

MUZIK

Speedy J

Jungle Brothers

Motorbass

Boymerang

Luke Slater

10 years of the
Southport Weekender

New York Special

- ★ Clubbed to death - the scandal that rocked NY
- ★ Basement Jaxx at Twilo
- ★ The men behind the Sound Factory and Cream sound systems

Slipmatt

Happy hardcore comes of age



cream

RESIDENTS PAUL OAKENFOLD
X-PRESS 2, PAUL BLEASDALE
LES RYDER, PERCUSSION: MAY

19.04.97
COURTYARD
Pete Tong
Nick Warren
Les Ryder
FRONT ROOM
Rocky & Diesel
James Barton
ANNEXE
Paul Oakenfold (3 hrs)
Paul Bleasdale

26.04.97
ANNEXE
Paul Oakenfold (3 hrs)
Paul Bleasdale
FRONT ROOM
CJ Mackintosh
X-Press 2
COURTYARD
Mo-Wax Presents
James Lavelle
The Psychonauts
Ben Wilcox

03.05.97
May Bank Holiday
FRONT ROOM
Jon Aquaviva
Rocky
COURTYARD
John Digweed
Jimmy Van Mallaghem
Cris Fortier
ANNEXE
Paul Oakenfold (3 hrs)
Paul Bleasdale

10.05.97
COURTYARD
Pete Tong
Jon Carter
Les Ryder
ANNEXE
Paul Oakenfold (3 hrs)
Paul Bleasdale
FRONT ROOM
X-Press 2
K-Klass

sleuth

09.05.97
DJS
Justin Robertson
Richard Hector-Jones
GUEST DJ
Juan Atkins
10pm-3am £6/£5 NUS
Nation,
Volstenholme Square
Liverpool
Tickets 0151 708 9979

full on

FULL ON RESIDENTS GRAEME PARK
ALLISTER WHITEHEAD
JON PLEASED WIMMIN
ANDY CARROLL, PERCUSSION: MAY

25.04.97
FRONT ROOM
Allister Whitehead
Graeme Park
K-Klass
Andy Carroll
ANNEXE
Jon Pleased Wimmin
Dave Seaman
Mark Moore
Paul Bleasdale
10pm-6am

Information

Cream, 9pm-3am
£7 Members/NUS
£10 non members
Full On, 10pm-6am
£8 members & NUS
£10 non members
(Plus booking fees)
Tickets 0151 708 9979

Coaches

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glasgow

26.04.97

Roger Sanchez
Nick Warren
Steven McCreedy
Colin Tevendale
10pm-5am
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Edinburgh - 23rd Precinct: 0131 228 2134

Falkirk - Grooves: 01224 625 275

Hamilton - Impulse: 01836 202 101

Kirkcaldy - Sleazeb: 01592 203 247

Motherwell - Impulse: 01896 202 437

Perth - Strawberry Bizare: 01738 443788

Stirling - Pops: 01786 449 039



FEATURES

18 WHERE DO DJs BUY RECORDS?

Woolies? Nope. Menzies? Nope. Marks Et Sparkies? Maybe...

40 SUPER DISCOUNT

Are you being served? Motorbassist Etienne de Crecy and his partners offer a guided tour around the 'Super Discount' store

44 NEW YORK STORIES ROTTEN TO THE CORE

Murder (allegedly) and mystery deep in the heart of NYC's clubland

50 NO RATTLE & HUM

The men behind the Sound Factory (and Cream) sound systems

52 BUGGIN' IN THE BASEMENT

Basement Jaxx knock the Twilo crowd for seven

58 SLIPMATT

COVER FEATURE

From Raindance to "On A Ragga Tip" to the leading light of the most controversial dance sound around, the happy hardcore hero reveals all

64 BABY FORD

The skinniest man in the universe on religion, space travel and itchy feet

68 LUKE SLATER

Ten crucial influences on the life of one of the UK's toppermost techno bods

84 JUNGLE BROTHERS

Afrika Baby Bambaataa and his boys are back. Those Native Tongues are wagging again

88 SPEEDY J

He lives in a tilted cube high in the sky. And makes some of the most fucked-up electronic music you've ever heard

92 SOUTHPORT WEEKENDER

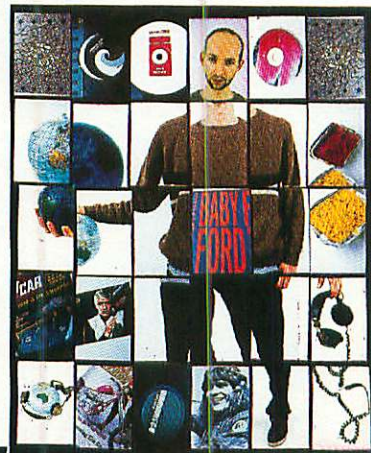
To mark their 10th birthday, originator and organiser Alex Lowe takes us on a historical journey through the ups and downs of Britain's favourite weekend knees-up

96 BOYMERANG

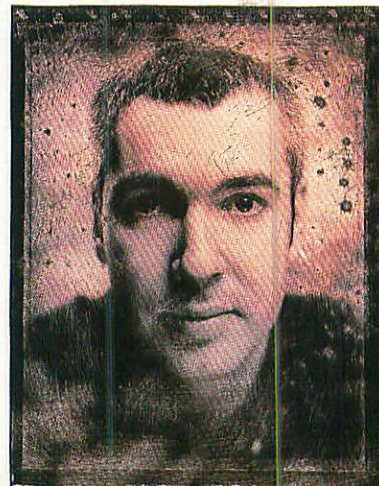
Drum Et bass with a difference from the man behind indie noiseniks Bark Psychosis

100 CAN

Contemporaries of Kraftwerk, Can were turning out electronic records before electronic equipment as we now know it was even invented

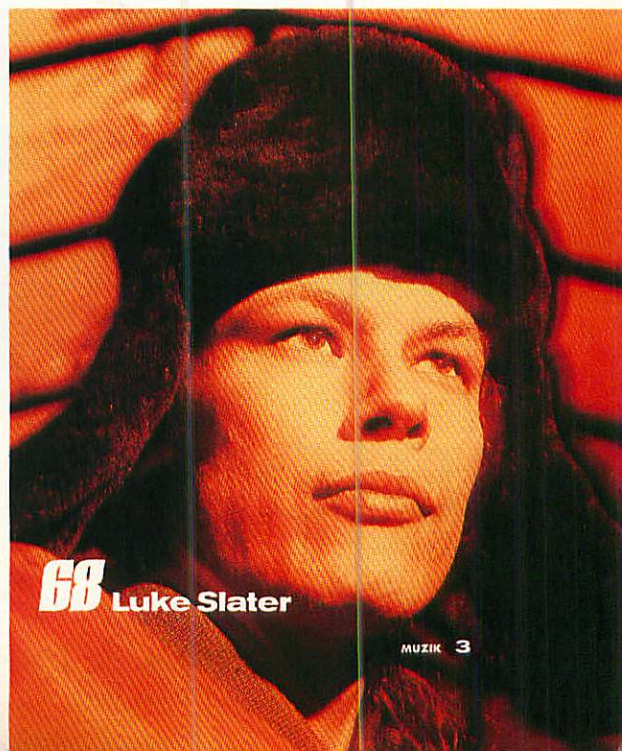


64 Baby Ford



96 Boymerang

100 Can



68 Luke Slater



taste the indigo effect

indigo: refreshing & gently sparkling soft drink **containing:** wolfberry, guarana, schizandra & taurine **providing:** a natural energy boost



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REGULARS

8 NEWS

Notorious B.I.G. gunned down, T In The Park line-up unveiled, Jon Pleased Wimmin forms a band, Bryan Gee on the new V Recordings compilation, Underworld collaborate with U2 and a full report of this year's Hardcore Dance Awards

21 FRAMED

Smile... You're at the Miami Music Conference

26 PHUTURE

This month's predictions for phuture fame: Fred Giannelli, Traquility Bass, Tony Senghore, Aqua Bassino, Renegade Hardware and the unlikely named DJ Wally. Plus Siedah Garrett, the brand new Brand New Heavies vocalist, on a Dream Date

36 BLAGGERS

Pssst! Wanna buy a slipmat?

56 FREEBIE JEBBIES

Metalheadz clobber, Orb clocks and Blue Room speakers up for grabs

72 FLOOR FILLERS

Erykah Badu, Witchman, Kumo, Tresor in Germany, Wall Of Sound's Australian Tour Diary, Full Cycle at Lakota in Bristol and The End in London...

105 CHARTS

The Muzik Sweep, plus all the latest sales, DJ and shop charts

111 ALBUMS

Speedy J, J Majik, Lee "Scratch" Perry, Florence, The Herbaliser, QFX, Squarepusher, Sluts 'N' Strings Et 909...

121 SINGLES

The Advent cast their ears over this month's new singles

125 TRAINSPOTTING

Ten pages of upfront underground releases

144 EQ

Thinking about putting out your own record? What you need is the second part of our step-by-step masterclass. You could also have a go at winning a Yamaha SU10 while you're at it

150 SCANNERS

Settle down for a eyeeful of D*Note's "Coming Down" film, a natural successor to "Weekender"

152 WIRED UP

Modem on? Mouse ready? Let's surf!

154 GAME ON

Muzik's Playstation League heats up

161 INSOMNIA

Out and about? Be sure to check our essential nightlife guide

174 PARANOIA

More from the legendary "Boy's Own" magazine

176 MOUTH OFF

Reader's wives. Sorry, letters

178 HANG THE DJ

It's not all hunky-dory around here, you know

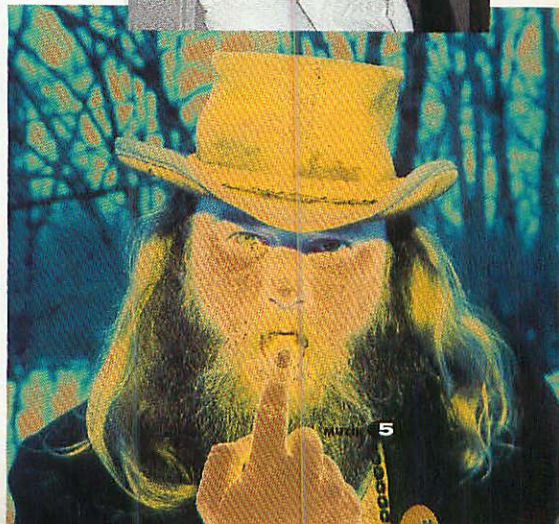


56 Freebie Jeebies



36 Blaggers

Albums



26 Phuture

Next Issue on sale Wednesday, May 14



SMOKING CAUSE

Chief Medic
12 mg Ta

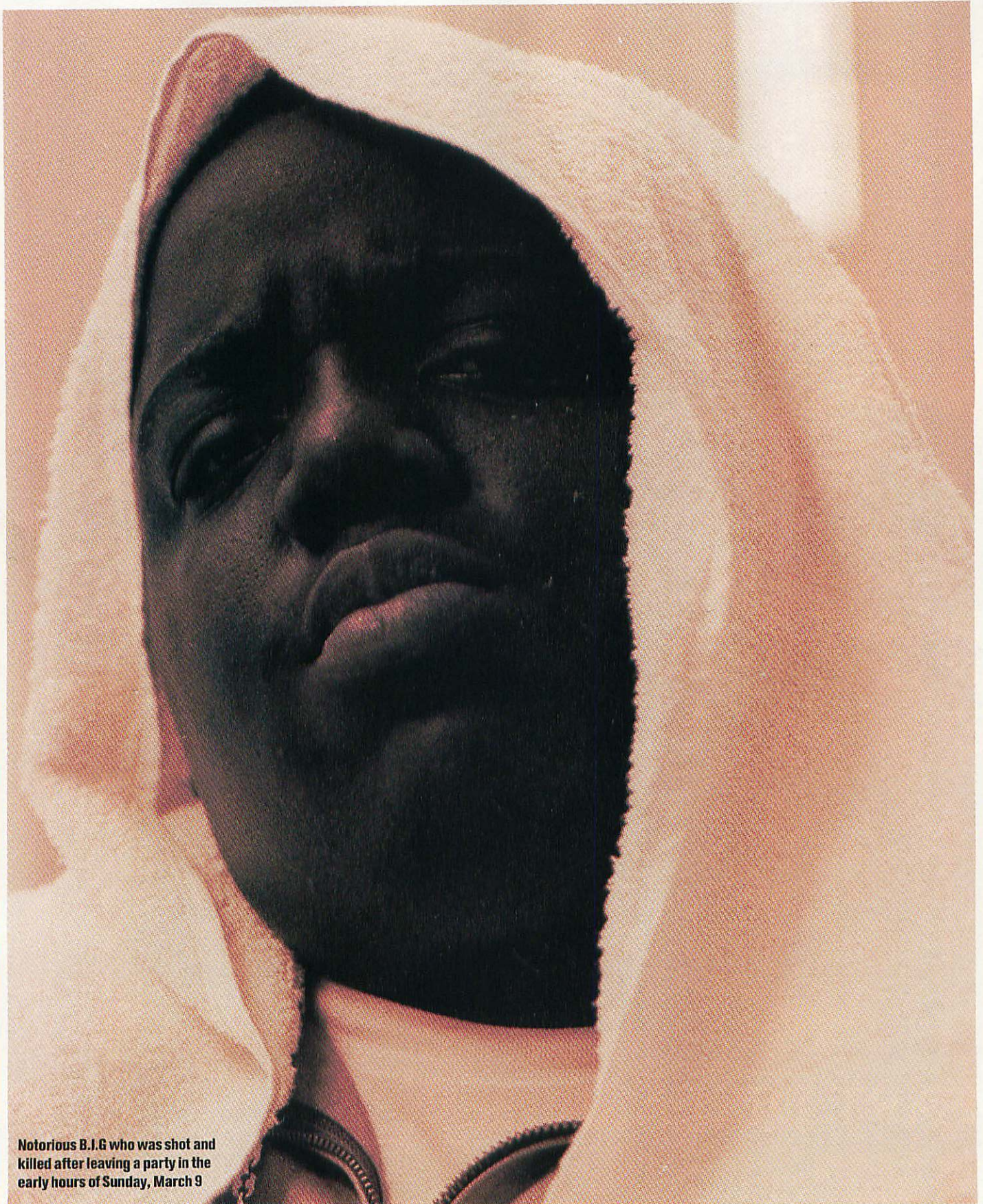


HEART DISEASE

Officers' Warning
9 mg Nicotine

news

The latest stories from around the world



Notorious B.I.G. who was shot and killed after leaving a party in the early hours of Sunday, March 9

NOTORIOUS B.I.G. DEATH

AS you no doubt already know, Notorious B.I.G. (born Christopher Wallace, but referred to as Biggie Smalls by his legion of fans) was shot as he left a party for Quincy Jones' "Vibe" magazine in LA shortly before 1am on Sunday, March 9.

Witnesses say Biggie and friends, including his record label boss Sean "Puffy" Combs, left the party at the Petersen Automotive Museum after the local fire department had closed it down due to over-crowding.

Then, it is claimed, as Biggie was preparing to drive away from the venue, a green car pulled up alongside his Suburban Chevy jeep and a round of bullets were unleashed into the passenger's side where he was sitting. Biggie was immediately taken to California's Cedars Sinai Medical Centre, where he was pronounced dead on arrival.

A memorial service was held in Manhattan, at the Frank E Campbell Funeral Home, on March 18 and was attended by many artists including Mary J Blige, Flavour Flav, Queen Latifah and members of the Junior M.A.F.I.A. crew.

Biggie's body, dressed in a white, double-breasted suit and matching hat, was laid in a wooden casket open from the waist up. A motorcade carrying the body toured his Brooklyn neighbourhood in the afternoon.

At press time, the LA Police Department had interviewed hundreds of people who were at the party, but said they had no solid leads to follow up, believing people were reluctant to come forward for fear of retaliation. A spokeswoman for the LAPD, whose jurisdiction the murder inquiry falls under, told Muzik, "Foul play has not yet been determined". Which is an astounding statement about somebody who was shot at and then died as a consequence. But maybe it says much about how desensitised the US Police are to the murder of young black men due to its apparent frequency.

Ironically, Biggie should have been on a plane to London that evening to promote his second album, "Life After Death", but he chose to delay his trip in order to attend an awards ceremony for US TV show, "Soul Train" that weekend.

Notorious B.I.G. was extensively cited as the man behind the murder of Tupac, who

had claimed that Biggie and Combs were somehow responsible for him being shot in a Manhattan studio in 1994. It was also alleged that Tupac had had an affair with Biggie's then wife, Faith Evans.

Tupac's label boss, Marion "Suge" Knight (who is currently appealing against a nine-year prison sentence for armed assault on two aspiring rappers in 1992) fuelled the fracas by publically ridiculing Combs and his New York-based Bad Boy label which he saw as a rival to his own Deathrow imprint in LA.

Observers agree that it's dangerous to assume Biggie

was killed by an avenging gunman seeking justice for the departed Shakur because it fails to acknowledge America's gun zealotry and the little importance placed on life. In the circles both men moved in, there were many people who were jealous of their success and many more firearms to "express" that anger with. Looking only to Tupac's murder for the answer as to why Biggie was killed also distracts from the real issue of why such a large proportion of African-American males never reach the age of 25.

Biggie's premature death, at the age of 24, has given more ammunition to hip hop's critics who claim his slaying is yet another example of the violence the music manifests. Outspoken adversary, C Delores Tucker, the chairwoman of the National

Political Congress of Black Women, commented, "Gangsta rap glorifies violence. Unfortunately, Notorious B.I.G. died an untimely death. We hope it will serve as a wake-up call to everyone".

Followers of the music believe this is too easy an option, stating that rather than condemn the message of so-called gangsta rap, we should be questioning the social conditions inspiring the commentary in the first place.

Biggie Smalls rapped about his younger life, and in little over three years, he had progressed from selling drugs on the street corners of Bedford-Stuyvesant in Brooklyn to becoming a millionaire through sales of his debut album, "Ready To Die".

Cynics have already suggested that his death may simply be a stunt to generate publicity for Biggie's new album, which is scheduled for release this month. The album is now almost certain to reach the Number One spot in the American pop charts, just as Tupac's album did after its release a little over a month after the West Coast rapper's death.

A spokesman for Arista Records, who distribute Bad Boy's products, said that such a suggestion was both "insensitive and outrageous".

The same cynicism was also applied to Tupac, even when there were pictures of his mother, Afeni Shakur, weeping at his funeral. It didn't help that Tupac chose to reincarnate himself for his last album as the great death illusionist, Makaveli (sic).

Equally, it doesn't help that Biggie's forthcoming album features a track dedicated to Tupac entitled "You're Nobody ('Til Somebody Kills You)", or indeed that the album opens with a skit between Biggie and Combs in which the rapper, close to death, is rushed to hospital and Combs can be heard pleading with Biggie to live.

A statement from his record label Bad Boy said, "We are overwhelmed with grief by the death of a great artist, a family member and our friend".

Last year, during the recording of "Life After Death", Biggie explained the reason for the title of his new album.

"At the end of 'Ready To Die' I took my own life. I felt I'd had such a hard life, it was the thing to do. But it wasn't really time for me to die. And now it's like a new life and I'm not trying to die. I've survived the game and all my downfalls. That seems like a good reason to continue living."

Sadly, in the the words of one of his songs, he never did get "One More Chance".



Biggie's final farewell in Brooklyn

MESSAGES ON THE NET

Feelings were running high on Internet newsgroups after the news of Biggie's death...

"I hope Puffy takes a fuckin' A-bomb and blows the whole fuckin' West Coast!"

"I sure as hell don't want Puff Daddy gone either because then that fucking asshole Suge Knight will try to run East Coast. Here is one other thought, who thinks Suge set up 2Pac and had him killed and then had Biggie killed also? I personally think Suge is a punk, I would dare his ass any day to step into my neighbourhood. This has nothing to do with East/West, it has to do with a punk who needs a beatdown"

"I have some important evidence that the killer was a white male who changed into an African-American male with bodypaint and stuff. This man is a young, white FBI officer. Just like 2Pac, the white devil is saying nothing because they killed 2Pac and Biggie Smalls because they became too strong and powerful in the black community. We have got to take revenge and smoke some whitey because we ain't lettin' the white man get away with murder!"

"Well, now you all know Piggy is dead. And this is in 2Pac's 'Don Killuminati: The 7 Day Theory' when he talks about his feuds and one day he will get back at the fake ass niggas like piggy. 2Pac is alive and Piggy fuck is dead which shows you fucked up lame ass East Coast bitches to stop talkin' shit. Next stop is Shawn Scooby Cones with his fake ass style!"

"Suge Knight got seriously stabbed up with a knife inside prison!"

"First Tupac, then Biggie, and now Suge Knight. Soon only Snoop will be left because he's doing all the killing!"

"For all the Tupac riders posting 'fat ass Biggie's dead' and other dumb shit like that, just imagine how stupid you look for one second. Another black man is dead, shot dead due to some stupid wannabe gangster shit, an image on record. Fuck Tupac. Fuck Biggie. Fuck East. Fuck West. It's all about black people and we need to wake up! Bob Marley said, 'How long must they kill our prophets while we stand aside and look?'"

PROPELLERHEADS head out on a UK tour in May. The dates are Dublin Green Energy Festival (May 2), Sheffield Leadmill (3), Glasgow Renfrew Ferry (5), Manchester Sankey Soaps (6), Leeds Cockpit (7), Hull The Room (8), Reading Alleycat (10) and Portsmouth University (12)... Guests at **FULL CIRCLE** this month are Phil Perry and Carl Cox (Sunday, April 25) and Phil Perry and Tony Humphries (May 4). Call 01753-685-158 for ticket details...

LONDON MUSIC WEEK features an extra-special party at Mr C's The End on Election Night (May 1) with French DJs Cam, Dimitri From Paris, DJ Gilb'r, Eric Rugg and Chris Le French Kiss. Tickets are a fiver and the night runs from 10-4am. Call 0171-419-9199...

CHECKPOINT CHARLIE, the revered night at Reading's Alleycat Live, will not be taking place again until May 17, when the club moves to Saturday nights and becomes fortnightly rather than weekly. They held their last bash before the relaunch on March 28. "It makes sense for us to take a break for a while," said Checkpoint's Dave New. "And going fortnightly makes sense over the summer, too. In the autumn, we'll rethink things." The club will be staging a Checkpoint Special in the countryside near Reading on June 7 with Jeff Mills guesting. Meanwhile, the club's label, Checkpoint Recordings, is set to release a Housey Doingz (aka Terry Francis) EP in early May... By the way, The anti-smoking campaign we launched in last month's issue was an **APRIL FOOL'S JOKE**. Hur hur... Congratulations to DJ **TONY HERON** who won the Midland's Mixing Championships 1997 last month. He spun a top set of pumping hard house and acid-trance which culminated in a bizarre mixing of The Beatles' "Hard Days Night"! Definitely one to watch... Belfast boy, **DAVID HOLMES**, has written the soundtrack for "Resurrection Man", a gangster movie set in Seventies Belfast. Holmes reckons it's "a very shocking movie about these psychopath Loyalists who go around knifing people"... In May, **CRISTIAN VOGEL** releases his second album for Tresor. It's called "All Music Has Come To An End"...



