysell, Karen Donnell, Terry Farley, Jim Fletcher, Dave Fowler, Adam Freeland, Cal Gibson, Seamus Haji, Bob Jones, Matt 'Jam' Lamont, Paul Kirwan, Dorian Lynskey, Matt McEwan, Kevin McKay, Pete McPhail, Ralph Moore, Dave Mothersole, Phil Mison, Daniel Newman, Rachel Newsome, Rennie Pilgrem, Tobias Peggs, Pezz, Chris Todd, Emma Warren, Mark White, Kieran Wyatt

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Gullick, James Harry, Colin Hawkins, Andrew Hobbs, Alexis Maroon, Vincent McDonald, Tony Medley, Pav Modelski, Pat Pope, Spiros Politis, Ralse A-Head, Dick

Sweeney, Stephen Sweet, Kevin Westenberg

Advertisement director Nick Taylor 0171-261-5493

PA to advertisement director Briony Quinn

Advertisement manager Gary Pitt 0171-261-5482

Senior sales executive St John Betteridge 0171-261-

5209 **Sales executive** Ollie Chadwick 0171-261-7073 EO

Sales executive Emma Bruggemann 0171-261-7514

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Robertson 0171-261-6447 **Sponsorship and**

promotions executives Sheila Williams 0171-261-

5651 **Gary Knapton** 0171-261-5330 **Classified**

advertisement manager Louise Gaultier 0171-261-

6582 **Syndication enquiries** Malcolm McLaren

Promotions manager Sophie Watson-Smyth 0171-261-

6108 **Production manager** Martin Kirwan

0171-261-7015 **Associate publisher** Bruce Sandell

0171-261-7993 **Editor-in-chief** Alan Lewis **Publishing**

director Robert Tame **Managing director** Andy McDuff

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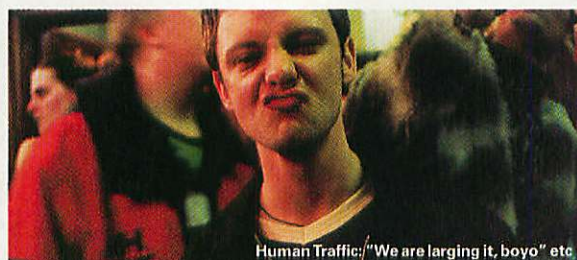
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Human Traffic "best club film ever"



Human Traffic: "We are larging it, boyo" etc



Carl Cox: "If your name's not down, I'll break both your legs"

Be the first to see 'Human Traffic'

● Fancy being the first person in the world to see Human Traffic? Muzik has managed to set up a special preview of the film for 40 lucky blighters, who'll be viewing the final cut before anyone else, including Barry Norman. It takes place on Friday, May 21st at Mr Young's in Soho. And not only will you get to see this year's best film before all your mates, but we'll also throw in a soundtrack too. To win a pair of tickets, simply tell us the name of Howard Marks' autobiography. Send your answer in on a postcard only to Human Traffic, Muzik, IPC Magazines, King's Reach Tower, Stamford Street, London SE1 9LS and get your entry in before Friday May 14th. Don't forget to stick your name and address on the postcard.

Gwen Guthrie RIP

Singer Gwen Guthrie died of cancer on February 4, 1999. She was 48 and had been diagnosed with uterine cancer only last year. The singer was best known in Britain for her massive 1986 Top Five hit 'Ain't Nothing Going On But The Rent', mixed, like so many of her hits, by Paradise Garage DJ Larry Levan. Before that she had cult status on both sides of the Atlantic with early garage anthems like 'It Should Have Been You' (recently covered by Thornetta on Soma), 'Seventh Heaven' and 'Padlock'.

She began her career in the early Seventies as a songwriter, penning hits for Sister Sledge, Martha Reeves, Ben E King and Roberta Flack among others. But she will always be remembered for the summer of 1986, when it seemed every station in London, pirate or legal, was only playing one record, and whether you were listening to Tim Westwood's hip hop show, Kiss FM or daytime Capital there was only message: "No romance without finance...".



Gwen Guthrie

Three men arrested for Double Trouble murder

Police have charged three men in connection with the murder of Double Trouble rapper Michael Menson. As reported in Muzik last year, Menson was found by an inquest to have been killed unlawfully after police had originally suggested he'd set himself alight.

Mario Pereira, 30, of Edmonton, London and Charalambos Constantinou, 26, also of Edmonton, were charged with murder, while a third man, Hussein Abdulla, 50, was charged with attempting to pervert the course of justice. All three are believed to be of Turkish Cypriot origin.

Menson's solicitor Michael Schwarz described the arrests as "a significant moment in the family's quest for justice."



Double Trouble

Chemical Brothers new album

THE Chemical Brothers have announced details of their long-awaited new single and third album. The single, 'Hey Boy, Hey Girl' is due for release in May, with the album, 'Surrender', to follow in June.

There's an all-star cast of guest vocalists on the album, including Noel Gallagher, Mercury Rev's Jonathan Donahue, Mazzy Star's Hope Sandoval and Bernard Sumner together with Bobby Gillespie. Some of the tracks were previewed at the last ever Heavenly Jukebox (see last month's Muzik). The duo have also announced their first live shows since 1997. They are as follows: Sheffield Octagon (May 10th), Manchester Ritz (May 11th) and Brighton Event (May 12th).



The Chems: Going nuts in May

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**The
chemical
brothers**
Underworld,
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Asian Dub Foundation, Danny Tenaglia, Carl Cox,
Jungle Brothers, Red Snapper, Roni Size,
Laurent Garnier, Basement Jaxx Sound System

Ericsson @ home Arena

Chemical Brothers, Fatboy Slim,
DJ Shadow, Paul Oakenfold,
Asian Dub Foundation,
Jungle Brothers, Lionrock Sound
System, Paul Van Dyk, Monkey
Mafia, James Lavelle, Jon Carter,
Regular Fries, Black Star Liner,
Johnny Moy

mixmag Arena

Underworld, Faithless, Carl Cox,
Red Snapper, Deep Dish,
Basement Jaxx Sound System,
Erick Morillo, Dope Smugglaz,
The Egg, Gilles Peterson,
Presence, Dot Allison,
Adam Freeland, Darren Price

BBC RADIO 1 Essential Mix Arena

Pete Tong, Paul Oakenfold,
John Digweed, Nick Warren,
Dave Seaman, Dave Ralph,
Parks & Wilson, Craig Richards,
Guy Ormadel

THE END 01 Arena

Carl Cox, Laurent Garnier,
Dave Angel, Darren Emerson,
Stacey Pullen, Terry Francis,
Jim Masters, The End Sound
System, Mr C., Layo,
Matthew 'Bushwacka' B

THE END 02 Arena

Roni Size, Grooverider, Fabio,
Andy C, Krust, DJ Hype,
Ed Rush, Randall, Bryan Gee,
Optical, Swift, Zinc,
MC's - Dynamite, GQ, Moose,
Fats, Rage

Slinky Arena

Judge Jules, Seb Fontaine,
Jeremy Healy, Sonique,
Brandon Bloc & Alex P,
DJ Taucher, John Kelly,
Gordon Kaye, Scott Bond,
Gaz White, Tim Lyall

Danny Tenaglia presents the **PIAT**

Danny Tenaglia (10hr set),
Danny Rampling,
Deep Dish

BBC RADIO 1 Sound Stage

Judge Jules (Live on R1),
Danny Rampling (Live on R1),
Annie Nightingale (Live on R1),
Dave Pearce (Dance Anthems 88-93),
Steve Lawler, Dan Bailey

Bud Ice Bus

Bob Jones & Justin Robertson, Elliot
Eastwick & Miles Holloway, Faze Action,
Norman Jay with Tim Hutton, Una Bombers



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WARM UP

Coming up, going out, staying in

Contributors: Kevin Braddock, Bill Brewster, Bethan Cole, Dave Mothersole, Tom Mugridge, Kieran Wyatt

Aubrey

Bit of a posh name for a techno producer isn't it?



THE younger crowds coming up now have had all that happy trance crap rammed so far down their throats they don't really know anything else, and it's a shame because that stuff is a million miles away from what it was all about in the first place. From what I can see, the roots of house – all the really deep, soulful, black elements – have more or less been forgotten.

We're on the phone to veteran house and techno producer Aubrey, asking him about the current state of play in his home town of Portsmouth, and he's taking the opportunity to have a right good moan.

"I've never seen any of my records in the shops down here, but I get guys ringing me up from Brazil or wherever and they've got every release I've ever done. It's quite bizarre really. The same goes for DJing. I get work in places like Valencia, Edinburgh and Glasgow, but I haven't played in Portsmouth for about four years."

He may not be flavour of the month down at the countless cheese-fests that dominate south coast club culture, but that hasn't stopped DJs ranging from Andy Weatherall to Cevin Fisher from canning his records, or indeed high flyers like Derrick May and Carl Cox from licensing his tracks ('Ginger Biscuits' and 'Straight Ahead' respectively) for their mix CDs. His sound could easily be called tech-house, but that hardly does justice to the free flowing rhythms unleashed on his current 'Liquid Funk' album.

After nearly 10 years of clubbing, which have seen him move from DJing at seminal raves like Energy and Sterns to managing a record shop to producing for and running his record labels Solid Groove and Textures, Aubrey is still as enthusiastic about music as ever, citing Theo Parrish, Kevin Yost and Roy Davis Jr as his current inspirations.

And what with a new hip hop based label, Super Disco Flakes, soon to be launched and his genre-busting album already gaining much praise, he's got a lot to be happy about. In fact, things are going so well that even the local chainstores might have to start stocking his records. (DM)

Aubrey's 'Liquid Funk' album is out now on Offshoot. Watch out for the Aubrey Presents Phil Owen single due soon on Ferox and forthcoming releases on Solid Groove, Textures and Super Disco Flakes



uppers & downers

Muzik's guide to modern clubbing

Uppers

- ☐ **Warner Brothers Es** – forget Mitsubishis, these US import pills are proper looney toons
- ☐ **Ayianapa** – Cyprus' secret clubbing holiday destination. We'd hesitate to say it's the new Ibiza, but we're afraid it is
- ☐ **Sunday afternoons chilling to Powerjam FM**, London's finest black music pirate
- ☐ **British DJs and records** dominating at Miami's Winter Music Conference. Take a bow Coxy, Sasha, Pete Heller and Basement Jaxx
- ☐ **'Surrender'** – The Chemical Brothers' new album proves resistance is futile
- ☐ **Space Raiders** and any other 10p crisps while we're at it
- ☐ **The PJs** – hilarious new American cartoon, like a black Crapston Villas, only actually funny
- ☐ Taking your **Flat Eric** out with you on a Saturday night
- ☐ **Making your own clothes** – ask your nan to help with the difficult sewing bits, it'll remind her of the Blitz
- ☐ **Ali G** – back on TV, the 11 O'Clock show's current affairs Westwood. A'ight?

Downers

- ☐ **Disco dirt** – what is it, how does it get all over your clothes and why does it resist every detergent known to man?
- ☐ **Forgetting to take your sunglasses** with you before going to an all night session
- ☐ **The morning after the morning after the night before**
- ☐ **'No of course I haven't been doing drugs'** – stumbling in at four in the morning thinking your girl/boyfriend is fooled. You're so wrong
- ☐ **Giving DJs presents** – does Tall Paul really need another gonk?
- ☐ **Stardust/Van Helden** style catchy disco sample/soulful song combo tracks rapidly reaching pensionable status
- ☐ **Meeting old friends** from school in clubs when you're totally twisted. Then reminiscing about your old maths teacher
- ☐ **Deep house DJs** who treat clubs as lectures rather than discos. You know who you are
- ☐ **Bar DJs** who imagine it's four in the morning at Gatecrasher, when really it's half past seven in a shopping centre
- ☐ **Meeting Ali G** and him turning out to be a right posh cunt

+8

+6

+4

+2

-2

-4

-6

-8

Cox On His Box

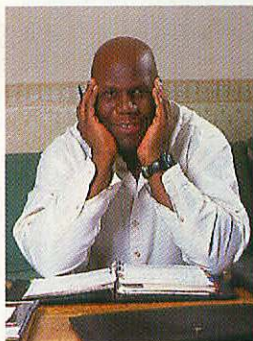
Muzik columnist Carl Cox on his month in music

FIRST stop this month was The Arches in Glasgow, playing for **Slam**. The second room had some DJs playing drum & bass, with ballet dancers behind screens dancing to it. I know it sounds a bit arty, but it worked. Maybe we'll get them down Ultimate Base! In my room, the crowd went so manic they actually broke the DJ booth. It was in pieces by the end. Then over to Amsterdam for an ID&T party in a conference centre. 30,000 people in all, 20,000 of them in my room alone. **CJ Bolland** played live and he was awesome. **Sven Vath** was there too. It's funny, he's very focussed now because he's changed his lifestyle too. He always used to be the last man standing. We're like the Marlon Brando and Kirk Douglas of our times. Been through it all, and here we were sitting around discussing our favourite fruit juices.

One of the highlights was definitely the third birthday of **Ultimate Base**. We took over not just Velvet Underground, but also the Open club across the road, where **Dave Angel**, **Derrick May** and **Josh Wink** played. We hired some lollipop ladies who caused a bit of a stir—they would stop the traffic in the road so people who'd had one too many could go from one club to the other without getting knocked over, or spilling their pints. Though I have to say that the last night of **Wildlife** at Heaven the following night pretty much topped it. I haven't played Heaven since **Garage** back in 1994. A fantastic night. **Gatecrasher** on the Saturday was good too—**Taucher** was DJing in this insane big silver lamé suit with enormous boots. Biggest tune of the night was 'Music For Pushchairs'.

Some of you may have seen it—yes, I was a guest on **'Never Mind The Buzzcocks'** alongside Roy Wood from Wizzard, Kate Thornton and John Hegley. It might look like I came across a bit shy, but you've got to remember, these guys are ultra-sharp, they're entertainers. But I did get in a reference to **Bryan Adams** being "poo". When I was chatting with Roy backstage afterwards, he thought I was winding him up when I told him I used to play his records. But I did, way back when, in my wedding jock days.

I also did a bit of an American tour this month. First up, **Twilo** in New York, where we've got a semi-residency. Phenomenal. Then New Orleans, but sadly just missed the Mardi Gras. **Grandmaster Flash** was on the bill too, but I couldn't get to talk to him—his



entourage was too huge. Chicago was freezing, but **Mike Dearborn** and **DJ Skull** turned up to have a look. In Los Angeles we had a launch party for my album. We didn't invite any celebrities—I didn't even repay **Will Smith's** hospitality of a couple of months back! Unfortunately, I then had to blow out Boston because I'd picked up some sort of flu bug. And I nearly died

on the way over to Austin. We flew right into the middle of an electric storm and had to turn back because we couldn't land. Everyone was screaming and hyperventilating. I thought I was going to do a **Buddy Holly**. We did eventually make it, after trying again in another plane. The flight from Hell.

Finally, Miami, where I had a blast at the **Winter Music Conference**. We did our own night on the Tuesday, which went off, even though **Garnier** and **Oakey** were playing down the road. And the night before, I spent almost the whole night at the **Tenaglia** party dancing on top of the bar. Nothing was going to stop me. I got a round of applause at the end when I jumped down, and Danny even got on the mic to thank me for dancing. Thank

you very much. What a night. One of those unique moments.

Carl Cox



Carl Cox's Top 10 For April

- 1 **HUMATE** 'Humate' (Platipus)
- 2 **JARK PRONGO** 'Movin' Thru Your System' (Dave Clarke Remix) (Hooj Choons)
- 3 **PURPOSE MAKER** 'Looking Glass EP' (Pattern Play)
- 4 **SOULMATE** 'Playground' (Trackhead)
- 5 **ENVOY** 'Rundown' (Soma)
- 6 **CARL COX** 'Phuture 2000' (World Wide Ultimatum)
- 7 **CHRISTIAN SMITH** 'Boogie Woogie' (Rotation)
- 8 **CARL COX** 'Tribal Twilo' (World Wide Ultimatum)
- 9 **CEVIN FISHER** 'Burning Up' (white label)
- 10 **GROOVERIDER** 'Where's Jack The Ripper' (Carl Cox Remix) (Higher Ground)

Big Mouth

Quotes of the month

"I hate it when he sings along. He sings like a girl. And when he dances, he dances like Michael Jackson—and old people."

Asa, 9, on her dad, **Dreem Team's Timmi Magic**

"It was a bit naughty but I don't mind the truth."

Karl Hyde on Muzik's Underworld 'I'm An Alcoholic' cover

"The little analogue sounds I use, the 'wink-wink-wink' noises, they are worms. As I am a bird, I must eat them."

Mr Oizo 'explains' Flat Eric's soundtrack

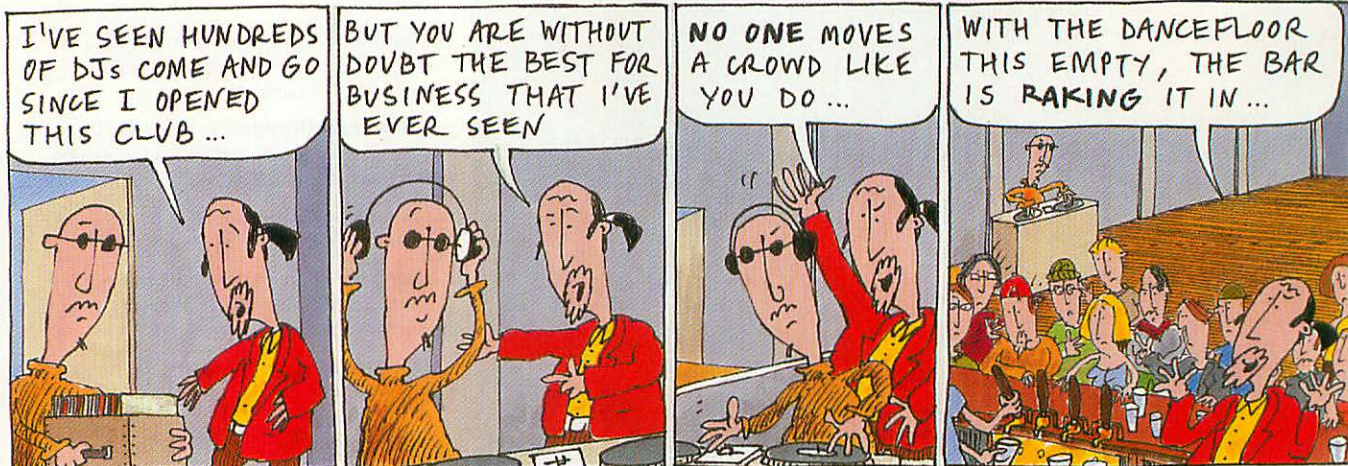
"No wonder people drag them behind trucks."

DJ Greaseman, **WOR FM**, New York, after playing **Lauryn Hill**. Thankfully the 'shock jock' immediately got his marching orders

"He proposed with a violinist, a hundred roses in a limo... got on one knee and cried like you cannot believe it."

Foxy Brown on her fiancé, **West Coast G-funk rapper Kurupt**

DJ Tool by Beach



Old School Rules.

12. No running in school hallways and corridors.

13. No eating in classrooms at any time except in the event of a fire and drinks may be consumed.

14. Full School Uniform must be worn at all times when on school property also travelling to and from the School. Definitely no trainers.

15. The use of personal stereos and portable stereos will be restricted to the playground and designated areas and should not be switched on at anytime whatsoever during school hours.

16. Pupils must be courteous and polite to teachers and members of staff.

17. Morning registration is at 9.00am. Pupils must endeavor to be present at this time. Pupils arriving after this time will be marked as late. Repeated lateness is not acceptable and will result in suspension and/or disciplinary action.

New Skool Rules.



THE RECORD 10 GRAMMY AND BRITS NOMINATED 'ALBUM OF THE YEAR'
INCLUDES THE HIT SINGLES
'DOO WOP (THAT THING)', 'CAN'T TAKE MY EYES OFF YOU'
AND 'EX-FACTOR' OUT NOW

COLUMBIA

History Repeating

Bashing open the vaults of history

This Month: April 1986

THE nation's floors groove to Washington DC's finest export: go-go, a polyrhythmic stew based on rhythm heavy, **James Brown**-influenced tracks. The scene's big stars **Trouble Funk** sign to 4th & Broadway, while its godfathers **Chuck Brown & The Soul Searchers** release their live set on **Rhythm King** subsidiary **Future**. Elsewhere, **Osiris**' rolling go-go anthem 'War On



The Bullshit is doing maximum dancefloor damage along with **MacAttack**'s 'Art of Drums'. ... Another new sound is emerging from Chicago, however, with **Fingers Inc**'s 'Mystery Of Love', **JM Silk**'s 'Music Is The Key' and **Chip E**'s 'Jack Trax' EP all making inroads onto UK dancefloors. ... **Janet Jackson**'s **Jam & Lewis**-produced 'Control' is released to widespread acclaim. **SOS Band**'s 'The Finest', also a **Jam & Lewis** production, confirms their dancefloor domination. ... **Ian Botham** is accused by the tabloids of smoking pot. ... Meanwhile, Home Office minister **David Mellor** claims that the overproduction of cocaine by Latin and South American countries will mean a flooding of the drug into Britain. Sniff. ... **Leigh Bowery**'s club **Taboo** dominates London clubland. Youngsters **Malcolm Duffy** and **Princess Julia** work in the cloakroom. **Tasty Tim** DJs. ... In an interview with **The Face**, **Boy George** is pressed about drugs, but remains uncharacteristically evasive. ... **Clint Eastwood** is elected mayor for Carmel. ... New York hip hop king **DJ Cheese** makes it over to London for a couple of showcases at the **Comedy Store** with his MC team **Word Of Mouth**. ... Hot clubs to go to this month: Nicky Holloway's **A Do At The Zoo**, Simon Goffe's **Secret Rendezvous**, Colin Curtis at **Wigan Pier** and **Overground** at The Garage in Nottingham. ... **Paul Oakenfold** and **Trevor Fun** launch **Project at Zyggy**'s in Streatham. ... Scratch-mixer **Chad Jackson** appears on **Blue Peter** demonstrating how to scratch and mix using only sticky-back plastic, Fairy Liquid bottles and four Technics turntables. ... **DAT** tapes are launched at a trade show in Japan to a negative reaction from retailers who claim it will undermine sales of CDs. (BB)



Clint Eastwood
Carmel chairman

Double Egg



Laurent Garnier

Marc Overmars

SPACE INVADERS ARE SMOKING GRASS



AND that's not all. NASA claims the 134-mile wide 'Happy Face' crater, pictured by its Mars Global Explorer spacecraft, is a natural phenomenon – but then they would say that, wouldn't they? We reckon this cosmic graffiti proves that Mars is merely a service station on the extra terrestrial orbital rave circuit and predict the imminent discovery of the 'Gurning Face' formation on Jupiter, Neptune's 'Got Any Skins?' mountain range and, inevitably, the 'K-hole' gas cloud hovering somewhere around Uranus. (TM)

DID YOU KNOW?

Essential information from dance music's Encyclopedia Nuttanica

- Sasha and Laurent Garnier once shared a flat together in Manchester
- Aphex Twin once told a journalist that he'd killed his father
- Dot Allison used to date Andy Weatherall, after he produced her band's first album
- Phil Oakey, he of Human League fame, can often be spotted at Gatecrasher
- There's a museum of Ecstasy in a secret location somewhere in Britain

Cheeky Corner Football Focus

In dance music you're going nowhere unless you're into football. Chelsea have always had a strong DJ following, but who's a True Blue and who's a post-Gullit new skool faker? We asked our secret Stamford Bridge source. ...



Paul Oakenfold
Our source says: "Oakie sits in the middle tier of the posh seats – he's a proper Chelsea supporter alright, has been for years. Never known to travel away to Millwall though."
Verdict: True Blue



Seb Fontaine
"Certainly never a face. Sits in the rich seats – the archetypal posh, nouveau blue. Probably actually likes Frank Leboeuf."
Verdict: Strictly new skool



Steve Lee (The Gallery)
"100% Chelsea through and through. Did all those dangerous away trips to West Ham back in the Eighties."
Verdict: True Blue

Terry Farley

"Sits on the lower tier of the Matthew



Johnny Vaughan
Harding memorial stand. Started a successful letter-writing campaign to Chelsea fanzine Onside about the atrocious pre-match music."
Verdict: True Blue



Ben Watt
(Everything But The Girl)
"Definitely goes regularly, but we don't know for how long. Sits in the posh seats about two along from Oakey. Give him the benefit of the doubt."
Verdict: True Blue



Trevor Nelson
"A Chelsea supporter from way back. Credit due, considering the

racist nature of the crowd in the Eighties."
Verdict: True Blue



Alan McGee (Creation MD)
"He's a Glasgow Rangers fan! He has a Rangers shirt in his box at Chelsea. There is a bit of an unholy alliance between Rangers, Chelsea and Linfield in Northern Ireland due to a ridiculous Loyalist thing back in the Eighties. Football makes strange bedfellows."
Verdict: Definitely maybe a nouveau



Charlie Chester
"The ultimate new Blue. He's a QPR fan who jumped ship last year. Sums it all up really."
Verdict: Judas!

"Mind you," said our insider, "I don't know why you're picking on us. At Arsenal you get the real wankers."

Coming next month: Arsenal



Sleeve It Out

The how, where and why of exterior decoration

This month: **RZA - 'Bobby Digital' (V2)**

ONE of the great comic book illustrators of all time, Bill Sienkiewicz, is the man behind the striking images on the cover of RZA's latest:

"RZA is something of a comic book fan, which is how he came to me. He'd thrown up the idea of this character, Bobby Digital, so I came back with some images of how I thought he'd look. RZA wanted the mask to be part of it and the hat, but he also wanted to incorporate a feeling of the Seventies blaxploitation movies.

"For influence, I went back to a lot of the posters from that era – 'Superfly', 'Mack Daddy', 'Shaft Goes To Harlem' etc. The idea was to use images that told something of the story, with overlapping backgrounds. And RZA is making a movie to go with the album too. So we put in lots of explosions because all those old movie posters used to always have some.

"The women in the background are actually people who do know RZA, they're real people. They're your archetypal sexy babes. I guess that harks back to the Bond babes too. The main image had to have RZA with a big-ass gun. And I certainly think we gave him that! The shot of him with the pistol is just to show that not only can he use a rifle, but hey, he's a man of many weapon skills. All the guns are based on real ones, but tweaked up to sci-fi proportions. The van is based on the van that RZA owns himself. The way I did it was to paint the entire piece, but then went into it on the computer to muck around with it."

DJ ANAGRAMS

Our top DJs get scrambled

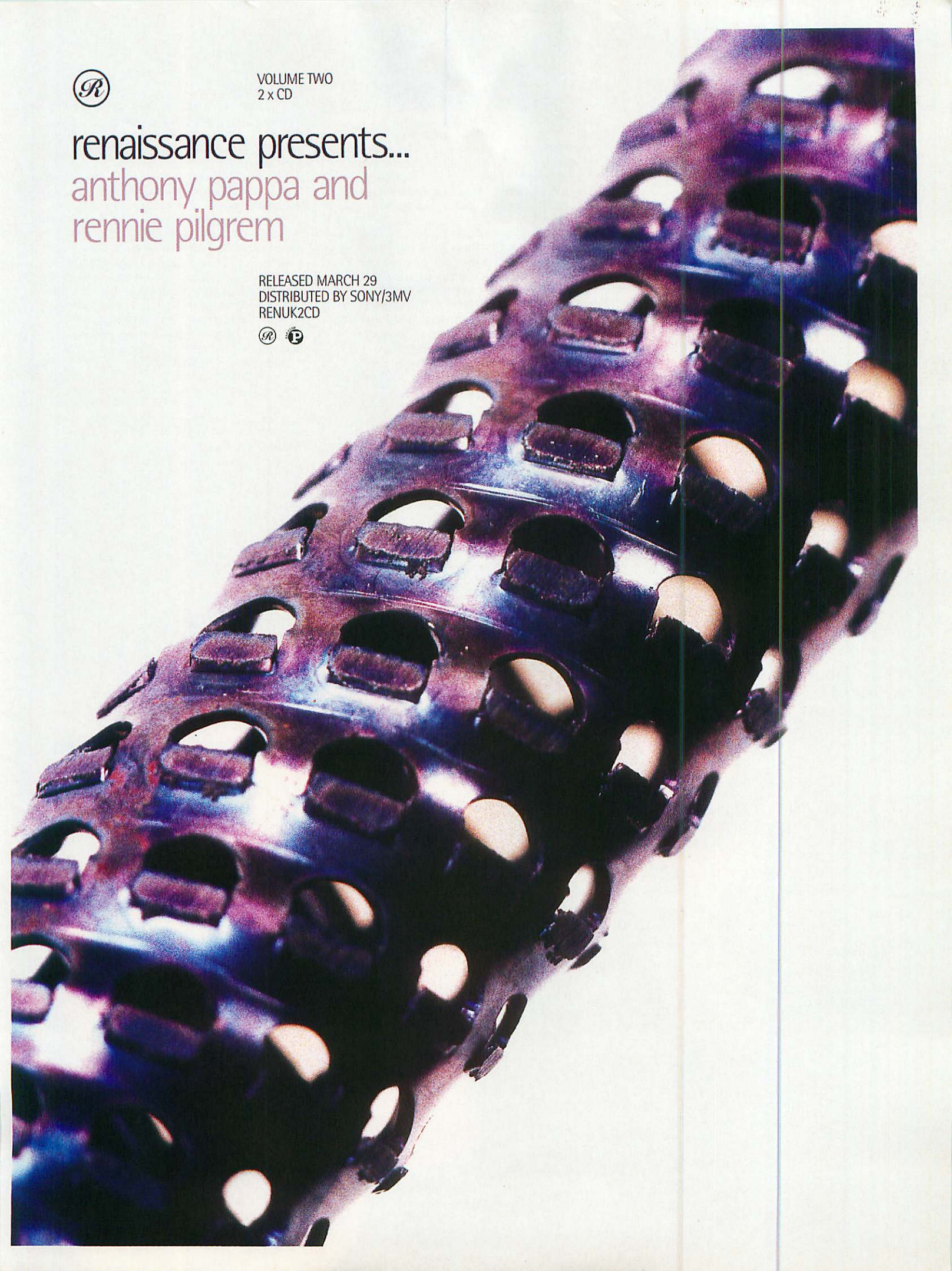
DANNY RAMPLING
Granny Damn Lip
DANNY TENAGLIA
Dyeing Anal Ant
RICHARD FEARLESS
Charred Seal's Fir
BASEMENT JAXX
Jab Men Sex Tax
PAUL OAKENFOLD
Anal Puke Flood



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2 x CD

renaissance presents...
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rennie pilgrem

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RENUK2CD



Olav Basoski

Holland's last disco superstar

PIE ALEXIS MARVON

IT'S odd that nearly 25 years after it initially taught the world to dance, disco is once more a dominating force in club culture. And Dutch producer Olav Basoski, for one, certainly isn't complaining. Disco, after all, has been good to him. Dave Angel recently put five of his tracks on his '36 Flavours Of Tech-Funk' mix album and Basoski cuts like 'Water' and his mix of Christopher Just's 'I'm A

Disco Dancer' are massive on dancefloors the world over. But don't get the impression that Olav has jumped on anyone else's spangle-covered soul train.

"I think my style is much more aggressive than original disco," he claims. "I don't think my grooves are really so special, so I like to surprise people with the arrangements. I know it's a cliché, but I just want to make people move. That's what disco did for me and I'm trying to do that too."

Seduced by the wonderful world of dance as a teenager when he stumbled across remix pioneer Ben Leibrand on the Dutch airwaves, Olav immediately immersed himself in dance culture. "That's where I learned about mixing," he reminisces. "It was 1983 and I started buying records and trying to mix them. I was into old disco and stuff like Gino Soccio and Cerrone."

"At first I thought house was stupid, then in 1989 I started going to house clubs and I realised why it was made and why it had such a great impact on people."

Within a couple of years his first record 'Me The Mailman' by 6 Bells All was released after a chance meeting with producer Tony Scott led to a deal with Rhythm. Club hits like Sil's 'Windows' soon followed and in 1993 Basoski set up shop with DJ Eric E. The rest, as they say, is history.

So, as someone who, in house music terms at least, has managed to shift an awful lot of vinyl, what's more important – commercial success or respect?

"For me the most important thing is that people like my music. This has always been a way for me to make a living, so it's important to sell records. But the strange thing is that since I decided to only do stuff that I really like and get a real kick out of, my records are selling more than ever."

There it is then, living proof that zipping up your boots and going back to your roots pays dividends. (DM)

'Samplitude' Volumes 6 and 7 and 'Wodka Wasters' are out soon on Work. Basoski remixes of Robbie Rivera's 'Music' (SFP) and Phatts And Small's 'Turn-A-Round' (Multiply) are out now





RECOMMENDS...



One and One Is One Joi

The original Asian breakbeat fusionists release their debut album. Pioneers of the Asian underground, Joi mix drums, bass and sitar with breakbeats, pulsating rhythms and global melodies. Don't miss this superb album - it's an exotic journey from London's club culture to the Indian sub-continent and back.



Source Rocks Various Artists

Taking over where the SourceLab collections left off, 'Source Rocks' offers you a new array of discerning musical selections with an electro-pop-rock slant. This collage showcases 13 original and unpublished numbers by new French groups and individual performers, including Phoenix and Ernest Saint Laurent.



Electric Crate digger da 'damn 'Phreak 'Noize 'Phunk

After their fantastic contribution to the Kruder & Dorfmeister DJ-Kicks, Oliver Bondzio and Ramon Zenker present 'Da 'Damn 'Phreak 'Noize 'Phunk' - their first full length album with irresistible grooves. Early Grandmaster Flash and Aaron Neville vibes blend into the clubsounds of the nineties.

RELEASED MONDAY 19TH APRIL



Very Mercenary The Herbaliser

This is the wicked return of Ninja Tune's No.1 hip hop outfit, The Herbaliser. Their brand new album combines hip hop, furious upbeat jazz-fuelled grooves and exotic funk psycho soundscapes. Includes collaborations with Bahamadia, Roots Manuva, Blade, What What and Dream Warriors; their old-school heroes and new school divas.

RELEASED MONDAY 19TH APRIL

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The MUZIK BOX

Pioneer
PRO SOUND

Sweet like chocolate eggs – our fave office tunes this month

-  **SUB FUNK – 'Volume 2' (white label)**
The next Shanks & Bigfoot? Soulful garage with that certain lustful *je ne sais quoi*
-  **SOUL DHAMMA – 'Flower' (King Britt Remix) (Velocity)** Storming 10-minute King Britt mix in a jazz-techno style
-  **FAITH EVANS – 'All Night Long' (Bad Boy/Arista)** If you don't find yourself singing along to this one, you are Bela Lugosi
-  **CELEDA – 'Be Yourself (And No One Else)' (Twisted)** THE top tune in Tenaglia's Miami set. Vocal house that's dark like Stanley Kubrick's coffin
-  **THE DELINQUENTS – 'The Future' (Swag)** Terry Francis nicks a leaf from DJ Pierre's Wild Pitch book of grooves
-  **TENOR SAW – 'Ring The Alarm' (Soul Jazz)** From the '200 % Dynamite' album, a reggae classic that formed the bass of loads of early ragga hardcore
-  **RICHIE HAWTIN – 'Minus'/'Orange' (white label)** Mr Plastikman gets on the 'Daft Trax' tip for some seriously wiggly acid house
-  **CHEMICAL BROTHERS – 'Surrender' (Virgin/Freestyle Dust LP)** The bros move from psychedelically deranged chemical beats to gorgeous post-rock chill outs
-  **THAT GUINNESS ADVERT** Surfing horses, barely comprehensible plot AND a thumping new Leftfield track. Flat who?
-  **DERRICK DIMITRY – 'Alright' (white label)** Much favoured by Trevor Nelson, a candlelight r&b bootleg that licks all corners like stamps

All tracks listened to on Pioneer equipment



Dishing out justice to dance music's rogues.
This month we hang:
ARMAND VAN HELDEN

Standards. That's what this industry needs. Inject a bit of moral fibre into the young curs of dance music. Sadly, national service is no longer an option, so we've brought back our hangman instead. Now this Van Helden chap has been causing a bit of a stir recently. You may have heard 'Flowers' and 'You Don't Know Me' – buggies that we like. But please, why can't he just stick to the studio business and keep well away from the turntables? A recent trip to the Ministry Of Sound to see if he'd improved simply confirmed that Van Helden remains New York's own Dave Double-Decks. Which makes the so-called 'boxing ring' bout between Fatboy Slim and Van Helden the biggest mismatch since Bruno thought he could tough out Tyson. Until you stick to twiddling knobs, we have no choice.

In the name of Muzik, we hang you, Armand Van Helden.



Check Your Head

A pitiless interrogation by Muzik's thought police

This month: **Blu Peter**

Who was your favourite Blue Peter presenter?

Valerie Singleton. She always will be the epitome of what Blue Peter was all about. She's still around you know.

Who's better – Billie or Britney Spears?

Billie, definitely. I saw her on Never Mind The Buzzcocks – she looked great and really held her own with that bunch of twats.

Who would you rather go down the pub with – Ron Davis or Monica Lewinsky?

Monica. I'd just want to put my arm round her and tell her not to worry because she's been through a hell of a lot. I'd probably ask her for some money too! I hope she's coining it in.

What are you doing for the millennium?

Standing stark bollock naked on a beach somewhere. Not Brighton because it'll be a bit nippy there – it's got to be somewhere hot. I won't be working though, the millennium's too important for that.

Who's your favourite soap star?

Tiffany from Eastenders. I actually remixed her once without realising it! She was singing in her boyfriend's band, Uno Clio, about three years ago. The A-side was called the 'Handbag Mix' which isn't really a great selling point. My mix was excellent of course!

Who were you in a previous life?

I don't believe in reincarnation. We just go somewhere else. Probably Sirius, which is this constellation out in space where some people think we originally came from.

You're cooking a romantic dinner for two – what's on the menu?

Something long and tasty! Ha ha! I'd probably order in Thai food – I like cooking but I'd want the best. I suppose we'd be all Thai'ed up, but not in the sense you're thinking! Ha ha!

Have you ever had a heterosexual experience?

In a dream once. It was with Madonna. I had these dreams up until I was 23 which used to confuse me more than ever! (KW)

'Widescreen And Digital' by Blu Peter is released this month on React

The Playpen

MATT McEWAN with more of his toy stories

Metal Gear Solid

(Playstation, Konami, £39.99)



WHAT'S IT ALL ABOUT? Stopping terrorists who've taken over a nuclear research facility.

SKILL LEVEL: It's easy to move Solid Snake around but you have to be stealthy and it can be quite tricky.

FUN LEVEL: You'll get totally immersed in the gameplay. You may even believe you're Snake himself.

THUMBS UP: Fantastic graphics and a brilliant cinematic atmosphere. Loads of gadgets and a mean throttling move are at your disposal.

THUMBS DOWN: There's a slightly irritating Japanese manga cartoon element to the proceedings.

★★★★★

Silver

(PC, Infogrames, £44.99)

WHAT'S IT ALL ABOUT? Otherworldly sword and sorcery type of affair with the voice of Tom Baker.

SKILL LEVEL: You'll learn how to fight off the armies of



the evil Silver as you go along. An hour of gameplay and you'll have the hang of it.

FUN LEVEL: Plenty of fighting moves, puzzles, quests and storyline.

THUMBS UP: Looks amazing and it'll appeal to those with too much time on their hands.

THUMBS DOWN: If you like a lot of frenzied close quarter bloodletting and mindless rampaging you might have to reconsider.

★★★★

T'ai Fu

(Playstation, Activision, £39.99)

WHAT'S IT ALL ABOUT? Zen-inspired 3D fighting scrolling game where you're dressed as a tiger. Why they called it after a brand of tea eludes us.

SKILL LEVEL: Dead easy. A few simple karate moves and claw swipes and you're ready to go.

FUN LEVEL: Quite high. It's a good mixture of beat-em-up and, say, a Crash Bandicoot scenario.

THUMBS UP: Loads of colourful backdrops to the scraps. Probably lots of medication involved.

THUMBS DOWN: Nothing too new in terms of gameplay. Might not have you hooked for too long.

★★★

Not to be confused with...

An idiot's guide to the simpler dilemmas in dance music

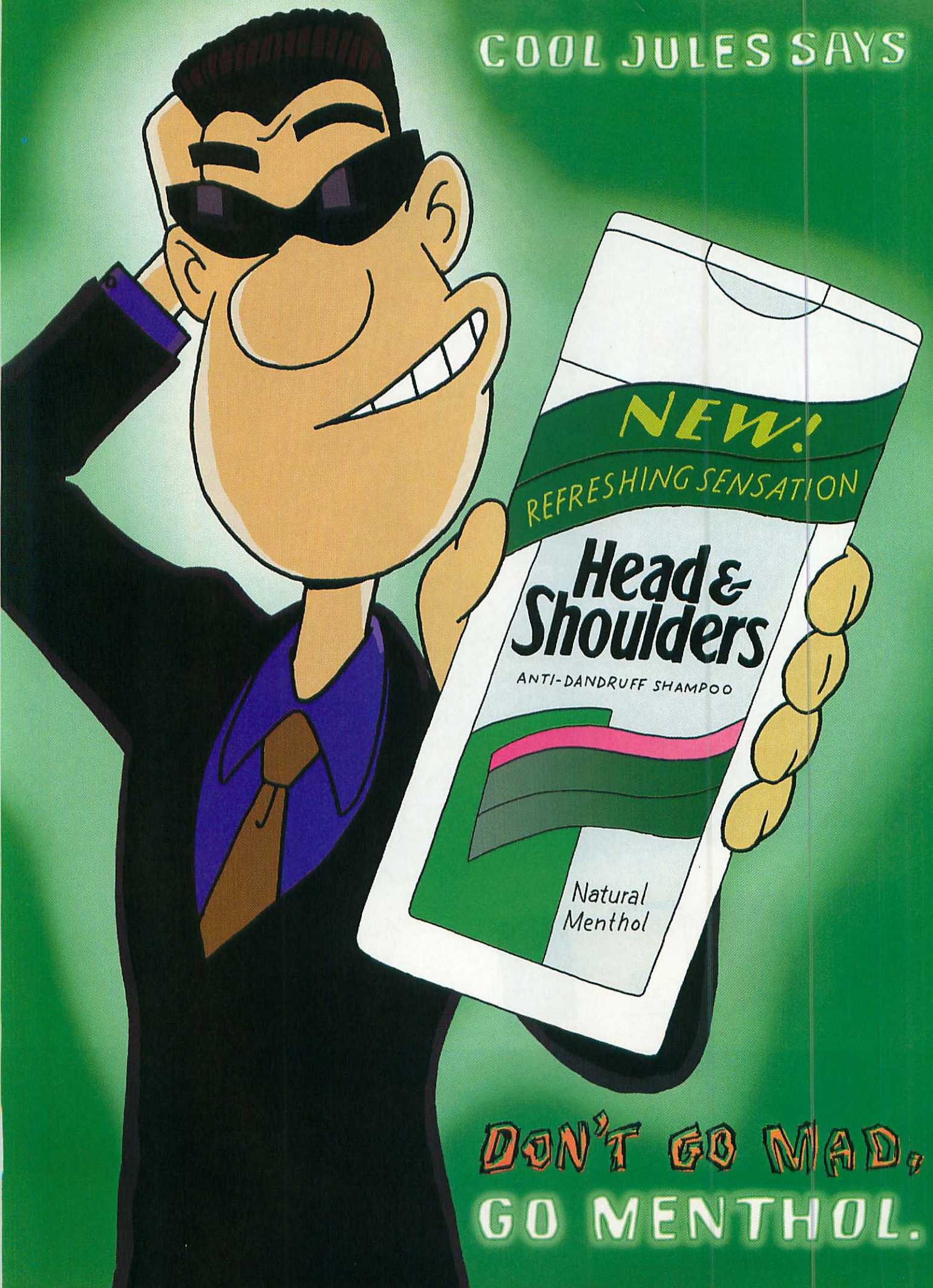


Fatboy Slim



Nick Brown, Minister for Agriculture

COOL JULES SAYS



DON'T GO MAD,
GO MENTHOL.



Yellow out of register



SMOKING CAUSES HEART DISEASE

Chief Medical Officers' Warning

6mg Tar 0.5mg Nicotine

Steve Gurley

Former junglist goes underground garage – we suspect *Foul Play*

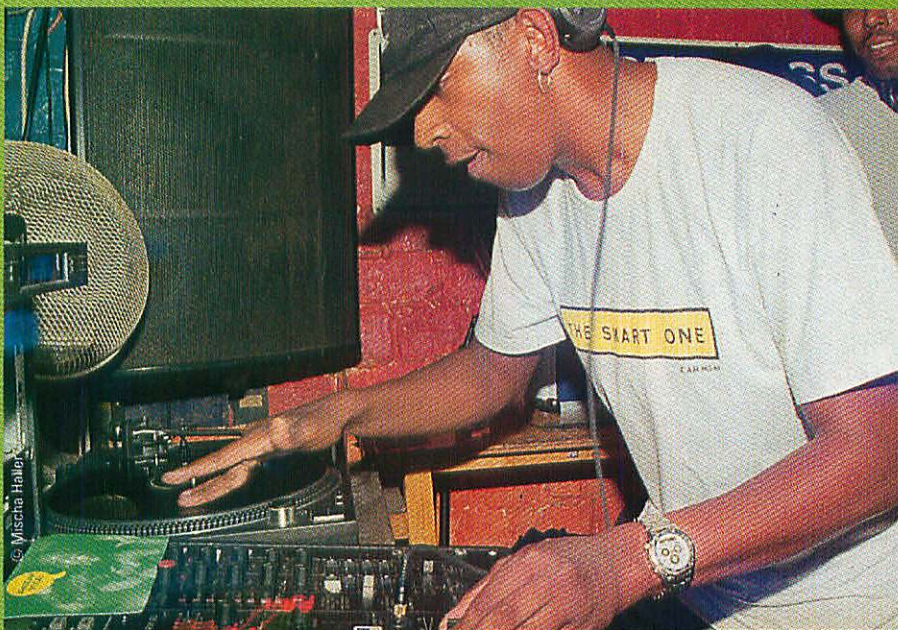
THE drop is a moment of suspended animation on the dancefloor. A split second freeze frame which begins with the last gasp of a vocal and ends when a bassline bumps. And it's this dynamic, the kick off point for hyperactive hip grinding at jungle raves, which made Steve Gurley's mix of Lenny Fontana's 'Spirit Of The Sun' a bittersweet refrain that haunted the garage underground throughout 1998. Produced at the end of 1997 by this former third of legendary junglists Foul Play, 'Spirit...' was smashed into garage anthem status by Karl Brown and The Dream Team. The drop is like an earthquake, moving from Lenny Fontana's joyous

vocal excerpts into a morbid, lugubrious chime riff. Incredibly, it was his first solo attempt at garage. "At first I felt like I couldn't get things right," says the softly spoken producer from his Milton Keynes studio. "Things seemed to fall into place in the end." The dark chords come from Unique 3's hardcore classic 'The Rhythm's Gonna Get You'. "I used to love that tune so much, I've always wanted to use it," he divulges. "I still like working with breakbeats. There's a bit of the 'Apache' break in 'Spirit' too." Steve's days in Foul Play, between 1990 and 1995, produced jungle classics like 4 Horsemen Of The Apocalypse's 'Drowning' and 'Open Your Mind'. Brad, another member, died tragically in 1997. "I do

miss him. After that, I think I really wanted to move on and try something different."

Steve started going to Twice As Nice and listening to Chris Mac and later MJ Cole. He began producing with Jason Kaye, hit home with 'Spirit', then rolled out a string of sparse two-steppers for Public Demand, 4 Liberty and Sidewinder – including major mixes of Victor Romeo's 'Inside You' and Operator & Baffled's 'Things Are Never'. "I think there's as much scope for experimentation in garage as there was in drum and bass," observes Steve. "The two sounds are very similar really." Amen to that. (BC) *The Steve Gurley mix of Basement Jaxx's 'Red Alert' will be available from April 19th*

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Marco Carola

If you thought Robert Miles was the best Italian dance music had left, think again. Italian-born Frankfurt resident Marco Carola isn't well known over here, but he's one of Europe's finest techno DJs. The last time he was in Britain he blew away the crowd at Billy Nasty's Open To Torture night at The End. Playing all styles of techno from deep tech-house to rock hard Advent-style across three decks, you only need to hear him once to have your faith renewed in good old fashioned techno stomping

Where and when were you born?

I was born in Naples on February 7th, 1975 and stayed there until I moved to Frankfurt a year ago.

How did you start DJing?

I started when I was about 15. My friend had a pirate radio station and I used to make tapes. It was during a period when there wasn't much except house in Naples. Then, in about 1993, a lot of DJs started coming over from London. People like Paul Daley, Billy Nasty, Charlie Hall and Dean Thatcher from The Aloof. There was party after party and people began to understand the music more.

What was the first record you bought?

It was actually about 20 records, but I can't remember any of them. No big tunes. There wasn't so much music coming to Naples, because Italian distributors were shit.

And the last?

Can't remember. I get sent most of my records.

Where do you buy records?

There's a shop in Frankfurt called Freebase, but mainly I get tunes from distributors.

Which tunes never leave your box?

I'm sorry, I'm so bad at names. There's a mix that The Advent did of someone on US Trax, but I can't remember who it was... (that'll be the remixes of Adonis' 'No Way Back' then - Spotter Ed.)

Your speciality is three deck mixing. Why is three better than two?

When I started doing this, ages ago, I used to play loops: it's possible to create something new with loops on three decks, something that's particular to me. When you play a record, it does everything for you. With this, you can be more personalised.

Describe your style.

I never know what I'm going to play before I DJ. I take a lot of records with me - usually about 200 - and I play direct to the crowd. They feel what I feel and vice versa. I can play really hard techno, or tech-house, but it's boring to play two hours of just minimal stuff or tech-house.

What are your strengths and weaknesses?

My strengths are precision, and I know which record will sound good with the one before it. I think very carefully about what mixes with what. Weaknesses? I don't know. I try to do my best all the time.

Who are your favourite DJs?

Richie Hawtin. His technique and selection is really good and clean. He has got a great groove, nothing too complicated.

What are your favourite clubs to play?

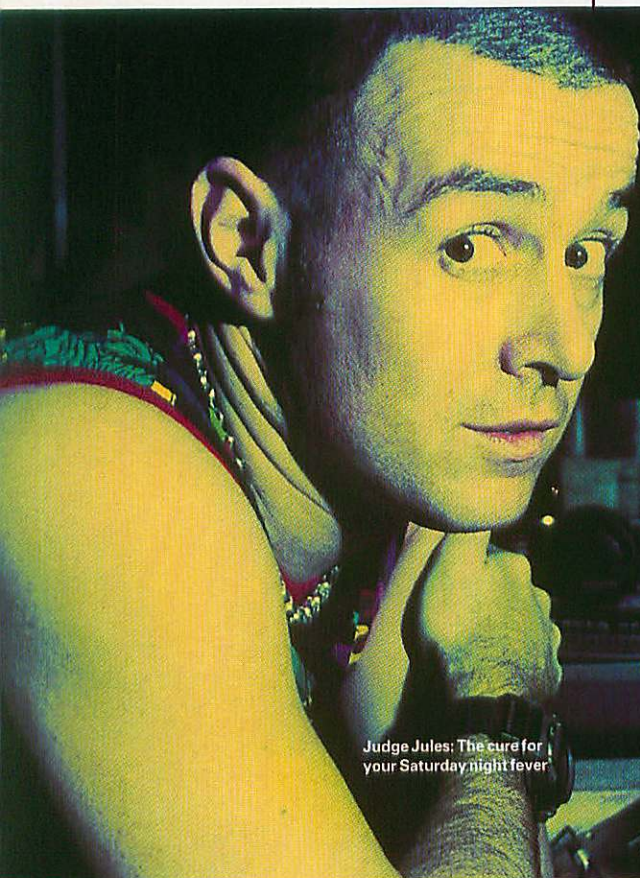
Cocoon in Frankfurt, The Cube in Naples and I used to love to play a club in Toronto that's gone now. And The End in London, of course, because the sound system is so good. I always have a good time in London - the people are so into the music and the party.

What would be your dream line-up?

It probably wouldn't be techno people. I'm not really too focused on people, I'm more focused on music.

What are your plans for the rest of 1999?

I'm playing in Australia again and doing a small tour of the United States. I'll be playing all over Europe. Also, I've got my third release on Zenit, the label I set up here in Frankfurt. And I'm working on a project called Shock System with a guy in Naples that will come out on Torture. (KB)



Judge Jules: The cure for your Saturday night fever

WIN A SATURDAY NIGHT OUT WITH JUDGE JULES!

NOT doing anything on Saturday night? Depressed because you've run out of nail varnish to watch drying, your mates are all down the local trying to drink it dry and you haven't been clubbing since 1994 because you're so skint? Well, worry no longer, all you clubland Cinders. Because Muzik has teamed up with Radio 1 and Serious Management to provide one lucky Muzik reader with the ultimate Saturday night out.

The winner of this competition will spend a mad Saturday night out clubbing with Jules while he does what he's best at – being Britain's best DJ. Firstly, you'll sit in with him at his posh Radio 1 studio while he does his live show. Then, you'll hop in the car with him and accompany him to his gigs that night – in this case, two of the country's finest clubs, Miss Money Penny's new night at Raymondo's Canal in Wolverhampton, and then on to Passion at The Emporium in Coalville. You can stand in the booth and tell him if his mixing's okay. You can hang out backstage and pretend to be his official hankie-carrier and blag loads of groupies. And, if you ask really nicely, he might just buy you a drink or two.

You'll be going out on Saturday, July 24th so make sure your grandparents aren't coming to stay that weekend.

To win, just tell us which record label Jules runs:

(a) Creation (b) Manifesto (c) Sony

For the tie breaker, please give us a brand new slogan for Jules' show (eg "Like toilet paper, we're on a roll"). The best one will be chosen by Jules himself.

Mark your entry 'Jules Rules, Okay?' and send it in on a postcard only to Muzik, IPC, King's Reach Tower, Stamford Street, London SE1 9LS by Friday May 14th. Sorry, but competitions are NOT open to overseas readers. And the editor's decision is not open to appeal.



Postcard From Miami

Frank Tope recalls just enough about Miami's Winter Music Conference to fill this column

Mid-March and like a procession of particularly mad hares, DJs, club promoters and the entire British dance music industry decamps en masse to Miami and the delights of the Winter Music Conference. Deals are done over daquiris and untold plots hatched by the pool. Of course, it's really just a gigantic excuse for a knees up, but as long as the deals keep coming through, the expense accounts can be justified. Last year it was the WMC, with its endless procession of parties, schmoozing and boozing that broke records like 'Needin' U', 'Horny' and

Stardust to an unsuspecting world.

This year Pete Heller rocked the open air Maxi party at the Raleigh Hotel, then struggled manfully to play 'Big Love' through a tropical rainstorm that had everyone running for cover. The Novamute label sprang a surprise party in the penthouse of The Pelican which ended very messily indeed. Carl Craig's Planet E party was the surprise hit of the week, with Kevin Saunders, Gilles Peterson, 4 Hero's Dego and Carl himself all playing fine sets. The only disappointment of the week was the lack of amazing new music. Maybe that was because most of the best records were British and are already anthems on this side of the Atlantic.

But the real story, of course, is what happens after hours, in the toilets and bedrooms and crouched over the smoked glass coffee tables of South Beach's poshest hotels. Not for nothing, you realise, is Scarface every DJ's favourite film. But as far as the full, gory details on that goes, our libel department would never let us tell you.

Miami: The Tunes

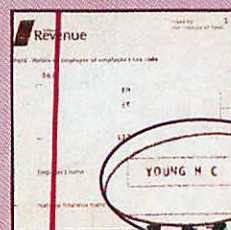
This year's winners are:

1. PETE HELLER 'Big Love' (Essential)
2. BASEMENT JAXX 'Jump & Shout' (XL)
3. MOLOKO 'Sing It Back' (Boris Dlugosch Mixes) (Echo)
4. SUNKIDS 'Rescue Me' (Yelloworange)
5. CELEDA 'Be Yourself' (Twisted)
6. HAZING & PHAZING 'Hazin' & Phazin' (Subliminal)
7. POWERHOUSE 'What You Need' (Strictly Rhythm/Defected)
8. HARDRIVE 'Touch Me' (Strictly Rhythm)
9. MARY J BLIGE 'Beautiful' (DJ Spen Mix) (white label)
10. FULL INTENTION 'Tears' (white label)

FALLEN STARS

When the going gets tough, the tough get proper jobs

YIKES! Don sackcloth. Adorn yourself in ashes and wail like banshees to the Gods of Economic Crisis. The music business recession really is



upon us. The doomsayers were right. We didn't believe a word of it of course, but now we have irrefutable proof. Former world's busiest rapper and creator of the classic 'Know How', America's Young MC has

turned up working at an industrial pressing plant in Hockley, Birmingham – check his Inland Revenue statement for proof, sent in by his co-workers Ian Light & David Jones. And as for Nick Warren and Way Out West, we barely dare comment on the newspaper clipping kindly sent our way by Sam Harrison. Anyone confirm Puff Daddy spotted in a Droitwich chippie?

Time to take your partners and head way out west

THE West Norfolk Friends group of the Imperial Cancer Research Fund is holding a country and western style ball at Renseth Central Hall on November 26, from 8pm to midnight. The all-girl band, from North Walsham, are called Way Out West (pictured right), and all proceeds from the event will go to the Imperial Cancer Research Fund.



Tickets cost 15 and can be reserved at Stylitics, Norfolk Street, Wisbech, through Ray Plater, Ellingham Terrace, Wisbech. Julian Kirk on 01954 52555, or obtained on the door from 7.30pm. You should take your partner, from North Walsham.

Coming next month in MUZIK



world exclusive

the return of

The Chemical Brothers

Plus

Homelands

Your definitive guide to the dance festival of the year

My First E!

Superstar DJs recall their initiation to the E phenomenon

Clubbing In Ireland

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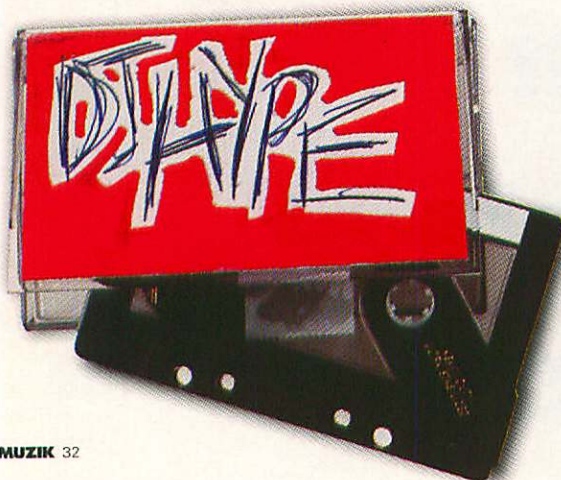
MUZIK OUT MAY 12

DO US A TAPE



DJ Hype

Junglist top dog DJ Hype tells us about sound systems, body popping and winning the rude boy dancing competition



Side One

1. Grandmaster Flash Grandmaster Flash's Adventures On The Wheels Of Steel Sugarhill, 1981

All the tracks cut up on this are still used today. It's a blueprint for megamixing. There are other ones, like Double D & Steinski, that influenced me more and I should have put them on the tape, but I couldn't find them!

2. K-Alexi Shelby Vertigo

Transmat, 1990

I wasn't a fan of 1988 get-on-one-matey acid, but this is one I could accept. I always play it before I go and make a tune – I find it very inspiring. It's very simplistic, but a lot of these sounds are timeless. We're still using them in drum & bass, but in a different way.

3. Roy Rankin' & Raymond Naptali Go Deh Inna Late Night Blues K&G Imperial, 1981

I must have been 13 when this came out and was just getting into sound systems. Me and Shut Up And Dance had a sound system. We made the speakers ourselves – we've still got them in Smiley's brother's office. DJ Ron was in a sound system called TNT, Rebel MC – Congo Natty – was in Beatfreak. We were Heatwave. There were loads of places you could hire – or break into – in Hackney. When pirate radio got big around 1987 it was the end of an era, because suddenly it was all about individual DJs. Before then it was sound systems.

4. Will Powers Adventures In Success Island, 1983

It's a positive tune. Very early on I felt confident that we had it in us to succeed. If you're not confident in yourself how can you expect anyone else to be?

5. Afrika Bambaataa & Soul Sonic Force Planet Rock Tommy Boy, 1982

This really changed the state of play. It kicked off the whole electro, body popping era. I was into body popping for about a week! I felt like a complete arse, I had two left feet. Smiley was brilliant. I remember once we were in the [Camden club] Electric Ballroom and Smiley was challenging everyone! I got into DJing instead.

6. The Specials Do The Dog 2 Tone, 1979

When I was 11, I was into the whole rude boy thing. I was actually a good dancer then – I won a rude boy dancing contest. Funnily enough, Jerry Dammers plays jungle now, and I always see him in Black Market. I read his Top 10 of the year and he had one of my tunes in it – I was so chuffed!

7. Ennio Morricone Cockeye's Song (From Once Upon A Time In America OST) Mercury

I love gangster movies. Once Upon A Time In America is one of my favourites and I've always loved this track.



Side Two

1. Bushwick Bill Ever So Clear

Rappalot, 1992
Bushwick Bill was in this group called the Getto Boys. On the cover of their album there's a picture of this guy sitting on a hospital bed with his eye looking like it was falling out. It was a picture of Bushwick Bill. He had tried to commit suicide by getting his girlfriend to shoot him. This track is the story of how he

came to lose his eye. It's such a good rap, it's like poetry.

2. Aswad Dub Fire

Island, 1982
When I was 13 I got into dub, a little white guy at reggae dances. My white mates all went to the pub, my black mates all went to a reggae dance. I was in the middle. Both colours felt that the other wouldn't want them there. It was just ignorance. Ecstasy broke that down. There's a lot more integration today. It's not all broken down, obviously, the Stephen Lawrence case is evidence enough of that. But it's better.

3. Joey Beltram Energy Flash

R&S, 1990
This tune came out when I went onto Fantasy FM as DJ Hype. I loved being on pirate radio. Some nights I'd go up there and be there all night. Funnily enough Joey Beltram sampled my record, Soundclash - 'Champion Sound', on his next release.

4. Roy Ayers Love Will Bring Us Back Together

Polydor, 1977
One of the classic rare groove tunes. We weren't a rare groove sound system, but from five to seven in the morning it was this, the Jacksons, Sylvia Striplin, the Doobie Brothers.

5. Incredible Bongo Band Apache

MGM, 1973
One of the all time breaks for cutting up. I used to be fanatical about cutting - I booed Grandmaster Flash in 1985, because he did such a shit set. But he's still one of my heroes - respect, respect!

6. Nina Simone My Baby Just Cares For Me

Charly
The way records are recorded today you can't get singers sounding like this. A lot of vocalists today are just awful, but that whole Nina Simone, Shirley Bassey era was great.

7. Fabien Prophecy Tribesman

A great, great bassline and my kind of reggae vocals. You can't beat a good bassline.

8. Laurel & Hardy On The Trail Of The Lonesome Pine

UA, 1937
I'm a great Laurel and Hardy fan - I used to scratch this up. Although people say I'm a moody git, I like comedy. A big bag of weed and Laurel & Hardy, that's all you need. Maybe I should do a hardstep version of this!



Laurel & Hardy: "That's another fine rinse-out you've got me into."

9. Whodini The Freaks Come Out At Night

Jive, 1984
This reminds me of when we switched from being a reggae sound system to a hip hop and soul one and starting out on the whole two decks thing. 'Freaks...' is a bit more funky than straight hip hop.



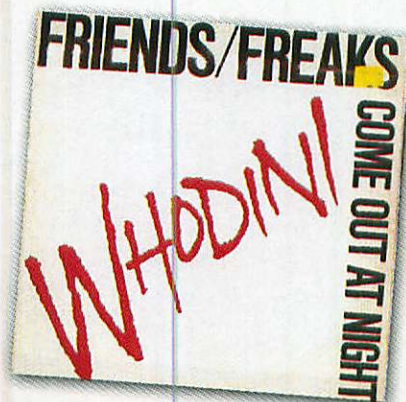
Nina Simone. They don't make 'em like that any more, etc.



10. Trouble Funk Pump Me Up

Sugarhill, 1982
It's a good tune to practice scratching on. I always used it to warm up at the blues dance to soundcheck the system. There was a DJ called DJ Cheese who used to cut it up. He was one of the first DJ heroes, doing amazing tricks rather than straight scratching like Grandmaster Flash.

The latest Hype & Zinc EP is out now on Frontline records. DJ Hype is on Kiss FM, London with Jumping Jack Frost every Sunday from midnight - 2am



win

The one and only copy of this tape could be yours if you answer this simple question:

Grandmaster Flash is from which city?

(a) York
(b) New York
(c) New Malden

Answers to DJ Hype - Do Us A Tape, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS

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



RAE & CHRISTIAN

Playing live in Bristol recently, the Manchester crew found themselves the victims of a power cut. Adhering to the old showbiz maxim, however, the show went on as they played the rest of their set acoustically, in the dark.



SUGARSHACK

The boys from Middlesbrough's top house night caused mayhem in Miami—in a pet store with its own alligator pool. Pissed off with the owner's rare exotic parrot, they cuffed it into the pool and promptly turned it into ally fodder.



BRANDON BLOCK

He may be off the chemicals, but the Blockster is still so fond of a drink or two that Passion in Coalville actually install optics of every spirit imaginable in the booth every time he plays. It's invariably empty by the time he leaves.



CARL COX

Proving that he can still shake his considerable rump, Coxy was seen going sheer bloody mental on top of the bar at Tenaglia's party in Miami, even getting a round of applause when he stepped down at the end of the night.



SU POLLARD

The irritating actress partially redeemed herself by turning up at the opening party for Sean McCluskey's new Scala club with her skirt tucked into her pants and making the most extraordinary hand movements we've ever seen.



PHATS & SMALL

Turns out that the Brighton outfit are the ones behind that superb 'Music For Pushchairs' bootleg doing the rounds at the moment. Great title, great track.



PETE HELLER

When a tropical rainstorm hailed down on the outdoor party where Heller was spinning, rather than run for dry cover, he simply kept on playing. Even though the entire crowd had disappeared for the bar. What a trooper.



DAVE CLARKE (SOMA)

The Scottish lord of largeness spent a whole three days wandering round Miami in bare feet after he got so caned on the first night that he managed to lose his shoes. They eventually turned up... in Carl Cox's bedroom.



AJ KWAME (RUNAWAYS)

The Ultimate Dilemma DJ is missing presumed lost in Switzerland after losing his ticket and passport. Attempts to pass customs control using his bus pass failed and no one knows when he'll be back. Runaways indeed.



FABIO'S DRIVER

On his way to Slinky in Bournemouth, Fabio's car was pulled over for speeding. Turned out his driver was already banned, so the cops arrested him on the spot, leaving poor Fabio by the roadside to sort out his own transport.



SASHA

We're not opposed to DJ sponsorship in principle (Coke could make a fortune) but Sasha's endorsement by Toyota's MPV for the Northern Exposure tour has just the faintest touch of the ludicrous about it.



CLAUDIO COCCOLUTO

The Italian DJ thought he was right in there with some spectacular chick at a club, when he was informed that 'she' was in fact a he. He was so stunned, he fell over his record box and twisted his knee, forcing him to cancel some gigs.



JANINE NEWBERRY (CLUB@VISION)

Club@Vision's new presenter has been exposed as a former drug-dealer. Apparently she was fined £1000 for selling speed when she was younger. Er, but isn't that what got her the job in the first place?



SEB FONTAINE

Cream's new resident launched into a mammoth harangue against a journalist in Miami for slagging off his album, causing sensitive souls to blush. Except that the journo in question had actually reviewed it pretty favourably.



NORMAN JAY

You may be a Tottenham fan, Norm, but that doesn't excuse playing Tina Turner's execrable 'Simply The Best' to open your show the day Spurs won the League Cup.



DANNY TENAGLIA

Great set in Miami but what a palaver after the crossfader stopped working. Rather than use the volume controls instead, Tenaglia kept getting on the mic and demanding an engineer immediately come and repair it. Bloody drama queen.



PAUL GOTEL

The man they call 'Goat' went to Miami, met new INCredible signing Lisa Unique on the Friday—and by Sunday they were married. But does he know about her shady past making movies of a distinctly unclothed variety?



ROLLO

The Faithless producer is the latest to succumb to the celebrity Lloyd Grossman temptations—appearing in the latest issue of Living Etc declaring that "it's definitely love. At the moment, we're still on our honeymoon—my house and me."

Heyyou!! 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.

Floorfillers

CLUBS



Physical graffiti: Biro is the new lightsticks down at Slinky



Slinky

The Opera House, Bournemouth

Seeing as southern clubs are meant to be so crap and that you can't get much further south than Bournemouth, Slinky's doing a rather fine job. Packed with the kind of crowd Gatecrasher would welcome with open arms (dressy, mad for it) and the type of soundtrack northern clubbers love (banging house and trance from the likes of Jules, Blocko and Peasy), Slinky has scenes of dancefloor hedonism rarely seen south of Watford. Arm-waving, lightsticks, gurning, big choons, large podiums—it's the southern superclub with the big northern heart.

In the main room Berlin Love Parade heroes The Kosmonauts are in town with their brand of Teutonic trance. DJ Virginia warms up the old skool lovers with Slam's trance trouser classic 'Positive Education' and Dave Clarke's mighty 'No One's Driving' before Tom Novy, Andry Nalin and Da Hool take control for four hours of slick, snare-roll techno. But there's no doubt that progressive trance and banging house rules the roost here, just as it does on all the country's big floors. The good citizens of Bournemouth seem mightily pleased—including the guy in devil make-up and 3000AD costume who accosts us to point out he's bought "every single Nalin & Kane twelve".

But what really sets Slinky apart is the raging drum & bass room, hosted by local scene stalwarts Cocoshebeen. This isn't one of your token breakbeat backrooms beloved of house clubs, this is real deal jungle pressure. And it means we get the welcome site of feather boa disco queens jacking next to Stussy-clad dreads in cool trainers to DJ Daisy's succession of funky hoover basslines.

Meanwhile, we hang around the toilets (all in the name of work you understand) and watch as young girls draw flowers on each other's bodies—when they're not too busy snogging the blokes that is. Maybe the sea air gets those pheromones going—Slinky is one amorous place. Resident DJ Garry White informs us that it's been like this since day one. "I'm originally from Sheffield," he reveals, "and I like to think I've put a bit of that northern spirit into Slinky." We're inclined to agree.

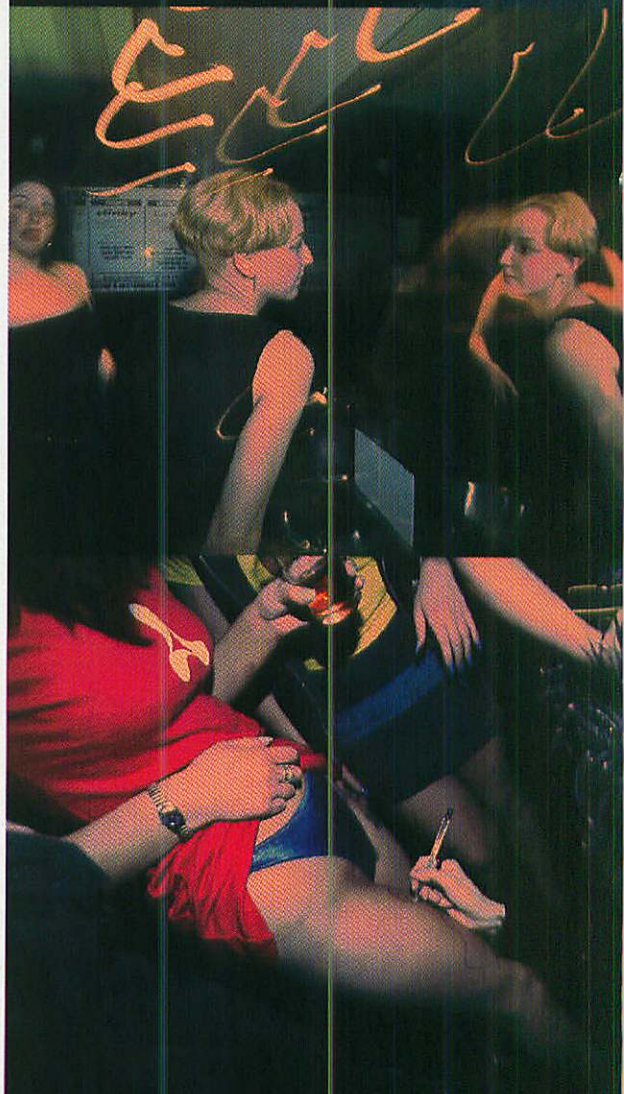
This time last year Muzik declared Bournemouth's club scene to be "on the edge of greatness". And how right we were. With nights like Slinky (and Bump 'n' Hustle, The Manor and Outer Limits) leading from the front, Bournemouth now has ample claim to be the most happening club locale in the country. Watch this town—and club—go right off this summer.

Kieran Wyatt

Slinky is every Friday at The Opera House, Bournemouth. Call 01202-399-922 for info

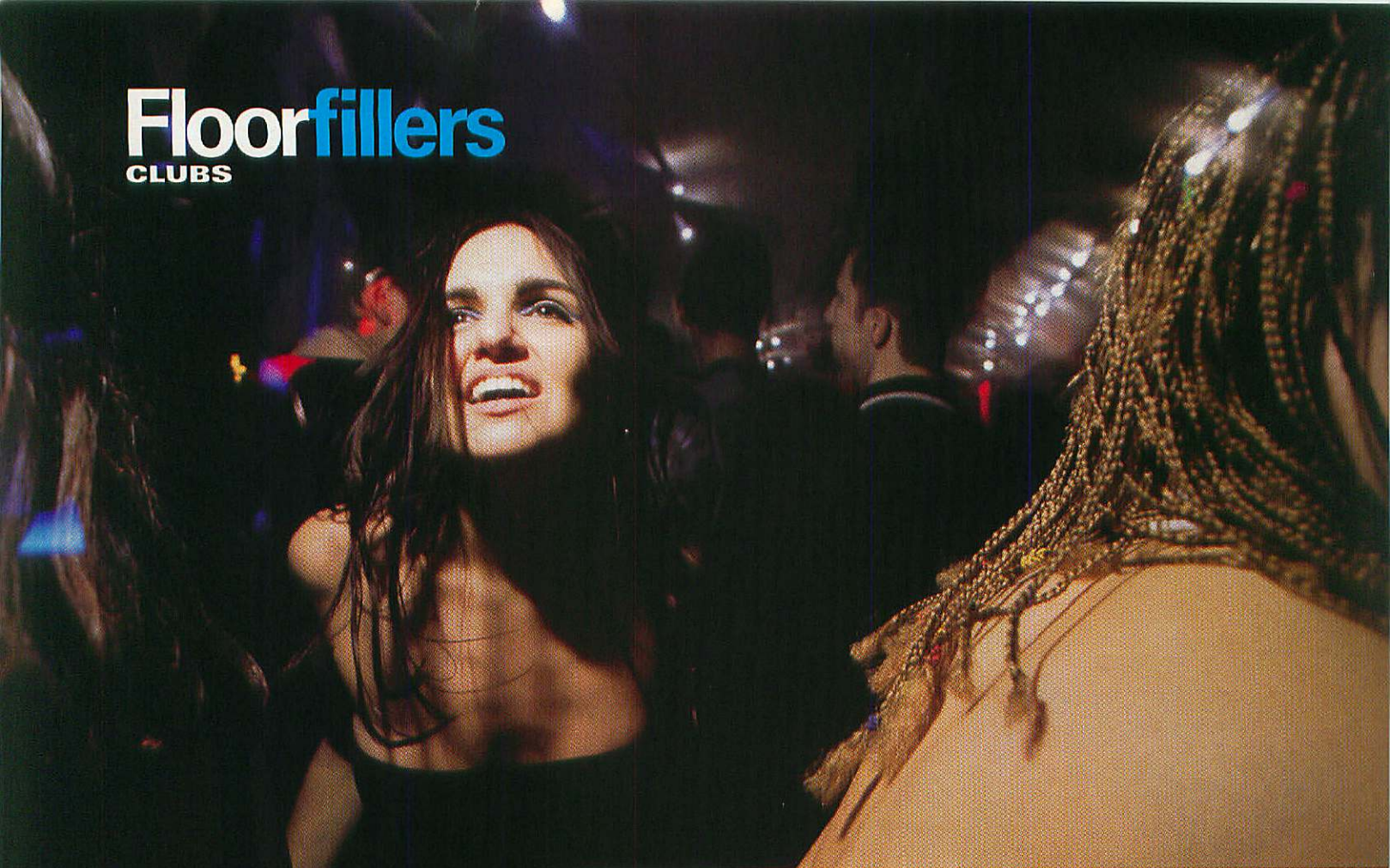


plus DEBBIE J BRAGG

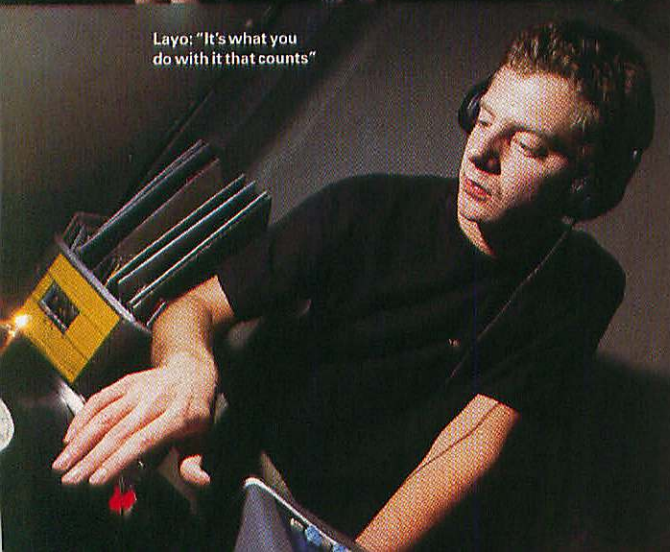


Floorfillers

CLUBS



Laurent Garnier:
"My set's longer
than your set"



Layo: "It's what you
do with it that counts"

Subterrain **THE END**

The End, London

The future's at The End. And it's only just beginning

WHAT do you call a club with 600 techno heads stood out in the rain? Subterrain. Not very funny is it? Well, who ever said techno and tech-house were fun? So when we finally clear a queue that Gatecrasher would be proud of, it's a pleasant surprise to see the gleaming chrome basement of The End full of smiley clubbers getting (not too) seriously funky. A vast army of blokes may converge on the central London nightclub for their monthly dosing of tech-house, tech-funk and techno but they sure as hell aren't techno's moody masses.