COLLABORATION BETWEEN U2 AND UNDERWORLD

UNDERWORLD are set to collaborate with U2 later this year. Details were sketchy as Muzik went to press, but it's thought both parties have got together and discussed various ideas for tracks. Rumours still persist over who will be supporting U2 on their world tour. Several dance acts are thought to have been approached for the support slot, including David Holmes.



30 YEARS ON THE WHEELS OF STEEL

BOB JONES is this month celebrating 30 years as a DJ. That's longer than many top spinners have even been alive for! "I can't explain how it feels," he said. "It doesn't really register that so many years have gone by. I'm just pleased to have survived and never been short of bookings. I've thought about chucking in the towel on occasions, but something convinces me to keep going every day. Mainly the fact that I'm so passionate about music and the people who are into it for reasons of love rather than money." Jones started out playing r&b before adding jazz to his canon in the Seventies. "People always think that jazz is just a load of idiots in polo-neck sweaters and beards, but it's a scene which is always striving for something new. "Drum & bass is the only music I haven't got into so far," he continued. "You never know though, one day that might change and I could be the new Randall!" As for a favourite gig from the last 30 years, Jones plumped for his legendary set at Andrew Weatherall's Sabresonic club in 1994. "I was so nervous beforehand, but just seeing the grins on people faces was astounding. I was facing up to what could have been a really hostile techno crowd and they just got into it. You don't forget nights like that in a hurry."



FOUR FREE POSTCARDS

MUZIK's cover is adorned with four rather lovely postcards this month, featuring photographer Vincent McDonald's much-fêted work for this magazine.

Vincent McDonald's astonishing images have made a massive impact on dance music photography. Before working in the US as an assistant for "Rolling Stone" and "Vanity Fair" snapper Annie Leibovitz, Vincent made his first foray into photography by taking pictures of exploding rockets for an ammunitions company! He refused to comment on who, out of explosives and dance stars were the most awkward customers to photograph, but when asked to talk about his own work, he simply shrugged and said, "I'm not into talking about myself. Why don't you ask the artists to say something instead." So we did...

Ed from The Chemical Brothers: "Vincent's pictures have come to characterise The Chemical Brothers in many ways. His pictures are so dynamic. He's actually made Tom look good and he's given us cheekbones we didn't even know we had! He's the don, basically. You see him out at clubs all the time and when you're down at his studio, he's hammering out New York house tapes all the time. Cool bloke!"

Dave Clarke: "Vincent's the kind of bloke who pops up in some club when you're least expecting to see him. You can instantly recognise him because he's always wearing that bandana. The pictures he took of me for Muzik mean a lot because it was my first cover. I must say, though, the dog doesn't look that cross in real life. And as I'm always having to tell people, I haven't got three dogs, Vincent just made the one I've got into three different dogs with his clever technology."

Danny Tenaglia: "The water was cold, my body doubles were fighting, the boat was too fast and Vincent McDonald is a genius. Period. Oh, and then we went skydiving."

Carl Cox: "He turned me into the first black man to sport a greasy tan, and that's pretty weird for starters. I think he's got a really unique style and I love the funky colours he uses as well. You could say that he is pushing the boundaries of his art at the rate that I hope I'm pushing back the boundaries of mine."

An exhibition of Vincent McDonald's work is being held at London's Alchemy Gallery (157 Farringdon Road, EC1) for two weeks from April 9



T IN THE PARK - DANCE TENT DETAILS

MUZIK and Soma are set to sponsor the dance tent at this year's T In The Park festival. The event, which takes place at Balado Airfield in Kinross, Scotland on July 12 and 13, will feature the Slam duo's first live appearance.

Laurent Garnier, Daft Punk, DJ Sneak, Andrew Weatherall, Nightmares On Wax, Jon Carter and Slam will perform in the dance tent on the Saturday, while Carl Cox, Bandulu, Orde Meikle, Stuart McMillan, Global Communication and

DJ Deep man the decks on the Sunday. "Nervous? Very!" laughed Slam's Orde Meikle, commenting on the prospect of their live debut. "We've had to knock back a few remixes to get this live set together but we think it's going to be worth it. We didn't want to do it until we had it sorted in a fashion which meant we weren't just twiddling with sequencers. The only people who are doing anything even vaguely like what we'll be doing are Daft Punk. Just look at the way they're mixing up their own

tracks in samples and bits and bobs of other people's music."

When asked whether Slam were likely to embark on a nationwide tour in the near future, Orde added, "I've always wanted to throw TVs out of hotel windows! But seriously, we'll probably just play about four or five shows this year and see how it goes."

Slam have just completed remixes for Dave Angel and indie rockers Mansun, and are planning to start work on their second album later in the year.

LIONROCK GO 'DELIRIOUS'

LIONROCK have completed work on their second album. Entitled "City Delirious", it's the follow-up to last year's "An Instinct For Detection" and is due out through deConstruction on May 27.

"It's the logical step," said band founder, Justin Robertson. "It's a lot more organic sounding. So many dance acts are making albums now that we really wanted to do something with a bit of originality and vitality to it. We recorded the band live then took the tapes into the studio and fiddled with them. It's an approach which really worked for us. This album puts across our agenda better than the first one did!"

Robertson explained that the movies "The Harder They Come", "Quadrophenia" and "Westside Story" were among the major influences on the album.

"The biggest influence on the album," offers Robertson, "was the whole acid house scene and the way it's set against this backdrop of Britain at the end of the century and years of Tory rule. Despite it all, people still make the effort to go out and have fun. This album marks the end of a weird year for me. It's been good in that things have gone well for the band, but it's had a dark cloud over it since my Mum died."

Lionrock are planning a nationwide tour to coincide with the release of "City Delirious". "We were rushed into doing live shows last time round and ended up sounding a little more indie dance than we'd intended to. This time, we're aiming for a sound which is a bit more than enormous breakbeats and massive guitars."



STARS IN YOUR EYES!

MUZIK and the organisers of the In The City have teamed up for MuzikintheCity, an award based on ITC's Live Unsigned competition which offers some valuable exposure to unsigned rock bands.

From your demo tapes, an expert panel will shortlist their six favourite artists. These artists will then feature on a triple 12-inch pack which will be pressed up in June and handed to DJs. The winner will be decided on the basis of who receives the most favourable comments on the MuzikintheCity DJ reaction sheets.

The winner will be announced at In The City in Glasgow on September 28. See page 103 for an application form.

JON PLEASED FORMS BAND

JON PLEASED WIMMIN has confirmed he's formed a band called The Shining with Elton (an occasional vocalist with The Grid and celebrated doorman in Manchester) and Jerry from the DJing duo Tom & Jerry.

"We've been writing for the last six months," said Jon. "A few record labels have shown interest but we want to wait until we've got our songs really sussed."

"We're called The Shining because it's glamorous yet threatening. The songs are going to be poppy with a really twisted side to them."

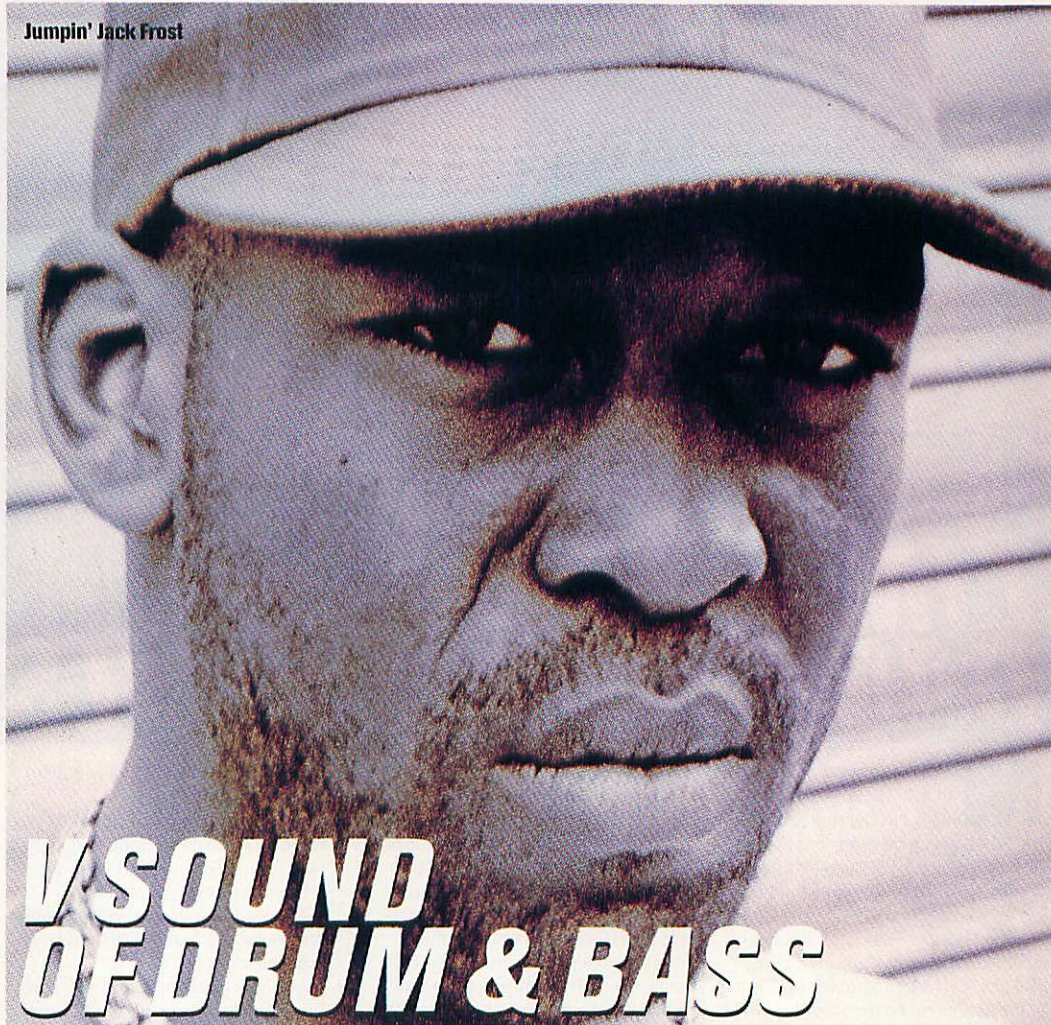
The Shining intend to play live once they've signed a deal. "People think it'll be a big change for me," laughed Jon. "It'll be just like being on stage DJing... except with a keyboard!"



DAVE ANGEL has almost finished his second album for Island. A sneak preview cassette reveals the tracks are more dancefloor-orientated but just as rocking as ever... Watch out for **MR SCRUFF**'s debut album dropping on Rob's Records in May. Bonkers as ever, match!... **ROY DAVIS JR**'s huge, soul-influenced "Gabrielle" has finally been licensed to XL. It should be out next month... **HACIENDA** celebrates its 15th birthday with "15 Years Of Nights At The Hacienda", a compilation which comes out through deConstruction on May 27. Including tracks from such greats as A Guy Called Gerald, Masters At Works and Loleatta Holloway, it's been put together by Hacienda residents Jon Da Silva, Pete Robinson and Dave Rofe... "Transient 5", which is a veritable hypno-feast of a compilation, comes out on **TRANSIENT** on April 21... **FUNK'D VOID** plays live at Manchester Bugged Out (April 18) and Leeds Back To Basics (19) to plug his "Technoir" album which comes out on Soma on May 12... **CAJMERE/GREEN VELVET** has been confirmed as a resident at The End's Bullet night which takes place at the London club on the second Friday of every month. Ah, but he'll only be there every other month... **BEDROOM BEDLAM** DJs Steve Bridger and Richard Blake are hosting a monthly night of downtempo weirdy weirdness at Leicester's White Room. Called **Main Source**, it opens on May 2... **DJ CULTURE**, an event incorporating an exhibit of DJ equipment, workshops, a mixing competition and a conference on drug use in clubs, is being held at the G-Mex Centre in Manchester on May 31 and June 1. Contact 0171 370 8228 for more information... **SEX, LOVE & MOTION**, one of London's most loved and enduring hard dance clubs, is scaling down its operation. After almost four years at the Soundshaft they're moving to a monthly night at Vauxhall's Cloud Nine... Guess who'll be playing live at Newcastle University (May 1), Edinburgh Pure (2) and Dublin Ormond Centre (3)? It's **SPEEDY J**... **BRIGHTON DANCE PARADE**, the Berlin Love Parade-style event called off last year, is expected to take place this year on July 12...

NORMAN JAY and **GILLES PETERSON** come together to mix a compilation CD for the JDJ team... **DARREN PRICE** releases a single called "Lose No Time" on NovaMute on May 5. It precedes his currently untitled debut album. You can catch him spinning at Leeds Back To Basics (April 26), Brighton Essential Music Festival (May 25) and London Grays (June 21)... **OLIVER LIEBDR** and **ATMO** have teamed up on an ambient album called "Music To Films". Inspired by cult flick "Koyaanisqatsi", it's out now on Germany's Fax label... **REINFORCED** host MTV's "Party Zone" on April 18. Ken Ishii takes over the hot seat the following week, before Massive Attack take their turn on May 2... **BLAKE BAXTER** has completed an album for Disko B... **DELANCEY STREET**'s "Next Stop Dub Plate Pressure" compilation album is out now, boasting cuts from Glamorous Hooligan, 13th Sign and Pimp Daddy Nash... Following the departure of Jon Pleased's Pleased night, **GRAHAM GOLD** has taken over Wednesday nights at Velvet Underground with Climax. The lucky chap has also just returned from a combined DJing/honeymoon jaunt in South Africa... The electronics giant, **PIONEER**, have entered the dance music field by launching three labels. Kubik will peddle hard house, Extatique deep house and 7th Temple trance... **PRIDE 1997** takes place at Clapham Common on July 5, following a parade from Hyde Park. They're expecting a turn in excess of 300,000... **OUR HOUSE**, a new Monday night club night at the Wag, has decided to provide punters with free mix tapes featuring the new DJ talent which is at work at this monthly bash. Call 0181-801-7057 for more details... **JACKPOT** are putting together a Guerilla remix album of the prog-house label's finest moments... **NEW SECRET CINEMA** release an EP on Holland's Brave New World shortly... **PETE WARDMAN** has mixed the latest Trade compilation... **GOLDCUT** have mixed (whatever that means) the "Power Trip" documentary, which Radio One are broadcasting on April 27 at 7pm. Expect mucho stuff about alternative politics, "layers of sound and visionary ideas"...

Jumpin' Jack Frost



V SOUND OF DRUM & BASS

V RECORDINGS, Bryan Gee and Jumpin' Jack Frost's acclaimed drum & bass label, releases a compilation called "V Classics" this month.

Speaking on the phone from a noisy club in Tokyo, Bryan Gee very kindly guided us through the tracklisting.

Krust Featuring Morgan - "Maintain (Dub Plate Mix)"

"This was supposed to be a remix of his original 'Maintain' track but he brought in a whole new vocal. I was like, 'Where have you sampled this from? How am I suppose to get it cleared?'. When he told me it was his girlfriend, I was over the moon."

Roni Size - "It's Jazzy"

"It's such a groovy anthem. The bassline is like a harder version of the one on 'Pulp Fiction', which sums up the V Recordings vibe perfectly."

Roni Size - "The Calling (Goldie Mix)"

"Fabio and Grooverider used to play the original of this all the time when they were down at Rage. Goldie would be there, running round, screaming, 'What the fuck is this tune? What the fuck is this tune?'. About two years ago, he was going to remix the track for us but then he was too busy finishing off his 'Timeless' album. When it came to this compilation, I knew I had to get him to do it. It's the sort of track which just makes me just drift away and that's why it's on here. It's certainly not here because we wanted Goldie's name to help sell the album."

DJ Die & Suv - "War & Peace (Ruff Mix)"

"Die has usually got this deep, rolling flavour to his tunes, but the combination of him and Suv means this is a harder, darker track."

Dillinja - "Unexplored Terrain"

"Oh boy, he just rolls this one out in that classic Dillinja style. His intros always make you think it's gonna be pretty mellow. Then, bang! He scares the hell out of you."

Ray Keith - "The Reckoning"

"It's the kind of track where he's teasing you. You're waiting and waiting for it to kick off, and all the waiting just makes it even better when it eventually kicks off."

Scorpio (aka Roni Size & DJ Die) - "Li-Li"

"It's the funkiest track on the streets right now, very reggae-sounding and very popular with the girls. It makes you feel good. We really want to get away from the darkness, if there's too much of it we'll all disappear into a big hole."

Lemon D - "Change (Remix)"

"If anyone can make sexy jungle, Lemon's the man. It's jungle you can make love to. Loads of jazzy, rare groove sounds which are never cheesy."

DJ Die - "Play It For Me (Remix)"

"The original was really hard but he's managed to bring out this chilled, relaxed dimension to it here."

Roni Size - "Only A Dream (Ruff Mix)"

"This is my favourite track on the whole album. People talk about hardstep and all these different styles of drum & bass, but soon they're gonna have to start talking about Roni Size as an actual style!"

Bill Riley - "Never Go Back"

"We call Bill the Paul McKenna of drum & bass because he sucks you in to his strange, hypnotic sound!"

DJ Die - "On Time"

"He's the king of the rollers. The way he chops the breaks is incredible, as are his lovely vocals and fantastic strings."

Krust - "Blaze Dis One"

"This is the first example of a new kind of lick which Krust has been concentrating on. The bass sounds like it's going to swallow you up and I love that piano riff too. No, I'm not going to say where he sampled it from."

Dillinja - "Soul Control"

"This track is something for the steppers. It's got a really tearing, jump-up, militant soldier vibe to it. Yeah, the kids are gonna be into this one."

'Brooklyn Heights'- Down To The Bone. 'Hey Hey'- Riviera Traxx Vol 1. 'Dangerous Jazz'- Ferry Ultra feat. Roy Ayers.
 'A2 Ω Step'- Chez Damier. 'Ignorance Is Bliss'- Colour Climax. 'Feelin' Dub-E'- D.Miller & C.Checkley. 'Sun Dance'- Fade 2
 End. 'Unification'- Doctor DUB. 'Carreras'- M.A.P. 'Unification II'- E Culture. 'Was I Here Before'- Robert Owens.
 'Lonely Winter'- Watergate. 'Happiness'-Forthright. 'A Mystical Journey'- Lenny Fontana presents Galaxy People.
 'It's Music'- Century Falls feat. Phillip Ramirez. 'Gotta Lotta Luv'- Lenny Williams.



By appointment to
 the discerning
 House Music Lover

*Journeys
 by DJ*

AFTER HOURS

ULTIMATE
 DEEP
 SELECTION

"Oooo...just one more" came the reaction the the 'After Hours' mint selection, the party faithful baying like a pack of salivating chocoholics. Over at JDJ Confectionery, we're familiar with the bitter-sweet nature of temptation. So here we go again, presenting 16* mouth-wateringly emotive, creme de la creme coupes, clustering together in one prestige package that promises to lull the loved-up listener with a terpsichoric, tingly-all-over feeling. Jay Chappell in the mix once again, keeping it sweet with a rich assortment of 24-carat classics and cutting-edge grooves, smoothly blended into one luscious soundscape as soft and welcoming as a warm neck on a cool pillow. Tired of raving? Then satisfy your craving and watch the place you love light up with 'After Hours 2' - mellow music to go mad about.

* 16 TRACK C.D. AND CASSETTE - 12 TRACK LIMITED EDITION DOUBLE VINYL

RELEASED 31ST MARCH 1997

JDJ TOUR COMING TO A CLUB NEAR YOU SOON...

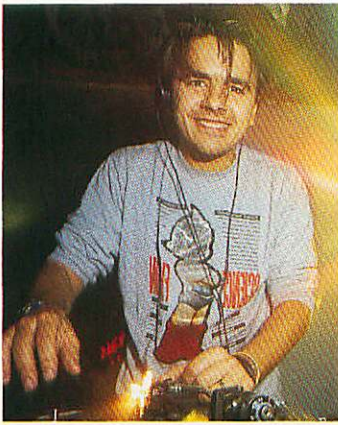
4/4 Tenby, Wales, Up For It/Checkers Country Club 11/4 Edinburgh, Launch Of Triptonite North/The Vaults 18/4 Stroud, Candy Fountain/Jo Jo's
 19/4 Belfast, Wisdom/Network Club 25/4 Leicester, Goodbye Cruel World/Streetlife 26/4 London, JDJ Launch Party/Triptonite/The End
 30/4 JDJ Tour South Africa - Cape Town/Johannesburg/Durban 2/5 Norwich, The Waterfront 8/5 Torquay, Shame 9/5 Edinburgh, Triptonite
 North/The Vaults 10/5 Inverness, Plush/Elgin 18/5 Aberdeen, The Works 17/5 Southampton, Menage A Trois Boat Party 6/6 Edinburgh,
 Triptonite North/The Vaults 7/6 Leicester, Playmates/The Chapel 13/6 Dartford, J2/Zen 14/6 Nottingham, The House 21/6 Ipswich,
 Kink/Hollywoods 4/7 Edinburgh, Triptonite North/The Vaults 5/7 London Clapham Common, Pride 19/7 Swindon, Frisky/Brunel Rooms

'MUSIC UNITES, BRINGING UNDERGROUND MUSIC TO OVERGROUND EARS'



TRIPTONITE





GARNIER JAMS THE BOX

LAURENT GARNIER leapt to the defence of the dance music scene in an angry dispute on a French TV show last month. Alongside Vanessa Paradis, he was guesting on "Nulle Part Ailles", the respected Channel Plus talk show on which Antoine De Caunes launched his career. There to discuss his new "30" album and life as a professional DJ, he explained to Muzik that things were going fine, until Laurent Baffie, one of the show's presenters, commented that everyone in techno was using drugs, at which point Garnier saw red.

"I went fucking berserk," he said. "What made it particularly bad was the crowd started applauding his comments. I felt I had to make a stand on prime-time television and tell everyone that techno, along with hip hop, was the most important musical movement of the end of the century, and the reason so many kids are using drugs is a social problem and not the fault of music."

"Then I told the fucker that the drug problem's much bigger in showbusiness than techno, anyway. Sometimes enough is enough and that was one of those occasions."

MUZIK MASTERCLASS – TOUR UPDATE

MUZIK's Masterclass tour continues its route across the country over the next couple of months, with the discussion panels which take place in the daytime being complemented by those all-important party sessions.

Darren Emerson and Bedroom Bedlam winner Tony Jones play Bournemouth University (April 18), Tony De Vit, Tall Paul

and BB winner DJ DK head to Keele University (29), Billy Nasty, Fabio Paras and BB winner Alexander Cooke check in at Derby University (May 3), Trevor Rockliffe and BB winner Alison Marks take on Mid Glamorgan University (8), Tall Paul and BB winner Dave Purnell storm Coventry University (15). The date at Liverpool University (May 16) will be a seminar-only event due to some nuns throwing a spanner in the musical works (no, really). And finally, Darren Emerson, Mrs Woods and BB winner Timmy S mash Bristol Sutra to an absolute pulp (June 13).

SAS AWARDS

THE SAS AWARDS are set to take place in Bristol on the night of July 31. The ceremony will be followed by a party featuring a whole host Bristol's finest DJs. Two nights later, on August 2, Radio One will be broadcasting another Bedroom Bedlam "Essential Mix" (2am-4am). If you think you've got what it takes, send us a two-hour mix tape, complete with full tracklisting, a photograph and details about yourself to Bedroom Bedlam "Essential Mix" at the usual address.

MUZIK

SAS Awards Voting Form

1 ALBUM OF THE YEAR

.....

2 SINGLE OF THE YEAR

.....

3 BRITISH DJ OF THE YEAR

.....

4 INTERNATIONAL DJ OF THE YEAR

.....

5 BEST NEW DJ

.....

6 CLUB OF THE YEAR - UNDER 500 CAPACITY

.....

7 CLUB OF THE YEAR - OVER 500 CAPACITY

.....

8 COMPILATION OF THE YEAR

.....

9 REMIX OF THE YEAR

.....

10 INDEPENDENT LABEL OF THE YEAR

.....

11 MAJOR LABEL OF THE YEAR

.....

12 RADIO SHOW OF THE YEAR

.....

13 ESSENTIAL MIX OF THE YEAR – VOTED FOR BY RADIO ONE LISTENERS/MUZIK READERS

.....

14 LIVE ACT OF THE YEAR

.....

15 VIDEO OF THE YEAR – VOTED FOR BY MTV VIEWERS/MUZIK READERS

.....

16 PRODUCER OF THE YEAR

.....

17 RECORD SHOP OF THE YEAR

.....

18 WORST TOILETS

.....

19 BEST FLYER/ADVERT

.....

20 CANER OF THE YEAR

.....

21 OUTSTANDING ACHIEVEMENT IN DANCE MUSIC

.....

NAME

AGE

ADDRESS

.....

.....

DAYTIME TELEPHONE NUMBER.....

FUTURE LOOP FOUNDATION takes his live drum & bass to Plymouth Cooperage (April 17), Gloucester Guildhall (18), Salisbury UFO (25), Leap Connelley's (May 8), Dublin Venue (9) and Blefast Queen's University (10)...

REPRAZENT's "Share The Fall", with mixes by Grooverider and Way Out West, comes out through Talkin' Loud on April 28... **WORLD DANCE** takes place at London's K-R Warehouse Complex on May 3. Hype, Grooverider, Ellis Dee, Fabio, Andy C and Randall headline the drum & bass arena, Graham Gold, Pete Wardman and Tony De Vit play in the house space, and Slipmatt, Force & Styles, Hixxy, Vinylgroover, Seduction, Vibes, Sy, Jimmy J and Slam feature in the Muzik-sponsored happy hardcore room. Contact 0171-613-4769 for more information...

MASSIVE ATTACK will headline a massive charity gig at Bristol City's Ashton Gate ground on July 13... **THE ALOOF**, Way Out West, Omni Trio, Amethyst, Fluke, Percy X, Rejuvenation, Shimmon & Wolfson and Mark Broom all appear on the soundtrack to "Preaching To The Perverted", a flick about fetish clubs, which opens on May 30... **THE BEASTIE BOYS** have signed up a heap of tracks by Atari Teenage Riot, Alec Empire's punk-techno combo, to their Grand Royale imprint. It's also rumoured the Beasties are going to set up a UK branch of their label... **CA\$INO** have produced a cover of Shades Of Rhythm's classic "Shades Of Eden". It's out on Worx on April 21... **ATHLETICO** is a new night at London's The End. With Kirstie McAra, Alex Sparrow, Simon Fathead and guests on the decks, the first one takes place on May 10... **JOSE** is putting together a "Cafe Del Mar" compilation for Manifesto... **DJAX-UP-BEATS** has releases from Corey Holloway, Like A Tim and Windell Storm forthcoming... **LTJ BUKEM**, Randall, Hype, Kenny Ken and Jumpin' Jack Frost will all be playing regular slots on all three Kiss radio stations on a rotational basis. In other words, you can find them on Kiss 100 on Wednesdays (9pm-11pm), Kiss 102 and 105 on Sundays (6pm-8pm)... Crusty rock hop types, **SENSER**, have been recording with Arthur Baker...

Want more proof of dance music's rising popularity? Listening figures for Pez Tallet's "Clubzone" show on Liverpool's **96.7 CITY FM** have risen by a whopping 40 per cent in the last year. . . From May 2, **SKINT** are hosting a monthly night at The End. Resident deck wreckers at the new night are Fatboy Slim, Midfield General, Hardknox, Cut La Roc, Lo-Fi Allstars and Bentley Rhythm Ace. We are assured several larger than large US names are also lined up as potential guests. . . Salon Selectives are sponsoring a **FEMALE BEDROOM DJ COMPETITION**. Send your finest mix tape (along with a photograph) to PO Box 2249, London W1A 15J. But only if you're a girlie, that is. . . **THE ADVENT** are remixing a Commander Tom track. . . **JUAN ATKINS** is recording another album for R&S. It's rumoured to be a radical departure from his past releases. . . Nooo! Er, yes actually, Carol Decker, formally of shite anthem band, T'Pau, is recording with the **BALLISTIC BROTHERS**. . . The drugs advice agency, **RELEASE**, celebrates its 30th birthday with a trance bash at London's Brixton Academy on June 7. DJs and live acts from Escape From Samsara, Pendragon, Restless Natives, Pulse, Shambala and Panic will be among the line up. . . The **ULTIMATE** DJ agency are staging a massive dance festival in northern Portugal on July 26 with Lisbon's X Club. Carl Cox, Darren Emerson, Trevor Rockliffe, Jim Masters, Luke Slater, CJ Bolland, Slam, Darren Price, Derrick May, Blake Baxter, Dmitri from Deee-Lite, Lenny Dee, Joey Beltram, Mr C and Layo have already been confirmed as DJs for the event. Speedy J, Scan X and Planetary Assault Systems will be playing live. . . Among those confirmed to appear on **TRIBAL GATHERING**'s comedy stage are Eddie Izzard, John Mann, Sham The Juggler, Ross Noble and Woody Bop Muddy. . . "The Other Day", a compilation of tracks from **JEFF MILLS'** Axis label, is set for release through React on May 5. . . Finally, our thoughts are with the family and friends of **MICHAEL MENSON** who was murdered in what is thought to have been a racist attack in February. Menson was half of pioneering UK ragga breakbeat outfit, Double Trouble, along with the Rebel MC. There are plans to put together an anti-racism album and organise a concert in Menson's memory later on in the year. . .



Believe the Hype

DJ Hype

1997 KISS 100/ MUZIK HARDCORE DANCE AWARDS

Camden Palace, London

WHEN your inspiration to make music is based on a fierce belief that you can do it bigger and better than anyone else, your surefire bravado is bound to reap rewards. And so it was at this year's Kiss 100/Muzik

Hardcore Dance Awards that DJ Hype proved to everyone else what he'd known all along. That he's the best. The Best Drum & Bass DJ, the Best Radio DJ and the Best Overall DJ, if you really want to know.

Yet Hype's meteoric success isn't just an individual story, but one which is mirrored in the scene itself. 1996-97 was the interface when jungle/drum & bass ram-raided the national consciousness with the apocalyptic boom of a bassline you simply couldn't ignore. And this year's Hardcore Dance Awards were a reflection of just how infectious those state-of-the-art British electronic beats have become.

In a year which saw many artists sign up to majors, it was Andy C and Ant Miles' independent Ram compilation whose "Speed Of Sound" LP won the deserved accolade, Album Of The Year, with Andy C also scooping the Producer Of The Year award. Sounds past and sounds future converging to create a phenomenon never before heard.

If there was one anthem of 1996, whose basslines managed to combust dancefloors nationwide, then it was Adam F's vitriolic "Metropolis", and his live set at the Awards proved that drum & bass easily possesses more than enough agility to encompass live instrumentation too. Meanwhile, as Label Of The Year,

Metalheadz provided a reminder of the strong template they've set down for others, while MC GQ earned long overdue recognition as MC Of The Year.

But if 1996 was the year which saw jungle become trendier than Tommy Hilfiger and more popular than the Spice Girls (well, almost), then all the signs indicate that by the end of 1997, the word lingering on everyone's lips will be "Happpeeee!". And setting this (relatively) new trend in motion, Force & Styles' "Heart Of Gold" began by scooping Hardcore Track Of The Year. However, the crown prince of all things bright and smiley, Hardcore DJ Of The Year and Runner Up Overall DJ Of The Year, was Slipmatt. Like the proverbial Pied Piper, providing velocity-fuelled sonic escapism for a generation of disenchant-

lightstick-bearing kids, it could only have been over cover star (and newly-signed XL artist) who walked away with this year's Best Contribution To The Industry Award. Oh, happy day!

HARDCORE DANCE AWARDS

DJ HYPE swept the board at the Kiss 100/Muzik Hardcore Dance Awards in March, winning numerous titles including Best Overall DJ. Slipmatt was the runner-up. The full list of winners is as follows:

- Best Hardcore DJ: Slipmatt
- Best Drum 'N' Bass DJ: Hype
- Best Radio DJ: Hype (Kiss 100)
- Best Radio Show: Kiss 100's Wednesday night jungle show
- Best Hardcore Tune: Force & Styles' "Heart Of Gold"
- Best Drum 'N' Bass Tune: Adam F's "Metropolis"
- Best Record Shop: Chelsea's Section 5
- Best MC: GQ
- Best Record Label: Metalheadz
- Best Album: Ram Records' "Speed Of Sound"
- Best Producer: Andy C
- Best Magazine: Dream. Runner-up: Muzik (say what?)
- Best Flyer: Helter Skelter New Year's Eve 1996
- Best Contribution To The Industry: Slipmatt



DEPECHEMODE

ULTRA

CD/MC/LP

14/4/97

MUTE

ULTRA








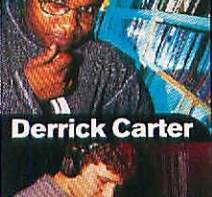



Brass In Pocket

words Calvin Bush

Where do DJs buy records

So there you are, staring up into the DJ booth in awe. They're playing the latest copy of the newest release from Latvia's premier jungle-skiffle label. And you're wondering to yourself, "how did they do that?". How come us ordinary punters can never seem to find those all-elusive killer tracks that those annoying top jocks always seem to discover. Where do they buy their records? And do they really get preferential treatment? And how do they afford so many of them? Let's find out.

DJS	Dosh spent a week	Where DO they get 'em?	Preferential Treatment? Do they get the VIP lick?	Who else shops there?	Do they jump to the top of queue?	Anything else?
 Richie Hawtin	About \$200.	Record Time, Detroit. "They're only 15 minutes from my house."	"If they know I'm coming in they'll put aside stuff for me. Mike Huckerby works there and he knows my tastes pretty well. I'll buy about 80 per cent of what they pull out."	It's the best in Detroit, so Juan Atkins, Kevin Saunderson, Kelli Hand, Stacey Pullen etc, etc.	"Let's just say sometimes it pays to be well-known."	Record Time: "We don't have any good stories about Richie. But as for John Aquaviva. Nobody knows why, but someone always asks him for 'Dominator' when he's playing. Weird!"
 Mr Scruff	About £15.	Any Oxfam. "You can't rely on just one, cos it's mostly full of Nolan Sister albums"	"No, that's half the fun. You don't know what you'll find from week to week... Do I get a discount? At 25p a record, I don't really want one."	"Nobody except the odd bloke in a cardie after some Acker Bilk!"	No. They don't even have a deck to listen to tracks on.	We asked Oxfam in Hyde if they knew Scruff. "Is he foreign? We've got an Oriental gentleman who comes in quite a lot for classical records." Probably not Scruff.
 Twitch	£25	Rub-A-Dub, Glasgow.	"I don't get any discount. And no, they don't really put stuff aside for me. They're totally egalitarian. But they've got several listening decks. And the music's across the board."	Slam, Domenic from the Sub, Sativa's Dave Torrada and lots of local heroes.	They don't really do under the counter stuff for anyone.	Rub-A-Dub call themselves "Chiefs Of Dance Music". But the only tepees you'll find in here are Detroit test pressings.
 Sy	£15	Dance 2, Guildford. "I don't actually buy any hardcore, but I get some pumping, uplifting house from there."	"They don't really give me a discount but I can bring in stuff I've been sent I don't like and trade it in. I don't get credit, but I don't need it anyway."	"Maybe some guys on the house scene, but I haven't a clue who they are!"	Not really. Usually buys 75 per cent of what he's offered.	Sy's sometime studio partner, DJ Unknown, also used to work here. Sy gets all his tunes given to him or cut on dub plate, hence the lack of hardcore
 Roni Size	"I don't buy ANY records at all."	N/A	N/A	N/A	N/A	"I'm not really a disc jockey. More of an experience jockey... The last thing I can remember buying was this mad breakbeat compilation album, "One Million Et One Breakbeats, Volume 16." He's lying!
 David Holmes	£30	Dr Roberts, Belfast. "It's the most perfect alternative record shop."	Holmes actually insists on not getting a discount. "There's no listening room either. I'm just like one of the punters. It's all very normal."	A lot of local DJs.	Not really. Doesn't get anything put aside for him.	Filming for a Beeb documentary recently, Holmer had to walk from the street to the shop acting nonchalant. But he couldn't do it. It took five takes! Crazy, huh?
 Patrick Forge	£50-£60	Atlas, London. "They've got great taste."	"I'm not actually aware of any discount, but I'm sure they do give me one. Credit? Oh, absolutely. There's no VIP room, but they'll play everything to me on the shop's system."	Coldcut. Ben Wilcox. Lots of trip hop/ eclectic wannabes.	"They do save me their sneakies, yes."	Sometimes, Patrick goes behind the counter and pretends to work there. Once, he even convinced Coldcut's Jonathan Moore to buy a stack-load of tunes.
 Derrick Carter	\$100	Gramophone and Beat Parlour, Chicago. They also sell DATs and reel-to-reel tapes. Pretty cool, eh?	Carter used to work in both and he's still got his employee card, so he gets most stuff at cost. No back room, but Carter takes control of the DJ booth.	Mike Dearborn, DJ Sneak, Ralphie Rosario, Mark Pichiotti.	"They keep them in the back room and they usually hold them for me."	There's a photo behind the counter of Derrick with his arms around Madonna. But it's a fake. It was actually a cut-out Maddie from "Dick Tracy". But people still get fooled.
 Ralph Lawson	£60	Panface, Nottingham. Eastern Bloc and Nu Groove, Manchester.	Gets a ten per cent discount and credit. Too small for listening room. "But Lucy always sorts you out."	All of the DIY crew. That's plenty of folks, believe us.	Not really. Always rings up first so they can put stuff aside.	Don't talk too loud when the music's playing. Staff like to suddenly cut the music out and laugh at your embarrassed boom!

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› Todd Terry › Marshall Jefferson › Robert Owens › Roger Sanchez
› Junior Sanchez › DJ Sneak › Felix Da Housecat › Deep Dish

<p>03:05:97 › Junior Vasquez</p> <p>LONDON ARENA : LONDON</p> <p>CC HOTLINE: 0171 344 0044 + 0990 121212</p> <p>E25</p>	<p>24:05:97 › Masters at Work › Deep Dish › Marshall Jefferson</p> <p>TRIBAL GATHERING : LUTON HOO (IN THE TRANS ATLANTIC/BUDWEISER NYCD TENT)</p> <p>CC HOTLINE: 0541 500 044</p> <p>E35</p>	<p>30:05:97 › Masters at Work</p> <p>KINGS HALL : BELFAST</p> <p>CC HOTLINE: 01-4 569 569</p> <p>E15</p>
<p>31:05:97 › Masters at Work</p> <p>THE POD : DUBLIN</p> <p>CC HOTLINE: 01-4 569 569</p> <p>E15</p>	<p>06:06:97 › Deep Dish › Marshall Jefferson</p> <p>HACIENDA : MANCHESTER › Robert Owens</p> <p>CC HOTLINE: 0161 930 8888</p> <p>E10</p>	<p>13:06:97 › Todd Terry › Robert Owens</p> <p>ROOM AT THE TOP : BATHGATE, SCOTLAND › Marshall Jefferson › Special Guest TBA</p> <p>CC HOTLINE: 0113 292 0044</p> <p>E12</p>
<p>14:06:97 › Todd Terry › Robert Owens</p> <p>NEWCASTLE UNIVERSITY : NEWCASTLE › Marshall Jefferson › Special Guest TBA</p> <p>CC HOTLINE: 0191 401 8888</p> <p>E12</p>	<p>21:06:97 › Robert Owens › Special Guest TBA</p> <p>NATO : LEEDS › Marshall Jefferson</p> <p>CC HOTLINE: 0113 292 0044</p> <p>E12</p>	<p>27:06:97 › The S Men... (Junior Sanchez, Roger Sanchez, DJ Sneak) › Felix Da Housecat</p> <p>THE STUDIO : WOLVERHAMPTON › Marshall Jefferson</p> <p>CC HOTLINE: 0117 929 9008</p> <p>E10</p>
<p>28:06:97 › The S Men... (Junior Sanchez, DJ Sneak, Roger Sanchez)</p> <p>LAKOTA : BRISTOL</p> <p>CC HOTLINE: 0117 929 9008</p> <p>E10</p>	<p>04:07:97 › Special live act to be announced. › Masters at Work › Todd Terry</p> <p>ALEXANDRA PALACE : LONDON › Marshall Jefferson › Deep Dish</p>	<p>A UNIVERSE / MEAN FIDDLER PROMOTION</p>

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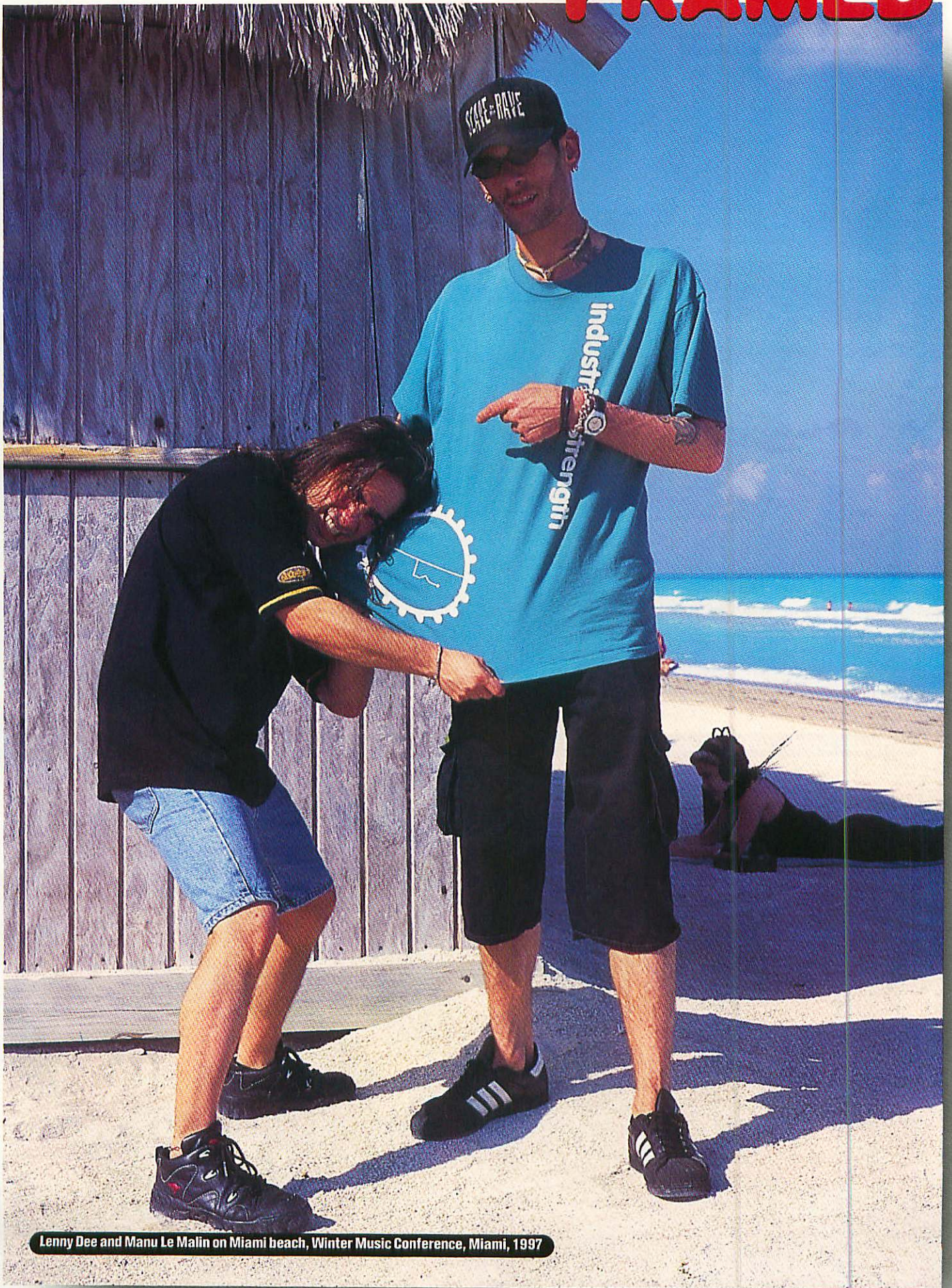
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All pictures: Raise-A-Head