Starting with smooth French house, deep luscious chords and wiggling basslines, special guest Laurent Garnier progresses to more breaky tech-house and by 1am it's scything techno cutting across the dancefloor. Someone at the bar remarks to his girlfriend "the mad thing is everything he plays is sexy". She's drenched from head to toe in sweat, and grinning like Garnier just put his 12 inches somewhere apart from the deck. Behind her, Irvine Welsh and his mates celebrate his birthday by jacking to the beat, hollering like a man possessed.

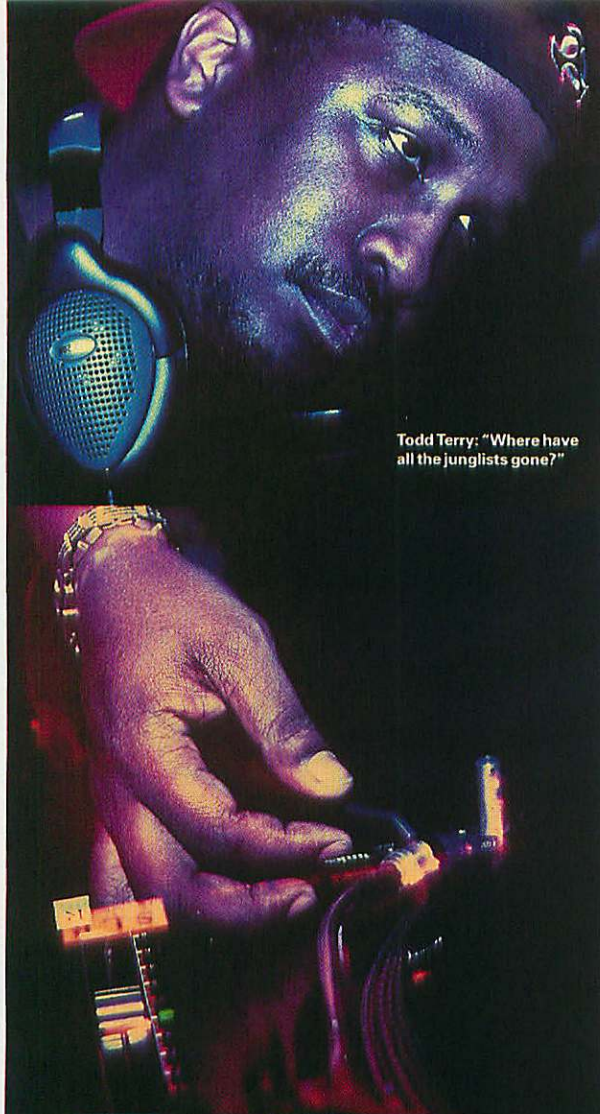
But we shouldn't be side-tracked by Garnier impressing us with his eight hour set. The bread and butter of this club is its residents Mr C and The Usual Suspects (Layo and Matthew B), because while so many other clubs stick to what's safe and therefore stagnate, these three have been quietly selling the tech-house sound. Having introduced Muzik faves Pure Science, Reverberations, Timmy S and Murf to a welcoming audience alongside regulars like Stacey Pullen and Darren Emerson, Subterrain is one of the UK's best kept secrets.

Rob Da Bank

Subterrain takes place on the first Saturday of every month at The End, West Central Street, 11-7 am, £12/£10

Layo's Subterrain Top 10

- 1 **Breakbeat Era** Ultra Obscene (XL)
- 2 **Layo & Bushwacka** untitled (End)
- 3 **Basement Jaxx** Remedy (XL)
- 4 **Leuroj** untitled (Loaded)
- 5 **Killer Loop** Music Inside (End)
- 6 **Makesomebreaksome** untitled (Plank)
- 7 **Laurent Garnier** Dangerous Drive (F-Communications)
- 8 **Juice Omatic** untitled (Lask)
- 9 **Chiapet** West World (Yoshitoshi)
- 10 **DJ Garth & ETI** untitled (Greyhound)



Todd Terry: "Where have all the junglists gone?"

Floorfillers

LIVE

Todd Terry

Movement at Bar Rumba, London



Breakbeat master gets lost in the jungle

IF you know, you know. If you don't, you need to know," barks the MC. Todd Terry stands up to the decks like a prize fighter at a weigh-in as Grooverider steps aside to make way for the "founder of the breakbeat" as the MC affectionately tags him. Terry scratches into De La Soul's 'Plug Tunin' and the crowd goes ballistic.

By the third track, though, Public Enemy is still booming through the state of the art system and the cream of junglists present, including Bailey, Grooverider, DJ Marky and Bryan Gee, are getting restless. Obviously no one's told Todd that Movement is the club for cutting edge jungle and he'd better give them some and fast.

Progressing to dub plates from his new album, Movement's demanding crew is slightly appeased by the phenomenal ragga jungle of 'Merderah' with Spragga Benz, but when he drops a house tune there's a general murmur of disapproval. As Todd leaves the decks on the dot of his set limit (an hour) and DJ Marky from Brazil is announced, the Movement massive go mental. Scratching as well as Hype, creating an atmosphere that only a few DJs can, while smiling and dancing throughout, Marky is the new school.

Todd Terry wasn't given a fair trial tonight. To his credit, the 'Resolutions' album should blow everyone away - tight drum & bass, breaks as fat as Kenny Dope and more jazz than Coltrane. Revenge will be sweet.

Rob Da Bank

'Resolutions' by Todd Terry is out on May 31st on Innocent. Movement is every Thursday at Bar Rumba, Shaftesbury Avenue, London

Danny Tenaglia

Twisted Party at Groovejet, Miami, USA



The ambassador's reception - you are really spoiling us

THE firm's all here. There can't be many clubs where people like Paul Oakenfold, Carl Cox, Phil Perry, Terry Farley, Rocky, Dave Beer, Charlie Chester, former Cream chief Darren Hughes and current incumbent Jim King all gather to lose the plot royally on the dancefloor. Let alone queue from half past nine and still be on the dancefloor 12 hours later. Over the last four years the rep of Danny Tenaglia's annual Miami Winter Music Conference party (co-promoted by Yesterday & Today, Miami's finest (and Muzik's favourite) record shop) has reached legendary proportions, both for the tunes broken and for the mammoth over-indulgence of the crowd.

Cevin Fisher's garage-tinged warm up set takes in current anthems like Pete Heller's 'Big Love' alongside Full Intention's new cut-up of Frankie Knuckles' 'Tears' and, inevitably, a new version of 'Burning Up', but that's just the precursor to the main event.

Last year it was 'Music Is The Answer'; this year the tribal percussive stomp meets soulful vocal of Celeda's 'Be Yourself' is Danny's annual bit of self-promotion, working itself in and out of the mix a total of four times. Unlike the Masters At Work/Humphries-style garage dominating the rest of the conference, the music in Tenaglia's house is darker, more psychedelic, more, well, twisted. In seven or so hours he journeys through endless percussion passages into vocal delights, funky techno, fluffy trance, Basement Jaxx' 'Jump 'N' Shout' and even the Black Science Orchestra mix of MJ Cole's 'Sincere'.

It's a flawless display of DJ science, only marred by an almighty and frankly hilarious strop from the man himself halfway through the night, when Tenaglia bellyaches over the mic about the sound system and a broken crossfade. Still, as Danny himself says to the crowd, "the drama seems to follow me around" and he seems to like it like that. And by the end of the night, as Coxy is seen dancing on the bar to New York club classics, we have to agree it's the way we like it too.

Frank Töpe

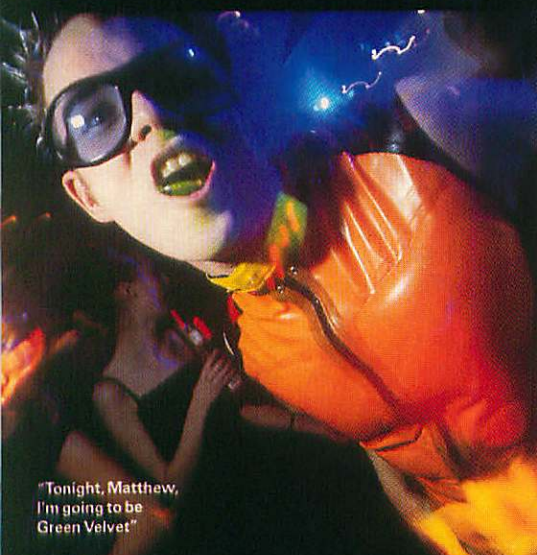


Danny Tenaglia: Strop of the pops

pic JAMIE BAKER



The backside
of the loon



"Tonight, Matthew,
I'm going to be
Green Velvet"



Wait till you see
where she's put
the thermometer



Sundissential

Saturdays at Pulse, Birmingham

Be afraid. . . Be very afraid

IT'S 10.30pm on a wet Saturday night and Armageddon has just reached Birmingham in the shape of Sundissential's new hard trance gang bang. Every podium is teetering with a sartorially deranged bunch of arm-waving desperadoes – preacher men with dog collars and codpieces, nurses with stilettos and strap-on dildos, bugged out space aliens from the planet Munted, old skool ravers gurning for Britain. Every guy has spiky, multicoloured hair, the girls dress like porno queens and a geezer down the front has his hand rammed up Sooty's arse. If Dante ever needs somewhere to park his Inferno, he should consider checking into Sundissential for the night.

Sir Peter Tong arrives at midnight and pulls out the best set we've heard him drop in years. Mixing funky breaks with tough, chunky house, he delivers the Sundissential crowd a prime time slice of Tongness. But it's really just a teaser for the night's main attraction, Tall Paul, who, as you'd expect, absolutely slays 'em. His sets are tailor made for nights like this with cuts like DJ Jean's monstrous 'The Launch' and some mad-assed, Trade-buggering remix of that Levi's track. Killer slab of wax followed by killer slab of wax – no wonder he's Muzik's DJ of the Year.

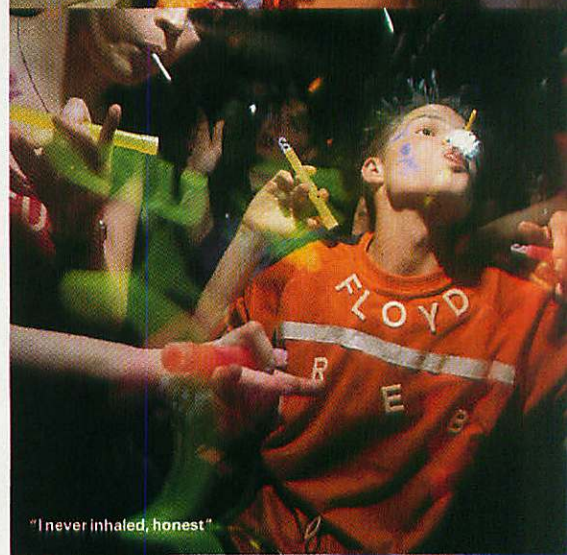
Entertained by such a shit hot DJ at the top of his game, few dancefloors can even approach the raw, primal intensity of Sundissential. There's something mesmeric about the freaky, beautiful people jerking in every corner of the club – reaching higher and higher as Tall Paul pushes the bpm to 130, 140, 150. And by the end, even as the soundtrack is a raging blur of hard, pummelling trance, there are still a thousand smiles beaming through the strobes. There's beauty to be found in the eye of the maelstrom and a dancefloor that makes Trade look like Sunday afternoon at Old Miss Muggins' Tea Rooms. Even the man who's used to weekly scenes of carnage at The Gallery seems genuinely taken aback by it all.

It's not very complicated really – unblock your jaded ears, spend five seconds on the Sundissential dancefloor and reaffirm your faith in UK clubbing.

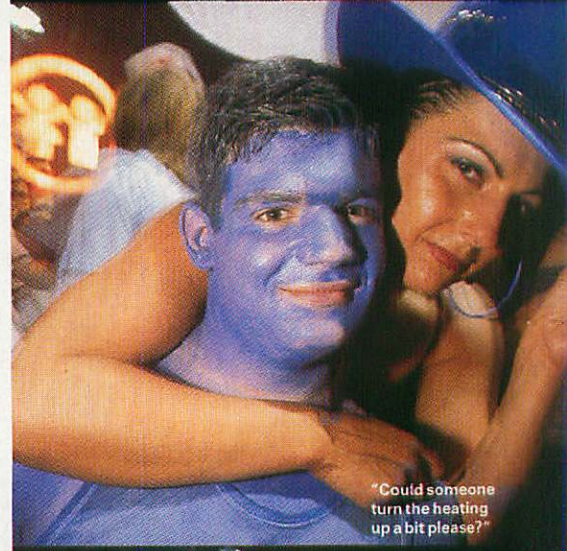
Kieran Wyatt

pics DANIEL NEWMAN

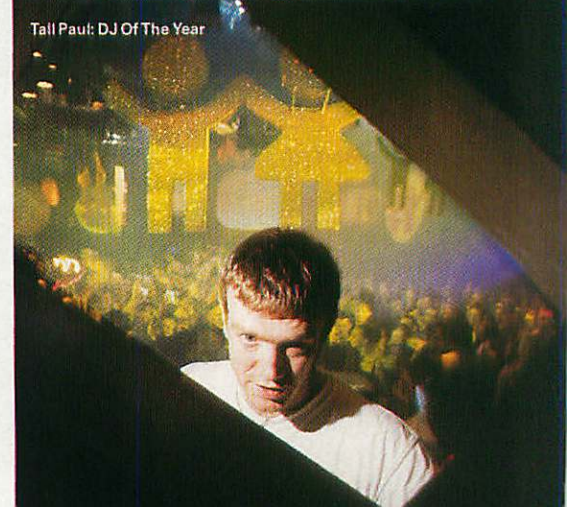
Sundissential takes place every Saturday at Pulse, Hurst Street, Birmingham, 9.30-4am, £10/£12. Tel: 0121-236-8277.



"I never inhaled, honest"



"Could someone
turn the heating
up a bit please?"



Tall Paul: DJ Of The Year

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Hallelujah!

It's The Second Coming

The Happy Mondays have returned and they're as barmy as ever. Original ravers Shaun and Bez talk acid house, money and The Hacienda. Bad boys really do live forever

words ANDY CRYSELL pics STEVE GULLICK

SHAUN Ryder likes to get intimate in interviews. Only when his huge, aquiline nose comes within inches of the journalist's does he feel his garbled message is getting through. Having explained that it's fantastic to be back among the "music biz muppets", he expels a volcanic burp. He's been drinking quite a few large coffees this morning. They were spiked with quite a few large Remy Martin brandies. Mmm, just hold that thought...

To which let's add another pungent consideration: that the Madchester mob who launched the Nineties, coalescing guitars, freaky dancing and total nutter attitude, transforming P-funk into exuberant E-funk, have somehow returned to shut the decade down. In 1990, 'Pills 'N' Thrills And Bellyaches', the Mondays' Paul Oakenfold-produced third album, made them the nation's ugliest superheroes, with Ryder's loved-up hooligan lyrics hitting a genius peak. Alongside The Stone Roses, baggy clobber, warehouse raves, police raids and thousands of kids who refused to let the party die, they made UK acid house quite unlike the parochial US house scene. The jack tracks and Ecstasy brought everyone together, but it was the complete Technicolour package which made the age so compelling.

Yet while this country still hasn't got round to curtailing the party, come 1992, the Happy Mondays were falling apart in Barbados – recording the disastrous 'Yes Please' album, as Shaun Ryder switched his drug allegiance from E to crack. In 1993, the band held their final acrimonious meeting. Suffice to say, there was no way back when Shaun stomped out of the emergency congress to get some Kentucky Fried Chicken. This was his code for buying drugs. The drug, by this time, was heroin, and Shaun headed off to battle against his addiction, form Black Grape and make a slew of embarrassing chat show appearances.

As you've doubtless heard, there's little that's dewy-eyed or romantic about the reincarnation. It's to do with the huge tax bill which recently plopped



pic KEVIN CUMMINS

through Shaun's letter box. But this hasn't blunted the enthusiasm which has greeted the return of the funky troglodytes. Tickets for their shows in Manchester, Glasgow and London sold out in a day, and an appearance at V99 is now looking likely. When they step out on stage this month, it could be a thriller, it could be an unmitigated calamity, but it's sure to be a stupendous event. Isn't that right, Shaun?

"Bezwick! Chunk!" he replies, not exactly answering the question. As is customary, Shaun doesn't look too well. Seated in the bar of the Bailey's Millennium Hotel in Kensington, that commodious nose of his is running profusely and his red piggy eyes look like they're about to frizzle up. Nevertheless, he's got it in him to grin widely as his old mucker sidles into view.

Here comes Bez, the greatest wobbly-limbed disco dancer, the man with the chunk. It's more of a bush, actually, a huge stash of grass which he unwraps on

the table, giving half of it to Shaun. Bez is off to meet his contacts at Diesel and Adidas, hoping for some clothes and sneakers, but don't worry, he'll be back.

"Do you want anything, sort of wake-up, like? For later?" asks Shaun. Bez shakes his head and makes for the door.

Joining the maraca-shaking boy wonder for the revival are fellow veterans Paul Ryder (Shaun's brother; bass guitar), Gaz Whelan (drums) and backing singer Rowetta. The new additions are rapper/singer Nuts and Paul Wagstaff (ex-Black Grape guitarist). Time, decides Shaun, to exclusively reveal the finer details of who's earning what.

"Bez gets a banana and a big orange. I get two grapefruit and a satsuma. Our kid gets a plum. Gaz gets some peaches, a cauliflower and two apples, cos his beats are worth a lot. So yeah, we're all dead happy."

Possibly scooping a melon, Paul Oakenfold's back on the firm, too, producing their new single – a reappraisal (we kid you not) of Thin Lizzy's 'The Boys Are Back In Town' – and DJing at the live shows. While it was Vince



Bez (I) and Shaun: He's a disco dancer and *he's* a sweet romancer (not)

MITSUBISHI

>>

Clarke's 1989 mix of 'Wrote For Luck' which first guided the band successfully to the dancefloor, it was Oakey (accompanied by Steve Osborne) who chaperoned them thereafter, providing the stoner rhythms on such tracks as 'Step On', 'Hallelujah' and 'Kinky Afro'.

"Back when we started in 1980 only Gary Numan and the Getty family could afford synthesizers," reasons Shaun. "By the time Oakey came along that had changed and I loved it. You could tell the bassist and the drummer to play something, then you could tell them to fuck off."

"Listen to those old tracks and they sound more modern than ever," he continues. "All that funk and shouting - it's more acceptable now. So we're not gonna turn our songs into 195bpm jungle but, you know, there'll be a lot more boom on the bass... Er, have I told you about my movie script?"

Called Molly's Idle Ways, it goes into production later this year. It's about two young ladies who get up to all sorts of adventures, which sounds sweet, eh?

"Thieving and sex adventures," he roars. "They smoke crack and heroin and pop speed pills and they're sex maniacs who hang out at raves all the time. They sell their bodies. They luuurve fucking!"

Shaun's battle against heroin and methadone addiction continues. At the same time, however, so does his passion for E. Hence the fact that he had a ball in Ibiza last summer. In 1990, the Mondays played at Ku, with coachloads of red-faced scallies arriving from San Antonio for the occasion. This time, in his role as gonzo columnist for Manchester's *The Sport*, he met Norman Cook. Who was supposed to teach you to DJ, yes?

"I don't think so," he frowns. "We was chatting, though. Seemed like a normal, alright sarcastic person and I liked him a lot. He's tall. Very tall."

Yes, and you had some Mitsubishis?

"The little white fellas!" he grins. "Those Mitsubishis made me do the big fridge and microwave oven dance. [In loud robotic voice, with hands mimicking the shape of said household appliances] Big fridge! Microwave oven! Big fridge! Microwave oven!"

Shaun belches again, then nudges your correspondent.

"See, that's what the fucking jeep is for."

Bez is back and now we're outside the hotel, admiring the Mitsubishi Shogun which The Mondays are using to update the most iconic image of the band. Taken in 1990, it had them swinging like gibbons from the letter E of a hotel sign. This is the 1999 remix version.

Shaun babbles on happily at the shoot. This is close enough to nostalgia to have him reeling out circuitous tales of the old days.

"All us buddy-buddy fucking Manchester bands, what brought us together was dancing on E at the Hacienda. There were 2,500 of us, all on biscuits. Dancing and talking to the biggest pricks and wankers. Even people whose music and shoes you hated."

"We danced to Chicago house, acid house, Latino, even them early rave tunes. Like erm, 'It takes two to make a bag of shite'. You know what I mean [in case you don't it's 'It Takes Two' by Rob Base & EZ Rock] - that was one of the first E anthems."

Did E change your life?

"It was love, man. God knows how many children I have to cheese plants and chicks with dicks because of the little white fellas."

Following the photo shoot, Bez explains his unflinching love of MDMA rather more succinctly.

"In my opinion you really can't beat a good E. Bit of booze, then munch-munch and a right laugh. Have a smooch with the women and all that."

Skinny and rangy, the man with the caved in cheeks and

Rave On The Mondays - a history

1981: Shaun Ryder and schoolmates form the band in Salford, Manchester, with a view to continuing their laddish ways in more style.

1983: Bez joins, having previously spent time living in a cave in Morocco!

1985: Sign to Factory Records and release the 'Delightful' EP, including a track called 'Oasis'.

1986: First rave reviews from the music press and the Mondays are also recognised as accomplished plagiarists, slotting Beatles lyrics amid their sprawling funk.

1987: Release the improbably titled 'Squirrel & G Man Twenty Four Hour Party People Plastic Face Can't Smile (White Out)' album, with the Velvet Underground's John Cale as producer.

1988: Major breakthrough with the 'Bummed' album, a collision of menace, noise and second summer of love vibes. During recording, the Mondays force feed Es to legendary (now deceased) producer Martin Hannet.

1989: Inspired by acid house and the Hacienda, they get Paul Oakenfold and Vince Clarke to remix 'Wrote For Luck', and the phenomenal 'Madchester Rave On' EP. The band forge Glastonbury passes for hundreds of their mates and get busted in New York.

1990: Fame comes knocking with The Mondays playing 'Hallelujah' on Top Of The Pops. Gigs at Manchester's G-Mex and Wembley Arena, and the Oakey-produced 'Pills 'N' Thrills And Bellyaches' album receive hefty acclaim.

1991: Further massive gigs, including the Rock The Rio Festival, where they played to 100,000 people. But for Ryder, smack is starting to usurp the party drugs.

1992: Head to Barbados with producers Chris Frantz and Tina Weymouth to record the 'Yes, Please' album. The idea is that Ryder won't be able to score heroin there, but instead he scores crack. Album is rubbish, immense recording costs send Factory into bankruptcy and, to make matters worse, band lets rip with a homophobic rant in NME.

1993: That meeting. That trip to Kentucky Fried Chicken. The end. Gulp, until now, that is...



Let's get kissed

thousand yard stare, Bez was Raver Bloke personified. The precise opposite of the musclebound Adonis from Manhattan discoland, he's the metaphorical father of the dodgy, scrawny gurners you see out clubbing today.

"I can't wait for the shows. If I can't get a buzz from them what can I get a buzz from?" he remarks. "I wanna get off me head and start hopping around on one leg again."

Unlike Shaun, Bez's predilection for drugs never stretched to addiction. There are several reasons for this, but mainly because he's not keen on sofas.

"Smoke crack and all you do is gauche out in your front room," he explains. "I don't like sitting down. I like playing football and riding me motorbike."

"Can't stand charlie, either," he shrugs. "Can't stand being stood in the bog all night, not being able to breathe or enjoy the party, and then snapping on your missus the next day."

You know the world has gone mad when Bez writes a book. Called Freaky Dancin', it came out last year - shortly after he was arrested (though subsequently released) for dealing at Glastonbury. In it you'll find the one about him blanking a come-on from Julia Roberts in LA; smoking PCP with the homies in New York; hanging with Ronnie Biggs in Rio. In Barbados, while Shaun was busy selling the recording studio's furniture for crack, Bez also dabbled with the dreaded rocks, but was equally occupied by breaking his right arm - first in a car accident, then, just as it was starting to mend, while waterskiing. "I still fucking struggle with me arm, but otherwise I can't fault that trip. How can you beat getting fucked up in Barbados?"

Married with kids, Bez isn't feeling as young as he once did. Heck, he's even considering ditching the baggy look.

"I've been dressing like this since I was 16," he mumbles, self-mockingly. "Maybe I should get mature. C&A or something."

Beyond this reunion - nobody will talk about what, if anything, is going to happen after the live shows - Bez hopes to keep the bucks rolling in through his new found love of DJing.

"I can cater for anyone," he smiles, as if applying for a disc jockey slot at a wedding. "I can give you ska, psychedelic Sixties, or if you like, I can call up these two young lads who work with me and give you some speed garage get-up-on-er-lighter gear!"

Is there anything else he wished the Mondays had achieved first time around?

"Yeah, becoming millionaires. As it goes, I'm still the same peasant I've always been."

Does he reckon the Mondays will end on a brighter note this time?

"Dunno," he shrugs, with genuine uncertainty. "We might be stabbing each other and fighting in the aisles."

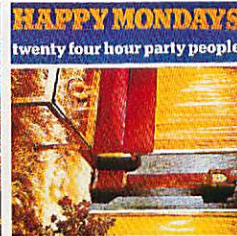
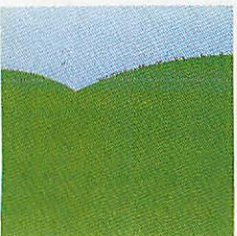
We're supposed to be checking in with Shaun for another chat. Problem is, he's supposed to be checking in at the TFI studios for a meeting with his new buddy Chris Evans. A deal is struck: we'll talk as we drive him to the studio in Hammersmith. Shaun likes this. He's into the idea of turning up at TFI in this beast on wheels. And thus it's time once more for Shaun to crank up his brain and see what the hell falls out of his gob...

"In this country you're only allowed to do one thing," he snorts. "You sing, you dance or you wear Speedos in catalogues. In America, right, you can have a TV show or your own clothing company like the Wu-Tang Clangers."

You're a bit pissed off with the music industry?

"I hate the master controllers. It was alright once - the Rolling Stones could have long hair, The Beatles could take acid and the Pistols could spit in everyone's mouths. All we did was skin up a few joints."

There was a bit more involved.





The "little white fellas". Oh, and those two blokes again



Ryder on the storm



Bez 'n' Shaun: Blowing chunks

HAPPY MONDAYS

"Well, we was just trying to be different from fucking Dollar. Still, can't hang around in this business forever. There's only room for one old cunt and that's Keith Richards."

Lauryn Hill's forthcoming tour is sponsored by Emporio Armani. Happy Mondays' is backed by Admiral. It's a deal which Shaun has taken to keenly, encasing himself entirely in the bargain basement sportswear. But these aren't like the clothes you used to wear.

"Why don't you have a look at pictures of me in 1984," he shouts, wrongly believing it's been suggested he used to look scruffier. "The old skool was expensive pants and loads of

"In my opinion you really can't beat a good E"

Bez tells it like it is

gold. Thing was, we had to grow our hair and look like students, so we could walk around with pockets full of E. Otherwise we'd have got nicked all the time.

"Anyway, me jackets cost millions of pounds and me trainers would be Pod or something special from Germany. But because the journalists who came to see us were winkle-picked, spacky-haired twats, we was called messy. Those motherfuckers were living in cuckoo-land."

As the jeep roars towards Hammersmith, Shaun indulges in a few of his favourite habits. There's his long-winded Fast Show "Suits you, sir" impression. There's a savage tirade against his ex-wife, Oriel Leitch, daughter of folk oldie Donovan. And then, preposterously, there's his regular shift into speaking like a member of the landed gentry. But we'll have to pass on these topics, because the TFI studios are getting close and Shaun believes this interview won't be complete unless we ascertain the full names of the directors at Admiral.

"Can we ring up Colin and get his last name, please? And Margaret, we need the bird's name, too."

It's suggested that Colin and Margaret will suffice for this piece. "No, it's nice to have their surnames."

Shaun gets on his mobile.

"Hello, Margaret, I want you and the boss' full names. Margaret Norton... After the motorbike. Well don't worry, because you are a bit of a bike, aren't you? Hello... Are you still there?"

Shaun rings again.

"Hello, Margaret... Right, so it's Margaret Norton and Colin Donaldson... Are you all moist and frustrated? Would you like a young Admiral-wearing scally to come round with his sex toys? What?"

The jeep pulls up outside TFI - the TV show which was forced to abandon going out live after an expletive-ridden appearance by Shaun.

Margaret Norton and Colin Donaldson, yeah?

"You got it," he nods sagely, as he clambers from the jeep. "Margaret Bike and Colonel Ronald, as in Ronald McDonald. [Posh voice] Okay, farewell, goodbye."

M

Baggy or shite?

Paul Oakenfold on the Mondays' return



Are you pleased they're back?

"Yeah, I'm approaching it as a bit of fun. Right now we're doing the new Mondays single - we're using the chorus from Thin Lizzy's 'The Boys Are Back In Town' but the rest of the lyrics will be their own. I reckon it'll be a big hit, Shaun Ryder's in great form and I think people should come along to the shows and have a laugh."

Are you going to re-work the old material?

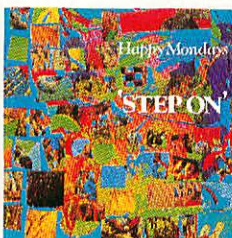
"I'm not sure about that. Me and Steve Osborne produced most of those tracks so my advice to Shaun was to get people like Fatboy Slim to work on them. But we'll see, I might do when it comes to it."

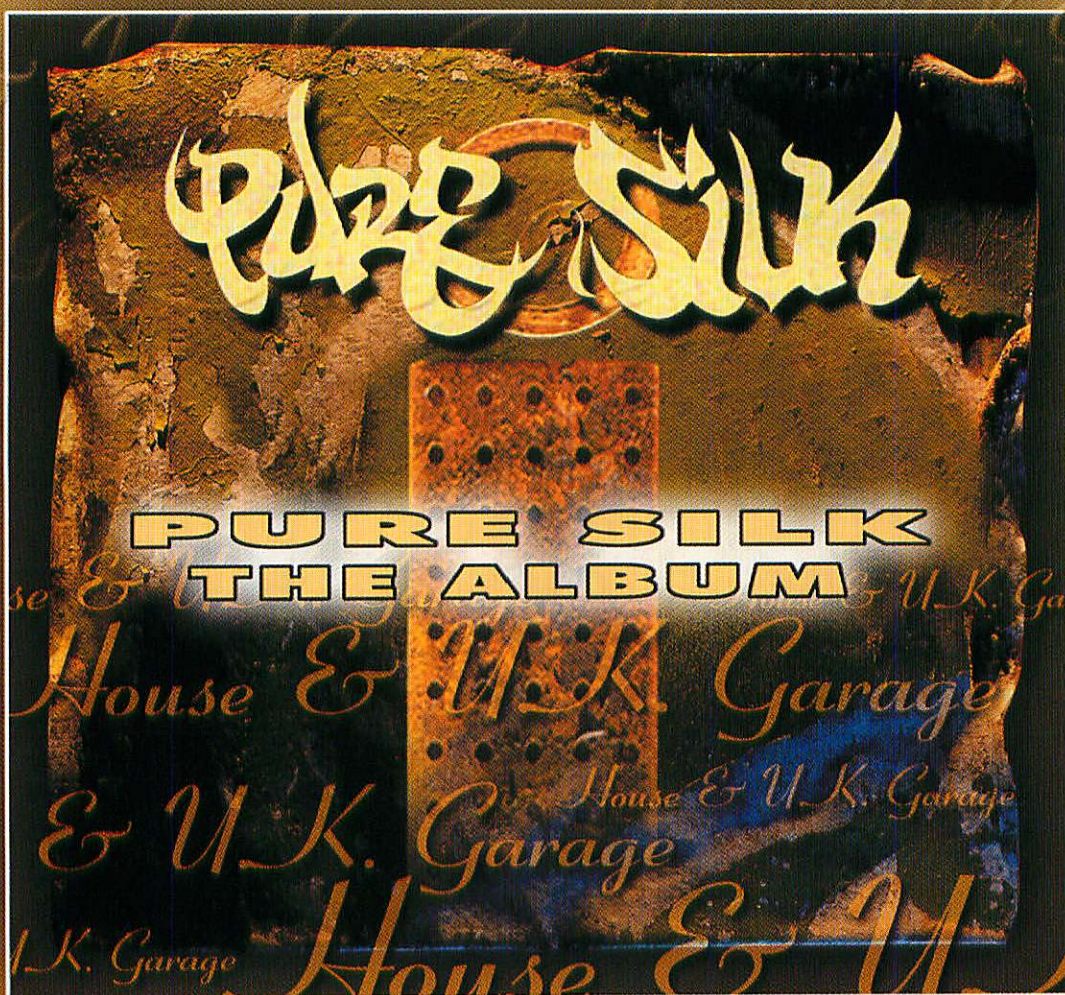
You'll definitely be DJing, though.

"I'll be pulling out the classics - I won't be banging it on a trance tip. I'll be digging out tunes from 10 years ago and I think that's what everybody wants. My brother and all his mates, normal working blokes who haven't been out gigging or clubbing for ages, they're the sort of people who're really buzzed about it."

Would you produce a new Mondays album?

"That's Shaun's call. But it depends on the demos, because the reason we didn't do 'Yes Please' was because we didn't think they were good enough. I'd be very interested in hearing their ideas, though, and hopefully in getting involved."





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In Rehab



Nicky Holloway was one of the original acid house pioneers, one of London's leading DJs and promoters. Until drink and drugs took it all away. After taking £50,000-worth of cocaine in two years, friends like Pete Tong and Paul Oakenfold paid for him to go into rehab. Now the new, clean Nicky Holloway tells his exclusive story

>>



>> **A** FIRST floor office with red walls and uneven painted floorboards, Camden. Nicky Holloway is sporting a natty Vivienne Westwood shirt, switching the lights on with a long block of wood. "That's the only way you can get to them," he laughs, surveying his new workplace. It's small, simple and cosy, much like Holloway's new, post-rehab life.

After 17 years of epitomising the words 'large' and 'having it', and year-round drug monkey behaviour, Nicky Holloway lost it last November. "I had a 10 gram a week cocaine habit for a couple of years," he says, shaking his head. "I was in a fucking pickle and I didn't know what to do." Four months later, he is out of rehab (at the same Marylebone hospital Brandon Block attended), and shaking the cocaine shadows from his life. His new promotions company is called Places And Spaces, named in part after the Donald Byrd rare groove classic and partly because this is what Holloway does – parties in places. Aside from a string of era-defining clubs, Holloway's parties took off in London Zoo, on beaches, in the Natural History Museum and famously in 1993, right next to EuroDisney.

There's also a new record on Sony's INCredible imprint – the disco-joint of 'I'll Do Anything To Make You Mine' by Holloway & Company – a new venue on the horizon, and more parties. "I don't think the club scene has the same personal touch any more," he offers. "My age group has caned the arse out of it for the last 10 years and it's got to change." £50,000 cocaine habits, homelessness and Can't Cook, Won't Cook. Holloway tells Muzik all.

"COCAINE went from being a special occasion thing to every weekend, to every time I went out, to two grams a day. London is awash with cocaine. When I was in the hospital I deleted all my coke numbers; there were about 20 I could have rung

up. It was easier to get coke than it was to get a bottle of JD at five in the morning. You couldn't get a bottle of whisky or a few beers, but I knew plenty of people I could get cocaine from.

"I'd spent all of the previous year working towards a new venue, which came to nothing, because we didn't get planning permission. All the effort and all the hope I'd put into it came to absolutely nothing. I'd put all my money into it, and lost it all. I was so disappointed about the club. When I think about it I still feel sick, sick in the stomach, and I just went on a bender. I hit a crossroads and didn't know what to do. I felt myself falling further and further behind everyone else, and finding myself getting bitter and resentful of other people. My hate list was growing. I was either up with the fairies at 100 miles an hour, coked off my nut, or down in the dumps, with that next day feeling.

"Last November I had nowhere to live, no money, no work coming in. Even though I'd been to eight countries that year DJing, it looked like I didn't have any DJing work. My life consisted of sitting around shitty Acton pubs getting pissed, then pottering round my flat writing lists and doing nothing about it. Doing a gram of coke a day. Fucking ridiculous. I suddenly found myself out in the cold and I couldn't get arrested. I was drinking every day, blotting it out. I was throwing up every morning. I'd be in the pub at 11 in the morning, and I remember sitting in this pub thinking, 'fuck, this my life now. What happened?'

"I was staying at Johnny Walker's [early acid house DJ, now Champion Records A&R] house. I didn't have any money, all my records – my pride and joy – were being kept by my landlord because I owed him rent, and I didn't care. Johnny was getting the hump, coming home every night and finding all his drink drunk. I'd gone to stay with him temporarily, and three or four weeks later I was still there.

"London is awash with cocaine. At five in the morning it's easier to get coke than a bottle of whisky"



Nicky before he found the road to recovery, at the 1996 Muzik Awards in Birmingham



Nicky sticks to his strict regime



The Milk Bar, London, 1991

NICKY HOLLOWAY

That's not me! I always had nice flash apartments. I'd drunk his Champagne, I'd drunk a bottle of cooking Sangria his mum had left five years ago. I didn't have the tube fare to go and see anyone. I just wanted to get pissed.

"One Tuesday night in November I bumped into Derek Dahlarge, one of those typical nights where nothing was happening, but we were looking for it. We went to the Met Bar, then back to someone's house. I came out of there in the morning, had an argument with someone, then did something I really, really regretted. I was disgusted at myself and it was the sort of thing I'd hate someone else to be doing. In the morning I was going to go hands up to Johnny and admit I had a problem, but he had already got on the phone.

"Johnny called Pete Tong, Danny Rampling, Paul Oakenfold and Lynn Cosgrave to get some money together to send me to rehab. I had to wait 10 days before I could get in, and that was hell. I was locked away in Johnny Walker's, crying my eyes fucking out, watching Can't Cook, Won't Cook. I knew I had to do something radical. I had to put my hands up and say 'I am powerless'. That's the first step to recovery.

Nicky Holloway CV

Sure beats working...

SPECIAL BRANCH Pre-acid house cabal of Holloway, Danny Rampling, Paul Oakenfold, Pete Tong and a very young Gilles Peterson. Ran 1984-88, and took 300 people to Ibiza in 1988. We all know where that led...

THE TRIP

1988, London. Acid house went overground and the original Ibiza posse mingled with Top Shop ted converts. A hallucinatory sea of jacking arms, Smiley T-shirts and saucer eyes. Ace wobbly logo. Nicky himself was behind the Balearic club hit 'Sure Beats Working' by Beats Working.

MILK BAR

Oakenfold on Friday. Pete Tong took care of Saturday. The Ramplings hosted Pure Sexy, then Glam. It was clean, it was white, and in 1990, this small, Ibiza-style venue brought stringent door policies back to town.

VELVET UNDERGROUND/ MARS

1994-1997. While running the glamour-hole Velvet Rooms, Holloway got a short lease on the old Milk Bar and renamed it Mars. Fabio broke drum & bass to the mainstream with Speed. Holloway sold up to pursue a new (doomed) Soho venue.

"It was such a relief to get in to hospital. I had a drink on the way there - just a pint of lager - but a lot of people go into those places high. Once I was in there it was a massive, great release. The more I got to know about the illness and the disease, which is what it is, the more interested I became in it. There was one other clubbing type who knew me, one businessman, a little heroin addict from an estate, a Lord. You realise that although you're using in different places you're all going through similar shit.

"When I checked in I heard this girl going off at the staff and I just thought 'junkie'. Then later in the week I was doing it. I was like '£300 a night and there's not even a swimming pool? Bloody Priory's got one!' Junkie mentality, isn't it? You could hear people coming out with the same crap you did the week before. I didn't really get hallucinations when I was detoxing, but I was getting paranoia. The noise of a lorry

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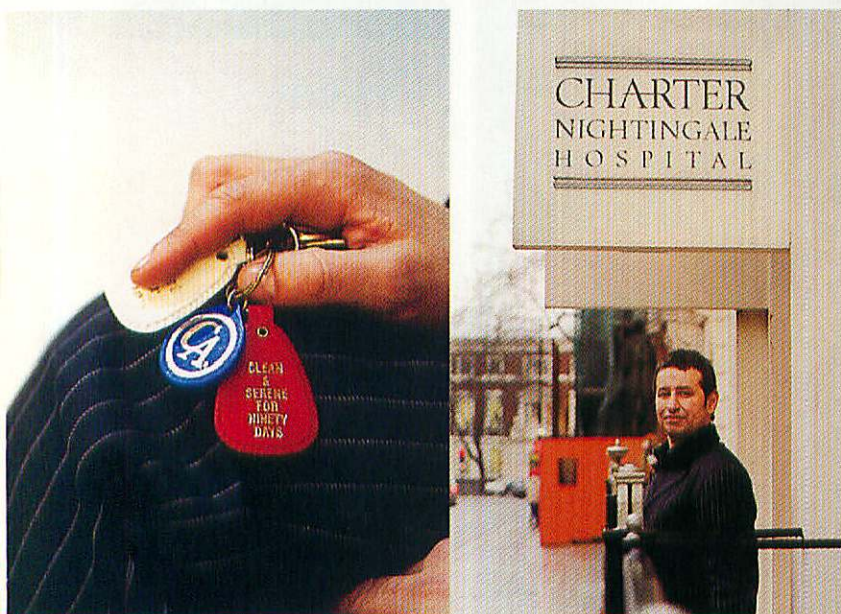
NICKY HOLLOWAY

>> going past would have driven me mad. Everything would have been getting on my tits, jarring me. I learnt a lot about myself. It's bad, really, because if you're rich you can afford to go to one of those treatment places. They're not cheap, at least £2-3,000 a week, and there's no point going just for one week. I was in for three weeks. I was in at the same time Kate Moss was in the Priory and I was pissed off, thinking 'I could be having treatment with Kate Moss and here I am with you lot!'

"I didn't become an addict overnight, it took me 17 years to do that. A lot of effort went into it! I just hit a point where I had no food in the fridge, but two grams of coke in my pocket. I was on it every day and every night for years. When you're high rolling, going to all these parties and everyone wants to be your friend because you've got a club, you don't realise what an arsehole you're becoming. I became the archetypal cokehead.

"After years of use, cocaine doesn't make you Mr Confident, it makes you Mr Not So Sure. It got to the point where I had to have a line to make a phone call. It hit a point where if I came home on Saturday and I'd only had one gram I'd be pleased with myself. The Summer of Love had finished but I was still carrying on. I was doing more drugs two years ago than I was in 1988 or 1989. I can sit back and laugh about it now, but at the time it wasn't funny. I went to a very, very dark place in my mind. I got very bitter and angry with everyone else. You think everyone's ganging up on you, you don't want to ring people because you think they don't like you any more, and it was just the drugs.

"I haven't had a drink or drugs for four months and I can pick up a magazine and



look through it, and think 'they're doing alright'. Before I would have looked at them and gone 'Not that cunt! I hate him'. The drink and the drugs were making me a very nasty sad little bitter man because I felt like I'd missed the boat and my day was over. But a lot of good things are happening since I changed my ways.

"Don't get me wrong, I fucking loved it for years, but it just went over the top. Everyone who does it knows it's wrong and that it turns them into an arsehole, but it's really hard to stop it. In fact, it's quite hard to find anyone who doesn't have a sniff, isn't it? It's not just in clubland, it's 50-year old men in suburban pubs with their football teams. You feel underdressed if you haven't got a gram. There are a lot of people that are going through this now. I came out just before Christmas, kept a low profile and went to my mum's. On New Year's Eve I went to a Narcotics Anonymous do where there's no drink, just tea and biscuits. I'm getting involved with the music for the next one.

"The hardest bit, and I know Brandon thought this as well, was going back into a club environment. I go, and as soon as I feel uncomfortable, I go home. There's no prizes for being the last out, it's just for years I thought there was. It's never going to be the same for me, but I've chosen a different life. I still love clubs, I love music, I love the whole thing, but no one wants to be a laughing stock and I was heading that way. I had a few dates booked at Turnmills for Christmas parties and I was terrified, terrified to go down there. It turned out I couldn't get to my records anyway but it was such a relief. I've done four gigs now, and each time it's got easier.

"Ibiza didn't help me on the way. I've been going there for 17 years, and if you ever wanted a place to set you off on the wrong foot, spend a summer there. You



Special Branch Weekender, Rockley Sands, March 1988

"It's quite hard to find anyone who doesn't have a sniff, isn't it? You feel underdressed if you haven't got a gram"

Celebrity Squares

The Rich & Famous who had to give it all up



Kate Moss

The Champagne runway life got on top of everybody's favourite party girl. A short stint in celeb rehab haunt The Priory and she's back on form.



Brandon Block

The Blockster – former winner of Muzik's Caner Of The Year award – ended up on the dark side of the coke 'n' booze street. Currently wanted by the disco police for his Top 20 hit 'You Should Be Dancing'.



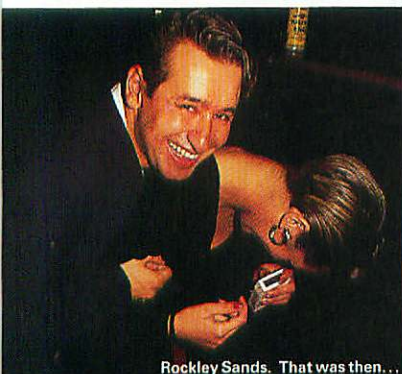
Caroline Aherne

Mrs Merton went on Parkinson with Prince Naseem to talk about her experiences at The Priory. She floored them both, proving that you don't need a drink to be funny.



Gazza

Hodde left him out of the England 1998 World Cup squad for boozing and eating kebabs. So he went on a bender and ended up at, yes, The Priory. Now possibly a contender for a Keegan-headed England team.



Rockley Sands. That was then...



...but this is now. Nicky with Michiko Koshino, London Fashion Week

Original nuttah: Trip, London 1988



come back and that's it, you've got the taste, you've got the flavour. I'm still on the side of clubs and music, but for me it had become unmanageable. I just had to stop. I took about £50,000-worth of cocaine in two years, yet I ended up in a position where I couldn't pay my rent. Before you check out of rehab, they try and set up a web of people to help stop you relapsing. Some people go to two or three meetings a day. I go to one a day. I know I've got a future ahead of me now, and I know I can be happy with a more simple life. I used to think getting on the bus was beneath me. I've got some money coming from this record, and this time round I won't be giving it all to drug dealers. I used to have the hump all the time, I was a stress monster. I couldn't tolerate anything. Now I'm a lot more chilled. Although I tell you what, the selection of soft drinks in places pisses me off. There's fuck all to drink!

"This time round I am in control of my life. I can have a drink and I can have drugs, but I choose not to. They say 'keep it in the day', which means you have to just think 'today is another day I'm not going to have a drink'. It seems so big and vast if you look at the future.

"I've read some of the Kate Moss articles and I can totally relate to it. The normal world ain't that bad. You feel quite good when you're home before the end of a club night, and able to get up on Sunday and not be fucked up. I'm enjoying not having hangovers. I'm enjoying not being moody.

"If I feel like having a drink, which is probably every day, or if I want a line, which I think about every day, probably every hour, I have to rewind the tape of where I was a year ago. Where it would take me back to. I would be back to where I was overnight. Whatever I do I get really into it. If I got into Playstation that'd be it. Funnily enough, I've never smoked. Can't stand it!

"I have been living a rock 'n' roll lifestyle, and I wish I could have nipped it in the bud before it got too much, but I'm not sure that you can. Lots of my contemporaries have got what I went through to come. A good percentage, anyway."



Clinical Advice

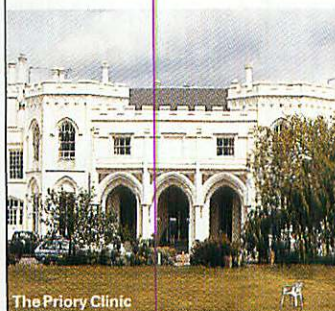
You've got a problem, and a fair old wedge to spend on curing it: try these top clinics

BETTY FORD CENTRE

The grandmummy of them all. Founded in 1982 by the recovering alcoholic wife of ex-US President Gerald Ford and based in Rancho Mirage, California, the clinic has treated over 33,000 people. Famous alumni include Elizabeth Taylor, Bobby Brown and Chris Farley. Despite its posh reputation, it's not run for profit and doesn't just treat the famous. Fees are negotiable.

HAZELDEN CLINIC

World famous and based in Centre City, Minnesota. It's credited with finally stopping rocker Eric Clapton's 20-year addiction to drink and drugs, as well as treating Chris Farley (again) and Aerosmith rocker Steven Tyler, who used to shag his girlfriend in the nearby woods. Nice.



The Priory Clinic

PRIORY CLINIC

Brit supermodel Kate Moss checked into this London centre recently when she felt her life was getting out of control. Treatment doesn't come cheap at around £300 a day, but it seems to have stopped Moss' slippery slope of partying. Most rehab clinics use the 12-step recovery programme, which is based on praying to a higher force.

CLOUDS HOUSE

Mission virtually impossible: drag Robbie Williams out of his fatboy hell and restore him to glowing health. Enter Clouds House in Wiltshire at a rate of £1,176 per week and a few months later enter Robbie drink and coke-free after undergoing the reportedly very strict regime. Of course, he was pissed last Christmas, but no one's perfect.

EXODUS CENTRE

At a wallet busting \$21,000 for a full four week treatment, this intimate centre in Marina Del Rey, California is only for the seriously rich and even more seriously fucked up. Actor Robert Downey Jr (in and out of rehab like a ping pong ball) and Nirvana rocker Kurt Cobain both stayed here. Cobain did a runner and shot himself soon afterwards.

words Mark White

BLACKSTREET & TEDDY RILEY



Blackstreet (l to r): Eric Williams, Teddy Riley, Mark Middleton, Chauncey 'Black' Hannibal

In the court of the

King



In 1986 **Teddy Riley** invented modern r&b. With *Blackstreet* he reinvented it. Now the new Godfather of Soul reckons he's going to do it all again

ICY winds whip ferociously around the chic streets of New York's SoHo, freezing all who dare cross their path. The throng camped steadfastly outside downtown New York hotspot the Spy Bar don't, however, seem deterred.

Inside, cameras flash wildly as Puff Daddy, in parka, skull cap and shades, takes to the tiny stage to show some love. Jay-Z and crew hang around nearby. Heavy D, Andre Harrell (founder of Uptown Records) various execs, producers and US music biz big willies make small talk in the background. Up in the DJ booth, Red Alert spins the hip hop and r&b soundtrack. Songs by the likes of Bobby Brown, Keith Sweat, Guy, Michael Jackson, Heavy D, Wreckx-N-Effect and more, all of which have been produced by one man. And there he is, centre stage, surrounded by a veritable who's who of movers and shakers.

The entire event, organised to commemorate his 15th year in the music business, was thrown as a surprise party and Teddy Riley, softly-spoken, diminutive and shockingly youthful (he's still only 32), mic in hand, seems genuinely overcome by it all.

Despite his success and longevity, 1999 is shaping up to be perhaps the most important year in Riley's illustrious career. His group *Blackstreet* are about to release

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their third album, 'Finally'. Spearheading the first major release for Interscope Records, as part of the new Universal/Polygram merger, the label are pulling out all the stops for their crown jewel r&b act. The last Blackstreet album 'Another Level', fuelled by hit singles 'No Diggity' and 'Don't Leave' went on to sell a not-too-shabby six million copies worldwide.

"I study music," Riley says. "I study what's next. It's like a scientist. Get the facts, get the formula and test it." And for 15 years, the Riley formula has worked. In part because Riley is a sonic sculptor, famous for compressing, fine tuning, inventing signature beats and synth sounds that shoot through speakers like missiles.

"I was always rhythmic," he explains. "I always had the rhythm to do anything. What made me a producer was I knew and understood the philosophy of putting the rhythm section together. I knew what my drummer was doing and was able to put that on tape without using him. I understood what a guitar player does and was able to put that on tape without using him. I was able to do it all myself with my keyboard and lock it in the pocket."

Raised in Harlem's notorious St Nicholas projects, Riley's refuge from ghetto life was music, particularly the music he played every Sunday in church until the age of 16. As a teenager Riley soon found he could earn a little extra cash performing in clubs across New York.

"Just the experience of playing at places like The Lickidy Split, Mark IV, Remy's Lounge, Jock's Place, Tribeca's and The Close Encounter

Gene Griffin had taken an interest in Riley's burgeoning talents at a young age, signing his group Kids At Work to his Sound Of New York label when Riley was just 12. As his career blossomed in the late Eighties, it was Griffin who took care of the paperwork. "I stayed loyal to him," Riley explains in sorrowful tones. "He was taking money and balanced it out and switched it over into drugs," he says with a pained expression.

It was Riley's mother who finally urged her son to break the bond. "She said 'the only way you're gonna make it is if you leave him.' When I told him the first thing he did was take \$100,000 and put it in a Swiss bank account without me knowing." Considerate. Street life and business strife continued to hamper Riley's every move in New York. Fed up and frustrated, in 1991 he decided to relocate with his girlfriend, daughter and adopted son to the leafy environs of Virginia Beach, Virginia, building his own studio complex, The Future. Soon afterwards Michael Jackson called and asked him to work on his new album, 'Dangerous'.

"It was incredible working with him at that point," relates Riley, who masterminded Jacko hits such as 'Remember The Time', 'In The Closet' and 'Jam', "because he wanted to do something different and innovative, so it allowed me to really stretch out.

"My life is more settled in Virginia," he continues. "I can be more focussed. Even when I'm at home with the kids, I can stop by the studio and do a song."

"I study music – I study what's next"

Teddy Riley

in Brooklyn taught me so much," Riley reminisces. "I was in a group called Total Climax. A lot of people who I went on to work with were on that circuit, like Johnny Kemp who was in this group called Kinky Foxx and Keith Sweat who was in Jamilla."

"He was a kid, 12, 13 or so. He wasn't even old enough to be in the places he was in," remembers Johnny Kemp. "He was behind his keyboards and you could hardly see him. Even back then he was really accomplished. He stood out."

Riley admits to "hustling" briefly, selling angel dust to buy drum machines and keyboards, but his experience on the live circuit was beginning to manifest itself on his newly purchased studio equipment.

His patent was an intoxicating rhythmic hybrid, reflecting the hip hop street energy of his neighbourhood and the musical band mentality of church and nightclubs. Termed 'new jack swing', it changed the face of black music. In a few short months Riley productions of Keith Sweat, Johnny Kemp, Bobby Brown and Riley's own band, Guy, all bum rushed their way to the top of the US charts.

He became a one man hit machine, inventing the young, hip hop/r&b 'super-producer' icon that the likes of Rodney Jerkins and Jermaine Dupri would attempt to emulate in later years.

"I only studied Teddy," says Rodney Jerkins during a break from working with Michael Jackson at an LA recording studio. "I would only buy songs Teddy Riley produced to figure out his concepts with the drums and the bassline. I was really influenced by the way he used minor chords and matched them with really heavy beats."

Jermaine Dupri, speaking from his recording studio in Atlanta, concurs: "He's one of the most influential producers ever because he changed the face of radio with new jack swing and he made young niggas like myself want to be producers."

Riley's notoriety in the late Eighties may well have earned him ghetto superstar status, moving him up and out of the projects, yet the ghetto was to prove his undoing. As renowned as Riley is for his musical innovation, he's been equally well noted for his mismanagement, the ramifications of which still dog him today.

"My ex-managers," he sighs, "they put me through a lot. I lost a lot. Two or three years ago I was close to being bankrupt. They were selling me dreams, taking my dough."



10 Essential Teddy Riley Productions

- I Want Her** – Keith Sweat
- Just Got Paid** – Johnny Kemp
- I Like** – Guy
- My Prerogative** – Bobby Brown
- Rump Shaker** – Wreckx-N-Effect
- Remember The Time** – Michael Jackson
- Do The Right Thing** – Redhead Kingpin
- My Fantasy** – Guy
- Before I Let You Go** – Blackstreet
- No Diggity** – Blackstreet

his Rolodex for his latest album 'Finally', calling in favours from friends in high places to lace his 14-song *smorgasbord* of speaker-shaking new jack cyber-funk and lush soul. The first single, the sparse and salacious hip hop driven 'Boyfriend/Girlfriend' features Janet Jackson and hot New York rappers Jah-Rule and Eve. Elsewhere r&b cutie Mya and laconic Bad Boy rhymester MaSe guest on 'Take Me There'; Stevie Wonder adds harmonica to the dreamy 'In A Rush'; Mary J Blige duets on the bluesy 'Drama' and Jay-Z chips in on the trademark Riley funk outing 'What You Want'. In fact, there are so many new faces on 'Finally' that even the membership of Blackstreet itself has changed, with Chauncey Hannibal the only remaining member from the original 1994 line up. This time Eric Williams and Terrell Phillips fill in the ranks.

"This group's become like Menudo [a Latin teen group whose members are replaced once they turn 16]," Riley tells me a month later at the capacious Hit Factory studios, where 'Finally' is being mastered. "Guys come in, make some dough and break out. It's all good. They want to see what it's like out there for themselves. I wish them all the best."

However, without Riley at the helm, the careers of artists he previously worked with, such as Guy's Aaron Hall and original Blackstreet member Dave Hollister, have sunk without trace. But for Teddy Riley the beat goes on.

The Blackstreet single 'Girlfriend/Boyfriend' and the album 'Finally' are both out now on Polydor

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Behind the groove

R&B's new wave of producers



Jermaine Dupri

The man behind: Usher, MC Lyte, Dru Hill,

Mariah Carey. He also discovered Da Brat, Kriss Kross, TLC and Xscape.

Trademark sound? Veers between laidback, semi-acoustic soul (Usher's 'You Make Me Wanna'), buoyant, disco-meets-summer-sounding r&b (Mariah's 'Sweetheart') to straight up with no chaser hip hop soul (Dru Hill's 'In My Bed' remix). **Biggest hit?** Usher's 'You Make Me Wanna'.

Solo recordings? Released his debut solo CD 'Life In 1472' last year, containing collaborations with everyone from Mariah to Nas.



Rodney Jerkins

The man behind: Mary J Blige, Michael Jackson, Brandy, Monica, Whitney Houston, Ray J and now the Spice Girls.

Trademark sound? Clean cut r&b with a musical edge added by his classical piano background.

Biggest hit? Brandy & Monica's 'The Boy Is Mine'.

Solo recordings? Not yet, but it's only a matter of time.

Shekspere

The man behind: Dru Hill and TLC. The new man on the scene.

Trademark sound? Courtly, Parisian strings alongside thunderous basslines.

Biggest tune? TLC's latest 'No Scrubs'.

Solo recordings? Not yet.



Timbaland

The man behind: Ginuwine, Aaliyah, Missy Elliot, Total, Destiny's Child, Mel B, Magoos.

Trademark sound? Layered drum patterns reminiscent of drum & bass with smooth r&b vocals.

Biggest tune? A tie between Ginuwine's 'Pony' and Mel B's 'I Want U Back'.

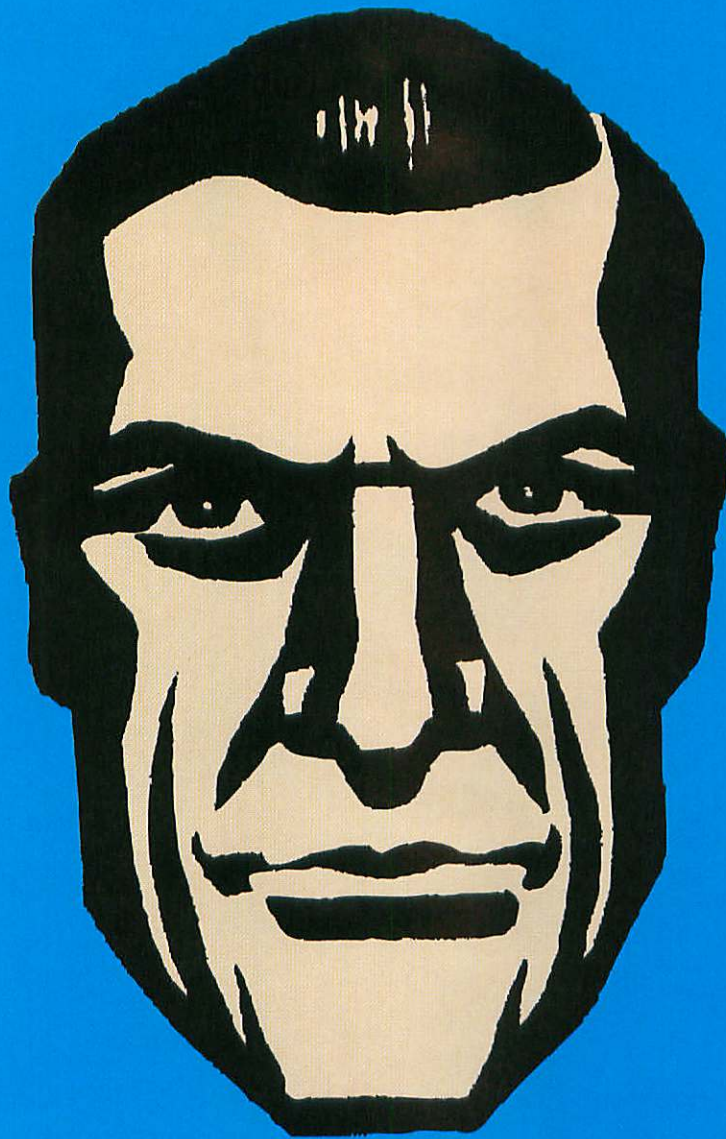
Solo recordings? Tim's just released his second album – 'Tim's Bio: Life From Da Bassment' which follows his previous LP with rapper Magoos, 'Up Jumps Da Boogie'.


Dallas Austin

The man behind: TLC, Jai, Monica, Fishbone, Boyz II Men, Madonna, Michael Jackson.

Trademark sound? Emotive but not melodramatic. To all intents and purposes he's the fourth member of TLC. He's also the father of TLC member Chilli's son, Tron.

Biggest tune? TLC's 'Creep' – they're the biggest selling female group in American chart history. **Solo recordings?** A former member of rock/ska fusion group Fishbone.



**BEWARE
OF SOFTWARE** 





Judge Jules

The case for the defence

In Muzik's recent club survey **Judge Jules** was rated one of the most popular DJs in the country. And one of the most hated. He's commercial, has a big mouth and there's no doubt some people have got it in for him. But they're the ones who should shut it. This is why...

words **Dave Fowler** pics **Kevin Westenberg & Debbie Bragg**

“Fame is a strange beast,” starts an improbably sun-tanned Judge Jules, cracking open a bottle of champagne. “I mean, these days, I am forced to piss at service stations and on grass verges. If I try to go to the toilets in clubs, there’s always a line of geezers trying to clock how big my dick is. They’re always staring over at Jules’ tool, and it’s a bit unnerving. Can you believe it?”

“The only thing that matches that in terms of embarrassment is the girls who flash their tits at me when I’m on the decks. There was one in Bournemouth last week who just wouldn’t stop. She got these huge breasts out and fondled them for the whole of my two hour set. The more embarrassed I got, the more she stroked her perestroikas, licked her lips and smiled at me. What did I do to deserve that?”

Life is certainly a bitch when you’re the UK’s man of the minute. Two prime-time shows on weekend Radio 1, a gig schedule fuller than John Holmes’ jockstrap, sell out dates a

matter of course, a cracking remix career and legions of adoring fans all over the British Isles. And free strip shows. This Judge is nothing short of the crown Jules.

But he’s more than just a diamond DJ. He’s king of the new ravers, that postmodern blend of pill-popping, glowstick-waving kids not old enough to remember 1988, but wise enough to know they missed out first time round. His banging, melodic, and undeniably camp trance is the soundtrack to their weekends, and when they’re not throwing plastic jam tarts at him, brandishing corn-on-the-cob vibrators or “we love you Jules” placards, they’re chanting his name, queuing for autographs or trying to get into his cargo pants.

The Judge is an unmatched and unprecedented turn-of-the-century phenomenon. So, dusting off those white gloves, whistles and horns, we climbed aboard the Julesmobile on a mission to madness and beyond. Here’s what happened. Or what we can remember, anyway...

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JUDGE JULES

>> SEVEN o'clock on a Saturday night. We're at Jules' Highgate hang out, and very nice it is too. More Elle Decoration than Wallpaper, it's the sort of place the upwardly mobile polo-necked professional aspires to at some point in his late thirties. Probably the kind of bourgeois bungalow Jules would be living in anyway, whether or not he had made the move from top law degree and platinum prospects to tower block pirate radio in the late Eighties. You know the scenario: late model Jag in the drive, table set for dinner parties, barbecues in the summer, softly tailored neighbours blah-blah-ing about Tuscany on the lawn.

Inside, the emphasis is on comfort, with a brace of expensively expansive sofas ensuring the vast living room remains inviting. There's a pronounced feminine influence everywhere, no major shock considering Jules tied the knot with the lovely Amanda last year. Then there's a selection of Keith Haring prints on the wall which reveal the young Jules O'Riordan's cultured side: his father teaches at RADA, one uncle is a professor of medicine at Oxford, the other is TV celebrity chef Rick Stein. In contrast, on the coffee table in front of us are stacked bottles of booze and a massive roll of Anne Summers bondage tape.

Bondage tape? This could get messy. Sure, we all know Jules drew inspiration from the late, great Tony De Vit, but isn't this going too far? Rising for the judge may be a tradition in court, but surely not tonight...?

Jules smiles, answers by popping his cork – so to speak – and turns around with his trademark eager-to-please-yet-twitchily-intelligent look. He's just heard that the latest Muzik poll reveals what we all already suspected. That he is the doyen of UK DJs. The king of the pack. The biggest live draw in Britain. A man worshipped by adoring hordes down to the residual methane in his BPI gold-disked downstairs toilet. But why, exactly?

"See for yourself," he smiles, intriguingly. "Tonight." Four Ginster's pasties and 200 miles later, we finally arrive at Golden's seventh birthday in Stoke, via a slash stop for the Judge in a frozen turnip field. Sasha has just stroled off the decks, all Maharishi pants and studied nonchalance, and Jules takes over. Immediately he seizes the microphone and shouts to the crowd excitedly, something along the lines of "Golden,

Jules-isms

1. Like toilet paper, we're on a roll
2. We're rising like yeast tonight
3. Like Paddington bear, we're on the case
4. We're kicking like Beckham (after the World Cup)
5. We're getting dangerous like genetically modified produce

Jules suddenly realises he's still wearing the tank top his auntie knitted for his eighth birthday



you're seven years young... and you, the punters, are the icing on the cake tonight!"

Pure Dairylea, you may groan, but don't underestimate the strength of his cheese. Hundreds of face-painted punters surge forward to the box. Jules waves to them, acknowledges messages in the crowd, nods theatrically and even signs autographs in the mix. It's like some acid-induced puppet show to the banging sound of Vincent De Moor. It's like nothing we've ever seen in a northern club before.

"These are my people," explains Jules, as we reflect on the situation after his two hour interactive performance. "This is the new breed of clubber which has come about over the past few months. It's a generational thing, a new subculture, a bastardised merger of rave, punk and new romanticism with a late Nineties twist. It's a kind of re-invention, and it's fantastic. It keeps me fresh.

"What I'm talking about here is the new face of clubland – the crowds at Gatecrasher, Sundissential, The Gallery, Cream and Progress. These people love me because I can relate to them. I jump about, I make eye contact and party with them in a way that very few DJs do. Take the trumpet I used to play in the DJ box for instance. I took a lot of stick for that, but you could say that it was part of my voyage of self-discovery. It was fun at the time, and the people I was doing it for loved it. They knew what it was about."

With no time to waste in Stoke, we head off to the inaugural night of Gatecrasher at Birmingham's Que Club. Understandably, there's a sense of anticipation in the air, especially as the majority of e-mails that day to Radio 1 have concerned the gig. That means we're headed for another sell-out.

But not everyone in clubland will be fighting for a ticket. In fact the same survey which backed the Judge also revealed a substantial body of house heads who would happily sentence him to 30 years without Technics. In other words, Jules seems to be splitting the dancefloor and airwave nation in two.

For some the Judge is banging; for others, he needs hanging. Your ruling on this, Judge?

"The people who hate me," explains Jules, opening yet another bottle of champagne, "do so because I am a flag bearer for an

"More bubbly, darling?": Jules the champagne socialite at Golden, Stoke

"Like Kate Winslet's arse, we're having it large": Jules learns his lines on the road to Gatecrasher



A nation's knees tremble as Jules practises his winsome stare

"These Are My People"

Jules at Gatecrasher, Sheffield



area of music they particularly dislike. The same people who have grown out of my style of music have generally grown out of house music altogether. They have an arrogant belief in their own opinions. I don't see why they have any right at all to feel superior. The records I play are an expression of my love for a certain type of music and that's that.

"You know, I love Gatecrasher and the music played there, and I'm proud of it. When Jon Pleased Wimmin played one night, he slagged the club and the crowd off, then proceeded to play music which was completely out of kilter with what the clubbers wanted. If he wanted to play that music he should have gone somewhere else. I made sure he never played in our club again.

"Like Jon, other DJs have played my style and then passed on to other areas. Sure, their tastes may have genuinely shifted, but they may have just as easily been influenced by their peers and by their perception of what is trendy now. Many DJs jump around from one style to another. Personally, I don't care what music my friends like. All I care about is a vibe. That may sound vague, but when I listen to the tapes I have made since 1990, you can hear a clear evolution. The sound may have become harder and faster, but it's always been chord based and banging."

We've touched a sensitive spot, but it's interesting to see how the nation's hottest club DJ, and the second most popular national radio jock, can be so sensitive to criticism. For the record, he was pretty pissed off to rate lower than Paul Oakenfold's manager in the recent Muzik survey of the most influential people in house music. Yet Jules is flying high at the moment: he knows it, the superclub promoters know it, and so does his bank manager.

We're approaching Birmingham, the champagne is flowing fast, and it's time to play devil's advocate with the hardest-working DJ in showbiz (14 gigs in the past 14 days). Here goes.

With his narrow strand of hard house and trance, isn't Jules musically on the road to oblivion? What about artist development through albums, for instance? And as eminently

Judge Jules Timeline

- 1965:** The Judge is born on October 26
- 1970:** Jules' Mum buys him Joni Mitchell's "Big Yellow Taxi"
- 1975:** Jules is allowed to stay up to watch his first Top Of The Pops. He sees Mud, Sweet and Slade
- 1984:** Jules starts DJing and takes his A levels
- 1987:** The Judge premieres on pirate station Kiss FM
- 1988:** Jules chases two muggers from a tower block by brandishing a judge's hammer. A grateful pensioner offers him a 50p reward. He donates it to charity
- 1989:** The Judge is arrested for promoting an illegal party. He spends a terrified night in Notting Hill police station. The police release him without charge when they realise they've got the wrong man. Just as well he isn't black.
- 1990:** Kiss FM goes legal. Jules fast becomes one of their top jocks
- 1997:** After a decade on the airwaves, Jules is signed up by Radio 1
- 1998:** Jules ties the knot with fiancée Amanda and settles down
- 1999:** The Judge makes Muzik's front cover

likeable and articulate as he is, isn't Jules threatening to become the late Nineties version of Jeremy Healy, whose persistence with irritating tinkly house a few years back won him the fleeting admiration of girls in spangly bra tops, but little else apart from complete critical rejection?

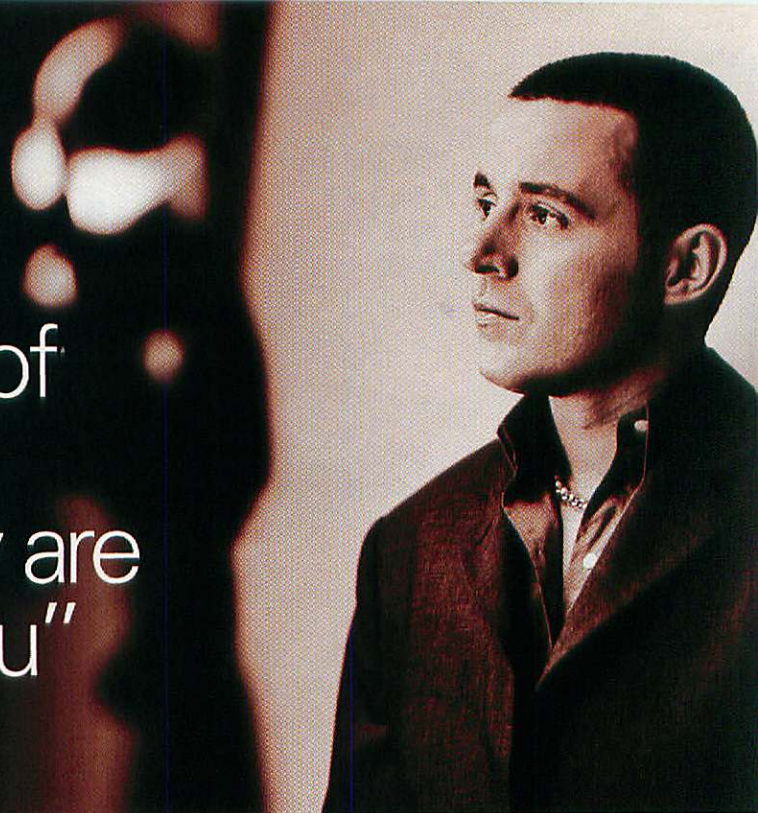
"Bollocks," barks the Judge, getting frisked by the Que Club's alarmingly steroid-fuelled bouncers. "If you're talking about albums, I could just as easily ask you where house has got any artist. I'm not into the rock 'n' roll model of things. I fucking love the music I play. I love what I'm doing and I don't care about albums. Ultimately you can only play records you like yourself. And there are a hell of a lot of DJs out there who don't even like what they are playing. I can tell you.

"As for my style, it's not exactly broad, but you have to make the distinction between what I play out and my Friday and Saturday night stuff on Radio 1. Saturday is more varied, more on the Pete Tong model. But in general, I'm less concerned than Tong with being popular. I'm younger, so you could argue that I can take more risks. Let's not forget that DJing as a profession has a life span which isn't usually much longer than that of a professional athlete. Pete keeps on going by expertly keeping a solid base of popularity with his peers. For me, I do what I do and that's the end of it. I have a huge fan base in clubs which no other Radio 1 DJ can come close to. If you gave Tong, Dave Pearce, Danny Rampling and me the sack, only one of us would be left standing as a professional DJ. To put it another way, if I left Radio 1 tomorrow, it would make very little difference to my club appeal."