Lenny Dee and Manu Le Malin on Miami beach, Winter Music Conference, Miami, 1997

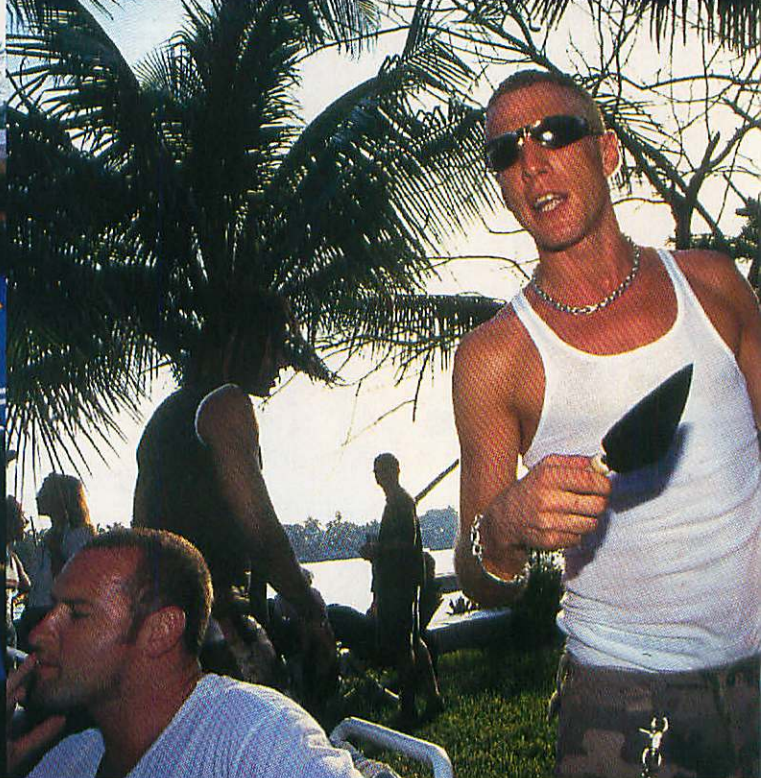
Cajmere and Dj db at the Sm:)e Party



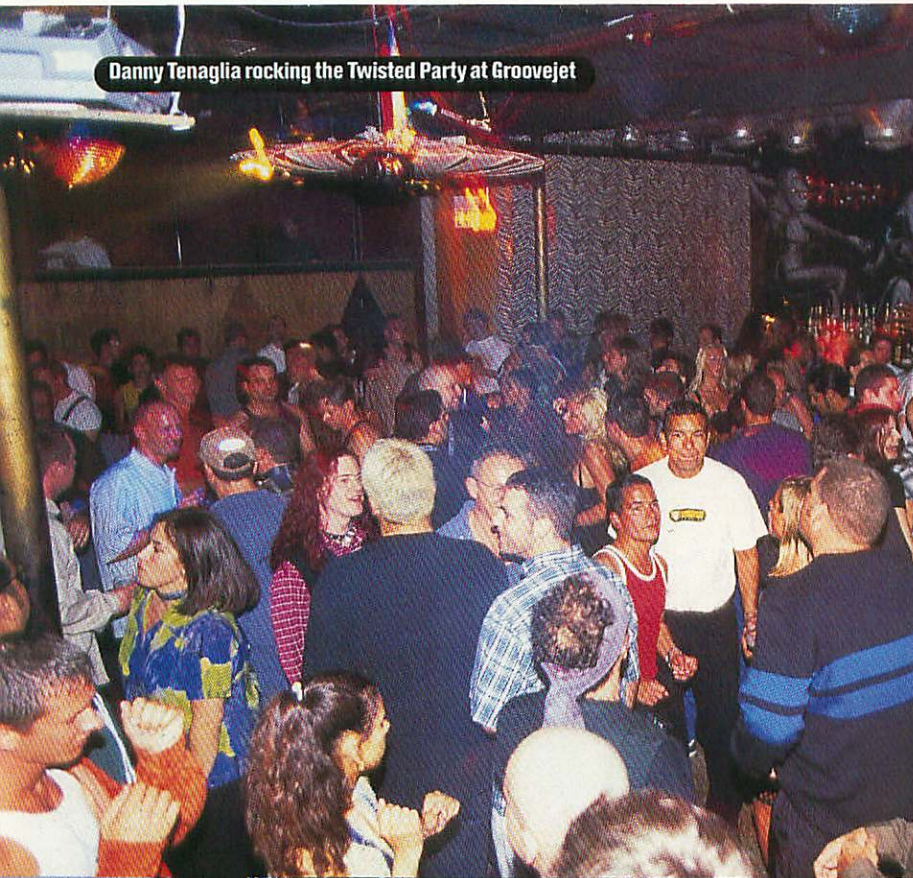
LA Williams, Gayle San, Felix Da Housecat and Marshall Jefferson



Dave Beer (right), a trowel and The Escape's Ben Gill (seated) at the Basics party



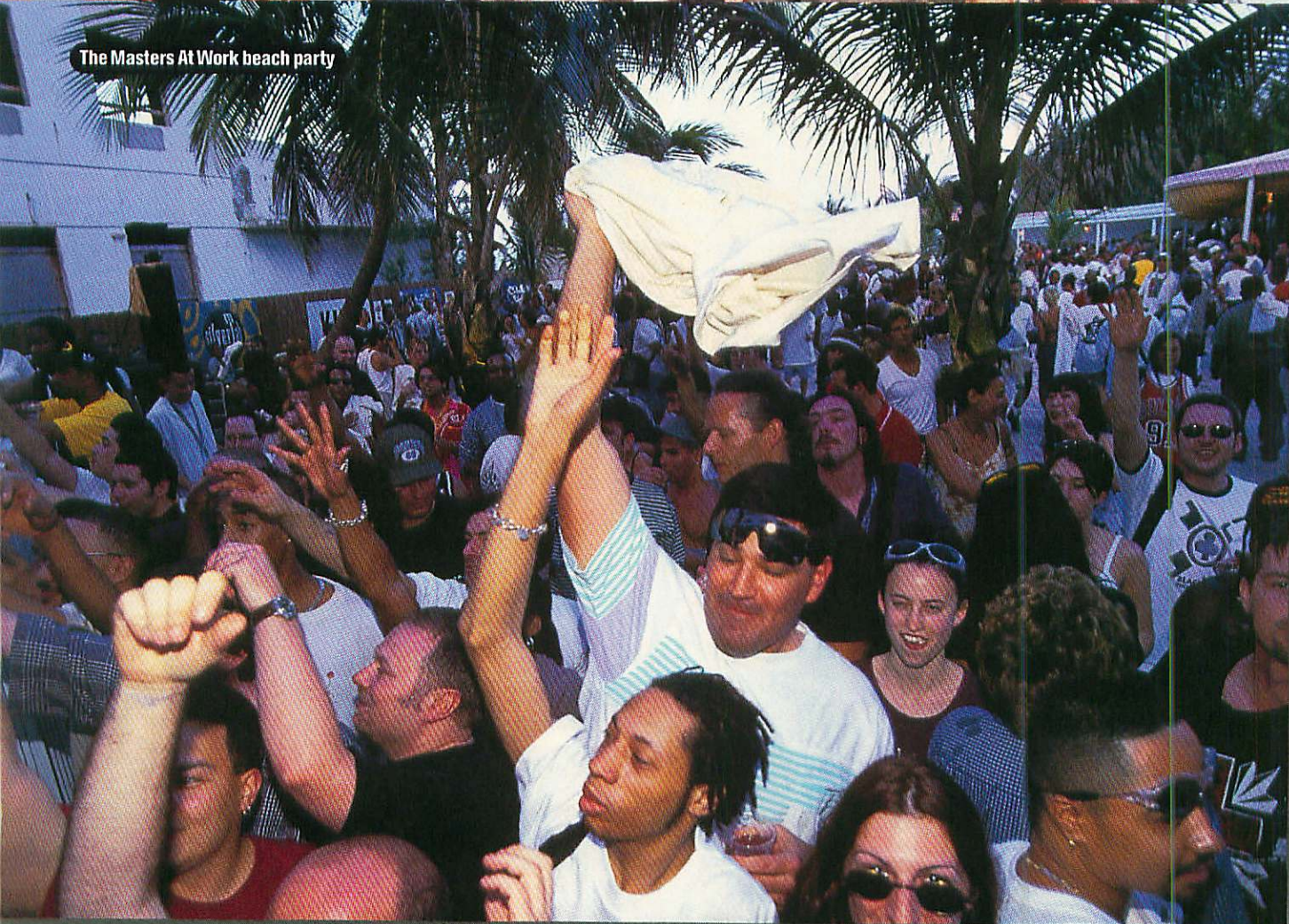
Danny Tenaglia rocking the Twisted Party at Groovejet

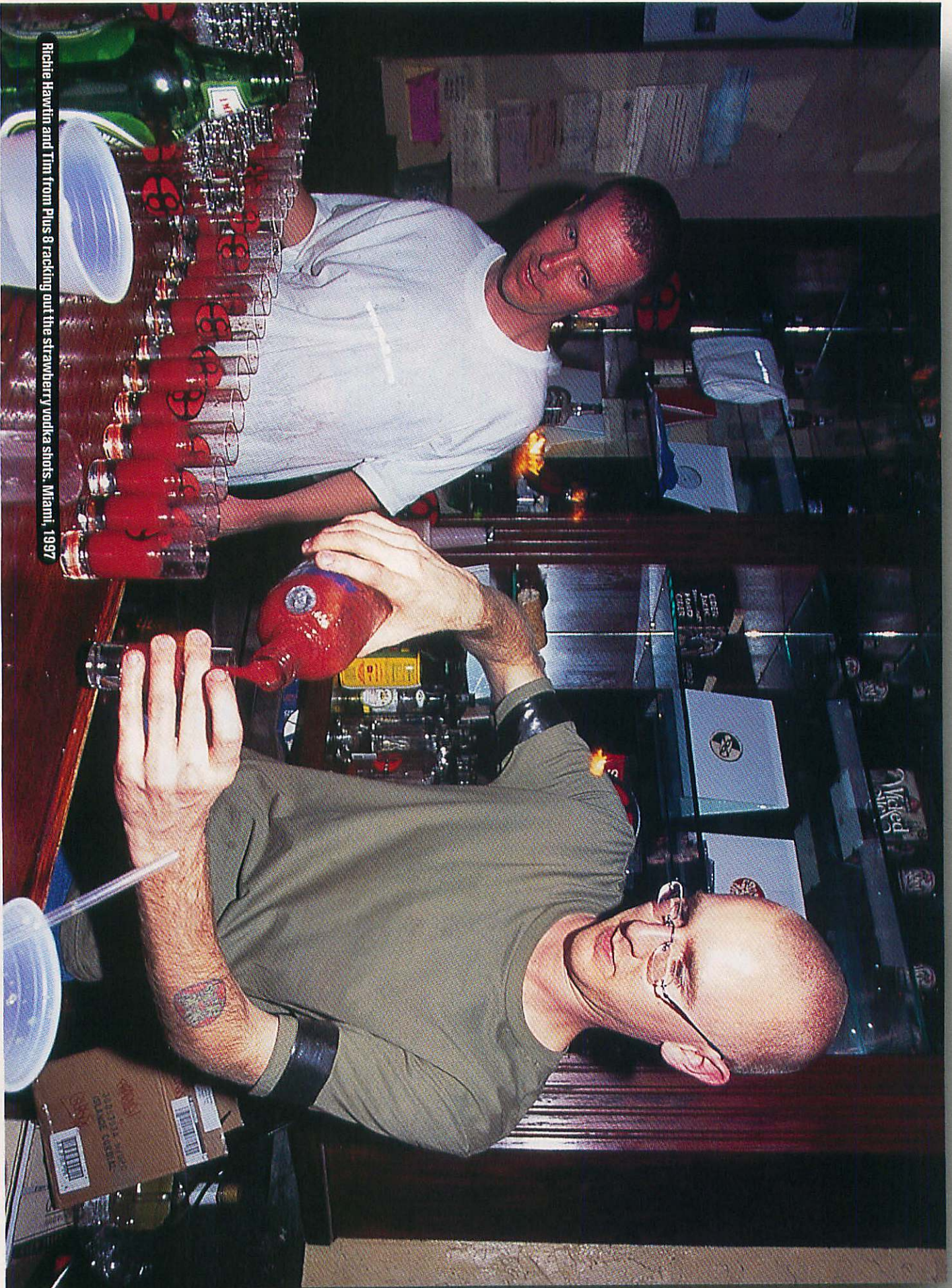


Sm:)e party on the roof of the Sony building

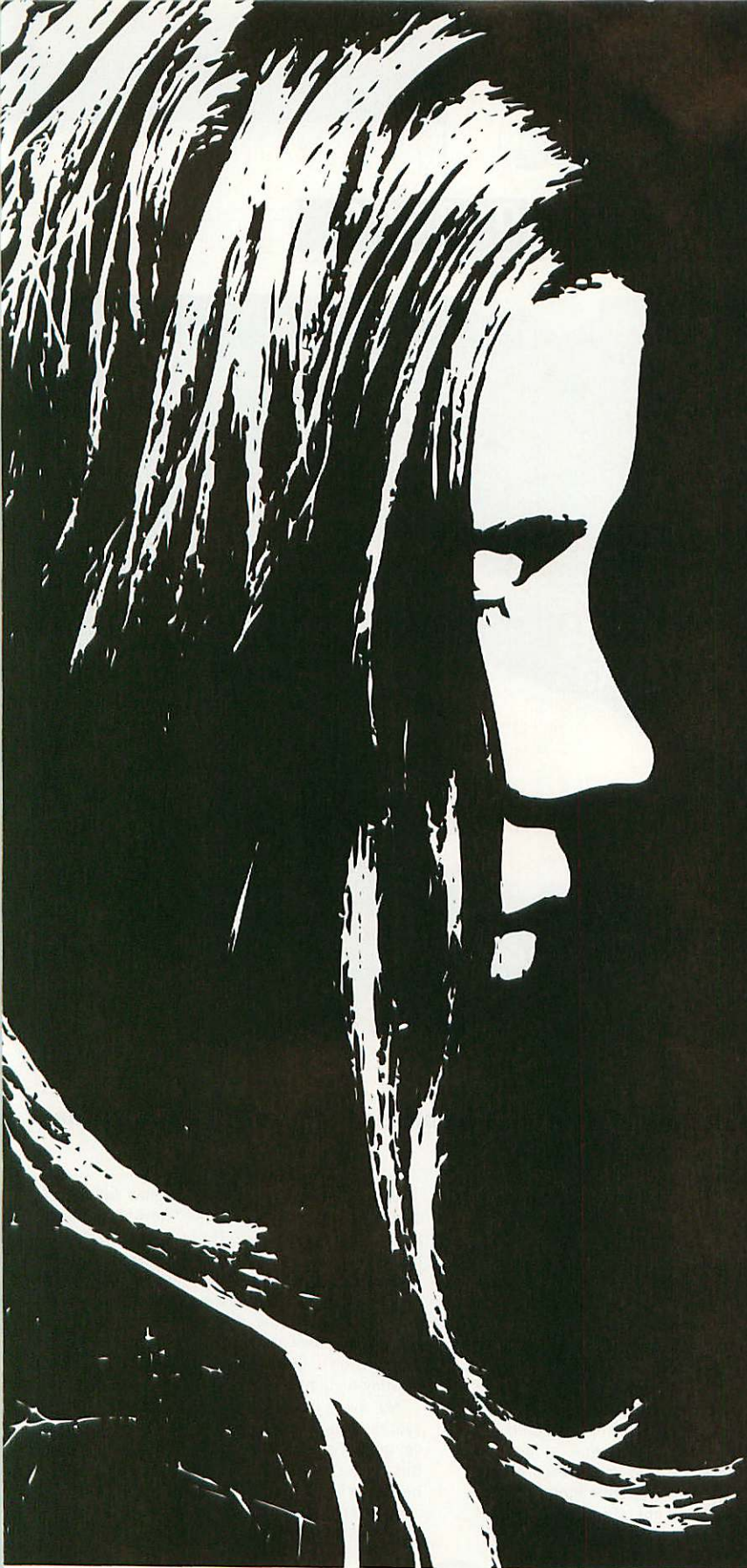


The Masters At Work beach party





Richie Hawtin and Tim from Plus 8 racking out the strawberry vodka shots. Miami, 1997



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phuture

Setting the agenda



UNLUCKY JIM

Not exactly the the luckiest man in the world, FRED GIANNELLI is however blessed with a gift for making fine music... right across the board from chill out to full-on floor frenzies

"I'm looking for a new place to live," explains Fred Giannelli. "They're turning my apartment building into a bed & breakfast. So if you ever come to Salem, you'll be able to sleep in what used to be my studio!"

It's a set-back, but then Fred Giannelli is used to battling against life's curved balls. "They threw me off the air," he tells me when I ask about the college radio show he used to do in nearby Boston. "It blew up," he says in answer to a question about the notorious Mazda car which provided a name for his occasional forays as Mazdaratti. Despite all this though, he remains bloody but unbowed, one of life's free spirits, at least until someone catches onto his latest scheme for no-deposit auto purchasing.

His career so far is one which makes the term "out of the ordinary" seem inadequate. A former member of weird pop subversives, *Psychic TV* (he joined after they visited Boston on a US tour), Giannelli contributed to the "Techno Acid Beat" album which followed Jack The Tab's seminal, and equally notorious, "Acid Tablets Volume One", blazed the ambient trail with "Kondole" (providing raw material for a sampling mission by The Orb) and eventually joined Dan Bell and Richie Hawtin as part of Plus 8's *Spawn* project

(after solo releases on Wax Trax and production work for Thrill Kill Kult among others).



"I like to rise to the occasion," admits Giannelli wryly, but the musical results confirm a career which has been distinguished by sonic risk-taking and wild, imaginative exploration.

These days, of course, Giannelli is better known as the creative force behind the telepathic label, producing vividly seductive dancefloor missives under pseudonyms like The Acid Didj, Deneuve and, of course, Mazdaratti.

Most recently, he was responsible (along with Cari Lekebusch) for the Fred Versus Fred outing which revisited classic Telepathic moments like Mazdaratti's speed-of-light stormer "Foxhunt" and Deneuve's "Fourth Premonition". And, just in case you think you might have a handle on all this, he's also done strange ambience for the Helsinki-based Sähkö imprint. Originally recorded for the imprint's Ambient City installation, last year's "Telepathic Romance" album combined fragments of classical beauty which were layered against odd, dissonant atmospherics and unsettling textures to create something that's poles apart from his usual dancefloor-friendly material.

"The weird orchestral one" is how Giannelli describes "Telepathic Romance" now. He points to his newest release, *The Kooky Scientist's* brilliantly unpredictable "Unpopular Science" long-player on Plus 8, as "the more outgoing end of what I do". Loaded with super-funk electronic grooves such as the epic "Glitterbug" or the compelling "Discombobulate", it's the perfect introduction to Giannelli's significant abilities with twisting rhythms and gorgeous synthetic noise.

"My living room is still crammed full with synthesisers," admits Fred. "I don't know what I'm going to do with them when I have to leave this place... maybe I'll put them into storage and become a hobo."

And then he pauses, suddenly attracted by the idea of life on the road.

"Yeah, that might be fun," he muses. "But on the other hand..."

And that's really the story in a nutshell, because with Fred Giannelli, you just never know what might happen next!



words **Stephen Cameron**
picture **Raise-A-Head**

The Kooky Scientist's 'Unpopular Science' is out now on Plus 8

UPPERS & DOWNERS

MUZIK's guide to modern clubbing

Uppers

★ Our campaign to ban smoking in clubs making "The Sun" newspaper headlines. April foooooool

★ **1997 – The Year of Songs.** Step forward Erykah Badu, Symetrics, King Britt's Sylk 130, Kwesi, Sunship, Gus Gus, Sycamore, Beth Orton

★ Everything and anything to do with Global Communication

★ Hearing Jon Acquaviva drop a slate of the new Plastikman single at the Definitive Records party in Detroit. Just you wait.

★ Staropramen on draft. Czech beer beats us again...

★ Colin Favor spinning 20-minute Bedroom Bedlam-style mix sets from Kiss listeners

★ Radio One re-programming their weekend shows into a "Dance Weekend"

★ Beth Orton and Terri Callier live on Radio One's "Evening Session". A marriage made in heaven

★ Underworld's "Dark & Long". The official anthem at Paul Oakenfold's Cream residency, as heard at around 2.47am each and every Saturday

★ "The Simpsons" popping up twice a week on BBC 2

Downers

★ Sickening Internet messages which support the tragic death of Notorious B.I.G.

★ American producers who think they can use Brit labels as a dumping ground for second-rate material. We know who you are

★ Liverpool goalkeeper David James blaming his Sony Playstation for slowing down his reactions. More like too many nights at Cream, mate

★ The jungle community failing to take any criticism

★ Realising that clubbing is still the only thing in the world which makes us truly happy

★ Records which top hype charts but have never been played in clubs. We know who you are

★ Jon Carter playing house music at the Heavenly Social. Carter, NO!

★ Everyone who fails to comprehend Speedy J's "Public Enemy No 1" album. Just wait for the live shows!

★ The drug comedown in 1997 for people who were doing them in 1987. No wonder we don't see them out much



Renegade Hardware (left-right) Genotype, Nemesis and Future Forces

ARMED TO THE TEETH

Need some protection? A .38 snub nose with a four-inch barrel? A .44 Magnum? Used in Africa for stopping elephants, it's a premium resale weapon. Talk about RENEGADE HARDWARE... this breakbeat militia could well be the drum & bass equivalent of 'Taxi Driver'. Only they make Travis Bickle look like Mary Poppins...

POST-NUCLEAR beats, languid jazz licks, digital electronica and African drums. Rip tides and landslide rollers. No wonder the Renegade Hardware slogan is "Manipulation Is The Key".

The rebel off-shoot of Trouble On Vinyl and Renegade, the only guarantee label boss Clayton (and his absent partner, Mark) can give of his clan (which feature the likes of Genotype, Future Forces, Nemesis, Tertius, Paradox, DJ Kane) is the muscular, rhythmic foregrounds permeating their sounds.

"The drums have got to be hard, that's the most important thing," he states.

The banner which cloaks a whole wall of the Renegade Hardware office in Vauxhall, London declaring them to be "Leaders Of The New School" is more than justified by the label's high profile in the record boxes of Hype, Krust, Randall and Andy C alongside A-list celebs from Metalheadz and Moving Shadow. While the thunderous breaks of the ultra-slick Genotype's "Dead By Dawn" are still burning up dancefloors. Clayton, however, is quick to point out that success didn't happen overnight.

"What people don't realise is that the foundations were laid a long time ago," he explains.

Spawned in 1995, the roots for Renegade were laid long before with the crew's diverse musical backgrounds. For Genotype, fresh from Trinidad armed with first prize from a steel band competition, it was applying drum know-how to electronic keyboards. For DJ Kane, it was listening to his sister's soul collection. Future Forces, meanwhile, come from a computer background from where they temporarily formed Sewage Monsters ("we were rinsin'"), while Nemesis simply fell in love with a mate's studio, age 16.

As the name suggests, Renegade Hardware was initially set up as an outlet for the harder beats the crew were producing, but it soon evolved to encompass a myriad of tangents. Tracks like Genotype's full-throttle "Extra Terrestrial", Tertius' jazzy "Vibes" and Future Forces collaboration with No U-Turn's DJ Fierce on "Cold Fusion" confirm the label's no holds barred policy.

And with the tight, mutant sounds of Renegade Hardware's "Distorted Reality" double-pack rising from their basement studio, otherwise known as The Dungeon, as we speak, it seems like nothing can stop them now. Nemesis, however, insists future success won't stop them from keeping on their toes.

"You're always going to have new bedroom people coming through to keep us on form," he reckons. "After all, that's where we came from. At the end of the day, this music is bedroom music."

words Rachel Newsome picture Chewbacca

'Distorted Reality' is out on Renegade Hardware in May

phuture



MAAS ATTACKS

We've already had Percy X, Skin Trade and Daft Punk. Now MAAS is the latest in a long line of carefully nurtured tech house talent from the Soma imprint

"I HATE a lot of the crap that gets talked by people who make experimental music. I do have a lot of problems with modern aesthetics. For starters, it's enormously elitist, which can undo all the good that's being done. In terms of the language with which certain people talk about it, even techno can get a little bit like that sometimes."

Fighting talk from Maas' Ewan Pearson. And he should know. Not content with knocking out the occasional emission from Planet Brilliance with 24-carat gold tinsel on top, Pearson still finds time to do research into the theory of music for his post-graduate degree. One listen to his debut album, "Latitudes", and here, clearly, is a man who understands the difference between tunes which lock you into the deepest of aural bliss states and those which sound like boys with toys making utterly pointless noise.

Okay, it's on the ever-reliable Soma, so quality is guaranteed but even so, "Latitudes" is an irresistibly fantastic album. Not content with Detroit-tinged sensual killer after Detroit-tinged sensual killer ("Esplanade", "Eurostar"), Pearson is also a dab hand with breakbeat scientology and melodies as sticky sweet as adult candyfloss. "Look At Me Now, Falling" is quite possibly the finest track Carl Craig and Mike Paradinas ever made together.

"When I was a teenager, I was in this synth-pop duo, so I started off writing songs rather than instrumental stuff," reveals the Kidderminster-born 24-year-old. "Which, I suppose, is why my tunes are more melodic than groove-based."

Not that he can't kick out the techno jams and jam the peak-time electronic box either, mind. Check his Sulky Pup project on Ideal for proof. But it's while showing the Detroit boys a trick or two on tracks like last year's outstanding, Colin Dale-approved "Juan Is The Teacher" that Pearson really excels.

"That title was really only meant as a half-joke," he laughs. "I feel I owe more to producers like Kenny Larkin and Carl Craig than to Juan Atkins. The way those two use breaks and syncopation has always really excited me."

More an innovative truant than a faithful pupil, mass approval is surely just around the corner for the man from Maas.

words **Calvin Bush** picture **Leon Cheuu**

'Latitudes' is out now on Soma. There is also a forthcoming single on Ideal's new off-shoot label, Giant 45, under the name World Of Apples

WATER SPORT

As the Scottish contingent continue to make their presence felt in the deep house arena, the mellow grooves of Edinburgh's AQUA BASSINO are beginning to blossom on the fertile ground of France's F Communications label

Aqua Bassino. Who he?

Jason Robertson, a 27-year-old ex-session bassist from Edinburgh, he is also the only British artist signed to F Communications. You can find him hanging out at Tribal Funktion, Edinburgh's deep house institution. His favourite DJs are George Tribal Funktion, Gemini and DJ Deep. And if he had to pick a piece of music which summed him up, it would be Miles Davis' "A Kind Of Blue".

Aqua Bassino. The sound of...

Deep House. His first EP, "Swirl", was a cocktail of gorgeous St Germain-like grooves and blissed-out Cafe Del Mar-style electronica which was caned by everyone from Simon DK to Laurent Garnier. His latest offering, "Deeper", is more of the same. Quality, laid-back mood music over funky-assed 4/4 rhythms.

Aqua Bassino. He say what?

★ "I only got a phone a few months ago and it's the first time I've been connected in about four years. I had this running joke with Eric from F Communications that my office was this phone box outside my house. Whenever I phoned him and he'd be like, "Are you at the office? I'll call you straight back!"

★ "People think I'm a keyboard player, but I'm not. I originally started playing guitar, then began sessioning on bass. I'm nae bad on the guitar and bass and I kinda dabble-dabble on the keys. When I'm playing keys I wish I knew more than I do. I know E on the keyboard and that's it. Sometimes when I listen back to what I've done it's like, "Wow, is that me playing the keys'."

★ "What blows me away is that I'll be working on tracks, just playing around until something gets me right in the heart. The next thing, it goes over to Paris, and before you know it, it's getting played all over the world. To me, that's amazing."

Aqua Bassino. The phuture?

Jason has just signed a deal for eight singles and two albums with F Communications, so his phuture seems pretty secure. He's currently working on some rhythm-free textural grooves as well as adding a much funkier flavour to his house material. His debut long-player promises to be astounding.

words **Kevin Lewis** picture **Gavin Evans**

'Deeper' is out now on F Communications



MUSIC FROM THE MOTION PICTURE SOUNDTRACK

THE SAINT

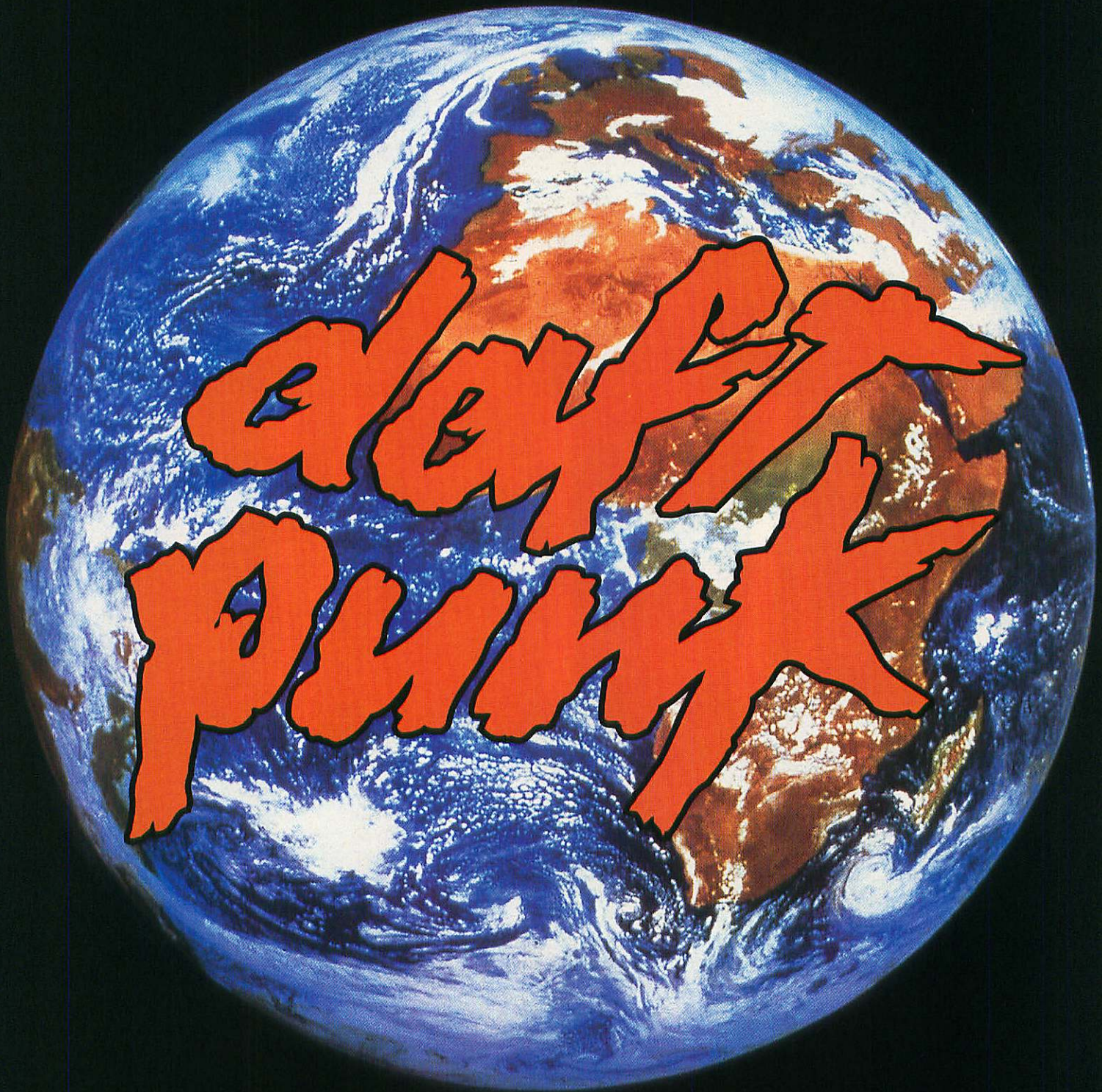


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PEACE WORK

If you disappear into the remotest of remoteness and spend two years making an album, you'd expect the results to be unusual. What you wouldn't expect is the sheer brilliance of TRANQUILITY BASS' 'Let The Freak Flag Fly'

"I COULDN'T survive without caffeine, pot or cigarettes," exclaims Mike Kandel aka Tranquility Bass as he takes another long draw on his hash pipe. The muddy Plymouth estate car he is simultaneously "controlling" swerves slightly at its 70 miles-an-hour pace before we resume our normal flight pattern.

Mobile phone and steering wheel vying for attention in his other hand, Mike gently removes my No U-Turn cassette to replace it with his own mix-tape of scratchy jazz 78s. Visibly shaken by Britain's penchant for dark, atmospheric jungle emanating from the stereo, Mike relaxes back into his seat and explains that he does find most drum & bass material "pretty soulless".

Cruising beneath the skyscrapers of Chicago's financial heart, Mike is glad to be back behind the wheel after a lengthy period of self-enforced isolation producing his debut album. He may well have returned to civilisation but he still looks like something that came out of the woods!

Having set up Exist Dance, the extraordinarily

eclectic Californian imprint, in 1991 with Tom Chasteen and releasing tracks under the names High Lonesome Sound System, Commander Mindfuck and Tranquility Bass, Mike is probably best remembered for "We Came In Peace" and "Cantamilla", the former being one of the highlights of Mo' Wax's "Headz One" compilation.

After an amicable split with long-term partner Chasteen, Mike went to live on Lopez Island with a six-month deadline to produce his debut long-player. Two years later he emerged from his log fire shack cum hi-tech studio, bearded and wild, with surely one of the most fascinating dance records you'll hear this year.

Isolated from civilisation and modern dance music, Mike drew on a bizarre concoction of influences ranging from "The Simpsons" and big band jazz through to Led Zeppelin and weirdy-woo merchants, Psychic TV and Throbbing Gristle. The result is a long and winding road of folk, prog rock, orchestrated big band and electronic beats. And by Christ, is this album a trip. Imagine Hank Williams

fronting Can with The Orb and the Furry Freak Brothers sharing percussion duties. A trip to end all trips, we think you'll agree.

Mike spent so many nights burning the Kandel at both ends during the epic production schedule that he ended up practically living in his music.

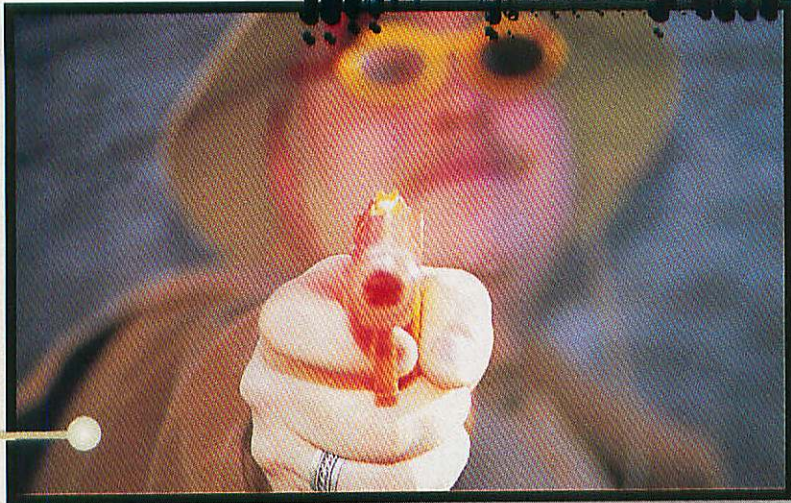
"I dreamt about my songs," he sighs. "I floated in the sequences and edited them in my sleep."

Mike's avid ingestion of acid and grass also played its part and shows with a fair amount of sneaky, hidden acid messages and noises! A 20-minute epic, "Mike's House", was also recorded at the same time, completely written, programmed and mixed under the influence of psychedelics, unfortunately it has no release date as yet.

A remarkable new twist in modern electronic music and a remarkable beard to boot.

words **Rob Da Bank** pictures **Marty Perez**

Tranquility Bass' 'Let The Freak Flag Fly' album is out on the April 28



SOWING THE SWEDES OF LOVE

Abba. Volvos. Smorgasbords. Saunas. And now splendidly original technotica thanks to TONY SENGHORE, yet another great Swedish export

MUSIC lessons in your average British primary school aren't usually a time of free-form innovation and grappling with technology. For most of us, it's all recorders and the odd parp of "Three Blind Mice". Or gathering round the old Johanna for a Chas And Dave knees-up to Beatles tunes. Trust the Swedes, with their healthily alternative attitude to sex, facial hair and family cars, to do things a little differently.

The way teen prodigy Tony Senghore tells it, those progressive Scandis are more influenced by May than Mozart when it comes to a musical education.

"In the Eighties and early Nineties in Sweden, the government had loads of money, so they spent it on putting equipment into schools. We had a recording studio in my school. A really good one with an S900 sampler, MIDI equipment and synthesisers. That's the best thing about Sweden, the people are much more open-minded."

No surprise then, that by the age of 16, when most of us are still coping with "Chopsticks", Tony already had his own record deal with local imprint, Fluid, making "sort of housey trance". Two years down the line, he's relocated to Yorkshire and is finally making music which reflects his home country's spirit of exuberant individuality.

To most of us, Swedish techno means the blistering minimalism of Cari Lekebusch or Adam Beyer. But check Tony's "Blu Cocteau" EP on Strictly Rhythm however, and we're closer to Carl Craig or John Beltran territory. It's an

astonishingly mature debut for the New York label. With breaks leading the way, the EP consists of subtly shifting soundscapes of dancefloor-driven beauty which constantly morph ever deeper into the realms of the sublime.

"I wanted to do a sort of slow jungle," Senghore explains. "I programmed the beats like drum & bass, then filtered them with some strange effects before putting the melodies on top."

The fact that the last three records he bought were Stereolab, Stena Nordenstam and Wamdue Project says it all really. He's already got another deal with Peacefrog, as well as being a computer designer of some repute, having worked on PC mega-smashes, "Worms" and "Alien Breed". And let's not forget his own Anonym label, where his unique capacity to surprise marks him out as a true techno maverick.

Stockholm as the new Detroit? It's not impossible if all the schools there are as effective as the one Tony Senghore attended.

words **Calvin Bush**

The 'Blu Cocteau' EP on Strictly Rhythm and Tony Senghore's 'Litter' EP on Peacefrog are out soon. Tony Senghore's 'Javel' EP is out now on Anonym

FOOL'S GOLD

Part of New York's burgeoning post hip hop scene, DJ WALLY is no fool when it comes to pushing the art of beatnology into the 21st Century

STRANGE things are going down in New York City. It's like Warhol's Factory has been revived for the Nineties and is getting its fixes this time round from skew-whiff phat beats, malevolent sampling, jump-up jungle, b-movie sci-fi-ology and mucho consumption of the demon weed.

Labels like Sm:)e, Rancho Relaxo and Freedom Sounds are filling the air with the b-boy spirit reinvented for the next breakbeat era. Artists like DB, DJ Spooky, We, Olive and Sub Dub are steering the crosstown traffic which bisects the worlds of artsy indulgence and slamming dancefloor dope beats into a whole new scene inappropriately labelled "illbient". It's really just the future sound of the Big Apple. And it's putting tired old hip hop straight to bed.

"Whatever happened to the DJ?" asks the 24-year-old Italian-Irish producer, DJ Wally. "It's all just about the rappers now. We've got to get back to the roots." A sentiment already expressed in this very magazine by the UK's own DJ Vadim. But where Vadim draws on theories of *Musique Concrete* for his dislocated, discomforting soundscapes, Wally creates something far funkier, mixing the sample-heavy ethics of Shadow with the wackoid, child-like zaniness of Mr Scruff.

His three EPs so far for his own Samz Jointz label are off-the-wall, yes, but they are never lazy noisenik apathy. No wonder their wondrous combination of deviant funk and stoner fun have won him plaudits such as DJ Food, Mixmaster Morris and James Lavelle (hence "My Bloody Valentine" cropping up on last year's "Headz 2").

"Well, I'm silly," he says, his voice wavering dangerously close to Jerky Boy territory. "If I wasn't doing this, I'd probably be a stand-up comedian." On "DJ Wally's Genetic Flaw", a compilation of highlights and new tracks, it's poor old Paul Simon and "Feeling Groovy" which are the butt of this ferret-keeping maverick as the original is torn to shreds by a wave of industrial beats. Neat, very neat.

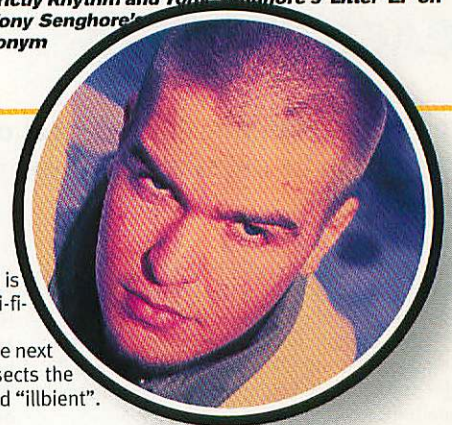
And for the future?

"I'd like to see hip hop involved with a darker vibe, more poetry maybe and taking it back to a more artsy, raw form."

It'll take a nation of millions to hold him back.

words **Calvin Bush**

DJ Wally's 'Genetic Flaw' is out now on Liquid Sky, USA



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HITTING THE BOTTLE

Another product of the east London drum & bass machine, DJ TONIC is by no means your run-of-the-mill junglist. You see, there's dark and then there's dark

"Some people call me a freak/I hate that word/I don't believe in it/Better yet, I don't believe in labels/I consider myself normal, whatever that means."

THE sample is from a recent track by DJ Tonic called "Street Labels" which goes some way towards describing his frustration at being pigeon-holed as a jungle DJ.

Having come up through the ranks at east London pirate station, Kool FM, Tonic was a regular spinner at raves like Jungle Fever. But having grown tired of playing simply to satisfy the tastes of others, over the past 18 months his style has undergone a radical change of direction. The shift began back in 1995 when SOUR released a remix of T Power's "Mutant Jazz" by a little-known DJ called Trace.

"That track changed everything for me," recalls Tonic as he chills out at the SOUR/Emotif studios in east London. "The attitude and anger of it changed my whole outlook on drum & bass. It showed that if you've got anger inside and you can put it through the music and it's so effective. And these days, half the time I'm feeling pissed-off so I'm not going to go into the studio and make a happy tune am I?"

This rage first showed up in the strange, robotic hardstep cuts he produced as The Mack, curious fusions of hip hop attitude and rigidly digitised breaks. Then came the militant machine music of Cybernet Vs Genetix, produced in collaboration with producer Neil Gordon. On tracks like "Cyborg Two" and "Program Three" it sounds as if the DNA of jungle has undergone a kind of cold fusion. And where the No U-Turn sound has a phat, heavyweight swagger, Tonic has fashioned an eerily cold, fragile environment out of his reversed breaks, spectral strings and disembodied bass pulses to create a kind of cybernetic, cryogenic funk.

"There are cyborgs around already," he says. "Where there's a computer and man working together, that's a cyborg. We're already becoming cyborgs when we make this music because we're combining with the machine, uniting with it. And it works so well with drum & bass because the metallic beats and haunting strings make you think of bleak landscapes, torn-out buildings and fucked-up robo-machines walking around everywhere. It's a desolate landscape of the future. I know it's a fucked-up way to think but the way things are going who knows what is going to happen?"

A Guy Called Gerald once said that "hardcore is music for hard times". But while Tonic may be ideologically pessimistic, he is far from gloomy about his own future. Charged up on the dark fission of his music, he has plans for at least half a dozen new tracks and remixes in the coming months.

With much drum & bass production now centred around the activities of small cliques keen to protect their own interests, renegades like Tonic, with his singular style of hard, technological rollers and ice-cold experiments in the science of sound, are assuming increasing importance. Get ready for the *real* return of The Mack.

words **Rupert Howe** picture **Brian Sweeney**

'You Might Feel'/'Optical Machines' by Genetix is out this month on Emotif, followed by a new track from Cybernet on the forthcoming 'Breakbeat Science 2'. Tonic is resident DJ at Movement, every Thursday at Bar Rhumba in London

DREAM DATE

The BRAND NEW HEAVIES new vocalist, Siedah Garrett, dreams up the perfect gig

What is your dream venue?

The House Of Blues in Los Angeles. That's such a hot club, both musically and meteorologically. It's very lively.

You can move this venue anywhere you like. Where would you put it?

I'd keep it right where it is. Slap bang in LA.

How would you get there?

I would fly. And I'd take along Billie Holliday, Jimi Hendrix, the lead singer from The Spinners and Chaka Khan.

Who would be on the guest list?

Just God, but I'd have to get there and prepare before he arrives. Everybody else gets in automatically, that way it'd be packed. Anyone who's had to argue with the bouncers would get preferential treatment.

What would you have on the menu?

House Of Blues is bijou blues bar/restaurant and in keeping with that style I'd serve my grandmother's grits, scrambled eggs, turkey bacon, butter-milk biscuits and iced tea.

Who would be the support act?

There would be no support act. (After much persuasion) Okay, Okay, Buddy Holly then. On his own, though.

Which songs would you start and end with?

I'd open with "More Than Words" by Extreme and close with "Man In The Mirror" by Michael Jackson. Out of all the songs I've heard over the last few years, I really wished I written "More Than Words", and well, I did write "Man In The Mirror".

What would you do after the gig?