And you know what? On tonight's evidence in Brum, he's absolutely right. Ask the girl with the "orgasmic" sign stuck on her head who gives Jules a plastic hen and chocolate eggs. Ask the girl in bra, panties, a cowboy hat and a Sweep glove puppet. Or the face-painted lads with West Brom tattoos and Teletubby toys. Or the troupe of half dressed, gurning lovelies in the front row who make the word "tune" out of glowsticks and run on stage to snog the Judge. Tonight, thousands of bollocksed, swaying hedonists vote Jules with every grind of their jaw and roll of their

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"I fucking love the music I play. And there are a lot of DJs out there who don't like what they are playing, I can tell you"



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eyes. This is no fools' gold. This is Jules' gold.

These days, we note, after the most banging set north of Trade rocks the Que Club, Jules is incredibly well-behaved, and, well... disgustingly mature. That's bad news for both his drivers, who used to get his hand-me-down groupies, and journos accompanying him for 12 hour stints. But there was a time, we remember, not so very long ago, when things were different. When he was single and lived the lifestyle to the full and was even elected by a certain women's magazine as 'the most eligible bachelor in Britain'.

Okay, maybe our Jules wasn't your sexual cuppa, but he was likeable and generous in a flash, DJ kind of way. In fact, the first time Muzik met up with Jules for a quick word on the record, he insisted on buying us two bottles of champagne and then mixed the strongest jug of Bloody Mary this side of Moscow. The bloke had class.

At that time, he told us with a cheeky wink, he had five shags in five different cities and more phone numbers than you could shake your dick at. He was the late Nineties version of Gary Davies, only taller. Woo, Judge Jules! Even in a half-cut stupor, we could tell he wasn't bullshitting. It must have been the bra-topped Welsh girls at the Hippo who told us gurningly what a "sensitive lover and knock-out shag" he was and how he was "hung like a horse, boyo." It must have been the sunbed tan, the jewellery, the open necked shirt in the middle of winter. The self confidence. The banging DJ was, well, banging away. So how many, Jules?

"Er, vastly more than you could count on two hands," mumbles an almost-embarrassed Jules, nervously swigging more champagne, "but counting is for teenagers, isn't it? Let's just say the bottom line was that I took advantage of a lot of opportunities which came my way. Eventually, though, if you're lucky, you meet someone so special to you that it can get in the way of temptation."

That someone special, of course, is wife Amanda, who is expecting a junior Jules sometime this year. Cynics please take note: rumours that junior's name is Scott Bond are completely unfounded. But the rumours that Judge really is on the straight and narrow seem true. Take Ibiza, for instance. He's the island's

Jules Judges

1. On the Stephen Lawrence case

"It's no surprise to anyone that the police are totally racist. It's horrendous that it takes episodes like this to bring it into the public arena. It's easy to make this purely a black and white issue, but up to a point all young people in areas of crime suffer persecution by the police. Because of their relatively recent arrival in the UK, black people tend to be in higher crime areas and receive the brunt of police racism. I have an evolutionary view of racism: that over time attitudes will become more tolerant. I realise that's little comfort to many people today."



2. On the Arsenal versus Sheffield United replay

"I love football passionately, but I tend not to discuss it because it turns off my female listeners. In the cold light of day, I don't think FIFA had to allow a replay, but they did, and Arsenal came out smelling of roses."

3. On the possible legalisation of cannabis

"British politicians are afraid of handling the drugs issue head-on. It's a political hot potato, so they come out with the same shitty rhetoric we've all heard before. Legalisation of cannabis won't happen here, but I believe we already have effective decriminalisation. I don't smoke weed, but I don't care who does."



4. On the dismissal of Blue Peter presenter Richard Bacon for taking cocaine

"I don't know the details, but I saw the News Of The World article. I think the real issue is that you have a different level of responsibility as a children's presenter. Children's presenters should maintain higher standards. Of course, I've heard rumours about people taking cocaine [at the BBC]. No, I have never snorted Charlie with Zoe Ball."

5. On his banging musical style

"I play hard house, but these genres are created by journalists and are meaningless. I like stuff which thumps, but also has a melodic feel in a minor key. I listen to every promo which comes through my door."

biggest DJ, but you won't find him slurring away with genitally tattooed pole dancers and Muzik correspondents at the Manumission motel, or propping up the bar at Pike's. Oh, no. In fact, outside of club DJ booths and the classroom where he's learning Spanish (surely the only DJ to do so?) you won't find him at all.

"We bought a villa with John Kelly last year," explains Jules. "It's in the hills off the San Jose to San Antonio road. We got it because Ibiza is full of sleazy people who go there to find a job giving out flyers. The people who live there are cool; so are the people on holiday, but there are plenty of transient migrant worker types who go there and don't get a job, and end up scrounging and thieving off people. We didn't want any of those people knowing where we lived, so we made a rule that we wouldn't invite anyone to our villa we wouldn't invite to our houses back in England. As a result, the villa has become a haven for our families. It's got four bedrooms, palm trees and a kidney-shaped swimming pool. No, we haven't had any orgies in it..."

Sheffield in freezing, horizontal rain is a long way from sun-drenched San Antonio, but that's where we're heading now for the last gig of the night. These days, it's unusual for Jules to play three sets a night; he doesn't exactly need the money, and anyway he's usually too pissed on champagne by the third one to give anyone their 2,000 quid's worth. But tonight is our night, the Judge has paced himself perfectly, and welcomes us into Gatecrasher, his permanent residence, with not a little pride.

Inside he's mobbed by a wave of lads with Mickey Mouse gloves, girls with punk attitude, tranced-out eyes and lightsticks. Radio 1 pictures spill out of his record box by accident and are snatched up by the crowd. It takes 10 minutes fighting autograph hunters before we can enter the DJ box.

Finally, at 4 am, Jules the entertainer gets down to his work once more, banging out a succession of trademark Euro pumpers and trancing out 1,000 of his loony-tune tribe.

Up on a podium, a distracting pair of naked breasts appear.

How predictable. How showbiz. How Judge Jules.

Judge Jules can be heard on Radio 1 every Friday (9-11 pm) and Saturday (5-7 pm)



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Krispy From The Country Bomb Hip Hop

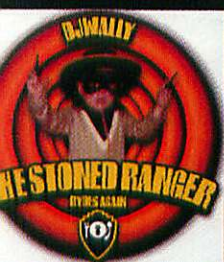
One of the UK's most long-lived duos, Krispy, are back! "From The Country" has something for everyone whether it's laid back, uptempo, dealing with serious issues or just dropping styles. Guest appearance by Roots Manuva. www.bombhiphop.com



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Acceleradeck Narcotic Beats Endorphin

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Also available on Endorphin : Sonic Fracture/ Acceleradeck - split EP; Flowchart/Pacifica/Mall - split EP.

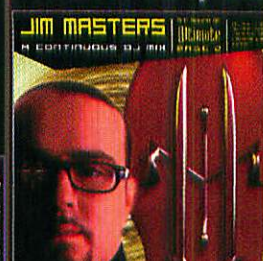


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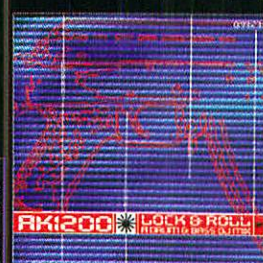
Legion of Green Men Floating In Shallow Water swim ~

Exquisite new works from one time +8 artists (aka Incarnate, aka Alkahest, aka ???). The enigmatic duo turn hi-def tricks of bubbling & smoking textotica like no others. Exhibits diverse palette of groove-friendly breaks, aqueous electronics, odd time sigs deep splashed with dub. Outernational future music. Next up lobe CD - Silo 7? www.kleber.net/swim www.posteverything.com



Jim Masters The Sound Of Ultimate B.A.S.E. Pt 2 Moonshine

Original Ministry DJ & Carl Cox's Ultimate B.A.S.E. partner unleashes a devastating set of funky techno, breaks, hard house & trance. Blinding 16 track mix includes Christopher Just, Luke Slater, Baxter & Rockliffe, Shatraz, Adam Bayer, & Lenk, Slam, Ken Ishii, Bushflange and more. Smokes www.moonshine.com



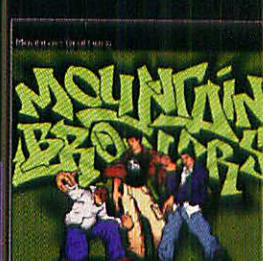
Ak1200 Lock and Roll Moonshine

A pioneering force on the US drum & bass scene with a too long list of mixes and residencies to his name, Ak1200 delivers a punishing set of dubplates from Moving Shadow, Suburban Base, Flex, Dropping Science, Formation and Rom. 13 cuts including Dope Skillz, I Double, Danny Breaks, Tribe Called Quest.... Yes Mi Selektahl! www.moonshine.com



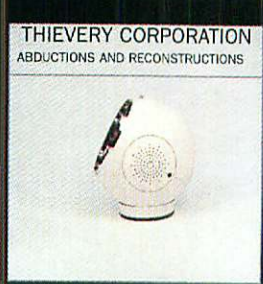
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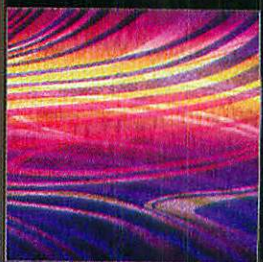
Mountain Brothers Self, Volume One Pimpstrut

Microphone check one-two what is this? The lineage of smooth flows & butter beats, lyrical eloquence, incisive wit and the odd skit is furthered here by Hip Hop's newest wordplay team. If you are feeling Tribe, De La, Digables, Black Eyed Peas or Jurassic 5; feel this. Full fat selection.



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How to start your own club part 1

Two students from Liverpool wrote to Muzik wanting to start a club. How did they do it? And how can you start your own club? **Your complete guide starts here**

HOW many times have you heard the phrase "the best way to make it as a DJ is to start your own club"? Probably as often as "where's your homework?" or "scuse me mate, got any pills?". Unfortunately, it appears to be true. World class DJs from Rampling and Oakey to Weatherall can all attest to the advantages of starting your own club night. That's not to say it's easy. If everyone who started their own night had succeeded we'd now have a club on every corner and more Dave Beers than we could handle (ie two). So, when Muzik received this letter (printed below) our brains whirled into action. Two lads from Liverpool starting a new night, with no previous experience in promoting a club but a desire to put the wind up the Liverpoolian club scene. So how did they do it?

Dear Muzik,

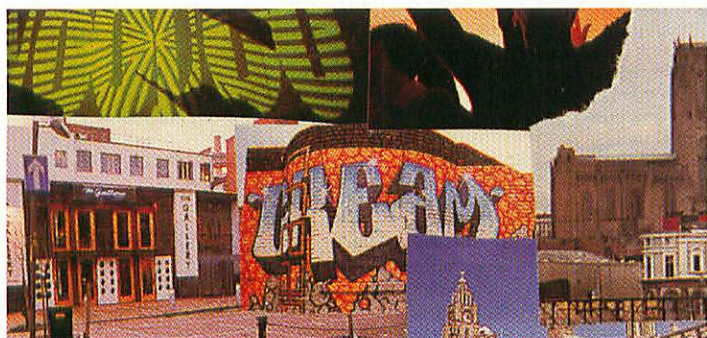
We are two young clubbers who have found no clubs catering for our tastes in the Liverpool area. Oakenfold has left, so Cream is back to basic house and Voodoo is a bit too hard. So we are planning a hard house night in Liverpool on Fridays where we hope to create a no-frills environment aimed at the punter, with non-stop hard house. We meet with the owners of Clear (former residence of Voodoo) on Wednesday

January 27th. We are wondering if you would be interested in monitoring our progress from scratch to the opening night, and running an article on it.

David Wilson and Ben Jones

Now then, now then. In true Jim'll Fix It style Muzik agreed to follow the boys from the moment they started hacking into their student loans to the opening night less than two months later. Almost immediately they started encountering the myriad problems that starting your own night can bring. There are a few basic points to take into consideration before launching yourself into the bottomless pit of clubland:

- 1) Think why you're doing it. If you just want to make money or be an overnight superstar stop right now.**
- 2) Be realistic about whether you have the time and the energy to start a night. There's nothing worse than a badly promoted club.**
- 3) You need to have enough money to produce flyers, pay guest DJs and their agents' booking fees, security, sound system, a door person and a sackful of other hidden expenses (DJs' drinks and hotels, for example).**
- 4) The only other factor to take into account is that not all clubs kick off straight away. As Swiss Tony would say, a club is like a beautiful woman. She needs a lot of attention, you have to spend a lot of money on her to get any return but once you've filled her up there's no looking back.**



Step One Have a mission

If you're thinking of starting a night you must have a mission. To start a night without one is like setting off in a helicopter with a single gallon of petrol in the tank. Suicide.

EPIC say: "You can see in the letter why we originally wanted to start a club night. We used to go and see Oakey at Cream every week, everywhere else was a bit slow so when he left we had nowhere to go.

Gatecrasher's the same and the door policy at those two places is ridiculous, so we decided to do something about it instead of sitting around complaining. That was in January. We started off wanting to do a breakfast bar club opening early on Sunday morning. We knew it would be busy on Saturday nights after Cream and Garlands finished because there's nowhere else to go afterwards.



Step Two Have a music policy

Decide on a music policy. Be realistic. Not many people are going to turn up for a Tibetan Nose Flute night and by the same reasoning people won't turn up to a carbon copy of another club. The best advice is to stick to what you know.

EPIC say: "In Liverpool there's Chrome which plays drum & bass, Garlands which is very garagey and Voodoo which plays techno, so there

was no point in going for any of those markets. They've got their crowds, and we'd decided to go for hard house anyway but just to go harder than Cream. A lot of people are getting irritated with the same house sound at Cream and want something a bit harder."

Hard house, you say? You'll be wanting Anne Savage then, mate

>>



Step Three Think of a name

It may sound daft to think of a name before you've even got a venue but it will make you look like you know what you want. If you can approach a venue with a name and a musical policy already decided you've obviously already been working on it. Cream, Gatecrasher and Golden are all punchy and memorable. 'Havin' It Acid Techno, Matey... Oi Oi' is not.

EPIC say: "We had major problems with the name. Five or six of us sat about until we decided on Asylum. We had 20,000 flyers designed and were giving them out when Sundissential told us they were starting a new night with that name. We had to bin all the flyers and think again. Eventually we came up with Epic. Lucky really, as the other name we had was Bubonic."



Step Four Find a venue

Finding a suitable venue is not simple. It's difficult enough actually finding a venue that has any vacancies let alone one which will give you the chance to ruin their reputation. Depending on the style of music, a bar or small club is a good starting point.

EPIC say: "We went to the Sound Factory, where Voodoo used to be, and the manager told us that if we gave him a good presentation

package we could have Fridays. We told him we were just students and this was our first night but he was still up for it. We did a presentation, including our door policy, DJ estimates and all our other costs and the 051 Club who own the building gave us the okay. Basically we wanted a club to be small and friendly with a good chill out room. The Sound Factory has all of these qualities. We were thrilled."



Step Five Think about competition

The music policy will obviously shape the crowd you get coming to the club. Pinpoint the age group and the type of clubber you want in the club. Students are always a good starting point for filling a club but only if it's local and cheap. Taking clubbers out of other clubs is hard work and keeping undesirables out can also prove daunting.

EPIC say: "We think there are a

lot of people who would like a harder club. We are trying to get people who are fed up with the same house every week at Cream. Voodoo must be too hard for others so that's where we come in. There are also three universities here and these are the people we are trying to attract. The clubbing students, not the beer boys. For the first night we handed out flyers in the universities, put up posters and gave out flyers."



Step Six Work out your budget

Budget is essential. Blowing all the loot getting Oakey down is no good if it's for a Monday night in Huddersfield. Actually, that might be a good idea but the point is to be reasonable with your dosh. Publicising your night is more important than anything and flyers are essential (see next issue). Posters, mailshots and topless girls with your club name tattooed on their navels are all great but not compulsory. It's essential you agree how the door money works with the club owner. It will either be a door split (you and the club split the money in some fraction from 50/50 upwards) or an amount to pay the club owner each time your night happens. The split is totally dependent on the club but they will always try to get the best deal for themselves.

EPIC say: "For our budget we looked at how much money we could get together between us. We basically have our student loans, student grants and overdrafts right up to the max, which gave us a few grand. You could look at it like it's government funded. We'd like to thank you, Tony Blair. We did the

promotion together because it halves the risk doing it with a partner.

We don't want to be greedy on the door so originally it was to go to be £6 to get in with NUS cards, £8 without. But then we realised we wanted to go a lot cheaper than Cream who charge £10 so we thought £5 NUS, £7 without. The deal is we take the door, we pay for one member of staff, the DJ, the hire of equipment and room and they take the bar. The costs vary but we start off paying £350 for the room and the bouncers when it's quiet. When it gets half full it's nearer £600. So those are our total costs apart from the DJs and flyers.

Cost breakdown
Capacity: 550
Door man: £50
DJs: £1,500
Flyers: £400 for 20,000

"One problem we had is having to pay everything out at once. Our first night cost us about £3,000 in total and the next night will be about £1,500. We have to get about 350 people in to make it work. But all the DJs are already booked up until April..."

Rags To Riches

DAVE BEER ON HOW HE STARTED

"I was throwing illegal parties for years before acid house and when that kicked off we had to look for a proper venue. We told a club promoter we'd fill his club if he'd give it to us for free. We really just wanted somewhere to go, somewhere where they played our sort of music. Nowadays, a fancy flyer always helps if it's aimed at like-minded people but word of mouth is always the best promotion.

"The most important reason for starting a club is not cos you want to pull a few birds but because it's really what you want to do and you've got to be original. Although I must admit, it's very difficult now."



NEXT MONTH: HOW TO BOOK DJs, GET THE CLUB READY FOR ACTION AND GET LOADS OF DJ AGENCY ROSTERS AND CONTACT NUMBERS. AND WE FIND OUT HOW THE EPIC LADS GET ON WITH THEIR FIRST NIGHT

Electronic



Twisted Tenderness

Album 26:04:99

The **AZ** to

of Techno

Part 3 (S-Z)

The third and final part of our exhaustive guide to the past, present and future of the music that changed the world forever

S is for:

St Vitus Dance

Before Hope signed to Soma, changed his stage name to Envoy and became techno's first fully fledged singer/songwriter/producer, he recorded a little known, but exceptionally good EP as St Vitus Dance. Peacefrog must be kicking themselves for letting him get away. Essential release: St Vitus Dance - 'Come Of Age' (Peacefrog)

Daz Saund

Known for his hard, funky style of DJing, Daz Saund first made a name for himself in the early Nineties when residing alongside Trevor Rockliffe at Trade. He's still very much in demand, especially in Europe.

Science Fiction

"The street finds its own uses for technology," said cyberpunk sci-fi author William Gibson. Nowhere is this more true than in techno, where the 303, a cheapo practice aid for aspiring Eric Claptons, became the backbone of a new musical genre. Techno shares many of its obsessions with science fiction, from electro's stooped obsession with robots to the escapist space age and futuristic imagery employed by countless techno artists. The most 'techno' film ever - Akira? Blade Runner? Terminator 2? It's got to be George Lucas' THX 1138 - a dystopian vision of a drug-addled, technology-driven, mind-controlled future, plundered for samples by Richie Hawtin on Fuse's 'Theychk': "Take three red capsules. In five minutes, take two more..."

Schneider TM

Probably the most 'techno' of the latest wave of new electronic music to hail from Germany (alongside Mouse On Mars, Oval, Funkstörung, Kreidler *et al*), Schneider TM, aka Dirk Dresselhaus, makes a bleepy, 303-led, acidic post-Aphex noise but claims to be primarily inspired by the Velvet Underground. Purists beware: the 'is it or isn't it?' genre-mangling debate is set to reach you soon. Essential release: Schneider TM - 'Moist' (City Slang)

Schoenberg

Arnold Schoenberg (1874-1951) was the Austrian-born classical composer who invented the 12-tone (or 'atonal') system as a reaction to the limitations of ordinary 'tonal' music (ie proper tunes you can whistle). Marmion were a German trouser-trance techno outfit who namedropped Arnie to sound clever on their dancefloor-slaying 1995 track entitled, um, 'Schoenberg'. You couldn't whistle that either. Essential release: Marmion - 'Schoenberg' (Superstition)

Secret Cinema

Ex-gabba producer and Rotterdam native Jeroen Verheij. Most famed for 1994's huge techno hit 'Timeless Altitude'. Essential release: Secret Cinema - 'Timeless Altitude' (Brave New World)

John Selway

New York producer John Selway has dabbled in everything from house to trance, but it's within the techno scene that he's been most active. Alongside Oliver Chesler he put out a series of hard, industrial crunchers as Disintegrator and König Cylinders, before teaming up with Jamie Hodge as Octaves/Tremolos for Plus 8. Since 1995 he's been collaborating with Jason Szostek

on the much revered electro label Serotonin. His recent output includes a collaboration with Christian Smith for Rotation and some rough and ready tech-house with Alexi Delano on DK. Essential release: Selway - 'Zoids' (Serotonin)

Schatrax

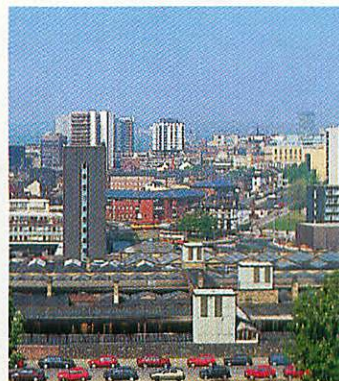
Low on presentation but high on quality from the first release onwards, Josh Brent's Schatrax label was as adventurous as it was unpredictable. From tough, metallic techno to the deepest deep house, you never really knew what to expect. And then just when the label was really starting to catch on, Brent shut it down and moved to Barcelona. Typical. Essential release: Schatrax - 'Schatrax 8' (Schatrax)

Anthony Shakir

One of Detroit's original producers and the man behind 1988's groundbreaking 'Sequence 10' (Transmat/10). Now producing for his own Seventh City and Frictional imprints, his uncompromising agenda and desire to push the boundaries has earned him a loyal cult following. Essential release: Anthony Shakir - 'Tracks For My Father' (Seventh City)

Sheffield

The British Detroit. Never have so many owed so much to a smelly industrial town formerly famous for its cutlery. See: Artificial Intelligence, Bleep, Cabaret Voltaire, The Human League, Warp.



Shiver

Highly regarded mid-Nineties label with a nice line in warped electro and crazy acid, mostly produced by the reclusive Dutch eccentric Eric Van De Broek. Often putting out records only in limited editions, Shiver's frugal release schedule, graffiti style artwork and scarce availability made it one of Europe's most sought-after imprints. Essential release: Shiver - 'Essit Musique' (Shiver)

Skam

Enigmatic Manchester label run by Andy Maddocks, ex-flatmate of Autechre, who as Gescom are responsible for several of the label's releases. Taking the Warp/electronic listening music' sound as its starting point, Skam has notably also released sublime debut albums by Boards Of Canada (for whom the phrase 'melancholic electronica' was surely invented) and Bola (aka Darrell Fitton), as well as more experimentally-tinged (ie noisier) material by Jega and Freeform. Due to its capricious release schedule and quasi-anonymous collaborations with Munich's Musik Aus Strom label, Skam's fetishistic popularity with obsessive limited edition seekers is in danger of overshadowing its often excellent music. Essential release: Boards Of Canada - 'Music Has The Right To Children' (Skam/Warp)

THE A TO Z OF TECHNO

Kevin Saunderson

Of all Detroit's original holy trinity, Kevin Saunderson is undoubtedly the most versatile and in UK terms at least, easily the most successful. Juan Atkins and Derrick May probably broke more rules, but over the years Saunderson's Inner City records have had the most widespread influence. A whole generation of dance music producers grew up listening to his music and had he followed his childhood dream and taken up a career in professional football, everything from house to drum & bass and underground garage would have sounded very different. Essential release: The Kevin Saunderson Collection - 'Faces & Phases' (Six 6/Avex)



Luke Slater



Luke Slater has come a long way since he worked alongside Colin Dale and Jazzy Mat Croydon's legendary record store Mi Price. After a couple of releases on his own Jelly Jam imprint, he signed to Peacefrog, where he released a series of EPs that took techno to new extremes of intensity and then surprised everyone with the lush, gentle textures of his Morganistic project. Last year's album for Novamute put him into the major league and he continues to DJ at venues the world over. Essential release: Planetary Assault Systems - 'Booster' (Peacefrog)

Soma

Glasgow's Soma label began in 1991 with Stuart McMillan and Orde Meikle's debut release, Slam's 'Eterna'. By the time they put out 'Positive Education' a couple of years later the label had a profile that extended across the globe. Since then they've continued to host groundbreaking club nights and have also introduced the record-buying public to talents like Rejuvenation, Daft Punk, Funk D'Void, Envoy, Mass and Scott Grooves. Essential Release: Slam - 'Positive Education' (Soma)

Speedy J

Dutch producer Jochem Paap made a name for himself in the early Nineties when 'Rise' and 'De-Orbit' (speeded up to 45rpm!) became anthems at London club Rage. After a big progressive house hit as Country & Western in 1993 he signed to Warp, released the excellent 'Ginger' album and started to move away from the dancefloor. In 1996 he put out the abstract noisefest 'Public Energy No 1' and then disappeared, resurfacing recently to collaborate with Mike Paradinas (aka µ-ziq) on the Slag Boom Van Loon project and to release a new single called 'Lee Mitten Menu' on Novamute. Essential release: Speedy J - 'Rise' (Plus 8)

Spiral Tribe

Hardline crusty rebellion born of a combination of acid house idealism, the free party/festival circuit and a desire to take more drugs and play their techno harder, faster, louder and for longer than anyone else, Spiral Tribe briefly lent a (vaguely) political dimension to rave's hedonistic tendencies. In the process they found themselves becoming fully-fledged tabloid folk devils and following continued police harassment exiled themselves to mainland Europe. They're currently residing in France. Essential release: Spiral Tribe - 'Breach The Peace' (Spiral Tribe)

Stasis



London based producer Steve Pickton, who during the early Nineties took on the original Detroit blueprint, exaggerated its melancholy aspects and put out a series of deeply ethereal missives for labels like B12, Peacefrog and ART. After becoming disillusioned with techno a few years back, he started to produce funky breakbeat material as Paul W Teebrook and is now concentrating on a new hip hop based project. Essential release: Stasis - 'Circuit Funk' (Peacefrog)

Sterac

Steve Rachmad's romantic techno project. Released the awesome 'Sitting On Clouds' in 1994 and a year later followed it up with one of 1995's best albums, the awe-inspiring 'Secret Life Of Machines'. Over the last couple of years Rachmad has put the project on hold to concentrate on his more overtly club-orientated material, but apparently we can expect some more Sterac magic later on this year. Essential release: Sterac - 'Sitting On Clouds' (100% Pure)

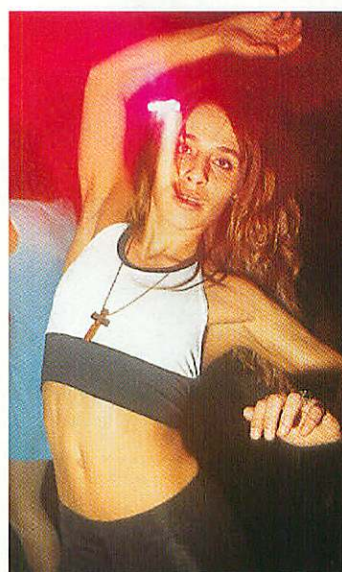
Stickman

Pioneering Toronto-based duo whose genre-busting tracks found much favour with DJs like Eddie Richards and Mr C and as such helped to define the early tech-house sound at the start of the decade. Marrying heavy duty techno style kicks and fat acid squelches to housey chords and vocal snippets might not sound that original now, but back then it was almost revolutionary. Run by Paul Mintsoulis and Greg Zwarich, the label has continued to expand since those early days and now includes an extensive international roster and a house-orientated sister label, Aquarius. Essential release: Cappio Bros - 'Caffeine 4 Daze' (Stickman)

Karlheinz Stockhausen

The German avant garde classical composer was a formative influence on Kraftwerk due to both his musical theories (stressing the importance of texture and the properties of sound over harmony and melody) and his use of then unorthodox electronic instruments (short wave radio receivers, filters, microphones etc) and 'found sounds' in pieces such as 'Kreuzspiel' (1951) and 'Telemusik' (1966). In 1995, an ageing Stockhausen was asked to comment on techno, a genre he'd inadvertently helped to create. He was disparaging about its repetitiveness but recognised that it was intended to have "a special effect in dancing bars". Big up your status, original avant garde classical nuttah. Essential release: Stockhausen - 'Kontakte' (Wergo)

Sub Club



Glasgow's Sub Club opened in 1986 and became a bastion of underground techno and house when Slam started their Joy nights there in 1988. After staying put until 1994, Slam moved to the Arches and since then the Sub have been putting on their own Subculture night where Harri and Dominic play quality techno and house to capacity crowds week in week out.

Subhead

Infamous east London techno posse who started out putting on free parties before moving into legal venues and launching their own label. The original home of Super Collider's Jamie Lidell, Subhead's love for and devotion to hard abstract techno has produced some mental records and even madder club nights. Essential release: Subhead - '002' (Subhead)



Submerge

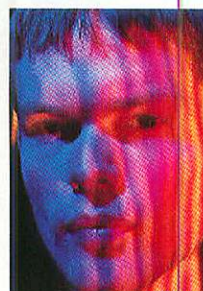
Detroit company, owned by UR's Mike Banks, which distributes product by Underground Resistance, 430 West, Happy Soul, Direct Beat, M-Plant, Axis, Hardwax and various other Motor City imprints. Anyone on a pilgrimage to Detroit should check out the appointment-only Submerge shop to stock up on rarities, including the UR 'Special' series, strictly limited editions only available in said shop.

Sugarlump

South London sound system and stalwarts of the free party scene, Sugarlump pioneered the non-stop acid party after playing for a week solid at Glastonbury in 1989. They also released their own music under the name The Lumpheads. Essential release: Marshall Jefferson Meets Nation Of Lumpheads (X)

Suicide

Emerging from the New York art punk scene in the mid Seventies, Suicide fused Martin Rev's minimal synth drones, pulses and rhythms with Alan Vega's hysterical, leather-clad vocals and ludicrous sunglasses to create a machine-driven rock 'n' roll animal which almost everyone at the time hated. More recently, Suicide's influence has been deeply felt by everyone from Spiritualized to DJ Hell, though a recent reunion saw them return as drunken, bloated caricatures of their former selves. Essential release: Suicide - 'Suicide' (Blast First)



Surgeon

Birmingham-based producer known to his mother as Anthony Childs. Famed for his sparse club-style techno on labels like Dynamic Tension, Downwards and Round, he also records more conceptual, abstract material and has recently brought breaks into the minimal equation. He also DJs all over the UK and across the globe, especially in Japan where his records sell by the truckload. Essential release: Surgeon - 'Balance' (Tresor)

Underground Resistance

The most eulogised of all techno labels, Underground Resistance's hardline political agenda, tough streetwise attitude and point-blank refusal to play along with the music business establishment has earned them legendary status and a loyal cult following. Ultimately though, it's the strength of their music that's ensured their place at the very top of the techno ladder for the best part of a decade. After all, there aren't many labels who can boast as many out and out classics as UR. From 'Living For The Night' to 'Soul Saver', the list goes on and on and in their case the music really does speak for itself. Essential release: Galaxy 2 Galaxy - 'Hi-Tech Jazz' (Underground Resistance)



Swayzak



The London-based duo spent six years perfecting their unique brand of dub-influenced techno before their debut release, the shimmering, spatial glide of 'Bueno', which established them as one of the UK's finest production teams. Now signed to Pagan, they've continued to refine their sound and are rapidly becoming a major draw on the live circuit, both at home and overseas. Essential release: Swayzak - 'Snowboarding In Argentina' (Medicine/Pagan)

Synewave

The label that Damon Wild set up after leaving Ex-perimental. Made a big impact on the techno scene in the mid Nineties with a series of high octane acid tracks before moving into more restrained but often good quality techno. Essential release: Morph - 'Stormwatch' (Synewave)

T is for:

Tim Taylor

Sometime Damon Wild partner and the man behind the Planet Of Drums label, Tim Taylor is

most famed for his extremely loud, highly energised production sound and his ability to sell shit loads of records. Essential release: Planet Of Drums - '1' (Planet Of Drums)

Tech-house

The term originally came about in the early Nineties when DJs like Mr C, Terry Francis and Eddie Richards started to mix traditional house grooves and garage dubs with harder Detroit-style techno. Gradually, as nights like Subterrain and Wiggle became popular, people started making tracks which were tailor made for those floors. Characterised by sparse percussive grooves, spacey sounds and deep booming bass lines, labels like Reverberations, The End, Wiggle, Swag and Pure Science Communications are leaders in the field. However, contrary to popular belief, most tech-house DJs haven't forgotten their roots and still play records from all over the world, not just London. Essential release: Pure Science - 'Release' (Pure Science)

Telex



Late Seventies robo-pop group from Belgium who are still revered by Detroit producers. Recently experienced a comeback when their back catalogue was remixed by the likes of Carl Craig and Stacy Pullen. Essential release: Telex - 'Moskow Diskow' (Disco Mix) (Sire)

The Third Wave

In his book The Third Wave (1980), American futurologist Alvin Toffler put forward the theory that human history can be boiled down to three great leaps forward or 'waves': the first being the age of agriculture and the beginnings of culture in agrarian societies; the second the Industrial Revolution and the growth of cities

and the third a society in which information technology was the guiding force and governing principle, accompanied by greater personal freedom. Third Wave philosophy was a big influence on techno pioneers like Juan Atkins and Richard Davies of Cybotron, though it has subsequently become the credo of Republican 'liberals' like Newt Gingrich, who have taken 'personal freedom' to mean corporate freedom from legislative restraint. Toffler is now a spokesman for Gingrich's Progress & Freedom Foundation think tank and almost certainly doesn't 'dig' techno.

Craig Thomas

London-based funky techno DJ who also promotes his own successful Analogue City night and has recently launched a new weekly London club called Structure.

Ron Trent



Chicago producer who wrote the seminal techno floorfiller 'Altered States' at the tender age of 14. By the time he hit 20 he'd lost interest in techno, so he started Prescription and later on Clairvoyance and pursued a career as a top flight house producer instead. There's a moral in there somewhere. Essential release: Ron Trent - 'Altered States' (Warehouse/Djax)

Tresor

The mighty German bastion of all things techno, Tresor started life in the shadows of the crumbling Berlin wall. Literally. Originally an offshoot of the industrial imprint Interfisch (who'd previously released tracks by Cosmic Baby and Final Cut on their Big Sex sister label) the imprint gave a home to the first recordings by artists like Maurizio, Thomas Fehlmann and 3 Phase and at the same time established a club

in a disused bunker amid the ruins of the wall. Since then that once humble space has become part of clubland folklore and the label has turned into a techno giant, recently celebrating its 100th release.

Essential release: 3MB Featuring Juan Atkins 'Die Kosmischen Kuriere' (Tresor)

T-shirts

Go to an uplifting house night and it's pretty safe to say that you won't catch anyone wearing a Manifesto or Positiva T-shirt. The same goes for garage, drum & bass and just about every other style of club music. But go to a techno night and it's a different story. Punters wearing T-shirts emblazoned with the names of labels and groups are absolutely everywhere. Naturally, we like to think this scenario comes about because we love our music more than everyone else, but the truth is we're all just too plain lazy to actually go out clothes shopping and consequently have to make do with what we find lurking in the racks at our local record stores. Bit sad innit?

2 Unlimited

"TECHNO! TECHNO! TECHNO! TECHNO!" Bastards.

U is for:

Undercover

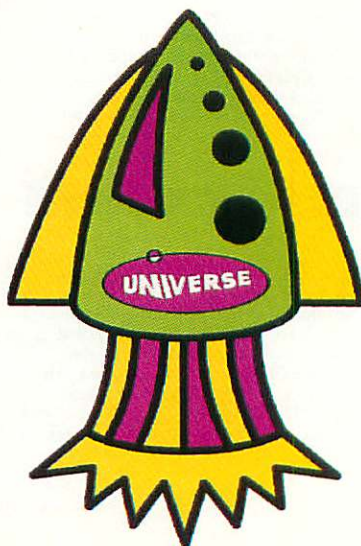
London-based organisation run by brothers Hans and Nils Hess. Started in 1995, Undercover run their own record shop Eukatech, its spin off labels Eukatech and Eukahouse and also look after the interests of various other imprints, including Just Say, Plastic City, Noom UK and Turtle Trax.

Underwater

Darren Emerson's low key but spot on techno label. Concentrating on quality and not quantity the imprint has only put out seven records in its three year existence. They've all been worth the wait. Essential release: Cliffhanger - 'That's How It Is' (Underwater)

Universe

Party promoters who, for a couple of years in the mid Nineties, turned Wandsworth's Club UK into a weekly techno Babylon with their Final Frontier nights. With Tribal Gathering, Universe also kick-started dance festivals as we know them today.



V is for:

V is for Velocity

A speed check from the techno traffic police, with some suggested listening

0 bpm – ambient

Thomas Koner – 'Kaamos' (Mille Plateaux)

1-120 bpm – intelligent/experimental

John Beltran – '10 Days Of Blue' (Peacefrog)

120-135 bpm – electro/Detroit

Egyptian Lover – 'Egypt Egypt' (Egyptian Empire)

125-135 bpm – tech-house

Circulation – 'Violet' (Circulation)

130-145 bpm – minimal techno

Purpose Maker – 'Java' (Purpose Maker)

140-160 bpm – acid trance

Kektex – 'Hackney Council Are A Bunch Of Cunts' (Tec)

160-350 bpm – gabba

Shit Spitter – 'Fuck Your Face' (Crap Shoot)

1000 bpm – just plain daft

Moby – '1000' (Mute)

Various Artists

You may have heard of them – they're the ones who release all those rosey compilations like 'Teknohedbangklubhitz 44'. Confusingly enough, Various Artists is also the name of yet another rather fine minimal beat combo from Berlin's Basic Channel/Chain Reaction school. Essential release: Various Artists – '8, 8.5, 9' (Remixes) (Fat Cat)

Victoria Music

Ex-Drum Clubber Charlie Hall's umbrella company, Victoria Music A&R for and look after the interests of Japanese label Sublime, run their own Subvoice and Reel Musiq labels and promote all kinds of electronic dancefloor based music, from Chicago jack trax to minimal, funky and soulful techno. Essential release: Co-Fusion – 'Struttin' (Remix) EP (Sublime)

Vinyl Solution

Late Eighties/early Nineties label which mixed techno aesthetics with sped up hip hop breaks and introduced Depth Charge's J Saul Kane to the world. Essential release: Depth Charge – 'Depth Charge' (Vinyl Solution)

Virtual Sex

Still one of the greatest techno compilations ever, 'Virtual Sex' took soulful electronica to new heights. Released on Belgium's Buzz label in 1993, the tracklisting included Carl Craig's masterpiece 'At Les', Rhythm Is

Rhythm's last recording, the heart-breakingly romantic 'Icon' and Kenny Larkin's finest hour 'Tetra', all of which were exclusive to the album. Elsewhere sonic gems by Stacey Pullen, Stefan Robbers (Terrace) and Redcell (B12) plus a pair of 3D glasses completed a truly flawless package.

Cristian Vogel

Prolific Brighton-based techno renaissance man who's recorded for numerous labels since he moved to the seaside in 1992 to study 20th Century Music, including (deep breath) Dave Clarke's Magnetic North, Russ Gabriel's Ferox, Force Inc, Thomas Heckmann's Trope, Mille Plateaux, Tresor and his own Mosquito imprint. He's also collaborated with Neil Landstrumm as Blue Arsed Fly and most recently with vocalist and fellow producer Jamie Lidell to create the bizarre techno/speed garage/P-Funk hybrid Super_Collider. Cristian's fifth solo album was called 'All Music Has Come To An End' (Tresor), but that hasn't stopped making a new one, 'Busca Invisibles'. It's his best yet. Essential release: Cristian Vogel – 'Busca Invisibles' (Tresor)

Orlando Voorn

Former DMC mixing champion who records for a whole host of labels in his native Holland, has collaborated with Juan Atkins as Infinitj and also runs his own frequently excellent Slamdunk imprint. Essential release: Orlando Voorn – 'Basic Bastard Volume 3' (Spiritual)

W is for:

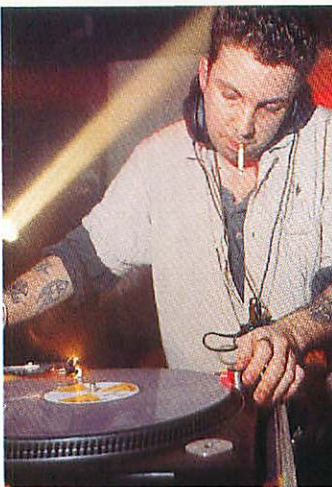
Craig Walsh

London based DJ who started out on the Balearic scene and then went well banging, releasing tunes on sister Nina's Sabrettes label. Still big on the European techno scene.

Warp

Sheffield label founded by record shop owner Rob Mitchell. From championing the 'bleep' sound of LFO (Mark Bell and Jez Varley), Sweet Exorcist (DJ Parrot, now of All Seeing I and Cabaret Voltaire's Richard H Kirk), and Michael Wells' Tricky Disco to releasing ever more 'challenging' albums from the likes of Squarepusher, Autechre and Andy Weatherall's Two Lone Swordsman, Warp has remained consistently ahead of the game, even coining its own genre – 'electronic listening music' – with its 'Artificial Intelligence' series. The label also runs the Blech club nights, combining DJ sets with live appearances from its roster of acts. Essential release: Various Artists – 'We Are Reasonable People' (Warp)

Andrew Weatherall



Weatherall is, of course, many things to many people and his unpredictability has always been a large part of his appeal. He has, however, consistently supported techno throughout the years. His Sabresonic club was a bastion of good solid techno at a time when most DJs in London were still serving up European-style progressive house and more recently the music policy at his Circulation night in Brixton instantly made it a big hit with fans of harder techno. He still supports the music through his DJ sets and his recent album for Warp was very much in the mellow electro mould. Essential release: Two Lone Swordsman – 'Stay Down' (Warp)

Damon Wild

New York producer who first came to light on Easy Street's 'Brooklyn Beats' compilation. During the mid Nineties he ran the Experimental label, before leaving to set up Synwave. Probably best known for the banging funky acid tracks he recorded a few years back, his current sound swerves from minimal club tracks to more laid back, musical material.

Worm Interface

The label run by London's Ambient Soho emporium is usually anything but ambient, if its series of 'Alternative Frequencies' compilations are anything to go by. Releasing tracks by the likes of Squarepusher, Freeform, Himuro from Japan and Solar X from Russia, the label can be filed alongside Spymania and Planet µ for pushing techno into uncharted (some might say unlistenable) weirdo breakbeat territory. But can you dance to it? [No – Ed.] Essential release: Various Artists – 'Alternative Frequencies 3' (Worm Interface)



Sven Vath

Teutonic techno legend Sven Vath's career in music is perhaps best described as a long and varied rollercoaster ride through 10 years of acid house madness. He started out fronting the million-selling late Eighties Euro-pop outfit Off, moved in to DJing in the early Nineties and scored a residency at the legendary Omen club in Frankfurt. After spending a few seasons soaking up the vibes at Goan beach parties he brought trance back to Europe, started the Harthouse label, became

probably the biggest DJ on the planet and then promptly lost it. Big time. Accordingly he then gave up drugs, moved away from the banging acid-fuelled frenzy he was once famed for and developed a more sophisticated techno sound, both as a DJ and a producer. As such he's now very much on the way back up to the top. A proper, bona fide star in every sense of the word. Essential release: Sven Vath – 'Accident In Paradise' (Eye Q)

X is for:

Laurent X



Chicago producer who recorded the techno classic 'Machines'. Essential release: Laurent X – 'Machines'

Y is for:

Yello



Yello (Dieter Meier and Boris Blank) have been crafting their own unique brand of eccentric electro-pop for nigh on 20 years. They've scored film soundtracks ('Oh Yeah'), collaborated with Shirley Bassey (on the brilliant 'Rhythm Divine') and even had a Top 10 hit ('The Race'). Pioneering but effortlessly accessible, they are quite simply one of electronic music's best ever groups. Essential release: Yello – 'One Second' (Mercury)

Claude Young

Detroit-born but residing in London, England, DJ/producer Claude Young has recorded for Seventh City, Dow and Elysia. He's currently working on his own new label, Deta. Essential release: Claude Young – 'Nocturnal' (Djax)

Affie Yusuf

Though probably best known for his work with House of 909 (ie not terribly techno), Yusuf actually recorded his first three EPs for Ferox (indisputably very techno) and has also produced twelve for Force Inc and Superstition. His new label is called London Housing Benefit, so you could be waiting for anything from nine months to two years before it releases anything, and even then he'll probably lose all the paperwork. Essential release: Affie Yusuf – 'Acid Waves 2' (Ferox)

Z is for:

Zzzzzzzzz

Time for bed.

'Techno – Muzik Classics' is out now on Beechwood Music



pills[®]

"SUPER HARMONY"

The brand new single available now on 12" and CD. Taken from the reissued album "Electrocaïne", released on 19th April 1999.

"Electrocaïne" is polished tech-house which starts off at warp speed and pretty much stays that way for the entire album. Hard enough to stir your internal organs, but not inaccessibly so, **PILLS** spice the mix with thrilling guitar licks and awesome 303. It's the kind of album that grabs you by the scruff of the neck from the first listen and won't let go. It's techno with attitude and quite frankly, it's ace. More please."

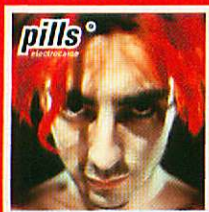
> DJ 9 / 10

"The perfect antidote to all those yawningly tasteful Parisian techno records: an acid-tinged pop masterpiece, "Electrocaïne" will not only set your ears alight but torch the odd police car too."

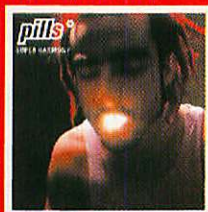
> NME

Electrocaïne includes the French hits "Rock Me", "Fun-K-Tronic" and "Super Harmony"

album : electrocaïne

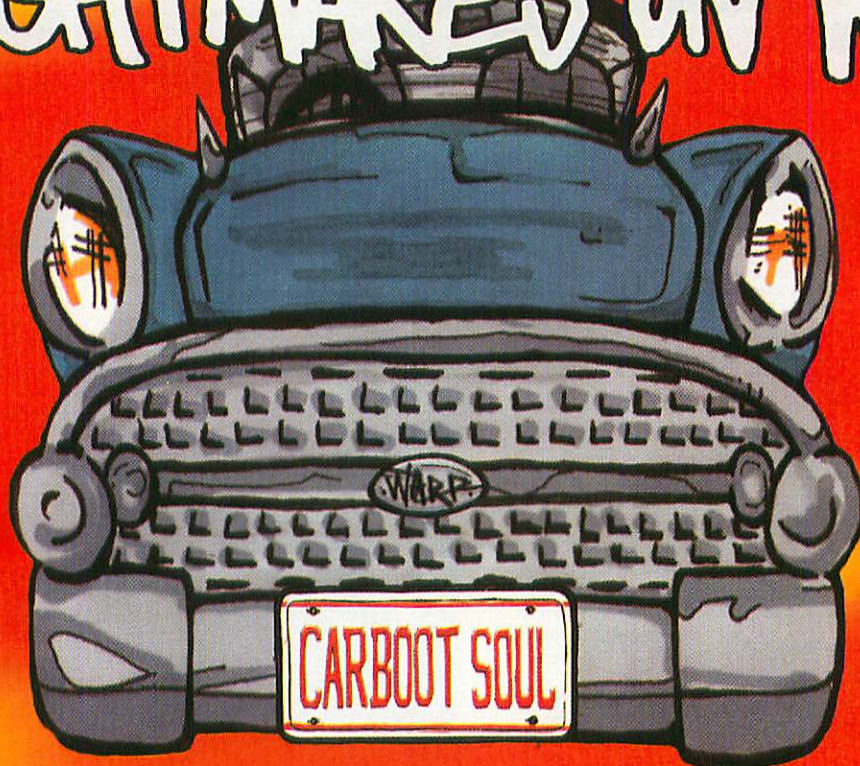


single : super harmony



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THE 20 BIGGEST TUNES ON BRITAIN'S DANCEFLOORS THIS MONTH

1 PETE HELLER

Nagging piano riff and Chic-alike bassline equals monster house anthem

Big Love (London)

code-4001

2 BASEMENT JAXX

The millennium's here. But don't panic. This double pack will save the world

Red Alert (XL)

code-4002

3 DANNY TENAGLIA FEATURING CELEDA

Biggest tune in Miami, it's a singalong beauty with a devious New York edge

Be Yourself (Twisted)

code-4003

4 TILT

Parks & Wilson with more lift than a NASA rocket

Invisible (Hooj Choons)

code-4004

5 FATBOY SLIM

Fourth single from the album. Thankfully not the old Jesus Jones number

Right Here Right Now (Skint)

code-4005

6 CASSIUS

Les Rythmes Digitales' mix does the funky chicken strut in a new disco style

Feeling For You (Virgin)

code-4006

7 PESHAY

Top return to form from the jungle master. The double-bass line swings it

Switch (Blue)

code-4007

8 JAM & SPOON

Trance classic in safe hands as the German duo update it perfectly

Stella (Nalin & Kane Remix) (white label)

code-4008

9 FAITH EVANS

Delectable r&b from the Puffy stable that everyone adores

All Night Long (Bad Boy/Arista)

code-4009

10 CARL COX

Hybrid storm the floor with a breakbeat-goes-progressive remix of the big yin's album taster

Phuture 2000 (Worldwide Ultimatum/Edel)

code-4010

11 CAMISRA

Tall Paul. Pumps. Need we say more

Clap Your Hands (VC:Recordings)

code-4011

12 JOSE NUNEZ

Erick Morillo's label unearths yet another winner

Hold On (Subliminal)

code-4012

13 JANET JACKSON & BLACKSTREET

After Busta, Ms Jackson provides another crucial assist for Teddy Riley's swing kings

Boyfriend/Girlfriend (Interscope)

code-4013

14 POWERHOUSE

Lenny Fontana gives Duane Harden's label another winner, with Full Intention mixes to come

What You Need (Defected)

code-4014

15 FIRST BORN

Nothern soul meets big beat for a piano hoedown that's being hammered by Tong

The Mood Club (Independiente)

code-4015

16 BMR FEATURING FELICIA

The Peppermint Jam stable updates an old instrumental with a lush new vocal

Check It Out (AM:PM)

code-4016

17 PUSH

Licensed from Bonzai, a trance destroyer that takes no prisoners

Universal Nation (Inferno)

code-4017

18 SOUND 5

Kelvin Andrews' group gets the sweet pop rub from Idjut Boys and Tim 'Love' Lee

Ali Kaboo (Remixes) (Gut)

code-4018

19 HELL

A cover of Manilow's 'Copacabana' that truly works. Fruity

Copa (V2)

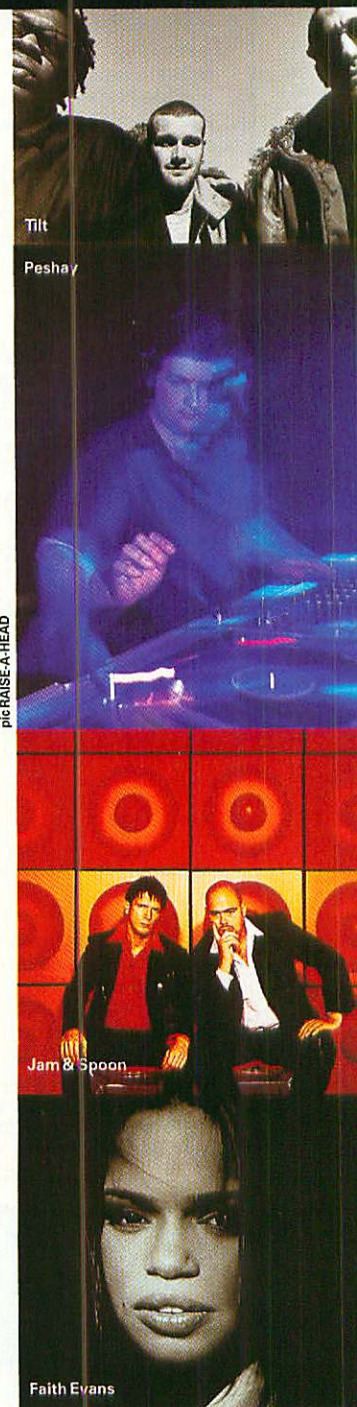
code-4019

20 HARRY 'CHOO CHOO' ROMERO

Another New York producer strikes the fine balance between driving house and catchy garage. Choon

I Just Can't Get Enough (AM:PM)

code-4020



pic RAISE-A-HEAD



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GLOBAL CHARTS

Fatboy Slim

Strike Boys

HOME LISTENING CHART ELLIOTT EASTWICK & BEN DAVIS (MANCHESTER, USA)



- 1 **TOM MIDDLETON** Jedi's Disco (white label)
 - 2 **DANIEL WANG** NYTK (Hydroelectric)
 - 3 **TELEX** Raised By Snakes (white label)
 - 4 **IAN DURY** Wake Up And Make Love To Me (Stiff)
 - 5 **CROSSTOWN TRAFFIC** Twilight (Greyhound)
 - 6 **UNDERWORLD** Push Upstairs (JBO)
 - 7 **J'S ZIETER** Skirmish (Pleasure)
 - 8 **MR C & ROBERT OWENS** A Thing Called Love (The End)
 - 9 **ROY DAVIS JUNIOR** Electric Soul (Peacefrog)
 - 10 **SOLARIS HEIGHTS** Fusique (Paper)
- "A NICE HOT BATH WITH..." BY CRAZY PENIS IS OUT NOW ON PAPER

READER'S CHART DANIEL KING (SOUTHAMPTON, UK)



- 1 **ABSTRACT & DJ QUEST** Progress (Dimension 4)
- 2 **DUNGEON MASTER** Sound Machine (Phat Trax)
- 3 **DJ KRUST** Warhead (V Recordings)
- 4 **HAVOK** Depth Charge (24 Carat)
- 5 **EZ ROLLERS** Tough At The Top (Moving Shadow)
- 6 **SUCCESSFUL CRIMINALS** Tardis (Moving Shadow)
- 7 **UNITY** Galaxy (Hardleaders)
- 8 **ZENITH** Immortal (Frontline)
- 9 **RAM TRILOGY** Chase Scene (Ram)
- 10 **RAYMAN** Ritual L (Gyratation)

THE TEST PRESSING CHART BRITAIN'S HOTTEST UPFRONT TUNES, SUPPLIED BY AMATO DISTRIBUTION

- 1 **GENERATOR** Where Are You Now? (Polar State)
- 2 **UNDERWORLD** Jumbo (JBO)
- 3 **DJ FALCON** Hello My Name Is... (Roulé)
- 4 **TR** Junior Rock With Me (white label)
- 5 **LIFE ON MARS** Life In Mind (Quad)
- 6 **STEVE MORLEY** Reincarnation (Neo)
- 7 **TRANSFORMER 2** Just Can't Get Enough (Rude)
- 8 **APTNESS** The Answer (Good As)
- 9 **ILLUMINATUS** Hope (Avant Garde)
- 10 **RHYTHMATIC JUNKIES** The Feelin' (Clap Your Hands) (Ride)

KERRI CHANDLER (NEW YORK, USA)

- 1 **KENNY LATIMORE** If I Lose My Woman (Columbia)
- 2 **STEVE 'SILK' HURLEY** Lift Me Up (Sykk)
- 3 **THE SUN KIDS** Rescue Me (Yelloworange)
- 4 **SOUL DHARMA** Flower (Velocity)
- 5 **JOSE NUNEZ FEATURING OCTAVIA** Hold On (Subliminal)
- 6 **THE DEEP** The Colours EP (Basenotic)
- 7 **ARTIST UNKNOWN** Wild Style EP (white label)
- 8 **ANANDA PROJECT** Cascades Of Colour (Nite Grooves)
- 9 **DA PLAYERS** Gentle Touch (Smokin' Beats Mix) (Blackside)
- 10 **GERIDEAU** Bring It Back To Love (Joey Negro Mix) (Inferno)

PAUL OAKENFOLD (LONDON, UK)

- 1 **STONEPROOF** Everything's Not You (Quiver Space Mix) (VC)
- 2 **NOVY VERSUS ENIAC** Pumpin' (Logic)
- 3 **AMOEBASSASSINS** Rollercoaster (Oakley's Courtyard Mix) (Warners)
- 4 **DOPE SMUGGLAZ** The Word (Perfecto)
- 5 **TILT** Children (Courtyard Mix) (Deconstruction)
- 6 **CJ BOLLAND** The Prophet (Ifri)
- 7 **MAN WITH NO NAME** Vavoom! (Warner Brothers)
- 8 **PHIL FAULDNER** The Final (Kosmo)
- 9 **AGNELLI & NELSON** El Niño (Matt Darey Remix) (RGB)
- 10 **PLANET HEAVEN** Nautical Bodies (Barracuda)

NALIN (DUSSELDORF, GERMANY)

- 1 **JAM & SPOON** Stella (Nalin & Kane Remix) (R&S)
- 2 **SLAP** Teleslash (acetate)
- 3 **BT** Godspeed (Hybrid Remix) (Renaissance)
- 4 **EVERYDAY GIRL** DJ Rap (Higher Ground)
- 5 **KEEMOO** Spectrum (Tom Novy Remix) (acetate)
- 6 **NOVY VERSUS ENIAC** Pumpin' (Logic)
- 7 **DEEP DISH** Summer's Over (Deconstruction)
- 8 **DANNY TENAGLIA** Turn Me On (Bedrock Remix) (Twisted)
- 9 **NALIN & KANE FEATURING SPACE** Magic Fly (Kosmo)
- 10 **LAGUNA SECA** D Flow (acetate)

BASEMENT JAXX (LONDON, UK)

- 1 **MIRACLES** Keep On Playing (white label)
- 2 **BASEMENT JAXX** Jump 'N' Shout (Booslinga Dub) (XL)
- 3 **ARTIST UNKNOWN** My Name Is Start (bootleg)
- 4 **WHITNEY HOUSTON** It's Not Alright But It's OK (two-step bootleg mix)
- 5 **OUTA SPACE JAZZADELIC BAND** Jus' Tonite (Atlantic Jaxx)
- 6 **JAMES BROWN** Funk On Ah Roll (Bump & Flex mix) (Inferno)
- 7 **ARTIST UNKNOWN** Buddy Bootleg (Cambervell Grooves)
- 8 **ROMANTHONY** Holdin' On (Roulé)
- 9 **BLAZE** Stardust (Slip 'N' Slide)
- 10 **MR OIZO** Flat Beat (F Communications)

STRIKE BOYS (NUREMBURG, GERMANY)

- 1 **INTERFEARANCE** All Day (Electronically Enhanced)
- 2 **BASEMENT JAXX** Jump 'N' Shout (XL)
- 3 **MR OIZO** Flat Beat (F Communications)
- 4 **DJ VAS** Caps (Nakkol)
- 5 **STACEY KIDD** Do What You Feel (Riviera)
- 6 **T-POWER** Who Gives A Funk (Botchit & Scarper)
- 7 **THE STRIKE BOYS** Jet Set (Wall Of Sound)
- 8 **BLACKWATER INDUSTRIES** Double Barrel (Dust 2 Dust)
- 9 **ALEX GOPHER** The Child (Solid)
- 10 **DARRYLL D'BONNEAU** Let There Be A Way (Easy Street)

DOPE SMUGGLAZ (LEEDS, UK)

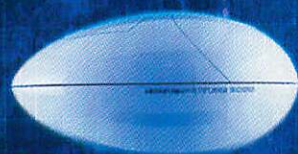
- 1 **HARRY THOMSON** Underwater (Decal)
- 2 **DOPE SMUGGLAZ** Double Double Dutch (Perfecto)
- 3 **CHOCOLATE FUNNY FACE** My Mam's Me Dad (white label)
- 4 **DISCO DUCK** Only In It For The Money (Gungelegung)
- 5 **LACIENDA HONDURAS** Fattan (Gungelegung)
- 6 **SUPER COLLIDER** Darn Cold Way O' Lovin' (Harvey Mix) (Loaded)
- 7 **T TOTAL** Outtasight (99 Degrees)
- 8 **BAGWAN LOVE EXAMPLE** untitled (Idjut Boys Mix) (Disfunction)
- 9 **ROMULUS & DJ REMUS** Crown Point (Chip Pan Alley)
- 10 **MONEYSHOT** Funky Music (white label)

CRICCO CASTELLI (LONDON, UK)

- 1 **JUNIOR SANCHEZ** Sweet 2 Gether (Narcotic)
- 2 **FEMI KUTI** Truth Don Die (Sound Of Barclay)
- 3 **CASSIUS** Feeling For You (VC)
- 4 **RHYTHM MASTER/JUNIOR SANCHEZ** Da New Age Funksters (Junior)
- 5 **JOSE NUNEZ FEATURING OCTAVIA** Hold On (Subliminal)
- 6 **SHARON WOOLF** RU Ready (SI Recordings)
- 7 **URBAN SOUL** My Urban Soul (VC)
- 8 **DAVIDSON OSPINA** NYC Live Direct (Slip & Slide)
- 9 **CRICCO CASTELLI** Life Is Changing Again (Kult)
- 10 **BASEMENT JAXX** Remedy LP (XL)

MORPHEUS (BRUSSELS, BELGIUM)

- 1 **TELEX** I Still Don't Like Music (Remixes) (SSR)
- 2 **APHEX TWIN** Windowlicker (Warp)
- 3 **THE NEW LATIN AIRS** Welcome To The Party (Ubiquity)
- 4 **BOBBY HUGHES EXPERIENCE** Bobby Hughes EP (Ultimate Dilemma)
- 5 **THE MEN WHO ARE WORTH MORE** Deep Space (Rainy City)
- 6 **THE ROOTS** Things Fall Apart (MCA)
- 7 **BLACKALICIOUS** A To G (Mo'Wax)
- 8 **BEBER** Juvenile Delinquent (Marine Parade)
- 9 **ELECTRIC KINGDOM** New Skool Breaks (Language)
- 10 **OZOMATLI** Cut Chemist Suite (Almo)



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3 CHIAPET	Westworld (Yoshitoshi)
4 PETE HELLER	Big Love (Essential)
5 KING UNIQUE	Chance (Cactus)
6 BIG MUFF	Feel What You Know (Maxi)
7 HARRY 'CHOO CHOO' ROMERO	Just Can't Get Enough (AM:PM)
8 JOYSTICK	Keep On Groovin' (Yoshitoshi)
9 BLAKKAT	Soul Fragments (Shaboom)
10 LIVE ELEMENT	Say A Prayer (white label)

DAVID MORALES (NEW YORK, USA)

1 SATOSHI TOMIIE	Darkness (acetate)
2 LEKNIGHT CLUB	Boogie Shell (Crydamoure)
3 LEKNIGHT CLUB	Intergalactic Disko (Crydamoure)
4 SOUL VISION	Don't Stop (Deep Vision)
5 MSO	Satisfy (Wave)
6 DR GARY HENRY	Faith (Stereo)
7 JASON JINX	The NY Experience (Subliminal)
8 FREDDIE FRESH	It's About The Groove (Eye Q)
9 MOLOKO	Sing It Back (Echo)
10 BASEMENT JAXX	Red Alert (Remix) (XL)

X CABS (ABERDEEN, SCOTLAND)

1 808 STATE	Invader (Bellboy acetate)
2 PERCY X	User Friendly EP (Soma)
3 JOHN BACTO	March (Countdown 2000)
4 STEVESTOLL	Proper Thirty (Proper)
5 VEGAS SOUL	Retrograde (Bellboy)
6 FRANKIE BONES	The Way U Like It (Bellboy)
7 COLAB	Oh God (Surgeon Mix) (Round)
8 EBE	Synaptic Flow (Soma)
9 CONCEALED PROJECT	Second Coming (Code Red)
10 UNDERWORLD	Push Upstairs (JBO)

FITZROY DA BUZZBOY (LONDON, UK)

1 KELE LA ROC	My Love (Wild Card)
2 ERIC BENOIT	Georgie Porgie (Warner)
3 TINA & TAMARA	What D'You Come Here For (Columbia)
4 TLC	No Scrubs (La Face)
5 D'ANGELO	Devils Pie (Virgin)
6 MAN OF VISION	Do You Feel Me (MJJ)
7 REDMAN	Da Goodness (Dub Jam)
8 R KELLY	Home A Home (Jive)
9 DERRICK DIMITRY	Get It On Tonight (Freeworld)
10 FAITH EVANS	Love Like This (Buzzboy Dub) (dubplate)

TONY HUMPHRIES (NEW JERSEY, USA)

1 JOSE NUNEZ FEATURING OCTAVIA	Hold On (Subliminal)
2 MIJAN	It's Alright (95 North Remix) (acetate)
3 DEE-VOUS & C NOTE	It's Just Like Heaven (Artform)
4 DJ SPEN & MARY J BLIGE	Beautiful (white label)
5 COOLY'S HOT BOX	Never Knew (Roger S Mix) (acetate)
6 SU SU BOBIEN	Thank You (DJ Spen Mix) (Soundmen On Wax)
7 SOUL DHARMA	Flower (Velocity)
8 THE SUN KIDS	Rescue Me (Yelloworange)
9 URBAN BABIES	You Worry Too Much (Liquid Groove)
10 MATEO & MATOS	The Real Thing (Glasgow Underground)

BABY HEC ROMERO (NEW YORK, USA)

1 GREEN VELVET	Constant Chaos (Music Man)
2 DANNY TENAGLIA FEAT. LIZ TORRES	Turn Me On (JC Mix) (Twisted)
3 FREDDIE FRESH	It's About the Groove (Eye Q)
4 CANDI STATON	Love On Love (React)
5 DEEP VISION	Don't Stop (Deep Vision)
6 PETE HELLER	Big Love (Essential)
7 MOLOKO	Sing It Back (Echo)
8 SIGNAL FEDERATION	Naked Party (Remix) (Mighty Atom)
9 FULL INTENTION	How Do You Feel (Sugar Daddy)
10 TIFFANY MCCOY	Feels Good (white label)

NORMAN COOK (FATBOY SLIM'S MIAMI VICES) (BRIGHTON, UK)

1 THE CHEMICAL BROTHERS	Hey Girls, Hey Boys (acetate)
2 SCANTY SANDWICH	Jacko On Acid (acetate)
3 ARMAND VAN HELDEN	Boogie Monster (acetate)
4 SIR DREW	Lamb Chops (acetate)
5 MINT ROYALE	Rock & Roll Bar (white label)
6 SECRET SERVICE	Dreamer Of The Dream (Politika)
7 DOPE SMUGGLAZ	Double Double Dutch (Perfecto)
8 LOOP DA LOOP	Miracle Maker (acetate)
9 BLAXX TRAXX	Volume III (unknown)
10 PHATTS & SMALLS	Turn-A-Round (Norman Cook Mix) (acetate)

DJ TIESTO (ROTTERDAM, HOLLAND)

1 STRAY DOG	Mirror (Black Hole)
2 PLASTIC BOY	Twixt (Bonzai Trance)
3 GOURYELLA	Gouryella (Tsunami)
4 FRIDGE	Paradise (Go For It!)
5 KAMAYA	Painters Endless Wave (Albion Remix) (Black Hole)
6 VIMANA	We Came (white label)
7 BT	Godspeed (Hybrid Remix) (Renaissance)
8 YVES DERUYFER	Feel Free (Bonzai)
9 SASHA	Bell Funk (Deconstruction)
10 ARRAKIS	The Spice (Silent Breed Remix) (Tracid Traxx)

ZOOMBA (SOUTHPORT, UK)

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 - 2 KAT WILLIAMS Just The Right Groove (Talk)
 - 3 INLAND KNIGHTS New Century Swings (Drop Music)
 - 4 CIRCULATION Turquoise (Circulation)
 - 5 LIMITED Edition 2 untitled (Circulation)
 - 6 OMID NOUR Driven (Disclosure)
 - 7 BRAIN ZENTZ Ethic & Practice (Rotation)
 - 8 SIGNAL FEDERATION The Naked Parties (Mighty Atom)
 - 9 THE QUESTION Number 3 (white label)
 - 10 THE FUNK ELEMENT Recycled Funk EP (Primary)
- ZOOMBA RECORDS, 8 WRIGHT STREET, SOUTHPORT.
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RELEASE THE GROOVE (London, UK)

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 - 2 SUNSHIP Rescue Me (Public Demand)
 - 3 DOUBLE G Get Loose (DFL)
 - 4 ARTIST UNKNOWN Hurt You So (Remix) (Inspiration)
 - 5 LENNIE DE ICE We Are I (Remix) (Distinctive)
 - 6 TODD EDWARDS Prima Edizione (I Records)
 - 7 TOPAZ New Millennium (Aqua Boogie)
 - 8 NEW HORIZONS In The House (Remix) (Absolute Corruption)
 - 9 KERMIT & KARL H Free (Thirst)
 - 10 DOMINIC SPREADLOVE Best Friend (Totolee)
- RELEASE THE GROOVE, 20 DENMAN STREET, LONDON. TEL: 0171-734-7712

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 - 3 KIM ENGLISH Irresistible Joy (Nervous)
 - 4 CAPRICCIO Everybody Get Up (Defected)
 - 5 QUEEN Bohemian Rhapsody (Anthony Acid Remix) (EMI)
 - 6 M PEOPLE Testify (Deconstruction)
 - 7 SPACEDUST Let's Get Down (eastwest)
 - 8 JEANIE TRACY Can't Take My Eyes Off Of You (white label)
 - 9 GARBAGE When I Grow Up (Tenaglia Remix) (Mushroom)
 - 10 HANNAH JONES Was That All It Was (white label)
- YESTERDAY AND TODAY, 1614 ALTON ROAD, MIAMI.
TEL: 001-305-534-8704

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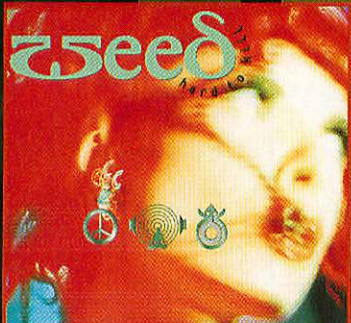


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Album Of The Month



Nightmares On Wax

Carboot Soul
Warp

George Evelyn's long-awaited, split-friendly follow-up to 'Smokers' Delight' is a summer chill out classic

IT'S been eight years since Leeds duo Nightmares On Wax turned away from their origins as rave favourites on the proto-trip hop classic 'Word Of Science'. And it's been four since they released 'Smokers' Delight', a Zen-inducing masterpiece of gilded beats and gossamer grooves which went on to sell 75,000 copies and become an essential part of any chill out collection.



Nightmares (now just Leeds-based founder member George Evelyn) could easily have been left marooned in trip hop's heyday like so many of his peers. 'Carboot Soul', however, has all the charm of its predecessor but still sounds bang-up-to-date. This is possibly the most beautiful album you'll hear all year, as welcome as the flowers in May.

Too many chill out albums mooch along in a sullen, smacked-out haze, but 'Carboot Soul' is about more than just easing you through another stark 7am comedown - this is a hymn to the tranquil bliss of summer. It's about lying on a beach, oozing cat-like contentment, or that moment when you throw open the curtains and feel the sun on your face. It's a record that finds countless different ways to

say "calm down, take it easy, smoke this" and it's destined to be the soundtrack to post-club Ibiza 1999.

The album opens with Evelyn covering Quincy Jones' version of The Lovin' Spoonful's 'Summer In The City' for a third time. Renamed 'Les Nuits', it's his signature tune and sets the tone with lush, pastoral strings and gentle jazzy melodies which trickle down the spine like warm July drizzle. There's no let-up in class from there on in. We get 'Morse', driven by languid percussion and a rolling guitar riff, whose soft-focus steel drums and airy female vocals lift it straight onto cloud nine. 'Ethnic Majority' fuses a bouncy hip hop beat with a ska-style trumpet reminiscent of prime Sixties Rico to evoke a skunk-happy, carnival atmosphere. 'Fire In The Middle' has a touch of a Roxy Music instrumental

circa 'Avalon' in its swaggering, effortless chic, while Evelyn's labelmate Jimi Tenor lends some jaunty sax loops to 'Easejimi', infusing it with delicious, sunny delight. There are two luscious collaborations with vocalist Sarah Winton, whose lissome, breathy delivery transforms the shimmering, seductive 'Finer' and the quietly euphoric 'Survival' into uplifting lounge soul.

Soul is at the heart of this record. Evelyn's rich textures and poised orchestrations wouldn't seem out of place on a Marvin Gaye backing track. With so many chill out albums to choose from, this is the real deal, pissing laid back genius over the competition from high up on its sun-kissed roof terrace. A very special record indeed.

★★★★★
Michael Bonner

Know The Score

★★★★★ dog's bollocks ★★★★★ dynamite ★★★ decent ★★ duff ★ doggy do

>>



Ils

Idiots Behind The Wheel
Fuel

Widely-fancied nu skool breaks producer delivers genre-defying debut

STILL mystified by the complexities of nu skool breakbeat? Looking for an accessible entry point? Then meet Ils, a 26-year-old west Londoner who abandoned the drum & bass path he was following as a member of LTJ Bukem's Good Looking camp and now records for London nu skool label Fuel. More importantly, meet his 'Idiots', probably the closest yet to being the signature album nu skool desperately needs to expand its somewhat exclusive audience.

'Idiots' is more than that, though. A polished, fluid package, it choreographs all of nu skool's constituent components –



slow jungle chops and wah basslines, freeze-dried electro, spastic techno, and, crucially, funk – with such command that it far exceeds the genre's accepted boundaries. The muted revers-o-bass on 'Revolver' twists and flows more than the Ganges river; its counterpart on 'About That Time' divebombs like a Stuka, its impact tempered by some deftly-airbrushed sitar. A track later, on '8 Ace', reverberating, echoed piano and strings point to calmer terrain.

In truth, this album does little more than explore the endless possibilities of basslines and breakbeats, but it does so in a way that is largely independent of scene-specific rules. Examine the pulsing post-junglisms of 'Strange Light', the percussive mania of 'Full Tilt', the *ad hoc* tribal funk of 'Edge Note' and see why, 'Idiots Behind the Wheel'? We'd be fools not to join them on the joyride.

★★★★★
Kevin Braddock

Koxbox

Forever After
Matsuri

One more time for the psychotropic techno template

WHEN it was first unleashed on the burgeoning psy-trance cognoscenti back in 1995, 'Forever After' was a benchmark album for the UV headz, and this welcome re-release on Matsuri shows that it's dated surprisingly well. Listening to it now, it sounds like a blueprint for the psychedelic trance sound: a heady fusion of raging acid, bastardised dub and consciousness-dissolving rhythm. The Danish trio go deep, squiggly wiggly and finally trippy, spawning a legion of imitators in the process. The genre may have moved on considerably since those innocent early days, but 'Forever After' still cuts the trance mustard.

★★★★★
Kieran Wyatt

James Hardway

A Positive Sweat
Recordings Of Substance

Noodles all round for the jazzy drum & bass head

THERE'S nothing fundamentally wrong with being a highly-trained jazz musician – if only James Hardway didn't feel compelled to prove it so regularly. As with his two previous albums, this sticks to the formula of spiffy jazz

licks grafted to mediocre jungle rhythms, meaning those who considered Reprazent's album too adult orientated will find this a full-on pipe-and-slippers affair. 'A Positive Sweat' gains some shape when vocalist Amanda Ghost does her best Tracey Thorn impersonation, but otherwise, this surely isn't where 10 years of drugs, raving and raucous electronic noise were supposed to lead.

★★★
Andy Crysell

Aquasky

Bodyshock
Moving Shadow
South coast trio drop funk-ed-up drum & bass debut

MMM, Aquasky, lovely name. They must be fluffy ambient types, eh? Gentle liquid melodies, towers of dub, that kind of thing? Wrong. This is groovy



cyberfunk drum & bass party music. The sort of thing you put on to chill out to and then end up bogging like a crack-smoking gibbon on the coffee table.

Longtime Fabio/Bukem faves, the Bournemouth threesome mess with your mind on this huge, long overdue debut album, easing you in with gorgeous Speed-style anthems like 'Agitator', tickling your disco danglies with the slinky 'Pressure Shot', force-

State Of Bengal

Visual Audio

One Little Indian

British-Asian blend from drum & bass to ambient

LIKE chips with curry sauce, Anokha stalwart State Of Bengal's fiery debut album understands the potency of mixing its cultural influences. With Bangladeshi roots feeding his British branches, the vast, loping bass of 'Elephant Ride' and the twanging jungle tabla of 'Flight IC 408' capture the inspired fusion of SOB's recent remixes for Massive Attack and Björk. Unfortunately, the more traditional 'Anuradha's Wedding' and 'EK Bullet' drift into blander territory and only serve to hide sturdier cross-pollinated blooms like 'Chittagong Chill'. Proof that SOB is at his best when he's mixing things up, something he doesn't do enough of here.

★★★
Rob Da Bank

The Herbaliser

Very Mercenary

Ninja Tune

Guest MCs join British hip hop crew for their third and best album



LIKE Rae & Christian, Twickenham's The Herbaliser are quietly invigorating the UK hip hop scene. And like their Mancunian peers, Jake Wherry and Ollie Teeba have hired some expert help from both sides of the pond to ensure their third mission is their best yet. Philadelphia MC and Reprazent collaborator Bahamadia lends her talented tonsils to 'When I Shine', while the Dream Warriors give 'Road Of Many Signs' a cool, old skool vibe. The soundtrack-style cuts, meanwhile, sound like DJ Shadow and Dimitri From Paris remaking the Moonraker soundtrack. Sometimes vicious, always ambitious, 'Very Mercenary' is a real killer.

★★★★★
Ralph Moore

Echoboy

Echoboy
Point Blank

Enigmatic newcomer delivers brilliant Beta Band-flavoured debut

NO idea who the enigmatic Echoboy is, but on this self-released debut he sounds like Kraftwerk, Lee Perry, Primal Scream, Spiritualized, The Beta Band and about a dozen other sonic adventurers. "I'm off my head" he swoons at one point, and he's probably right. From the symphonic breakbeat of the opening epic, 'Flashlegs (Suite)', to the tender ballad, 'Signs', 'Echoboy' is hypnotic, ambitious and beautifully deranged. If you're into the Beta

feeding you rave drugs with the old skool nostalgic 'Blue Thunder', easing you down with the deceptively soulful 'Rebirth' and – BOOM! – tearing your ass to shreds with the tech-step onslaught of 'Battleground'. It's showing off, basically – these bastards can do anything – but you're hardly going to complain once you're strapped in for the ride.

★★★★★
Simon Lewis

Band's genre-blurring genius, hunt this similarly inclined limited edition album down, or hope that some canny label picks it up for a full release.

★★★★

Dorian Lynskey

Idjut Boys & Quakerman

Life - The Shoeing You Deserve

Glasgow Underground
Deranged take on disco house from the Idjut savants



THIS, we're told, is the Idjut Boys and long time collaborator Quakerman getting back in touch with the dancefloor, but the usual Idjut idiocy is still delightfully present and incorrect. It might fit loosely into the filter disco framework, but with such illuminating track titles as 'Gurner's Choice', 'Caxton Gibbet' and the charming 'Dog Shit', this ain't Spacedust. It's disco dubbed up by Lee Perry rather than Daft Punk. The rumbling basslines are way too loud, the flittering hi-hats far too trebly and the ever-present echo effects totally unnecessary. In fact, pretty much everything about this album is wrong. And that's exactly why it's brilliant.

★★★★

Frank Tope

Conemelt

Sticklebrick City III

Things are looking up for the Kent crusty techno outfit

WITH three steadfastly mediocre albums to their name, it would be easy to write off Tonbridge's Conemelt as techno journeymen: occasionally gifted, yes, but unable to load up that many good ideas in one place. 'Sticklebrick City' doesn't blast open any new portals but, courtesy of a lighter, less ponderous touch, shows the trio revealing a more spirited and beguiling side on tracks like 'Letter From Ransford' and - ahem - 'Shall We Showaddywaddy'. Lamentably, other tracks, such as 'Magic Till', find them sounding like plodding dirge-mongers. But hey, here's to some progress at least.

★★★★

Andy Crysell

Baby Mammoth

Swimming Pork

It's Pork. It's downtempo jazz 'n' funky stuff. What did you expect?



JUST what kind of performance-enhancing drugs do they put into Hull's waterworks system? The question arises because this is Baby Mammoth's fifth album in three years for Pork, the laidback label *par excellence*, all of them surfacing from the aforementioned fishing city's fecund waters. This time round the Mammoths have called on the talents of some local musos to kick some live ass within their phunky, chilled out scenarios, and the results, as on the geetar-totin' opener 'Quick Kick' or the bump 'n' hustle groove of 'Long Stroke', are uniformly excellent. Swimmily good, in fact.

★★★★

Cal Gibson



Nas

I Am The Autobiography Columbia

Third album from the Poet Laureate of the Queensbridge projects



IDENTITY crises in rap music, case Study #4086. In 1994 'Nasty' Nas dropped 'Illmatic', a concise gem regarded by many hip hop fans as one of the greatest albums of all time. Two years later, 'It Was Written' found him leaving the streetwise poetics of his debut behind in favour of the rap equivalent of a Scorsese movie. A collaboration with friends Foxy Brown and AZ under the name The Firm suggested the visionary genius of 'Illmatic' had been consumed by this new persona, Nas Escobar. 'I Am...', then, is a schizophrenic *tour de force* that's equal parts Nasty Nas, Nas Escobar, and Nasir Jones. He issues a challenge to those who criticised his more populist direction on the 'Carmina Burana'-sampling 'Hate Me Now' (essentially a companion piece to Puff Daddy's epic 'Victory'), offers a radio-friendly love song in the form of 'You Won't See Me' and takes it to the White House in the brilliant 'CIA'. 'Undying Love' is a mesmeric tale of infidelity, manslaughter and suicide that underscores Nas' storytelling skills, while the DJ Premier-produced 'Nas Is Like' takes up where 'Illmatic' left off. 'We Will Survive', a letter to the ghosts of 2Pac and Notorious B.I.G., is one of the most profound raps of the decade.

In short, there's something for everyone: an approach that will probably make this Nas' biggest-selling record but will further frustrate those still yearning for 'Illmatic Pt II'. As evidence of who Nas really is, it remains tantalisingly inconclusive.

★★★★

Angus Batey



LISTEN UP!



Beverley Knight Prodigal Sista

A re-release of her new album, with bonus tracks that make it better than ever. It includes the superb new version of 'Made It Back '99', 'Greatest Day' and 'A.W.O.L.'.



DJ Rap Learning Curve

An inspiring album of songs, live instrumentation, breakbeats, guitar band eloquence, trance, big beats, ambience, and her own vocals. Includes the single 'Bad Girl'.



Renaissance Presents...

Various

Renaissance continue the Presents series with a funky collection of Nu Skool breaks from Rennie Pilgrem and a deep progressive house set courtesy of Anthony Pappa.



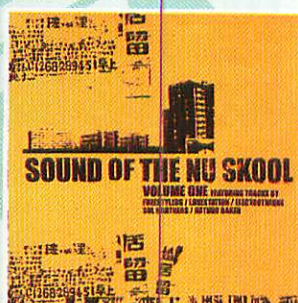
Space Raiders Don't Be Daft

'Space Raiders' gives us a stunning debut album from the hugely dependable 'Skin' label... Features the singles 'Glam Raid' and 'Laid Back'.



Jump Up Showdown Various

Lacerba presents a full on Jungle/Hip-Hop face off, 20 mental martial works of art featuring Mulder, Aphrodite & Mickey Finn, and DJ Zinc.



Sound Of The Nu Skool Various

A distinctive mix of commercial successes (Lovestation/Freestylers/Sol Brothers), current big club tunes (Electrotheque's 'Every 1's a Winner'/Arthur Baker's 'Breakers Revenge').

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Orbital

The Middle Of Nowhere
Internal/London
Fair-to-middling affair from techno's best loved slapheads



THE Hartnoll brothers seem like unusually nice people, don't they? And in keeping with their down to earth personalities, they've always managed to keep afloat in the treacherous rapids of dance culture by simply giving people what they want. Nothing wrong with that, you might say. But you can't be all things to all people, either. And that, essentially, is the only problem with 'The Middle Of Nowhere'.

This is the sound of the ever-obliging pair attempting to cover all bases, with only partial success. So there are colourful, airborne anthems like opening tune 'Way Out' (imagine 'The

Girl With Sun In Her Hair' fused with the theme from 'Star Trek'). There are bleeping house affairs like 'Know Where To Run', for those who always thought 'The Brown Album' was their best. For the indie fans there's the less loveable big-beat-meets-prog-noodle of 'I Don't Know You People', complete with vaguely uncomfortable metal guitars. And for the radio pluggers? 'Autumn', which wants to be Massive Attack's 'Unfinished Sympathy' but ends up more like a Madonna B-side.

The corksers do outweigh the duffers. It's an Orbital album, after all. But just a little bit of the righteous anger and passion that sired the likes of 'Satan' and 'Impact' seems to have faded. But hey, even the nicest people probably get wound up when they get reviews like this. So it shouldn't be too long before they get it back.

★★★

Ben Willmott

Blu Peter

Widescreen And Digital React
Hard house stalwart surprises with tech-flavoured moves and grooves



LET'S get one thing straight – this is not the album that Blu Peter, purveyor of banging hardbag and drillcore trance to the poppers massive, was expected to deliver. If you were anticipating (or dreading) a crowd-pleasing, pumping cheese marathon, prepare to be surprised.

'Widescreen And Digital' finds Blu Peter striking out in new directions,

from Detroit supafunk ('Get A New Cat') to quirky minimal techno ('Biological Response') and ice-cool, edgy soundscapes ('Demolition'). There's even some mad-ass pseudo jungle in the shape of 'Relax'. Melodic creep in now and then to keep the fans happy and the abstract tendencies in check.

Straddling the divide between pumping and experimental isn't easy at the best of times, but contrary to expectations Blu Peter pulls it off. Crack open the Johnson's Buds, clean out those ears and listen without prejudice.

★★★

Kieran Wyatt

Eminem

The Slim Shady LP
Aftermath/Interscope/Polydor
Major label debut for scatological Detroit rapper



MARSHALL'S Slim Shady Mathers is one sick individual. A veteran of the underground round of mix tapes, indie EPs and guest spots, the white rapper's Dr Dre-produced first album proper arrives in US stores with over a million pre-sales. He allies a distinctive vocal sound to hilarious, unhinged lyrics, like Stephen King scripting South Park: 'I've got genital warts and it hurts when I pee/Now don't you want to grow up to be just like me?' This record vindicates the hype but lacks the courage of its convictions as Eminem gets bogged down in insisting he's not a role model. It's dazzlingly funny and gloriously offensive, but you get the feeling Eminem is holding himself in check.

★★★

Angus Batey

Pressure Funk

Twisted Funk
Soma
Slam adopt alias for funk-tional dancefloor techno

THERE was a time when DJs didn't feel obliged to make wide-ranging home listening albums and could just bosh out a collection of foot-friendly tracks for the clubbing faithful. Veteran Glasgow techno duo Soma have done just that, adopting the suitably functional Pressure Funk moniker for 65 minutes of dancefloor thunder. It bangs, it judders, it funks, and it does all of those things really hard. If you like dancing around your bedroom pretending you're at Lost, you'll love this well-produced streamlined techno, particularly the mighty title track. If you don't you won't. If only all reviews were this simple.

★★★

Dorian Lynskey

Steve Reich

Reich: Remixed
Nonesuch
Electronic pioneer remixed with mixed results

FORGET Juan Atkins – Steve Reich invented techno. Well, not really, but the American composer's late Sixties experiments with tape loops and phase shifting blazed a trail which future dance producers were sure to follow. 'Reich: Remixed' is an attempt to repay the favour. There are a few high points: Coldcut's take on 'Music For 18 Musicians' remains faithful to the original's ambient blueprint; Nobukazu Takemura splices 'Proverb' into chattering digital soundbites; Freq Nasty & BLIM spin 'Desert Music' into a ball of sumptuous nu skool breaks. But rather than demonstrating how innovative Reich's ideas were, most of the rest – Howie B, Mantronik, D'Note – show how diluted they've become.

★★★

Tom Mugridge

Crazy Penis

A Nice Hot Bath With...
Paper
Languid jazzy funk and chilled house grooves for the summer

AS the latest Paper artists to make the leap



Aubrey

Liquid Funk
Offshoot
Effective tech-house workout with touches of brilliance



AUBREY, aka Allen Saei, has been sneaking his shiny tech-house instrumentals out to a small but enthusiastic underground constituency for six years. Now, with a bit of luck, this album for Leftfield's techno label Offshoot should see the South Coast producer reaching out to a wider audience.

Wiggle-dwelling tech-house regulars won't be disappointed by the jerky Chicago basslines of opener 'Liquid Funk' or the full on thump of 'Bass Overlord' (doncha just love those darkcore titles?). 'Journeys Into The Centrifuge' is a wide-eyed techno boy racer of the variety favoured by Laurent Garnier. But however effectively the uptempo tracks push their dancefloor buttons, they never transcend the demands of a close-knit scene. It's only when freed from the dancefloor that Aubrey's imagination and musicality are allowed to shine through. The stop-start electro jerk of stand out track 'Depression' comes on like early Black Dog with sparkling hints of Opus III's 'It's A Fine Day'.

Like so many underground producers, Aubrey's loyalty to his chosen sub-genre should see him right, but you can't help wishing he'd find a little more space between the grooves to experiment. Not an inspired album, then, but occasionally an inspiring one.

★★★

Frank Tope

from twelves to longplayers, the Crazy Penis duo of Jim Barron and Chris Todd have stuck with the sample-happy, funk-fuelled recipes which have seen everyone from Patrick Forge to Ashley Beedle and King Britt caning their previous releases. Tracks like the guitar-driven live favourite 'Drop Your Weapon' or the Isaac Hayes-plundering '3 Play It Cool' work well on both the dancefloor and the headphones, and with summer not too far away the light, spacey feel of 'A Nice Hot Bath With...' should see heavy rotation on all discerning sound systems. One to wallow in.

★★★

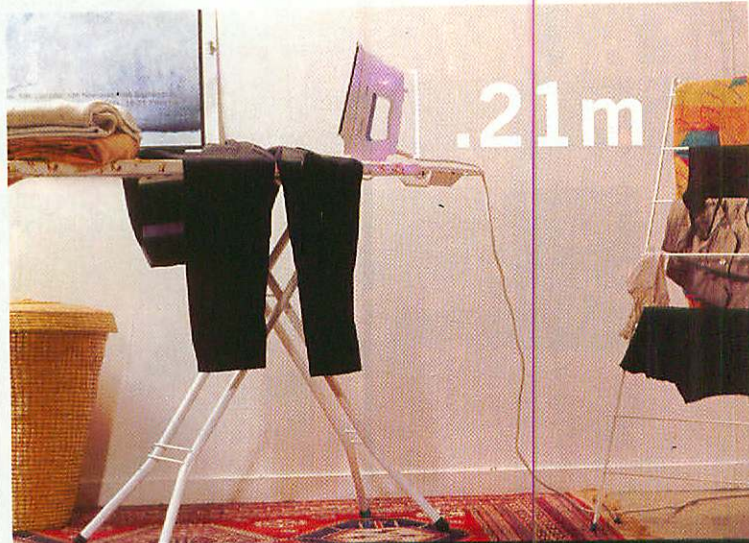
Cal Gibson

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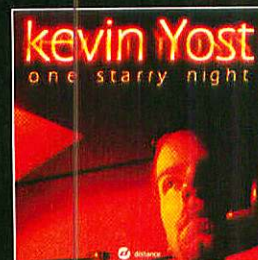
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out there...this album will blow
your ass...(not really the text.)

socrates

12" Solaris out 19th April



Kevin Yost

One Starry Night
Distance
Deep, emotional house and jazz
from pipe-smoking DJ



PRONOUNCED like 'toast', Mr Yost is one bizarre fellow. He smokes a pipe when he DJs, lives with his mum, played weddings and bar mitzvahs as a mobile jock at the age of 13 and wants to be reincarnated as

a Technics 1200.

Unusual he may be, but this emotionally and musically deep album is easy to love. If the Samaritans put this on their answerphones, it could dramatically cut the suicide rate. If you put this on in a club/bar/bedroom it should also substantially increase the number of females shimmying around you.

If you've already heard the pounding batucada drum rolls of the title track, then you'll know why it has vibrated dancefloors since it first came out on Guidance in 1997. Reflecting Kev's old hobby of spending his leisure hours in marching bands, much of the album revolves around captivating drum patterns, deep house grooves and jazz. Throw in the occasional wandering guitar solo and a strolling bass and watch as chill out DJs, deep housers and just about every bleeding musician under the sun double takes.

The only slight setback is 'Love (Interlude)' with its smooth sax solo sinking like a saccharine Prince tribute, but just as quickly 'One Starry Night' is back on track with the infectious, twanging Balearic guitars of 'If She Only Knew'. Deep house without the noodle and jazz without the, hmm... jazz. Not just a pipe dream.

★★★★

Rob Da Bank

Mobb Deep

Murda Muzik
Loud/RCA
Business as usual for the surly
Queens rappers

QUEENSBRIDGE duo Havoc and Prodigy's fourth album covers their now familiar themes of dark streets, crime-time menace and death. Laced with a spectacular array of spaghetti western beats, 'Murda Muzik' (not a threat directed at this organ, one trusts) provides another fix of "the realness". But, unlike 'The Infamous...', or 'Hell On Earth', albums which chilled to the bone, this record adds little new. 'Feel My Gatt Blow' throws a baroque harpsichord into the musical stew, and 'Streets Raised Me' and the title track are up there with their finest moments. But the suspicion persists that Mobb Deep are in need of some new ideas.

★★★

Angus Batey

Pepe Deluxe

Super Sound
Catskills
Cheerful hip hop lounge
grooves from Finland



AS the clever pastiche sleeve notes suggest, this debut from Finnish trio Pepe Deluxe takes its cues from the dancefloor compilations of the Sixties and Seventies, filtered through a hip hop mindset. The result is an infectious blend of hip hop, easy listening and soundtracks that shares its playful sampling with both the Wiseguys ('Woman In Blue') and Dimitri From Paris ('La Femme'). Unlike those artists, Pepe Deluxe's

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eclecticism is at the expense of a distinctive signature sound, but 'Super Sound' is still a witty, funky long player pitched somewhere between trip hop before it got boring and big beat before it got lazy.

★★★

Dorian Lynskey

Soul II Soul **Club Classics Volume One** **Virgin**

Anniversary re-release for Summer Of Love classic



It's 10 years since Jazzy B and his band of funky dreads appeared with their 'thumping bass for a loving race' vibe and seemed briefly to take over the world. Stone Roses be damned, in London 'Club Classics' was the album of 1989, mixing years of partying to obscure Seventies funk with the emergent rave culture and uniting two generations of warehouse party spirit. Indeed, listening to grooving piano garage tracks like 'Happiness', it's easy to forget how much a part of the early acid scene Soul II Soul were. The singles 'Keep On Moving' and 'Back To Life' remain their lasting testament—a statement of British black musical intent that is now bearing fruit everywhere from the Dream Team's garage to Congo Natty's jungle. Club classics indeed.

★★★★★

Frank Tope

Joi **One & One Is One** **Real World**

Asian sound system crew capitalise on the growing post-Talvin movement

COULD this be the year that the so-called 'Asian Underground' finally breaks big time? In the wake of Cornershop, Talvin Singh and Asian Dub Foundation, the likes of Black Star Liner and Joi are finally making their presence felt. This London crew may not have the doped-out easiness of Cornershop or the furious energy of ADF, but they're still more than mere bandwagon-jumpers. Blending in guitar, sitar and a profusion of British dance currents into traditional tabla and drum 'n' dohi sounds, they touch on everything from dark techno pulses to big party breaks. Not genre-defining, but enough to prove that Joi are better at advancing the agenda than they are at maths.

★★★

Jim Fletcher

Da Damn Phreak **Noize Phunk**

Electric Crate Digger

K7

Acid heroes Hardfloor go breakbeat, four years too late

VETERAN German duo Hardfloor seem to have problems keeping up. When they returned last year with more of their trademark acid techno it was 1993 all over again. Now they're making trip hop and partying like it's 1995. Their two previous EPs under this alias were underrated attempts at entwining breakbeats with subtle 303s, but this belated long player just sounds old. To be fair, the duo have always had the funk, it's all slickly produced and the melancholy, atmospheric 'Violin Madness' is a real winner.

But tracks like the 'EVA'-sampling DJ Premier homage 'Dazzafact', suggest that they've got nothing new to add.

★★

Dorian Lynskey

Swag

Felony Funk

Version Music

Long-standing house duo finally make an album. Perhaps unwisely

THERE comes a time when every successful deep house outfit fancies trying its hand at a proper album. And, shortly afterwards, there

comes a time when most of them remark, "Shit, maybe that wasn't such a good idea after all."

So here we go again, with an 18 track collection on which lush strings, pattering beats and swishy basslines are, naturally, ubiquitous, but enduring thrills are harder to find. Swag have concocted enough quality tracks to fill a couple of EPs, but that's all. Sorely lacking the charismatic spark of, say, Daft Punk's 'Homework', this is mildly distracting background fare for fashionable urbanites to vacuum the house to.

★★

Andy Crisell

Interfearence

Interfearence

Electronically Enhanced

Something for everyone on eclectic duo's confident debut

THE sleeveful of thank yous stretching from Gilles Peterson and Ashley Beedle to Roni Size and Pete Tong is an indication of how much ground Talkin' Loud A&R man Paul Martin and Canadian expat Tyrrell cover on their debut album. Jumping between styles like epileptic grasshoppers, Interfearence ensure that all of the above get handsomely rewarded.

Peterson will cherish the Balearic flute jazz of 'Never Changes Part Four' and Roni Size can't fail to slip nicely into the baggy jungle of 'Live Or Die'. Beedle can have 'Religious Revolution' for its hi-hat,



bassy house groove and Tong can pick whatever he bloody well wants because they've just signed to his label, although whether he'll be able to mix 7/8 time-signature house track 'All Night' is another question. As an example of sure-footed genre-hopping, 'Interfearence' takes some beating. Who says you can't please all of the people all of the time?

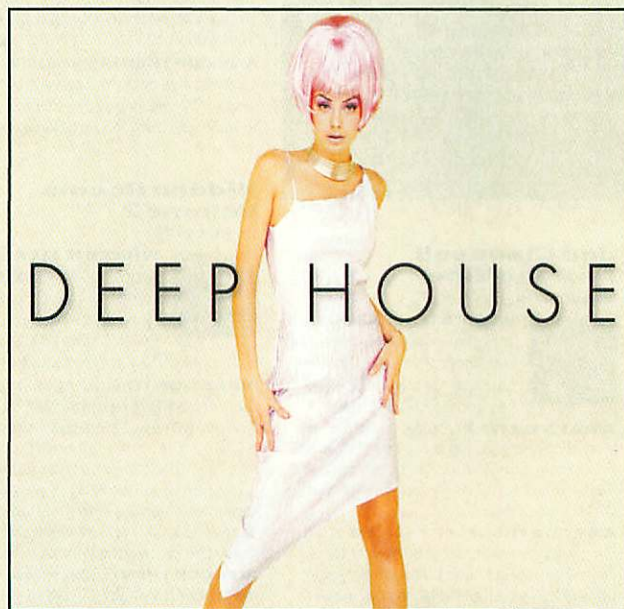
★★★★★

Rob Da Bank

DEEP HOUSE

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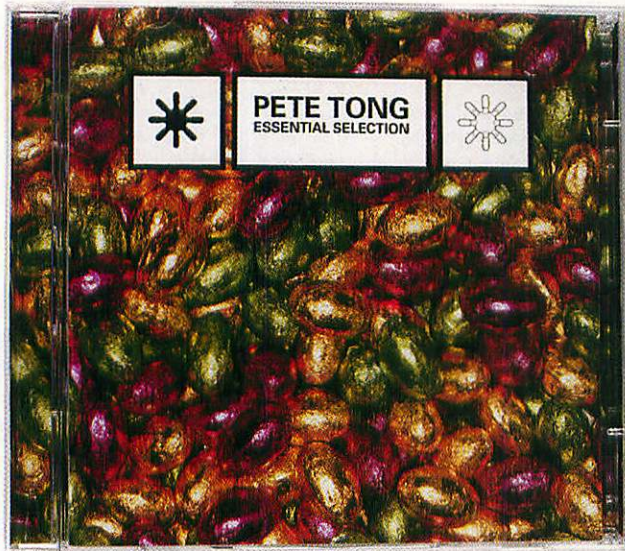
TRAX FROM THE LAB 2

PLASTIC AVENGERS

SURGE feat. Sally Strawberry

Plus Many More!

Compilation Of The Month 1



Pete Tong Essential Selection Spring 1999

ffrr
PETE Tong is the public face of the dance music industry. Listen to his Radio 1 shows and you hear the cogs of industry turning: anthems being made, tastes shaped, numbers crunched. You can hate him if you want. You can blame him for every lowest common denominator cheese monster shoddy re-release, cash-in remix or rip-off superclub that's ever got on your wick. But that would be missing the point.

With groundbreaking compilations thin on the ground this month, 'Essential Selection Spring 1999' is a timely reminder of how to do mainstream dance music properly. Tong has the popular touch, but he's always championed more than the obvious, as 'ffrr Classics' (the fruits of his faultless A&R instinct) and David Holmes's fiercely individual Essential Mix recently demonstrated. That's why the 'Essential Selection' series leaves its competitors standing. Tong may not be a spectacular DJ, but he knows how to construct a set and avoid anthem fatigue. 'Spring 1999' opens with club stormers from Armand Van Helden ('Flowerz'), Hollis P Monroe ('I'm Lonely') and Pete Heller ('Big Love') and continues on a full-on, funky house tip with Gavin Fisher and Big Room Girl. CD2 heads off into quality hard house/trance territory with Greece 2000, Humate and Quake. The Vengaboys do not put in an appearance. The icing on the cake is the limited edition bonus CD, Graeme Park's mix of Hacienda-era acid house classics including Inner City's 'Big Fun' and Nitro Deluxe's 'This Brutal House'.

'Spring 1999' is proof that commercial dance music can be done with care and intelligence instead of patronising listeners with wall-to-wall big choons. These days, that's some achievement.

★★★★★
Dorian Lynskey

Superstition 100

Superstition

WHAT'S IT ALL ABOUT? No longer just a trance label, Hamburg-based Superstition showcases many styles with this 19-track double CD celebration of 100 releases.
WHO'S ON IT? Longtime tech-trance affiliates LSG, Mijk Van Dijk, Humate and Jens Mahlstelt all appear, with the latter's downbeat 'Mellophonic' a real smoker's delight. Drexciya-esque electro is convincingly provided by Mono Meltdown and Thomas Schumacher's 'Payback Time' is an awesome piece of mechanical funk.

ANY COP THEN? Seven years on from releasing the original 'Schoenberg', the switch to a percussive techno/minimal trance sound has obviously been a happy one. (CT)

★★★★★

Joe Claussell Mix The Vibe

Nitegrooves



WHAT'S IT ALL ABOUT? US import mix album of King Street and Nitegrooves label goodies put together by the Spiritual Life and Body & Soul fella.

WHAT'S ON IT? As you'd expect, a whole load of deep 'n' groovy garage treats. Dimitri From Paris, The Warmdue Kids, the gospelly Big Moses, Kerri Chandler and Masters At Work all stick their oar in.

ANY COP THEN? Not one for fans of the UK garridge variant, this is strictly for New Jersey garrahhge heads. Also available on tasty unmixed double vinyl, to plug those irritating gaps in your DJ box. (FT)

★★★★★

200% Dynamite

Soul Jazz



WHAT'S IT ALL ABOUT? Logically-titled follow up to the double funky reggae compilation we all loved so much last year.

WHAT'S ON IT? A tasty mix of classics, like Toots & The Maytals' 'Funky Kingston', The Upsetter's (ie Lee Perry) 'Live Injection' and Tenor Saw's much sought-after 'Ring The Alarm', plus obscurities like the Skatalites ska/funk/dub fusion 'Herbman Dub'.

ANY COP THEN? As my man Tom Browne said, "Jamaica funk is what it is, so we're funk'n' for Jamaica." Essential. (FT)

★★★★★

Deep House

Millennium



WHAT'S IT ALL ABOUT? Sixteen tracks culled from labels such as NRK Glasgow

Underground and Nuphonic, compiled and mixed by the

mysterious Trinidad Team/Carsten Heimich.

WHAT'S ON IT? Soulesearcher's 'Can't Get Enough' and Studio 45's 'Freak It' provide the peak-time rush. A bucketload of anonymous house grooves fill up the other 65 minutes.

ANY COP THEN? Not really. The mixing is less than invigorating, and the Todd Edwards strut of 'All I Dub' by Plastic Avengers aside, nothing here raises the temperature to boiling point. If you're after deep, dark, disco thrills, you're better off with Tenaglia's 'Global Underground: Brazil'. (RM)

★★

Baby Doc - Never A DJ - Live In Australia

React

WHAT'S IT ALL ABOUT? Nu-NRG pioneer delivers a throbby live set that's more of an artist album than a mix, consisting entirely of his solo work and that of his Hellfire Club project with diva missus SJ.

WHAT'S ON IT? 'Bitch', 'Fever', 'Voodoo Magic' and the erection on vinyl that is SJ's 'I Feel Divine'. Of the nine new tracks, standouts include the cheeky tribal workout 'In Dee Village' and hoover-packed stomper 'Hard Work'.

ANY COP THEN? As good as hard house/trance gets. You can see why his tunes are huge everywhere from The Gallery to Trade and Escape From Samsara. (CT)

★★★★★

Hidden Rooms Volume 2

Certificate 18



WHAT'S IT ALL ABOUT? Sequel to 1994's showcase comp from the connoisseur's tech-step label where the likes of Photek, Klute and Source Direct

hide some of their starkest, steeliest stuff.

WHAT'S ON IT? Anything as long as it's scary, from Mainline's intricately paranoid 'Dakota' to the evil robot batucada of Paradox & DMR's 'Discordant'. Klute's broody 'X-Men' and Black Science Labs' juddering 'Light Between Two Moons' are the most dancefloor-friendly, while only Lexis's 'Frantic' is anything like relaxing, with its lovely Orb-ish swathes.

ANY COP THEN? Mean, moody and magnificent. Perfect, but only if you've got a high tolerance for The Fear. (SL)

★★★★★

Flava Of The Underground Volume 1

Inventive

WHAT'S IT ALL ABOUT? UK garage vocalist showcases his east London-based Inventive label.

WHAT'S ON IT? Several smooth appearances from Braithwaite himself ('This one's for the laydeez') and "ooh baby" chirping from the diva contingent, with production by Grant Nelson, MJ Cole, Delirium and in-house knob-twiddler Don-E Bravo. All pretty slick, and comes complete with plenty of tracks from the r&b end of garage.

ANY COP THEN? One for the garage heads rather than the casual listener - no big hits or genre-busting tracks here - but quality stuff from a promising label. (DL)

★★★

Rainer Truby Presents Root Down 99

Nuphonic



WHAT'S IT ALL ABOUT? Tasty selection of jazz and Latin influenced tunes made by a bunch of Gilles Peterson-obsessed Germans: Rainer

Truby, Jazzanova et al.

WHAT'S ON IT? The retro disco flavoured Jazzanova remix of the Marschmellows 'Soul Power' was one of the highlights of last year. Masters At Work's 'Tribute To Fela Kuti' is also superb. Hang on a minute, they aren't German. Oh well, there goes another theory.

ANY COP THEN? Nu speed jazz for 1999 or just a load of wicked tunes put together by Herr Truby? Either way, it's great stuff. (FT)

★★★★★

Chicago: 1999 (Future House Society Volume 2)

Real Estate



WHAT'S IT ALL ABOUT? Motor City techno DJ Tim Baker moved to Chicago last year bringing the funk of Detroit with him and mashing it into the soul of Chicago.

WHAT'S ON IT? Techno as far as the eye can see, from the spatial, looping funk of DJ Jacq's 'Forgotten Soul', through Fat Eddie's pleading mix of Tyree's 'Turn Up The Bass' to Tim Baker's own frantic 'Sugarcube' and 'Acid Warning'.

ANY COP THEN? A compilation of techno (entirely produced in 1999) which has funk, disco, Chicago jacking basslines and Detroit hi-hat minimalism on it must be rare. It's also damn funky. (RDB)

★★★★★

Across Uneven Terrain - A Fat Cat Compilation

Fat Cat

WHAT'S IT ALL ABOUT? The Fat Cat record shop sold blazing techno alongside dubby electronica, post-rock, hip hop, dub and anything else you couldn't get anywhere else. Then it shut.

WHAT'S ON IT? All electronic bases covered, from the Basic Channel dub of Process's 'Calene', the sub-aquatic bubbles of 'Outpost' by Fonn, Live Human's gigantic hip hop 'We Walk On All Fours', the Fridge-esque 'Spontaneous Combustion' by Immense and the gliding techno of 'Old Dark House' by Insync Versus Mysterion.

ANY COP THEN? The terrain doesn't get much more uneven than this. Slightly daunting and unnerving but essentially beautiful and very rewarding. (RDB)

★★★★

Gatecrasher: Red

INCredible



WHAT'S IT ALL ABOUT?

Most definitely not your average club compilation, mixed by DJ Top Bloke and stuffed with 'big choons'. This is resident and founder Scott Bond's two-and-a-half hour journey into the Sheffield superclub's epic trance sound.

WHAT'S ON IT? To be quite honest, unless you're a real connoisseur most of these tracks will probably be unfamiliar. Classics from Jam & Spoon ('Stella'), Robert Miles ('Children') and, erm, Fatboy Slim ('Praise You') pepper a 40-track mix replete with lengthy snare rolls, massive breakdowns and general hands-in-the-air Gatecrasher euphoria.

ANY COP THEN? If you've been to the club (and managed to get in!) this will all make perfect sense – but it could sound a bit samey to the uninitiated. (KW)

★★★★

Renaissance Presents...

Anthony Pappa & Rennie Pilgrem

Passion



WHAT'S IT ALL ABOUT?

Renaissance pushing the boat out by bringing together resident Anthony Pappa and nu skool breaks man about town Rennie Pilgrem.

WHAT'S ON IT? Pappa constructs a slow-building mix, from 16b's lush tech-house 'Water Ride' to Hybrid's breakbeat 'Kill City', via some superior trancey epic business. Pilgrem is on familiar nu skool ground with the likes of Iis and Beber, and a couple of dancefloor monsters from Freq Nasty.

ANY COP THEN? Yes and no. Both CDs are good in their own right, but it's hard to see who outside the Renaissance crew would want both together. (DL)

★★★★

Revolutions

Cyclo

WHAT'S IT ALL ABOUT? A sampler for a new pan-global house label set up in London, run by Frenchmen and featuring some of Chicago's finest.

WHO'S ON IT? Everyone's favourite party-starter Derrick Carter kicks things off with the twisty grooves of 'Do My Thing', Gemini and Johnny Fiasco both offer a couple of contributions apiece and Underground Evolution do the Latino thing on 'Afro Cuban High'.

ANY COP THEN? From the high calibre of the artists involved, you'd expect 'Revolutions' to showcase top quality house music. You'd be right. (CG)

★★★★

Speedranch^Jansky Noise Present Welcome To Execrate

Leaf

WHAT'S IT ALL ABOUT? Noisemongering digital hardcore/jock Speedranch and his equally disturbed chum Jansky Noise (one

half of Manchester noise duo V/Vm), showing us how techno would have sounded if Napalm Death had invented it.

WHO'S ON IT? The Beasties' Technics tweaker Mix Master Mike is the only big name. Apart from the Goodies' Bill Oddie, of course. No, we're not kidding.

ANY COP THEN? Big on entertaining sonic chaos, not so big on tunes. But then that's the idea, isn't it? (BW)

★★★★

Maximum Speed '99 - Underground House & Garage Mix

Virgin



WHAT'S IT ALL ABOUT?

Second double-CD volume in the handy UK garage round-up series. Not that there's anything particularly underground or speedy here.

WHO'S ON IT? Who isn't? Virtually every garage anthem from the last 12 months – Da Click, MJ Cole, Dem 2, Astro Trax – plus remixes of Goldie, All Saints and E17. Full marks to Shanks & Bigfoot's double ace 'Sweet Like Chocolate' and (as Doolally) 'Straight From The Heart'.

ANY COP THEN? It runs out of steam halfway through the second CD, but with 41 tracks on offer this is still a pretty much essential overview of UK garage's highlights. (DL)

★★★★

Wu-Chronicles

Wu-Tang Records



WHAT'S IT ALL ABOUT?

Maintaining this mob's zillion-releases-a-month quota, obviously, by way of a seemingly theme-less collection of Wu tracks and collaborations.

WHAT'S ON IT? All the Clan's here to entertain/petrify you. Highlights are multitudinous, but none more so than Notorious BIG and Method Man's Glock-toting 'The What', The RZA's Eurythmics chorus-borrowing 'Tragedy' and '96 Recreation', a prodigiously raucous demo by Cappadonna, The RZA and Ol' Dirty Bastard.

ANY COP THEN? With D'Angelo and Tha Alkaholiks also among the collaborators, mucho cop. Theme-less, yes, but a welcome reminder of Wu genius. (AC)

★★★★

Botchit Breaks 2 - The Urban Funk Philosophies

Botchit & Scarper



WHAT'S IT ALL ABOUT?

As the label says – "more nu-electronica, dirty breakbeat and sub-missive funk", from one of the scene's top labels.

WHAT'S ON IT? All the usual suspects who've commanded the nu school breaks arena in the last 12 months: T-Power, Beber, Orange Kush, Raw Deal, Thursday Club and of course, Freq Nasty. Nine of the tracks are exclusives, with Jason Sparks' 'Left To Live For' and Orange Kush's 'Tremelo' the real highlights.

ANY COP THEN? With a bonus mix CD from T-Power, it's another captivating milestone in the development of the breaks scene. (CB)

★★★★

Compilation Of The Month 2



Time: Space

Transmat

DERRICK May, the man who 'invented' techno, hates Muzik. After appearing on the front cover last year under the quote "I Am An Asshole", May felt that Muzik wasn't "focussing on the music". Coming from a man who has been so focussed on his music that he's failed to complete any for nine years, we felt it a little harsh. But whether he's forgiven us or not, we're handing out an olive branch because his A&R expertise on the new Transmat compilation 'Time: Space' is exemplary.

Ever since the British tech-house scene stole the techno flame from America, the Detroit sound has needed a fresh injection of ideas and emotion. And here it is. Showcasing new artists who are set to make Transmat albums of their own, this collection is as delightful as any Detroit techno before it. May's gruelling worldwide DJing schedule is clearly keeping him abreast of what's cooking on the dancefloor, as the lush synthetics of Quiet Daze's 'November' and Louis Haiman's 'Soul Purpose' prove. Future Scandinavian superstar Aril Brikha delivers two stunning cuts, 'Otili' being a fluffy, desolate sound which evokes memories of Steve Rachmad's 'Sitting On Clouds'. The highlight, though, is Microworld's 'Signals' which, had May himself made it, would be hailed as a classic alongside 'Strings Of Life'.

Elsewhere, Tony Drake returns with a classical ambient take on electronica which is as good as anything from his debut Transmat album, while an exclusive minimalist out-take from May & Steve Hillage's partnership of two years ago keeps the Mayday fans happy. He can hate us all he likes, but 'Time:Space' will go down as one of the year's best compilations.

★★★★★

Ben Turner

Arabesque

Gut

WHAT'S IT ALL ABOUT? French Arabian restaurateur Momo and DJ Francis Peyrat opened a restaurant in London, invited Madonna and have been fully booked ever since. This is the music they play in the bar.

WHAT'S ON IT? A balanced diet of Moroccan and European platters, from the unrivalled slow motion breakbeat of MC Sultan's 'Der Bauch' and Tranquility Bass' 'Cantamilla' to the belly dancing hip hop of Cheb Mami's 'Parisien Du Nord' and London jazzier Hefner's take on 'Ya Rayah' by Dahmane El Harachi.

ANY COP THEN? It's highly unlikely you'll have heard more than three tracks on this before. A tantalising introduction to North African dance music. (RDB)

★★★★

Depth Charge Presents Electro Boogie

K7



WHAT'S IT ALL ABOUT?

Electro old and new, culled from proto big beat king J Saul Kane's own Electron Industries imprint and elsewhere.

WHO'S ON IT? Kane himself puts in a couple of appearances as Electron Man, and there's also a rare and quite wondrous mix of Soft Cell's 'Tainted Love'. The rest – Anthony Rother, Human, Electrecord *et al* – is predominantly obscure underground stuff.

ANY COP THEN? The selection of universally crunchy, punchy and beaty tracks is just fine by us. (BW)

★★★★

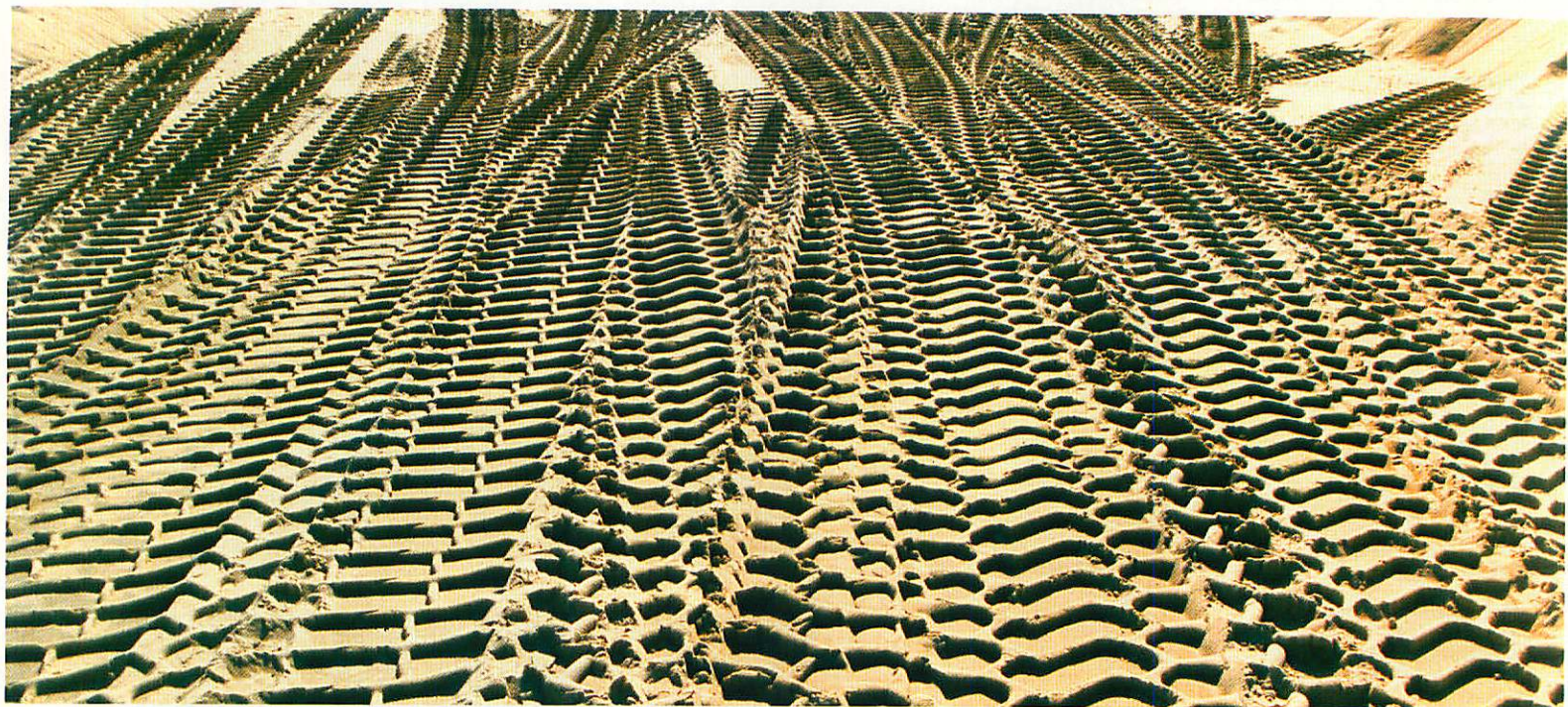


GROOVE ARMADA

If Everybody Looked The Same

The New Single
Out 26 April CD MC 12"

pepperrecords



THE NEW SINGLE
BASEMENT
JAXX **RED ALERT**
19:4:99





With guest reviewers
Farley & Heller

THEY'VE been around as long as house music itself and they show no signs of slowing down. Die-hard Chelsea fan **Terry Farley** set up the infamous *Boy's Own* fanzine and the label it spawned, keeping the Balearic spirit alive in London. With **Pete Heller** he has been responsible for a string of anthems from Fire Island's 'In Your Bones' to Heller & Farley Project's 'Ultra Flava', remixing everyone from New Order to Michael Jackson along the way. Pete's Stardust-style anthem, 'Big Love', is released this month. They like 'proper' house music, they don't like superclubs, Teds, the French or Paul Hardcastle. This month's singles are at their mercy.

Femi Kuti Truth Don Die (Remixes) Sound Of Barclay

Who better to lead the Afrobeat revival than Femi 'Son of Fela' Kuti? And who better to help him out than Afro-enthusiasts Masters At Work, who retain the Afro percussion, chants and horns, going superdad on the NuYorican Soul mix. Kerri Chandler, meanwhile, lays the chants over typically smooth and summery deep house while Paris' Jackson provides filter fun.

★★★★
Terry: "I've got this record, I love it. I think Kerri Chandler's on really good form at the moment. I liked the first Femi Kuti single but I think this is more accessible and it's the perfect antidote to all that commercial trance music they play up north. I think the African flavour's going to be massive this summer."

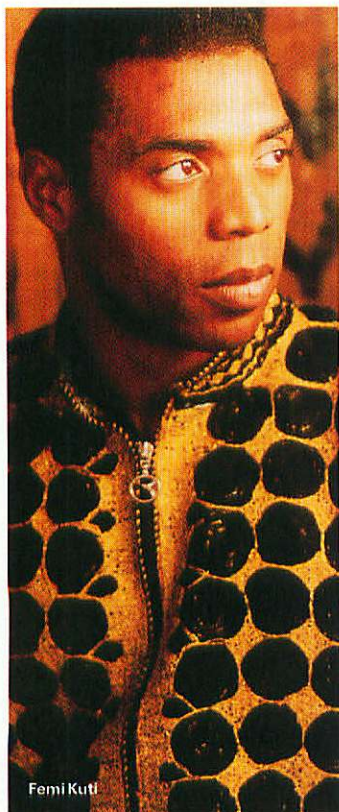
★★★★★
Pete: "There's nothing wrong with a disco house loop but for every good record there's going to be 10 crap ones and at the moment there's 20 crap ones. It's nice to have real music with real people making it."

★★★★★

Mutiny Bodybreaker Sunflower

Sharing a studio with Basement Jaxx has obviously made an impact on Mutiny's Dylan Barnes, because this sounds like a pimp-rolling Jaxx. Much rougher than previous singles, the combination of vocoders and tinkling breakdowns makes this instantly memorable.

★★★★★



Femi Kuti

Pete: "It's okay. Very Basement Jaxx but not quite as good. It's got some nice ideas but you keep expecting something else to happen and it doesn't. It doesn't really have any DJ grabbing moments."

★★★

Terry: "It's full of good intentions. It's very worthy and that, but doesn't quite do it."

★★★

Robbie Rivera

It's Midnight
Filtered, USA

Not quite yer usual filtered disco fare from the man who took Daft Punk's sound and pumped it full of hard house adrenalin. 'It's Midnight' features the kind of insane high-pitch lunacy that Vengaboys and Phil Fuldner have also used to great effect, this time over a strutting disco-house beat. A neat twist.

★★★★

Terry: "He's got a formula and he's going to stick to it until the bitter end. Depending on what sort of mood you're in it can be quite fun or extremely boring. Robbie Rivera's very good at what he does, he just does it far too much."

★★★

Pete: "Get a disco sample, stick it through the mutator, fiddle with the box and see what happens. Sometimes it works. In this case it doesn't."

★★★

Ruff Driverz Featuring Arrola

La Music
Inferno

Not quite as jumbo-sized as 'Dreaming', Ruff Driverz will no doubt continue to incense and inflame in equal proportions, depending which side of the hard house divide your taste falls on. This is the usual mix of trance-lite, summery guitars, acid insanity and epic breakdowns.

★★★★

Terry: "I think this has got every element I hate in house music. It tries to be Balearic but ends up more Canvey Island than Ibiza. And that awful fucking cheesy trance style it breaks into... I don't like it at all. In fact I hate records like this because they stop records like the Chiapet one getting played on the radio."

★★★

Pete: "I have no authority on this sort of music at all. It's just not something I concern myself with. Plays no part in my life. Totally not interested."

★★★

Jose Nunez Featuring Octahvia

Hold On
Subliminal

You know what to expect from Erick Morillo's Subliminal stable but that doesn't make it any less welcome. Hot on the heels of last year's anthem, 'In My Life', Nunez turns in another garage stormer, helped along by a groovesome bassline and Octahvia's sassy vocals. Comes with a tough, filtered dub version, too.

★★★★★

Terry: "Nothing groundbreakingly new but as usual with the Subliminal camp, good quality American house music. No matter what other country gets hyped up and whose turn it is to be fashionable, this sort of music, when it's made to a good standard, for me provides the perfect Saturday night soundtrack."

★★★★★

Pete: "You can play those records in clubs that like it hard or more commercial. They're well-produced, not too clever and just good."

★★★★★

Busta Rhymes Featuring Janet

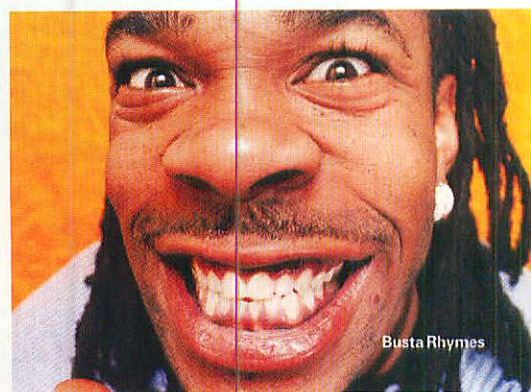
What's It Gonna Be
east west

The fastest MC in hip hop plays lover man while Janet Jackson promises to "make your body wet" over Timbaland-style beats on this cut from 'Extinction Level Event'. Could be a sizeable hit, but Busta's machine-gun delivery isn't best-suited to doing the dirty.

★★★★

Pete: "I really like his other stuff but usually these collaborations sound like marketing ideas: Janet gets the street cred and Busta gets access to corporate black America. That's about it really."

★★★★



Busta Rhymes

Terry: "It seems to me like an A&R man made this record. Very well made and I like his voice but there's a lot of better hip hop records out there really."

★★★★

Slab Funked Up Kid Hydrogen Dukebox

Lol Hammond and Nina Walsh are back and they're still rubbish, but this time in a nu skool style. Rennie Pilgrem rides to the rescue with a remix packed with sinister drum & bass moves, but it's not one of his best.

★★★★

Terry: "The original sounds like an Andy Weatherall out-take from about 1990. It sounds dreadfully old-fashioned. The Rennie Pilgrem mix is better than the first one but it just went 'pthhrrrr' instead of 'wahey!'"

★★★★

Pete: "It just sounds like the last eight years have never happened. Like those people have been in suspended animation and suddenly they've woken up and thought, 'Let's make some electro!' Where have they been? The world's moved on since then."

★★★

Freddie Fresh Featuring Fatboy Slim Badder Badder Schwing Eye-Q

Pretty much exactly what you'd expect from a collaboration between two big beat party animals and destined to give Freddy a big fat hit, provided Fatboy fatigue hasn't set in yet. It veers perilously close to self-parody at times but the semi-hardcore beats keep it on track, similar to ETA's 'Casual Sub'.

★★★★★

Terry: "I find big beat like a one-joke comedian. First time you hear it it's quite funny but then it's just boring. It may sound good on Sky Sports adverts for Rugby League or

Farley & Heller's *Single Of The Month*



Chiapet

Westworld
Yoshitoshi

Hard to believe that Chiapet is Mood II Swing's John Ciafone, the man who produced Ultra Nate's 'Free', because 'Westworld' is frankly terrifying. Dark, almost techno percussion whizzes you down the lost highway via a chilling drum & bass style breakdown. Like so many great house records, there's not much to it but the rasping, chattering noise puts its claws into your brain. Turn the dark up.

★★★★★

Pete: "Really good. I really love that. It's basically two drum tracks, a DJ tool more than anything, but they're very dark, very hypnotic, very trancey drum tracks. In the right club they'd tear the place up. You could play it at Basics."

★★★★★

Terry: "I think tracks like this are made for rooms with loads of half-naked men and glitterballs hanging across the ceiling. Somewhere intense. There's something sinister about it. You need to hear these records in places like New York, dark dingy gay clubs. I don't know what would happen if someone played that at Gatecrasher. I think you'd have people crying."

★★★★★

something like that. It's not club music. Not clubs as I know clubs anyway. No disrespect to anyone but it's poo at the end of the day innit?"

★

Pete: "Don't like it myself. Very studenty. It reminds me of what Mark Moore used to play at the Wag Club years ago but with a breakbeat underneath. But I think when they work, from a pop point of view they're very effective and you can see why people like it."

★

Super Collider It Won't Be Long Loaded

If you thought 'Darn Cold Way O' Loving' was weird, steady yourself for the follow-up from Brighton's Cristian Vogel and Jamie Lidell. A great, soulful song smothered in brain-blitzing abstract clanking, but still strangely enthralling. Midfield General gives it some low-slung funk, but it's not exactly a party starter.

★★★★

Pete: "I suppose you'd call it experimental music, wouldn't you? The sort of thing John Peel would play. Chin-stroking. I think they've got sounds on there just for the sake of having them, instead of looking at the whole, blending sounds together and making sense."

★

Terry: "I think the guy's voice is fucking great. He sounds like the guy from the Gap

Band. I think perhaps there's a really really great record in there somewhere but everyone involved has tried to be too much of a clever arse instead of making something accessible. They've managed to make someone with a fucking superb soulful voice sound inaccessible."

★★★★ (for the vocal)

Glamma Kid Featuring Shola Ama Taboo (MJ Cole Mixes)

WEA

You might expect UK garage mixes of Brit dancehall star Glamma Kid to boast some ragga roughness but MJ Cole takes his cues from the soul vocals of Shola Ama, so it's a restrained affair. No one does smooth two-step better than Cole, but it's no 'Sincere'.

★★★★

Pete: "I'm not a fan of this style of music at all. I don't want to get all producer about it but they just never sound like they've been made very well. The kick drums always sound really thin and weak, the vocals are all abysmally timestretched. It just sounds like cartoon music to me."

★

Terry: "I agree with Pete, and I also think the media, especially Muzik magazine, should get a lot of the blame for this. I think in five years' time people will look back and say

'Fucking hell! Did we really think them records were alright?' They're just not very good. MJ Cole makes good records, and about three other people. That was MJ Cole? Well there you go, he makes bad records as well."

★

Candi Staton

Love On Love

React

Put disco diva Candi 'You Got The Love' Staton in the studio with David Morales and what have you got? Well, bog standard big-lunged garage to be honest. The song isn't up to much, so you're better off with the meatier dub version. "We're on the road to nowhere," sings Staton. Sure sounds like it.

★★★

Pete: "I thought she was dead!"

Terry: "No, she's alive and kicking and making pony records."

Pete: "It's very worthy, isn't it? On paper it looks as if it could be fantastic but maybe they're just too in awe of each other to do anything new. It's dad house, house that old people like. It's in the Mariah Carey mould. They'd have been better off getting someone like Joey Negro to do it."

★★★

Terry: "It's all a bit clean, isn't it?"

Fantastically produced but house records do sound better when they're a little bit sleazier, dirtier, funkier. This is the sort of thing that Capital Radio would play. We've heard it a thousand times. Morales makes better records than this and so does Candi Staton."

★★★

Yello Versus Hardfloor

Vicious Games

Platipus

You'll get Hardfloor's 303s when you pry them from their cold, dead fingers. Till then, they'll keep on turning out the same old acid-drenched remixes with big, formulaic breakdowns. That said, it's hard to see how this can fail with the tech-trance massive.

★★★

Pete: "It's that old Hardfloor acid bassline again that they were doing very successfully all those years ago. And they're still using it!"



Super Collider

They can't think of one new idea in five years so now they have to butcher Yello's record, which is an all-time classic as opposed to anything they've ever done. I liked 'Acperience' but after a while you learn to have contempt for someone who doesn't make any attempt to change their sound or develop as an artist. They're either incredibly thick or fucking lazy. Shite."

★

Terry: "There was an absolute classic New York mix of 'Vicious Games' out a few years ago. That was a Sound Factory classic and this is just pony old shite for pony old superclubbers."

★

Rollercone

Palais Macotte

Nuphonic

Switzerland's Patrick Duvoisin has been bubbling under for a few years now, and 'Palais Mascotte' should seal his place in the affections of Body & Soul fans. Midtempo, jazzy house with a warm summery glow, and not too dad either.

★★★★★

Terry: "That's the best thing on Nuphonic for quite a while. Noodly in the extreme but I am a sucker for that sort of stuff even though it's fairly pretentious. It's not a record I'd play out but if I was at an afterhours I'd love it."

★★★★★

Pete: "It's just cool isn't it? Soulful, not trying to be too clever, a nice groovy vibe."

★★★★★

I:Cube

Scratch Robotniks

Versatile

Paris's Nicholas Chaix obviously doesn't have any aspirations to be the next Daft Punk or Air. This four-tracker, the first in a series of three, finds him in downtempo techno territory, flitting from P-Funk electro to Warp-style intelligent techno to jazzy Detroitisms. Undemanding but done with panache.

★★★★

Terry: "I thought Paul Hardcastle just made dodgy trailers for holiday shows. Obviously he's moved to France and called himself I:Cube. I suppose if house producers can make pastiches of disco records people like this can make pastiches of old electro. Uninteresting in the extreme."

★

Pete: "Not really... Oh, I dunno. Zzzzzzzzz."

★

Stretch & Vern

Let Me Feel

ffrr

Cheesy chancers or underrated jacks of all trades? The jury's still out on Stretch & Vern. They shamelessly ripped off Fatboy Slim for a while, and now it's Daft Punk's turn. The main mix is straight-up filtered disco, but the flipside welds it to a banging Chicago groove and loopy acid for floor-filling pyrotechnics. More original than you'd expect.

★★★★

Terry: "It's the sort of record Carl Cox would play in Ibiza and make it sound quite interesting but when you buy it it's not. There's a good one minute DJ tool in there somewhere. It had a good spirit about it. It's interesting. I quite like Stretch & Vern. They've got some good ideas but I'm not sure they know which ones are good."

★★★★

Pete: "It's got a Chicago vibe to it, but too many twiddly noises confusing the issue. It's

got a good pumping groove but then it just gets too sample crazy."

★★★

Mike Oldfield

Far Above The Clouds (Remixes)

WEA

Some might say he's the grandfather of epic synth toons. Others would call the creator of 'Tubular Bells' a pretentious tosser with grandiose delusions. Still, now that he's apparently 'discovered' club culture, a Jam & Spoon mix is certainly appropriate, even if it's hardly a slamming return to form.

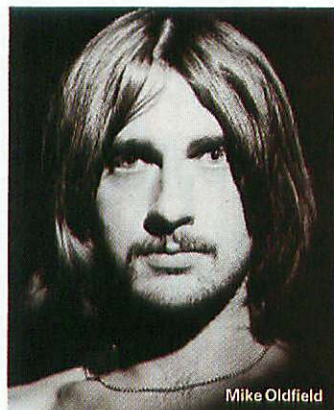
★★★

Terry: "I think as we dug out the French it would be only right to redress the balance and dig out the Germans. Has any good record ever come out of Germany?"

Pete: "There's been loads! What about 'Plastic Dreams'!"

Terry: "Yeah, all right. We'll skip that one. It's rather pretentious, isn't it? For spiky-headed people. Wasn't Mike Oldfield havin' it in Ibiza last year? I heard he was running around Pacha off his nut so he can't be all bad."

★



Mike Oldfield

Pete: "If you're making this stuff you don't have to worry about the bassline do you? Doo-doo-doo-doo."

★

Black Science Labs

Son Of Silence/Exogenesis

Certificate 18

Ooh, scary. Only it isn't really, is it? Norwegian junglist DJ Teebee employs the requisite spooky intro, military beats and vicious bass drops but you've heard it a hundred times before. For DJs only.

★★★

Pete: "It's a big drum & bass tune? Yeah, big with the 70 people who care. It's alright for what it is. I wouldn't really know to be honest."

★

Terry: "I must admit I know absolutely nothing about drum & bass other than that I don't really like it. I don't own any drum & bass at all. I think to a certain extent drum & bass has had its golden years. I thought the drums sounded quite funky but the music didn't do a lot for me. There's probably half a dozen Japanese tourists in London who like it."

★★★

Steve Thomas

The On EP

Tripoli Trax

The Trade resident has always managed to capture that funky fusion between the harder end of New York-style house and the more

pumping hardbag sound, and these three new tracks are no different. No unashamed screamers, just three tracks that drive the wheel of a 4 am demolition dump-truck with consistency if not flair.

★★★

Pete: "It's got a driving Trade feel to it. I think if you'd done a couple of Mitsubishi's that would do the thing."

★★★

Terry: "We had it at minus four and it sounded a bit more funky. It's an old MK record and he's added a bit of Trade energy. I think it could have done without the big drum roll but that's just me being pedantic."

★★★

Jark Prongo

Movin' Thru Your System

Hooj Choons

As heard on Tall Paul's mix for Muzik last year, 'Movin' is far removed from most Dutch fare these days. Dark as a Surgeon mix with the lights off, it's relentless, metallic gear for that moment when you suddenly realise that devil-worshipping is quite a good idea. Dave Clarke and Slacker do the remixes.

★★★

Terry: "I don't like the Dave Clarke-goes-Paul Hardcastle mix. What was that record they made a few years ago? 'Shake'. I don't think they'll make a better record than that."

★ (for being Jark Prongo)

Pete: "Disappointing. They did something very good on another label once."

★

DJ Skribble

Everybody Come On

frr

Skribble takes his no-frills party DJ approach a tad too far by plonking Busta's Flipmode Squad atop an old disco sample and saying 'Will this do?' No, it won't. Seani B's reggae-flavoured mix of 'Keep It Tight', with woman of the moment Lauryn Hill in MC mode, redresses the balance.

★★★

Pete: "Lazy old bollocks. It's like, 'Let's get the most obvious old samples', no intelligence, no enthusiasm. It's just real Puff Daddy commercialised rubbish. The only thing that's good about it is the drum roll from 'Drop The Bomb'. Nothing else."

★

Terry: "It will sound good on Kiss in the daytime sitting next to fucking George Michael and Steps. It's Ted Hop. If Gatecrasher had a hip hop room they'd play this."

★

Jackknife Lee

Kitty Litter

Pussyfoot

A sense of humour is a good thing in dance music, but it sounds as if Jackknife Lee is trying to be cheesier than BRA and the Propellerheads' 'Crash!' put together. Chirpy, quirky and a wee bit tiring. More Carry On Camping than Father Ted, sad to say.

★★★

Pete: "It's Phil Oakey, innit? It's absolutely rubbish."

★

Terry: "Is it French? No? Then it's somebody pretending to be French. Maybe it's A Flock Of Seagulls. They're back and they've teamed up with Paul Hardcastle and they're now making big beat records. I dunno. Please, come on. This is hard work."

★

Johnny Shaker

Pearl River

Low Sense

Sharam Jay of Three-N-One fame reworks a 1997 tune of his, gets in Serial Diva to lay down the vocals and ends up with a tune that's already been a Tried & Tested for Jules, and is apparently Oakey's biggest record of the moment.

★★★★

Pete: "These records, they haven't changed. They sound identical to what they've always sounded like. It just baffles me, this music which shows no innovation or depth or soul whatsoever. No self-respecting clubber with any musical taste would want to hear this sort of garbage."

★

Terry: "I think this is an indictment on the youth of today. In the past we had subcultures and kids were rebelling against things. Now, if going out and listening to music like this is what a British teenager's Saturday night is about, then that's sad. I thought acid house, which swept away all the corporate rubbish, had got rid of this sort of thing. Obviously it hasn't. It's just seeped back and it goes along with sponsored club tours, Coca-Cola adverts and spiky hair. Shame on you, teenagers! Can we have a disclaimer? There is fantastic music out there but sadly Muzik come along with a bag of

shite and we cannot be blamed for that. We'd like to say that we are not two grumpy old men."

★

HIG Presents

Groovelines

Got To Dance Disco

Groovilicious

A fairly representative example of New York's gay club scene, which Armand Van Helden has been slating so rigorously of late. No wonder. A camp vocal, huge snare roll and stabs filched from Alcatraz's 'Give Me Luv' add up to an effective, but unexciting track. DJ Escape's horrendous Euro-flavoured remix would make even Sash! wince.

★★★

Pete: "That's 'Give Me Luv' isn't it? This is the fashionable sound of gay New York, which is a terrible shame considering how good it used to be. It now seems to have become a rather embarrassing reflection of the worst aspects of gay European music, where once they influenced everyone. There are good things going on in New York outside the gay club scene which is just packed full of beefed up blokes with their tops off all looking the same and dancing to rubbish."

★

Terry: "Yeah, it's very much the sound of Saturday night Manhattan and they can keep it."

★

MUZIK'S Single Of The Month



Cassius

Feeling For You (Les Rythmes Digitales Mix)

Virgin

The French duo hand over the best track on their album to faux Parisian Jacques Lu Cont, the remixer who can make even Placebo sound good. The basic ingredients – a thumping Eighties bassline and uplifting Gwen McRae vocal sample – add up to an irresistible call to the dancefloor. Unless you're Pete and Terry.

★★★★★

Terry: "They're French aren't they? I think if Cassius weren't French they'd probably come from somewhere like Romford and they'd be thought of as cheesy ravers. A fantastic sample but they've fucked it up. I think the French are overrated in a lot of ways, from Eric Cantona to Daft Punk. It's all hype really. One or two good records don't make a movement. And if it wasn't for us they'd all be Krauts."

★

Pete: "Daft Punk are genuinely talented but every label in the country wanted to sign a French artist and Cassius just fit the bill. I suppose this is Daft Punk for people who aren't intelligent."

★★★

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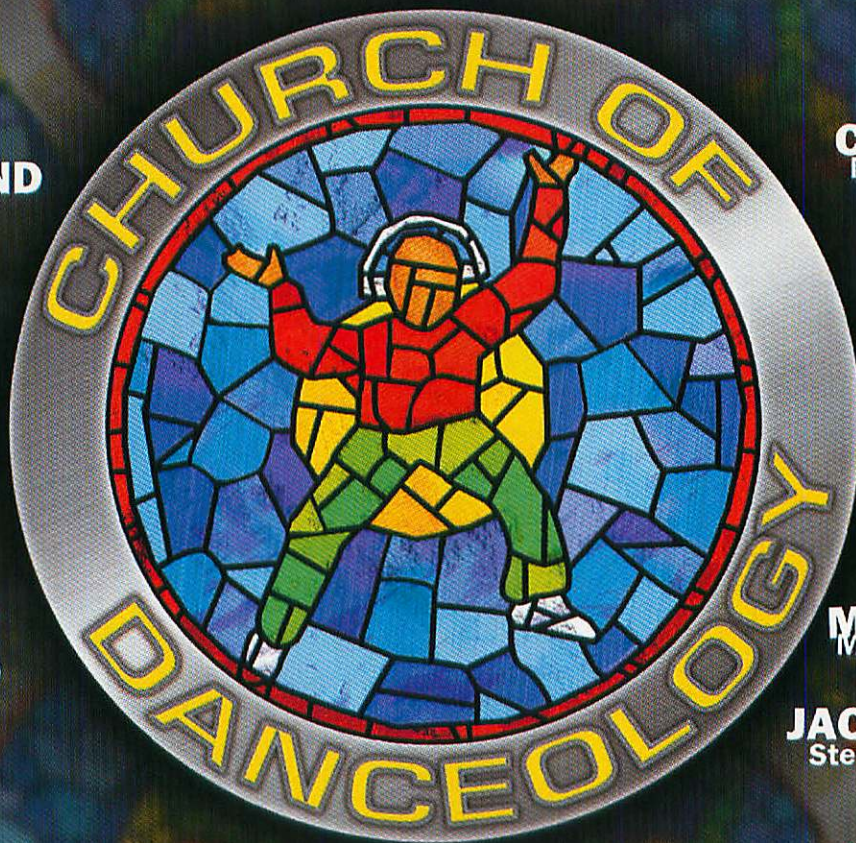
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Joe Smooth

HOUSE NATION
Housemaster Boys

**LOVE CAN'T
TURN AROUND**
Farley 'Jack Master' Funk
feat Darryl Pandy

YOUR LOVE
Frankie Knuckles

**YOU USED TO
HOLD ME**
Ralphie Rosario



CAN YOU FEEL IT
Mr Fingers

**PUMP UP
LONDON**
Mr Lee

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Ricky Dillard

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Kevin Irving

MOVE YOUR BODY
Marshall Jefferson

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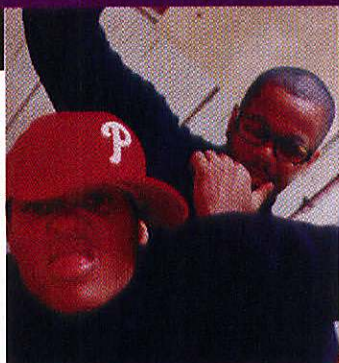
10 PAGES OF UNDERGROUND REVIEWS

VitalRelease

RomAnthony

Hold On
Roulé

Thomas Bangalter does what someone should have done years ago and licenses Roman's Blackmale classic for the big push. Not overly popular when it came out a couple of years back, but with Armand and Roland Clarke doing so well, this slice of deep, spiritual house looks like doing the business now. (KM) ★★★★★



Danny Tenaglia

Turn Me On
Twisted

The sublimely soulful, legendary Liz Torres album track is taken down a much darker route. Danny gets on with his hypnotic trancey D-Tour thing. Mood II Swing's John Clafone revisits his Chiapet guise with a fabulously sleazy dark dub. ... Where the fuck is his vocal mix? (TF) ★★

Penny Winterbottom Quartet

Mousaka/Gentlemen Of Funk
Neon Heights

Crazy, off the hook shit that sounds (on 'Gentlemen...') like Double Dee & Steinski goes disco. Warped funk basslines, cute quirky vocals and a sense of humour. 'Mousaka' is an African flavoured chunk of more of the same. Good drugs, eh fellas? (TF) ★★

Prospect Park

ESP
Z Records

The UK's finest exponent of real Nineties nu-disco, Dave 'Joey Negro' Lee again teams up with Paradise Garage 'diva' (in the real sense) Carolyn Harding. I'm not sure whether this is a cover or not; lyrically it's very much like an old Northern soul tune. Great production, great soulful vocals. Beats that fuckin' filtering any day. (TF) ★★★★★

Hollywood & Vyne

(She's) Gotta Have It
Soul Girl Records

More classic Peach boys vocal steals, mutated funk basslines, a touch of Wildpitch and a pinch of disco. Quality trackhead shit that could cross over to the cheesy peas clubs. (TF) ★★

Phunkie Souls

Tha Music
Strictly Rhythm

Richard F follows up his slightly disappointing Subliminal release with a great groove, happy soul vocals and a real tight rhythm that's missing on 95% of disco/filter cut-ups. Just as a kick drum don't make house, any old pop nonsense from the Seventies don't make disco. The words 'cheesy' and 'bollocks' were not invented in the Nineties. (TF) ★★

Rhythm Masters & Junior Sanchez Present Da New Age Funksters

The New Age
Junior

Finally out on the streets, the Rhythm Masters join up with Narcotic's Junior Sanchez in a twisted groove attack, complete with a (Junior's!) call to arms. If you're gonna do disco, then this deep tracky shit is your thing. (TF) ★★

Alton M

Sweet In the Morning
Distance

Alton Miller makes wicked records. Most of them, however, tend to be long, drawn-out, druggy affairs that you can only get away with in certain environs. This one breaks the mould completely with a sublime break-ish groove filled with some soaring ad libs and the funkier vibe playing since Roy Ayers finished his Nu Yorican studio sessions. Fat shit. (KM) ★★★★★

Kevin Yost

If She Only Knew
Distance

The first single from the pipe-smoking producer's debut album smooches its way into deepville with the help of a couple of remixes from Todd Edwards and Shazz. Yost's original offers yet another adventure into acoustic guitar house (how many records has he made with that sound?), Edwards turns up the drums while Shazz comes out on top with a gorgeous Moogy groove. (KM) ★★★★★

Various Artists

Revolutions EP
Cyclo

More quality shit from Cyclo, this time an EP showcasing their strongest contributors. Derrick Carter and Gemini rip the floor up with a couple of jackin' basics while JT Donaldson offers the beautiful trumpet moods of 'An Open Mic'. Not for peak time play on many floors and sounding all the better for it. (KM) ★★★★★

DJ Du Jour

Rug Love
Session

After a twelve for Nottingham's Neon Heights imprint, the mysterious DJ Du Jour turns up for another deep house manoeuvre on the well-respected Session label. Mute

trumpets and a fat dubby bassline are the big draw on the joint here while some funky drumming and groovy percussion keep things rolling along. Strictly for the warm-up/after hours however. (KM) ★★★★★

Dynamo Electrix

You
Beautiful Noise

Murk's Oscar Gaetan gets remixed by the best new kids on the block UK-wise, Future Shock. Although the tempo is upped the soulful vocals never lose their Liberty City vibe and things stay dark and sexy. One for the big room kids. (TF) ★★

Big Muff

Feel What You Know
Maxi

The cool as fuck Big Muff meet the man like Kerri Chandler in a beautiful chilled house excursion. The sultry vocals of Ms Lisa Shaw are underpinned by Kerri's soulful grooves and after just one listen it's picnic time in Central Park, a spliff, a bottle of beer. (TF) ★★

Fred Everything

Everything Under the Sun
20:20 Vision

More cool clubbing from Ralph Lawson's excellent label. 'Dancing For Our Children'

is the main cut to check, a rough ride through the jackin' zone of swingin' bass 'n' beats and Stevie Wonder-esque analogue synths. 'Everything Under The Sun', on the other hand, heads deep into live territory with some swingin' percussion and killer keys. (KM) ★★★★★

The Connoisseurs/Craig Smith

Past, Present, Future/Deep In The Disco
In Demand

Two twelves currently doing the rounds on Edinburgh's In Demand imprint. Both by the highly rated DJ Craig Smith and both the best examples of his production to date. Each offers a slightly different angle on the disco theme with live drums and clever arrangements throughout. Quality stuff. (KM) ★★

RAW

Shit Goddamn
Eight Track, Germany

Mid tempo jackin' shit from Germany complete with screamin' funk samples and a bassline that'll hook almost any club under the sun. Add to that some of the most crazed beats this side of a Kenny Dope record and we're well on the way to dancefloor success. Rather large. (KM) ★★★★★

Label Stable

SESSION RECORDINGS

What can people expect when they pick up a Session release?

I'd like to think they could expect to hear something original and musical and not run-of-the-mill dance music, which sounds a bit vague but that's what it is.

Which artists have you released records by?

There's King Kufuf and Oddworx, which is us (Steve Parker and Lee Yule) and some mates from Nottingham. We've also had twelves by Akwaaba, who have had a release on Dysfunction, and Fug, which was an instrumental Seventies sort of thing.

What's been your most successful release so far?

Both Oddworx records have done pretty well, which for us is 1,500 copies. The first one has been licensed on a People compilation and a Claudio Cocoluto mix album.

What's inspiring you at the moment?

Idjut Boys, Faze Action, Soul Ascendents, Masters At Work. Other than that I wouldn't say there's anyone really doing it for me. Maybe I just need to get out more.

What makes Session different?

I think we're fairly eclectic. There's everything from jazzy stuff through to techno. We do records you can dance to but we're at the musical end. Longevity is what interests us - records you can still listen to in two or three years.

So what can we expect from Session Recordings in the coming months?

We've got a DJ Du Jour single out in April and another Oddworx one in May. We're also working on an album for Autumn, which will be tracks from the back catalogue remixed by Faze Action, the Idjuts and ourselves.

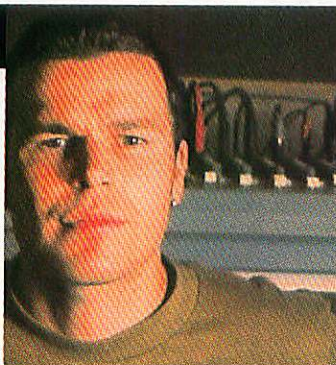


VitalRelease

Decoder & Substance Dimensions

31 After a lengthy absence, the mighty Doc Scott's imprint returns in fine style with this hypnotic electronic funk gem from the Bristol collective, centred around some spellbinding bass expansion and an infectious floor groove. 'Fallen' on the flip treads some deep, deep waters.