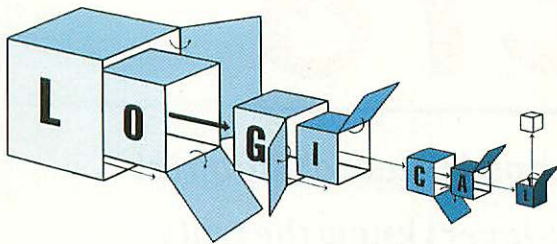
Go out with my homies! We'd break into some inspirational, on the spot jam, the whole thing would be a jam and we'd be playing. No DJs!

words **Jacqueline Springer**

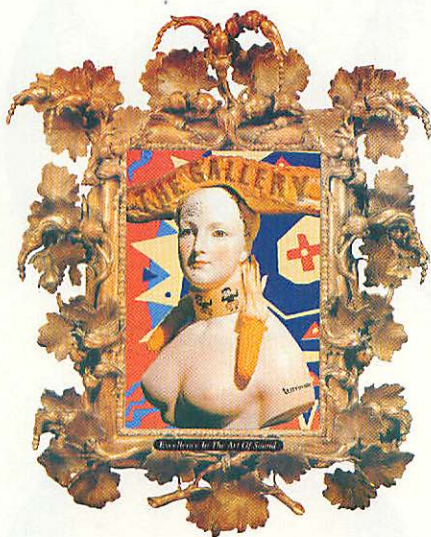
The Brand New Heavies' single, 'Sometimes', and album 'Shelter', are both out now on ffr



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LTJ Bukem Blame PHD Tayla
 Dream Orbit Beau (Intense)
 MCs Conrad DRS

Earth

Fran Carl Clarke
 Simon Dan (Intense)

THURSDAY

11th April

Tall Paul	Danny Rampling	Luke Neville
Lottie	Darren Christian	
Carl Clarke	Dan & Jon Kahuna	

18th April

Brandon Block	Ian Ossia	Craig Jensen
Steve Lee	Luke Pepper	
Carl Clarke	Anthony Teasedale	

25th April (2nd Birthday)

Tall Paul	Seb Fontaine	Paul Oakenfold
Steve Lee	Lottie	
Carl Clarke	Sean Rowley	

May 2nd

Judge Jules	Danielle Davoli	Tom Wainwright
Steve Lee	Alex Anderson	
Carl Clarke	Lindy Leyton	

9th May

Tall Paul	Pete Tong (Back 2 Back)
Steve Lee	Lottie & Extra special guest
Carl Clarke	Craig (Trax) Danny Keith

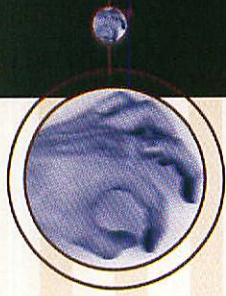
FRIDAY

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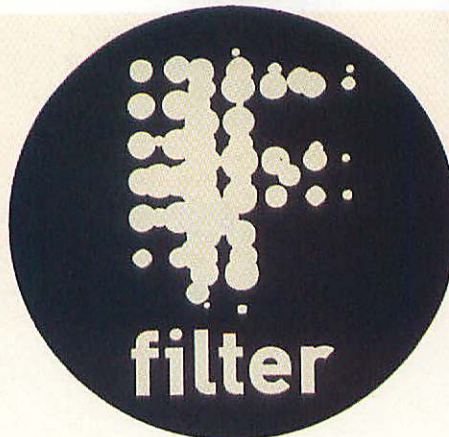
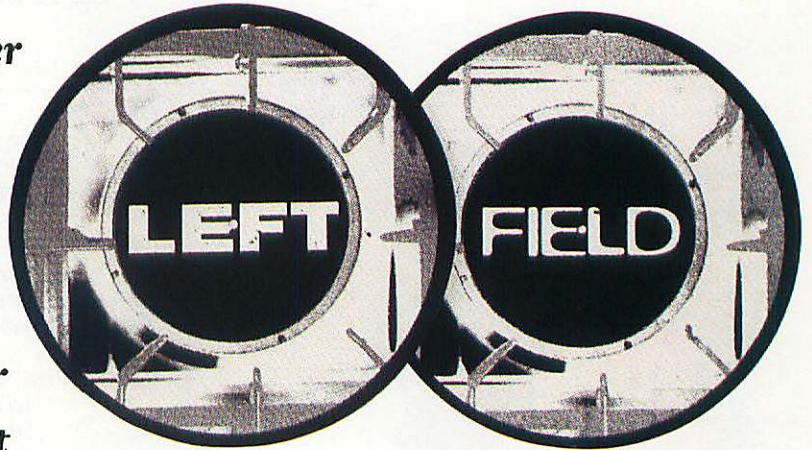
SATURDAY

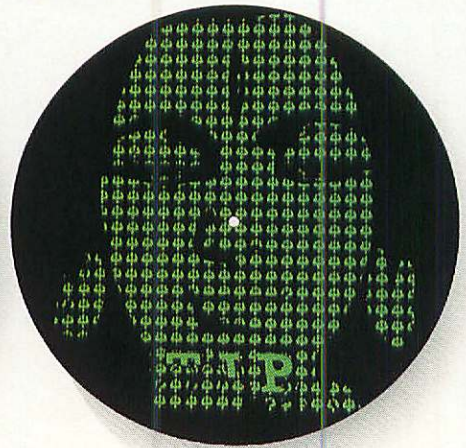
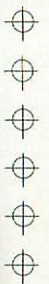


blaggers

Thanks to Adrenalin Merchandising (tel: 01 81 503 0634), Select-A-Disc, Fat Cat, Ambimt Soho and Tag Records

Your mum thinks they're the pink, fluffy u-shaped pieces of material around the toilet, but budding DJs and Muzik-lovers know the truly indispensable nature of these round pieces of cloth. Scratching and spin-backs wouldn't exist without this handy invention, neither would our cover star, the cryptically-named Slipmatt. Available in an amazing array of designs, here's just a small selection of your right-hand man, the slipmat





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THE NATURAL SOUL

BST 84108

Side 1

1. FUNKY MAMA 9'05
(John Patton)
Ed.: BMI - CBS Unart. Catalog, Inc.

2. LOVE WALKED IN 5'10
(G. Gershwin - I. Gershwin)
Ed.: ASCAP - Chappell Music

3. SPACEMAN TWIST 5'35
(Lou Donaldson) Ed.: BMI - CBS Unart. Catalog, Inc.

Produit par Alfred Lion
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Marlboro Lights
6 mg Tar 0.5 mg Nicotine

SUPERMARKET SWEEP

Etienne de Crecy is a member of Motorbass, arguably the hottest production potato on the planet. Not content with that, he's also one third of Solid, the Paris label whose 'SUPER DISCOUNT' series has been flying out of Britain's leading dance music boutiques

WELCOME TO THE SOLID SUPERMARKET

A PARISIAN PALACE OF DELIGHTS SELLING YOUR EVERY AURAL DESIRE IN SHRINK-wrapped 10-inch perfection. Aisle upon aisle of shelves bursting under the weight of quality merchandise. Deep house tunes racked up against easy listening, disco nestling alongside hip hop, funk lined up with French film soundtracks.

The priceless goods are all enclosed in brilliant yellow packaging. Glittering like 24-carat gold beneath the shop lights, bubbling like champagne in the window displays, the canary-coloured squares shimmer with the aura of an enticing flame, promising the finest of fine merchandise.

Out on the shop-floor, the Solid Supermarket stylist and head buyer surveys his current line. His name is Etienne de Crecy. A man of few words whose eyes sparkle with mischief. By his side stands his partner in crime and chief salesman, an ever excitable chap of many words, Pierre-Michel Levallois. In the background, the guys



Super Discount

words Martin James picture Raise-A-Head



Etienne de Crecy and Pierre-Michel Levallois with the Air showroom dummies

Super Discount

from Air, long-time friends and ex-Solid stable-mates, stand like showroom dummies in their best Parisian chic designer cravats. Only one figure is missing from the scene. Alex Gopher is apparently lost in pursuit of the little treasure trove destined to be the Supermarket's next presentation.

A closer inspection of the 10-inch yellow sleeves reveals fractured splurges of black and white. Four different patterns containing different delicacies. A jigsaw of cut-up words which offers a clue to the bargain of the year, the sale of the century.

Placed together, the words read "Super Discount". Quality merchandise, proper gear, all at knock-down prices. What's going on? The boss must be crazy!

"The best deal is 'Prix Choc'," says Pierre-Michel, homing in on a potential customer. "I'm going to tell you why, my friend. Maybe you're a DJ... In fact, you look like you're a very fine DJ. I tell you, when you first place your stylus on the vinyl, everyone on the dancefloor will go crazy. You know why? It's because the track is starting at the first measure. Everything is in there straight away, it's simply a killer track. To you, my friend, I'll sell the track for... No, we're friends, I'll let you have this quality music for a super discount price of £3. And I'll throw in a couple more tracks, just for good will."

I'LL BUY THAT FOR A DOLLAR

"SUPER DISCOUNT" IS A SERIES OF 10-INCH SINGLES issued on the Solid label. Each known by a different currency (Pound, Dollar, Franc and Yen), they bring together some of the most wayward house stylings to have ever emerged from Paris.

Featuring cuts by Air, Alex Gopher, a mystery artist called Mooloodjee and, of course, the production talents of one Etienne de Crecy (or one half of Motorbass, as he's also known), tunes from the quartet of 10-inch releases have now been collected together on one CD, with extra tracks from DJ Tall (cleverly pronounced as "digital") thrown in for added enjoyment.

A top bargain, if a little conceptual in a Dada, Situationist kind of way. So what does it all mean guys?

Etienne de Crecy: "I have had this idea for a long time. 'Super Discount' means a lot of things. It has universal meanings which are similar to the music."

Pierre-Michel: "It's not supposed to be a huge comment on our consumer society or anything like that. Etienne had the idea to do something which looked very expensive, something which would represent complete quality."

Etienne: "That's why we chose the 10-inch format. It's a first class, expensive format. It's a beautiful object."

Pierre-Michel: "But I was totally against the idea of making a high-priced product. I think the high cost of CDs in France [£30 each] is complete bullshit. So when Etienne suggested that we do an expensive-looking concept, I said the records had to be cheap enough for people like my little brother to be able to afford them."

THE SALE OF THE CENTURY

ETIENNE: "WHO'S AVAILABLE AT 'SUPER DISCOUNT'? WELL, THERE'S DJ TALL, WHO IS also Mr Learn. He's a friend of ours who makes 'bug' music!"

Pierre-Michel: "I think he's the only man in Paris, or the world, who puts 'bugs' into his sampler. He takes sounds from everywhere, from TV shows, from the Internet, from engines... He then records these sounds with the 'bug' creating the rhythm pattern. With the sampler, you usually have loops which are always the same. With the 'bug', the loops are random. They're never the same twice."

Etienne: "Mooloodjee is somebody from Paris who wants to remain secret and La Chatte Rouge is the hip hop side of Motorbass. The first track on Motorbass' 'Pansoul' CD ['Fabulous'] is actually a La Chatte Rouge cut. Alex Gopher is Alex Gopher and all the other projects are me... Except Air's 'Solidissimo', which is my remix."

Air: "'Solidissimo' is a remix of the B-side of 'Casanova 70'. It's taken from a small part of the track where the guitar comes in. The style is very hypnotic but, if we'd done the remix, it would have been very different. This is very much Etienne's vision."

Pierre-Michel: "We had to put out the first EP in a massive hurry and we didn't have the chance to play 'Solidissimo' to Air. We also forgot to print 'remix' on the cover. Air were upset that people thought it was new stuff and they were also annoyed because they'd not been played the track in the first place. But it was just a mistake. Everything is okay now, though."

Air: "Do we like our music being discounted? Oh yes. We have a problem with people thinking we want to be sophisticated by making something which is precious. With all the French hype, lots of musicians have become big-headed, so it's important for us to say music can be discounted. It helps us not to act like superstars."

STACK 'EM HIGH AND SELL 'EM CHEAP

PIERRE-MICHEL: "THE ORIGINAL PLAN FOR 'SUPER DISCOUNT' WAS ANTI-FRENCH hype. We were going to record a lot of tracks under pseudonyms. The music and the concept were supposed to be more important than the artists."

Etienne: "We also liked the idea of saying to some of the Parisian artists who have got a bit big-headed, 'Hey, we can discount your music!'"

Pierre-Michel: "The hype is a little dangerous in this respect. We believe we have to take things up to the next step. We know there's some very good stuff here, but there's

also some bad, so it's important that people stop looking to Paris as a whole and start concentrating on the music."

THE CUSTOMER IS ALWAYS RIGHT

PIERRE-MICHEL: "I'LL TELL YOU WHO I'D LIKE TO HAVE AS CUSTOMERS IN THE SOLID Supermarket. I'd like Stevie Wonder to come in and say, 'What is going on here? Ah, that's a nice piece of music, I'll buy that!' We'd do Braille sleeves for him. Maybe we could also have Curtis Mayfield, John Coltrane, Freddie Hubbard, Miles Davis..."

Etienne: "No, not Miles Davis. I think I'm the only person in the entire universe who doesn't like him. I'd say Joe Humberston, because his music never repeats itself. It's not only the jazz musicians we'd want, but all the musicians who are open-minded."

Pierre-Michel: "There are lots of people we'd like. For them, we'd have a super 'Super Discount'. Who's the manager of The Solid Supermarket? Clark Kent! And on the check-out, it has to be David Soul."

THE HARD SELL

PIERRE-MICHEL: "WHAT'S GREAT ABOUT 'SUPER DISCOUNT' is you can imagine it to be what you want it to be. If you are a high-class DJ, maybe you'll want it to represent champagne. If you're not so high-class, maybe it will be lager. It's up to you. 'Super Discount' is a vehicle for your own imagination."

Etienne: "It's a 21st Century disco machine."

CAR OF THE MONTH: MOTORBASS

SUPER DISCOUNT OR SUPER CHARGED, ETIENNE DE CRECY'S 21ST CENTURY DISCO machine is firing on all cylinders. But when he's not stocking the shelves of the Solid empire, he can be found getting down with long-time friend Philippe Zdar. Flat mates for years, they're better known as Motorbass. Gaining Muzik's Album Of The Month accolade in September 1996 for their "Pansoul" album, Motorbass found themselves plastered over every dance publication in the country.

Were the duo a little surprised at the response?

Etienne: "We were very surprised at the reaction in Britain, but there wasn't much of a response at all in France."

Philippe: "We knew we were doing good music, but we never expected people to get into it the way they have. We put the album out a year after we'd made it, so it lost a bit of the impact for us. I was also very surprised because there are a lot of influences in Motorbass and I thought it might all be too much for people. Etienne and I listen to loads of different music, so the influences are going to be wide. Some of the tracks are from when we were living together. We listened to jazz, soul, funk and hip hop, and this came naturally in our music. We also love some kinds of music that the other hates. Etienne loves rock & roll, which I hate. I love heavy metal, which he hates!"

Etienne: "No, I love Metallica!"

Philippe: "Ah yes, we listened to a lot of Metallica in our apartment. I'd love to remix them, especially their 'Four Horsemen' track. That track is timeless, which is something we aim for with Motorbass. Some people say house music has to have a short life, but I think it's positive if a record still sounds good after a few years. I have some friends who still listen to 'Beggars Banquet' by The Rolling Stones, years and years after it was first released. This is how it should be with Motorbass."

Etienne: "The next Motorbass album will be more commercial. With vocals."

Philippe: "And there's going to be a lot of live stuff on it. Etienne used to play bass and I played drums, so we're forming a real band."

Etienne: "Rock & roll!"

Philippe: "With a bit of country. It will be deep country house. Or deep house in the country. It will have loads of animal noises on it. In fact, this is going to be the cover [points to a knitted toy lamb]. An exclusive for Muzik! More French hype."

Etienne: "No more French hype!"

Philippe: "A lot of the guys on the French scene are getting big heads just because they've had a 12-inch reviewed in your magnificent magazine. It's all your fault. You say, 'This is a great record' and they think they're kings. We don't do that, though. We are far too involved in making music to worry about what people think. So it doesn't matter how much you tell us we're brilliant, you can't affect us... How good did you say we were again? Did you say, 'genius'? No? Why not? Ha-ha-ha..."

"We can hear our influence all over the place now. Daft Punk have this problem, too. Guy-Manuel was working with some guys in the studio and afterwards he said to me, 'They're doing a Motorbass'. I also have a friend who told me, 'Every track I do sounds too much like Motorbass'. But I'm okay about it because I know these people are not stealing from us. They love the music and they're adapting it for their own needs. The others are stealing, though. They want to be Motorbass!"

"Actually, we're just the people who do the talking for Motorbass. Etienne's brother does his tracks and one of my best friends does mine, but they're very timid and shy. At the moment, my friend is in the closet at home. I open up the closet two or three times a week, just to give him some samples. And I only feed him once a month. That keeps him keen. If I feed him much more, he'd start thinking he was too important."

No doubt, Philippe, no doubt.

The 'Super Discount' CD and 10-inch singles are available now through Solid/PIAS. Motorbass' 'Pansoul' album is available on Cassius/PIAS

BARGAIN TRANSLATIONS

Le patron est devenu fou! - The boss must be crazy!

Prix choc - Price shock

Solidissimo - Super sale

Affaires a faire - Bargains galore

Tout doit disparaître - Everything must go

Tout a 10 balles - Everything at 10 Francs

Liquidation totale - Total liquidation

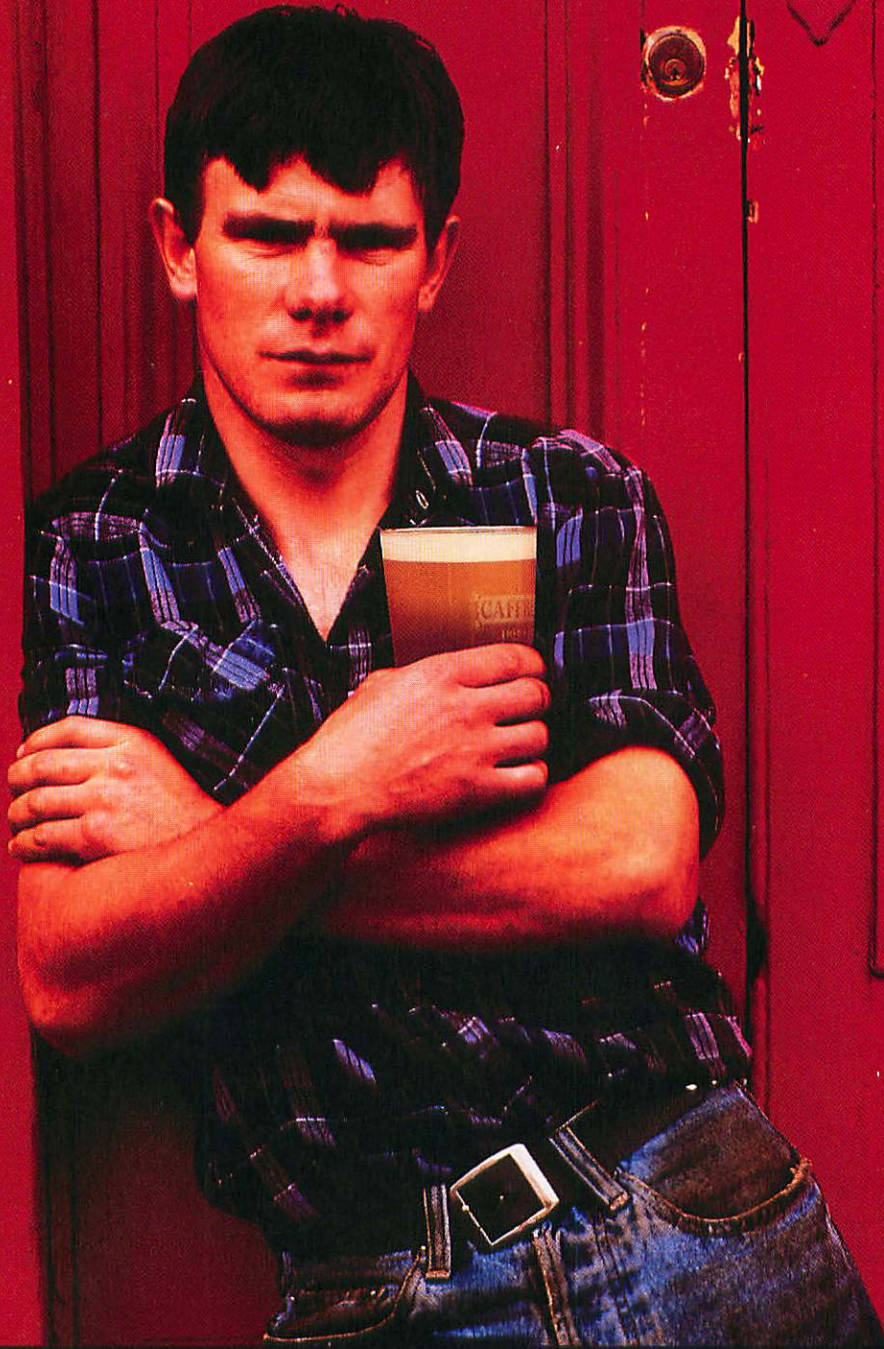
Les 10 jours fous - 10 Days of madness

Destockage massif - Massive stock clearance

Fermeture definitive - Closing down sale

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Softly Spoken



Rotten to

To many, clubbing in NEW YORK is the ultimate in cool. However, in recent months the very foundations of nightlife in the Big Apple have been rocked by allegations of drug rings, sex scandals and murder. Shaking your thing down Gotham way may never be the same again. . .

Angel Melendez, the New York club kid who paid the ultimate price for his lifestyle

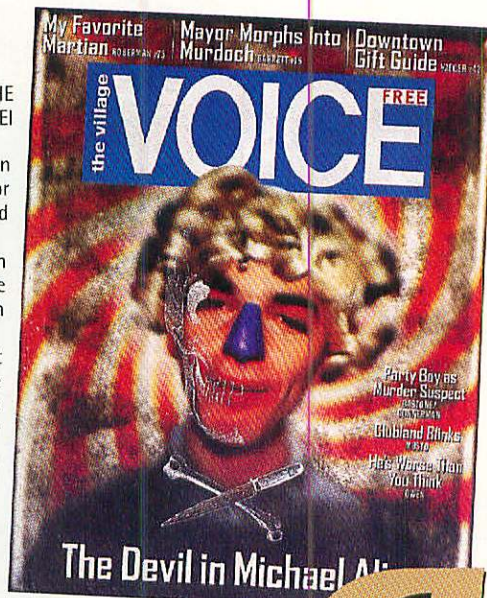


OF ALL THE WORLD'S CITIES, NEW YORK, NEW YORK IS MOST IDENTIFIED WITH NIGHTLIFE. IT'S THE spiritual home of disco and the location of many of the most famous nightspots in history, The Cotton Club, El Morocco, Studio 54, CBGB, Paradise Garage, and more recently, the Palladium and Sound Factory.

At the moment, though, the scene is shaking from two interwoven scandals more outrageous than anything Hollywood could dream up. Two of NY clubland's top movers and shakers are the targets for allegations of murder and drug trafficking that could land both of them in prison for a very long time and cripple the already embattled club scene.

The firestorm involving club baron Peter Gatien has had probably the most dramatic immediate effect on the club scene. Gatien, the owner of three of New York's (and indeed, America's) largest discos, the Palladium, Limelight and Tunnel, is currently under federal indictment, charged with profiting from an alleged Ecstasy distribution ring in his clubs. He's currently out of jail on \$1.7 million bail, awaiting trial.

Gatien's troubles started in September 1995, when the New York Police Department raided the Limelight following a series of undercover drug purchases made at the club. The Limelight was shuttered using the so-called "nuisance abatement" provision of the city's Civil Enforcement Initiative, which permits police to close down businesses which are suspected of either conducting or permitting illegal activities on their premises. The club reopened within a week but Gatien paid a heavy price (totalling more than \$160,000), including a fine, an agreement to install an independent anti-drug security team, and a bond posted against possible future violations.

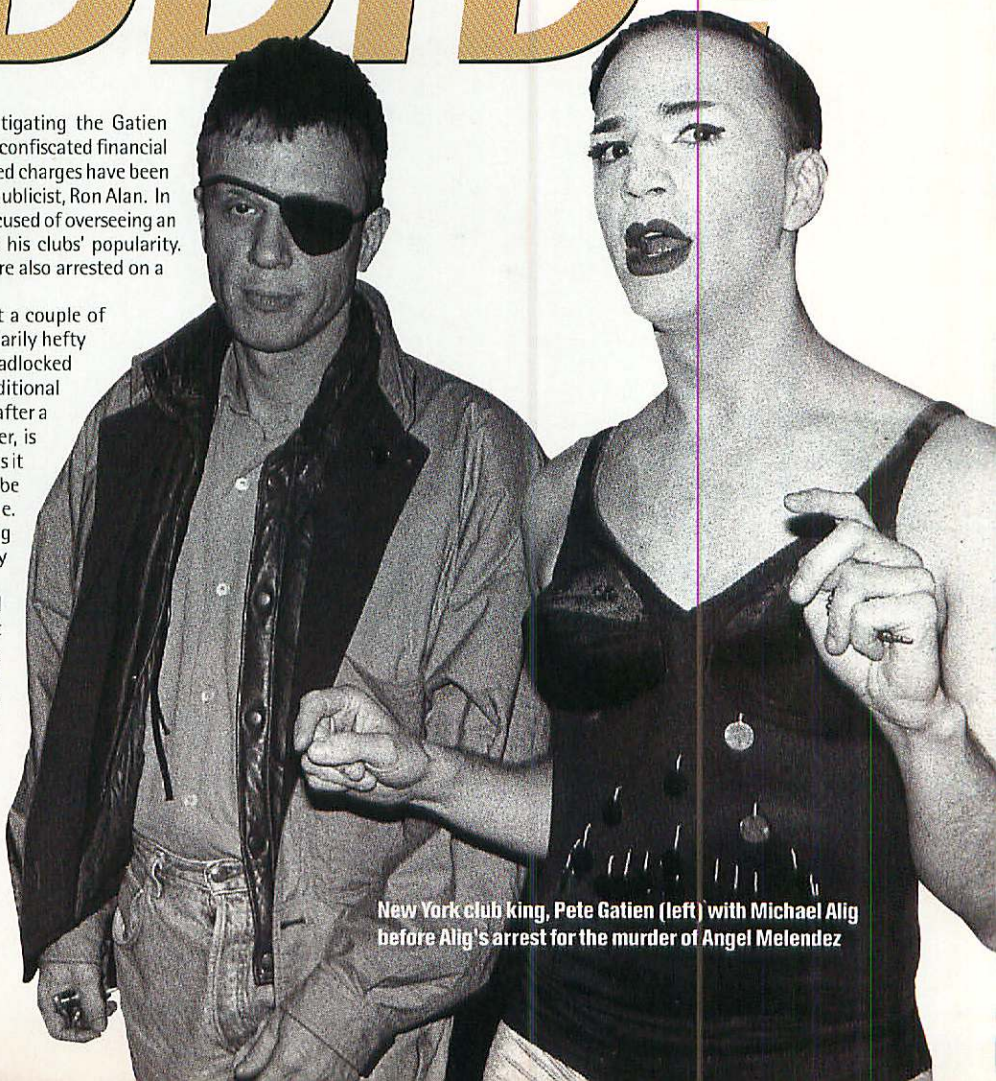


the core?