★★★★★



Singles

Source Direct

Concealed Identity Science

Taken from their debut album and the last in a trio of very limited twelve. It's only single-sided but sometimes that's more than enough, as is the case here. Shades of 'Black Rose' on a classic piece of Source Direct breaks and bass manipulation, speckled with gorgeously alarming FX as only the boys know how.

★★★★★

Black Science Labs

Space Age Certificate 18

Another one-sided wonder, although this will have a flip on release. It's that man TeeBee with his second outing for Certificate 18 and it's a blinder. Mystical, moody stepping funk in its purest form, it should appeal to all sides of the spectrum as it builds towards its seductive spatial technoid hook.

★★★★★

Calyx Morphology

31

Doc Scott's laid on a feast this month with a second release from Calyx, who were featured on this very page not long ago. 'Morphology' is a hybrid hotbed, mashing up funky subsonic flavours with dirty noise for a gritty tech groover, while 'Schizoid' gets heavy on the tranced-out contortion front.

★★★★★

Elementz Of Noise

Cryogen Emotif

Emotif are keeping things going with a steady stream of releases, which is more than can be said for a lot of labels at the moment. More meaty floor stepping from the Newcastle boys, with plenty of angry bass action on 'Cryogen', but it's the heavy break switching of 'Cyberflange' that wins out.

★★★★★

Mastermind In Session

Audio Couture

The whole jazzy funk thing seems to have died down a bit recently so it's nice to get the odd one here and there. You can rely on Mastermind, who continue the trend set by previous releases with a driving double bass roller which sits perfectly between the hard and light extremes.

★★★★★

Manifest

Spectrum Lights

Hardleaders

Two more extra hard slices from Manifest. Though there's nothing that pushes the boat out, both cuts would serve well on noisier floors with the growling bass breakdown of 'Spectrum Lights' and 'Sinister's' angry drive.

★★★★★

Blu Mar Ten

Everglades

Good Looking

Latest in a series of double packs from Good Looking. Too much to go into in depth here, but suffice to say that Blu Mar Ten are at the head of the style. They also deliver two rather sumptuous downtempo cuts, but that's not what this page is here for.

★★★★★

Sej

Infectious

Prohibition

DJ Sappo's imprint returns with two more unadulterated jump-up cuts from long-standing label server Sej. Stepping drums galore and a crunching, stabbing bassline should ensure a good reaction. Flip for some extended bass variation.

★★★★★

Control Freq

Satellite

Fill

No idea who Control Freq are, but from across the pond come these reworkings from the team of Dom and Rob Playford. Vocal and dub are included and it's obvious which one most will go for. Don't be disillusioned by the light funky air of the intro, as it bursts into life with a jackhammer stomp.

★★★★★

One True Parker

Killer

Eruption

An outfit which often gets the remix treatment, and 'Killer' certainly needs it. Disfigured and over-paced in its original form, Skynet and Stakker get their teeth into an ultra deep, melancholic rework with plenty of futuristic synth burlings to bring it up to the mark.

★★★★★

Ridla

Media

Espionage

Second release for this Midlands imprint and Ridla succeeds in covering the angles. 'Media' leans heavily towards hard funk with its dominant bass rumbles and frenzied breaks. 'Binary' heads in the opposite direction with moody analogue mysticism.

★★★★★

60 Minute Man

The Escape

Intercom

And here's more hard funk flexing as we've come to expect from the E-Z Rollers' label. Bath's Darren Littlewood joins the roster with horn stabs and guitar licks aplenty for the vivid bass booming of 'The Escape'. 'Zero 2 Hero' is on a slightly slicker, sleazier vibe and should work well on the groovier floors.

★★★★★

Usual Suspects

Spawn

Renegade Hardware

'Killer Bees' was always going to be a hard one to follow but they've done well with a further dose of textures and manic bass squelching on a more laid back vibe. 'Hole Punch' continues the current trend for quirky titles, reliving the 'Killer Bees' bass contortion to good effect.

★★★★★

The Vagrant

Stealth 2

Fuze

A further slice of mystical aggression which ably continues the Fuze agenda. Piledriving beats, gruesome bass drops and just the odd sweep to set the mood. 'Twister' gets deep into technoid synth territory. Watch for the forthcoming label showcase album.

★★★★★

Flying Fish

Red Dog Saloon

Federation

Not much info on label or artist and there's no original mix here to compare with. Bristol's J-Raq does a fine job as aggressive rap meets an unrelenting double bass groove. DJ Kalm, namechecked by Kemistry & Storm recently, opts for a more full-on distortion workout.

★★★★★

Heart Of The Platter

AQUASKY tell us about their 'Rebirth' on the 'Bodyshock' album

"'BODYSHOCK' is the title track, emphasising our ability to find, generate and use original samples. It's a drum & bass roller but with very clever morphing breakbeats. A catchy bassline steers the lead and is complemented by computer generated voice pads and analogue effects. It's interesting to listen to and excellent to play out."

"Our first single in over a year came out in February and 'Sonix' changed people's perception of us. It's hard, a new style for the crew. Wait till you hear the whole album. It's a club tune, building with sci-fi sounds and effects. The breakdown comes in and you're hit by a wall of distorted sound. It's one for the punters."

"The plan behind 'Rebirth' was to keep it simple but effective. A sparse groove and jazz funk piano set the uptempo vibe, ready for the relentless bass drop. Basically a tune to rock to."

"The dirty double bass is the heart of 'Supernova'. Razor sharp cuts were supplied by the Outcastz, mixing old styles with new but keeping the funk. The deep space fusion is broken up by narration from an unknown heavenly body. Can you decipher the message? "The crisp rolling beats on 'Battlestar'

A-Sides

Once Again

East Side

Fresh from the recent label showcase album, A-Sides brings his jumpier side to life with all the essential ingredients of bouncing bass distortion, stepping beats and the odd rap lick on 'Stick Up Kid'. Check 'Once Again' for some quirky guitar action.

★★★★★

DJ TeeBee

Endgame

Audio Couture

Here's that man from Norway again, who seems to have been dominating this page of late, with one of his most outrageously industrial offerings to date. 'Endgame' is simply bass contortion galore, constantly pounding the head. He was obviously in a slightly happier mood for 'Orbiting Mars'.

★★★★★

Def Con One

Time Is The Fire

Mac II

This has been kicking around for a while but is worthy of a mention as it's absolutely huge, which will no doubt please label head DJ Randall. 'Time Is The Fire' is so simple but immensely effective and has one of the catchiest bass drops you'll ever hear.

★★★★★

Embee

Cryocold

Fuze

Two in one month from Fuze and this is one of their best yet. Embee goes in hard but keeps it extremely funky with some slick drum edits and a roaring synth hook that anyone would be proud of. The mood gets even more slamming on 'Senses'.

★★★★★

Aquasky's 'Bodyshock' album is out now on Moving Shadow



VitalRelease

Stone Proof

Everything's Not You
VC

John Graham aka Quivver launches his new project with 'Everything's Not You', an adaptation of Diana Ross and Marvin Gaye's 'You Are Everything'. The original is a dubbed out breakbeat beauty destined for the Top 40, but the Quivver dub is the mix to set the progressive dancefloors alight. (P)

★★★★★



Singles

K90

Receptor
Aquarius

Mark Doggett of K90 is making quite a name for himself at the moment, so it's no surprise that this acid-tinged monster is a stunner to rip yer roof off. Flip 'The Mind Of Man' is comedown-inspired low tech trance. Cool. (DF)

★★★★★

E-Razor

India

Trance Spectral

A tough new mix from a tough new imprint that's set to rival the likes of Planetary Consciousness and Technogold. There's also a Brainbug mix on the flip that's already being touted as one of Ibiza's possible runners this year. Cool all round. (DF)

★★★★★

K90

Bomb Jack
Telia

Another stunner from K90, this time in a double pack which ranges from funky house to mixes from Jon The Dentist and Chris Liberator. The ever magnificent Pablo Gargano also has his say on this VFM disc of the month. (DF)

★★★★★

Mino & DJ Sangeet

Metropolice
Transient

Transient's 50th single is an epic psychedelic outing from Mino Vaknin with scorching acid and a distinctly classical feel. Flip '3D' is tougher and more traditional with a heavy kick, weird FX and the obligatory growling acid riff. Tough. (DF)

★★★★★

The Secret

Hold Me
Secret

Clean rhythms layered with quality fluff and an unforgettable vocal signal this soon-to-be-licensed-for-Ibiza anthem. Flip 'Do Me No Wrong' is a hard house/hard trance hybrid just as likely to be spun by Steve Thomas as Mark Pendragon. (DF)

★★★★★

Halogen

Airwalk
Eve

Pablo Gargano and Kev Griffiths lay down a bubbly groove with breakbeats, rasping hi-hats, strings and a tough, metallic riff. B-side

'One Thousand Miles' is a dreamier affair complete with a haunting melody and nicely filtered 303. Don't miss. (DF)

★★★★★

Weirdo

Photic Zone
Tinrib

If you like your trance packed with bpm's and more NRG than 50 Red Bulls, Tinrib is the label for you. No surprise, then, that 'Photic Zone' is a shirts-off, shake-ya-ass, 150bpm stormer. An absolute classic of the genre, in fact. (DF)

★★★★★

Razor's Edge

The Tuning
Metropolitan

Doug Osbourne (Razor's Edge) is the bomb, as anyone who's heard 'XVX', 'Illuminatae' and 'Pilgrimage To Paradise' will tell you. Here he gallops off into a floor-friendly snare roll and a sweeping string crescendo which will move even the most stubborn feet. Spin and grin. (DF)

★★★★★

Con

Let It Go
Low Sense

They're calling this rock solid cut 'electro beat trance', and who are we to disagree? Let's just say it's been put together by ex-members of Manchester outfit Eskimos and Egypt, it's got a pumping kick, a slamming beat, and it will rock the most cynical of nighties. Odd, but effective. (DF)

★★★★★

Illuminatus

Hope
Four D

The almost missed classic was re-released in Germany, Sasha mixed it into his Global Underground album and Four D signed it. Now we get this Oliver Leib underground anthem repackaged and remixed. Ex-Solar Stone duo Z2 give a deeper progressive edge and Salt Tank a typically wonderful epic journey. More mixes due later in the year. (P)

★★★★★

Timo Maas Versus Ian Wilkie

Twin Town
Hope

It seems like these guys can do no wrong. A beautiful moody driving progressive groove as only Hope are able to provide. It must be something in the Bristol air. Nick Warren in his first solo project for an absolute age gives it a tuffer edge with a more main set feel. This could end up putting Jody out of a job! (P)

★★★★★

Mike Oldfield

Far Above The Clouds
WEA

Lifted from the forthcoming 'Tubular Bells 3' album, 'Far Above The Clouds' comes as a double pack with three mixes from the mighty Jam & Spoon which range from bass heavy electro through deeper trance all the way to club monster. The Timewriter provides a deep funky melodic house groove. Recommended. (P)

★★★★★

Velocity

Lust 1999
Silver Planet

You just can't keep a good tune down - this one's back for the umpteenth time with new and old mixes to choose from. Machinified bring a fresh deeper techno slant accompanied on Side Two by the cool LSG mix. New kid on the block Slander provides the monster new interpretation which adorns Side One. A worthy re-release. (P)

★★★★★

Praxis

Assassin
Choo Choo

Choo Choo's growth is quite staggering, this being the first of many releases to challenge the boundaries of progressive house. A dark sinister, minimal, building trancer with an awesome spooky breakdown perfect for those Mitsubishi moments. Mara's remix brings breakbeats into play in a deeper harder underground style. (P)

★★★★★

Universal

London
Red Ant

Red Ant quietly does its thing and then, wham, a tune like this comes along and smacks you right in the face. 'London' has traits of other Red Ant releases - raw underground house. Here though the theme has more purpose, a goal driving the dancefloor onward with powerful bass and string synth lines. The Finiflex remix is a more structured progressive number. (P)

★★★★★

Atmos

Klein Aber Disco
Flying Rhino

Four cool mixes spread over this large double pack. The Slipstream original is a funky, old skool progressive flavoured groove with high quality production. The Boom Devil mix has a German trance feel that Slinky Wizard Versus The Green Nuns (eh?) take to a more techno based arena. Cass, Flying Rhino's main man, brings a more underground prog edge. (P)

★★★★★

Faithless

Bring My Family Back
Cheeky

Paul Van Dyk and Jan Driver's remixes are part of this enormous chart bound package. Paul delivers another whopping floorfiller, full of builds, huge breakdowns and those all important Van Dyk melodies. Jan puts together a housier tech driven mix with more vocal snippets. A winner! (P)

★★★★★

Producer Profile

The man who's turned Dutch trance into a world-beating force -
VINCENT DE MOOR

How would you describe your sound?

I would just call it trance, although we have a new genre of music here in Holland which everyone calls "movie trance" because it's got a soundtrack feel to it. It could be that too.

What was your first production? And your last?

My first was 'Enjoy Yourself' by Fix 2 Fax back in 1994, which was more clubby but also with trance elements. My last was the 'Carte Blanche' single. I've also just agreed to remix Aila for AM:PM.

Which DJs love your tunes?

In Holland, DJs like Tiësto who's really pioneered this music. In the UK - Pete Tong, Judge Jules, Paul Van Dyk and Graham Gold.

Who have you remixed?

The Boss - 'On The Run' (Playground), Chicane - 'Red Skies' (Xtravaganza), Ariel - 'Deep', V-Trax - 'Subway 26', Kelvin Rotane - 'Bienvenu' and Glam - 'Hell's Party'.

What other names do you record under?

Fix 2 Fax, VDM, Sidewalk and Quake X. They're all trance but VDM is a bit harder than the others. I'm not really using Sidewalk at the moment and Fix 2 Fax is more groovy and clubby with all the trance elements but a bit darker.

Who would you most like to work with?

Armand Van Helden - he's always fresh and new.

How come all the biggest tunes (System F, your stuff, Moonman etc) are all coming from Holland at the moment?

I think because it's a mixture of English, Dutch and German trance. Most Dutch tracks used to be too 'sweet' but now we've got great melodies.

What's influencing you right now?

Absolutely anything, from classical melodies and pop music to Jean Michel Jarre.

'Carte Blanche' by Vera Cocha is out now on Deal





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Virgin

VitalRelease

Divine Styler

Wordpower: 2 Directrix
DTX, USA

Yes, Divine Styler is back. One of the most complex, skilled wordsmiths in hip hop now tempers his formalism with Islam, but the album is still absolutely fantastic. 'Before Mecca' lays the template from tracks like 'Hajji' but the record is more varied than that – always distinguished by pure lyrical brilliance.

★★★★★



Singles

Nas

Nas Is Like
Columbia promo

How the once-mighty are boring. Even a copyright punchy Primo beat can't really save the once most hotly tipped rapper in New York from sounding fairly ordinary. It's amazing to think that this is the same mind that produced 'The World Is Yours'.

★★★

Josh Virgin & The Phantom Scribbler

Royal Blood From The Soil
Playdo, USA

Very strange, spacious hip hop atmospherics. Virgin produces the off-centre soundscapes while the Phantom Scribbler adds simple-rhythmed raps, almost as if trying to hold things together. It's very odd, very different and maybe, just maybe, they're on to something...

★★★★★

Mos Def & Talib Kweli Are Black Star

Respiration
Rawkus, USA

As their label signs a giant distribution deal, Mos Def and Kweli take their place in the righteous, jazz-tinged hip hop aristocracy by releasing 'Respiration'. Already featuring Common, the remix comes from Pete Rock with a new verse from Black Thought of the Roots. And unlike the latter, they're actually trying to say something.

★★★★★

DJ Vadim

Friction
Ninja Tune

Vadim's taste in rappers is indisputable, Iriscence from Dilated Peoples doing the business on 'Friction', perhaps the Anglo-Russian's most straight-up piece of hip hop beat making to date. The mood is continued on 'Raps Don't Grow On Trees', featuring our own Task Force (a Bury/Mud ting...).

★★★★★

Blackalicious

A2GEP
Mo' Wax/Quannum

Solesides is dead, long live Quannum. Blackalicious have moved on from the rare grooving, soulful sound of 'Melodica', instead trying to take old skool electro-funk to the future. It's good without leaving you breathless until Gift of Gab does a gradually accelerating acoustic tongue twister on 'Alphabet Aerobics' which raises the whole package a notch or three.

★★★★★

Rubberoom

Reconstruction
Indus/3-2-1, USA

Rubberoom's 'Sector Rush' was enough to land a deal on 3-2-1 (who seem to be signing like Dali on blank sheets of paper). While this ain't so sparse as before, the lyrical attack still carries it beyond a lot of what's out there now. Space cadets who believe what they say...

★★★★★

Droopy Love

Nommo Warfare
Puts, USA

Droopy, of the Black Love posse, seems laid back but hits hard with cryptic punchlines and enough weed jokes to get the most hardcore stoner sniggering (not that that's hard). A mixed package of music and some great rhyming – what more could you want? Find.

★★★★★

The Herbaliser

Road Of Many Signs
Ninja Tune

The Dream Warriors haven't really convinced since their debut but, surrounded by the Herbs' full, string-ting production, they sound pretty good. Over, 'Moon Sequence' is an instrumental beat miner, showing just how deep, layered and moody these fellas can get. Less mirthful than before, but more girthful.

★★★★★

Cypress Hill

Dr Greenthumb
Ruffhouse/Columbia

Yes, Cypress Hill are still talking about weed, which wouldn't be so bad if they hadn't got sub-just-about-everything NY art-thugs Fun Lovin' Criminals to remix. More horrible than a skunk-head's breath.

★★★

Thawfor

Memories
Indus, USA

Another Chicago cohort of Rubberoom, Thawfor's debut single is distinguished by an intense, funky beat, strong, layered music and a hard hitting flow. 'Savor The Moment', with its Timbo-style shuffle isn't as effective, but 'Memories' is already stuck in your head.

★★★★

Da Essence

Now Till Infinity
Social Misfit

South London's Da Essence specialise in a jazzy, r&b-tinged sound with nimble rapping that, while it ain't saying anything too deep lyrically, certainly works as good party music. If the samples on the other tracks are a little too familiar, the title track shows their potential.

★★★★

Def Tex

Poetic Speech Techniques
Son

They sound like they've been influenced by the Left Coast stylistics of the likes of Freestyle Fellowship, but the UK's Def Tex swallow it and make it their own. Everything is carried by the lyrical attack here (the music is just a sparse backdrop for the words) and it works.

★★★★★

Various

Hall Of Fame Volume 3
Jive

Jane Blaze's solo debuts shows that she's a photofit female rapper of little interest, but Jive pull it out of the bag by including another KRS track – 'Temple Tactics'. It's hard hitting and uncompromising, but it works. Of course.

★★★

DJ Skribble

Everybody Come On
London/ffrr

'Everybody...' features half of Busta's Flipmode Squad, but the remix is still a lame piece of disco-schmischo. Unbelievably horrible, the package isn't even rescued by Lauryn Hill, herself given unsympathetic remix treatment by Seanie B. Ugh.

★

The Pharcyde

EP
gold label, USA

Back minus Fat Lip and functioning on an indie tip (ie putting out a record with no track list, label details or anything!) the Pharcyde are

still funk along nicely, thank you. No great departures from the formula established on 'Lab Cabin' but there's always a place for that easy fluidity. More please, sir...

★★★★★

Albums:

Jizzm High Definition

Illasophic Volume 1.5
Illasophic, USA

Jizzm's very well hooked up on the LA Underground scene, drawing on members of J5 and Dilated Peoples, OD (Berleath The Surface) and many Project Blowed-affiliated artists. The atmosphere is understated, dirty and effective. It doesn't jump out at you, just sidles up and whispers in your ear.

★★★★★

Anandji & Kalyanji V Shah

Bombay The Hard Way:
Guns, Cars & Sitars

Motel, USA
Where's that fool Dan The Automator been? Gettin' Bollywood on our asses. Ostensibly a soundtrack compilation showcasing the Seventies work of the Shah Brothers, this is produced by the ex-Doc Oc' music man with some added beats by that fella Shadow. Curiouser and curiouser...

★★★★★

Imports supplied by Mr Bongo, 44 Poland Street, London WC1. Tel: 0171-287-1887

10 Of The Best

CHIEF X-CEL of Blackalicious on the 10 things he can't live without

God and spirituality

It's just the core of my being and what I rely on in terms of my day to day existence.

Meditation and prayer

It's easy to get sucked into a ball of confusion and daily meditation helps me to stay focussed and stay on point.

Scripture

Mainly the Book of Proverbs. Each day myself and my fiancée go through a chapter and just build on its relevance to our lives.

My family

They're my source of power and inspiration. In a business where so much is unstable, that's what I always look to for stability.

My true friends

I got a core group of friends that I been down with for 15 or 20 years and we still remain extremely tight. I know in any situation they got my back and vice versa, no matter where I'm at or what I'm doing.

The Ngubo Saba

It's an African belief system of Swahili origin. It's seven principles and I try to incorporate all of them into my daily life.

My artform, hip hop

And the gift that God has given in terms of the ability to express myself through it. Especially given that it's something that has raised me and that I've been raised on.

Positive energy in my environment

I can't function in disharmonious environments. I gotta have positive people and energies and spirits around me or else I just feel completely outta sync.

My green and black notebook

I have to have everything that's going on in my life written in that notebook. I've tried those electronic organisers and they crash or I lose them and my life is in complete disarray. But in this book I have everything.

My Fisher Price turntable

Over the past six to eight years it has saved me thousands of dollars on beat shopping missions. Cos instantly I can tell if a record is dope or if it's wack.

Blackalicious' 'A To G' EP is out now on Mo' Wax/Quannum



VitalRelease

Three 'N' One Presents Johnny Shaker

Pearl River
Low Sense

Are-release of Sharam Jey's over-looked classic from 1997. With faultless production, sublime grooves, infectious melodies and a euphoric climax, this has been championed by everyone from Paul Oakenfold to Tall Paul. Should give Low Sense its first big hit. (MK)
★★★★★



Singles

Lenny De Ice

We Are IE
Distinctive

The 1991 breakbeat classic still sounds like the coolest record ever, so this could have been a case of turning the timeless into the throwaway. But these new mixes—particularly Bulletproof's slamming remake—will dominate contemporary dancefloors and if that turns a new generation on to such an influential slice of history, isn't it a worthwhile exercise? (MK)
★★★★★

Zero Zero

The New Aegean EP
99 Degrees

A strong hint of Eastern promise here, with two delightfully funky percussive workouts ('Phase 02' and 'Party Feeling') announcing the arrival of two renowned DJs from Osaka in Japan. Remix honours go to 'Mobile Bitch' creators Floorplay, who beef up 'Phase 02' but remain respectful to the original. (MK)
★★★★★

Bleep & Booster

Let The Bass Kick
Phoenix Uprising

Two new musical operations from Jon The Dentist. The turbo-charged vacuums on the 'JTD Remix' may induce bouts of gum-chewing, so the brightly bouncing 'Original Mix' injects more subtle hoover stabs that will deliver beaming smiles without the need for an anaesthetic. (MK)
★★★★★

The Tidy Girls

Tidy Girls EP
Tidy Trax

A stunning EP from four female DJs—Lisa Lashes, Rachel Auburn, Lisa Pin-Up and Anne Savage—with a reputation for energetic performances of the hard, fast and banging variety. Anne's seductive grooves and Lisa Lashes' relentless rhythms show the girls are perhaps better equipped than the boys to put sensuality and sex on the dancefloor. (MK)
★★★★★

Pants & Corset

Damn It Janet
White Label

The follow-up to the huge 'Noom 13' remake 'Who Killed Kenny?'. This time around, Pants & Corset couldn't decide between DJ Scott Project and Peppermint Lounge for their inspiration so they combined the two perfectly on a polished production that's like F1 meets Chris C at Trade on a Sunday morning. (MK)
★★★★★

K90

Rock The Show
Phoenix Uprising Special

The ubiquitous K90 prove diversity is one of their strong points on this limited 10-inch. After a string of top techno cuts, they now deliver two slamming hard housers with trance overtones. Both are delivered with all the energy and excitement of their live act. (MK)
★★★★★

The Sharp Boys Featuring Kenny C

Raise The Alarm
Sharp Recordings

The Sharp Boys have achieved credibility, critical acclaim and commercial success without ever compromising. 'Raise The Alarm' is so infectious it hurts and Hip-Hop-eration's Kenny C's toasting is as radio-friendly as the funky bassline is floor-friendly. Steven & George on TOTP? Raise the alarm, indeed. (MK)
★★★★★

DJ Glenn Miller

Sketch

Divert Records

The influence of Steve Thomas' dark and funky style has been growing apace in 1999, and the Glenn Miller production 'Sketch' is so good it's the best record Steve never made. If you prefer savage to subtle, however, the pile-driving kicks, fierce stabs and fiery 303s of 'Heresy' will satisfy the animal within you. (MK)
★★★★★

Various Artists

Hardbeat EP Volume 6
Nukleuz

In just over a year, Nukleuz has grown from the bastard offspring of cheesy Italian stamp Media into a highly desirable hunk of British beef. Of the latest Italian cousins adopted by producer Ben Keen, Clock's 'Holding On' comes up smelling the sweetest, thanks to that finely tuned motor powering Ben's hoovers. (MK)
★★★★★

T-Total

The Looprication EP
99 Degrees

The remix of Cevin Fisher's 'Burning Up' was their last vinyl outing and now the Tasty Timed trio return with three of their own. For tribal, check 'Get Out Of My House', for deep sounds spin 'Afterglow' and for the pick of the bunch drop 'Outsight'. (JB)
★★★★★

Slip & Shuffle

High Energy
White

A new lease of life for the floorfilling fave as it gets re-workings from Ruff Driverz (of 'La Musica' fame), and a splendid re-rub from the

king of pump, John '00' Fleming. Does exactly what it says on the tin. (JB)
★★★★★

Durango 95

5:55

Duty Free

A Gallery spesh as 24 year-old Turnmills clubber Durango serves up his debut slice... and gets a Steve Lee re-rub to boot. If this Underworld/Beltram inspired house cut is the result of only his first trip to the studio, who knows how high this guy can fly. (JB)
★★★★★

GD: The Heavensent Project

Beam Me Up
Automatic

GD is another bright young thing, this time with a taste for Euro, lush breakdowns and that old chestnut, the drum roll. Flip '3am Jam', meanwhile, manages to get trancey and pumping at the same time. Worth a spin. (JB)
★★★★★

Sash

Colour The World
Multiply

Another melodic anthem from the man who earns more money from cheese than Dairyella. African chants are the hook, smooth Euro is the groove, and once again, a rather large hit is on the cards. Nothing wrong with that... (JB)
★★★★★

JS16

Love Supreme
Duty Free

The excellent Duty Free imprint is on a roll at the moment, this time with a groovy Van Helden-esque stomper from 23 year-old Finn

Jaako Salovaara. Tall Paul provides the rather tasty trance-tinged re-rub. (JB)
★★★★★

D-Bop

One Hand Clapping
Fluff

Uplifting, pumpathonic house from one of the masters of the genre. The Dentist takes the package even harder, while Tripoli Trax's latest hotshot, Dax, bangs it out rather Sharp-ly indeed. Rather large all round, actually. (JB)
★★★★★

Angel Moon

He's All I Want
V2

A diverse set of mixes, but for our purposes it's best to turn to the tuff and pumping Hoop reworking. The top 'Discofied Trance Dub' does the business, too, as does perennial fave Mark Picchiotti. (JB)
★★★★★

Phats & Small

Turn-A-Round
Multiply

Funky, filtered Frenchified disco from Russell Small and Jason Phatts of Mutant Disco fame. OK, there's more than a splash of this stuff about at the moment, but this is a top example of the genre. (JB)
★★★★★

Heaven's Children

Bam Bam
Tec

This Pete Wardman-esque pumper comes from Heaven's Saturday night guru Wayne and ex-Heaven jock Jon Dennis. More early-ish Saturday night at Heaven than Trade at 4am. (JB)
★★★★★

In The Bag

Candy Girl **RACHELAUBURN** unwraps the tunes that keep her sweet

MY PARTNER in Candy Girls, Paul Masterson, is behind YOMANDA's fab 'Synth & Strings' (Manifesto). It's a tough Dutch styled disco groove that originally had a Donna Giles sample, but was signed in its vocal-less version. Very classy production, like Olav Basoski's remix of SAMPLITUDE's 'Back To The Old School' (X-it). Olav's an up-and-coming Jason Nevins.

After building a groove, I like to play melodic stuff like 'Muthafucker' by **DJ MUTHAFUCKER** (white label), which is like a cross between DJ Quicksilver and Patrick Prins. Huge. I'm delighted to say my biggest tune is 'For Alex' (white label), one I made with Paul Young. His girlfriend Alex had just gone away for six months, and it's about her and for her. Jon The Dentist has done a remix that's very moody and emotional.

I love Jon's stuff. His remix of **TRAVEL's** 'Bulgaria' (Tidy Trax) is superb—he really makes the most of the 'Merry Christmas Mr Lawrence' sample. The Dentist is also the 'D' in **D&G's** their latest 'Bam Bam' (TEC) is the best thing they've done. The 'G' is Fluff Records boss Wayne G, who I know from his residency at Heaven.

I like to mix it up, and play hard stuff like **TRAUMA's** 'Party Time'/'Fantastic' (Tidy Trax)—a real up-to-the-minute sound from

F1's Paul King. 'I Need It' from **ASTRA** (Nukleuz) is another tough cookie. The hoover stab is used really well, with lots of movement and energy. I love my hoovers, except at home when it's just a quick whip round the room.

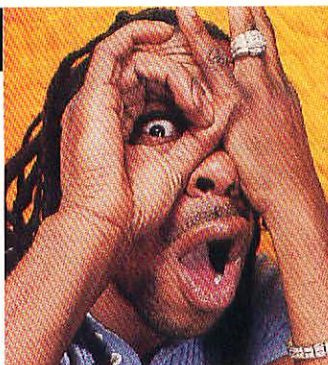
Rachel Auburn's 'Like A Prayer' and 'For Alex' are both out now on white label. She's also got a track ('Screwdriver') on the Tidy Girls EP, out on April 15th on Tidy Trax. Candy Girls' 'Bom-De-De' is out on BPM later this month



VitalRelease

Busta Rhymes

What's It Gonna Be east west
A fave with everyone who owns Busta's recent 'Extinction Level Event' album and one that should guarantee him yet another Top 10 hit. A huge drop in his usual tempo allows Busta to tell guest vocalist Janet Jackson just what he'd like to get up to with her. Very sexy and a perfect marriage of r&b and rap. (TF)
★★★★★



Singles

Kuh Ledesma

Precious Expansion
This young lady has an incredible future ahead of her. With whispery delivery over minimal beats and rhymes, Kuh takes us on a journey to faraway places and beyond. Totally captivating and totally unmissable. Perfect beyond belief! (BJ)
★★★★★

Patterson Twins

I Want Your Love Expansion
A much wanted item on the connoisseur collectors' circuit, the original Malaco 45 is as rare as hen's teeth, so full marks to Ralph Tee & co for putting this one to bed. Pure emotional black gold and with Donald Pitman on the flip, they don't come much better than this. (BJ)
★★★★★

Paul Hazel

Introducing... Victor Pope Management
Another UK artist who deserves the spotlight and as usual a complete unknown in the public eye. Of West Indian descent but residing in London, Paul has a mature feel to his voice and, mixed with the bright arrangements, the result is nothing short of marvellous. This man deserves major attention. (BJ)
★★★★★

Phillippe

Listen To Me Expansion
Here's a young man who is obviously influenced by the sound of the street and who has been nurtured on the right side of black music. Individual enough to hold his own and without a swing in sight, he is indeed a breath of freshness – totally inviting and totally soulful. (BJ)
★★★★★

Incognito

Nights Over Egypt Talkin' Loud
Bluey and the gang deliver a very credible homage to the days of Philadelphia soul with a salute to the genius of Dexter Wansell and the Jones Girls. Recorded with love, care and extreme attention to detail, it brings this weekend classic into the Nineties and with eclectic mixes from MJ Cole and MAV, it makes the song more attractive than ever before. Sweet and then some... (BJ)
★★★★★

Lynden David Hall

Are We Still Cool? Cooltempo
At last the rest of the music world has realised that this south Londoner possesses a voice to die for and has an uncanny knack for reaching the parts with his spot-on words. Basically the man can do no wrong so do yourself a favour and listen to the future. (BJ)
★★★★★

DSL

Soothe Your Soul (Mixes) Chili Funk
Possibly the most requested cut from the marvellous 'Hot Sauce' LP from last year with a stonking remix from Graham Jerimia. Along with Tony Economides, Graham has created funky heaven from DSL's original slice of soulful dance. One listen to those funky drums will put a smile on your face. Yes indeed, this is a real gem! (BJ)
★★★★★

Mary J Blige

Beautiful white label
This track first emerged last year on Jam & Lewis' 'How Stella Got Her Groove Back' soundtrack. This new 12-inch offers two new club-friendly mixes featuring Mos Def; DJs will probably reach for the BBQ mix. Worth hunting down. (TF)
★★★★

Raphael Saadiq & Q Tip

Get Involved Hollywood Records
Ex Tribe man Q Tip teams up with Tony Toni Tone frontman Raphael Saadiq for this track from The PJ's soundtrack. Built on a loop from The Intruders' old Philly classic 'I'll Always Love My Mama', let's hope there's more to come from these two. Don't let this track slip through your fingers. (TF)
★★★★

Blackstreet

Boyfriend/Girlfriend Lil Man/Interscope
Teddy Riley once again demonstrates his unerring ability to produce innovative music with a pop appeal. Janet Jackson guests on this musical battle of the sexes; add that to concise raps from JA Rule and Eve and it all bodes well for the forthcoming Blackstreet album 'Finally'. (TF)
★★★★

Drea

Body Rock Warners
A debut offering from 17 year old singer Drea, produced by Kenny 'Smooove' Cornjay (Mary

J Blige, Changing Faces and Case). The song is so-so but the backing literally does rock using as its main hook horn samples from Konk's 'Konk Party'. Worth a listen. (TF)
★★★★

Albums

Various Artists

The INCredible Sound Of Trevor Nelson Sony
This 40 track compilation brings together a huge diversity of r&b-related material. Cult classics abound, ranging from Masters At Work's 'I Can't Get No Sleep' to Ghost Town DJ's Miami epic 'My Boo'. Add in smashes like Noreaga's 'Superthug' and the original mix of Lauryn Hill's 'Sweetest Thing' and even those who own these tracks might be tempted to buy this collection. Excellent. (TF)
★★★★★

Chris Bangs

Takin' Care Of Business Onion
This man coined the phrase 'acid jazz', produced the likes of Paul Weller and Mick Talbot and is prolific in his output of top quality black music without being influenced by the swing of the street. Taking his upbringing of yesteryear and bringing us right up to date with his own inimitable style, for the real deal, listen here! (BJ)
★★★★★

Roy Ayers

Juice Charley
Released on the back of his sell out UK tour, this captures the man on a somewhat mellow

vibe. His trademark funky vibes are still there, the musicianship is second to none and he still retains that feelin', but whether he'll gain a new audience remains to be seen. But this is one smooth deal and totally captivating. (BJ)
★★★★★

Daktaris

Soul Explosion Desco-Afrobeat
It's fitting that this reissue should hit the streets now, as the influence of the Afro-beat is well and truly upon us. Ethiopia's equivalent to James Brown's tight funky outfit was, and still is, a *tour de force*. Their tribute to Fela Kuti's 'Upside Down' is a brilliant slant on the original and is just as infectious. This is raw 'n' nasty and a unique Afro-funk delivery. (BJ)
★★★★★

Various Artists

Dave Godin's Deep Soul Treasures Vol 2 Kent
As with the previous volume, this is a treasure trove of the music we call 'deep soul'. This is the stuff that makes grown men weep and is so emotional it brings a lump to your throat. Nothing nowadays gets anywhere near this for sheer heart-wrenching soul. (BJ)
★★★★★

Various Artists

Coming Attractions Avanti
A heady mixture. From established artists like Willie Clayton, Ronnie Lovejoy and Rue Davis to the new blood of Frederick Brinson, Tina Diamond and Robbee, this is for serious listeners who want only the finest. With a heavy commitment from the likes of Avanti, the future of soul looks very, very healthy. (BJ)
★★★★★

State Of The Artist

KELLY PRICE tells us all about success, soul and going solo

EVERYONE knows Kelly Price. Fans of soul music know Kelly Price. The soul music industry knows Kelly Price. That's because everyone rates Kelly Price, or specifically her gift – a rich, high octave voice that coats, sweeps and elicits emotion on every musical bar it touches. A singer who is, according to Mariah Carey, "inspiring". 1998 was a year of overdue success for the native New Yorker. Previously known to music makers as one of the best backing vocalists/vocal arrangers in the business (and to listeners as the voice behind The Notorious B.I.G.'s 'Mo' Money, Mo' Problems'), Kelly released her debut CD 'Soul Of A Woman', an album hailed as a one of the r&b albums of the year; full as it was of emotive tales of lost loves, recrimination and regained pride. "For me to sing a song I have to be able to directly connect with it before I can effectively communicate it to an audience," confesses the former gospel singer. Her first confession was 'Friend Of Mine' a single reeking of the remorse of being betrayed by your man and best friend. The ballad featured R Kelly (who duetted with her on the LP) and remains, thanks to its video and R Kelly and Junior Vasquez's remixes, omnipotent. Because her industry credibility, resultant solo success, her songwriting

collaborations (which have nailed singles with Kelly, Whitney Houston and Faith) and her hip hop soul leanings (Puff Daddy also contributed to 'Soul...') Price is one of the few r&b singers who straddles quality soul with street appeal. And it was all part of her plan: "I always knew I'd eventually record my own album, and the knowledge, exposure and experience I received singing, writing and arranging some of the best artists totally prepared me for this."

words JACQUELINE SPRINGER



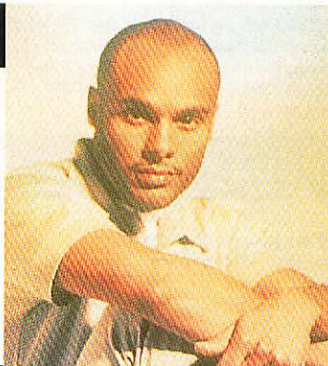
VitalRelease

Kenny Latimore

If I Lose My Woman
Columbia, US

The young soul star gets the correct rubs once again from those Masters At Work – straight-up r&b dance, if you know what we mean. A subtle disco vibe runs through the main part of this heartfelt song which goes deeper as the song progresses and Kenny lets rip. An underground classic! (SH)

★★★★★



Singles

The Ananda Project Featuring Gaelle Addison

Cascades Of Colour
King Street, US

Originally produced by Chris Brann (Wamdue Project) and co-written with the featured vocalist, this was released last year but now has a fresh new mix by Brann which maintains his standard of deepness. Newcomers Jask and Mario Riviera create a lovely jazzy vibe which offsets the vocals a treat. (SH)

★★★★★

Ch'i Featuring Alison Crockett

Loneliness
Sub-Urban, US

Colleen Murphy is the producer behind this laid back vocal cut which cruises along nicely enough on 'Cosmo's Kick Back Jazz Mix'. Minty Jones' 'Murky Mix' is a tuffer, dubbier affair but it's Sandy Riviera's dub that does it. A dark pumping late night groove which makes great use of the live sax parts. (SH)

★★★★★

Axus Featuring Naomi

Baghdad Cafe
Guidance, US

This cover of the Steele/Telson-penned classic which soul connoisseurs will remember takes the former ballad onto more soulful dancefloors with the sweet sound of Naomi. The boogie bassline makes it ideal for The Loft. (SH)

★★★★★

Charles Dockins Featuring Sheila Ford

Journey (Remixes)

Slip 'N' Slide

The debut single from Dockins' debut album remixed and spread over two new singles. Dockins' inspiring new mix is driven by a 'Boogie Oogie' bassline, Joey Musaphia adds a bumpier London club vibe and Tommy Musto's slammin' mix has the purists gaggin' already from selected acetate pressure. Acquire! (SH)

★★★★★

Soul Dhamma

Flower

Velocity, US

Hailing from Philadelphia, this new duo has come up with a hot one. A live bass-led groove similar to MAW's vibe sets the pace for the original mix on which the female vocalist, Terril Joyner, sounds very similar to Joi Cardwell. King Britt and Kings Of Tomorrow add some more essential mixes. (SH)

★★★★★

Finis Dolo

Blow

Arthrob

Finis Dolo is seasoned DJ/producer Noel Watson and hot new talent Sonjah who waxes lyrical on an Afro-jazz poetry vibe. Phil Asher has remixed this debut single with live bass and warm Rhodes over a sparse production. His best work to date but the label is now no more, hence no release. Hunt down a promo. (SH)

★★★★★

Daryl D'Bonneau

Let There Be A Way

Easy Street, Germany

You may remember this on US import last year. Well, it's now remixed by Germany's Tiefschwarz team, whose vocal mix works well adding more energy and a sound that fits into that Mousse T/Dlugosch niche. Their Latin-inspired dub is also rather tasty. (SH)

★★★★★

Ginuwine

What's So Different

Epic

R&b don gets housed up by Club Asylum. This is one of their best moments to date with its live bass and moody chords and it has a kind of Roy Ayers/Timbaland feel in the verse until it bursts into a brighter vibe for the chorus. Nice production. (SH)

★★★★★

Open Door

Lights

Hipbone, US

Loads of mixes on this Vicky Bell and Peter Adams project. Kicking off with the cool female groaning of 'World Style Glow', the 'Les Crees Flash' mix has more groaning over a more uptempo, Latino groove and the 'Dreamweaver Bolt' is an energetic, filtered disco affair that's ideal for the bigger clubs. (SH)

★★★★★

Glamma Kid

Sweetest Taboo (MJ Cole Remix)

east west

MJ Cole's back with a dynamite remix. Originally done by Sade, now revitalised for the club palate, this two step stomper with MJ's tight rounded drums, guitar licks and phat bubbling bassline show that simplicity works. The combination of Shola Ama's sweet vocals leading the chorus and Glamma on the ragga MC tip gives a duet feel. (KB)

★★★★★

James Lovonz

Feel My Dreams

acetate

Pure talent has arrived with Mr Lovonz. Homegrown garage with the tightest, phattest drums and Todd Edwards swing and

a chorus giving that boy band feel. Pinning things down musically is a guitar chord that moves with a funky vibe. You need to hear this to catch da feeling! (KB)

★★★★★

Da Click

We Are Da Click

ffrr

The Clickety Crew deliver their new lick based on the old Tom Browne classic, 'Funkin' For Jamaica' with the help of Mark Yardley on production. The team hit TOTP status with their last track 'Good Rhymes' and expect them to do the same with this one. It's good to see the underground scene making such an impact. (KB)

★★★★★

Tuff Productions Featuring Phillip Ramirez

Givin' Up

Unreleased Projects

This team of producers always comes through with clean-cut productions and excellent arrangements. On this track they kick it again, with a good song that flows well and chords which lift it nicely. They could have done with an extra dub-style mix, with more cut up vocals, as the other mixes sounded slightly similar. (KB)

★★★★★

Honeyz

Love Of A Lifetime

1st Avenue/Mercury

The Dope Assassins give a soulful, heart warming element to this mix with some smooth two-step drum programming and a hooky guitar riff and bassline. This also applies to the four to the floor mix. Destined to obtain anthem status in the London clubs. (MJL)

★★★★★

Whitney Houston

It's OK (Johnny J Remix)

promo

This r&b anthem gets the UK garage flavour from young remixer Johnny J. With a number of versions being passed around this stands out as by far the best in the two-step department with some good keyboard chords that work well with the vocals. (MJL)

★★★★★

Sound Affects Featuring JAS

No Man

Classified

The two Club Asylum mixes are the ones to watch. Once again the guys give us something to groove to with a vocal rub that is already doing the job in the clubs and a Grant Nelson meets Mousse T jazzy dub. A must. (MJL)

★★★★★

Pepe Bradock

The Charter

Kifs.a

This is mainly a jazz meets garage/breakbeat project but 'The Charter' stands out because it feels like Todd Edwards jamming in a studio with a jazz keyboard player and live bass, with a garage groove and snippets of sampled vocals over the top. Worth a listen. (MJL)

★★★★★

Cassius

Feeling For You

Virgin

Cassius deliver another stunning production that will be a massive hit with the more open minded UK garage DJs. The vocal and bassline riffs are taken from Gwen McCrae's classic 'All This Love', giving one of the most funky disco hooks to date. (MJL)

★★★★★

Label Stable

CRAIG 'WOODY' WOODS comes down from the Highlands to tell us about his groundbreaking label, In Demand

What can people expect when they pick up an In Demand record?

Quality. We're always funky and hopefully soulful. Some describe us as house, some as garage, but we try to be open minded. People who like Masters At Work and Body & Soul will like our stuff.

Which artists have you released material by?

Craig Smith under various names including Soul Renegades, The Connoisseurs and Shaw Heights Assembly plus Eastern Invader and Colin Farmer, then we've got the IDNY label which releases New York artists Cevin Fisher and Mad Moses.

Which DJs play your tunes?

Ashley Beedle, Kerri Chandler, Paul 'Trouble' Anderson and a lot more.

What's your most successful release?

Cevin Fisher's 'Music Saved My Life'. We've now sub-licensed it to Smile with a Pete Heller mix so hopefully it might even chart.

How do you feel about the British garage and house scenes at the moment?

There's some great music coming out from open minded people like Phil Asher. We're

not really into speed garage – a lot of that music is great but we're more into New Jersey garage than London garage.

What can we expect for the future?

Loads. We're launching a hip hop label, CID, plus we've got releases on In Demand from all our British artists and a compilation coming out mixed by Craig Smith.

What makes In Demand so different?

We stay true to the roots of dance music while always looking to the future.

An In Demand compilation 'In The Zone' is released in May



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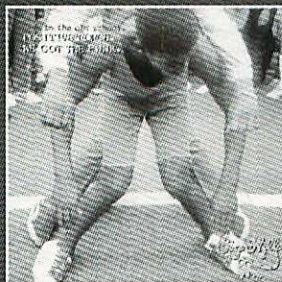
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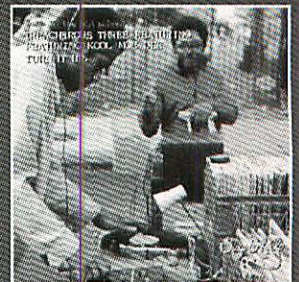
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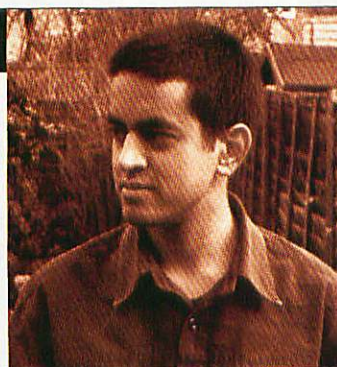
VitaRelease

Silverlining

Precision Spanner
Wrong

The record that London producer Asad Rizvi has been threatening to make for ages. The groove and the dynamics are as unbeatable as ever, but the difference is the addition of some truly memorable hooks and a vocal that's as uplifting as it is mournful. This year's first real tech-house anthem. Brilliant. (DM)

★★★★★



Singles

Colab

Colab EP
Round

Deep, dubby tech-house malarkey from House Of God residents Sir Real and Nicki B. 'Bitsy' is the perfect 4am roller – all acid-flecked subs, Latino sticks and warped FX. 'Nova' gets things going in the groove department while 'Oh God' goes old school breakbeat and Surgeon gets into abstract funk mode. (DM)

★★★★★

Tons Of Tones

Headlock
Fierce

The Polei Tactics

Unpredictability
Spearhead

The two latest offerings from the Fierce stable. The former is a lush techno-soul outing from Steve Rachmad alongside a tougher Funk D'Void mix. The latter, the first fruit from the label's new offshoot, is a punchy tribal workout from the former hardcore don Ramos. Unpredictable? Absolutely. (DM)

★★★★★ (Tons Of Tones)

★★★★★ (The Polei Tactics)

Circulation

Playing Around
Mainline

Circulation

Limited 2
Mainline

Mainline continues to be one of the more consistent London imprints with these two very different but equally good releases. 'Playing Around' is like prime time Lekebusch minus the thud, while 'Limited 2' is an absolutely beautiful breakbeat fuelled excursion in to deep, lush electronica. (DM)

★★★★★ (both)

BR Posse

Dreaming Of The Baseline EP
Rephlex

If Larry Heard circa 'Washing Machine', old Likemind twelves and the soothing textures of John Beltran are your bag, then try this for size. Five tracks of delicate, touchingly emotive old school techno for those who like it real deep and extra soulful. (DM)

★★★★★

Paul Mac

Closed Account EP
Fragmented

Four tracks and four different flavours. Side A features a Derrick May style mixing groove and

a wonderfully ethereal house cut, while on the flip there's a spooky electro wobbler and some excellent Moroder style disco loops. Add to that the warmest production sound we've heard in ages and you've got a real gem. (DM)

★★★★★

Various Artists

Silicon Sampler – Version 1.4
Resource, USA

Another useful outing from Chris Jackson's San Jose based imprint, and this time round he's asked a few friends along. EBE offers stripped down club grooves, The Rhythmist loops up some jazzual abstraction, Mattski brings the techno-soul and Jackson himself slams it with some crunchy techno business. (DM)

★★★★★

G-Man

Rumble
Tilde

A limited edition promo and a taster for the G-Man's forthcoming album. Dark, sparse and hypnotic throughout, two of the tracks are very much in the Maurizio mould, with filtered mid range hooks and delays aplenty, while the title track sounds like Peace Division locked in the studio with the ghost of Aleister Crowley. (DM)

★★★★★

Connected

First Vision EP
Artform

With dozens of disco-sampling records released every week, bolting a cut up of Tom Browne's 'Funkin' For Jamaica' onto a filtered house groove doesn't sound like a particularly great idea. But as the saying goes, 'it ain't what you do...' and Bristol's A-J-SCENT has done it well. Elsewhere Jesse Rose, Seventh Chord and VAST complete the package. (DM)

★★★★★

Kumquat Kids

Forbidden Fruit
Mosaic

Steve O'Sullivan's unique mix of dub, techno and house has long since established Mosaic as one of the UK's finest labels. Amazingly he just keeps getting better, as this flawless collaboration with Organised Sound's Julian Phethean proves. A groover's delight. (DM)

★★★★★

East Side Movement

24 East Side
Product Deluxe

Ex Pacific man Justin Deighton launches his new label alongside Belfast DJs Timmy Stewart and Glen McCarthy. And with four solid cuts swaying from funky house and tough techno to soothing future jazz, they're off to a very good start. A label to watch. (DM)

★★★★★

Damon Wild

Opaque/Zoom Remixes
Synwave UK

Stateside's Damon Wild resharpens the cross-Atlantic Synwave link with another rocking club track. And with two spiked reworkings courtesy of Meta man Oliver Ho and Surgeon, it's time to go wild once again. (SJ)

★★★★★

Van Courtland Rangers

Untitled
Atak

If Red Sea-parting, laser farting, battle-charging electro hits the back of the net in your park then look no further as the Rangers' silky smooth bass control bags a hat trick of fancy footwork lino busters. On your head son! (SJ)

★★★★★

Max Duley

Beyond The Pale
Kne' Deep

West London's Duley takes his hard experimental sounds to DJ Rush's stronghold for a battle of ballistic beats, intestine-whipping basslines and Aphex analogue distortion. Bucket kicking stuff! (SJ)

★★★★★

Tony Vieira

Merino EP
Sheep

Brum's Vieira whips the harder end of the spectrum with the wet end as he drills Regis style industrial funk into percussive riffs that should have the Orbit in tatters. (SJ)

★★★★★

The Genie

Past/Present
Tension

New York producer Gene LaFosse flexes his

muscles on Abe 'Kirlian' Duque's label with two tracks from 1988 and two tuff floor jams for 1999 showing just how far we've come in the last 10 years. Gene genius. (SJ)

★★★★★

Albums

Chris Gray

Emotional Distortion
Deep 4 Life, USA

Further proof that when it comes to making heart wrenchingly beautiful electronica, Chris Gray is right up there with the best of 'em. Emotionally charged right down to the last note, this is music for damaged souls, heart broken lovers and hopeless romantics. Best album of the year so far. (DM)

★★★★★

Bjorn Svin

Benene Pa Nakken
Voices Of Wonder, Denmark

Bit of a strange one this, as Bjorn works under two guises. The tracks credited to Svin are corny and often just plain crap, while those under the name Escobar suggest this schizophrenic Dane has real talent. Unfortunately, the two styles mix like oil and water. (DM)

★★★★★ (for the Escobar tracks)

★★ (for everything else)

Various Artists

Depth Charge Presents Electro Boogie
K7, Germany

This J Saul Kane mix comes as a bit of a let-down. On the plus side the selection (Rother, Human, Electrecord and even Soft Cell) shows both good taste and personality. The down side is that it's not very well mixed. (DM)

★★★★★

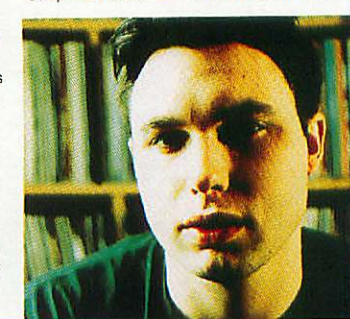
In The Bag

With Artform's **JAMIE ANDERSON**

My first record is the 'Mystical Illusions' EP by DONNELL KNOX (Sonic Mind). It's a four track EP of really hard minimal stuff, but the second track on Side A is the one I like. It's got these wicked metallic off beat sounds in it and this mad string. I think he must have looped it and mixed it all down on the desk. It's simple, but it really works. My next one is the Funk D'Void mix of 'Rundown' by ENVOY (Soma). Again it's a really good dancefloor tune. It's quite hard and I like the arrangement and the siren string that comes in half way through. The 'Unspoken Word' EP (Artform) is one of my own productions. There are four tracks on it, but one of them is probably the best thing I've done so far. It's almost in that classic techno/house crossover mould, with a sub bassline and... erm, I just like it (laughs), even though it's written by myself. There's a couple of tracks on the 'Recycled' EP by THE FUNK ELEMENT (Primary) that sound really good pitched right up. Another record on my own label is the 'Connected' EP (Artform) and it's all collaborations that I've done with other Bristol artists. A-J-SCENT did the one with the Tom Browne sample, he's a really good producer. For me that one's the main track on the EP. The next one is the new

TOM CHURCHILL record 'Your Move'. He's used an old Emu SP1200 and made this really amazing arrangement. It's really soulful, just the sort of thing I play at Elements, my night in Bristol. And my last record is the 'Cinamen' EP by UNSPECIFIED ENEMIES (Counterattack). It's so minimal it doesn't do that much, but it's really nice to mix with and it's got loads of little tricky bits in it. It kind of stops and starts and you can mix it for ages. It's kind of rockin' (laughs).

You can catch Jamie Anderson at his own Elements night at Silent Peach in Bristol on the last Friday of every month. His 'Unspoken Word' EP is out soon on Artform



VitalRelease

Avia

All My Jazz EP
Catalogue, France
One of two great singles from this new label. Avia's magic lies in the way they drench their widescreen soundtrack emotions with melting pianos, far-off samples and even strange jazz breaks, without ever straying into noodle-land. Plenty of Air influences, but more than a hint of Carl Craig too. Brilliant. (CB)
★★★★★



Singles

Sporto Kantes

Nickson EP
Catalogue, France
If trip hop has a future, this is definitely it. Fucked up into a state of horizontal disrepair, swaddled in huge dub basslines, stoner rhythms and weird and wonderful samples, Catalogue are showing those Coldcut wannabes just how it should be done. (CB)
★★★★★

Jon Spencer Blues Explosion

Talk About The Blues (Remixes)
Mute
David Holmes goes for the psychedelic rock swamp blues angle with great aplomb on his remix, coming on like Dr John with an almighty skunk hangover. Flip over for a passable Automator remix of 'Lovin' Machine'. (CB)
★★★★★

La Mouche

The High And The Mighty
Memphis Industries

Another great release from this fledgling label. La Mouche have more than a hint of analogue sexiness about them, but a healthy dose of wiggly melody and sharp-edged sampling in a Stereolab style means that all four tracks here hit the mark. Insidiously good. (CB)
★★★★★

Koolaking

One Latin
Pure Plastic

An entirely unexpected departure for Mark Broom's techno-gearred label as it ventures into Latin dance, but what a winner! The original's sure to be a hit with the Forge/Petersons, while Plaid's mix kicks the track up the butt without straying too far from the formula. (CB)
★★★★★

Don Air

Don't Suffer In Silence
Response

The Stereo MCs' label continues to make up for their Stone Roses-like studio silences. Don Air (Donato Airtos) draws on his Finnish-Brazilian roots to stir everything from bossa rhythms and tribal chants to dopey beats and funky strummers into the pot. Six tracks of kaleidoscopic colour and red-eye cool. (CB)
★★★★★

Aerial M

Post Global Music
Domino

Sense-tickling post-rock in the area. Not so much remixes as remakes. Flacco (Tim

Goldsworthy), DJ Your Food (!) and Bundy K Brown source lots of Aerial M tracks and come up with outstanding interpretations that ebb and flow like liquid mercury across avant garde soundtrack terrain. Beautiful. (CB)
★★★★★

Mishka

Give You All The Love
(Smith & Mighty Remixes)
Creation

A strangely sparse pop tune masquerading as a dubby Bristol beats excursion, thanks to a makeover from Smith & Mighty. Reminiscent of early AR Kane (get diggin'!), what could have been teeny pop gets suffocated by raw clanking hip hop beats and a large dubby bassline. Interesting. (CB)
★★★★★

Garden

Moss Beats Grass EP
Beans

Leo Elstob, former Chicane man and now a west London deep house producer, goes wonderfully abstract for this five track EP that's full to the brim with swirling electronica, quirky samples, broken beats and, in 'Marks & Sparks', one of the finest post-Black Dog pieces of 3am intelligent techno you'll hear all year. (CB)
★★★★★

The Irresistible Force

Fish Dances EP
Ninja Tune

Featuring the salmon samba, the haddock shuffle, the rock rock and the uh... Okay, so it's actually everyone's favourite baldie delivering freshly chilled mixes from his last album. A sublime live Jimpster mix of 'Nepalese Bliss' competes with reworkings of 'Fish Dances' by Frederic Galliano and Plaid plus supreme DJ Food and Fila Brazillia mixes on the CD. My cod, these are tasty. (RDB)
★★★★★

Tony Allen

Ariya (Mixes)
Comet

Two new mixes for Tony Allen's superb 'Ariya'. Jeff Sharel's mix takes the lilting Afro vocals and works them round a gentle 4/4 beat complete with squelchy effects and echoing congas, while Catalyst's mix retains more of the offbeat feel of the original. (PM)
★★★★★

Sly & Robbie

Softcore Surge
Palm Pictures

Older than the earth and saner than Lee 'Scratch' Perry, Jamaica's original drum and bass section are still skanking with the best of them. Guaranteeing cutting edge production

on all four tracks is Howie B with Ashley Beedle trying his hand (and succeeding) at bogle breakbeat and Patrick Forge's Da Lata drumming up a dub carnival. Rude. (RDB)
★★★★★

Christian Zimmerman Presents

Diary Of A Lost Girl Giant

From the label that brought you the excellent 'World Of Apples' EP comes the equally good 'Diary Of A Lost Girl'. Starting with what sounds like a Barimba sample, it builds into a floating bossa groove with mellow chords and a haunting trumpet solo. A top track which should see regular action at places such as Sunday Best. (PM)
★★★★★

Kinobe

Planet Soup EP
Pepper

An EP of varying styles from Kinobe. 'Planet Soup' is a dark breakbeat groove, while 'Interference' is an oppressive downbeat track. So head straight for 'Skyscraper', which takes the main riff from Cymande's 'Dove' and extends it into a dubbed out groove layered with cascading guitars and jazzy Rhodes. Top summer tackle. (PM)
★★★★★

Ellis Island Sound

Data Centre Faux Lux

Another excellent seven-inch from Ellis Island Sound which is well worth tracking down. It's unfair to categorise individual records such as this, but to give you a rough idea, 'Data Centre' could sit comfortably between Tortoise, Trans Am and Bola. (PM)
★★★★★

Label Stable

OLLIE JACOB of Memphis Industries, gives us his label lowdown

WHAT can people expect when they pick up a Memphis Industries record?

Something a bit different. We're downtempo at the moment but we're chiselling away at other influences. More guitars, more Sixties, more Seventies.

Which artists have you released material by?

Blue States is our main artist and also La Moose. Blue States has done the first two EPs and La Moose did the third.

What's your most successful release?
Well, we've only had three but 'Trainer Shuffle' must be from a sales point of view.

Which DJs have been playing your records?

Richard Sen, Richard Norris, Meat Katie and Porky from Pork Recordings.

How do you feel about the British downtempo scene at the moment?
There's so much access to music that anyone can make it. If you think of Sixties psychedelic bands like Creation and what they did with two guitars, a bass and drums, they put us to shame. It should be a lot more exciting.

Albums

Various Artists

No Categories 2 Ubiquity, USA

Another great compilation from a San Francisco label that's elevated eclecticism into the funkiest of art forms. There's Latin wig out Modaji remixes, loose-wire hip hop from Greyboy with AG and Nobody, plus Automator & Kool Keith, old funk reissues and a killer new Bugs groove too. Search out. (CB)
★★★★★

Delta T

Lightbulb
Holistic

Second album for the Isle Of Wight's futuristic space jammers, and even better than their debut. Flitting majestically from Afro-rock hard jams to Tortoise-like soundtracks to all-out funk attacks, toying with indie rock and abstract jazz, this amorphous crew has consolidated its reputation as one of the country's most underrated acts. Superb. (CB)
★★★★★

Future Pilot AKA

Versus A Galaxy Of Sound
Sulphur

A double CD collection of remixes of a project from one of the Soup Dragons! Plenty of dippy experimentalism on offer—Scanner, Jowe Head and Kim Fowley all crop up—but there's also loads of surprisingly inventive and breathtakingly cool sonic mish-mashery courtesy of Two Lone Swordsmen, Cornershop, Bill Wells and National Park. (CB)
★★★★★

What can we expect for the future?

A Blue States live band hopefully. Andy is a superb musician and is itching to get his organs out live soon. We're also on the lookout for anything on the weird, spooky side of things.

What makes Memphis Industries so different?

That's a tricky one. We don't give a fuck, we're having a go and trying to get a new sound. We're creating our own little space.

'The High And The Mighty' by La Mouche is out now





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screaming for one more tune at Cream then buy
your ticket upfront and make sure you get in by
calling our ever so useful ticket line. Nice
One.Sorted.**

VitalRelease

Danielsan

The Deal
Under 5's
Following the brilliance of the previous Under 5's release, Rareforce's 'Schmuck' EP, here's more. Head for 'Force Tan' for a stunning hybrid of funky rock, disco and a man hollering "I like to rock". Shift to the lead track for a simpler concept and a mid-paced monster which can't be argued with. (KB)
★★★★★



Singles

Freddie Fresh With Fatboy Slim

Badder Badder Schwing
Eye Q
Big beat is full of strange surprises. Actually, it isn't, but it still manages to throw up the odd moment of abandoned, carefree silliness such as this, where hooting, swerving horns and a palette of cartoon breaks will guarantee oceans of bile from anyone who ever found Mr Fresh or Mr Slim at all annoying. 'La Musica' on the B-side is more serious. (KB)
★★★★★

Pepe Deluxe Versus PD

Woman In Blue (Bootleg)
white label
Last month, this column lavishly praised the original of 'Woman' by this promising Finnish outfit; with this bootleg, which cuts up the original's languid vocal over the good bits from 'Rapper's Delight', we must praise lavishly again. Apparently no one will claim responsibility for this commercially available white label bootleg remix. Obviously the work of Catskills, then. (KB)
★★★★★

The Bobby Hughes Experience

The Bobby Hughes EP
Ultimate Dilemma
More Scandinavian thrillage spread across four tracks: 'Sahara' is Gilles P-style jazzorama; 'Seasons' is flickering, psych-odd cinematic; 'Samborica' is rude boy mod Hammond shimmying over the 'Apache' break and 'My French Brother' dismembers Al Kooper's cover of Donovan's 'Season Of The Witch' in brilliantly sly style. A top grade package, all told. (KB)
★★★★★

Uncouth Youth

B-Boy On The Rocks
Meccanoise
Massive, rave-edged electro with superfly hip hop, house filtration and diamond-hard techno touches scattered across the final mix. This rocks. Hard. It will demand attention and respect and command the floor of any club brave enough to drop it. (KB)
★★★★★

Jackknife & Lee

Cookies
Pussyfoot
Bearing all the hallmarks of that bearded east London deviant Tim 'Love' Lee – specifically swinging big band breaks, smooth lounge

vocals and kitsch exotica strapped onto clanking breaks – it's a surprise to discover this day-glo party gem is in fact the work of one Garret Lee, whose singular way with a sample should stand him in good stead with spotters not too wrapped up in 'serious' music. (KB)
★★★★★

Zoot

Pressures Of The Street/Skism Funk Jack Octagon
Octagon are clearly finding it difficult to relax into anything other than the most urgent of tempos. The darkly urban voice over of 'Pressures' allied to its chase theme bassline, sirens and calculated breakdowns will cause maximum impact on your needle and local big beat club, though in a way you've probably heard 500 times already this year. (KB)
★★★★★

Nine Bar

Closing In (Richard Sen Mix)
Marble Bar
Fresh from the stunning peak that was Bronx Dogs' 'Mixed Blood'/'Unidentified' double pack, spotter extraordinaire Richard Sen gets to work on this vampish torch song with a set of cosmically heavy drum breaks which transform the joint into a dark, deep disco number you'd envisage Harvey frothing at the mouth over. (KB)
★★★★★

Dark Globe

Bug On The Lens
Kingsize
Touting aggressive synthetic basslines in much the same way Next Century or The Experiment do, 'Bug' comes on like fierce, malevolent punk rock breakbeat. Meat Katie's excellent remix is more stripped and smooth, its metallic beats and techno-ish undertow just as engaging as the original. (KB)
★★★★★

Freaky Jalapeno

Gotta Get It (Soul Of Man Remix)
Finger Lickin'
They call it skunk: that hybrid of ska and funk which has been loitering around clubland's periphery for the past year or so. Here's another to add to the pile, a quality one mainly due to Soul Of Man's fluid remix skills. "Get it while you can," the vocal advises. A wise call: the skunk backlash is already heating up. (KB)
★★★★★

Joi

Asian Vibes
Real World
Of everything to emerge from the Asian underground scene over the past few years, Joi are without doubt among the most talented. 'Asian Vibes' has strong mixes from

Skewiff in their fat beat stylee with some nice basslines, but the gem of the package is Way Out West's peak time breakbeat ditty with its lush pads and breakdowns. (AF)
★★★★★

Niraj Chag

Walk Alone/Sanatan
Outcaste
Picture a magical trip through the clouds on your way to paradise on a carpet made from skunk and fuelled by the power of smooth rolling breakbeats, a couple of beautiful Asian maidens tending to your every whim... Well, that trip's available on vinyl at a good dream vendor near you soon. (AF)
★★★★★

Fur Slide

Love Song
Meanwhile
Head for Dom T's remix – a groovy house vibe in a breakbeaty kinda fashion with nice production and an impressive haunting vocal that'll have you singing along in seconds, all done with style. Could be a bit of a classic. (AF)
★★★★★

Lol Hammond & Roger Eno

Damage
All Saints
Taken from the stunning chilled masterpiece album 'Damage' which is a must have for 1999. The single gets some rocking mixes from Girl Eats Boy and a beautiful melancholic reworking from Duncan Forbes (ex Spooky). (AF)
★★★★★

Freq Nasty

Move Back
Botchit & Scarper
Mr Nasty gears up for his album with this quite menacing slice of mayhem. A rapper chants

"move back motherfucker" while a stab of acid rips through the mix with some intricate electronic pulses before an extremely twisted bass noise takes over the proceedings. (RP)
★★★★★

Various Artists

In Bred EP
Thunk
Respected Aussie label has its first proper UK release with Thunk artists remixing a track from each of the first four releases. The one breakbeat tune here is a sexy floater of a tune with some cool pads and melodies which show what kind of music you can make when the weather's nice. Fair dinkum. (RP)
★★★★★

Lenny De Ice

We Are IE
Distinctive
Classic early hardcore tune gets re-jigged by Hybrid who manages to pull off two breaks mixes which do the business without murdering the original. Chopped beats, anthemic riffs and the original vocal strike the right balance to keep new and old fans of the tune very happy. Big choon. (RP)
★★★★★

Hostile Force/X-Drive

Deeper Future No1
Meccanoise
New concept from new kids on the block Meccanoise. First in a series of releases focusing on the deep, 'intelligent' side of the scene. 'Degobah Science' from Hostile Force (Jody from Meccanoise and Eniak from Reinforced) is stripped down future beats with some great sci-fi FX. 'Can't Have Soul' by X-Drive is Danny McMillan & Brixton, who take you on a deep journey into future funk. Nice one. (RP)
★★★★★

Producer Profile

It's friend of the stars, TOTP theme tune man and all-round breakbeat demon, **BEN CHAPMAN**. Prithee speak, sir

How did you start producing?

I began DJing in the mid Eighties and then got a job as a tape op in a studio. I visited the offices of Tam Tam records one day, and Silvah Bullitt was there. He liked my trainers and demanded I produce his tracks. My first productions were 'Bring Forth The Guillotine' and '20 Seconds To Comply'. I also did the original mix of Adamski's 'Killer' and remixed Blur's early single, 'There's No Other Way'.

What are your most recent productions?

My album, 'Big Bazuka Drop' for Kontraband, a remix for an artist called Nickel, also on Kontraband, and a remix for my new single, 'Whiskey Boots'.

Which labels have you recorded for?

Tam Tam with Silvah Bullitt originally, and I've done prog house for Deconstruction and breakbeat stuff [as Freewheelin' Franklin, Hal 9000, Freska All-Stars and Bill, Ben & Baggio] for Bolshi, Freskanova and Kontraband.

What's influencing you at the moment?

Basement Jaxx, obviously. Finger Lickin' Records, Wax Assassins and Aphrodite, who is the don, and Mr Oizo's 'Flat Beat' always gets people's heads nodding.

Who would you like to work with?

Busta Rhymes, George Clinton and Liam Howlett. I'm currently working on beats for Oasis's new album. Do I like the band? Heh heh, they can write a tune.

How did you end up re-doing 'Whole Lotta Love' for Top Of The Pops?

Chris Cowey, the producer, heard me playing at the Blue Note, liked my stuff and asked me. I love Led Zep. I've got all their albums (sighs).

'Big Bazuka Drop' is released mid-May on Kontraband



INSOMNIA

Muzik's essential club listings guide

The top nights out: April 14 to May 12

In association with

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music by mouse

Decks, Es & Midnight Runners

edited by Rob Da Bank

ABSINTHE is the devil's work. Two little sugarcubes of the green potion and I'm laughing at a car just because it's red, dancing like a gibbon and pissing myself because I've lost my mobile phone and it's not insured. Laugh? I nearly died. Dual carriageways and hallucinogenic drinks don't mix.

Then again, toilets and DJs don't mix in many circles. Not so at **Manumission**, Ibiza, because not only do they get their fave DJs playing in the spacious bogs all summer but this year they are running their WC2000 project. For the paltry sum of 1000 pesetas (£4), you too can have your name displayed on a toilet door. The music sounds better with U-bend.

Elsewhere in clubland **Derrick May** played a blinder at Ultimate Base's birthday party along with **Coxy**, **Jim Masters**, **Dave Angel** and **Josh Wink**. But not before he lost his records. After the airline vanished them away, May had to borrow a selection from his mates and ended up throwing them all over the floor in frustration. **Golden** celebrated its seventh birthday in March with **Pete Tong**, **Judge Jules** and **Sasha** all on top form. Jules showed off his speech-making skills at midnight before the crowd was showered in balloons, streamers and **MTV** film crews.



Goldie and **Metalheadz'** legendary **Sunday Sessions** have temporarily ground to a halt after leaving The Complex. They will, however, be taking up residence at **Dingwall's** from April.

Sick sponsorship deal of the month has to be **You're Spoiling Us**, a night sponsored by Ferrero Rocher at the **Boom Boom Rooms** in Belfast. Oh well, it will probably be better than those poxy ambassador's receptions. **Move**, the **Ministry Of Sound's** new night, opened with a sell-out bang. **Armand Van Helden** and **Oakey** both rocked the Main Room and **Phat Phil Cooper** did the same in the bar. On the subject of opening nights **Mezzanine** in Wolverhampton should have kicked off by now, this is definitely one to watch. And you'd be foolish to miss the first of the **Heritage** events. Dreamt up by **Sasha** and **Craig Richards** among others, the plot is to hold a series of parties in stately homes, lighthouses and castles across the country with all styles of music welcome. See Saturdays in London for the first event.

Headstart at **Turnmills** kicked off where the **Heavenly Social** finished, continuing their groovy policy of breakbeat, beer, big beat and



Subterranean at The End, London

techno. We've got five of their lovely T-shirts to give away. Just tell us what was John Newman's, (owner of Turnmills and Tall Paul's dad) previous job. Was it a) pearl diver, b) policeman or c) burglar. The first five in win.

Enough of clubs opening, **Sundissential** was nearly closing this week when promoters **Madders** and **Kirky** went to a licensing meeting. Kirky turned to Madders and exclaimed, "eh, we're on for a right old fucking booze-up tonight. We're gonna be burning like a couple of orang-utans," jeopardising Sundissential's whole operation as a responsible business.

Sugar Candy celebrated its third birthday by taking a risk and putting **Adam Freeland** on before **Tall Paul**. He really kicked the party off. club promoters take note. **Erick Morillo** dropped Mr Oizo's fat 'Flat

Eric' tune at **Wobble**, you know, the one from the Levi's ad. Cue the entire dancefloor headbanging along in formation. If you remember London's **FUBAR** club, you'll be scared to death to know it's back with **Blocko**, **Peasy** and **Lisa Loud** on Sundays at London's **Velvet Underground**. As they say it should be called FOBAR (Fucking Old Beyond All Recognition). Lastly, if you want to really get on one get down to **Sasha** and **Digweed**'s exclusive eight hour set at **Tilt - The First Picture of Summer** on Sunday May 2nd at **The Street** in Skegness. If you can tell us what Sasha's real name is then we've got two pairs of VIP tickets to give away. Send your answers on a postcard to me at Muzik and before you know it you'll be kicking up your heels in Skegness. >>

HOW TO GET YOUR CLUB LISTED IN MUZIK

Please send details to Insomnia, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax insomnia on 0171-261-7100. Or e-mail rob_da_bank@ipc.co.uk. All club listings are free, but are included at the editor's discretion. All club listings must reach Muzik by the following dates: April 2nd for club dates May 12th to June 9th, May 3rd for club dates June 9th to July 13th, June 7th for club dates July 14th to August 11th.



Boxman, Europe's leading on-line music retailer, is launching a UK site on March 29th. Over 400,000 titles will be available at up to 40% cheaper than high street stores and selections are delivered to your door within 48 hours. Wherever you see this symbol throughout Insomnia, the relevant album is available at www.boxman.co.uk. Music by mouse

Muzik Box Office continues to give all our readers an opportunity to avoid hours of tedious queuing by booking club, gig and festival tickets over the phone. In association with Way Ahead Box Office, Muzik will offer tickets to the clubs/gigs marked with a * as Muzik Box Office events. Just pick up the phone and call the 24-hour Muzik Box Office hotline on 0870-12-12-700. All calls are charged at the national standard rate.



Jeff Mills

pic: RAISE-A-HEAD

>>

Club Of The Month: Voodoo

Fortnightly Fridays

at Le Bateau, Duke St, Liverpool.
0151 728 9200, 10.30-4am. £8/£6.

VOODOO was born in April 1993 when promoters Sam and Claire went on a package tour to Haiti, bumped into the scary bloke with the black and white painted face from Live And Let Die, drowned an unsuspecting cat at midnight under a full moon and vowed to worship fortnightly at the temple of techno.

The Drum Club's Charlie Hall and Alex Patterson of The Orb were the first guests to join residents Hugh Bryder, Skitch and Andy Nick at Voodoo's Mardi Gras venue before the club moved to Le Bateau. Technicians cartridges were stuck into effigies of every leading techno jock they could think of, and the likes of Jeff Mills, Carl Cox, Andy Weatherall, Darren Emerson, David Holmes, Richie Hawtin, Laurent Garnier and The Dust Brothers (pre-Chems) found themselves drawn irresistibly towards the Voodoo decks, while Steve Shiels assumed the resident's mantle.

Further venue changes followed until Voodoo decided to open its own venue, Redzone, in October 1998. Unfortunately they hadn't counted on the sheer power of hundreds of the techno faithful stomping up and down in unison to Green Velvet and the dancefloor caved in. Oops. Back to Le Bateau, then, and after six years, Sam and Claire reckon Voodoo is "still providing the friendliest, most cutting edge underground club experience

you can find." Just don't let them anywhere near your pets.

•Voodoo's Sixth Birthday Part One

Friday April 23rd at Le Bateau, Duke Street, Liverpool. 0151-728-9200, 10-4am. £10/£8 on the door. Voodoo's sixth birthday celebration promises to be the best thing to happen to Liverpool since Jimmy Corkhill first got 'on one' down at La Luz and became Brookside's very own Caned Crusader. The man behind the mask in Part One on the 23rd will be DJ Rolando of Underground Resistance and Aztec Mystic fame, joined by resident boy wonder Steve Shiels and others tbc. Ka-pow!

•Voodoo's Sixth Birthday Part Two

Friday May 7th at Le Bateau, Duke Street, Liverpool. 0151-728-9200, 10-4am. Tickets in advance, £tbc. One-man mixing maelstrom Jeff Mills was supposed to play Part Two of Voodoo's birthday opus, but as promoter Sam says, "he's like Halley's Comet". We assume he's referring to Mills' ultra-rare UK appearances, rather than his ice-cold nucleus, incandescent vapour trail and eccentric orbit. In his stead will be a Tortured Records party, with Billy Nasty and Daz Sound strapping punters to a rusty iron bed and applying an electric whisk to their soft underbellies, while Steve Shiels and others tbc egg them on.

Dress Code: Nasty
Capacity: 450

The Midlands

Muzik's Essential Nights Out:

- Access All Areas** Saturday May 8th at Mezzanine, Wolverhampton
Expect: Nick Warren, Dave Seaman, Darren Emerson, Ashley Beedle and Dean Thatcher in a vintage mash-up.
- Atomic Jam** Saturday May 8th at Que Club, Birmingham
Expect: Sven Vath for only the second time ever in the Midlands
- Get It On** Friday April 30th at Junction 21, Leicester
Expect: Grandmaster Flash and Afrika Bambaataa
- God's Kitchen** Friday April 30th at The Sanctuary, Birmingham
Expect: All-night house music with Sonique and Jules headlining
- Sundissential Saturdays** Saturday April 24th at Pulse, Birmingham
Expect: You know what to expect!

Friday

- Access All Areas** Weekly Fridays at Flaming Colossus, 57 Welford Road, Leicester. 0116-233-4788. 10-3am. £8/£7/£6.
With Jo Mills in the Gallery every week plus JFK and guests. Soon to be eclipsed by the opening of Access All Areas in Wolverhampton with line-ups like you never seen, bwoy.
Dress Code: Clubwear
Capacity: 700

- Boogie Down Brum** Weekly Fridays at Bonds, Hampton Street, Hockley. 0976-374-753. 10-3am. £4/£3.
Another funky night for Birmingham. Where are they all coming from? Ben and Pete emerge on (April 16th), Tony Pasta (23rd), Digs & Woosh (30th) and the resident DJ Collective spin each week. Bringing the noise to Birmingham every Friday.
Dress Code: None
Capacity: 600

- Fakin' It** Weekly Fridays at The Club, Swan Street, Loughborough. 01509-233-813. 9-3am. £5.
Resident Brett 'Grover' Groves likes faking it every Friday with house and garage in the best possible taste. His guests include Stretch & Vern and Adam K (April 16th), Daniele Davoli, Funky Technician and Adam K (23rd) and Adrian Ludvuj, Jamie Ford and Adam K (May 7th).
Dress Code: None
Capacity: 300

- Floppy Disco** Friday March 19th at The Bomb, 45 Bridlesmith Gate, Nottingham. 0171-377-9550. 9-late. £8/£6.
DJ go for it with Ron Trent, Fred Everything, Digs & Woosh and Giddy Fruit (April 16th) and the unbeatable Sound Five present Surface Noise with Sound Five, Kelvin Andrews, John Taylor, DJ Funk and Josh Wink (30th).
Dress Code: Whatever
Capacity: 700

- Forbidden** Weekly Fridays at Club City, Lee Circle, Leicester. 0116-253-2592. 10-6am. £8/£8.
Every Friday at Forbidden sees Sundissential's Andy Farley joined by Steve Odonell and Scott King playing upbeat house.
Dress Code: Smart casual
Capacity: 1,400

- Get It On** Weekly Fridays at Junction 21, 13 Midland Street, Leicester. 0976-203-742. 10-late. £6.
Beats, house and hip hop are all possible at Get It On. Touching down with Touche and Kelvin Andrews (April 16th) and Bentley Rhythm Ace and Daniel Donachie (23rd). How about a bit of Grandmaster Flash, Afrika Bambaataa and The Rock Steady Crew (30th) or Matt Cantor of The Freestylers and Daniel Donachie (May 7th). Looking very hard to beat.
Dress Code: None
Capacity: 450

- God's Kitchen** Weekly Fridays at The Sanctuary, D'Agostini High Street, Birmingham. 01694-459-506. 9.30-4am. £6 NUS/£7 members before 11/£3.
Come into the parlour with John Kelly and Jon Peasland (April 16th), an All Night Event (Part 6) in association with Serious Management presenting Sonique, Luke Newville, Graham Gold, Judge Jules and Commie (30th) and Sab Fontaine and Brandon Block (May 7th). If you like it hot, sweaty and sexy get in the kitchen now.
Dress Code: No effort, no entry
Capacity: 1,400

- Friday Night Fever** Weekly Fridays at Klub Kudos, Queensway, Birmingham. 0121-706-5040. 9-3am. £5/£6.
Residents the Dreamteam (not the London one) sort the men from the boys and the laydeez from the ladies with uplifting garage every Friday night.
Dress Code: Smart casual.
No sportswear/trainers
Capacity: 800

- Haywire** Monthly Fridays at The Bomb, 45 Bridlesmith Gate, Nottingham. 0115-950-6667. 10-3am. £7.
Turning out to be one of the best underground nights about, Haywire present Two Lone Swordsman playing no less than five hours back to back with DJ Quest, Daz Quayle, Gary Lethbridge and Big Tony (Punch Drunk) (April 24th).
Dress Code: None
Capacity: 600

- SLAG** Weekly Fridays at The Steering Wheel, Wrotesley Street, Birmingham. 0121-242-6607. 10-2.30am. £6 members/£7. NUS/£8. Price includes admission to Hush after show party at 55 Station Street every Friday from 2.30-6am.
All you slags get down here for a good musical beating from Mark O'Neil and Mark Jarman (April 16th), Swary Parv and Colin Dread (23rd) and Mistress Mo and Owen Owens (30th).
Dress Code: Fresh 'n' Funky
Capacity: 470

- Travelling Without Moving** Fortnightly Fridays at The Blue Note Club, 14a Sadler Gate, Derby. 01332-343-817. 10.30pm-3am. £4/£3 NUS/£2 with flyer.
Funky US house and garage with residents Scott Lorme, Lee Whitehead, Marcus Shukla and Dave Weatherall.
Dress Code: Absolutely none whatsoever
Capacity: 470

Saturday

- Access All Areas** Weekly Saturdays at Mezzanine, Wolverhampton. 01902-450-021. 9.30-late. £9/£8/£7.
By the time you read this thousands will have already passed through the doors including yours truly a few times. Resident Jo Mills is joined on April 17th by Jeremy Healy, Roger Sanchez, Danny Howells, CJ Mackintosh, David Camacho, Al Mackenzie and Muzik mag's Bedroom Bedlam selection and on the 24th Clockwork Orange present Brandon Block, Andy Manston, Derrick Carter, Stripes and Dave Jarvis. Still gasping for more? Then check Paul, Erick Morio, Darren Stokes (Tin Tin Out), Matt Cassars, DJ Disciple and Tony Walker (May 1st) or The Clubvision Tour with Nick Warren, Dave Seaman, Guy Ormrod, Steve Thomas, Darren Emerson, Ashley Beedle and Dean Thatcher (8th). Vintage.
Dress Code: Dress to impress
Capacity: 2,400

- All Points North** Weekly Saturdays at Flaming Colossus, 57 Welford Road, Leicester. 0116-233-4788. 10-3am. £8/£5.
Residents party with Simon Hunter and Jeff Allen (April 17th), The Pioneer UK Club Tour with CJ Mackintosh, Tee Smith and Jeff Allen (24th) and Mark Wilkinson from Ministry of Sound (May 1st).
Dress Code: Smart
Capacity: 600

- Alter Ego** Saturdays at The Lost Weekend, Huntington Street, Nottingham. 0121-693-6960. 9.30-3am. £8 NUS & members/£10 non-members.
Resident Warren Richardson joins Norman Jay and The Connection (April 17th), Alex Gold and Jeff Jefferson (24th), Daniele Davoli and Griff (May 1st), Jim Shaft Ryan and Simon Owen (8th).
Dress Code: Smart clubwear
Capacity: 600

- Atomic Jam** Saturday May 8th at Que Club, Corporation Street, Birmingham. 0121-212-0550. 9.30-6am. £13.50.
First time in three years for Sven Vath at Atomic and only the second time he's spun in the Midlands. Joining him are Richard Bartz (live), Chris Liberator, Tony Work and Nathan Gregory in Room One. Ed Rush, Neil Trax, Ratty, Fallout and Shaolin play drum & bass in Room Two. Digs And Woosh join Simon DK and Jack in DJ Room with Roa Lynch, Jem Atkins and Rude Phil Gifford mixing it up in the Melting Pot. Tasty.
Dress Code: None
Capacity: 2,000

- The Basement** Weekly Saturdays at Cornaught Hotel, Tettenhall Road, Wolverhampton. 01922-632-139. 10-late. £5/£5.
Tom Wainwright, Shaun Highway and Glenn Aston (April 17th) and Jem Atkins, Nathan Green and Keith Nicholson (24th) all bouncing about to

an excellent mix of filtered disco and garage.
Dress Code: Relaxed
Capacity: 600

- CREAM** Weekly Saturdays at The Hush, 55 Station Street, Birmingham. 0121-242-6607. 9-late. £12/£10/£8.
Weekly members only party (phone for info on membership) with all your Birmingham faves.
Dress Code: Smart
Capacity: 800

- Drop The Bomb** Weekly Saturdays at The Bomb, Bridlesmith Gate, Nottingham. 0115-950-6667. 10-3am. £9/£7.
The Bomb is easily getting some of the best line-ups in the country. And it's cosy as a deep fried mouse. Residents Kelvin Andrews, Tim Shaw, Dave Congreve and Gary Funky Monkey are joined by Green Velvet (live) and DJ Harvey (April 17th) or get your laughing gear around Luke Solomon & Kenny Hawkes and The Idjut Boys (24th).
Dress Code: None
Capacity: 600

- Club Eden** Monthly Saturdays at The Quarry, Heath Lane, Metheringham, Lincs. 01526-832-507. 9.30-4am. £10/£8.
Very hard to find (phone for a map), but very good every month with new DJs and Bedroom Bedlam DJs alongside bigger names. May 15th is Chris and Jay Manumission joining Bedroom Bedlam promoter DJ Elite. Watch this club go.
Dress Code: As you are
Capacity: 600

- Exclusive** Saturday May 1st at The Venue, Leicester University. 0115-912-9000. 9-late. £12/£10.
The full Full Cycle crew in effect with Roni Size, Die, Suv and MC Dynamite ripping it up into the early hours.
Dress Code: None
Capacity: 600

- Hotdog** Weekly Saturdays at Junction 21, 13 Midland Street, Leicester. 0966-119-498. 10-3am. £10/£9/£8.
More fun than sticking your John Thomas between two baps and feeding it to your lady. Check Anne Savage, Lonsdale, Neil Appeal and Matt Quaffle spinning on (April 17th) or Lisa Lashes and Roman The Hotdog Kid's Birthday Bash (the theme is a Roman Orgy) with Mark Moore, Lonsdale and Daemon Gil (24th).
Dress Code: Smart
Capacity: 465

- The Hush** Weekly Saturdays at The Hush, 55 Station Street, Birmingham. 0121-242-6607. 2-7am. £12/£10.
Private members' club (phone for info) with Tom Wainwright, Pat Smoove, Chris Anselov, DK and Sharpy (April 17th), Brandon Block, Kiddo, Danny Technic, Ashley West and James Pierce (24th) and Jon De Silva, Kiddo and Mark Jarman (May 1st).
Dress Code: Smart
Capacity: 400

- Miss Money Penny's/Raymond's** Weekly Saturdays at The Canal, Wolverhampton. 0121-693-6960. 10-2.30am. £12/£10.
Money Penny's have launched their new venture with massive success down at The Canal. The next month will see the following DJs hitting the decks and then standing back up when they're sober and playing some more records. Claude Monner, Simon Owen, Pete Gooding, Norman Jay and Dino (April 17th) and Alex Moraes (tbc), Kiddo, Tuva Brown and Anleigh West (24th), Mark Moore, John Kelly, CN Williams and Adam Regan (May 1st) and Jon Pleasand and Jonathan Ulysses (8th).

- Miss Money Penny's Presents Alter Ego** Weekly at The Lost Weekend, Nottingham. 0121-693-6960. 9.30-3.00. £8/£10.
Resident Warren Richardson is joined by Norman Jay and The Connection (April 17th) Alex Gold and Jeff Jefferson (24th) Daniele Davoli and Griff (May 1st).
Dress Code: Smart
Capacity: 800

- N'Jai** Weekly Saturdays at Essence, Goldsmith Street, Nottingham. 01159-115-094. 9.30-3am. £6 NUS/£7 members/£8.
Kenny Stone of Sunny Side Up fame joins Marley, Dave Mealin, Damian and Goodechid with pumping house coding the fire eaters, dancers and loonies on March 27th.
Dress Code: Clubwear
Capacity: 1,235

- NuTonic** Weekly Saturdays at The Rialta Suite, The Venue, Hockley, Birmingham. 0121-664-6389. 11-4am last entry 12.30am. £5/£7.
The original good time boys DJ Dai'Agua, Dave Delecto and Chris Read love the ravers, bleeps and bleeps. Dub Pistol Barry Ashworth is cruising

>> ●Lacuna

Weekly Fridays at Legends, 77 Grey Street, Newcastle. 0191-232-0430. 7-3am. £6/£3. Big night out, Georgie style. Residents Craig Burger Queen and Tex are joined by Griff and Jay from Manumission (April 18th). Scott Bond (23rd), Jim 'Shaft' Ryan (30th), Chris Anslow (May 7th) and Gordon Kaye (14th).
Dress Code: Smart clubwear
Capacity: 1,100

●Missing Link

Weekly Fridays at Jam, Princess Street, Manchester. 0161-225-1446. 10-3am. £5. Residents Andy Votel, Chubby Grooves, Martin Brew, Boney Votel and Daniel Dwayne cross between hip hop, funk and all manner of that kinda music for a crowd of dancers, b-boys and crackpots. Look out for a May Bank Holiday Special but keep it schtum, it's a secret.
Capacity: 350
Dress code: None

●Mumbojumbo

Fortnightly Fridays at V Nightspot, 111 Deansgate, Manchester. 0161-232-1251. 10-3am. £5/£3. Rocksteady Eddies Daniel Dwayne, Steve Cato, Barney Doodlebug and Lisa Westworld playing all sorts from Afro funk to hip hop and electro with Jerry Dammers (April 23rd) and the fabulous king of Balearic Moonboots (May 7th). Essential.
Dress Code: As you are
Capacity: 350

●Natural Succession

Friday April 30th at The Foundation, 10 Market Street, Wakefield. 01924-380-800. 10-3am. £6/£5. Progressive, breakbeat trance from Ian Ossia with a three-hour set and laid back breaks, percussive jazz, house and twisted disco with Johnny Miller, Damon Fiddler and Ian in The Lounge. Not forgetting the essential residents Alexander Pullen and Ben Pugh.
Dress Code: None
Capacity: 700

●NY Sushi

Weekly Fridays at The Unit, Milton Street (behind the Forum), Sheffield. 0114-2671-869. 10-3am. £8/£6. No noodling allowed at one of the strongest alternative nights about, constantly taking risks pinking jungle boys next to soul DJs and getting in Betty's Rhythm Ace (April 16th). The Propellerheads, Richard Thair and Fabio (23rd) and Jumping Jack Frost (30th).
Dress Code: Saucy
Capacity: 1,000

●Sugar Shack

Weekly Fridays at Empire, Corporation Road, Middlesbrough. 01642-253-553. 9-2am. £10/£8. Sweet as sugar, the crowd at the Shack get there early, have it early and are in bed by 3am. Tyrant with Lee Burridge and Craig Richards (April 16th), DJ Discipline and Tony Walker (23rd) Boy George and guests (30th) and Judge Jules and Lisa Loud (May 7th) upping the house ante every week for the 'Boro.
Dress Code: Smart and sexy
Capacity: 1,200

●Teenage Kicks

Every Friday at East Village Cafe, Leeds. 0113-243-2020. 9-2am. £5/£3. Lord Faversham, Dr Iberrelli and Ilustrados getting their kicks in with leftfield beat action.
Dress Code: Spaced out
Capacity: 500

●Up Yer Ronson

Weekly Fridays at Club Nato, Leeds. 0113-274-7779. 10-late. £8/£6. Back with a vengeance, the Ronson crew show off their residents Malcolm Dale, Paul Murray and Neil Metzner.
Dress Code: Make an effort
Capacity: 1,200

●Voodoo

Fortnightly Fridays at Le Bateau, 62 Duke Street, Birmingham. 0151-728-9200. 10-3am. 4am. Resident Steve Shields has reason to celebrate this month at the Voodoo Sixth Birthday Party. One bash, DJ Rolando from Underground Resistance, Detroit on (April 23rd), Tortured Records (May 7th) and Green Velvet (live) (May 21st) all help blow out the candles. Nice one, Voodoo.
Dress Code: None
Capacity: 450

Saturday

●All That Jazz

Weekly Saturdays at Jam Nightclub, Princess Street, Manchester. 0161-236-8588. 10-3am. £3/£5. Guest DJ Steve Pearl Cato and residents play jazz, funk and Northern soul (April 17th), while The Armenians lay down Latin and jazz grooves with DJs Lee Speed and Mr Benn (24th). Doo doo doo, bah bah bah, schwium bum, schiium, doo doo dee diddle dee.
Dress Code: Jazz. Nice
Capacity: 350



pics DEBBIE J BRAGG

●Basics

Weekly Saturdays at The Mint Club, Harrison Street, Leeds. 0113-244-9474. 9-30-4am. £10/£8. Basics residents Ralph Lawson and James Holroyd are joined by Dimitri From Paris (April 17th) Sneak (24th) The Idjut Boys (May 1st) and CJ Mackintosh (8th). All high jinks and shenanigans with some of the best guests in the country and the most alcoholic residents this side of Boko and Passy.
Dress Code: Smart clubwear, no jeans, sportswear, trainers, checked shirts, T-shirts
Capacity: 550

●Carnival Chaos

Saturday April 24th at The Temple, St George's Street, Bolton. 01204-406-640. 10-6am. £10/£8. All the same shenanigans as above except the DJs aren't boxes this time. Tony Walker, Jay Floyd, G-Child and The Fetish Gang all take to the trapeze with Fire Eaters and The Aggressive Honey Fungus Freaks.
Dress Code: No crap
Capacity: 600

●Casa Loco

Weekly Saturdays at Casa Loco, 19 Lucy Lane, Leeds. 01132-955-731. 12-30-9am. £9/£8. Unlifting funky house with Mark Leaf, Steve Mason and Paul Cough every week. The Local Heroes DJ Competition Final (April 17th) won't quite upstage the Third Birthday on (May 1st) which will see it all going loco down in Leeds plus Alice Bailey on the 8th.
Dress Code: Attitude and demeanour more important. Oooh, mother!
Capacity: 400

●Congress

Weekly Saturdays at The Mill, Aquecote Street, Preston. 01771-883-183. 10-4am. £7/£5. With a resident called Jimmy Hill it's hard to take this club seriously but they seem to be riding high at the moment. Check Jefferson and Nick Gilet on April 17th and Rob Tissera (24th).
Dress Code: Smart clubwear
Capacity: 450

●Counter Culture

Monthly Saturdays at The Music Box, Oxford Street, Manchester. 0161-834-9200. 10-3am. £5 advance/£6 on door. Counter Culture runs on the second Saturday of each month with residents Mr Scruff, Giles Peterson and Scrima alternating. Yup, the line-ups don't get much stronger than that.
Dress Code: None
Capacity: 800

●Cream

Weekly Saturdays at Nation, Wolstenholme Square, Liverpool. 0151-709-1693. 10-4am. £11/£8 NUS & members. Residents Steve Lawler and Seb Fontaine are really bringing in the crowds whether the Cream members (Oakley disciples) like it or not. Paul Bleasdale and Dean Wilson join Pete Tong, Boy George and Alister Whitehead on (April 17th) and Seb Fontaine teams up with Alex Pon (24th). The black armbands can be dropped for the Bank Holiday special on May 1st when Paul Oakenfold returns to join Judge Jules and Seb Fontaine and May 8th's Seb Fontaine, John Kelly, Dean Wilson, Dave Seaman, Steve Lawler and Paul Bleasdale.
Dress Code: Strictly no sportswear
Capacity: 3,100

●Culture

Weekly Saturdays at Club M, Tall Trees, Yarm, Cleveland. 01642-781-050. 8-30-3am. £10/£8. Cultured people of the world unite at Club M with the NRK Sound Division Album Launch with Angel Moraes, Robbie Rivera, Buckley plus resident DJ Kareem (April 17th), Lenny Fontana and DJ Angel (24th), Terry Farley and Kenny Carroter (May 1st), Norman Jay and Daniele Davoli and monthly resident Emma Frisco (8th).
Dress Code: Clubwear
Capacity: 750

●Devotion

Weekly Saturdays at Holy City Zoo, York Street, Manchester. 0161-273-7467. 10-late. £12/£10. Residents Dave & Huay, Marc Cohen and

Martin Gynn host a Heaven and Hell theme night so come dressed in either red or white, depending on which category you fall into, you devils. April 17th is the one.
Dress Code: Devoted to glamour
Capacity: 500

●The Electric Chair

Monthly Saturdays at The Music Box, Oxford Street, Manchester. 0161-819-5205. 10-4am. £6/£7. The Electric Chair is on the last Saturday of each month and it rocks. The Unabombers reside with hip hop, Latin and downtempo beats. This month they are joined by Dego (4 Herol) and The Una Bombers (April 24th).
Dress Code: None
Capacity: 600

●Federation

Weekly Saturdays at Main Entrance Club, Paatine Buildings, Central Prom, Blackpool. 01253-292-335. 9-2-30am. £7/£5. The Galaxy Tour with Allister Whitehead and residents Rick Bonetti and Grant Holmes (April 17th), John Kelly (24th), Ian Ossa from Renaissance (May 1st) and Aqua Viva Club Classics with Jason Dean and Grant Holmes (8th).
Dress Code: None
Capacity: 600

●Feel

Fortnightly Saturdays at University Of Central Lancashire, Fylde Road, Preston. 015-912-9198. 12-4 hour ticket line) 9-2am. £17 NUS & members/£9 non-members. Check out Feel's Big Foam Party with residents Mark and Adrian LuvDip and George Thompson on April 24th. Plenty of opportunity for a good Fee with all those bubbles.
Dress Code: None. Attitude code in force, though
Capacity: 1,400

●Fresh Jive 99

Weekly Saturdays at The Faversham, Leeds. 0113-245-8817. 9-2am. £5/£3. Scratch Pervers, DeeJay Punk-Roc, Tim Utah, Tim Y. Klubber, Lang Versus Baron Greenback can all boast to be residents of Fresh Jive thereby making this one of the best beats and hip hop nights about. Breakers and graffiti make it one for the b-boys. Check the con Rots Manuwa and Black Tvang live on April 17th with DJ MK, DeeJay Punk Roc (24th) and Scratch Pervers (May 1st).
Dress Code: B-boy style
Capacity: 760

●The Funk Lab

Weekly Saturdays at The Middlesbrough Arena, 208 Newport Road. 01642-804-444. 9-2-30am. £8/£5. Funkin' good tunes with Jon Da Silva, Tee Smith and Gibbo (17th) Graeme Park, Andy Carroll, Gibbo and Peter May (24th).
Dress Code: Decide on your own wardrobe. No scruffs
Capacity: 1,000

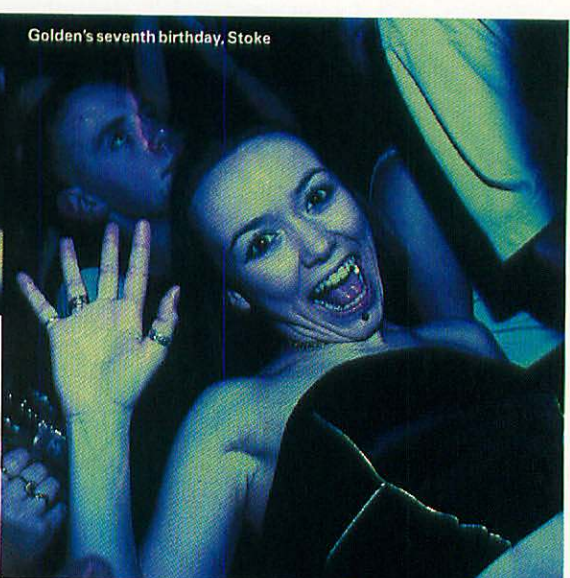
●Gatecrasher

Weekly Saturdays at The Republic, Sheffield. 0114-249-3093. 9-6am. £13.50/£11.50 NUS. Going from strength to strength, the Crasher club freaks are now competing to look weirder than each other. Fortunately the music's up to its usual standard with residents Judge Jules, Scott Bond and Matt Hardwick joined by Tail Paul (April 17th), Paul Van Dyk plays a six hour set (24th) and Sasha plays for five hours (May 8th). Get your laughing gear around that.
Dress Code: Smart clubwear - no sportswear. Think about it!
Capacity: 1,320

●Golden

Weekly Saturdays at The Void, Glass Street, Harley, Stoke-on-Trent. 01782-621-454. 9-30-3am. £9/£11 if open till 3. £10/12 if open till 4. The big nights just keep rolling. The seventh birthday was absolutely rocking and they've got some co-okers coming up with residents Pete Tong, Judge Jules, Sonique and Scott Bond (April 17th) and Allister Whitehead and Alex P (24th).
Dress Code: No sportswear. Music fans only
Capacity: 1,150

Golden's seventh birthday, Stoke



●Good Life

First Saturday of the month at Postchaise Hotel, Bishop Auckland, County Durham. 01388-458-555. 9-2am. £5. Residents Martin Krotts, Lee Hesser and Tonia playing good uplifting house.
Dress Code: Whatever
Capacity: 350

●Just Delicious

Weekly Saturdays at Manchester Airport, Moss House, Altrincham Road, Wilmslow, Cheshire. 0161-232-7644. 10-late. £8/£6. The Miss Morepenney's of the north west with Bly Black and Greg Fenton (April 17th) and John Henry (24th) joining Barkin Sid, Tony Leacy and JC.
Dress Code: Make an effort
Capacity: 600

●Less Stress

Every first and third Saturday of the month at The York Arts Centre, Micklegate, York. 01904-671-1763. 10-2am. £6/7. Dego, funky techno played by Charlie Hall (April 17th) and residents Angie Frax, P-Funk and Supernashwan (May 1st).
Dress Code: None
Capacity: 200

●The Meaning Of Life

Weekly Saturdays at The Foundation, Market Street, off West Gate, Wakefield. 01924-368-881. 10-3am. £7/£5. Promising top quality house music all night long with a super friendly crowd, resies Neil Metzner and Steve Mason are joined by Daniele Davoli (April 17th), Luke Neville (24th), Craig Burger Queen (May 1st) and Wildlife with Boy George (8th).
Dress Code: Be daring
Capacity: 1,000

●Molotov Pop

Bi-weekly Saturdays at The Boardwalk, Little Peter Street, Manchester. 0161-273-3435. 10-30am. £6/£5 before 11pm. The superstar residents are Mark 1, Richard Hector Jones, Racit and Funk Boutique playing funk and hip hop with special guests Touche and Agent Dan (April 24th). Expect a special guest on May 1st.
Dress Code: Whatever
Capacity: 600

●Nice

Weekly Saturdays at Rockshots, Waterloo Street, Newcastle. 0191-221-2551. 10-3am. £8/£7. Uplifting like a good bra with rotating residents Miss Busto, Skivv and Miss Isle (April 17th), RIP Grooves (24th), Burger Queen (May 1st) and Stretch N Vern (8th).
Dress Code: Smart, casual, trainers are okay
Capacity: 500

●Normal

Saturday April 24th at The York Arts Centre, Micklegate, York. 01410-776-296. 9-2am. £7. Underground techno with Trevor Rockfite playing a three hour set. Leo Clayton and Park Recordings support along with residents Rich Clark, Mark Taylor, Leo Cayton and Declan.
Dress Code: None
Capacity: 200

●One Tree Island

Saturday April 17th at The Music Box, Oxford Road, Manchester. 0161-273-3435. 10-4am. £6/£5. Balearic beats a-hoy with Moonboots, Hermundo, Jimla and the OTI String Quartet. Promises to be one to remember.



●Orange

Monthly Saturdays at The Roadhouse, Newton Street, Manchester. 0161-237-8769. 10-late. £5 (E4 NUS). Resident Tony Weaver's new funky house, garage and disco night happens again on May 1st with special guests to be confirmed. The future's bright, the future's orange.
Dress Code: None
Capacity: 350

●The Orbit

Weekly Saturdays at The Afterdark, South Queen Street, Morley. 0113-252-9202. 8-2am. £10/£6. Still orbiting planet techno like a rogue satellite, Adam Beyer guests on (April 17th).
Dress Code: None
Capacity: 650

●Outrageous Theatre Of Dance

Weekly Saturdays at The Temple, St George Street, Bolton. 01262-406-640. 10-4am. £8/£5. Saturday April 17th is the mutha with The Temple's 3rd Birthday not to be sniffed at by Nigel Benn and Tony Walker joining resies Jay Floyd and G Child. Live onstage is the one and only diva Jojoelynn Brown. Get in before 11pm in fancy dress and it's all half price. Carnival chaos returns on April 24th with all the trapezes and fire eaters you can manage.
Dress Code: Dress with finesse
Capacity: 1,500

●Parliament

Weekly Saturdays at Club Nato, Bear Lane, Leeds. 0113-244-5144. 10-3am. £8/£7/£5. Resident Lee Wright runs a tight ship up in Leeds bringing in the cream of house DJs for your pleasure. Joining him will be Gordon Kaye (April 17th), Tuff Jam (24th) and Norman Jay (May 1st).
Dress Code: No effort, no entry
Capacity: 900

●Promise

Saturdays at The Orchis Nightclub, 24 Carver Street, Sheffield. 0114-273-8677. 10-2-30. £5. Residents Simon Brown and Matt Pallston promise to show you a good time.
Dress Code: Fine!
Capacity: 300

●Retro

Saturday April 24th April at The Arena (formerly XPO) Red Lion Street, Burnley. 0467 345-453. 10-4am. £6/8. A celebration of house music from 1969-1999 with residents John Waddock, Vertigo and Jay Lee Lloyd.
Dress Code: Smart jeans and trainers okay
Capacity: 1,000

On The Road **forthcoming live dates**

ALL SAINTS Dublin Point (May 31st), Dublin Point (June 1st), Aberdeen NECC (4th Sold Out), Birmingham NEC (6th), Newcastle Telewest Arena (9th), Manchester Evening News Arena (12th), Glasgow SECC (15th), Cardiff International Arena (18th), Sheffield Arena (21st), London Wembley Arena (24th Sold Out) and London Wembley Arena (25th)

THE BEASTIE BOYS Glasgow SECC (May 3rd), Manchester Evening News Arena (4th), Birmingham NEC (5th) and London Wembley Arena (7th)

THE CARDIGANS Wolverhampton Civic Hall (April 26th), Glasgow Barrowlands (27th), Manchester Academy (28th), London Royal Albert Hall (29th), Belfast Botanic Gardens (May 2nd) and Dublin Castle (3rd)

DJ DISCIPLE Sheffield The Unit (April 17th), Bristol Lakota (24th), Manchester Colours (May 1st), Durham To The Manor Born (2nd), Southend Zero G (6th) and London Ministry Of Sound (15th)

FRIDGE Sheffield Boardwalk (April 29th), Edinburgh Carlton Highland Hotel (30th), Leeds Feast & Firkin (May 1st), London Scratch (2nd) and Brighton Madeira Hotel (3rd)

HAPPY MONDAYS Manchester Evening News Arena (April 23rd), Glasgow SECC (24th) and London Brixton Academy (27th and 28th)

HOMELANDS with the Chemical Brothers, Underworld, Faithless, Asian Dub Foundation, Monkey Mafia, Fatboy Slim, Paul Oakenfold and many more. Winchester Matterley Estate Bowl (May 29th)

METALHEADZ at Warwick University with Loxy, Opticaland Doc Scott (April 29th), Bristol Lakota with Ink, Goldie and Grooverider (30th) and Marley Marl and Kemistry & Storm and Grooverider (May 1st)

ROBBIE RIVERA Brighton Honey Club (April 16th) and Yarm Tall Trees (17th)

Tickets for all events marked * are available by calling the Muzik Box Office on: 0870-1212-700



Fatboy Slim

pic: RAISE-A-HEAD

Rinkydink Weekly Saturdays at South, South King Street, Manchester. 0161-831-7756. 10-late. £6.

New York funk, house, disco and lager all mixed up in a large dark room full of party grrls and boys. The dark lord Elliot Eastwick mans the wheels of steel like a well-oiled machine, cutting between tunes like a chainsaw.

Dress Code: None
Capacity: 220

Salvation Weekly Saturdays at Fluid, 35 Ducie Street, Manchester. 0161-228-2222. 10-3am. £10/£8. Every Saturday with Tom Wainwright, Tony Walker, Mr Green, Andy Young, Dave Haslam and Dave Baxter all pitching in on three rooms bringing you hip hop, house, disco and all sorts.

Dress Code: No trainers, smart, casual

Capacity: 1,200

Shindig Weekly Saturdays at Riverside, Newcastle. 0191-232-9729. 10-3am. £9/£7/£6. Scott and Scooby every week for the best in house and techno with Anthony Papas (April 17th) and Sister Bliss (24th). Roll out the barrel for the Fifth Birthday Party with Allister Whitehead, Graeme Park and Andrew Weatherall (May 1st) plus adobe bonus Norman Jay (8th).

Dress Code: Make an effort

Capacity: 1,200

The 24th Southport Weekender April 23rd, 24th and 25th at The Pontin's Holiday Centre, Ainsdale, Merseyside. 0870-601-0470. A big event with 4 arenas: The Funkbase featuring r&b, soul, hip hop and classic grooves with Trevor Nelson and others. The Connoisseur's Corner with music for the um, connoisseurs with Richard Sealing, Norman Jay and company. The Powerhouse playing house and garage with The Masters At Work, Denny Rampling, Tuff Jam and others and finally, The Alternative Arena playing jazz, funk, drum and bass, big beat and soulful garage with Ashley Beedle and friends.

Dress Code: None

Capacity: Loads

Tangled Weekly Saturdays at The Phoenix, Oxford Road, Manchester. 0161-272-5921. 10-3am. £6/£5. Residents Phil Morse, Terry Pounton, Herbie Sacconi and Steve Thorpe tangle with house.

Dress Code: Tangled

Capacity: 400

Tilt Weekly Saturdays at The Street, North Parade, Skegness 07887-610-656. 9-2am. £4. Residents Doc Lodge, Mark Dorrell, Antoine and Simon Ockey are joined by Dougie V (Trade, Australia) (April 17th) and Lisa Pin-Up (24th).

Dress Code: Whatever

Capacity: 2,500

Paul Oakenfold, Tall Paul and Seb Fontaine make everyone's bank holiday rest a write-off with Judge Jules, Scott Bond and Matt Hardwick, Norman Jay, Ricky Chopra, Andrew Clarke and Deno are in The Plasma Lounge (May 2nd).

Dress Code: Strict
Capacity: 1,320

Tilt - The First Picture of Summer Sunday May 2nd at The Street, North Parade, Skegness. 07887-610-656. Midday to midnight. £22. Exclusive one-off with Sasha and Digweed playing together for eight hours, which may well be a record but everyone's brains are too mashed to remember. Whatever this is gonna be one to remember with the other Tyrants Craig Richards and Lee Burridge plus the excellent Hybrid live and residents Mark Dorrell, Doc Lodge and Antoine. It's 20 metres from the beach and we're giving away two pairs of VIP tickets. See Decks, Es and Midnight runners for details.

Dress Code: Summer

Capacity: A lot

Monday

Gold 'N' Delicious Weekly Mondays at The Place, Bryan Street, Hanley, Stoke. 0976-366-798. 9.30-2am. £4/£3. Les Hemstock and Neil Fitzgerald housing it every Monday. Check them out on Tuesdays at Evolution, Cardigan Fields, Leeds with more info on 01132-632-632.

Dress Code: Club casual

Capacity: 1,800

Wednesday

Nude Last Wednesday of the month at Jacksons, 4 Fisher Street, Carlisle, Cumbria. 07971-042-323. 9-2am. £5. Residents Ste Lee, MEM, Matrics and Flip Vert DJ in the nude along with Phantom Beats (April 21st).

Dress Code: Whatever floats your boat

Capacity: 400

Thursday

BBE Weekly Thursdays at Po Na Na, 2 Waterloo House, Assembly Street, Leeds. 0171-613-0013. 8-2am. £5/£3. Ben and Pete take their sizeable collection up to Leeds every Thursday for jazz, soul, funk, house and Latin with The Rhythm Doctor (April 15th) and Phil Asner (22nd).

Dress Code: Whatever

Capacity: 300

The Brew Weekly Thursdays at Po Na Na, 2 Kings Road, Harrogate. 01423-509-758. 9.30-2am. £3. Hip hop and funk with Steve Funkystuff.

Dress Code: Whatever

Capacity: 500

Delve Deeper Every Thursday at The Orchis Nightclub, 24 Carver Street, Sheffield. 0411-679-432. 10-2am. £2/£3. Residents Phil Guilloyle, Nick Riley, Donin Edem and Ratchek Partisan play just about everything.

Dress Code: Well dressed

Capacity: 300

First Light Weekly Thursdays at Bar Cuba, Pockford Street, Macclesfield. 01625-614-861. 8-2am. 10.30pm last admission. FREE. Old, new, second hand, they love music in all shapes and forms with a few kung-fu movies and turntablist demos thrown in for good measure.

Dress Code: None (Fri/Sat - no jeans/trainers)

Capacity: 400

Made Every Thursday at The Dry Bar, Oldham Street, Manchester. 0161-236-9840. 9-1am. FREE. DJ Greg Fenton playing house and garage.

Dress Code: Come as you are

Capacity: 500

Ninja Tune No Skool Tour Thursday April 29th at The Ballistic Rocket, Riverside, Newcastle. 0191-261-4386. 9.30 onwards. £7/8. Featuring The Herbaliser, Mr Scruff, Dynamic Syncoation and DJs from Gus Gus.

Dress Code: None

Capacity: 800

Rendezvous Monthly Thursdays at York Arts Centre, Micklegate, York. 0403-307-183. 8-2am. £3. Deep and funky progressive house courtesy of Matt Trousdale, Alex Alterskye and Kevin Clarke with Bertinck Brothers in the Bar and Jamie Garry and a PA from Subway (April 29th). Support this night as they're really trying to get those big boys up there but can't until you start getting in there regularly. Go. Now!!

Dress Code: Dancefloor gear

Capacity: 250

Smarties Weekly Thursdays at Unit, Trafalgar Court, Milton Street, Sheffield. 0114-276-4540. 10-2am. £3/£1. House, garage and funk with Little Anthony, the Funky Mother Brothers and Jonny Stevenson.

Dress Code: Trendy student attire

Capacity: 900

Stush Weekly Thursdays at NATO, Boar Lane, Leeds. 0113-217-2551. 10-2am. £4/£5. Residents Dave Needham, Johnny Goodfella and Lee Wright playing house to drum and bass.

Dress Code: Casual, trainers okay

Capacity: 900

London & Home Counties

Muzik's Essential Nights Out:

Freedom Saturday April 17th at Bagleys
Expect: Ariel's stunning eight hour house sets

Heritage Saturday April 17th at a Grade 2 Listed Lighthouse on The Thames.
Expect: Stunning mix of old buildings and new DJs

Jadoo Friday April 30th at Smithfield's
Expect: Joey Negro and IG Culture

Move Weekly Fridays at Ministry Of Sound
Expect: Good mix of hard house and leftfield beats

NY Sushi Friday April 30th at Scala
Expect: The first visit from Sheffield's kings of the beat

Soulsonic Saturday April 17th at Subterania
Expect: The one and only Ron Trent

Friday

Audio Sutra Friday April 30th at Bar Rumba, 36 Shaftsbury Avenue, W1. 0171-287-2715. 9-4am. £10/£6. Futuristic planetary sounds with resident DJs Pathaan and guest DJ Paul Daeey.

Dress Code: Whatever

Capacity: 450

Blackmarket Records Special Friday April 30th at The End, 18 West Central Street, WC1A. 0171-419-9199. 10-5am. £10. Drum & bass provided by Roni Size, Nicky Blackmarket, Ray Keith, Grooverider and Ash Attack. In the Lounge, DJs are Matt Silver from

Weirdbeats Collective, joined by Pete Janitor and Luke and Liam from Next Century Records.

Dress Code: Whatever

Capacity: 700

Charlie Vipers Friday May 7th at Legends, 29 Old Burlington Street, W1. 0181-800-5557. 10-4am. £10/£2. The best in UK and US house and garage with Djs Grant Nelson, Mark Williams, Colin Williams, J Junior and Mr Jones.

Dress Code: Smart dress essential

Capacity: 400

Clockwork Orange Friday 30th April at Atlantis, Epping Forest Country Club. 0181-802-0011. 10-4am. £8. With Djs Danielle Davoli, Andy Manston and Tony Nichols.

Dress Code: Jeans allowed but no trainers

Capacity: 2,000

Club Zoo Weekly Fridays at The Annex, 1 Dean Street. 0171-277-2385. 9-4am. £9/£6. Bobbi & Steve and Chrissy T spinning garage and disco every week with special guests.

Dress Code: Whatever

Capacity: 400

The Big Blue Friday May 7th at The Crossbar, Pentonville Road, Kings Cross, N1. 0171-837-3218. 9.30-3am. £5. With Ashley Cassella (Bedrock), Neil Hand Danny Howells.

Dress Code: None

Capacity: 400

Deep Funk Friday April 23rd at Bar Rumba, 36 Shaftsbury Avenue, W1. 0171-287-2715. 9-4am. £10/£6. Northern soul and funky grooves with Keb Darge, Ben at Pete (BSE) and a special guest.

Dress Code: Whatever

Capacity: 450

Dolly Mixture Weekly Fridays at The Garncing Club, The Piazza, Covent Garden. 0171-497-3154. 10-late. £10/£9. Underground garage from Lisa Unique, Donna Dee, Emma Feline, Phoenix and Danni B. Saucy.

Dress Code: Sexy

Capacity: 500

Don't Walk - Boogie! Friday April 16th at Bar Rumba, 36 Shaftsbury Avenue, W1. 0171-287-6933. 9-4am. £5/£3. Jumpin' Jack Frost digs in the crates for a rare excursion into funk and boogie, a long with Chris Phillips, DJ Cyprus and Lloyd Boogie Boy spinning some more funk, boogie, disco and Salsoul.

Dress Code: Whatever

Capacity: 500

Escape From Samsara Weekly Fridays at The Fridge, Brixton Hill. 0171-326-5100. 10-6am. £12. Get there with a drum or didgeridoo and you're in for £3. Psychedelic trance and techno with resident Obeon, Beamish and Orange Peel (April 16th) Darren Shambala, Mark Sinclair, Lab 4 (live) (23rd), Allen TG and Beamish (30th).

Dress Code: None

Capacity: 1,100

Expressions Friday April 30th at The Junction, 242 Coldharbour Lane. 0171-207-5515. 9-3am. £3 or FREE before 11pm. Crispin J Glover and friends play soul, disco, house and whatever they fancy.

Dress Code: Express yourself

Capacity: 300



Gatecrasher, Sheffield

pics: DEBBIE BRAGGS

>>

Premier League Clubs

The ones to visit week after week

Gatecrasher, Sheffield



pics DEBBIE J BRAGG

1 (3) GATECRASHER (Saturdays at The Republic, Sheffield)

You need to be a Gatecrasher these days to get into The Republic on Saturdays, either that or the invisible man. The queues are so big they're buying the space opposite the club to build a bar so people can have a drink while they wait. They're also breaking top European talent DJs Tiesto and Taucher.

2 (2) BUGGED OUT (Monthly Fridays at Nation, Liverpool)

Taking risks and getting away with it, the Buggers bung Basement Jaxx next to Dave Clarke and they still get away with it. Hip hop, techno, house and jungle in one big cultish club waking Liverpool's leftfield up.

3 (2) PASSION (Saturdays at The Emporium, Coalville)

Refusing to go away, JFK and his crew are now known nationwide for their no holds barred party every Saturday.

4 (8) SUBTERRAIN (Monthly Saturdays at The End)

A total lock out most months with queues stretching half way to Bristol, The End's homegrown night is an education in tech-house and techno without the moodiness.

5 (6) CREAM (Saturdays at Nation, Liverpool)

Seb Fontaine and Steve Lawler are battling them off the decks as Cream swells once more to breaking point. Queues are only just beaten by Gatecrasher and a vibe to match.

6 (-) DROP THE BOMB (Saturdays at The Bomb, Nottingham)

Back in again, the little club with the big names is rocking like never before. With great weekly and monthly residencies plus new blood like the Jeep Griz, Sound 5 and undiscovered talent Dave Congreve being broken there, The Bomb is still going off.

7 (8) SLINKY (Fridays at The Opera House, Bournemouth)

With recent guests the Kosmonauts and Taucher representing the European angle, Slinky runs along the same lines as Gatecrasher in an equally impressive venue. Luckily the club freaks are replaced by the gorgeous girls of the south coast.

8 (9) BEDROCK (Monthly Thursdays at Heaven, London)

John Digweed and Adam Freeland have formed a formidable double act pioneering Adam's breakbeat sound alongside Diggers' open-minded explorations. Get in the queue early, the last one was a lock out.

9 (-) SHINE (Weekly Saturdays at OUBSU, Belfast)

Boasting regular appearances from Weatherall, Dave Clarke and Justin Robertson, Irish clubbing never looked so hot. Bung in Derrick May and Slam now and again and you have one busy, sweaty techno bash.

10 (-) MOVEMENT (Thursdays at Bar Rumba, London)

DJ Marky from Brazil has injected new life into Movement and along with Bryan Gee and Jumping Jack Frost resides at least once a month. With guests from Todd Terry to Roni Size, Movement isn't afraid of experimentation and it's getting away with it.

● **Extended Family** Weekly Fridays at The Islington Bar, 340 Caledonian Road. 0973-726-409. 8.30-2am. £3 after 9.30pm. Vinyl Karaoke takes place on the third week of each month (April 16th). Soul Jazz spin (23rd) and Mr Scruff (May 7th). Ross Clarke and Lee Bright reside weekly.
Dress Code: Scruffy
Capacity: 300

● **Flex And Panache** Weekly Fridays at Capita Club, Leicester Square. 0956-164-421. 10-6am. £12/£10. Garage queen Donna Dee teams up with the Flex DJs on rotation spinning two-step for a clubbed up crowd. April 23rd is Mike 'Ruff Cut' Lloyd while Ray Hurley and Mickey Simms are on the (30th).
Dress Code: Smart and sexy
Capacity: 500

● **Funk** Weekly Fridays at the Sound Republic, 10 Wardour Street. 0171-267-2626. 10-4.30am. £12/£10. Trevor Nelson, Dodge and Ronnie Herel spinning r&b and h&b every week.
Dress Code: Sophisticated
Capacity: 500

● **The Gallery** Weekly Fridays at Turnmills, 63 Cerkwell Road. 0171-250-3409. 10-7.30am. £10/£8. Sister Bliss, Chris and James, Luke Neville, Steve Lee, Lottie, The Freestylers and Carl Clarke (April 16th). Judge Jules, Al Mackenzie, Sonique, Lottie, Darren Christian, Kelvin Andrews, Carl Clarke and Alvin C (23rd). Tal Paul, Danny Fampling, Lisa Loud, Jon Pleased Wymmin, Steve Lee, Lottie and a night of Botchit & Scarper (30th). Daniele Davoli, Chris and James, Alex P, Steve Lee and Andy Marston with another Botchit & Scarper night (May 7th).
Dress Code: Yup
Capacity: 700

● **House Tha Wife** Monthly Fridays at The Clinic, Gerrard Street. 0374-614-669. 9-4am. £8. Resident Dave Mothersole with the usual mix of tech house and breaks with special guests.
Dress Code: Whatever
Capacity: 250

● **Inspiration Information** Weekly Fridays at The Notting Hill Arts Club, 21 Notting Hill Gate. 0171-460-4457. 5-2am. FREE before 8pm and then £5/£3. Phil Asher and Patrick Forge attempt to outdo each other with Latin, funk and easy house.
Dress Code: Relaxed
Capacity: 250

● **It's On** Monthly Fridays at Gossio's, Dean Street. 0860-961-244. 10-3am. £6/£5. Residents Rowan, Bruce Sandell, Jake and Gareth get it on on May 7th. Imagine falling into a vat of lager and not being able to get out for days. The only food you get are dried bits of dancelfloor and the vat is placed under a constant strobe. Add The Shadows and old Greek dancing music and you're coming close to the atmosphere. Absolutely top.
Dress Code: Zoot suits and tank tops
Capacity: 300

● **Jadoo** Friday April 30th at Smithfields, 340 Farringdon Street, EC1. 0171 236 4266. 10-4am. £5/4. A night dedicated to disco house, its roots and contemporary offshoots with Earl Gateshead and other resident dj's. Special guests include Joey Negro and Kenny Hawkes while in the People Room expect to hear some funky jazz. Latin and Afro with IG Culture, Mike Slocombe, Phil Asher and Modaji.
Dress Code: None
Capacity: 500

● **Kerfuffle** Every Friday at The Plug, 90 Stockwell Road, London. 0171 771 7099. 9-late. FREE. Tech house and things like that with a very friendly crowd. Muzik's Dave Mothersole (April 17th) and Transparent Sound do a live set (30th).
Dress Code: Whatever
Capacity: 250

● **Liberty** Every Friday at Club Colosseum, 1 Nine Elms Lane, Vauxhall, SW8. 0171-627-1283. 10.30-6am. £6/£10. Martin Larnar & Noodles host the 5th Birthday special (April 16th) with Mike B, Richie Fingers, Mickey Simms and Daryl B. Charlie Brown rules Room Two with Noky Blackmarker and Tee Bone. MCs are Charlie Brown & Ricky D. IE, Creed, PSG, Teller Sparks and Flux play (April 23rd).
Dress Code: Dress to impress. No trainers or caps
Capacity: 1,100

● **Liberty In Association With A One Night Stand** A special event on Friday April 30th at Club Colosseum, Nine Elms Lane, Vauxhall, SW8. 0171-627-1283. 10-6am. £12 members/£15 on the door.

30 DJs, eight MCs and live PAs collaborate to bring this special event with DJs EZ, Matt 'Jam' Lamont, Norris Da Boss, Timmi Magic, Madness, Martin Larnar back 2 back with Pled Piper and Ray Hurley plus many more.
Dress Code: Dress to impress
Capacity: 1,100

● **Lifted** First Friday of the month at The Complex, 1 Parkfield Street. 0171-207-5515. 10-5am. £10/£6. Bob Jones and cohorts play soul, funk and Latin.
Dress Code: Smart
Capacity: 1,200

● **Masters at Work** Friday April 24th at The End, 18 West Central Street, WC1. 0171 419-9199. 10-5am. £15. Lil' Louie Vega hosts the main room whilst Kenny 'Dope' Gonzalez rocks the lounge.
Dress Code: Whatever
Capacity: 700

● **Move** Weekly Fridays at Ministry Of Sound, 103 Gaunt Street. 0171-378-6528. 10-3-late. £10/£8/£6. A slamming time was had by all at the opening with Van Heiden raising our blood pressures and the bars almost selling out there was such a thirst on. The new night continues apace with Paul Jackson, Steve Lawler, Dave Chambers and Alex Reece (May 7th), CJ Boland, Paul Jackson, Dave Chambers, Paul Rogers and Justin Robertson (14th), Deep Dish and Fabio (21st) and Darren Emerson, Paul Daley and David Holmes (28th).
Dress Code: Make an effort
Capacity: 1,200

● **NY Sushi** Friday April 30th at Scala, King's Cross, London. 0114-2671-869. 10-4am. £10. The Sush-itas' first foray into the smoke with Freddie Fresh, Richard Thair and MC Det, Major Force Djs, the Sushi rudies and Tom Middleton and Harvey in the Sleaze Nation Arena.
Dress Code: Noodling
Capacity: 800

● **On Mass** Friday April 23rd at Mass, St Matthew's Church, Brixton. 0171-737-1016. 9-late. £9/£6. Local maniacs Sallymarda, Shifra & Nai and The Mcbster are joined by KGB whacking out the hard funky house and future breakbeat.
Dress Code: Relaxed
Capacity: 700

● **Passenger Royale** Monthly Fridays at 333, 333 Old Street. 0958-603-039. 10-5am. £10/£8. DJ Hyde, J Majik and One True Parker are in the Slow Motion Room and Tayo (Friction), Steve Blonde, Mastomac and Lee Freshanova in the Freshanova Room cutting up breaks and jungle and Mukatsuku, spinning hip hop party in the top room on May 7th.
Dress Code: Whatever
Capacity: 600

● **Peach** Weekly Fridays at The Camden Palace, Camden Road. 0171-729-8335. 10-6am. £12/£7. Residents Graham Gold, Darren Pearce, Dave Lambert and Craig D mech in The Main Room with Adrian D Age and MC Jubilee in The Garage Bar. They're joined by Daniele Davoli and DJ Nasty (April 16th), Danny Keith and DJ Dynamix (23rd), Lisa Fin Up, Danny Keith and DJ Extreme (30th) and Guy Ormadel and The Operator (May 7th).

Dress Code: Make an effort
Capacity: 600

● **Poodle Chaos** Monthly Fridays at Club 414, 414 Coldharbour Lane, Brixton. 0181-240-1044. 10-very late. £8/£6. Residents Billy McClimens and DJ Cosy Slippers and their hard techno machine gun assault.
Dress Code: Whatever
Capacity: 450

● **Rocky Radio** Weekly Fridays at Smithfields, Farringdon Road. 0973-185-499. 8-3.30am. £5/£4. Headcleaner and Robin Amorosi with numerous guests playing all things funky.
Dress Code: None
Capacity: 400

● **The Rogues Gallery** Friday April 16th at Smithfields, Farringdon Street, London, EC1. 0171-236-4266. 9.30-3.30am. £5/£6. Expect beats, treats and deejay wizardry from regular rogues Fred Nasty, T-Power, Orange Kush, Vini, Ben Chapman, Big Hair and lots more.
Dress Code: None
Capacity: 700

● **Rotation** Weekly Fridays at Subterania, 12 Acklam Road, Ladbroke Grove. 0181-961-5490. 10-3am. £6/£5. Funk, h&b, latin, soul and reggae with DJs on rotation: Dodge, Femi Fem, T-Money & Alex Baby plus special guests.
Dress Code: Cool
Capacity: 650

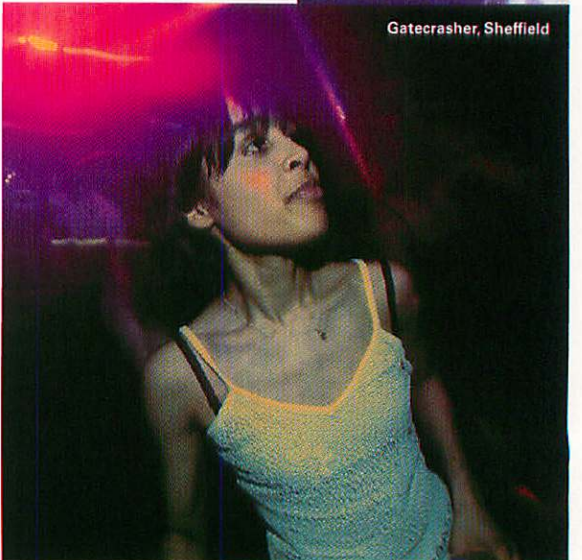
● **Shifting Gears** Every third Friday 7th at The End, West Central Street. 0171-419-9199. 10-5am. £12/£10. This is kicking off with excellent residents and guests mixing up breakbeats, tech house and all things funky. Check Paul Daley, Billy Nasty, Adam Beyer and special guests (April 16th).
Dress Code: Relaxed
Capacity: 700

● **Skint On Fridays** Friday May 7th at The End, West Central Street. 0171-419-9199. 10-5am. £12. Bigish beat mayhem with Lo Fidelity Allstars and all the Skint crew in full effect. Large
Dress Code: Whatever
Capacity: 700

● **Soul Movement** Friday May 7th at The Clinic, Gerrard Street, Scho. 0171-734-9936. 10-4am. FREE before 10pm otherwise £6. Residents Alan Russell and Seamus Haji with disco, garage and soul with special guests Chissy T and Dr Bob Jones.
Dress Code: No Moschino, no beards
Capacity: 250



Gatecrasher, Sheffield





ORIGINAL LEVI'S STORE,
MEADOWHALL, SHEFFIELD
WITH SUPPORT AND ENTHUSIASM

THE NEUE NORTHERNISM UTOPIA
AT THE UNIT, SHEFFIELD BRINGING
THREE ROOMS OF MADNESS, DRUM &
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STAY-ROSUSHI

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808 STATE (ORIGINAL INNOVATORS)
vs THE FREESTYLERS (MATT CANTOR)
CHRISTOPHER BIBBY
NYSUSHI DJ DISPLAY TEAM
DANIELSON & DEEROCK BACK2BACK

7 MAY
GANGA KRU: DJS ZINC & PASCAL
STAY-ROSUSHI, TK
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GODS OF THE WINGED SHOE

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NYSUSHI DJ DISPLAY TEAM
INVOLVING STUNTS, LYCRA AND A STAFFORDSHIRE BULL TERRIER CALLED COLIN

SCALA, KINGS CROSS, LONDON
10.00-4.00^{ISH} FRIDAY 30 APRIL

Bedroom Bedlam Directory

Bar Bedlam

Every Tuesday at Bar Circo, 6-8 Holloway Circus, Birmingham. 0121-643-1400. 8-2am. FREE. The original Bedroom Bedlam bar with residents Steve Bridger & Steve Gerrard.

Century Every Thursday at Fuel, 21 The Market, Covent Garden, London WC2. 0956-387-816 or 0973-912-601. 8-2am. £3/£5. Bedroom Bedlam DJs at least every fortnight. Neil Moochin, Andrew Curley (Quadrifunk) (April 15th), Neil Moochin, Mat Carter (Checkpoint Charlie) and Bedroom Bedlam's Timmy S (April 22nd), Ryan Roach (Naughty But Nice), Neil Moochin, Mat Carter (Checkpoint Charlie) (April 29th), Rick Hopkins (Bedroom Bedlam), Holly & Johnny (Naked & Famous), Neil Moochin (tbc, May 6th), Mat Carter (Checkpoint Charlie), Alison Marks (Bedroom Bedlam), Neil Moochin (tbc, May 13th). Bedroom Bedlam has been taking the capital in style. Deep and funky and well worth checking.

Rebel Waltz Fortnightly Fridays at the City Cafe, Blair Street, Edinburgh. 0131 539 9759. 9-1am. FREE. Next dates: 23rd April, 7th May, 21st May. Deep funky house with Murray Richardson (Bedroom Bedlam) & guests. Previous guests have included Toko Records and Forensic Records - expect more of the same quality at the only place in Scotland's capital to check quality underground deep house music.

Dress Code: No ruffians

Eden Monthly at The Quarry, Heath Lane, Metheringham, Lincolnshire. 01526-832-607. 9-30-4am. The May 15th line-up is DJ Elkie (Bedroom Bedlam), Griff and Jay (Manumission) plus guests for this night of quality house at a fantastic venue on the site of a disused quarry in the middle of nowhere. Bring an inflatable friend with you.

Dress Code: No sharp objects

Love, Truth & Integrity Present FUDJ Fortress Studios. For details of where it's at contact Timmy on 0958-290-976. On April 17th Timmy S hosts another night of tech house madness. He will be joined by Mikee, Rob Collman (Bedroom Bedlam) and guest. Tickets available at Swag, Tag and Eukatech. Don't expect free entry from 'Tight Timmy' though.

Ootchi Kootchi Club Millennium, Widnes Rd, Widnes, Cheshire. 0151-424-0901. House music all night long. Resident DJ K (Bedroom Bedlam) plus a Bedroom Bedlam guest DJ on the third Friday of every month. On April 30th DJ K is joined by DJ Ash, on May 7th it's the same line-up again and on May 14th the trusty pair are joined by Martin Davis. Widnes is the place where the infamous Spike Island festival took place, after which The Stone Roses and Happy Mondays shot to fame.

The Unnamed Party The Fluid Bar, 17 Charterhouse Street, London EC1. 0181-694-2419/0181-7687-357. 9-2am. April 17th and monthly thereafter on the third Saturday of every month. Resident Cliff Choudhury is joined by guests Mr P, Dave (Natural Rhythm) and Remi. Expect a severely funky night of happening.

*Don't forget the Bedroom Bedlam web site at www.bedroom-bedlam.co.uk for further BB info

Thank Gass It's Friday

Every Friday at The Gass Club, Whitcombe Street, Leicester Square, WC2. 0181 202-0250. 10-5am. £10/11. Underground garage with EZ, Jason Kaye, Richie Fingers, Mike 'Ruff Cut' Lloyd and Ray Hurley. Dress Code: Dress to impress. Capacity: 450

The Source Weekly Fridays at The Zodiac, Cowley Road, Oxford. 01865-420-042. 9-30-2am. £6 advance/£7 on door. Resident Jay Jay from No U Turn and MC Manik D are joined at this top jungle night by Ram Records with Andy C, Shimon, Red One and MC GO (April 23rd) and Optical versus Matrix (May 7th). Dress Code: None. Capacity: 400

Suburban Beats Monthly Fridays at Esquires, Level 2, 60s Bromham Road, Bedford. 01234-217-171. 10-2am. £5/£4. Realside, Dave Davis and DRS get beaty on May 7th. Dress Code: Beat bastard. Capacity: 250

Subspace Friday April 16th at Open, 144 Charing Cross Road, WC2. 0171-377-5505. 10-6am. £8/10. Three floors of breaking music and party tunes with a rare appearance from Holland's Steve Rachmad. In the hard house room is Mrs Wood, Dave Randal, Rubec and DFC. Techno DJs are Mark Collings, Caspa and Jon Terry and spinning some funky downtempo are Hansi, DJ Seen and Foxxy. Dress Code: Whatever. Capacity: 700

Summit Friday April 16th at The End, 18 West Central Street, London. 0171-419-9199. 10-5am. £10 conc/£12. Mark Rae, Norman Jay, Harvey, The Runaways and The Scratch Boys mix up hiphop, flip flop, nio nio, be bop and all things left of centre. Dress Code: Whatever. Capacity: 900

Whoop It Up! Friday at The Velvet Rooms, Tottenham Court Road. 0181-932-3030. 10-4-30am. £10/£7. Moving from The Gardening Club to the plush Velvet Rooms, the Whoopsters are doing alright with resies Terry Marks, Andy Lekker, Nick Hook and Joel Xavier positively fighting their very friendly crowd off. Special guests include Slacker (April 16th) Anthony Pappa (30th) and Andy Morris (May 7th). Dress Code: To impress. Capacity: 400

Saturday

Afrodisia Fortnightly Saturdays at Als Bar, 11-13 Exmouth Market, London. 0171-637-7445. 9-2am. £4. April 24th is your next burst of Afrodisia with Lee Bright and Filthy Dirty Scumbags over two rooms of funk, soul, hip hop and Latin. The purpose of the night apart from getting pissed is to raise money for Yelov Dragon International, a charity which teaches the arts of Tai Chi, Feng Shui and Meditation. I'll have some of that. Dress Code: Whatever. Capacity: 250

A One Night Stand Weekly Saturdays at the Gass Club, Whitcombe Street, Leicester Square, London WC2. 0181-202-0250. 10-5am. £8 members/£10 before 11/£12 after. Garage with residents EZ, Jason Kaye, Richie Fingers, Charlie Brown and Jon Manning plus Ray Hurley, David Howard and Mike 'Ruff Cut' Lloyd (April 17th) and Jazzy D, Mikee B, Matt 'Jam' Lamont, Dom Da Bomb and Daryl B (24th). Dress Code: Dress to impress. Capacity: 500

Balance Weekly Saturdays at Plastic People, 37 Oxford Street. 0171-439-0464. 11-4am. £7/£5. Resident Abdul Forsyth joined by anyone from those Norwegians to Giles Peterson or Gus Gus. Dress Code: None. Capacity: 350

Big And Clever Weekly at The Velvet Rooms, Charing Cross Road. 0171-439-4655. 9-4am. £8/10. Residents Chris Good and Spencer Parker spin funk house and discerning disco. Enjoy a lavish evening with Grant Plant (April 17th) Diesel (24th) Paul Harris and Fat Tony (May 1st) or Rocky (8th). Dress Code: Make an effort. Capacity: 250

Breakin' Bread Saturday May 8th at The Plug, 90 Stockwell Road. 07957-631-621. 8-late. £4/£3. A SON Records showcase with DJ Style C and SON MC's alongside residents Massire, Life, Tuffcut and Skeg. Breakdance crews Floor Science and guests hit the line.



Dress Code: Whatever. Capacity: 300

Camouflage Weekly Saturdays at The Blue Note, 1-5 Parkfield Street, Islington. 0171-993-7377. 10-5am. £10/£8. Fantastic r&b, garage, hip hop and soul night with too many residents to mention. Essential. Dress Code: Smart gear. Capacity: 1,000

Candy Is Dandy Saturday May 1st at The Cross, York Way, Kings Cross, N1. 0171 637-1795. 10-30-6am. £13/15. Mark Moore, Joey Negro and Jools Butterfield are joined by residents Joe Fish, Matt Lawes and Declan. Dress Code: Make an effort. Capacity: 500

Cookies And Cream Weekly Saturdays at The Leisure Lounge, 121 Holborn. 0171-729-8335. 10-6am. £8/£6. Matt 'Jam' Lamont, Noodles, Omar and Andy B join Fitzroy Da Buzz Boy and Chris Phillips in the r&b room (April 17th), Mike 'Ruff Cut' Lloyd, a live PA by Colour Girl along with Steve Sutherland and DJ Wale (24th). The May Ball includes Omar, EZ, Dominic B and Mickey Simms (May 1st) and Mike 'Ruff Cut' Lloyd, Fen, Andy Lewis and Aitch B (8th). Dress Code: Smart gear. Capacity: 700

Dappa Monthly Saturdays at The Junction, 242 Coldharbour Lane. 0171-207-5515. 9-3am. £3/free before 11pm. The last Saturday of every month sees miniature raver Tayo go into action on the breakbeat front. Dress Code: None. Capacity: 300

Focus Fortnightly Saturdays at Fluid, 40 Charterhouse Street. 07970-800-300. 8-2am. FREE. Beau Monde records and Rikki Rock spin everything from deep house to breakbeat with Alison Marks (Bedroom Bedlam), some no mark called Calvin Bush from Muzik and Furra (Ninebar). Dress Code: Whatever. Capacity: 300

Freedom Weekly Saturdays at Bagleys Film Studios, Kings Cross. Freight Depot, York Way. 0171-278-2171. 10-30-7am. £12/£8 members. Check Ariel playing eight hours of house every week alongside Andy Manston, Alex P and Lisa Pin-up with another two rooms of hands in the air mania featuring Norris Da Boss, Jay Dee and Colin Aubrey (April 17th) plus Dave Lambert, Darren Pearce and Lisa Pin-up with Timmi Magic and the Operator amongst others (24th). Dress Code: None. Capacity: 2,500

Funkit Monthly Saturdays at Mass, St Matthew's Peace Garden, Brixton. 0171-403-2177. 9-30-5am. £10. Get well and truly Funkt on Saturdays with Will White (Propellerheads) Lol Hammond, Nick Pond and James Reid (April 17th). Dress Code: Whatever. Capacity: 700

Future Perfect Weekly Saturdays at Hanover Grand, Hanover Square. 0171-499-7977. 10-30-5-30am. £15. Sister Bliss, Parks and Wilson, Steve Thomas and Steve Austin join resident Craig Jensen in the main room. Brighton's Pussy Cat Club are in the basement with DJ's Simon Jordan and Neil Silk Roden (April 17th) while Slacker, Terry Francis, Rocca and Betty Celeste present Soap Opera in the basement (May 1st). Dress Code: Funky clubwear, nothing boring. Capacity: 875

Garage City Weekly Saturdays at Bar Rumba, 38 Shaftesbury Avenue. 0171-437-0637. 9-6am. £6 before 11pm/£10 after. Residents Bobbi & Steve, Chrissy T and Rude Roy Rupert are joined by DJ Discipline (USA) and Phil Cheeseman (April 17th) and Joey Negro and

Promoter Lucy Vignola with Erick Morillo at Move at Ministry Of Sound, London



pics DANIEL NEWMAN

Craig Bartlett with a PA by Overjoyd (24th). Dress Code: Smart. Capacity: 450

Heritage Saturday April 24th at a Grade 2 Listed Lighthouse on The Thames. 0906 701-1170. This is a ticket only event at £27.50. Call Ticketmaster on 0870 902-0001. Heritage's much anticipated first event is to be held in an 1860s lighthouse on the Thames. Set to make history by fusing Britain's cultural and historical heritage with today's modern having dance music sounds, the DJs include Sasha, Laurent Garnier, Craig Richards, Adam Freeland, Hybrid Live! Lee Burridge, Layo and Matthew 'Bushwacka' B. The National Trust must be shifting themselves. Dress Code: Smart. Capacity: 2,000

Happiness Stan's Weekly Saturdays at Smithfields, Farringdon Road. 0171-329-0352. 9-late. £7/£5. One of the best laughs about, Stan's seems to attract the sort of crowd who give each other eternal happiness and joy. Dress Code: No. Capacity: 500

Indulge Saturday April 24th at Mass, St Matthew's Church, Brixton. 0171-737-1016. 10-6am. £10/£8/£6. One of London's longest running house nights always entertains with some real house and garage provided by residents Tim Webster and Jon Tully and Braden Downing with a special guest s/o being given over to some lucky Indulge customer who's proved his skills beforehand. Also expect a special US DJ. Dress Code: None. Capacity: 700

The Laundry Monthly Saturdays at Studio 404, Arch 404, Lifford Rd, Brixton. 0171-610-2100. 10-30-6am. £5. Underground happening. Dress Code: Soiled, bio-degradable clubwear only. Capacity: 200

Metal Box Weekly Saturdays at The Annex, 1 Dean Street, Scho. 0171-494-2998. 9-late. £8. Richards Sen and Fearless host Heavenly's weekly bash with special guests from Andrew Weatherall, Alex Knight and da boys Nick, Robin, Jeff and Martin (April 17th), Tom Middleton (24th). The Psychonauts (May 1st), special guest not to be announced (ook 1) (8th) and Jonathan More (15th). Queue early for a too, ramon night out. Dress Code: None. Capacity: 400

Mouseorgan 1999 Monthly Saturdays at The Clinic, 13 Gerrard St, Chinatown, W1. 0171-734-9836. 10-4am. £8/7. Residents Dom 'Soe'd' Servini & Jake Holloway playing with their mice on the second Saturday of every month. Dress Code: Whatever. Capacity: 150

Movement Saturday May 1st at Mass, St Matthew's Church, Brixton Hill, SW2. 0171 377 9494. £6-11. Playing drum & bass are Roni Size (tbc), DJ Die, Ed Rush and Bryan Gee, Frost, Peshay and Ray Keith with Mcs Flux and Moose. In the hiphop room are DJ Swing, Ollie Twist and J'son (Twice

EZ Nice and Matt White. Dress Code: Whatever. Capacity: 900

Numb Nums Saturday May 1st at Club Colosseum, Nine Elms Lane. 0181-800-5557. 10-4am. £10/12. This will be a special 4th Birthday Bash with guests still to be confirmed. Dress Code: Smart dress essential. Capacity: 1,000

Nymph Monthly on second Saturday at Mass, St Matthew's Church, Brixton. 0181-767-9925. 10-6am. £8/£12. Excellent house night with DJ Discipline and Dave Camacho from New York City and Circo Castelli from Italy joined by Lee Burridge, Big C, Tarun and Nick Epstein (May 8th). Dress Code: Glam. Capacity: 800

Off Centre Every second and fourth Saturday of the month at 333 Old Street, London, EC1. 0171-739-1800. 10-5am. £10/£5. Patrick Forge and Ross Clarke from Fat City sure know how to throw a party and they do so every fortnight with three floors covering all bases from Latin to jungle. Dress Code: Relaxed. Capacity: 650

100% Dynamite Fortnightly Saturdays at The Blue Angel, 1 Torrens Street, EC1. 0171-734-3341. 9-30-2am. £4. Soul, reggae and dub with Pete Reilly, Ethan Reid, Scotty, Stuart Baker and Christine Indigo plus special guests. Mr Dynamite himself appears at the birthday party on May 8th. Dress Code: Laid back. Capacity: 450

Overlunkafatrat Monthly Saturdays at The Notting Hill Arts Club, 21 Notting Hill Gate. 0171-460-4459. 5-2am. £5/£3/FREE before 8pm. Dr Bob Jones, St John De Zilva and Glyne Braithwaite are joined by Frankie Valentine and Gavin Smith at their soulful dance reunion. Disco, house and garage. Dress Code: Whatever. Capacity: 300

Pure Silk Weekly Saturdays at SW1 Club, 191 Victoria Street. 0705-00787-37455. 10-30-6am. £12/£10. Garage with resident EZ, Dean Dowl (Dem2), Noodles and Richie Fingers (April 17th), Daryl B, Mike 'Ruff Cut' Lloyd (24th), Norris Da Boss, Richie Fingers and Danny Foster (May 1st) Richie Fingers, Bubbling Crew and Francis James (8th). Dress Code: ROAR. Capacity: 800



atomic jam

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Richard Bartz live on stage

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Ed Rush Metalheadz

Neil Trix

Ratty

Fallout

Tango

ROOM THREE: DIY SOUNDSYSTEM: DEEP GROOVY UNDERGROUND HOUSE

Digs & Woosh

Simon DK

Jack

plus guests

ROOM FOUR: THE MELTING POT: BEATS, BREAKS, HIP-HOP FUNK-SCRATCH

Rob Lynch

Jem Atkins

Rude Phil

plus friends

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BBC RADIO 1
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Groovism



pic: DANIEL NEWMAN

Move at Ministry Of Sound, London

>> **Raising The Deep** Monthly at Hobsons, Banbury, Oxfordshire. 01295-269-487. 8-1am. £5. DJ Hype, Dove, Rhyme, Reactor, Dr Diablo, Lightfinder, Black Ops and Peter M (April 17th). **Dress Code: None. Just good attitude** Capacity: 350

Renaissance Saturday April 24th at The Cross, Kings Cross Goods Yard, York Way. 01782-717-872. 10.30-6am. £15. Resident Nigel Dawson joins Prinz, Dulce and Oliver Gossier for The Renaissance Meets Cruise To Pleasure Boat Party at Willemoek. Godfrieduskal Kade 6, Antwerp, Belgium (April 17th) while Sister Bliss, Anthony Pappa and Marcus James slum it in Blighy on (24th). **Dress Code: Yes** Capacity: 500

Return To The Source Saturday April 24th at The Rocket, Holloway Road, N7. 0181-674-6003. 10-6am. £5-9. Four separate areas with Deck Wizards from all over the UK with trance, funky breaks and ambient. **Dress Code: Whatever** Capacity: 600

Rich Velvet Saturdays at The Velvet Room, Tottenham Court Road. 0171-734-4667. 9-4am. £10/£5. Residents Chris Good and Spencer Parker spinning funky house and club classics with Lavish Promotions party (March 20th) and Jim 'Shuff' Ryan (27th). **Dress Code: Smart** Capacity: 400

Rulin' Weekly Saturdays at Ministry Of Sound, 103 Gaunt Street, SE1. 0171-378-6528. Midnight-9am. £10/£15. Erick Morillo, Peter Heller, Cliff Mackay, Spencer Broughton, Jeremy B and Paul Jackson (May 1st) Angel Moraes, Jazzy M, Jon Marsh, Kivey, Nissa and Ben, VIP and Jay, Mark Wilkinson and Yousef and Gareth Cooke. **Dress Code: Smart casual** Capacity: 1,200

Shine Every Saturday at the Fringe, Brixton. 0171-326-5100. 10-6am. £10 before 11/£12 after. Mike 'Ruff Cut' Lloyd, Pled Piper, Bobbi and Steve, Danny Foster and Norris De Boss with MC Dollars and MC CKP (April 17th), EZ, Spooky, Booker T and The Bubbling Crew with MC Dollars and MC Blakey (24th). **Dress Code: Glam** Capacity: 550

Small City Fortnightly Saturdays at Dust, 27 Clerkenwell Road. 0171-739-8824. 8-late. FREE. Resident DJ Rolloone mixes electronica, deep house and Afro funk. Expect Joos Butterfield and A Man Called Adam in March and April. **Dress Code: Whatever** Capacity: 250

Sonic Mook Experiment Saturdays at The Scala, 275 Fentonville Road, N1. 0171-833-2022. 10-6am. £3. With DJs James Levell from UNKLE, Mekon, Deckwrecka, Runways, Agent Dan and many more (April 17th) plus J Saul Kane, Barry Ashworth and Harry Love (24th). **Dress Code: None** Capacity: 1,200

Soulsonic Weekly Saturdays at Subterania, 12 Acklam Road, W10. 0950-470-210. 10-3am. £10/£6. Ace house night covering all bases from Ron Trent, Stuart Patterson and Barely Breaking Even (April 17th) to the Problem Kids and Nick Name (24th). Always mobbo so get there early. **Dress Code: None** Capacity: 650

Sound Of The Suburbs Weekly Saturdays at The Lounge, Kingston. 0181-392-0242. 10-2am. £7/£5. Phil Perry and friends get this little club rammed every week with special guests. **Dress Code: None** Capacity: 200

Subterrain Saturday May 1st at The End, 18 West Central Street. 0171-419-9199. 11-7am. £12/£10. A Mayday Special featuring Dave Angel, Richard Grey, Murf, Mr Can and Carl Craig in The Main Room while Plank Records are in The Lounge with Some Break Some, Mashupheads, Layo, Matthew B, MC EQ and Deano. The absolute lick for tech-house, breaks and techno. **Dress Code: Tech-trousers** Capacity: 900

This Is Our Music Monthly Saturdays at Ormonds, 91 Jermyn Street. 0171-207-5515. 9.30-3.30am. £8/£6. Jah Beecle kicks off a new residency with "spiritual black dance music for friends and family". Move upstairs for Ross Allen and Rob Wood's selection of funk, disco and whatever the bleeders can muster. April 17th and May 15th are the dates to remember. **Dress Code: Whatever** Capacity: 450

Tight Monthly Saturdays at The End, 18 West Central Street. 0171-419-9199. 10-6am. £12/£10. DJ Sneak and Doc Martin are the deep house and twisted disco residents alongside Derrick Carter, Mark Farina, Ralph Lawson and Chris Simmonds (April 17th). **Dress Code: Tights** Capacity: 800

Trinity Weekly Saturdays at Chunnel Club, 101 Tinnworth Street. 0181-692-6116. 10-late. £7/£5. House and garage with residents Darren Pearce and Tony Price joined by Pete Wardman, Devious Dave and Jeff Lanz. The garage room is hosted by Timmi Magic and Jay Dee with Dean Savonne, SJ Extreme and Jon Fernandez (April 17th). The week after is Jamie D, Gary Whatley and Rob Jeffrey in The House Room and Jon Russell, Colin Aubrey and Richie Fingers in The Garage Room (24th). **Dress Code: Whatever** Capacity: 600

Ultimate Base Saturday May 8th at The End, 18 West Central Street. 0171-419-9199. 10-6am. £12. Carl Cox, Jim Masters and guests turning up the techno in their nimble style once a month with great global guests Coxy picks up on his travels. **Dress Code: Whatever** Capacity: 700

The Vinyl Frontier Every Saturday at Clubspace, Waterden Road, Stratford, London, E15. 0181-525-8115. 11-6am.