In February 1996, New York State prosecutors investigating the Gatien organisation's tax-paying habits raided all three clubs and confiscated financial records and other evidence. To date though, no tax-related charges have been filed, according to former Gatien spokesperson and club publicist, Ron Alan. In May of last year, Gatien was arrested by federal agents, accused of overseeing an Ecstasy distribution ring which prosecutors say fuelled his clubs' popularity. Twenty-two others, including two Tunnel promoters, were also arrested on a variety of related charges.

Although the nightclubs remained open, Gatien spent a couple of weeks in detention until he came up with the extraordinarily hefty \$1.7 million bail. In August 1996, the police raided and padlocked the Limelight again, as well as the Tunnel, following additional undercover drug buys. The Tunnel reopened last October after a month-long hiatus, the future of the Limelight, however, is somewhat less clear due to its prior violations. Rumour has it that pending magisterial approval, the latter club could be reopened by June as a concert (ie non-discotheque) venue. Through a publicist, Gatien has said he projects a reopening sometime this year and that he hasn't ruled out any possibilities with regard to programming.

New York City's tabloids have, not surprisingly, stoked the flames of public outrage with moralistic front page headlines ("drug supermarket" is now virtually a household catchphrase) and photos of the eye-patched entrepreneur (the Canadian native lost one eye in a childhood hockey accident). The right-wing "New York Post" published a rabid expose of violent clubs, their allegedly corrupt owners, and the promoters who fuel the whole thing. Along with a number of nightclubs which have been the sites of repeated stabbings and

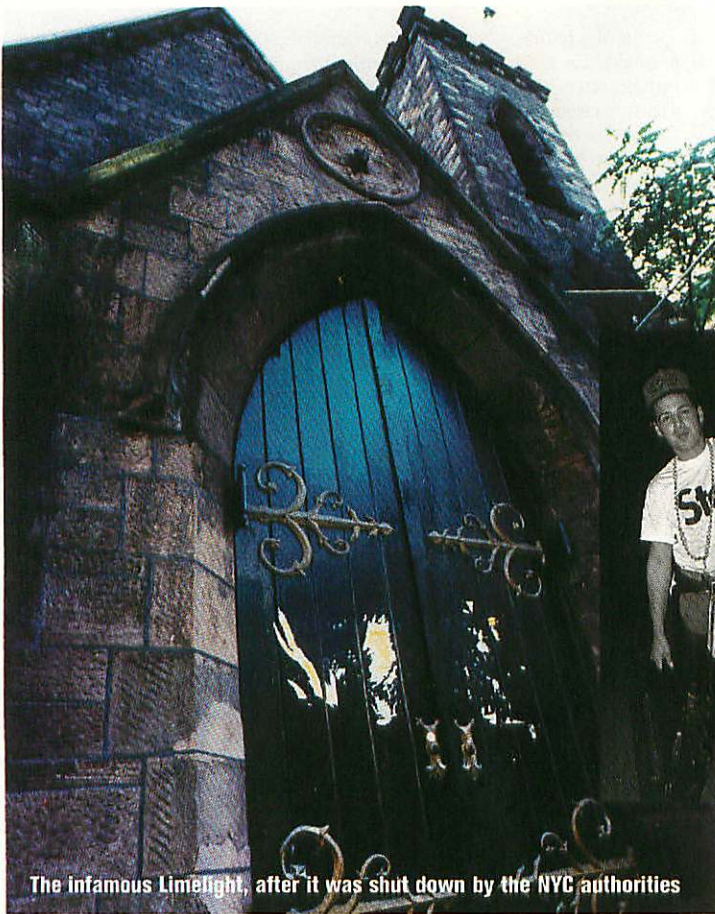


New York club king, Pete Gatien (left) with Michael Alig before Alig's arrest for the murder of Angel Melendez

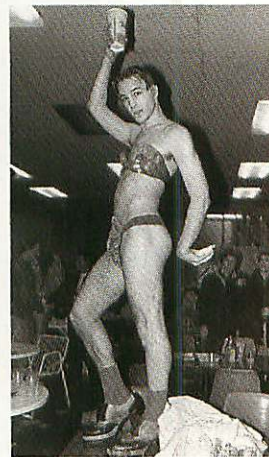


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INSTALLED IN ALL THREE ROOMS AT CREAM: FRONTROOM, ANNEXE AND COURTYARD.
HEARING IS BELIEVING...



The infamous Limelight, after it was shut down by the NYC authorities



Clockwise from top: Peter Gaten with his daughters at the opening night of Club USA, Gaten's former right-hand man, Michael Alig and Alig with DJ Keoki

shootings, the Tunnel was condemned as an enemy of the public (the paper cited as evidence the August raid and the police's frequent subsequent visits to the club).

But the general feeling among the downtown set is that while Gaten may well have looked the other way, he's hardly likely to have been actively involved in drug distribution. Many are convinced that he's simply being made an example of by the powers that be.

"I don't think Peter Gaten is any more guilty than anyone else," says "Denny" who owns a small club in the East Village.

It's not so much that the man is considered above such sordid affairs, others say, but rather just too smart, and conservative, a businessman to risk his empire. The prosecutors estimate the alleged Ecstasy ring took in as much as \$35,000 a month, and that this ring was Gaten's bread and butter rather than "just a lucrative sideline".

But these massive clubs, all of which easily hold more than 2,000 people, clear that kind of money in a good night. In fact, prior to his current legal troubles, the most commonly heard criticism of Gaten's operation was that his clubs were too corporate, too uptight. While club owners have traditionally been known to party as hard as any of their customers (Studio 54's late Steve Rubell being a prime example), Peter Gaten is said to be a private person (even "boring") who is always either working or with his wife and children.

Many people on the scene believe Gaten is the victim of a vendetta (there's one running story that all the heat stems from a wealthy, politically-connected New Jersey family whose son allegedly ODeed on Ecstasy at Limelight). Yet it's not easy to find anyone who really feels sorry for the man on a personal level. Because he's long had a reputation as a ruthless type bent on monopolising nightlife, many feel he deserves his comeuppance, even if the cure proves deadlier than the disease. There's also some debate as to whether the collapse of his operation would hurt or help the club scene in general. Some feel that, while Gaten might not be everybody's favourite person, he's still one of the community. Others see his fall as a purely good thing.

"He's been choking this scene for years, maybe something else can blossom now," opines a promoter and DJ who used to work in Gaten's clubs.

"It's unhealthy for the whole city to be dominated by one person," agrees another clubber. Nonetheless, the force with which the authorities have come down on Peter Gaten makes a lot of people in the business very uneasy, and so it should.

"There are still sacrificial lambs," observes "Denny", whose own club has, like many others, been forced by city authorities to curtail dancing due to lack of proper licenses. "It does seem like it's very political."

Indeed, the aftermath of the Tunnel busts is that many other clubs are being closely watched by police.

THE EMBATTLED GATEN IS CURRENTLY KEPT BUSY PREPARING FOR COURT AND attempting to get his operation back on track (security is currently very tight at both

the Tunnel and Palladium, where visitors are subject to extensive drug searches). Meanwhile, gossip flying around the city is as varied and colourful as the crowds at Gaten's clubs on their best nights.

One week, the talk was that Junior Vasquez (who'd already planned his move from Tunnel to Palladium when the August raids occurred) was leaving Gaten's employment altogether fearing the whole organisation to be a sinking ship and would be moving to the Roxy (a direct competitor for Manhattan's lucrative Saturday night gay disco dollars), the new Sound Factory (which finally opened last New Year's Eve after many delays), or South Beach, Miami.

Ironically, the Palladium is the only Gaten-owned club not in legal hot water, with both Friday nights and Vasquez's Saturday night Arena party doing well.

Another rumour has Gaten secretly selling off both the Limelight and Tunnel (or the Palladium and Tunnel, depending on who you listen to), remaining as an operator and/or figurehead only. A variant on this story has the Palladium being turned into a giant home furnishings superstore or a New York University dormitory.

Ron Alan categorically denies all the stories, stating flatly that, "Peter has no intention of losing any of the spaces". In any case, he points out, "there's a federal lien on the Tunnel and Limelight, so they can't be transferred or sold." As for the Palladium, Alan says Gaten's lease on the space expires in 2002 and would have to be bought out before the landlord could sell the building. And though the trial is still many months away, Gaten and his lawyers are said to be confident of acquittal.

According to yet another bit of gossip, Gaten's own wife, Alessandra (who is also his business partner), blew the whistle on her husband after learning of his affair with a club kid turned Calvin Klein model known as Jennytalia. The Gatens are still together, however, and Alan calls the rumour "ridiculous".

There have also been a number of rumours about Gaten's vices (including tales of affairs with club kids and three-day drug binges in hotel rooms) but no evidence has ever been produced.

Until last December, one of those talking the loudest about Gaten's "secret life" was the club kingpin's former right-hand man, Michael Alig, who is the key figure in an even steamier scandal himself.

Many people on the scene believe Gaten is the victim of a vendetta. There's one running story that all the heat stems from a wealthy, politically-connected New Jersey family whose son ODeed on Ecstasy at Limelight



New York Stories

Michael Alig's troubles involve drugs, murder, chopped-up bodies and a cross-country flight from justice. The tale is so outrageous and bizarre it sounds ludicrous. He has been one of the most successful party promoters in clubland for more than a decade. Since he arrived in New York from South Bend, Indiana in the early Eighties, he's made fortunes for almost every trendy club in town. Over the past decade or so, Alig has contributed greatly to the success of the Palladium, Tunnel, Mars, Red Zone and other hotspots. His ideas helped fuel Gaten's ascent in the past several years, and the pair were, until recent events, said to be father-and-son close.

Alig and Gaten started working together in 1990, when Alig's Wednesday night Disco 2000 parties at the Limelight (at the time, Gaten's only New York club) single-handedly rejuvenated what was considered to be an early Eighties relic that had long since been a must to avoid for everyone but yuppies, metalers and tourists.

Impressed by Alig's instinct for targeting the zeitgeist in clubland, Gaten brought the promoter aboard as a creative director of the club. Alig literally remade the Limelight, bringing together downtown trendies and suburban working-class hardcore fans, who helped turn the former church into the primary North American venue for the then nascent rave and techno scene.

The visionary promoter was instrumental in shaping Gaten's Club USA, an impressive but short-lived disco in Times Square which encapsulated the flavour of its neighbourhood with huge neon billboards, porn video coin booths and a tube slide from the balcony down to the dancefloor.

USA lasted a year or so, closing when the building's owner went bust. But by then, Gaten and Alig had renovated and reopened the Tunnel, a defunct Eighties club where Alig had first become a major nightlife star.

The Alig party recipe is quintessential New York, an omni-sexual mix of trendies, homeboys, downtown hipsters, club kids, ravers and yuppies set in an atmosphere of glamour, drugs, sick humour, and general outrageousness (what writer Mim Udovitch calls "fashionable bad taste"). Alig's themes often pushed the limits of political correctness and the socially acceptable. At the Limelight, for example, he featured a guy who drank his own urine on stage. And there was his infamous after-hours club Lotto, a devil's playground located in a former meat locker which had "firetrap" written all over it. Michael's parties were always events at which everyone revelled in their own depravity and excess. They were shocking, proudly hedonistic and fabulous. And he kept on pushing the envelope.

Now though, it appears Alig has gone too far. He's the prime suspect in the murder of Angel Melendez, a club kid and alleged drug dealer known for wearing huge platform shoes and wings on his back.

The story goes that in March 1995, the two got into a fight over drug money at Alig's apartment, and Angel Melendez started choking the promoter. A friend of Alig's showed up and hit Melendez over the head with a hammer to break up the scuffle. When they realised that Melendez was gravely wounded, Alig and his friend panicked and injected him with Draino (a drain-unclogger) to finish him off, later dismembering the body and dumping it into the Hudson River.

For months, there was no evidence and no body, and the police considered the matter merely a missing persons case. The rumours gradually got more sordid as rumours do, and Alig himself was supposedly heard embellishing the details of the alleged crime. His twisted sense of humour and love of shock are both notorious and he's always seemed to have an Oscar Wildean attitude toward bad publicity (that there's no such thing) so the notion that Alig might be innocent but nonetheless claim to have committed the act wasn't inconceivable.

In an Alig profile in men's fashion magazine, "Details", Udovitch suggested the possibility (or the hope) that the entire thing just might be an elaborate hoax. Perhaps, after all the fuss, Melendez would suddenly reappear, he and Alig would host a party to celebrate the resurrection and everyone would have a good laugh.

About the time all this talk first started making the rounds, Peter Gaten (then Alig's boss), fired him and padlocked the apartment he'd supplied for him. According to Gaten, it was due to job non-performance and unrelated to the Angel Melendez rumours. In any event, Alig skipped town making his way by car to Denver, where he apparently entered a drug rehab program.

When Alig eventually returned to New York last autumn, he launched a splashy comeback attempt (complete with fancy flyers, dinner banquets and stretch limousine service for club celebrities) at Mirage, a

decidedly non-trendy nightclub run by the former owner of Red Zone. Meanwhile, some people in Alig's circle made it clear that Melendez wasn't missed, dismissing him as an unpopular loser and hanger-on. It appeared that the case would simply fade away unresolved.

For many long-time friends and associates of the often charming Alig, the unpleasant suspicion that he might well be guilty was troubling. It brought out the scruples in people who often led pretty amoral lives. James St James, a legendary club kid, promoter and doorman, as well as one of Alig's oldest friends in New York, proclaimed in the "Details" feature that, "Alig is the Claus Von Bulow of the Nineties".

Whether St James considers that a positive was left ambiguous, which sort of sums up many club kids' conflicting feelings about Alig. The whole situation is fabulous precisely because it's so scandalous, yet it is also genuinely horrifying. So while plenty of nightlife VIPs wanted to believe Alig was innocent, others distanced themselves from him. Perhaps tellingly, his Mirage party (cheekily called Honey Trap, after a federal prosecutor's description of Gaten's clubs) was soon discontinued.

At the beginning of November 1996, any questions about Angel Melendez disappeared, along with the possibility that it was all a hoax, when a dismembered body which had been washed up on Staten Island (a remote borough of the city, closer to New Jersey than Manhattan) in April was positively identified as that of the missing club kid. The case was officially classed as a homicide.

A month later, Alig and his alleged accomplice, a sometime milliner and veteran club face known as Freeze, were arrested.

The eventual outcome of the saga is unclear. Alig and Freeze are currently locked up awaiting trial. Freeze is said to have confessed everything and some speculate he may cut a deal and testify against Alig. Before his arrest, Alig (who was apparently co-operating with investigators in the Gaten case) was said to be hinting that he might implicate his former employer in the Angel Melendez case as well as the drug charges.

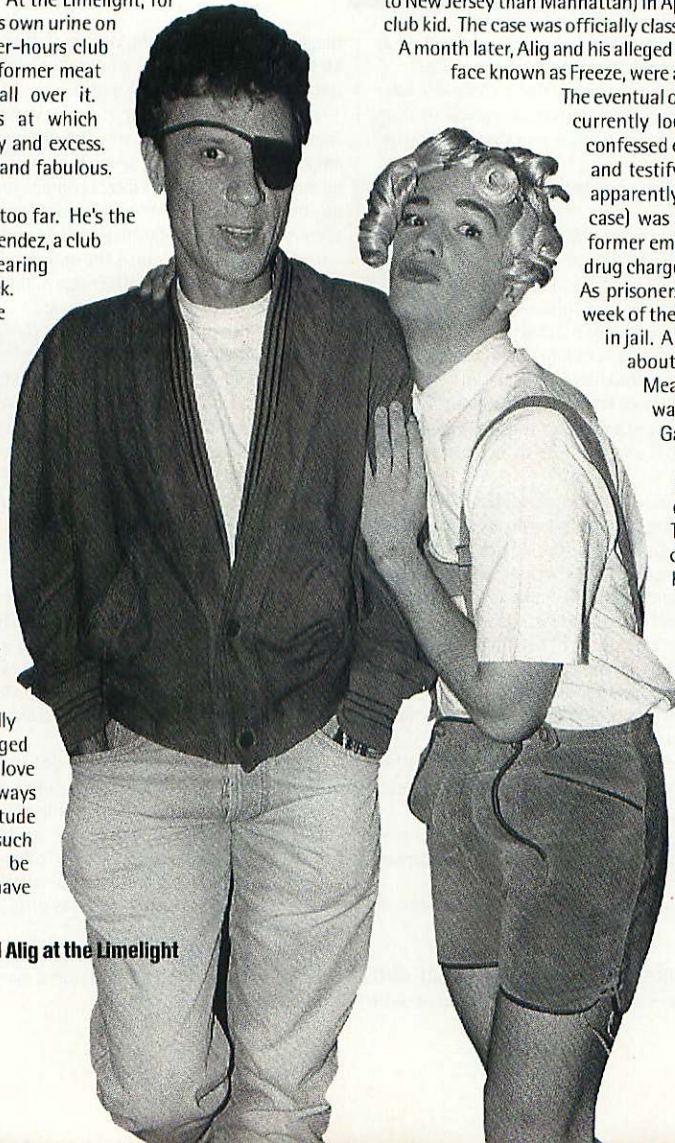
As prisoners, the two apparently have it rough. Within a week of their arrest, Alig had been severely beaten and raped in jail. Alig's devoted mother has complained in the press about the poor conditions in which her son is kept. Meanwhile, a few days into 1997, a memorial service was finally held for Melendez at the West Village's Gay and Lesbian Community Centre.

At press time, Alig and Freeze are languishing behind bars while Gaten prepares his own defence and attempts to rejuvenate the ailing Tunnel. Meantime, Alig's club kid coterie, once coddled and courted by club owners, seems to have fallen out of favour.

"The whole thing with Peter and Michael has made the club kids poison for club owners," explains one DJ/club promoter (and ex-Gaten employee) who runs around with that crowd. "Having them around is asking for trouble from the police."

The club industry had already suffered from Mayor Giuliani's crusade against "quality-of-life offenses" long before Alig and Gaten started making headlines. Unfortunately, the still-unfolding repercussions of their troubles could wind up further devastating nightlife in the city that never sleeps.

The Alig party recipe is quintessential New York, an omni-sexual mix of trendies, homeboys, downtown hipsters, club kids, ravers and yuppies set in an atmosphere of glamour, drugs, sick humour and general outrageousness



Gaten and Alig at the Limelight



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New York Stories

words Dave Fowler pictures Jamie B

IT CAME IN PLANELOADS FROM NEW YORK, THEN IN A JUGGERNAUT FROM Manchester airport to central Liverpool. It took a week to deliver, to the bewilderment of neighbouring businesses and gaping locals. It is the perfect accompaniment to Cream's new residents, and the club's biggest signing to date. It is no less than three quarters of a million quid's worth of the best sound system anywhere in the world.

Cream's new Phazon digital PA, premiered on March 8 to an astonished full-house, is what is commonly referred to in the international audio trade as the mutt's nuts. This is a system that makes the Ministry Of Sound seem like a tinny tranny on a park bench. This PA's Levan horns alone could be employed to alert shipping in the Irish Sea of in-coming fog, if there wasn't a danger of crews dancing to their doom. Put it this way, you could even play swingbeat on this mutha and it would sound good. Just.

Surprised? You shouldn't be. Not when you consider the faces behind the technology, George Smith and Steve Dash, have been major players on the cutting edge of club audio solutions since the early Seventies. George was partners with Richard Long, whose company invented sub-bass and the sound system that delivered disco to thousands of New York groovers. Steve learnt all about technology after being drafted into Vietnam. Now he can drop a laser-guided missile through your letter box or make you dance your butt off, depending on how he feels. Together, the two have a CV which includes systems for Paradise Garage, Studio 54, Sound Factory and Twilo. Impressed? You bloody should be.

"The boys from Cream visited Sound Factory a while back, heard our system, wanted one too, and gave us a call," explains the laid-back Steve over noodles at Liverpool's poshest Thai eaterie. "Then we both came to the club and freaked out. I mean, these are tough rooms, all really difficult, especially the main one, man. Those two levels are a killer. In fact, I reckon we've never done a job in as many rooms before. This job was like putting together three separate sound systems."

Steve and George supply hardware for club systems, sure. But more importantly, they supply technological solutions to individual club's needs. Steve's main task, for example, is to write the software which makes each system the boys install unique. In fact, it's the advent of computers that has been responsible for making the rapid advances in club audio systems possible.

"I don't really know how we did any of this before," claims the perfectly-groomed George over a Bud. "How the hell did we manage? I dunno... but, in layman's terms, what Steve does is write programmes for custom-built speakers. Then he feeds in the room's dimensions and the fabric of the building. The programme then makes sure the speakers are in precisely the right location for the perfect sound. It basically does the cross-over points for us, deals with the delay time and speaker alignment. We call it the Speaker Management System."

"I figure the programme is going to run at around 118-128 decibels," adds Steve, tugging his baseball cap and techie glasses simultaneously. "I write the programme, then press the button and get this huge blob of red light on screen. It's amazing. The darker the red, the louder the sound... you can really see what's going on in the club. Then I adjust the sound to the materials in the building. For Cream, I just wrote 'tin and concrete'! I mean, this was one difficult job!"

One of the most surprising aspects of Cream's new PA is that there is actually

less equipment than before. What's there now just works better. Rather than using any processor to run the speakers, they are now using one which manages the whole system to keep the perfect audio shape for each of the club's dancefloors. And all of the hardware is hand-picked for the job. This stuff is unique in every sense.