Sunday

Carousel Weekly Sundays at The Lion Bar, 165 Ladbroke Grove. 0181-960-1702. 7.30-10.30pm. FREE. DJs Ferni Fern and Relevant Supo playing laid back business. **Dress Code: None** Capacity: 250

DTPM Every Sunday at The End, 18 West Central Street. 0171-419-9199. 8-4am. £10/£7. Steve Thomas, Smokin' Jo, Alan Thompson, Guy Williams and Miguel share deck duties while the others go off and have it. **Dress Code: Come as you please - and you probably will** Capacity: 700

FUBAR Weekly Sundays at The Velvet Lounge, Charing Cross Road. 0171-734-4667. 7-Midnight. £6/£5. Originally running years ago, Brandon Block, Alex P and Lisa Loud are reviving the mash-up club every Sunday playing their 'special' brand of house and things funky. Should be very messy. **Dress Code: Smart-ish** Capacity: 200

Low Pressure Fortnightly Sundays at the 2d Bar, 289 Kilburn High Road. 0171-372-2544. 6-Midnight. £2 or free before 7.30pm. Residues Rocky and Clive Henry chilling out. **Dress Code: Are you havin' a larf?** Capacity: 250

Metalheadz Weekly Sundays at Dingwall's, Camden. 0181-964-0898. 7-midnight. £5 before 9/£5 members all night/£8 NUS after 9 or £10 without. Goldie hardly ever misses one of these jungle nights out alongside resident Bailey and chums and now they've moved to Dingwall's this may well be even more popular. **Dress Code: None** Capacity: 600-1,000

Sunday Best Weekly Sundays at Tearooms Des Artistes, 697 Wandsworth Road, Clapham. 0171-498-7025. 8-1am. £1.99. Residents Rob Da Bank, Giddy and the Loop Professor play anything from dub to disco and proper Balearic chill out gear with unannounced special guests. **Dress Code: None** Capacity: 250

Sunnyside Up Weekly Sundays at The SW1 Club, 191 Victoria Street, SW1. 01708-473-473. 12 noon-9pm. £5 before 1pm. £8 after. Absolute lunacy with Darren Pearce and Drew with MC K having it large "each and every God given Sunday". **Dress Code: A smile** Capacity: 860

Trade Weekly Sunday mornings at Turnmills, Clerkenwell Road. 0171-609-9080. 4am until late. £15/£10. You know the score. **Dress Code: Muscular** Capacity: 500

Twice As Nice Weekly Sundays at Colosseum, Nine Elms Lane, SW8. 0171-272-4185. 9-3am. £8/£6. Celebrate the two step garage sound with residents DJ Spoonie, Steve Sutherland and Fitzroy Da Buzz Boy along with EZ, Mike 'Ruff Cut' Lloyd, Master Stepz and Shortee Blitz (April 18th), Karl 'Tuff Enuff' Brown, Mifan, DJ Natty and Chris Phillips (25th). **Dress Code: Nice** Capacity: 1,000

Monday

DJ Society Weekly Mondays at The Dogstar, Colindale Lane, Brixton, London. 0171-738-6532. 8-2am. FREE. The Patashnik Society residents are Oia, Eric and Chris and they like entertaining students and south London sorts of a Monday. **Dress Code: Student** Capacity: 350

Metalheadz Special Easter Monday event at The Cafe De Paris, 3 Coventry Street, London, W1. 9-3am. £10. 0181 964-0898. This special event hosts Goldie, Randall, Fabio, Jumping Jack Frost and Marly Marl with MCs Justic and GQ on Monday April 5th. **Dress: Smart dress only** Capacity: 650

That's How It Is Weekly Mondays at Bar Rumba, 36 Shaftesbury Avenue. 0171-267-6933. 10-3.30am. £4. Gilles Peterson, Ben Wilcox and a sackful of Afro funk, drum & bass and good tunes. **Dress Code: None** Capacity: 450

Tuesday

MOFO Weekly Tuesdays at Borderline, Orange Yard, Manette Street. 0958-925-504. 11-3am. £5/£3. James Shaeffer and Pari breaking beats. **Dress Code: None** Capacity: 275

Wednesday

The Loft Weekly Wednesdays at HO's, Camden Road. 0171-665-0324. 9-2am. £5. Paul 'Trouble' Anderson, Jeremy Newall and MC Supreme spinning garage. **Dress Code: None** Capacity: 300

Maison Every Wednesday at Legends, Old Burlington Street, W1. 0171 437-9933. 10-4am. £6/8. Maison is the night with a continental up-for-it flavour with party house and garage, with Alex Taro Verdini and Severino plus special guests. **Dress Code: Glam** Capacity: 500

Rodigan's Reggae Weekly Wednesdays at Subterania, 12 Acklam Road, Ladbroke Grove. 0181-961-8490. 10-2am. £5/£4. Hosted by David Rodigan with residents Manasseh and Copper Face. Rodi is on a mission to give his audience only the finest reggae, roots and dub sounds. **Dress Code: Relaxed** Capacity: 600

Space Weekly Wednesdays at Bar Rumba, 36 Shaftesbury Avenue, London. 0171-284-0499. 10-3am. £5/£3. Residues Kenny Hawkes and Luke Solomon with Cajmere (April 14th), DJ Sneak (21st) and Justin Robertson (28th). **Dress Code: Whatever** Capacity: 450

Classic Club: Sin

Nicky Holloway on living in Sin at the Astoria

SIN was an offshoot of The Trip, which we started in May 1988 and was only supposed to run for five weeks. We had to stop after that and let a play take place in the theatre but that finished early and we were invited back. By then the acid house media trouble had kicked off so we changed the name to Sin. I wasn't too sure how it would pan out but it totally kicked off with Oakenfold and Mike Pickering playing with T-Coy live for the opening night. We tried to have a live PA every week and had people like Blaze and Ten City and broke records like Kariya's 'Let Me Love You' and Patti Day's 'Right Before My Eyes' - classics at Sin long before anywhere else. We didn't play acid house all night though. Apart from

acid, Todd Terry and Masters At Work records, we played things like Soul II Soul and electro. The DJs were me and Pete Tong every week for a couple of years and at the end of each night everyone would jump about in the road or in the fountains outside. We had DJs there that no one else had ever heard, like Todd Terry, Morales, Lil Louie Vega, Derrick May and Kevin Saunderson. We opened when acid house was at its peak with the i-D smiley cover and all that and we were the first big legal Saturday night. After three years I got tired of it and got offered The Milk Bar instead. When I was at Sin, running the whole night, off my head and making good money, I knew nothing would ever be this good again. It was everything I wanted."

Nicky Holloway at Sin, the Astoria, 1989



pic: DAVID SWINDELLS

● **Stoned Asia** Weekly Wednesdays at The Annexe, 1 Dean Street. 0171-287-9608. 8-3am. £4/E3. DJ Pathaan, Sundance Kid and Bobby Friction weave tablas, breakbeats and drum & bass together like a well knit mittan.
Dress Code: Whatever
Capacity: 450

● **Superfunk Heroes** Weekly Wednesdays at The Dogstar, 391 Coldharbour Lane. 0171-737-1016. 9-2.30am. FREE. Deadly Avenger with the Kings Of The Wild Frontier drinking lots of lager and playing jump up beats and pieces.
Dress Code: None
Capacity: 260

● **Swerve** Weekly Wednesdays at The Velvet Rooms, Charing Cross Road. 0171-424-0405. 9-2.30am. £6/E4. Resident Fabio is joined by Addition and Frost (April 14th), Bailey and Grooverider (21st) and Addition and Bryan Gee (28th).
Dress Code: None
Capacity: 250

Thursday

● **Bedrock** Monthly Thursdays at Heaven, Villiers Street. 0171-930-2020. www.bedrock.org.uk. 9-late. £6/E5. John Digweed and Adam Freeland are building up a formidable partnership at Bedrock. On May 13th the duo are joined by surprise guests and this is always a sell out so get there early. Also check out the new Bedrock on the first Friday of the month at The Beach in Brighton.
Dress Code: Arrive early!
Capacity: 1,000

● **Bliss** Every Thursday at The End, 18 West Central Street. 0171-419-9199. 10-3am. £6/E2. The End gets a speed garage dosing every Thursday when Bliss set up their smooth and sexy sounds.
Dress Code: Smart & sexy
Capacity: 800

● **Century** Weekly Thursdays at Fuel, Covent Garden. 0973-912-601. 8-2am. £4/E2. The Bedroom Beclam club par excellence continues apace with top techno and weird electronic guests each week.
Dress Code: None
Capacity: 300

● **Checkpoint Charlie** First Thursday of the month at the After Dark Club, 112 London Street, Reading. 0171-439-2020. 9-2am. £6/E5. Residents Richard Ford, Pierre and Mat Carter at the club where they pass everyone off by not announcing the guests until two seconds before they pop out of the wardrobe. Very busy, very caned, very new, very leather with a hint of milk.
Dress Code: No old men
Capacity: 300

● **Deep Blue** Monthly Thursdays at The Bug Bar, St Matthew's Church, Brixton. 0181-659-6100. 7-2am. FREE. Techno, jazz, house and all that.
Dress Code: Whatever
Capacity: 300

● **Electronaughts** Every fourth Thursday of the month at The Clinic, 13 Gerrard Street. 0831-106-315. 10-3am. £5. Resident Eurch from The Dusty Knights lays down a nice pattern of funk and beats. Lovely.
Dress Code: None
Capacity: 200

● **Electrocuted** Thursday May 13th at Crossbar, 257 Pentonville Road, London. 0171-837-3218. 9-2am. £3 or FREE before 10pm. The residents at this electrifying night are Sherman and Andrew Curley, two very dangerous men when armed with their electro monsters and even more so when joined by special guests so powerful you'd die if you knew who they were.
Dress Code: None
Capacity: 400

● **Get Up On It** Weekly Thursdays at The Dogstar, Coldharbour Lane, Brixton. 9-2am. FREE. Lol Hammond (Drum Club, Girl Eats Boy) & Massimo (Dust2Dust) get up on it and then get extremely twatted themselves.
Dress Code: Whatever
Capacity: 400

● **Magnetic Beats** Monthly Thursdays at Zd Bar, 289 Kilburn High Road. 0171-372-2544. 8-1am. FREE. Expect beats, jazz and funky Japanese house with residents Mark G, Nevel Even and Marc & Rob.
Dress Code: Whatever
Capacity: 300

● **Mashed** Weekly Thursdays at The Annexe, 1 Dean Street. 0171-277-2385. 9-3am. £6/E4.

Run by the creators of Friction, Rennie Pilgrem, Ian Williams and Tavo, Mashed continues to push out the new breakfast sound to hungry mouths. Expect regular appearances from the leaders Freq Nasty, Yvni Medley, Adam Freeland, Matthew B and Tom Middleton.
Dress Code: Mash up
Capacity: 400

● **Movement** Weekly Thursdays at Bar Rumba, 36 Shaftesbury Avenue. 0171-377-9494. 9-3am. £5/E4/E3. Residents Bryan Gee, Ray Keith and the incredible Marky from Brazil are joined by Resident MC Moose with guests Mickey Finn (April 15th), Full Cycle and MC Dynamite (22nd), DJ Rap (29th), Trouble on Vinyl album launch (May 6th) and DJ SS and Warren G (13th).
Dress Code: None
Capacity: 450

● **Nu-Horizontz** Weekly Thursdays at Cafe El Paso, 350-354 Old Street. 07957-404-544. 8-2am. FREE. Nu nite for London on the old skool tip playing hip hop, jazz licks with a full kru of junglist and hip hop rudies including Dave Hudge, Mullet Head, Rymic, Pate V and Danny Doyle. Please refrain from spelling words with funny letters. Phat.
Dress Code: None
Capacity: 250

● **Ookami Cuts** Monthly Thursdays at Notting Hill Arts Club, 21 Notting Hill Gate. 0956-149-740. 8-1am. £4/E3. DJ Afro, Marlon, Mikkel and Nik spin hip hop and funk.
Dress Code: None
Capacity: 250

● **The Sprawl** Every Thursday at The Global Cafe, 15 Golden Square, W1. 0171-287-2242. 7-30-12am. £3/2. An eclectic mess of beats and mixing with special guests and host DJs Silcutdb and Bit Tonic. Tuckshop night with Guido Zen and The Kaleidoscope (April 15th) Apache 61 versus David Cunningham and Osmymyo (22nd), DJ Mike from Japan's NS COM label (29th).
Dress Code: None
Capacity: 150

● **Solid 9903** Monthly Thursdays at Smithfields, 340 Farringdon Street, EC1. 0171-236-4266. 9-2am. £5/E4. Residents from the Super Discount lounge include J-Kel, Dr D-Scop and Alex Gopher spinning yellow house and hip hop on the first Thursday of the month.
Dress Code: Beret and onions
Capacity: 400

● **Those Kids** Fortnightly Thursdays at Ormonds, 91 Jermyn Street, London SW1. 0171-207-5515. 9-30-3.30am. £5/3 NUS A definitive night for culture vultures fronted by the Mukatsuku Crew featuring a hip hop skills room with a host of cutters and scratchers getting busy on four decks. Down in the basement, it's full on breakbeat activity as the sound of the nuskuol kicks into action. Residents are Marlon Celestine, Nik Weston, Mikkel and DJ Afro plus guests.
Dress Code: None
Capacity: 400

● **Ultimate Base** Weekly Thursdays at The Velvet Rooms, 143 Charing Cross Road, London. 0181-960-8468. 10-3am. £6/E5/E8. Trevor Rockliffe, Jim Masters and Coxy get joined by some of the hottest breakbeat and techno DJs about.
Dress Code: None
Capacity: 350

● **Valley Moods** Monthly Thursdays at Po Na Na, Duke Street, Reading. 0976-301-359. 9-30-2am. £3. Resident Lee Jones goes monthly and joining him on a journey into disco and deep house will be Ivan, Radio Nova and Rough Trade (May 13th).
Dress Code: None
Capacity: 420

● **Wonky** Thursday May 6th at The Zd Bar, 289 Kilburn High Road, NW6. 0171-372-2544. 8-1am. FREE. Every first Thursday of the month. The Swayzzak DJ's and friends transcend across musical barriers playing a deep dub house tech jazz hop disco thing with DJs Broom, Cookie and JT, all joined by guests.
Dress Code: Whatever
Capacity: 200



Ireland

Muzik's Essential Nights Out:

● **Charged Weekly** Thursdays at Kitchen, Dublin. Expect Johnny Moy and Billy Scully every week.



● **Discotech** Saturday April 24th at Network, Belfast. Expect: Parks and Wilson bringing the house down.

● **Shine** Saturday April 24th at QUBSU, Belfast. Expect: Green Velvet live.

Friday

● **Karma** Weekly Fridays at Network Club, 11a Lower North Street, Belfast. 01232-237-486. 9-3am. £8/E5/E4. Jay Kay resides with various guests each week playing quality house.
Dress Code: Clubwear
Capacity: 500

● **New House Nation** Weekly Fridays at Thompson's Garage, Donegal Square East, Belfast. 9-2am. £4/E6. Resident Stephen Boyd lets you into his house nation.
Dress Code: Dress up or die
Capacity: 400

● **Pure** Weekly Fridays at Boom Boom Room, 17-21 High Street, Bangor. 01247-468-830. 9-2am. £3/E1. Cliff McKay and Paul Murray play uplifting house every Friday with special guest Jeremy Healy on April 16th (£8/E6).
Dress Code: Make an effort
Capacity: 450

Saturday

● **Breakdown** Weekly Saturdays at The Front Page, Donegal Street, Belfast. 01232-247-028. 9-late. £tba. Breakdancers, hip hop, fellas like DJ Krush and all round good party beats.
Dress Code: Groovy
Capacity: 400

● **Bustin' Loose** Monthly Saturdays at Temple Bar Music Centre, Dublin. 00-353-1-670-3771. 10-30-late. £10. Tortured Records Party (April 24th).
Dress Code: None
Capacity: 700

● **Discotech** Weekly Saturdays at The Network Club, 11a Lower North Street, Belfast. 01232-237-486. 10-4am £10/E7. Residents Mark Jackson, Eamonn Beagon and Jay Kay run Belfast's longest running and definitely happening house night. Danny Howells (April 17th), Parks and Wilson (24th), Alex P (May 1st) and Allister Whitehead (8th).
Dress Code: Strict. No sportswear
Capacity: 800

● **Fusion** Weekly Saturdays at Fusion, Strand Road, Londonderry, Northern Ireland. 0777-569-1260. 9-4am. Fast admission 1.30am. £8. Big names fly over from England to get the Fusion crowd hopping. Darren Stokes (April 24th) along with residents Paul P, Chris and James and Michael Kikie.
Dress Code: No sportswear
Capacity: 1,000

● **Lush** Every Saturdays at Kelly's, Bushmills Road, Portrush. 01265-822-027. 9-2am. £8/6. Resident Col Hamilton with Seb Fontaine (April 17th) Paul Oakenfold and John Cecchini (24th).
Dress Code: Make an effort
Capacity: 1,500

● **Sanctuary of Sound** Weekly Saturdays at Thompson's Garage, Donegal Square East, Belfast. 9-2am. £10. Resident Stephen Boyd and guests housing the nation.
Dress Code: Dress up or die! Beware the doorman
Capacity: 400

● **Shine** Weekly Saturdays at Mandela Hall, QUBSU, University Road, Belfast.



Sugarcandy, London

01232-668-615. 9-30-2.30am. £9/E8. Derrick May and Alan Simms (April 17th) Green Velvet (24th) and 20-20 Records tour featuring Ralph Lawson and Dominic Cappello (May 1st).
Dress Code: None but photo ID required for boozers
Capacity: 800

● **Sleuth** Saturday April 17th at The Network Club, Belfast. 9-4am. £10/E7. Resident Chris Cargo is joined by Quivver spinning up front house in the Main Room with funk and disco shenanigans.
Dress Code: Whatever
Capacity: 1,000

● **Sweat** Weekly Saturdays at Sir Henry's, Cork. 00-353-212-7924. 9-2am. £6/E5. Residents Shane and Greg chop up club classics and techno, hip hop and soul. Always rammo and always one of the best nights out in the UK.
Dress Code: None
Capacity: 1,300

● **Tyrant** Saturdays at The Red Box, Old Harcourt Street Train Station, Harcourt Street, Dublin. 00-353-478-0166. 10-30-2am. £10/E6. Craig Richards and Lee Burridge represent the Tyrant massive getting down. A new exclusive bi-monthly residency for The Ministry of Sound presenting Lottie and Paul Jackson (April 17th) and Jeremy Healy (May 8th).
Dress Code: Make an effort
Capacity: 1,200

● **Wildlife** Saturday April 24 at The Coach, Church Square, Banbridge. 01274-541-911. 8-30-1.30am. £8/E7. Nick Warren, Jody, Darius Syrossian and Mark Wesley flying in for the night.
Dress Code: No sportswear
Capacity: 1,700

Wednesday

● **Blue** Weekly Wednesdays at The Kitchen, Essex Street, Temple Bar, Dublin. 00-353-1-67-766-35. 11-30-late. £4. House and funky techno.
Dress Code: All welcome
Capacity: 400

Thursday

● **Basscape** Thursday April 15th at The Tunnel, City Quay, Dublin. 00-353-1-832-2330. 10-late. £6. Rohan and Basscape (Kornac and Lorcan Bradshaw) giving it some on the bass front.
Dress Code: Whatever
Capacity: 400

● **Charged** Weekly Thursdays at Kitchen, East Essex Street, Dublin. 00-353-1-677-6635. 10-30-late. £7. Join the Charged crew of Johnny Moy & Billy Scully on April 15th and every week thereafter.
Dress Code: None
Capacity: 400

● **Phunk'd Up** Weekly Thursdays at Club ZaZu, Eustace Street, Temple Bar, Dublin. 10-30-late. £5/E4. Residents Dean Sherry, Barry Dempsey and Darren Nolan play deep progressive house to hard trance.

Dress Code: None
Capacity: 250



plus DANIEL NEWMAN

● **Strictly Spiced** Weekly Thursdays at Thompson's Garage, Donegal Square East, Belfast. 9-2am. £4/E6/E10. Resident Stephen Boyd on a house tip.
Dress Code: A doorman picks the crowd, lesser people have crumbled. Beware
Capacity: 400



Scotland

Muzik's Essential Nights Out:

● **Colours** Saturday May 8th at The Arches, Glasgow. Expect: Erik Morillo.

● **Floorplay** Friday April 30th at The Arches, Glasgow. Expect: Green Velvet and Siam.

● **Pure** Friday May 14th at The Venue, Edinburgh. Expect: Andrew Weatherall and his techno onslaught.

● **Rumba Club** Friday April 16th at Ice Factory, Perth. Expect: Tai Paul and Lawrence Nelson.

Friday

● **Alaska** Weekly Fridays at Alaska, 142 Bath Lane, Glasgow. 0141-248-1777. 10-late. £6/E5. If you've never heard Nick Peacock play you're missing something.
Dress Code: Whatever
Capacity: Perhaps about 300

● **The Ark** Weekly Fridays at The Tunnel, 84 Mitchell Street, Glasgow. 0141-204-1000. 10-30-3.30am. £7/E5. Room One has Michael Kikie, Zammo and Scott Mackay and Room Two is Simon Foyle and Duncan Rea playing garage weekly.
Dress Code: Smart, no trainers or sportswear
Capacity: 1,100

● **Buddasole** Weekly Fridays at Buddha Club, 142 St Vincent Street, Glasgow. 0141-221-2213. 11-3am. £5. Stevie 'Sole' Middleton likes playing records. So there. So do Joey Negro, Phil Asner and Rainy City. Stevie Wright used to... and John Peel.
Dress Code: None
Capacity: 300

>> **Different Is Good** Every Friday at The Igwana Cafe Bar, 43 Lothian Street, Edinburgh. 0141-220-4288. 9-1am. A blend of the best dance music from around the world as well as a little classic disco and hip hop, hosted by Gareth Sommerville from Atomic Baby and Triptonite North.
Dress Code: Smart casual
Capacity: 200

Floorplay Weekly Fridays at The Arches, Midland Street, Glasgow. 0141-550-3716. 10-11.30am. £6/£8. Room One residents are Silcone Soul, Jim Hutchison, Funk D Void and Laurence Hughes with Ashley Beedle (April 16th), Green Velvet, Stuart McMillan, Orde Meikle, Random Factor and Ralph Lawson (30th). The back room rocks to Pharos and the excellent Jengaheads.
Dress Code: None
Capacity: 700-1,800

Fridays Are Fresh Every Friday at Blue, Rose Street, Inverness. 01463-222-712. 10-11.30am. £4/£3. Resident Gregor Fisher freshening up for the weekend house malarkey with Huggy (April 16th), AJ (23rd), Sarah Chapman (30th) and Scott L (May 7th).
Dress Code: None
Capacity: 300

Higher Ground Friday May 7th at The Honeycomb, Blair Street, Edinburgh. 0131-550-3716. 11-3am. £6/£5. Deep house, garage and retro beats with Angel Moraes taking you to the Higher Ground.
Dress Code: None
Capacity: 450

Hyper Weekly Fridays at The Ice Factory, 6 Shore Road, Perth. 01738-630-011. 10.30-2.30am. £4/£3. Pumpin' house and grrly trance with residents Colin Tevendale, Mark Stuart and Johnny Fraser.
Dress Code: Smart casual
Capacity: 1,250

Platinum Fortnightly Fridays at The Vaults, Niddie Street, Edinburgh. 0780-1062-827. 10.30-3.30am. £8/£6. Gareth Somerville (April 23rd) and Colin Tevendale (May 7th) are joined by residents Qureshi and McQuarrie.
Dress Code: None
Capacity: 750

Pure Fortnightly Fridays at The Venue, Calton Road, Edinburgh. 0131-557-3073. 10.30-3am. £6/£4. Residents Twitch and Brainstorm play house and techno along with a special guest (April 16th) and Andrew Weatherall (May 14th).
Dress Code: None
Capacity: 900

Rebel Waltz Fortnightly Fridays at C2 City Cafe, Blair Street, Edinburgh. 0131-539-9759. 9-1am. FREE. Bedroom Bedlam: jock (literally) Murray Richardson thrills the crowd with his unique deep house trickery.
Dress Code: No ruffians
Capacity: 200

Rhumba Club Weekly Fridays at The Venue, Perth. 01738-630-011. 10.30-2.30am. £12/tbc for birthday. Tal Paul, Lawrence Nelson, Simon Owen, Michael Kilkie and Bothan Spynar (April 16th).
Dress Code: No ruffians
Capacity: 1,200

Scratch Fortnightly Saturdays at The Venue, Calton Road, Edinburgh. 0131-550-3716. £6/£5. Scratch celebrate their second birthday with DJ Rob Swift from the US bringing with him many itchy scratchy hip hop beats (May 8th).
Dress Code: Relaxed
Capacity: 350

Sublime Fortnightly Fridays at Wilkie House, The Cowgate, Edinburgh. 0131-668-3043. 10.30-3am. £8/£6. Havin' it with Marco Zaffarano, Idge with The Beany and Felix (April 23rd).
Dress Code: None
Capacity: 750

Saturday

Club 69 Weekly Saturdays at Koh I Noor, 40 New Sneddon Street, Paisley. 0141-552-5791. 10-3am. £5. Wicked techno underground massive collective Rub-A-Dub Detroit thingamijig.
Dress Code: Whatever
Capacity: 200

Colours Fortnightly Saturdays at Club Mercado, Market Street, Edinburgh. 01698-276-866. 11-4am. £12/£10. Colours residents bringing the house down every other Saturday.
Dress Code: Glam
Capacity: 600

Colours Monthly at The Arches, Midland Street, Glasgow. 01698-276-866. 10.30-4am. £14. May extravaganza with John Digweed and Graeme Park (May 1st) along with an exclusive from Erick Morillo (May 8th).
Dress Code: Whatever
Capacity: 1,700

Colours Of Love Fortnightly at Club Mercado, Market Street, Edinburgh. 01698-276-866. 11-4am. £6/£8. Residents party with Jon Mancini and Crosby (April 17th) and The Blockster's Bash with Brandon Block and Jon Mancini (May 1st).
Dress Code: Whatever
Capacity: 400

Cream Saturday April 24th at Potterrow, Bristo Square. 0131-650-2656. 9-3am. £8/£6. Justin Robertson, Les Ryder and residents Neil McKay and Gaz Long banging out the cream of house music.
Dress Code: Smart clubwear
Capacity: 800

Do This Do That Saturday May 1st at DUSA, Airlie Place, Dundee. 07801-553-088. 10-2.30am. £5/£8. Uplifting house with Neil Anthony.
Dress Code: Smart casual
Capacity: 650

Fire Island Saturday April 24th at Wilkie House, Cowgate, Edinburgh. 01506-633-900. 10-late. £10/£7. Steven Graham, Richie Vallenz, Gal Sellers play fiery house and in the Retro Snack Marco and Rich cool things down.
Dress Code: Whatever
Capacity: 750

Hibiki Every Saturday at The Igwana Cafe Bar, 43 Lothian Street, Edinburgh. 0131-220-4288. 9-1am. Hosted by Stuart Duncan who will be playing groovy house to disco and beyond.
Dress Code: Smart casual
Capacity: 200

Joy Monthly Saturdays at Wilkie House, The Cowgate, Edinburgh. 0131-225-5583. 10.30-3am. £8/£6. Maggie and Alan are intent on supplying your eardrums with the best house about while Trendy Wendy gets busy elsewhere.
Dress Code: None
Capacity: 750

Knuddehead Presents My Machines Every Saturday at The Glasgow School of Art, Renfrew Street, Glasgow. 0141-252-4531. 10-3am. Residents Jonnie Wilkes and Hamish McChieri (Licks and Hatch) are joined by Alex Knight from Fat Cat Records (April 24th) giving you a mix of freaky and funky minimalist in techno and electro.
Dress Code: None
Capacity: 450

Mingin' Monthly Saturdays at Studio 24, Calton Road, Edinburgh. 0131-467-2551. 10.30-3am. £5. Alan Joy spinning out the latest hardbag and trance.
Dress Code: Mingin'
Capacity: 300

Pure Saturday May 1st at Glow, Belmont Street, Aberdeen. 0131-558-3824. 10-2am. Etc. Pure residents Twitch and Brainstorm with guest appearances throughout April and May.
Dress Code: None
Capacity: 450

Scratch Weekly Saturdays at Top Floor, The Venue, Calton Road, Edinburgh. 0131-550-3716. 11-3am. £8/£5. Fresh and funky hip hop throwdown with resident DJs Lyvie, Rufftone, Gino and The Dynamic Duo.
Dress Code: None
Capacity: 250

Sub Culture Weekly Saturdays at The Sub Club, 22 Jamaica Street, Glasgow. 0131-550-3716. 11-5am. £8/£6. Sub Culture are five! God knows how they've done it but Zimmer frame wielding spinners Harri and Dominic have rocked Glasgow every Saturday with their unmatched mix of techno, house and disco. Joining them on May 1st for this auspicious occasion is Roy Davis Junior. Guaranteed sell out but go any week and the recipe's the same.
Dress Code: Birthday suits
Capacity: 550

Substance Weekly Saturdays at The Honeycomb, Blair Street, Edinburgh. 0131-225-5644. 11-3am. £10/£8. Residents Craig Smith, Mikey Stinton, Ross Keddie & Boots with 'electric solo' among other things, but mainly real garage and house as opposed to fake.
Dress Code: None
Capacity: 450

TNT Various Saturdays at Glow Nightclub, 9 Belmont Street, Aberdeen. 01224-648-000. 9-2am. £6/£12.

Andy D and Finnie are the residents, joined by jurglists from all over the country with a Progressions Sessions special featuring LTJ Bukem and company (April 24th) and DJ Touche (May 8th).
Dress Code: Tearing'
Capacity: 500

Triptonite North Saturday April 16th at The Honeycomb, Blair Street, Edinburgh. 0468-038-052. 10.30-3am. £5/£6. Celebrating their second birthday, Triptonite North are joined by Terry Farley and Jay Chappell with residents Stuart Duncan, Gareth Sommerville and Colin Cook.
Dress Code: None
Capacity: 450

Tribal Funktion Weekly Saturdays at The Venue, Calton Road, Edinburgh. 0131-550-3716. 11-3am. £7/£5. George T, Simon and Hreside with Mark Farina (April 24th) and a residents party on May 8th playing jackin' house, chunky disco, funky techno and fresh beats.
Dress Code: None
Capacity: 600

Triumph Weekly Saturdays at The Tunnel, Mitchell Street, Glasgow. 0141-204-1000. 11-3.30am. £6/£8. Kevin McFarlane and Stephen Lee playing garage and vocal house and Colin Tevendale and Steve McCreery rock the club with progressive and eclectic Euro house.
Dress Code: Smart, lots of effort required!
Capacity: 1,100

Vegas Saturday 24th April at The Grand Graffiti (upstairs at Mansfield Place Church), East Claremont Street, Edinburgh. 0131-558-3824. 10.30-3am. £7/£5. "Intoxicating cocktail of swirling showtunes, Ibibious Latin rhythms, delicious disco and good ole country". Say no more with residents Frankie Sumatra, Dine Martini and Buggy Seagull.
Dress Code: None
Capacity: 646

Sunday

The Hip Trip Weekly Sundays at Alaska, 142 Bath Lane, Glasgow. 0141-357-5643. 11-3am. £3/£2. Phuturistic sounds from the queen of the easy beat DJ MinGo-go playing lounge, exotica and all manner of electronic trickery.
Dress Code: Whatever
Capacity: 300

Vortex Sunday 16th May at La Belle Angella, Hasties Close, Edinburgh. 10.30-3am. £5/£4. Night of psychedelic trance from Saruman, Benz and Charlie Munro (Flying Rhino) plus visuals from Crew 2000, fire-artists, Pixy Potion Chai stall, ice cream and sweets. Check the pre-club party at Bannermans with Vortex DJs plus ambient sounds from Swivel Pidgeon.
Dress Code: Whatever
Capacity: 500

Wednesday

Breathe Fortnightly Wednesdays at Yang, 6 Queen Street, Glasgow. 0410-778-296. 11-3am. £5. Three rooms of deep house, funky techno and drum & bass with residents Murray Richardson fresh from Bedroom Bedlam fame, Rich Clark and DJ Renegade. Special guests include Kemistry & Storm, DJ Renegade Funk D Void, Daz Sound and M/C P-Fine (April 28th).
Dress Code: None
Capacity: 600

Do This Do That Wednesday 5th May at DUSA, Airlie Place, Dundee. 07801-553-088. 10-2.30am. £5/£8. A midweek special with Judge Jules.
Dress Code: Smart casual
Capacity: 650

Ricochet Weekly Wednesdays at The Marquee Club, Constable Street, Dundee. 01382-462-888. 9.30-2.30am. £7/£6. Residents Jonny Mac and Ken Damage spinning whatever they fancy.

Dress Code: Flip flops and flowers
Capacity: How long's a piece of string?

Thursday

Alchemy Monthly Thursdays at Yang, Queen Street, Glasgow. 0141-248-8484. 10-late. £3. New monthly with Ray Knox, Mark Sharatt and Chris Haley chopping up underground house and techno. We like it!
Dress Code: Whatever
Capacity: 200

Hi Karate Weekly Thursdays at The Glasgow School Of Art, Renfrew Street, Glasgow. 0141-342-4931. 10-2am. £1. Host: DJs are Neil McMillan and Andrew Dvino.
Dress Code: None
Capacity: 450

Phactory Thursday April 29th at The City Cafe, 2 Blair Street, Edinburgh. 070-500-600-39. 9-1am. FREE. An underwater theme with Love live (Swim) promoting his new album along with resident DJs BrothaFromAnotoPlanet and Vinnie playing eclectic, electronic and eccentric beats.
Dress Code: None
Capacity: 150

Wanna Play? Weekly Thursdays at The Tunnel, Mitchell Street, Glasgow. 0141-204-1000. 10.30-3.30am. £2.50/£4. Kevin McFarlane and Scott Mackay in Room 1 and Lisa Littlewood in Room 2 every Thursday night.
Dress Code: Relaxed, clubby. Smart trainers okay
Capacity: 1,100

The East

Muzik's Essential Nights Out:

Glow Saturday April 17th at Adlib, Southend. Expect: Oskey in a rare appearance

Milky Lunch Friday April 30th at The Waterfront, Norwich. Expect: The Problem Kids causing bother out east.

Friday

Hamony Monthly Fridays at The Attic Club, St Helens Street, Ipswich. 01473-259-906. 10.30-3am. £7. Jason Kaye, Danny J, James B and MC Flex making the garage harmonies work monthly.
Dress Code: No sportswear. Stylish
Capacity: 300

Milky Lunch Friday April 30th at The Waterfront, 139-141 King Street, Norwich. 01603-632-717. 10-8am. £11/£9. A night out with Ministry boys The Problem Kids plus Darren Mac, Paul Taylor and Martin Harrod. The Studio features Lust with Les Da Force and Shades Of Rhythm.
Dress Code: None
Capacity: 900

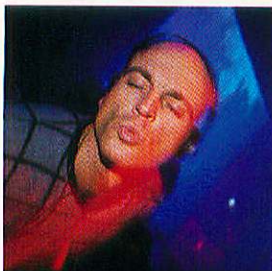
Nouveau Every Friday at Rumours, 50 Rosemary Road, Clacton-on-Sea, Essex. 01255-435-942. 9.30-2am. £5-8. Matt Jam, Lamont, EZ and Mike 'Ruff Cut' Lloyd in conjunction with Garage Nation (April 23rd) Jumping Jack Frost, Nick Blackmarket, Zinc and Frenz in conjunction with AWOL (30th).
Dress Code: None
Capacity: 950

Saturday

Glow Weekly Saturdays at Adlib, Lucy Road, Southend. 01702-615-487. 9-2am. £6/£5. Resident DJ Steve Cochrane keeps the house in order with Paul Oakenfold (April 17th), Boy George (24th) and K-Klass (May 1st).
Dress Code: Fashionable clubwear
Capacity: 1,150

Nouveau Every Saturday at Rumours, 50 Rosemary Road, Clacton-On-Sea, Essex. 01255-435-942. 9.30-3am. £5-8. Resident DJ Tony Riley is joined by Alex P, Busta Brooker and Matthew Anthony (April 17th) Mickey Finn, Force and Styles and Slipmatt for some old skool (24th).
Dress Code: None
Capacity: 950

Temptation Every Saturday at The Whitehouse, 109 High Street, Newmarket, Suffolk. 01638-669-771. 9-2am. £8/7. Jeremy Healy, Andy Manston, Alex Daniels, Danny Clockwork and John Martin (April 17th).
Dress Code: Smart/no trainers
Capacity: 600



pics DEBBIE J BRAGG

Sundisential, Birmingham

april

Friday 16th April

Sister Bliss
Chris & James
Luke Neville
Steve Lee
Lottie

Friday 23rd April

Judge Jules
Al Mackenzie
Sonique
Lottie
Darren Christian

Eclectronica
The Freestylers (DJ Mix) Carl Clarke
The Six Million Dollar Man Club

Eclectronica
Kelvin Andrews Carl Clarke
Alvin C (W.O.S)

Friday 30th April

**Galleries 4th Birthday Party

Tall Paul
Danny Rampling
Lisa Loud
Jon Pleased Wimmin
Steve Lee
Lottie

Eclectronica
A night of Botchit & Scarper
T-Power Blim Carl Clarke Vini

Friday 7th May

Danielle Davoli
Alex P
Chris & James
Steve Lee
Andy Manston

Eclectronica
Scratch Perverts
Feat. Tony Vegas & Prime Cuts
Carl Clarke Six Million Dollar Man Club

Friday 14th May

Tall Paul
Brandon Block
Dave Aude
Steve Lee
Lottie

Eclectronica
Groove Armada
Phill Gifford (Wobble)
Carl Clarke

Every Friday @ Turnmills 10.30pm - 7.30am
63b Clerkenwell Road, London EC1
Entry: Members £8 before midnight, £10 guests
Dress code applies

>>

Wales & the West

Muzik's Essential Nights Out:

● **Blowpop** Saturday April 17th at Blue Mountain, Bristol
Expect: The Herbaliser and Roots Manuva

● **Driveby** Friday May 7th at Thekla, Bristol
Expect: The launch of Andy C and Shimon's Ram album

● **Freedom Sound Organisation** Friday April 30th at Enzo's, Highpost, Wiltshire
Expect: Revolutionary Dub Warriors

Friday

● **Ascension** Weekly Fridays at V3, Stow Hill, Newport. 01633-211-807. 10-4am. £5/4

Christian Leigh, Dean Nightingale, Lee Willbraham, Craig Simms and Neil Young with guests Jim Shaft Ryan (April 16th), Jon Da Silva (23rd), Nigel Dawson (30th) and Mike Cosford from Fantazia (May 7th).
Dress Code: Definitely no dickheads
Capacity: 400

● **Aubergine** Friday April 23rd at Club Loco, Hepburn Road, Bristol. 07899-993-909. 10-6am. £12

Daf club name, excellent music with Darren Stokes, Staircase, The Disco Brothers, Tony Price, Nasher and Paul Conroy in The Combustion Chamber. Upstairs in The Smoking Lounge playing garage is Aitch B, Jay Dee, Rich, Paul Upton, Hooj Al and MC Extreme all taking part in their first birthday party.
Dress Code: Make an effort
Capacity: 450

● **Az-Ox** Friday April 16th at Dellers Wharf, Taunton, 0421-367-449. 9-3am. £8/£6. John '00' Flemming, Marc Vedo, Lee Stacey and Mystic Sid.
Dress Code: None
Capacity: 600

● **Bring The Noise!** Friday 23rd April at The Brunel Rooms, Havelock Square, Swindon. 01793 531-384. 10-4am. £6/7/8. The Touch magazine tour hosts the main room with Trevor Nelson and DJ Swing and garage with Bobbi and Steve and The V2 Crew.
Dress Code: Smart casual
Capacity: 1,350

● **Bubblegum** Friday April 30th at Club Loco, Hepburn Road, Stokes Croft, Bristol. 0370 940-930. 10-5am. £6/8/9. Bubblegum welcomes The Miss Money Penny's tour with DJs Angel, Adrian Luv Dup, Marc Vedo, Nick Rafferty and residents Mark Davis and Ian Willis.
Dress Code: The more glam and outrageous the better
Capacity: 600

● **Crunch Club** Friday April 23rd at Club Ifor Bach, Wommanby Street, Cardiff. 01222 232-199. 10-3am. £5/6. Playing deep, sweaty, funky house and techno are Brazil from Fruity Antics and residents Guto, Potter and Kimber and Timoriphic in the back room playing funk, hip hop and drum & bass.
Dress Code: None
Capacity: 250

● **Drive By** Friday May 7th at The Thekla, The Grove, Bristol. 0976-210-767. 10-4am. £7/£5. Jungle and hip hop on the second Friday of the month with special guests Andy C and Shimon celebrating the release of their latest Ram album plus residents G-Man, Ramjack, Jo Diamond and Lurch.
Dress Code: None
Capacity: 450

Top Ten Overseas Clubs to visit

ANGELS OF LOVE, Naples, Italy
 AGORA, Bergen, Norway
 FUSE, Brussels, Belgium
 BLANKE, Oslo, Norway
 L.O.V.E, Sao Paulo, Brazil
 RESPECT, Paris, France
 BODY & SOUL, New York, USA
 ZOUIK, Singapore
 GROOVEJET, Miami, USA
 PACHA, Ibiza

● **The Freedom Sound Organisation** Weekly Fridays at Enzo's Nightclub, Highpost, Wiltshire. 01722-782-737. 10-3am. £5/£7. From drum & bass to uplifting house with special guests throughout April and May. Twisted Funk with Fabio (April 16th), Megadog Sound System with Evolution and others (23rd) and a techno/dub soundclash with The Revolutionary Dub Warriors (30th).
Dress Code: None
Capacity: 600

● **Full Tilt** Weekly Fridays at Claires, Torquay. 01803-211-097. 9-2am. £5/£4. Resident Ben McGowan plays alongside various guests (April 16th and 23rd) and Pete Wardman (May 8th).
Dress Code: House gear
Capacity: 1,000

● **Hard Edge** Weekly at The Cavern, 83-84 Queen Street, Exeter. 01392-258-070. 9-13am. £3/4. Drum & bass with resident Cookie (April 16th) DJ Daze (23rd) and Suv (May 7th).
Dress Code: None
Capacity: 300

● **The Hippo Club** 3-7 Penarth Road, Cardiff. 01222 341-463. 9-30-4/6am. £7/10. Weekly Fridays. Jody from Way Out West (16th) Jon Pleased Wimmin and Seb Fontaine (23rd) Scnicue, Judge Jules and Nick Warren (30th) Glenn Scott and Jon The Dentist (May 7th) along with residents O'Le Jaye and Shane.
Dress Code: Relaxed
Capacity: 600

● **House Trained** Friday April 9th at The Widemouth Manor, Widemouth Bay, Bude. 01288-361-263. 9-30-2.30am. £4/£3. Resident Mark Coterrell is joined by K Klass at "the pub that cares". We like the sound of that.
Dress Code: None
Capacity: 450

● **Hustler Showcase** Fortnightly Fridays at Clwb Ifor Bach, Wommanby Street, Cardiff. 01222-666-400. 10-3am. £8/£5. Hustlers annoy w/ skaters and breakers plus turntablists and special guests.
Dress Code: Baggy
Capacity: 1,000

● **Karanga** Weekly Fridays at Po Na Na, Theatre Square, Swindon. 01793-644-997. 9.30-2.00. £3 before 11/£5 after. DJs Ben Hudson, Andy Fisher and Jon Grigg. Tristan and Stu Lawrence rev up the Swindon massive with a bang-up-for-mix of house and people.
Dress Code: Whatever
Capacity: 300

● **Legacy** Every Saturday at The Manor, 240 Hurn Road, Matchams, Nr Bournemouth, 01425-460-555. 9-4am. £6/8. The Clubavision tour visits Legacy. DJ Sneak, Jon Langford and Paul Moss are in the ballroom and in the gallery are Luke Coke and The Spanish Inquisition (April 17th). Cream hosts the ballroom with Steve Lawler and Phil Cooper and The Spanish Inquisition (24th). Also on Legacy nights are Nick the Bass, MC Rusty and Cass on the bongos and DJs Tommy and Happy Artwell.
Dress Code: No sportswear or scruffy denim
Capacity: 1,000

● **Legends Of The Dark Black** Friday April 30th at The Dance Academy, Plymouth. 01233-492-488. 10-5am. £10. The Dark Blacksters travel west with Roni Size, Randall, Trex, Quest and an old school room.
Dress Code: Whatever
Capacity: 700

● **One Nation** Friday April 16th at The Brunel Rooms, Havelock Square, Swindon. 01793-531-384. 8.30-3am. £5/6/7. A jungle special taking you back to 1994 through to 1996 with Swan-E, Kenny Ken, Nicky Blackmarket, Moose and Picton, along with Graham Gold and NuJack playing house.
Dress Code: Casual
Capacity: 1,350

● **Peak** Monthly Fridays at The Cavern Club, Queen Street, Exeter. 01392-225-8070. 8-1am. £2/£3. FUN banging on the drums and the bass.
Dress Code: None
Capacity: 250

● **P-Tang YangKipperBang** ... Yeah! Last Friday of the month at The Emporium, 8-10 High Street. 01222-654-577. 10-3am. £8/£6. Johnny Acid, Neil Hinchley, Matt Jarvis and Rob Stagg display more lunacy both on and off the decks playing beats, hip hop, junk, funk and car boot oddities. Jo n Justin Robertson, Rennie Pigmen and the scratchadelic Rob Stagg amongst others for their second birthday bash (April 23rd).

Dress Code: None
 Capacity: 1,000

● **Rocket** Friday April 30th at The Cavern, 83-84 Queen Street, Exeter. 01392-258-070. House with special guest Terry Farley.
Dress Code: None
Capacity: 300

● **Silent Running** Monthly Fridays at Clwb Ifor Bach, Wommanby Street, Cardiff. 01222-666-400. 10-3am. £6. Residents include Tommy, Guy and Chill All playing jungle on May 14th.
Dress Code: Rinsing gear
Capacity: 450

● **Time Flies** Saturday April 24th at The Emporium Nightclub, 8-10 High Street, Cardiff. 01222-484-000. 10-4am. £10. Al Mackenzie, Lee Burridge, Richard Hitchell, Bartlett and Jones, Lady Laing and Michael Taylor.
Dress Code: Smart/trainers okay
Capacity: 1,200

Saturday

● **Beatz & Bobz** Weekly Saturdays at The Cavern Club, Queen Street, Exeter. 0139-225-8070. 8-1am. £3. Beatz and Bobz will be going live online with their regular Marne Parade Records night with Freq Nasty and resident Darren Chapman (April 24th).
Dress Code: None
Capacity: 250

● **Blowpop** Saturday April 17th and then monthly at The Blue Mountain Club, 2 Stokes Croft, Bristol. 0117-842-0341. 10-6am. £7/£8. John Stapleton's award winning (for the sweatiest root down in Bristol) night out welcomes The Herbaliser, Roots Manuva, Dynamic Syncope and residents Baby M and The Tuff Cookies.
Dress Code: None
Capacity: 650

● **Delicious** Monthly Saturdays at The Victoria Rooms, 1 Roff Street, Oswestry. 0802-332-508. 9.30-2am. £7/£6. Deep funky house and garage with Matthew Roberts, Leon Roberts and Jay Vegas (April 24th).
Dress Code: None
Capacity: 500

● **Enigma** Weekly Saturdays at V3, Stow Hill, Newport. 01633 211-807. 10-4am. £4/6. Ascension residents Cispian Leigh, Dean Nightingale, Lee Willbraham, Craig Simms and Neil Young along with guests Mike Shaw (April 17th) Jimmy (24th) Ricky Stone (May 1st) and Tristan Boinho (8th).
Dress Code: No yobs or knobs. Smart clubwear, no trainers
Capacity: 400

● **Escape Into The Mix** Weekly Saturdays at The Escape, Northampton Lane, Swansea. 01834-812-570. 9-late. £8/£7/£6. Escape with Danny Slade and Big Al every Saturday. Graham Gold (April 17th), Norman Jay (24th), Danny Ramping (May 1st) and Brandon Block (8th).
Dress Code: Make an effort
Capacity: 1,000

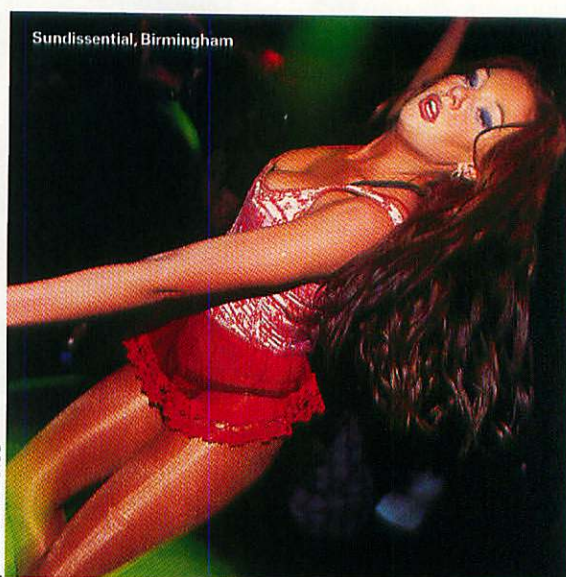
● **Eyecore** Weekly Saturdays at the Dance Academy, 121-123 Union Street, Plymouth. 07887-995-563. 9-3am. £7. House music. What else do you want? The Red Hot Parrot DJs of Andy Penny, Hayes and John Cacchini (April 17th) and Phats and Small (24th).
Dress Code: Fruity and funky
Capacity: 1,000

● **Freeform** Saturday April 17th at The Pirate, Falmouth. 01326-373-593. 9-1am. £5/£4. Drum & bass with the ace Hospital Records pair of Chris Goss and Tony Coleman with resident Oktal. Room 200 rocks to Freight Corporation and Carl Collins playing hip hop and funk.
Dress Code: None
Capacity: 400

● **Frisky** Weekly Saturdays at The Brunel Rooms, Havelock Square, Swindon. 01793-531-384. 9.30-2.30am. £5/7. Chris Bartlett and Dave Jones (April 17th) Paul Harris and Leigh Gregory (24th).
Dress Code: Smart
Capacity: 1,350

● **The Hippo Club** 3-7 Penarth Road, Cardiff. 01222 341-463. 9.30-4/6am. £7/8. Weekly Saturdays are residents' nights with Rachel Auburn (24th) and Danny Ramping and Jon Pleased Wimmin (May 1st).
Dress Code: Relaxed
Capacity: 600

● **Hypnosis** Weekly Saturdays at The Red Rooms, Fosters, Newquay, Cornwall.



PICS: DEBBIE J BRAGG

07970-406-841. 9-2am. £8/7. Graeme Park plays an exclusive four hour set and the resident will be Lee Denik (April 17th), Tall Paul plays a 3 hour set with resident Iain McKenna on the 24th and Farley Jackmaster Funk plays a four hour set with resident Lee Denik on May 1st.
Dress Code: To impress
Capacity: 600

● **Karanga** Weekly Saturdays at Babylon, Kingston Rd, Bath. 01225-400-404. 9.30-2am. £3 before 10.30/£5 after. Ben Hudson, Andy Fisher, Tom Maddicott, Jon Grigg, Danny Platt on rotation.
Dress Code: Devilish
Capacity: 700

● **Karanga** Saturday May 1st at The Powerhouse, 4-10 Stokes Croft, Bristol. 01225-316-198. 10-6am. £15 in advance. Karanga celebrate their Fifth Birthday Special. Part One with John Kelly, Jeremy Healy, Sonique and Jon Pleased Wimmin joining residents Andy Fisher and Ben Hudson. Congratulations to the Karanga boys who have dominated the west's house scene for that time and long live the party nutters who have supported it.
Dress Code: Make an effort, it's a party!
Capacity: 700

● **Out of The Blue** Weekly Saturdays at Cafe Blue, The Old Fire Station, Silver Street, Bristol. 0117 9405-628. £3-6. Garage and house with Mike Shewe (One Love) and Lee Pattison (April 16th) Ricky Stone (Club Classics Set) and Greg Gibson (24th) DJs too but its a 3am special (30th).
Dress Code: Nice
Capacity: 300

● **Monastery** Weekly Saturdays at Monastery, Torwood Gardens Road, Torquay. 01803-314-312. 12-7am. £8/£6. DJ Bizarre, Chris Bland, Angel, Kev Smooth and Hound Walters (April 17th) and Chris Finar, Adrian Delcorre, Little Miss M and Moon (24th).
Dress Code: None
Capacity: 600

● **Silk** Weekly Saturdays at Enzo's Nightclub, Highpost, Wiltshire. 01772-782-737. 10-3am. £5/£7. House and garage Wiltshire style with Drew, Skol, Spaceman and crew (April 17th) and Gaz White (Slunk), Danny Franks and Sidewinder (24th).
Dress Code: None
Capacity: 600

● **Sundissential Monthly Allnight** Friday April 30th at The Brunel Rooms, Havelock Square, Swindon. 01793-531-384. 10-5am. £8/10. Judge Jules and John Kelly with Lisa Lashes and Nick Kafferty. In the Amphitheatre is Mind Your Head with Emma Nail, Craig Alex and Tristan Boinho playing disco house.
Dress Code: Smart
Capacity: 1,350

● **Time Flies** Weekly Saturdays at Club Uropa, Dilwyn Street, Swansea. 01792-417-225. 9-4am. £7/£8. Residents Jamie Griffiths, Andy Cleeton, V2 Crew and Wayne Irie on standby every week.
Dress code: Smart clubwear
Capacity: 1,250

Tuesday

● **Trilogy** Weekly Tuesdays at Timepiece, Little Castle Street, Exeter. 01392-494-069. 9-1am. £5/£4. Residents M/VV Forensics and Sonny mixing hip hop and drum & bass.
Dress Code: No
Capacity: 700

Wednesday

● **Jolly Jazz** Weekly Wednesdays at The Quay Club, The Barbican, Plymouth. 01752-674-091. 10-1am. £4/£3. Resident Pete Isaac is joined by Christine Indigo plus Appleseed from Kingsize Records (May 5th).
Capacity: 400
Dress code: Funky, trainers OK

Those Who Rocked It

Laurent Garnier

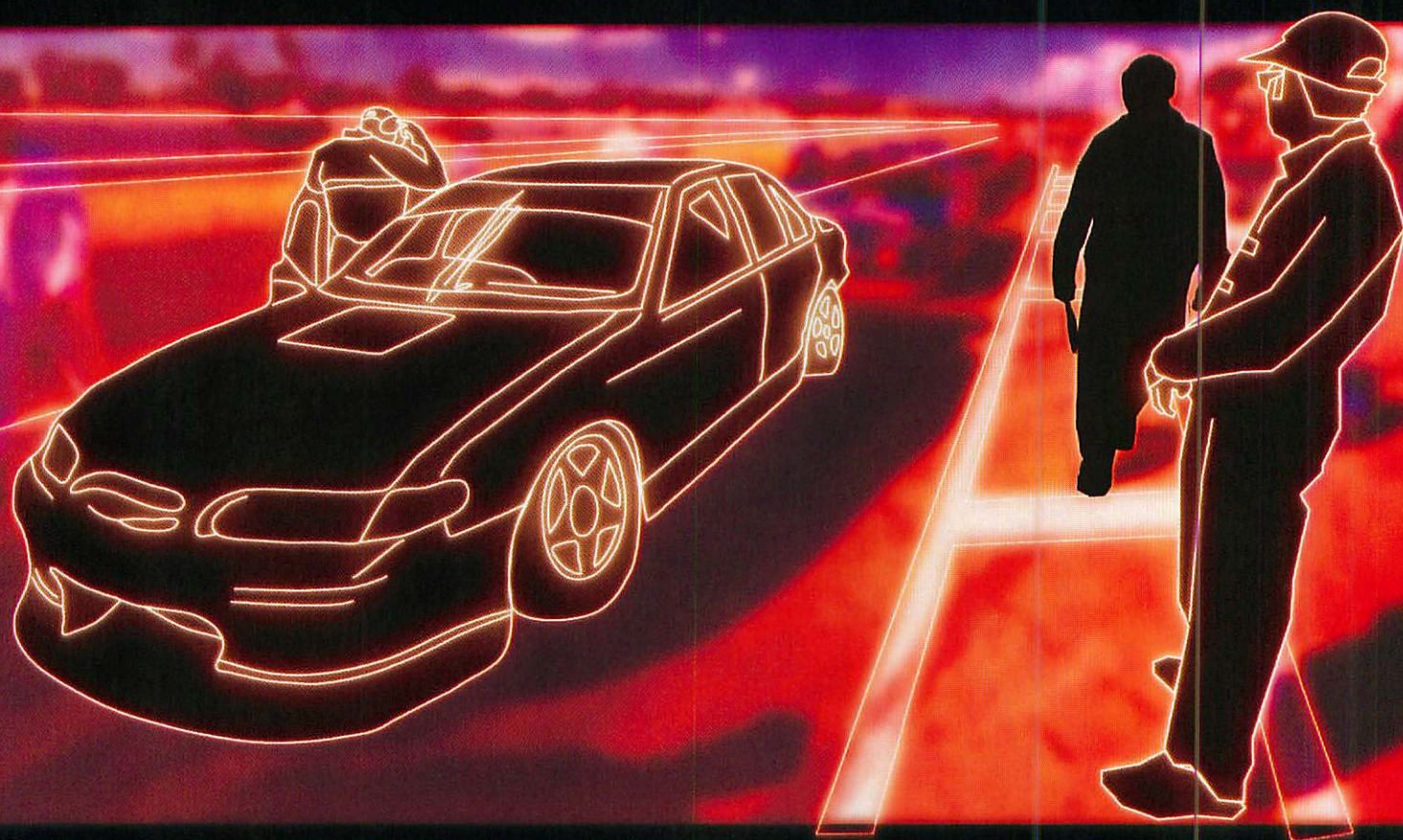


- Laurent Garnier at Subterranean, London
- Paul Van Dyk at The Pod, Dublin
- DJ Deep at the Ovum party, Miami
- Sasha at Golden, Stoke
- Tony Humphries at Rulin', London and Liquid, Miami
- DJ Tiesto at Gatecrasher, Sheffield
- Andy C at Planet V, London
- Gilles Peterson at Counter Culture, Manchester
- Kenny Larkin at Glow 303, Aberdeen
- Danny Tenaglia at Groovejet, Miami

Those Who Lost It

- Lil' Louie Vega at Liquid, Miami

HEADSTART



THE SESSION CONTINUES... EVERY SATURDAY
@ TURNMILLS. 9:00PM - 3:30AM. £5 BEFORE 10PM. £8 AFTER

17TH APRIL	ROOM ONE: ROOM TWO:	A NIGHT OF PAPER MUSIC >>ELLIOTT EASTWICK & MILES HOLLOWAY, DAN & JON KAHUNA, ANTHONY TEASDALE. DJ CAM SOUND SYSTEM FEATURING >>DJ CAM, DJ SCIENCE, DJ DJAM (FRANCE).
24TH APRIL	ROOM ONE: ROOM TWO:	DMITRI FROM PARIS, DEREK DAHLARGE (WALL OF SOUND), CARL CLARKE, MATT FLINT (DEATH IN VEGAS). THE COURT OF KING PRANKSTER >>MK ULTRA, PETE YAK, XAVIER, ANTEE & GROUNDLING.
1ST MAY	ROOM ONE: ROOM TWO:	THE MICRONAUTS (UK EXCLUSIVE), FUNK D'VOID (SOMA), CARL CLARKE, JENGA HEADS. A NIGHT OF NU SKOOL BREAKS >>DAVE TIPPER (FUEL), RENNIE PILGRIM, DANNY MCMILLAN.
8TH MAY	ROOM ONE: ROOM TWO:	TERRY FRANCIS (WIGGLE), DJ WADA (KO-FUSION, JAPAN), DAN & JON KAHUNA, CARL CLARKE. CAPTAIN FUNK (SUBLIME RECORDS, TOKYO), MARK 1 (MOLOTOV POP).
15TH MAY	ROOM ONE: ROOM TWO:	JUSTIN ROBERTSON, IAN POOLEY (GERMANY), DAN & JON KAHUNA, DEAN THATCHER (THE ALOOF). THE AMALGAMATION OF SOUNDZ (FILTER), JEAN CLAUDE JOHNSTON, MARK HARBOTTLE.

VISUALS BY LAZY EYE, REALITY CHECK & GUESTS.

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HIGH RISK AMUSEMENTS AND DJ ACTION IN 3 ROOMS FROM:



SATURDAY APRIL 24

J SAUL KANE [DEPTH CHARGE]
BARRY ASHWORTH [DUB PISTOLS]
MEX [SKINT] / RICHARD NORRIS [EX GRID]
HARRY LOVE [SCRATCH PERVERTS] / MEAT KATIE [KINGSIZE]
KRAFTY KUTS [FSUK] / DJ HAA [PROJECT DARK]
JOHNNY RUSSEL / PAUL GUIMARAES / DISASTRONAUT
BLIND OLLY & BEN FUEGO / THE NIHILIST / KIERON ACCELERATOR
WOLF BOY MATT / SEX AND DEATH

SATURDAY MAY 01

LIVE-SURREAL MADRID

THE WISEGUYS DJ SET / BARRY ASHWORTH [DUB PISTOLS]
CRISTIAN VOGEL [SUPERCOLLIDER] / HEADRILLAZ DJS
JAMIE LIDDEL [SUPERCOLLIDER] / MATT CONSUME [TRASH / NO FUTURE]
MIMI FREESTYLE / LE PHILPH / BLIND OLLY & BEN FUEGO / WOLF BOY MATT
CAT SUMMERS / NICKY MILAN & HOXTON CREEPER

SATURDAY MAY 08

RICHARD FEARLESS [DEATH IN VEGAS]
DEREK DAHLARGE [WALL OF SOUND] / HEADCLEANER
DECKWRECKA / MEAT KATIE [KINGSIZE] MOLE & HYPER [BOOMBOX]
MEKON [WALL OF SOUND] / SLIT & SLUT / LISA WEAPON
THE NIHILIST / KIERON ACCELERATOR / DISASTRONAUT / THE BROTHER

SATURDAY MAY 15

LIVE-SUBSONIC LEGACY

THE PSYCHONAUTS DJ SET / MATT CANTOR [FREESTYLERS]
BARRY ASHWORTH [DUB PISTOLS] / KRIS NEEDS / K ROKA
NICK SPICE [SOLID / NO FUTURE] / THOMAS H GREEN [DJ MAGAZINE]
MIMI FEESTYLE / BLIND OLLY & BEN FUEGO
WOLF BOY MATT / KIERON ACCELERATOR / BUCKS

SATURDAY MAY 22

JAMES LAVELLE [UNKLE] / RICHARD NORRIS [EX GRID]
DYLAN RHYMES [JUNIOR BOYS OWN] / MEAT KATIE [KINGSIZE]
DISASTRONAUT / TULA / OSMYSO / KAREN PARKER [ERUPTION]
LISA WEAPON / KIERON ACCELERATOR / WOLF BOY MATT

SATURDAY MAY 29

LIVE- FREESTYLERS

BARRY ASHWORTH [DUB PISTOLS] / HARRY LOVE [SCRATCH PERVERTS]
WILDCAT WILL / FREQ NASTY / SOUL OF MAN [FINGER LICKIN]
MIMI FREESTYLE / THE WIRE SOUNDSYSTEM
BLIND OLLY & BEN FUEGO / WOLF BOY MATT / JAMES WHITE

VISUALS BY EYECON



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SCALA

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Thursday

● **Cheesey Club** Weekly Thursdays at Timepiece, Little Castle Street, Exeter. 01392-490-948. 9-1am. £3/E2. Matt Cheesey, JFR, Chris The Prince Of Darkness and DJ Son playing hip hop, funk and deep house. Playstation and Nintendo for you TV junkies.
Dress Code: None
Capacity: 600

● **Forbidden** Weekly Thursdays at the Cotton Club, Cambrian Road, Newport. 07971-512-343. 9-1am. £3/E2. DJs Clarke Gibson, Neil Young, Dean Nightingale and Crispian Leigh spinning house at the newly refurbished venue.
Dress Code: Smart clubwear
Capacity: 500

● **Labyrinth** Fortnightly Thursdays at Hobbits, Richmond Street, Weston Super Mare. 0468-165-780. 10-late. £2/E1. Techno from M/1 and Dan Farrell.
Dress Code: None
Capacity: 350

● **Bon-Bon** Every Saturday at Hollywood, Princes Street, Ipswich. 01473-230-666. 9-3am. £6/£. Three rooms playing garage, jungle and old skool and house with special guests Karl 'Tuff Enuff' Brown, Hermit, Nooky Blackmarket, Destiny, Andy Smith and Versatile (April 17th). Ramsey and Fen, Operator, Mickey Finn, Dyno, Nigel G and Macca D (24th).
Dress Code: No sportswear
Capacity: 1,400

The South

Muzik's Essential Nights Out:

● **The Boutique** Friday April 23rd at The Beach, Brighton
Expect: Lo Fi Allstars and Deadly Avenger

● **Legacy Weekly** Saturdays at The Manor, Ringwood
Expect: Top house and garage action

● **Optical** Friday April 17th at Escape, Brighton
Expect: Terry Francis and a sackful of funk

Friday

● **Bamboogie** Weekly Fridays at The Old Fire Station, 36 Holdenhurst Road, Bournemouth. 01202-503-888. 9-2am. £3/E2.50. Residents Jon Langford and Rob Aldritt with Candyman playing house to a packed house.
Capacity: 1,200
Dress code: Wear a smile

● **The Boutique** Fortnightly Fridays at The Beach, 171-181 Kings Road Arches. 01273-722-272. 10-3am. £7/£6. Big whate? Yup, those beats are large but come in many different forms from jungle to hip hop and house. Lo Fidelity Allstars, Midfield General, DJ Touche and The Deadly Avenger (April 23rd) and Scratch Perverts and The Psychonauts (May 7th).
Dress Code: Whatever
Capacity: 600

● **Bubblefunk** Fortnightly Fridays at Escape, 10 Marine Parade, Brighton. 01273-624-774. 10-2am. £6/£5. Future breakbeat with resident Matthew 'Bushwacka' B and guests.
Dress Code: None
Capacity: 500

● **Candy Girl** Every Friday at The Q Club, 31 Chatsworth Road, Worthing. 01903-609-000. 10-2am. £3/£5. Phats and Small (April 30th).
Dress Code: Make an effort/no trainers/denim
Capacity: 600

● **Cheeky Little Monkey** Every Friday at The Showbar, The Pier, Bournemouth. 01202-766-855. 9-2am. £7. Opening on April 30th, Cheeky Little Monkey bring you funky hard house with Jon The Dentist, Glenn Miller and Paul Schofield, Rachel Auburn, Brothers Hill and Robin Laird (May 7th).
Dress Code: Cheeky as you like
Capacity: 700

● **Club Class** Weekly Fridays at Atomics, Unit A, Hart Street, Maidstone. 01622-790-977. £7/£6/E4. Tomislav controls the decks with special guests Judge Jules (April 18th). Sonique (23rd) among

many, many others.
Dress Code: None, just have fun!
Capacity: 800

● **Elementz Of Porn** Monthly Fridays at The Pressure Point, Richmond Place, Brighton. 01273-623-090. 10-2am. £4/£3. Itchy and Cheeks playing pornographic funk and beats.
Dress Code: Whatever, Trevor
Capacity: 200

● **Freakin' The Frame** Friday April 18th at The Beach, 181 Kings Road Arches, Brighton. 01273-704-610. 10-3am. £7/£5. Residents Super_Collider are joined by Si Begg, Nick Spice and with special guest Squarerusher.
Dress Code: Wear nothing
Capacity: 600

● **Nu Garage Central** Fortnightly Fridays at BN1 Club, 1 Preston Street, Brighton. 01273-323-161. 10-2am. £4/£5. Residents Kinetic and Dee-R are joined by Mick Fuller from Surf 107 and Destiny of East London Connection with MC Junior Rad.
Dress Code: Whatever
Capacity: 150

● **Optical** Fortnightly Fridays at Escape, 10 Marine Parade, Brighton. 01273-624-774. 10-2am. £6/£5. Residents Terry Francis, Mikee and Nathan Coles join Bubblefunk with Everal D Ingram on April 17th. Assad Rivzi and Ravi McArthur (Reverberations) and Matthew 'Bushwacka' B (The End and Plank Records) spin on the 23rd.
Dress Code: None
Capacity: 500

● **Pussycat Club** Weekly Fridays at Zap Club, Brighton. 01273-821-147. 10-4am. £7/£6/£5. Residents Sexy Simon Jordan, Nippa Deep Downey and Neil Silk Roden join Seb Fontaine (April 18th) and Alex P (23rd).
Dress Code: Clubwear
Capacity: 700

● **Slinky** Weekly Fridays at the Opera House, Boscombe, Bournemouth. 01202-399-922. £6/£5. 9-3am. Residents Garry White, Tim Lyall and Chris B, Cocoonbees residents Orbit, Keaton, Shafie and MC Shadow are joined by Allister Whitehead, Danny Howells and Grooverider (April 18th). Judge Jules, Slacker, Doctor S. Gachet and Ratty (23rd), John Kelly, Daniele Davoli with Hype, Friction and Reality (30th). Very Slinky indeed.

Dress Code: Smart clubwear/smart trainers allowed
Capacity: 2,200

● **Tour De Force** Fortnightly Fridays at BN1 Club, 1 Preston Street. 01273-323-161. 10-late. £5. April 18th we welcome John McKenzie and Nick La Funk to Brighton's smallest club for a night of underground house.
Dress Code: Underwear
Capacity: 150

● **Twos Up** Friday April 30th at Zero, Aviation Way, Southend-On-Sea, Essex. 01702-540-117. 9-2am. £4/£. Uplifting and progressive house with Parks and Wilson from Renaissance and resident DJs Julian James and Jay Cooper.
Dress Code: smart clubwear
Capacity: 900

Saturday

● **Beats Workin'** Weekly Saturdays at The Enigma, Ship Street, Brighton. 01273-704-608. 10-2am. £5.50/£4.50. Resident Eddie keeps the beats steady with various guests throughout the month.
Dress Code: Relaxed
Capacity: 300

● **Country Club** Weekly Saturdays at Club Country, Warden Hill, Evershot, Dorchester. 01202-418-949. 9-4am. £8/£6. Techno, trance and house with a zillion residents plus Mark EG (April 17th), Billy Bunter (24th) and May 1st is the All Night First Birthday Party with Jon The Dentist, Billy Bunter and Dave Randall and check Beamish and Oberon (8th).
Dress Code: Whatever
Capacity: 550

● **Cultural Vibes** Weekly Saturdays at The Zero, Aviation Way, Southend. 01702-540-117. 9-2am. £6/£5. Speed garage with Mike 'Ruff Cut' Lloyd (April 17th) and The Dream Team (24th).
Dress Code: No sportswear
Capacity: 900

● **Dolly Mixers** Every Saturday at The



Escape Club, Brighton. 01273-204-155. 10-2am. £5-7. The all girl line-up with new resident Lottie alongside Sian Tula and The Full SP. Special guests include Rachel Auburn (April 17th).
Dress Code: Theme dressing ensures a VIP access and priority admission
Capacity: 500

● **Eyecon** Weekly Saturdays at Dance Academy, 121-123 Union Street, Plymouth. 01752-220-055. 9-3am. £10/£5. South coast raving with Tom Costelloe, Marc Vedo, Brendan Bass, Stuart and Paul Honey.
Dress Code: Fruity
Capacity: 1,000

● **The Fishtank** Saturday April 3rd at The Wedgewood Rooms, 147 Albert Road, Portsmouth. 0171-252-3784. 9-2am. £7/£5. Joe Monday gets DJ Cam in for some hard house malarkey, Digital Dream perform live and residents Fat Bob and Jonty dive in too.
Dress Code: Anyfunk funky
Capacity: 400

● **Geushky** Monthly Saturdays at The Wedgewood Rooms, 147 Albert Road, Southsea. 01705-293-050. 9-late. £7/£6. Check the last Saturday of the month for techno terrorism with Regis accompanying Dave Saunders and Ian Vold (April 24th).
Dress Code: None
Capacity: 400

● **Juice** Every Saturday at Q Club, 31 Chatsworth Road, Worthing. 01903-609-000. 10-2am. £4/£5/£. Commercial house and garage and club anthems with Frazer Stewart and Neil Silk Roden with a Sitting Pretty Special on May 1st.
Dress Code: Smart/no trainers or denim
Capacity: 600

● **Legacy** Weekly Saturdays at The Manor, Matchams, Bournemouth. 01425-480-855. 9-4am. £6/£5/£10. Get your garage shoes on with a housey shirt and enjoy the sublime sounds of Jon Langford, Paul Moss, Spanish Inquisition, Tommy & Hippo and Artwell residing.
Dress Code: No sportswear or scruffy denim.
Capacity: 1,000

● **Legends of the Future** Weekly Saturdays at The Pressure Point, Richmond Place, Brighton. 01273-888-847. 10-2am. £5. Jungle and beats.
Dress Code: None
Capacity: 150

● **Medicine** Weekly Saturdays at The Zap Club, Old Ship Beach, Brighton. 01273-202-407. 10-3am. £7/£3/£9. Residents Sarah Chapman & Mike Pontelli are joined by Smokin' Jo (April 17th) and Jim Shaft Ryan with Andy Mac and Paul Glam from Skint mixing it up backstage.
Dress Code: Doctors and nurses
Capacity: 700

● **Mutant Disco** Weekly Saturdays at The Shrine, Dyke Road, Brighton. 01273-603-917. 10-2am. £7/£5. Industry darlings Phats & Small have it large every Saturday playing cutting edge disco and house and ting.
Dress Code: None
Capacity: 250

● **Pure Science** Weekly Saturdays at Atomics, Hart Street, Unit A, Medway Trading Estate, Maidstone. 01622-687-888. 9-late. £6/£4. Drum & bass, UK garage and house night with Peshay, Kenny Ken, Danny G and Ray Keith and Nicky Blackmarket back to back, Ian McCullum, Eclipse and Slim Jim with MC's Shabba, Fearless and Sugars (April 17th). Or go for Richie Weaver, Randall and Andy C (four hours back to back), Quantum, Trubalsom and DJ H with MCs GO, Fats Skibadee and Mr X (24th), Mampi Swift, Ed Rush, Brookie, Darren Jay, Maverick, Skibadee, GO and Melody (May 1st)

and JJ Frost, Peshay, Shy FX, Kenny Ken, Quantum, Moose, Det and Easy (8th).
Dress code: Whatever
Capacity: 1,200

● **Spinout** Saturday April 17th at The Venue at The University of Bath. 01225-330-958. 9-2am. Tickets £7.50 from Subway Records (01225 425-376). Drum & bass with Darren J alongside DJ Daze with support from the Spinout residents Merin, Dario, Tempest and Ridley.
Dress Code: None
Capacity:

● **Vibe Tribe** Every Saturday at BN1 Club, 1 Preston Street, Brighton. 01273-323-161. 10-2am. £5/£7.50. Sub Zero (April 17th) Ellis The Menace (24th) and Jumping Jack Frost join resident D-Jay on a jungle tip.
Dress Code: None
Capacity: 150

Sunday

● **Breaker's Lounge** Sunday March 28 at The Arts Club Ballroom, 7 Ship Street, Brighton. 01273-727-173. 6-11pm. £1. Residues Subtropic and Psy bringing on the laid back beats on a stretcher and carting off the caned.
Dress Code: Slacker
Capacity: 250

● **Sunday Service** Sunday May 2nd at The Ocean Rooms, Brighton. 07775-703-994. 3pm-2am. £3. The Ambassador's Reception hand out the goodies along with Botchit & Scarper new skooler BLIM joining Jaygo, Tula, Mean Mr Green and Junior.
Dress Code: Whatever
Capacity: 600

Tuesday

● **In For A Quid** Every Tuesday at The Q Club, 31 Chatsworth Road, Worthing. 01903-609-000. 10-2am. £1/£3. Basically a student piss up and you can get completely wasted on a fiver. Cheesy party from hell!
Dress Code: None
Capacity: 600

● **Trilogy** Tuesday May 11th at Timepiece, Little Castle Street, Exeter, Devon. 01392-493047. 9-1am. £4/£5. Drum & bass, hip hop and r&b with Andy C, Shimon, Forensics, McV and Sonny.
Dress Code: None
Capacity: 700

Wednesday

● **Gogglex** Fortnightly Wednesdays at The Tavern Club, North Street, Brighton. 0374-458-414. 10-2am. £1. Get your goggles on for a foray into all manner of beats with residents plus Da Raven (April 14th) and Matt and Macca (28th).
Dress Code: Whatever
Capacity: 350

● **Red Alert** Weekly Wednesdays at Cuba, 160 Kings Road Arches, Brighton. 01273-776-297. 10-2am. £1 after 11pm. FREE before. Micky Freeze, a man of impeccable taste, plays funk, breaks and dub & bass in a rootsy style. Luvverly.
Dress Code: Whatever
Capacity: 250

● **Vertigo** Fortnightly Wednesdays at BN1 Club, 1 Preston St, Brighton. 01273-323-161. 9.30-2am. £3 before 11/£4 after. Ravi McArthur (Reverberations) and Mad Andy Blake (Abnormal) are only too happy to twist your mind fortnightly Wednesdays down south with tech-house, disco and all manner of nuisance beats. April 14th onwards.
Dress Code: Whatever
Capacity: 150

Slinky, Bournemouth



Thursday

● **Connections** Fortnightly Thursdays at Millennium, 205 Old Christchurch Rd, Bournemouth. 01202-363-236. 9-2am. £2/£4. Scord jungle and sweet sounding garage with residents Spex, CS, Hybrid, Teknikal and Mcs Moley and Feedback with special guests Daze (April 22nd) Nicky Blackmarket (May 8th).
Dress Code: None
Capacity: 300

● **Diamond** First Thursday of every month at BN1 Club, 1 Preston St, Brighton. 01273-323-161. 10-2am. £3. Drum & bass.
Dress Code: Whatever
Capacity: 150

● **Force 10 In Association With Cover Records** Fortnightly at The Volks Tavern, Madiera Drive, Brighton. 01273-624-774. 10-late. £2/£3.

A variety of sounds from house, techno, electro and breakbeat with residents Richard Covert, Morph and Japhy. They are joined by special guest Ben Simms playing hard tribal funk along with Theory and Primate.
Dress Code: As you like
Capacity: 250

● **Freebass** Every 3rd Thursday of the month at BN1 Club, 1 Preston St, Brighton. 01273-323-161. 10-2am. £2.50. Beats and breaks from DJs Skira and Click 'N' Cycle.
Dress Code: Oh just get down there!
Capacity: 150

● **Hypersonic** Fortnightly Thursdays at Alberty's, Canterbury, Kent. 01303-210-600. 9-1am. £2/£3. An eclectic night of jazzy beats ranging from trip hop to drum & bass. Hypersonic jam sessions with Lou Brett on flute, improvising over jazz house with guest DJ Rebecca Ward (April 22nd).
Dress Code: None
Capacity:

● **Moonraker** Fortnightly Thursdays at BN1 Club, 1 Preston St, Brighton. 01273-323-161. 10-2am. £3.50. Hip hop, big beat and Latin flavas.
Dress Code: Whatever
Capacity: 150

● **Phonic Hoop** Weekly Thursdays at Enigma, 10 Ship Street, Brighton. 01273-328-439. 10-2am. £3/£2. Robert Luis spins superior funk, house, reggae and beats with occasional guests.
Dress Code: None
Capacity: 250

● **Resonance** Fortnightly Thursdays at Zap Club, Brighton. 0777-921-267. 10-4am. £5/£4. Bangin' house, nuNRG and techno all wrapped up in one big banger with Dave Randall (April 15th).
Dress Code: None
Capacity: 500

● **Shenanigans** Thursday 29th April at The Q Club, 31 Chatsworth Road, Worthing. 01903-609-000. 10-2am. £1/£3. Chunky tunes with plenty of big beats with the big beat king Mr Pique Paul Night.
Dress Code: None
Capacity: 600

Solstis MUZIK

Bedroom Bedlam Tour



Muzik's pioneering Bedroom Bedlam mix tape competition hits the road

- Each date features up and coming DJs from your university **Plus** Bedroom Bedlam Free-For-All
All records supplied – let the dancefloor decide

Saturday April 27 – Sheffield, Sheffield Hallam University

Wednesday May 5 – Birmingham, University of Central England

Thursday May 6 – Bristol, University of the West of England

Friday May 7 – Liverpool University, Mountford Hall

Thursday May 13 – Nottingham, Trent University

Friday May 14 – Leicester, De Montford University

Monday May 17 – Derby, University of Derby

Thursday May 20 – Exeter, University of Exeter

Tuesday May 25 – Cardiff, University of Cardiff

Thursday May 27 – Edinburgh, Herriot Watt University

Saturday June 5 – Huddersfield University, Eden Nightclub

Tuesday June 8 – Sheffield, University of Sheffield

Saturday June 12 – Middlesex University Summer Ball, Trent Park

Thursday July 8 – Reading University (Student Radio Conference)

tbc – Warwick, University of Warwick

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Solstis. Don't miss a thing

Floorfillers: Bars

Chocolate Bar, Dublin

Where are you? Old Harcourt Street Train Station, Dublin 2.
Next door to the Pod nightclub.

Contact telephone: 00-353-1-475-7705

Will I be able to get in? Yeah, as long as you look trendy,
but clubwear is acceptable.

What will I hear? All nights become part of The Pod nightclub after 11pm.

Wednesday is indie night, Thursday is funky house, Friday is Robbie Butler playing garage and house and Saturday is house and disco across the board.

What can I drink? It's £2.70 for a bottle of beer and pints are £2.60.
A short with mixer is £3.30.

And eat? We don't serve food but Dublin is stuffed with good restaurants.

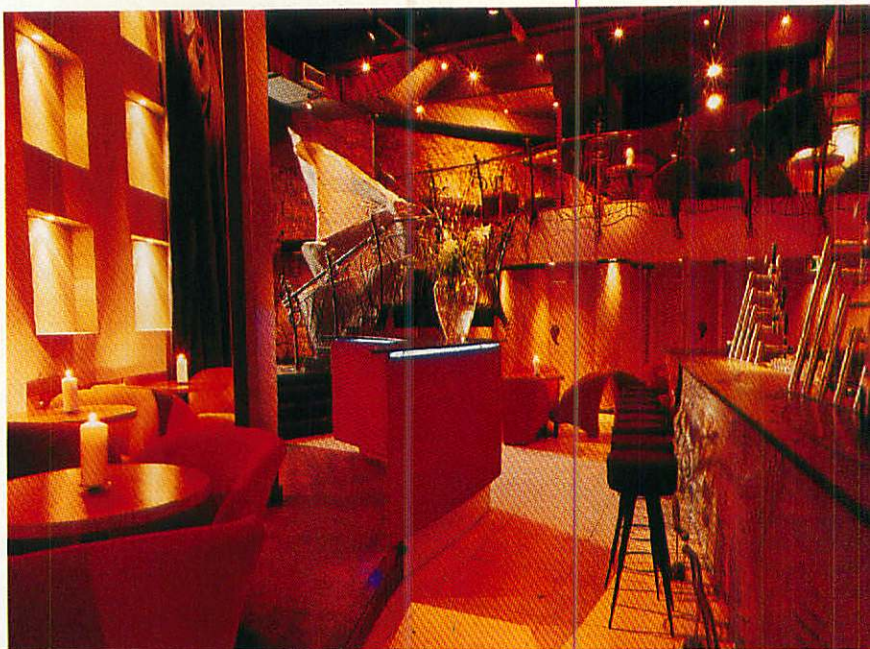
Who might I be sitting next to? Oh, loads of visiting DJs and bands like Jamiroquai, Robbie Williams and All Saints plus homegrown talent like Eddie Irvine and U2.

What time do I have to leave? We're open Monday to Friday until 5am and Saturday until 6am. 5.30-8.30pm is happy hour.

What's so special about Chocolate Bar? Atmosphere.

We're a small bar so we fill up very quickly. We also serve great cocktails.

Muzik says: Forget the numerous stag nights and pissed up hooligans visiting from England, Dublin is also a top clubbing city. The Chocolate Bar couldn't be better placed as it forms part of the Pod nightclub.



Dust, London

Where are you? 27 Clerkenwell Road, EC1M 5RN

Contact telephone: 0171-490-0537

Will I be able to get in? A dress code? You can wear a dress for all we care.

What will I hear? It varies on alternate weeks but Saturday is Small City with DJ Rollercone or the Strange Days breakbeat and techno night with Nick Spinola. Thursday is Drop Out with a mix up of drum & bass and jazzy grooves from the Merry Pranksters and Friday is Impromptu playing old soul, funk and then house.

What can I drink? £2.45 for a pint, £2.50 for a bottle and £2.20 spirits.

And eat? You can eat any time apart from Friday and Saturday. We serve all sorts from tapas to full on modern British. It's all in the bar, nothing too formal.

Who might I be sitting next to? Damon Albarn, Kavanagh – does he count? Loads of TV people and DJs too.

What's so special about Dust? We try to keep it very relaxed.

Anyone from suits to clubbers can come and won't feel out of place.

Muzik says: With the number of Pitcher & Pianos on the rise, bars like Dust are even more crucial than before. With a 'come as you are' policy and outstanding nights like Rollercone's Small City, this is one type of Dust you'll like hanging around.



Forum, Sheffield

Where are you? 127-129 Devonshire Street, Devonshire Quarter, Sheffield S3 7SB

Contact telephone: 0114-272-0569

Will I be able to get in? The only dress code is no football shirts and no baseball caps.

What will I hear? Fridays are a blend of house and background jazz,

Saturdays are Little Anthony with classic funk, garage and soul. Thursday is Pulp Funktion with classic soul, jazz and funk with live musicians and the last Sunday of the month is Gatecrasher resident Matt Hardwick playing house and garage.

What can I drink? It's £2.30 for a bottle of beer and a spirit and a mixer is £2.30.

And eat? We offer excellent, classic Mediterranean food and snacks from a blackboard menu which changes every day.

Who might I be sitting next to? Finley Quayle, Longpigs, Vicky from Coronation Street and Prince Naseem all pop in regularly.

What's so special about Forum? Originality and the diversity of people we attract. We're also the official feeder bar for Gatecrasher on Saturdays.

Muzik says: Sheffield is a happening city and with its links with Gatecrasher as well as its young, classy atmosphere, Forum is perfect as a pre-club bar or somewhere to chill during the week.





Muzik WKD Night at Wobble, Birmingham



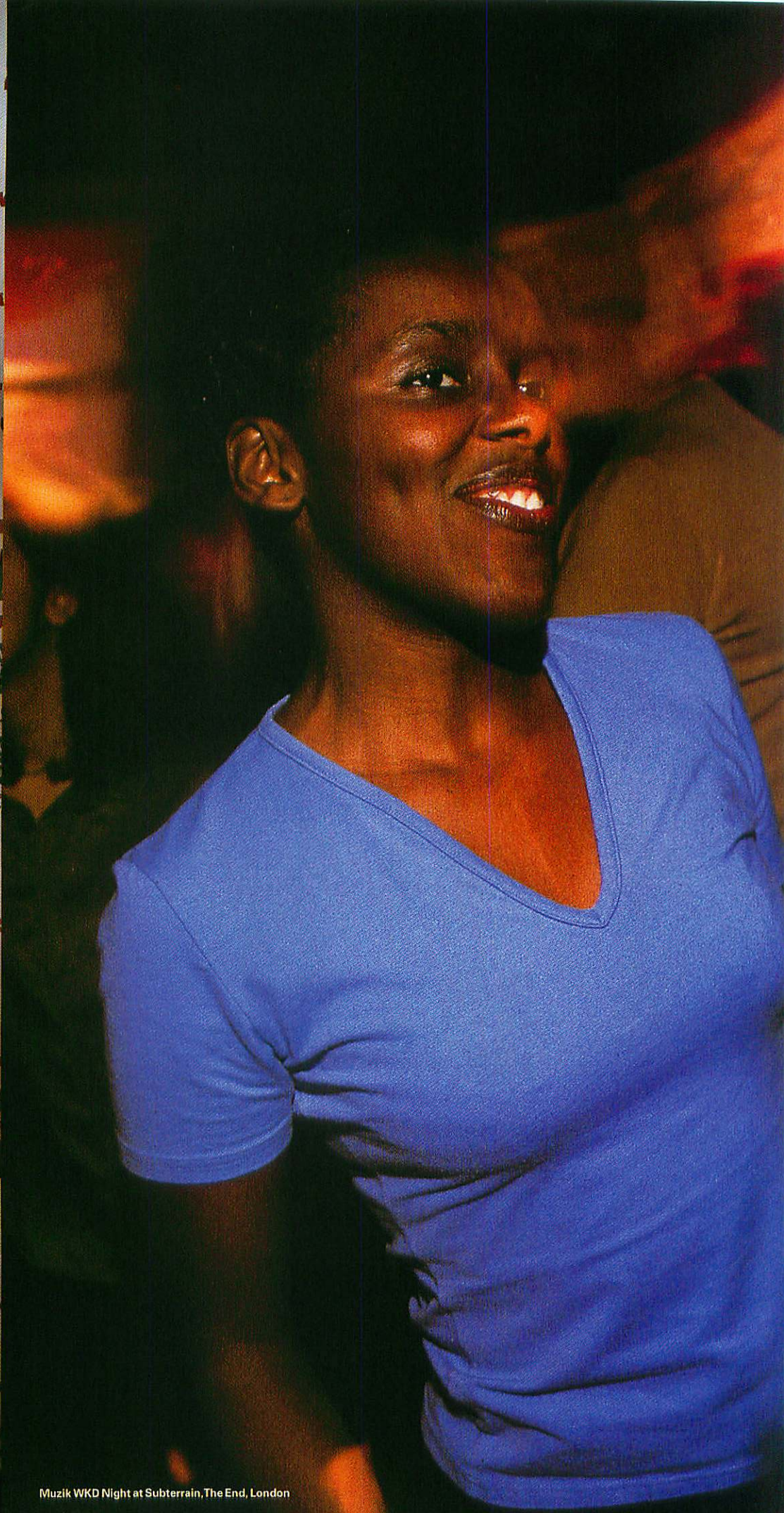
Muzik WKD Night at Wildlife, London



Muzik WKD Night at Subterrain, The End, London



Muzik WKD Night at Triptonite North, Edinburgh



Muzik WKD Night at Subterrain, The End, London

W K D MUZIK M A G A Z I N E W K D

MUZIK PRESENT 50 NIGHTS OF MADNESS IN ASSOCIATION WITH WKD

"The Triptonite North crew showed Edinburgh a thing or two about hard house"

"Wildlife in London lived up to its name when Carl Cox got on the decks"

"Erick Morillo sent the crowd into paroxysms of disco delight at Birmingham's Wobble"



ClubNights

LONDON - APRIL 23RD

urbantorque

**Urban Torque
(launch party)**

HEAVEN, THE ARCHES, VILLIERS STREET.

TEL: 0171-930-2020

In the main room, Detroit's finest Juan Atkins is supported by Phil Perry and Jason Moore. Friction host the middle room with Adam Freeland, Rennie Pilgrem, Tayo and Blim (Botchit & Scarper). The top room has Zozan Music presenting Ian O'Brien's 'Gigantic Days' album launch party with DJs Ian O'Brien, DJ C1, Ayor (Good Looking) plus Bedroom Bedlam DJ Leigh Morgan in the main room too.

NOTTINGHAM - APRIL 24TH



Drop The Bomb

THE BOMB, BRIDLESMITH GATE.

TEL: 0115-950-6667

A night of smooth but deep house sounds from Kenny Hawkes, Luke Solomon, Idjut Boys plus Bedroom Bedlam DJ Murray Richardson.

LONDON - MAY 1ST

THE END

Subterrain

THE END, WEST CENTRAL STREET.

TEL: 0171-419-9199

London's top techno night brings you the best yet again with Carl Craig, Dave Angel, Richard Grey, Murf and Mr C. There's a Plank Records special in the lounge with Layo, Matthew B, MC EQ, Deano, Makesomebreaksome (live), Mashupheadz (live) and Bedroom Bedlam DJ Timmy S.

SWANSEA - MAY 8TH



Escape Into The Mix

ESCAPE, NORTHAMPTON LANE.

TEL: 07970-664-380

Bouncing house from Brandon Block, Big Al, Danny Slade, Bern, Deli G and Bedroom Bedlam DJ Matt Edwards

PLYMOUTH - MAY 15TH



Icon

DANCE ACADEMY, 121-123 UNION STREET.

TEL: 01752-220-055

Mark Lewis from Logic in Los Angeles guests at this night, alongside Tom Costelloe and Bedroom Bedlam favourite Alison Marks.



In the Hands of the Professionals

Carl Cox
PMC-17A

CARL COX

DAVID MORALES

MASTERS AT WORK

PMC-46 / DCR 1200
Masters at Work
(Nuyorican Soul)

Dave Morales
PMC-46



THE HONOURS LIST

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- BEST SINGLE**
STARDUST - 'Music Sounds Better With You' (Roulet/Virgin)
- BEST CLUB - SMALL**
BASICS (Saturdays at Mint, Leeds)
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- BEST REMIXER**
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CARL COX at Space, Ibiza
- BEST RADIO SHOW**
JUDGE JULES (Radio 1)
- BEST LIVE ACT**
FAITHLESS
- EVENT OF THE YEAR**
MEGADOG BEACH FESTIVAL
- BEST VIDEO - VOTED BY MTV VIEWERS / MUZIK READERS**
PRODIGY - 'Smack My Bitch Up' (XL)
- PRODUCER OF THE YEAR**
OPTICAL
- BEST CLUB VENUE**
POB (Dublin)
- CANER OF THE YEAR**
DEREK DAHLARGE
- BEST BOOK**
ONCE IN A LIFETIME by Jane Bussman
- BEST RECORD SHOP**
MASSIVE (Oxford)
- BEST BEDROOM BEDLAM DJ:**
DJ-K

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97-99FM

BROADCAST EVERY SATURDAY 2-4AM



97-99FM **BBC** RADIO 1

ESSENTIAL MIX ULTIMATE BASE 3RD BIRTHDAY @ VELVET UNDERGROUND

28TH FEBRUARY 1999

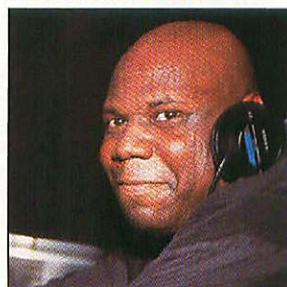
0200-0400

JIM MASTERS: HOUR 1



THOMAS SCHUMACHER - 'Rioter No 1' (Bush Records) ... HUFF 'N' FLOW - 'Humanoid League' (white label) ... GREEN VELVET - 'Thoughts' (Music Man) ... TELEX - 'Snakes & Music' (Stacey Pullen Remix) (white label) ... ELECTRIC SOUL - 'Come On Baby' (Direct Beat) ... AUX 88 - 'I Need To Freak' (Direct Beat) ... RED PLANET - 'Wardance' (Red Planet) ... JARK PRONGO - 'Moving Thru Your System' (Dave Clarke Remix) (Hooj Choons) ... RED PLANET - 'Star Dancer' (Red Planet) ... RON TRENT - 'Altered States' (Jaxx Records) ... CARL CRAIG - 'Desire' (Planet E) ... GALAXY 2 GALAXY - 'Hi-Tech Jazz' (Underground Resistance)

CARL COX: HOUR 2



BEN SIMMS PRESENTS - 'The Loops' (Hard Groove) ... PURPLE ZONE - 'Kiribati 2000' (Access 58) ... CHRISTIAN SMITH - 'title unknown' (Tronic) ... JARK PRONGO - 'Movin Thru Your System' (Dave Clarke Remix) (Hooj Choons) ... CHRISTIAN SMITH - 'Boogie Woogie' (Rotation) ... JOHN SELWAY - 'title unknown' (Purpose Maker) ... PURPOSE MAKER - 'Looking Glass' EP (Pattern Play) ... RUBBER - 'Special Filter' (Tortured) ... MARK WILLIAMS - 'title unknown' (Phone Music) ... SOUL MATE - 'Playground' (Trackhead) ... MARK WILLIAMS - 'Moody' (white label)

ESSENTIAL MIX: 7TH MARCH 1999

MARK LEWIS : 0200-0400

TOPAZZ - 'The New Millennium' (Freezy Mix) (Aqua Boogie) ... SPACE SHUFFLE - 'Sunrise' (Energised) ... THREE DRIVES - 'Greece 2000' (Rotterdam On A Saturday Night Overdub) (Hooj Choons) ... DJ DAN PRESENTS NEEDLE DAMAGE - 'That Zipper Track' (Moon Shine) ... THE FREAK & MACZIMMS - 'Spin Me Wild' (2 Play) ... ERIC POWELL - 'Reach And Hug' (Bush) ... PLANISPHERE - 'Love for Eternity' (Bonzai) ... HMC - 'Southern Cross EP' (Juice) ... ECANO - 'Run' (Bonzai) ... WIRED - 'Transonic' (Future Groove) ... TERRY MULLAN & HALO - 'The Speaker Phreakers' (La Nina) (Smile) ... DESERT - 'Voices' (Grow Records) ... CL MCSPADDEN - 'Galea' (UG) ... CARTE BLANCHE - 'title unknown' (white label) ... LANDLORD - 'Magnitude' (Bell Boy) ... ADAM BEYER & MARCO COROLLA - 'Drumcode 16' (Drum Code) ... SPACE SHUFFLE -

'Sunrise' (Energised) ... INTERZONE - 'Let's Get It On' (Nervous Dog) ... MIRROR BALL - 'Given Up' (Multiply) ... WILDLIFE - 'Crystal Rush' (UG) ... EUROGROOVE - 'It's On You (Scan Me)' (Avex UK) ... JOINT VENTURE - 'Come On' (Strictly Rhythm) ... UNLUCKY BITCH - 'Get the Fuck Out' (Tag Recs) ...

ESSENTIAL MIX 14TH MARCH 1999

MURK: 0200-0400



(Diki) ... APHROHEAD - 'In The Dark We Live' (Re-load) ... 68 BEATS - 'The Tribal Anthem' (Juicy Music NY) ... DYNAMO ELECTRIX - 'You' (Kumba) ... HENRIK B - 'Clark Can't' (Zync) ... KINGS OF TOMORROW - 'Let It Go' (Distance) ... SOUL 71 FEATURING JAIME - 'Save Your Soul' (Kumba) ... LOS AMIGOS INVISIBLES - 'Mi Linda' (Warner Brothers) ... LISA LISA & CULT JAM - 'Can You Feel The Beat' (Columbia) ... KRAFTWERK - 'Musique Non Stop' (Warner Brothers) ... ROYAL HOUSE - 'Party People' (Idlers) ... RICHIE RICH - 'Salsa House' (Gee Street) ... COCO STEEL & LOVEBOMB - 'Feel It' (Rena) ... EARTH PEOPLE - 'Dance' (Underworld) ... FUNKY GREEN DOGS - 'Body' (Twisted)

ESSENTIAL MIX 21ST MARCH 1999

DAVE ANGEL 0200-0400



'Getting Around' (Clav Basoski Remix) (Very Disco) ... ARTIST UNKNOWN - 'title unknown' (white label) ... TREVOR ROCKCLIFFE - 'I Love Music' (Primary Records) ... IAN POOLEY - 'No 19' (NRK) ... FUNK ELEMENT - '003' (Primary Records) ... DAVE ANGEL - 'Funk Music (Tonka Mix) (Island) ... KADOC VERSUS OLAV BASOSKI - 'I Am A T Bone' (Fonky Fibel) ... LARS SANDBERG & N HAYES - 'The Chaser, Tall Stories' (Ian Pooley Remix) (Soma) ... KOOL AND THE GANG - 'Centrefold' (Disco Dub) (Clip) ... KAT WILLIAMS - 'Just The Right Groove' (Tall) ... KOOL AND THE GANG - 'Always, Timewriter' (Clip) ... ARTIST UNKNOWN - 'title unknown' (white label) ... FUNKY DATA - 'Fashion' (Ian Pooley Remix) (Edell) ... JOHNNY FIASCO - 'Chicago' (Palmmouse Productions) ... IGNACIO - 'Re-Humana' (Music Man) ... MORGAN RENO - 'Respect to Bass' (Whitelabel) ... JOHNNY GLITTER - 'Fashion' (Alaska Records) ... PSYBACK - 'Combeishon' (Pro Zak Traxs) ... GENE FERRIS - 'No 4' (Ferris Wheel) ... BRYAN ZENTZ - 'Up The Heat' (Rotation)

RICK DEBBIE J BRAGG, JAMIE BAKER



MUZIK MAGAZINE AWARD FOR BEST ESSENTIAL MIX
1996 - Paul Oakenfold 1997 - David Holmes 1998 - Carl Cox





DESERT ISLAND DISCO

THE INSIDE TRACK ON HUNTING DOWN RARE VINYL

EDITED BY FRANK TOPE

Buried Treasure

The one that got away

HYPNOTONE
HYPNOTONE/AI
CREATION, 1990/1991



In the early Nineties, premier league indie label Creation spent as much time pushing palatial dance as it did indie rock. The label's A&R expertise led to 80% of its dance output developing into minor classics, from Fluke's 'Techno Rose Of Blighty' album to genius singles like Sheer Taft's 'Cascades' and

Weatherall's overhaul of My Bloody Valentine's 'Glider'. The Creation dance compilation 'Keeping The Faith' is a Buried Treasure in itself.

But one act continually gets forgotten: Hypnotone's Tony Martin and Martin Miller produced two albums which sold relatively little but took emotive electronic house to a new level. They're best known for 'Dream Beam', featuring Primal Scream's Denise Johnson on vocals, a track that became synonymous with Ibiza. A Balearic bolt from the blue skies above Ku, it was one of the defining moments on Channel 4's Short Film About Chilling documentary in 1990. Coming in at 109bpm, it reflects the slow tempo of the island at that time, when dancefloor interaction was at its most potent.

'Dream Beam' appears on both albums, with 'Ai' rating slightly ahead of their eponymous debut. 'SBX2' is brilliantly ravetastic, utilising the northern bleep sound that shone brightly under the green lasers back in the day, while 'QIX' is dreamy, disorientating ambient house with its vocodered "Hypnotone" snippets. Finest of all is Cafe Del Mar classic 'Electraphonic' where sounds of the sea lapping against the rocks combine with an enchanting piano. The Grid's better-known 'Flotation' never sounded this moving. The debut album 'Hypnotone' has aged slightly, but the spectacular Italian house feel of tracks like 'Potion 90' and 'In Joy' will have you romanticising about passionate Rimini dancefloors for years to come. Get hunting.

words **BEN TURNER**

The Record Buyer's Guide To:

Global Communication

words **PAUL KIRWAN**

Global Communications is one of the many guises Tom Middleton and Mark Pritchard have recorded under in the past nine years. Before joining forces in 1991, Tom had worked with Aphex Twin, with whom he wrote and co-produced the very rare 'Analogue Bubblebath' EP on Exeter label Mighty Force as Schizophrenia and under the same name put out the lesser known but equally rare 'My Splendid Idea'. Meanwhile Mark had tasted Top 10 success as part of Shaft with their infamous 'Rhubarb & Custard'. The original EP, incidentally, contains the rather fine acid track 'Dr Trip'.

The West Country boys' mutual taste in music inspired them to set up their own label, Evolution. Of their seven EPs, the last, Link & E621's 'Antacid' was picked up and re-released by Warp in 1995, who also put out the 'Theory Of Evolution' compilation. As Reload, E621, Load, Mystic Institute and Global Communication, their early releases covered the spectrum of techno from dark Detroit to melancholy ambience. There was also a one off release as Link on Symbiotic Records.

Evolution was relaunched as Universal Language in 1996 and began to release work from The Horn, Wishmountain and Danny Breaks as well as their own material. Reload signed to Creation's Infonet label in 1993 and released the acclaimed 'A Collection of Short Stories', initial copies of which came with a booklet of stories designed to accompany the music.

Also in 1993 Global Communication's remix project for indie shoegazers Chapterhouse, 'Pentamorous Metamorphosis', released initially on CD only, resulted in them signing to Dedicated. In early 1994 they released the debut album '76:14', containing the chill out classic 'OB-Selon Mi-Nos'. This was followed by a track lifted from the album called 'Maiden Voyage' (originally named '8'07>5'23') with mixes from Spiritualised and The Grid. In 1996 came the highly recommended deep house groove 'The Way/The Deep', followed in 1997 by the jazzier 'The Groove'. There is also a compilation of remixes called 'Remonition' (Dedicated, 1995) showcasing their ambient jazz rework of Warp 69's 'Natural High' among others.

And so on to the Jedi Knights. Surfacing with a remix of Link & E621's 'Antacid' (Warp, 1995) and 'Pubic Funk' on 'Theory Of Evolution', they released a one off EP for Clear also in 1995 called 'Feel The Funk', but it was their 'New School Science' LP on Universal Language in 1996 that went down a storm. This was followed by the 'Big Ones' EP (UL, 1997) with 'Catch The Break' being hammered by DJs. Unfortunately Lucasfilm stumbled across the Jedi Knights' remix of Depeche Mode's 'Home' (Mute, 1997) and to avoid any Star Wars-related legal incidents, Jedi Knights' releases were deleted and the name shortened to Jedi, with a album provisionally entitled 'Return Of The...' to be released later this year.

As Secret Ingredients they released the deep housers 'New York, New York' and 'Chicago, Chicago' in 1996. On the same tip was NY Connection's 'Bless The Funk' and 'Spiritcatcher' by Tom's tech-house project Modwheel. In 1997 Universal Language's new house offshoot Heard released the Carl Cox favourite 'Moroccan Sack' by Modwheel. Finally Tom and Mark released the 'Links' EP as The Chameleon on LTJ Bukem's Good Looking.

Keep your eyes peeled for forthcoming remixes of Leftfield and Underworld. Tom has a soundtrack under the name of Amba on the way and Mark is currently recording as Use Of Weapons for Danny Breaks' Droppin' Sound label and collaborating with Danny as Vertigo. Oh, and Universal Language is soon to be relaunched as B3. Of course.

Thanks to Tom, Mark & Dominic



1. RELOAD
Reload EP
Evolution 12-inch, 1992
£25

The first release on the Evolution imprint was a four track EP of tough Detroit-influenced techno, with 'Birth Of A Disco Dancer' being the stand out track.



2. LINK
Link EP
Symbiotic 12-inch, 1993
£30

The one and only release on the Symbiotic label. Three untitled tracks of textured breakbeat techno. One of their hardest EPs to find.



3. MYSTIC INSTITUTE
Cyberdon EP (The Reload Remixes)
Evolution 12-inch, 1993
£30

Probably the most sought-after of the Evolution releases for the chill out Classic 'Ob-Selon Mi-Nos' (Reprinted By Global Communication).



4. RELOAD
A Collection Of Short
Stories
Infonet 2xLP, 1993

£20
The first pressings contained a booklet to be read along with the music. The album contained tracks from the early EPs.



5. RELOAD
Auto Reload EP
Infonet 12-inch, 1993

£12
'The Biosphere' and an essential Black Dog reworking of 'Le Soleil Et La Mer' for lovers of mellow electronica.



6. LINK
The First Link EP
Evolution 12-inch, 1992

£20
Another excellent early three track EP. Richie Hawtin has this down as one of his favourite records of all time.



7. GLOBAL COMMUNICATION
76:14
Dedicated 2xLP, 1994

£20
Classic ambient. The first pressings contained a bonus 12-inch repressing of the hard to find 'Keongaku' EP. There was also a promo-only etched one sided 12-inch to accompany the album.



8. GLOBAL COMMUNICATION
Maiden Voyage
Dedicated 2x12-inch, 1994

£15
The main track was lifted from the above LP. Spotters' note: on the green vinyl promo '7'39' is credited as a Jedi Knights mix but on the released copy it is credited to Link & E621.



9. JEDI KNIGHTS
Feel The Funk EP
Clear 12-inch 1995

£15
Another highly sought-after 12-inch. 'Intergalactic Funk Transmission' is a classic slice of new school electro funk.



10. JEDI KNIGHTS
New School Science
Dedicated LP, 1996

£15
Sadly now deleted collection of superfunky breaks and beats, with stand out tracks 'One For MAW' and 'May The Funk Be With You'. The CD contained extra tracks.

IN DEMAND

The 10 most requested records at Vinyl Exchange, Manchester

1. **Pete Heller** - Big Love (JBO promo) average price £20
2. **Double D & Steinski** - Lessons 1, 2 & 3 (Tommy Boy promo) £20
3. **The Doves** - Cedar EP (white label) £8
4. **Underworld** - Push Upstairs (Remixes) (JBO promo) £7
5. **Coldcut** - Autumn Leaves (Arista promo) £15
6. **Aphex Twin** - Window Licker (VWarp) £8
7. **Mr Oizo** - Flat Beat (F Communications promo) £10
8. **Incognito** - Nights Over Egypt (MAW Mixes) (Talkin' Loud double pack) £8
9. **Freddy Fresh & Fatboy Slim** - Badder Badder Schwing (Eye O promo) £7
10. **Lauryn Hill** - Ex-Factor (Remixes) (Columbia) £7

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Who works there?

Myself, Mark Prutton and four DJs working different shifts. That's Hermit, Daniel Ward, Caspa and Darryl B.

Why did you start the shop?

I started the shop in 1994 to fill a gap in the market. We're very underground and independent, providing records to lots of pirate radio DJs. 90% of what we sell is UK and underground garage. When we opened we sold jungle and trance but this is such a garage area we changed.

Do you think garage has taken off across the UK?

No, garage is still kicking off in London but Birmingham and Ipswich are the only other centres. I thought it would take over from cheesy house but I was wrong.

What other styles do you sell?

It's nearly all underground garage but we also sell a bit of disco, US garage and jungle mix tapes.

Which DJs do you have propping up your counter?

All the garage DJs - Dreem Teem, Nigel Benn, Mike 'Ruffcut' Lloyd, Pied Piper and Ray Hurley.

What's the strangest record you've ever been asked for?

It wasn't a record but I've had old men coming in thinking we're a post office. Very odd.

What's flying out at the moment?

A white label speed garage version of Whitney Houston's 'It's Not Right But It's Okay' and a mix by Ten Below Zero of 'My Love' by Kele Le Roc.

What's gathering dust?

An old Booker T remix of Cleopatra. We've got boxes of 'em.

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We say:

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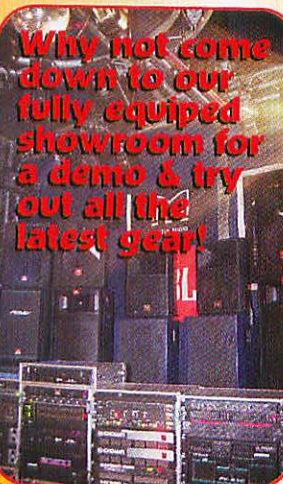
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MiniDiscs

What's on the menu this month at EQ? A large helping of humble pie, it has to be said

WE HAD our reservations about MiniDiscs when they were launched at the start of the Nineties. Surely the public, who had only recently replaced their entire record collections with compact discs, wouldn't feel too keen about binning their CDs for yet another new format. We scoffed at those dinky discs. We laughed at the paltry selection of Dire Straits albums that constituted the MiniDisc archive. We were sure they would never catch on.

And we were wrong. Except about Dire Straits, obviously. Because, while the ponytailed hi-fi snobs seem to have given the MiniDisc a fairly wide berth, producers and DJs seem to be taking it to heart.

It makes sense really. There's its immediacy; finish a track in the studio, copy it over and you could be playing it out within the hour. There's its flexibility; swankier recorders have basic editing facilities, making them ideal for experimenting with samples. Add to that its portability (most portables run off just one battery and have built in anti-skip buffer memories) and you've got a machine tailor-made for on-the-road action. And one that's now cheaper than ever to buy.

But where do you start? We turned to the professionals. Here Patrick Charlton of cut price hi-fi chain Richer Sounds' London Bridge branch talks us through the MiniDisc players, recorders and home units that he recommends to value-hungry customers...



Portable MiniDisc Players

SONY MZE-20

The basic model, but still a bargain at that price. It has no recording facilities, only a simple display with track names and needs two AA batteries, but if you're not interested in flashy functions and just want something to listen to on the way to work, this is probably the one for you.

£129

SONY MZE-25

One of Sony's second generation of MiniDisc players, measuring a tiny half-inch in girth. Display facilities are better; instead of having to dig the machine out of your pocket every time you want to skip a track, the MZE has its 40 digit LCD display built into the headphone lead. Still no recording facilities, obviously, but you'll still find your pose potential considerably enhanced.

£140

Portable MiniDisc Recorders

SHARP MD-MS-701

The cheapest recorder on the market, yet still comes with all the editing facilities that the more expensive machines boast, like looping. There are also displays on both the headphone lead and the recorder itself, and it runs off a single, rechargeable battery. A built-in sampling rate converter means the recorder will automatically squeeze the best quality out of whatever you're recording. And you get optical and analogue leads for recording from your hi-fi thrown in.

£148

SONY MZR-35

Sony's basic model, the MZR-35 boasts the same editing facilities as the Sharp, an above average playback time and a 10 second shock memory. Plus you get a free pair of headphones and an optical cable for CD copying.

£160

AIWA AMF-5

The real giant when it comes to playing time. While many other machines can conk out anywhere between 10-14 hours, the Aiwa comes with a free battery extension that will see it going strong for a good 26 hours. This model also gives you the choice of converting your tracks into mono, giving you space for 148 minutes of music per disc, and comes with a free stereo microphone for field recordings.

£170

**SHARP MD-MS-722**

Popular with cyclists and junglists alike – the former favouring its colossal 40 second shock memory (meaning you'll have to shake it for more than 40 seconds before it'll skip) while the latter thoroughly approving of those three different levels of digital bass.

£199**SONY MZR-50**

Absolutely miniature but rammed with top of the range gadgets like synchro recording (the machine will start and stop recording at the same time as whatever you're recording) and again, a 40 second shock memory. Should play up to 18 hours of uninterrupted music, thanks to the free battery extender.

£220

Home MiniDisc Units

SONY MDSJE-520

The classic studio owner's choice, perhaps. It too boasts the latest A-track compression, but comes with slightly more handy functions like automatic faders and optical (digital), analogue and coaxial recording (a new way of recording digital sound said by some experts to be the best yet). Best of all, though, it will switch itself off after half an hour, so it won't be wearing itself out when you pass out on your mixing desk.

£130**SONY MDSJB-920**

The Rolls Royce of MiniDisc recorders, with double optical inputs, synchro-recording, built in clock etc. Real sound heads will probably be more attracted to the fact it's built with the classiest of parts (those high-resolution digital to analogue converters are a die for, apparently) giving it a studio quality edge over its rivals.

£250**JVC XM-228**

Your common or garden home unit, ready to slot into your studio or hi-fi. Don't be put off by that low price – it may be cheaper than the cheapest portable MiniDisc recorder but it does the job just as well. And, because it's a new model it uses the latest developments in compression, thus producing exceptionally clean recordings.

£120**PIONEER MDJ-707**

The MiniDisc recorder for vinyl lovers, believe it or not. Built in digital noise reduction makes it perfect for transferring your record collection onto MiniDisc, eradicating surface noise without affecting the music itself. And this is the only model under £200 that has it.

£180

Thanks to Richer Sounds. Please note that prices may fluctuate



MiniDiscs

Technologically speaking, the MiniDisc may be a generation ahead of the cassette but the old fashioned tape does have one advantage. It's cheaper. That said, MiniDisc prices aren't that much higher, and are sure to come down in time. Richer Sounds stock two different MiniDiscs – the Maxell MD-74 (£2.49) and the Hi-Space MD-74, at a slightly more reasonable £1.99. According to the experts at Richer Sounds there's no real difference in recording quality. It's just that Hi-Space simply isn't such a well known name as Maxell.

THE PROFESSIONAL'S CHOICE:

MASSIMO
(DANMASS/DUST 2 DUST)

"I USE the Sony MZR-30, which was one of the very first recordable MiniDisc machines available on the market. I love MiniDiscs – they're so easy to use. I'm going to get a player for my hi-fi at home soon, as well as my portable. I look at MiniDisc players like cassette decks for the millennium, really. You can do everything a CD can do with them – I use the track shuffling function a lot when I'm compiling albums for Dust 2 Dust.

"But if you want to play something out it's a lot cheaper than making a dub plate or even burning a special CD, which will still cost you £15.

"The quality isn't quite as good as DAT – they're 64 bit, apparently, whereas MiniDiscs are only 32 – but my ears aren't good enough to tell the difference, to be honest. I wouldn't master a record on one but I know people who do. I've just finished doing a mix for Galaxy Radio and I sent that to them on MiniDisc. And the new Danmass album has got a track on it called 'Dollar', which features this busker who we recorded using MiniDisc in New York. He was on a street corner, knocking out all these beats on buckets and bins. We called the track 'Dollar' because we put a dollar in his bucket. That was his fee."



Massimo: 'Nuff dollar

EQ's Top 10 commercial MiniDisc releases

- | | | | |
|-----------------------|-------------------------------------|--------------------------------|---------------------|
| 1) MODUS OPERANDI | Photek (Science) | 6) THE PILLAGE | Capsidonna (Virgin) |
| 2) B-LINES | Massive Attack (Virgin) | 7) YOU'VE COME A LONG WAY BABY | Fatboy Slim (Skint) |
| 3) HELLO NASTY | Beastie Boys (E.M.I.) | 8) HOMEWORK | Daft Punk (Virgin) |
| 4) GESCOM PRODUCTIONS | Gascom (Touch) | 9) BRASSIC BEATS VOL 3 | Various (Skint) |
| 5) DIG YOUR OWN HOLE | Chemical Brothers (Junior Boys Own) | 10) HERE HEAR | Wink (Sony) |

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1st Month £1065.00 x 6 Months

DM2388X £9845
1st Month £1070.42 x 6 Months

DM2390X £9895
1st Month £1075.83 x 6 Months

DM2392X £9945
1st Month £1081.25 x 6 Months

DM2394X £9995
1st Month £1086.67 x 6 Months

DM2396X £10045
1st Month £1092.08 x 6 Months

DM2398X £10095
1st Month £1097.50 x 6 Months

DM2400X £10145
1st Month £1102.92 x 6 Months

DM2402X £10195
1st Month £1108.33 x 6 Months

DM2404X £10245
1st Month £1113.75 x 6 Months

DM2406X £10295
1st Month £1119.17 x 6 Months

DM2408X £10345
1st Month £1124.58 x 6 Months

DM2410X £10395
1st Month £1130.00 x 6 Months

DM2412X £10445
1st Month £1135.42 x 6 Months

DM2414X £10495
1st Month £1140.83 x 6 Months

DM2416X £10545
1st Month £1146.25 x 6 Months

DM2418X £10595
1st Month £1151.67 x 6 Months

DM2420X £10645
1st Month £1157.08 x 6 Months

DM2422X £10695
1st Month £1162.50 x 6 Months

DM2424X £10745
1st Month £1167.92 x 6 Months

DM2426X £10795
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DM2428X £10845
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DM2430X £10895
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DM2432X £10945
1st Month £1189.58 x 6 Months

DM2434X £10995
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DM2440X £11145
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DM2442X £11195
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DM2446X £11295
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DM2448X £11345
1st Month £1232.92 x 6 Months

DM2450X £11395
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DM2452X £11445
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DM2454X £11495
1st Month £1249.17 x 6 Months

DM2456X £11545
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DM2462X £11695
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DM2464X £11745
1st Month £1276.25 x 6 Months

DM2466X £11795
1st Month £1281.67 x 6 Months

DM2468X £11845
1st Month £1287.08 x 6 Months

DM2470X £11895
1st Month £1292.50 x 6 Months

DM2472X £11945
1st Month £1297.92 x 6 Months

DM2474X £11995
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DM2476X £12045
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DM2478X £12095
1st Month £1314.17 x 6 Months

DM2480X £12145
1st Month £1319.58 x 6 Months

DM2482X £12195
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1st Month £1433.33 x 6 Months

DM2524X £13245
1st Month £1438.75 x 6 Months

DM2526X £13295
1st Month £1444.17 x 6 Months

EQ BOFFIN'S BUY OF THE MONTH

Waveplant Sample CD

THEY don't make antique synths like they used to. In fact, they don't make them at all. Yet creaky old authentic Sixties and Seventies synths fetch a packet with collectors like Coldcut's Matt Black, even though they can be unreliable and unpredictable. Why? Because they're an excellent antidote to the clean, digital sounds of most Nineties music. Thankfully there's now a far cheaper way to satiate your lust for low flying LFOs. Herefordshire firm Cyberwave EMS have just released 'Waveplant', a sample CD featuring sounds from their old skool synthesiser the Waveplant. The synth doesn't actually exist – all the sounds have been generated by computer and were three years in the making. The sounds come in Soundfont and .wav formats as well as audio, so PC users will be able to access them directly from their computers. On top of the basic 48 samples, many of the computer files include additional versions with various effects.

The 'Waveplant' CD is available for £20 plus £2 postage and packaging from Cyberwave EMS, Talywain, Cusop, Hay-on-Wye, Hereford HR3 5RF

Competition

Europe's first Internet-based record company Crunch (www.crunch.co.uk) was launched last month, offering legal MP3 downloads at at 99p a track, including contributions by Arthur Baker, Grooverider, Shy FX, Freq Nasty, Rennie Pilgrem, The End's Matthew 'Bushwacka' B, BLIM and Doc Scott. Jon Davis of Crunch says this is just the tip of the iceberg and hundreds more tracks will be added soon. The site also contains various downloadable MP3 players, links to other MP3 sites and news on the whole digital download market. And Crunch is offering one lucky EQ reader the chance to download £50 worth of music from the site completely free.



Simply name the legendary hip hop act who recently ran into trouble with Def Jam after posting tracks from their new album on their Internet site.

Was it: a) Public Enemy b) Run DMC c) Beastie Boys?

Answers on a postcard to EQ Crunch Competition, Muzik Magazine, IPC, King's Reach Tower, Stamford Street, London SE1 9LS

EQNEWS

• The official **WU-TANG CLAN** site The 37th Chamber is promising they'll be posting tracks and videos online soon. Check their site at <http://www.geocities.com/SoHo/Atrium/4516/frontgate.html> for updates...



World Wide Wu-Tang

• **YAMAHA** has announced a deal with computer firm Intel that will see virtual orchestras fitted as standard into computers. The SoftSynthesizer Poly-VL is being developed in conjunction with Intel and will be fitted into new Pentium Processors, although Yamaha say they're also urging other big computer companies to include it soon. The software is designed to imitate not only the sound itself, but also the way the instrument is played, making live improvisation on the keyboard particularly convincing...

• Leading home studio manufacturers **TASCAM** celebrate their 25th anniversary with what they're calling "the next phase of the Portastudio legacy". The 424 MkIII is basically a cross between a mixing desk and eight track home studio, with an unprecedented array of effects and inputs to cater for new technology like MiniDisc players. Tascam have also released a new studio quality CD burner. The CD-D4000 is designed so CDs can be duplicated quickly and easily while retaining top quality. It's selling for around £800...

• Fancy a spin behind the decks but don't have the dosh for a pair of **TECHNICS**? Check these Internet sites – www.starbreeze.com, www.modarchive.com and www.chapman.karlskrona.se for the virtual equivalent...

MY FAVOURITE MACHINE

JONATHAN MORE (COLD CUT)



DOES a web site count? I find myself playing on the Protman site (www.protman.com) quite a lot.

I like to have a quick mess about on it in the middle of the day.

"It's a very mad site run by this guy called K-Rad over in Chicago, with techno toys you can play with, with your mouse. They're freaky sounds too; nice electronic noises and freaky breakbeats. I think you can actually do a performance on it – they record you, press it up onto a CD and then send it to you.

"There's also another toy I've just got, but I'm still debating whether to actually take it out of the box or not, because it'll probably be really valuable in 100 years' time. But I may not be able to resist it. It's called something like a Scratch Kit and it's basically a toy sampler with a little plastic record deck that you use to scratch the sounds with. DJ Friendly brought it back from Japan for me; as far as I know, you can buy them in any toy shop in Japan."

starbreeze.com, www.modarchive.com and www.chapman.karlskrona.se for the virtual equivalent...

• The price of computer software to turn your computer into a recording studio is hitting new rock bottom levels. Just £25 will get you **DANCE MAKER** from software firm Magix, which includes over 1,000 professionally produced samples, all royalty-free, as well as ample facilities to edit and treat your own samples. As if that wasn't enough, you can even make your own videos on it, either plundering the free archive or your own .avi files...

DEMO DERBY A&R departments take note! Please send all demos to Rob Da Bank at Muzik, with a photo

Name: Blighty

Contact: 0403-834-168

Muzik's Verdict: Not the first offering from Dorset's Blighty but he's desperate for a deal! 'If' is a slow, loping loop in a Dimitri from Paris style, 'All Things Nice' sits quietly between The Herbaliser and Luke Vibert with its eerie mouse chorus. Not much equipment to boast of, some great ideas and some not so great, but he's got the will to win.

Labels most likely: Skint, City Slang, Fused & Bruised and N Tone.

Name: Mr Ocean

Contact: 01450-376-822

Muzik's Verdict: Scottish producer Ian is determined to earn a living out of his production and has even spent all his redundancy money on new equipment. 'The Long Approach' is a good starting point. Deep and trippy house without being dull, it pounds away under swirling ambient breakdowns, Theremin squeals and military drum rolls. 'Brain Damage' is more upfront and more commercially accessible but still perfect for Basics or Wobble. **Labels most likely:** Pagan, Nuphonic, Wave, 20/20 Vision.

Name: Saeed Younan

Contact: 001-703-790-5556 or

Saeed6@hotmail.com

Muzik's Verdict: The outright winner this month with a blazing trippy house stomper. 'Liquid Drums' comes straight out of the USA although it sounds like it could easily have come from the south London crew behind Wiggle or Swag. 'The Groove' is very deep, very atmospheric and very Tenaglia in his prime.

Labels most likely: Pagan, Toko, Glasgow Underground.



MAY WINNER NAT MONDAY (NATHAN COOK)

EPIC TRANCE MIX

Contact:
01274-824-340/0467-307-155

Personal Details: Originally from Northern Ireland but now residing in Bradford, 26-year-old optician Nat caught the dance bug when he first hit the Hacienda back in 1993. After the usual round of making up mix tapes and playing friends' house parties, he met up with ex-Perfecto artists Angeles and they conspired to launch a label, Flammable, in 1997. "It's so difficult to get anywhere or get a chance to prove yourself in dance music," says Nat. "To be really original with this sort of music you need to have access to music that no one else has – hence Flammable." Paul Oakenfold is championing the label, playing Flammable acetates in his sets. Nat has also been producing a few tracks of his own, two of which are featured in his smooth, winning mix.

Favourite DJs? Paul Oakenfold, Nick Warren, Sasha – anyone playing the "melodic trance style".

Favourite labels? Flammable (natch!), Bonzai, Perfecto, Baracuda, Platipus, ffr, Woosh.

Favourite clubs? The Orbit, Lush, Gatecrasher.

Winning tracklisting: Sunset Sky - 'Rockitt' (Flammable acetate)... Slishi - 'My Love' (Flammable acetate)... The Sneaker - 'Scatterbomb' (Flammable)... V-Tracks - 'Heretic Voices' (Sneaker mix) (Flammable)... Sisko - 'Light Over

Me' (Flammable acetate)... Fatheads - 'Music 4 Lunch' (Flammable acetate)... Nat Monday - 'Nucleus' (Flammable acetate)... The Sneaker - 'New World' (Flammable acetate)... Quadran - 'Unloveable' (MIKE mix) (Bonzai Trance)... V-Tracks - 'Heretic Voices' (Angeles Karma mix) (Flammable acetate)... Iron Eden - 'The Gate' (Additive)... More - 'All I Need' (Mas mix) (Nukleuz)... Sisko - 'Closer I Dream' (Flammable acetate)... The Sneaker - untitled (Flammable acetate)... Nat Monday - 'Waiting For You' (Flammable acetate)... DJ Manta - 'Holding On' (Liquid mix) (Reef Recordings)...

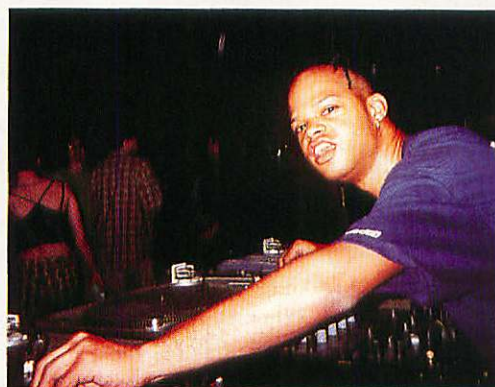
Muzik says: No wonder Oakey is caning the Flammable sound – it's tailor-made for the great man's sets. Major props must go to Monday for having the balls to set up his own label (with ex-Perfecto artists Angeles) – and then having the even bigger bollocks to send in a mix tape where 90% of the tunes are Flammable exclusives. His mixing is, as you would expect with this sort of sound, liquid smooth, often segued in key and striking the right balance between vocal trance and deeper, pulsing house. Monday shouldn't be warming up for Oakey, he should be spinning peak time himself. We expect everyone from Renaissance and Lush to Cream and Gatecrasher to be on the blower pronto.

Runners Up...

2 Marc Dubla (deep house mix tape from London) **3 Adrian Winder** (drill 'n' bass mix tape from Newcastle)
4 Dave Flowers (house mix tape from Aberdeen) **5 Sandy Waters** (chill out mix tape from Bath)

MY BEDROOM HELL by Maurice Fulton

"I STARTED out by throwing these house parties in Baltimore – it was difficult to get a break into a club so this was the best way to play to crowds outside of your bedroom. The parties were pretty wild and after a while the children would come up to me and say 'Maurice, you should be in a club!' So I approached this local promoter who gave me my first big break by letting me loose at his club. I treated every gig like a party, no



matter if it was in a club or in your house. Back then DJs like Tony Humphries and Larry Levan were the ones who were really working it out – there was no categorisation of music so they could play more or less anything. It was their musical selection that really stood out. The thing they taught me most was that you've just got to be yourself and play what you believe in. Don't let anyone tell you otherwise. And if they do, fuck 'em!"

Bedroom Bedlam Charts current faves of former winners

DAN JARVIS (big beat winner from Essex)

- 1 BOX OF BULLETS** Blackwater Industries (Dust2Dust)
- 2 CASCADE** Quaid (Seraphim)
- 3 BREAKERS' REVENGE (REMIX)** Freestylers (Freskanova)
- 4 THE WORLD IS MY ASHTRAY** DeeJay Punk-Roc (white label)
- 5 SUBWAY** Gez Dawer & Nick Hale (Hydrogen Dukebox)
- 6 INFINITELY GENTLE BLOWS** Scott Hardkiss (Sunburn)
- 7 INDIAN SUMMER** Scott Hardkiss (Sunburn)
- 8 LATIN BOUNCE** Krafty Kuts (FSUK)
- 9 WHO GIVES A FUNK** T-Power (Botchit & Scarper)
- 10 SWEAT PEA** Soul Hooligan (Freskanova)

NICK TWEEDIE (progressive house winner from London)

- 1 ECLIPSE** Antidote (Glow)
- 2 KOLLAGES** Desert (Glow)
- 3 SUN IS SHINING (BIR DUB)** Technique (Creation)
- 4 PIONEERS OF THE WARPED GROOVE** Caspar Pound (Hope)
- 5 BLUE BUTTERFLY** Nu Idol (Zoom)
- 6 THE FLOW** Laguna Seca (Superfly)
- 7 THE FREAKS BELIEVE IN BEATS** Uberzone (City Of Angels)
- 8 TIME & SPACE** Francois K (Wave)
- 9 DELIRIUM** Silence (Netwerk)
- 10 THE BIGGEST THING IN DETROIT (KULT OF KRIMERIA MIX)** Del 5 (Twisted)

To book a Bedroom Bedlam DJ for your club/office party, call DJs Unlimited on 01895-850-157

BEDROOM BEDLAM NEWS

• **Tom Harding** (techno winner) is continuing his residency at the HQ nights at Melkweg in Amsterdam. In a recent poll for a Dutch dance music magazine he was voted third most popular DJ in Holland after Carl Cox and Sven Vath! Harding is currently in the studio with Jon The Dentist working on a release for Phoenix Uprising.

• **DJ K** is starting a new night, Escapism, at Club Millennium in Widnes in May. The third Friday of each month will also host a Bedroom Bedlam DJ taking the main slot.

• An official Bedroom Bedlam web site is soon to be launched on the Internet where you'll be able to download Real Audio webcasts of winners' sets and catch up on the latest grooves and moves in the BB universe. Full details to be announced next month...

• **Steve Gerrard** (progressive/deep house winner) plays at Charlie Chester's new megaclub, the Mezzanine in Wolverhampton, on April 10th before jetting off to drop the tunes that matter at Icon in Florida, USA on February 24th.

• **Sally Humphries** (epic house winner) has been approached to remix a track with the help of Blu Peter – she also spins at the launch party for Blu Peter's new album, 'Widescreen & Digital', at Melt at the Paradise Factory on May 15th.

• A number of other Bedroom Bedlam winners are also making forays into the studio. Matt Edwards (chill out winner) is releasing a "Basement Jaxx-style disco cut-up" on Brighton's Stompaphunk Music label. Timmy S (tech-house winner) has a white label called 'Timark' doing the rounds. And Rob Collman (breakbeat winner) has teamed up with the Navigator to release a track under the name of Stop Outs on Groove Pressure.

How To Enter

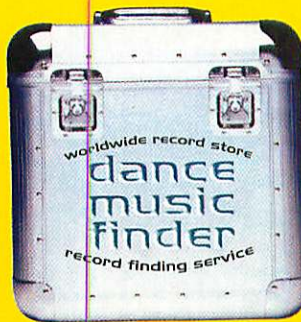
- ★ Your tape must be at least 90 minutes long
- ★ Include full tracklisting with artist, track title and label. Also include daytime telephone number and a passport-sized photograph
- ★ Send all tapes (and bribes) to Bedroom Bedlam, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS
- ★ Muzik cannot return any BB tapes. If you hear nothing, keep trying. WE LISTEN TO EVERYTHING

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BOCACCHIO - LIFE - SECRET WISH (LANGE MIX)
DJ Tiesto - GORYELLA
FOOL BOOHNA - POPPED
Y-TRAXX - MYSTERY LAND (SICKBOY)
JAM & SPOON - STELLA '99 (NALLIN & KANE)
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SYSTEM F - OUT OF THE BLUE
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HANDS BURN - GOOD SHOT
SPACE BROS - FORGIVEN '99
HUMATE - LOVE STIMULATION (PAUL VAN DYK)
DUSK TILL DAWN - FINE DAY
TILT - CHILDREN '98
INVISIBLE MAN - GIVE A LITTLE LOVE
TRAVELLER IN MOTION - BELIEVE
NAUTICAL BODIES - PLANET HEAVEN
MEA CULPA - SPIRITUAL LIGHT
LIQUID CHILD - DIVING FACES
AYLA - (PICTURE DISC) LOVE/IEB/AYLA
PUSH - REAL ANTHEM/UNIVERSAL LOVE
SIGNUM - WHAT YOU GOT FOR ME
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RATPACK - SEARCHING FOR MY RIZLA
ZERO B - LOCK UP
SHADES OF RHYTHM - SOUND OF EDEN/SWEET SENSATION
PRODIGY - WHAT EVIL LURKS/YOUR LOVE
DOC SCOTT - SURGERY
RHYTHM QUEST - CLOSER TO ALL YOUR DREAMS
JOHNNY L - HURT YOU SO
DANCE CONSPIRACY - DUB WARS
MIZ - ROCKIN DOWN THE HOUSE
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BUG KHAN & PLASTIC JAM - MADE IN 2 MINUTES - (PRODIGY MIX)

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MARY JANE GIRLS
ZAPP
FUNKADELIC
LOFT CLASSICS - ALL VOLUMES
CHAKA KHAN

88 ACID HOUSE

MR FINGERS - CAN YOU FEEL IT
TYREE - ACID OVER
PHUTURE - WE ARE PHUTURE/ACID TRAK
ARMANDO - LAND OF CONFUSION
DERRICK MAY - NUDE PHOTO/STRINGS THE DANCE
BABY FORD - OOOCH KOOCHY
FINGERS - WASHING MACHINE

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WAND - HAPPINESS
JIMMY RAY - R U JIMMY RAY (JUMP BACK - LISA MARIE)
SEXOSONIC - I THOUGHT IT WAS YOU
99th FLOOR ELEVATORS - HOOKED (TONY DE VIT)
CI BOLLAND - SUGAR IS SWEETER
TORI AMOS - PROFESSIONAL WIDOW
SANDY B - WORLD GO ROUND
SOUTH ST PLAYERS - WHO KEEPS CHANGING YOUR MIND
KATHY BROWN & CI BOLLAND - TURN ME OUT

BANGIN UK HOUSE

TIDY TRAX - BACK CAT
TRIPOLI TRAX - BACK CAT
ADDITIVE - ALL TITLES
PROLEKULT - ALL TITLES

UNTIDY DJ'S - FUNKY GROOVE
FUNKY CHAOS - THE ULTIMATE
TRADE E.P.'s - 1, 2, 3
TONY DE VIT - VARIOUS MIXES

RARE OAKENFOLD/SASHA CLASSICS

OAKENFOLD - GOA MIX TAPE
UNDERWORLD - DARK & LONG & COWGIRL
SUNSCREEN - PERFECT MOTION (BOYS OWN MIX)
U2 - LEMON - (MOJALES & PERFECTO)
MANSON - WIDE OPEN SPACE (PERFECTO)
FLUKE - BACK CATALOGUE
ENERGY 52 - CAFE DEL MAR
QUINCY - TWIST & SHOUT
MOBY - BACK CATALOGUE
LIMBO - BACK CATALOGUE
MADONNA - DROWNED WORLD & RAY OF LIGHT (TWILO MIX)
GUERRILLA - BACK CATALOGUE
SVEN VAN LEWIN - VOICES OF KA
COSMIC BABY - VARIOUS TITLES
SASHA & MARIE - BE AS ONE
DIGITAL BLONDES - ANTHEUM
JD - PLASTIC DREAMS
WEST BAM - WIZARDS OF SONIC
REMAKE - BLADERUNNER
JAM & SPOON - ALL TITLES
MY FRIEND SAM - ITS MY PLEASURE

FUNKY FILTERED FRENCH HOUSE

MR OIZO - FLATBEAT (LEVY'S AD TUNE)
DEADLY AVENGER - KING TITUS GLOVES
SCOTT GROOVES - MOTHERSHIP RECONNECTION (DAFT PUNK MIX)
ROULE - BACK CATALOGUE
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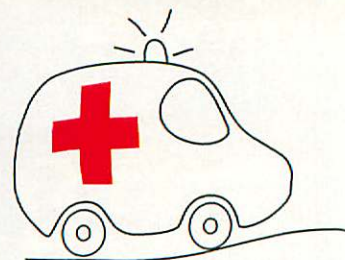
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"I wonder why," sang Sister Sledge, "He's the greatest dancer." But then they probably weren't singing about this lot

Psychedelic adventures at the crusty frontline

BACK in the day, the Muzik taskmasters used to send me on some really fucked up assignments. Not content with packing me off to drunkenly ogle at a bunch of fluffy bras at the Canal Club in Wolverhampton, they decreed that I should also check some outdoor free party action later that night. But our car's headlights were knackered so we decided to get a couple of hours kip in the motor and then hit the road at first light. We managed to wake ourselves at 6am and started off, driving like lunatics, wired on sleep deprivation and booze. Two hours later we reached the site of the party, a disused tank-testing range near Peterborough. Hardly the best omen.

When we arrived I tracked down a raving lunatic called Peter Pan, skunked out with a bunch of crusties in the back of a lorry. They offered me some cake which I wolfed down – not realising it had some 'herbal additions'. Then another dodgy character by the name of Long John escorted me over to his car where he offered me some, erm, headache tablets to relieve the impending feelings of paranoia.

After an hour stumbling around to some sublime deep house, I realised that maybe I hadn't taken paracetamol. Joy of joys, it was 2CB, the Ecstasy-acid wonder drug. It started to kick in, the whole nine yards. Fluttering eyelids. Mangled perceptions of time and space. Loss of any limb control. Mumbling total bollocks. A normal day in the Muzik office you might say, but not much fun when you're trapped in some dustbowl surrounded by a bunch of desperados who look like extras from the bar scene in Star Wars.

The drive home wasn't much better either – the 2CB was really doing the business. Such was my addled brain that whenever I said anything to my mate, it seemed to me like he didn't reply for about half an hour. "What's his fucking problem?" I thought, eyes blazing with dementia, moments before the car jolted to a standstill on the hard shoulder. Fuck, we'd broken down.

We had to wait two hours for the goons from the AA to come to our rescue. Apparently I sat by the edge of the motorway twitching like an epileptic every time a car thundered

past. We could have been at Brands Hatch for all I knew as I scraped my chin off the floor.

A Certain Muzik Journalist, London

Spunky action in God's House

WELL, there we were getting down to some techno action at House Of God when we saw this commotion over by the toilets. Apparently there was this guy who was so overcome with Ecstasy and love vibes that he'd started 'slapping the salami' in the toilets. He was so off his head that he didn't realise or maybe even care that everyone knew what he was doing! It was also one of those toilets where there weren't any locks – but he had his feet wedged on the door. God knows what position he was in!

And then later on that night this girl started masturbating – on the dancefloor! She was E-ed off her tits and was having a good old 'rummage in the undergrowth' while 'Red 2' was blaring out of the speakers! The bouncers had to discreetly escort her out of the club.

I don't know what it was about House Of God – maybe they were overcome by the Holy Spirit?

JR, London

Mistaken identity

LAST New Year's Eve I was chatting to this girl at a club and we were getting on famously so I gave her a complimentary 'cheeky fella'. Anyhow, later on I'm wandering around and see this girl getting off

with some bloke. Due to my chemically altered state, I'm pretty pissed off with this so I go up to them and demand a tenner for the biscuit. Now you've got to understand that I'm pretty wired at this stage and it's all a bit hazy but basically she hotly denies any knowledge of either me or the gear. But I'm convinced she's lying to me cos she doesn't want her boyfriend to know we were chatting together earlier, so I keep on demanding the readies.

But then about halfway through the conversation I realise it's a totally different girl – unfortunately too late to prevent her boyfriend from twatting me. I felt such an arse and would like to take this opportunity to apologise to them both right now. And I never did find the original girl. Typical.

Pepperami, Manchester

Fruity Fridge

I was at Escape From Samsara at The Fridge a few weeks back, chilling in the café bit at one of the tables when this big fat bloke comes and sits REALLY close. Now I'm getting a real Love Muscle vibe here so decide to vacate the area, not before suffering a semi-grope on the way out. I give him some verbals and head for the dancefloor.

Anyhow, I'm trancing to the Goa vibes when I feel like I'm being stared at. I turn around and it's the same bloke – this time dressed in Fridge bouncer gear. He's staring right at me (about four feet away) without averting his gaze. Thinking that I am

going to be ejected for abusing him earlier, I finally ask him "What's up?", expecting the answer "You are, mate, out you go." Actually he says, "What are you doing later?" This gets me all flustered and so I leave the area quickly.

Later still, I'm in the queue for the Fridge Bar, and surprise sur-fucking-prise he waddles up with his YMCA clone in tow. Anyway, he then proceeds to wind me up, inviting me to Love Muscle. I finally get inside and he comes up to me and gives me a freebie biscuit!

Actually, it's not that funny really. And he was Scottish.

PW, Birmingham

Ever decreasing circles

About five years ago, Orbital were due to play a huge party in LA. In anticipation of the coming of the Hartnolls, I made sure I had what I thought was some good E – but it turned out to be anything but. I spent most of the evening slumped against different walls with my head between my knees trying to feel better. At one point I asked a friend to come outside with me to get some fresh air – I remember hearing the opening strains of 'Chime', my all time favourite Orbital tune, and all I could think about was getting outside. It didn't dawn on me until later what I had missed.

I never did see even a glimpse of Orbital that night, just spent the next couple of hours sitting in a chair in the VIP room looking at posters of porn star-turned-electronica-babe Traci Lords promoting her then new – and quite shitty – album. Sometimes, I suppose, it's best to let a brilliant band speak for themselves and not get preoccupied with trying to chemically engineer the perfect evening...

Rollerblading Disco Diva, San Francisco

Have you got a funny story of improbable larging it or clubland disaster? Care to share it with us? Then write to **Casualty Ward, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS** or E-mail **Kieran Wyatt on basstime@usa.net**

Names can be changed to protect the guilty from their mums. Letters may be edited for inclusion.

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Sent in by Matt, Kim & Scary Mary after Heresy in Bristol



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9.30PM - 6AM. TICKETS £13.50+ BOOKING FEE. CREDIT CARD BOOKINGS (24HR) : 0115 912 9000
INFORMATION LINE. 0121 212 0770

G
Groovism

MAY 28TH 1999. THE ART SCHOOL, 168 RENFREW ST, GLASGOW, SCOTLAND.
IN ASSOCIATION WITH TURBULENCE.

**FABIO & GROOVERIDER
PLUS TURBULENCE RESIDENTS TANIA SWIFT / ROB G / AND KEMAL**

10.30PM - 4AM. TICKETS £10 , ADVANCE TICKETS AVAILABLE FROM STUDENTS UNION.
INFORMATION LINE. 0141 353 4529

TURBULENCE

FOR FURTHER INFORMATION ON ANY OF THE ABOVE EVENTS PLEASE CALL GROOVE CONNECTION ON 0171 737 4486.
FOR ALL ADVANCE TICKET SALES CALL TICKET MASTER ON 0870 902 0001 OR TICKETS AVAILABLE ON-LINE AT www.ticketmaster.co.uk



It's why we
spend 3 hours
getting ready.

Julie and Cathy
Foulger, Seven o'clock
Saturday night, South
Wirral, Merseyside.

Saturday is Cream

Residents
Seb Fontaine
Steve Lawler
Paul Bleasdale
Dean Wilson
Percussion: Mav

April 17
Pete Tong
Boy George
Steve Lawler
Paul Bleasdale
Dean Wilson

April 24
Seb Fontaine
(exclusive 4hr set)
Alex P
Steve Lawler
Paul Bleasdale
Dean Wilson

May 1
Paul Oakenfold
Judge Jules
Seb Fontaine
Dope Smugglaz
Paul Bleasdale
Dean Wilson

May 8
Seb Fontaine
John Kelly
Dave Seaman
Steve Lawler
Paul Bleasdale
Dean Wilson

May 15
Tall Paul
Jeremy Healy
Parks & Wilson
Steve Lawler
Paul Bleasdale
Dean Wilson

May 22
John Kelly
Sonique
Nick Warren
Dave Seaman
Steve Lawler
Paul Bleasdale
Dean Wilson

Fridays are Bugged Out!

April 30
Carl Cox
Josh Wink
Dave Clarke
Justin Robertson
Jim Masters
Terry Francis
James Holroyd
Rob Bright
The Big Beat Boutique
'Ambidextrous' Tour
Jon Carter vs
Midfield General
Deadly Avenger
Lo-Fidelity Allstars
DJ set

Cream
Scotland
April 24
Justin Robertson
Les Ryder
Residents
Gaz Long
Neil McKay

9pm - 3am
The Potterrow
Bristo Sq
Edinburgh
£6/£8 guests
0131 6502656

Cream
Northern Ireland
June 5
Jeremy Healy
Paul & Russ (K-Klass)
Resident
Col Hamilton

9pm - 1.30am
Lush at Kelly's
Bushmills Rd
Portrush
£10/£8 members
01265 825904

Information

Cream
10pm - 4am
Wolstenholme Sq
Liverpool L1
£8 members/NUS
£11 non members
Except May 1 £9/£12

Enquiries
Jayne Casey or
Gill Nightingale
at Cream
0151 709 1693/3541

www.cream.co.uk

Bugged Out!
10pm - 6am
Wolstenholme Sq
Liverpool L1
£10 members/NUS
£12 non members

Enquiries
Richard at
Jockey Slut
0161 950 3556

Tickets
Credit card hotline
Cream shop
0151 708 9979
Ticketmaster 24 hour
hotline 0990 344 4444
HMV/Tower
Records stores
(call for nearest outlet)

Coach information
0151 7097023

Farrow Design
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Valerie Phillips