"Absolutely right," snaps George. "We custom build all our electronics. You can't just get this stuff off the shelf, you know. And let's not overlook the question of how we apply the hardware. The best way to play a speaker, for example, is at its fullest. But if you over-power it or don't play it at the proper equalisation, then it won't sound its best, and at worst it might even blow up. We custom build our bass horns for night clubs, not for rock bands or theatres, like other companies. We love house music, that's our field, and really, that's all we do. We're dedicated experts. You can't buy our expertise in a store."

Of course, there's more to a club than a sound system, as the boys readily admit. There's the small question of the DJ. But George and Steve know all about this, the Sound Factory was and Twilo is what they refer to on occasion as their "showroom". They've worked in tandem with Larry Levan at the Paradise Garage, Junior Vasquez at Sound Factory and now Danny Tenaglia at Twilo. Our duo know their jocks, their tunes and their shit, make no mistake. They've got stories to tell that would make a thousand "News Of The World" covers. But I digress...

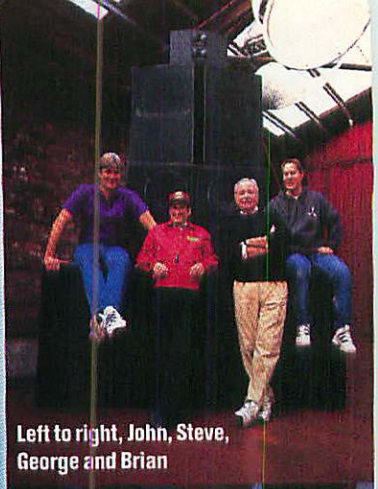
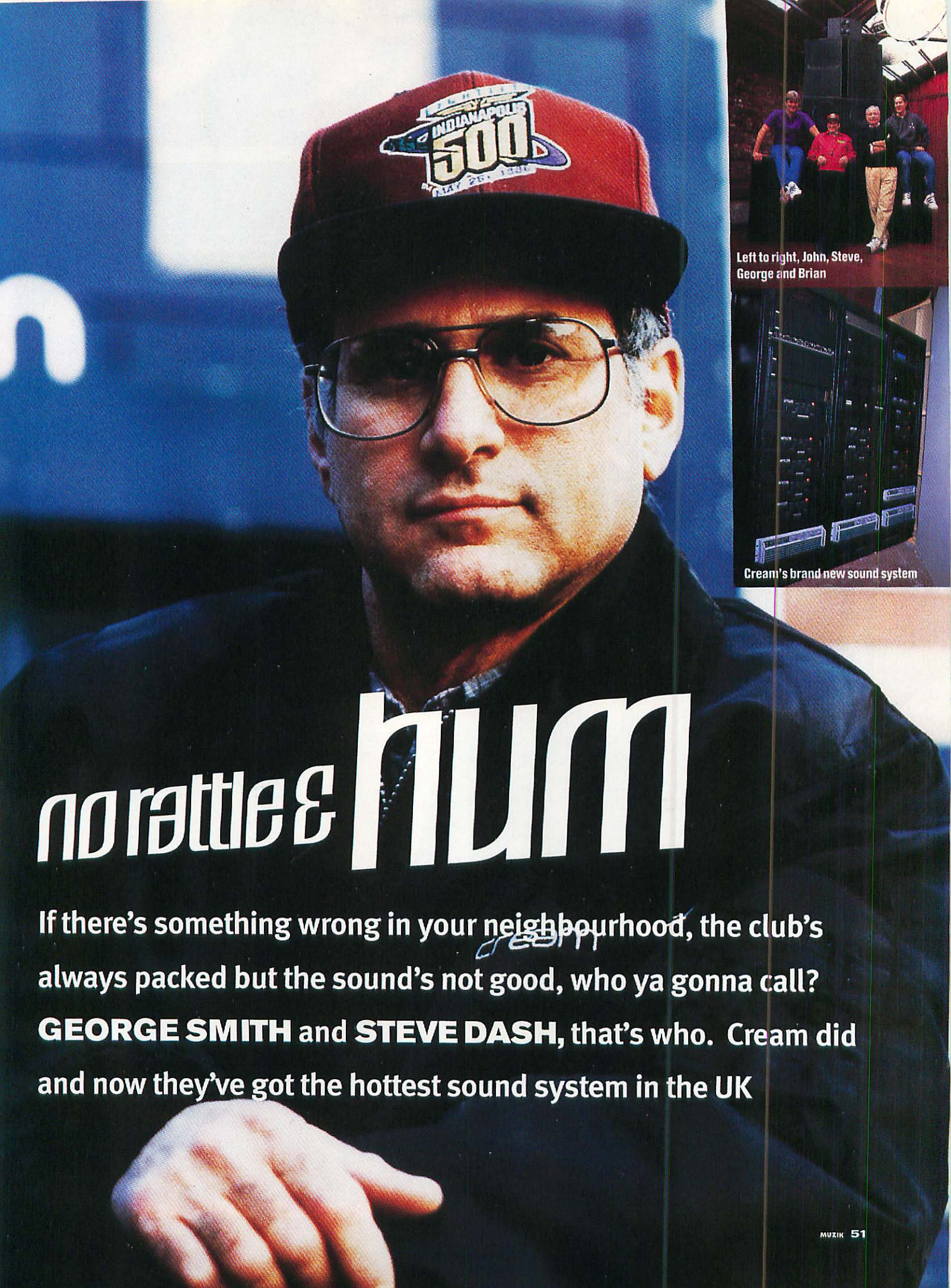
"Back in the Seventies," continues George, "When I worked with Richard Long, we invented the Levan horn for Larry Levan at the Garage. We put an extension on the front of the speaker to lower the bass down and control it out so you could hear the notes better. Before that, all bass was fuzzy but house music changed all that. It was the same with Junior at Sound Factory. Without Junior, that sound system didn't sing. The DJ and the system have to go together. Now we've just created that at Twilo with Tenaglia."

"Yeah," enthuses Steve, "But it's really important the DJs can use the [ultra sensitive] decks properly and know how to use the Cue 5000 system. This is based in the box, and offers five bands of correction, the five most important bands in dance music. If they don't know about it, they can't use it properly. It's also real important that DJs change their product regularly. At the end of the day, the Phazon system can only play what it's given. Shit in, shit out, as they say..."

SEVEN HOURS LATER, CREAM IS PLEASANTLY PACKED. WE ASKED 10 PEOPLE IF they noticed anything different about the club. They all replied unprompted that it sounded blinding. Oakenfold, working the controls in his box like Tom Hanks trying to land Apollo 13, just gave the biggest grin we'd seen since Shoom or Special Branch. Rocky and Diesel sounded amazing, every disco texture in their deep house set coming through in the mix. You can feel the difference. After this, few clubs will match up to listening expectations. The clubbers' quality threshold has just shot through the roof.

"Isn't this amazing?" shouts Steve, running around the club. "I think we've just made a lot of people very happy. Outstanding! What's needed now is for the DJs to really get to grips with the new system. That may take a few weeks but the difference will be phenomenal. And, dare I say it, the bottom line is that this whole set up will really sort out the kids from the masters."

No problem. The only kids at Cream are on the dancefloor. And the one from Muzik has just wet his pants...



Left to right, John, Steve, George and Brian



Cream's brand new sound system

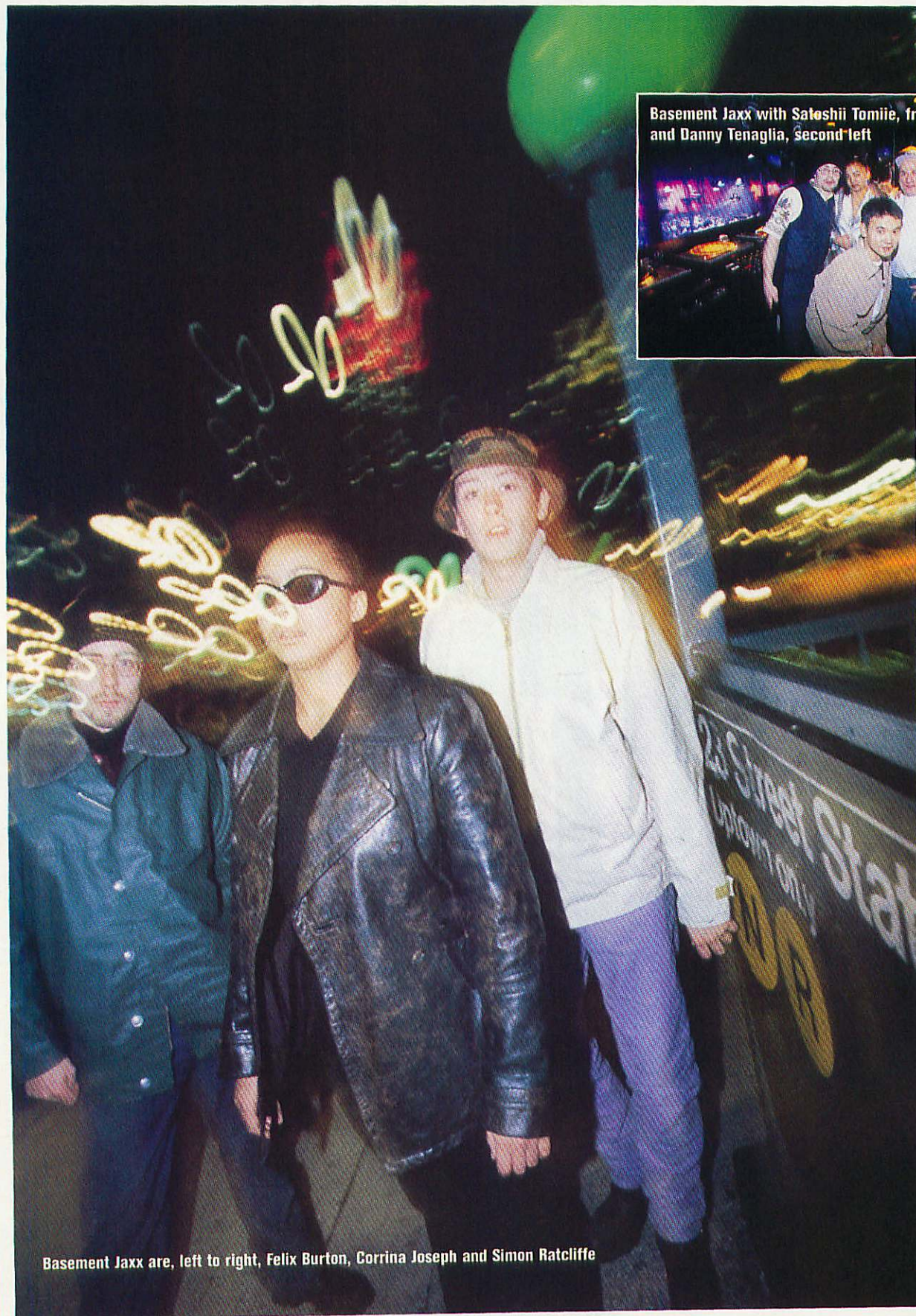
no rattle & hum

If there's something wrong in your neighbourhood, the club's always packed but the sound's not good, who ya gonna call? **GEORGE SMITH** and **STEVE DASH**, that's who. Cream did and now they've got the hottest sound system in the UK



New York Stories

words Rob Da Bank pictures Peter Walsh



Basement Jaxx with Satoshi Tomiie, front, and Danny Tenaglia, second-left

Basement Jaxx are, left to right, Felix Burton, Corrina Joseph and Simon Ratcliffe

Basement Jaxx with Rog r Sanchez, right



buggin' the basement

BASEMENT JAXX

Twilo, NYC

WHAAAAAMMM! As another shuddering bassline kicks in, a small bearded chap with glasses rushes by and starts jumping up and down maniacally. Felix Burton, avid jungle fan and half of Basement Jaxx along with Simon Ratcliffe, has just run straight from finishing his set on the main floor to check out Peshay's blistering set up in the heavens.

Tonight, Twilo, undoubtedly one of the best clubs in the world is hosting the cream of British house and jungle, and it's all at the invitation of resident DJ, house maestro and birthday boy, Danny Tenaglia! Two and a half hours of deep, soulful garage faultlessly morphed into more upfront house and South American rhythms from the Jaxx boys precedes a hand-raising PA from Jaxx vocalist and partner-in-crime, Corinna Joseph. Standing on a podium in the middle of the vast Twilo dancefloor might be scarier than entertaining the 200 people at their usual Brixton night but it certainly doesn't show on her beaming face.

HOURS EARLIER, WE'D BEEN SITTING IN A TYPICAL NEW YORK DINER ON BROADWAY SIPPING BEER AND ASKING THE boys and Corinna exactly why they were there and trying to understand the sudden new interest in British house.

Felix runs through who they've been courted by since they arrived by way of an explanation. Their first night in the Big Apple was spent being taken out to dinner by Armand Van Helden (who incidentally told them he wouldn't still be making house music if it wasn't for them!), Roger Sanchez and a gaggle of other American music faces. Just prior to this interview, they were welcomed at Def Mix by head honcho, Judy Weinstein, Lord G and Satoshi Tomiie and they were about to entertain Danny Tenaglia on his birthday at his club!

Later that evening, the boys held court in the DJ booth to figureheads of American house like Angel Moraes, Chez Damier, Van Helden, Sanchez, Morales and Junior Vasquez!

So what's all the fuss about? Why is a relatively small label like Atlantic Jaxx causing such big waves Stateside, yet going relatively unnoticed outside of the underground in it's native Britain? And why is Danny Tenaglia, possibly the most important resident DJ in the world, letting them use his decks?

Well, while Corinna warms up her vocal chords (an angelic rendition of Loleatta Holloway's "Runaway") over a Caesar salad, Felix and Simon explain that their love of house music dictates their movements. Given the current climate of house music globally, the boys are happy being part of the English scene and have gained respect as such. Yet as this, their New York DJing debut demonstrates, America might just be showing a bit more interest.

With huge success in Italy and France too, the boys aren't bitter about their lack of commercial success. In fact, they're as surprised as the rest of us that the British public haven't really picked up on them.

With the imminent release of "Flylife", a record given a second chance after its initial underground success on the boy's third Atlantic Jaxx EP, this could just be the record that breaks the house-loving camel's back. Given a bigger audience on the Multiply label (responsible for club smash and Faithless rip-off "Encore Une Fois" from Sash), the record's reissue on a major label is further justified by Van Helden telling the boys that "Flylife" hasn't left his record box in a year and a half...

The disco stab and chunky NY party feel of "Flylife" might

have you thinking of a certain crazy French duo but bear in mind it was first released in early 1996. Add to the potion mixes by Cajmere, Eric Morillo and a storming drum & bass cut from Roni Size and it's hard to see how anyone could resist. The diverse remixers mirror Basement Jaxx's philosophy of wanting to "make sweet and soulful music alongside more abstract and mad music."

AT TWO IN THE MORNING, SIMON FINALLY DROPS THE "FLYLIFE" BOMB. TWILO'S DANCEFLOOR floods with its trademark weird and wonderful clubbers, the man dancing next to me is roaring, "oh my god" over and over again and Twilo's infamous sound system is booming like a never-ending Hiroshima.

Simon tells me later that Tenaglia rushed into the booth asking for an acetate with Van Helden yelling "What the fuck is this?" over the barrage of rolling stabs. Better than a slap in the belly with a wet fish on your US debut!

When Felix deserts the decks downstairs to check Peshay, Simon is more than happy to get down to the tribal trancey techno Tenaglia spins. Big breakdowns and snares carry us through till dawn, and we even get a Depeche Mode number thrown in! Not only that but Vasquez stayed all night!

As Felix said earlier, "a lot of the people making house at the moment are not into keeping it real, the feeling of it, the funkiness of it, and that's why most house music isn't up to much. People are just getting away with it!"

Not a complaint you'd hear from anyone tonight. And with the Spice Girls being our biggest export to date, let's hope Basement Jaxx continue their giant steps to world domination.

Basement Jaxx' 'Flylife' is out now on Priority and 'Urban Haze EP' is also out now on Atlantic Jaxx. Corinna Joseph's 'Lonely'/'Wish Tonight' single is out on April 21





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win stuff



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BUT we are prepared to help you on your way. We can't sort you out with a barber or a tattooist, unfortunately. However, Metalheadz have recently whipped up a huge range of merchandising goodies including t-shirts, record bags, baseball caps etc. Best of the lot have to be their breathable waterproof jackets. They're hooded, they've got a reflective strip on the back so you don't get knocked down in the dark and they're not even available to the general public yet. Metalheadz have very kindly agreed to give us

THREE of them to the winners of this competition. PLUS you'll also get an incredibly cool Metalheadz sterling silver ring, with the label's distinctive skull logo on. So now all you'll need are a pair of clippers and a felt tip pen.

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What was the name of the recent Metalheadz compilation?

- (a) "Gold Breaks"
- (b) "Silver Breaks"
- (c) "Platinum Breaks"

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★ If you want to get hold of the Metalheadz catalogue to find out about their clothes and jewellery, call 0171-713-0232

Win Ultra-rare Orb clocks

You'd have thought that what with all their adventures beyond the Ultraworld and excursions into the spatial and temporal vacuum that is Nineties ambience, The Orb would have little need for yer ordinary timekeeping clock. How wrong you are. To celebrate the release of their excellent seventh album, "Orblivion", Alex Patterson's crew had a mere 200 of these top promo item clocks made. They're absolutely enormous. They're worth a bloody fortune. They were only ever given out to top bod VIPs in the music industry. And thanks to the generosity of Island Records, we've got THREE of them to give away. You'll also get a copy of "Orblivion" itself.

To win, just answer this question.

Which of the following was not an Orb single?

- (a) "Little Fluffy Clouds"?
- (b) "Hey Macarena"?
- (c) "Toxygene"

Mark your entries "Orb Competition" and get them in by Friday, May 9. Please state whether you'd like the album on vinyl or CD.



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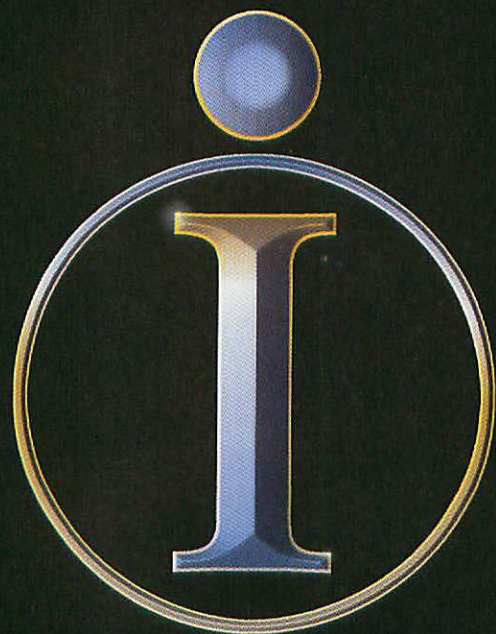


★ Blue Room have very kindly made the Mini Pod speakers available exclusively to Muzik readers at the discounted price of £299 instead of £399. They're available in blue, red, white or black. For more info, call Dave at Blue Room on 0171-729-0251

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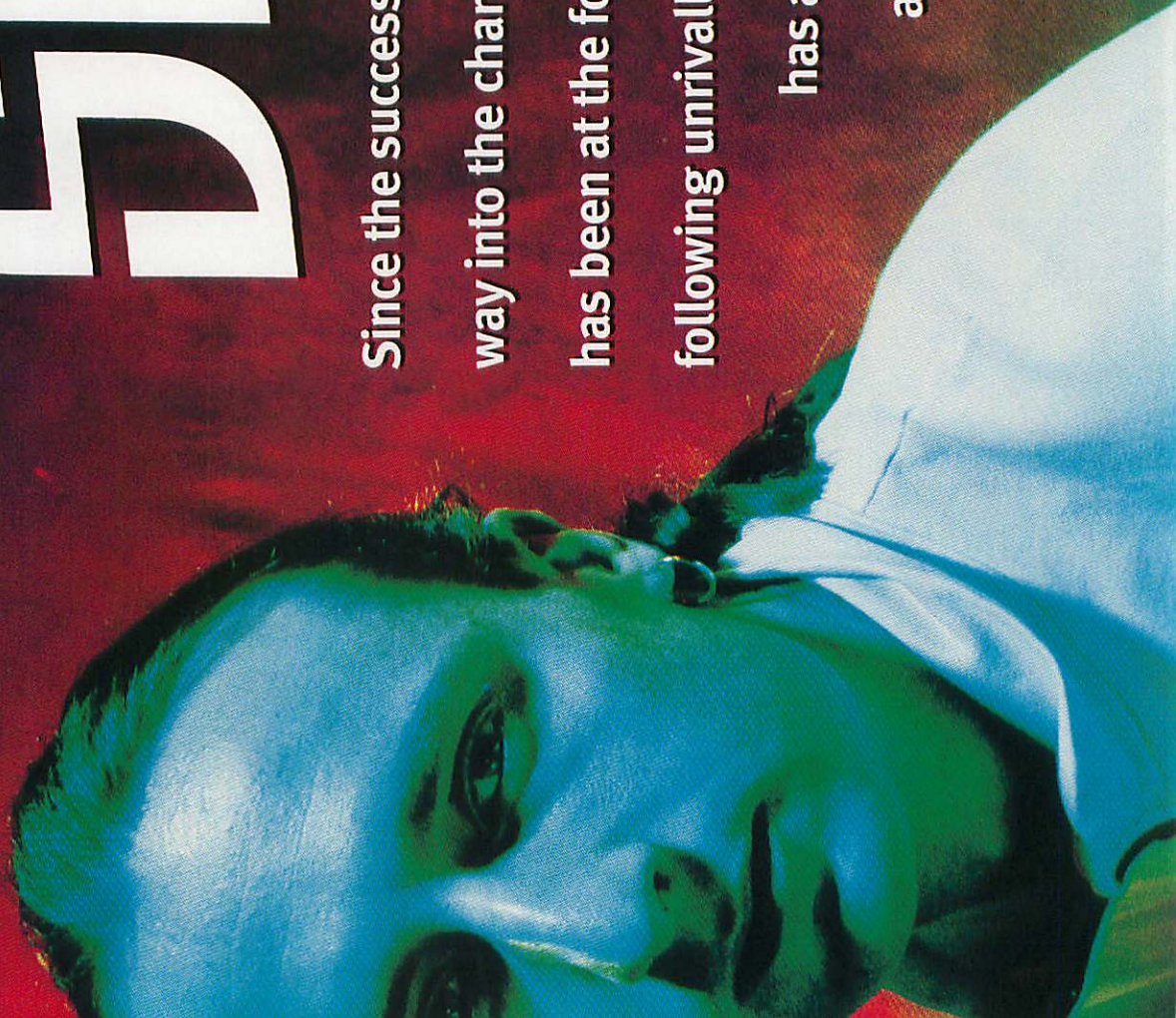
Slipmatt

words Claire Wyburn pictures Steve Gullick

Slipmatt

Since the success of SL2's 'On A Ragga Tip' helped pave the way into the charts for 'rave music' back in 1992, **SLIPMATT** has been at the forefront of a scene which has developed a following unrivalled in both attendance and enthusiasm. But it has also been dismissed, ridiculed and worst of all, marginalised by the mainstream media.

Looks like the happy hardcore balance needs redressing then







Slipmatt

"IF TODAY'S DANCE SCENE WAS GOVERNED BY THE SAME RULES AS A PRIMITIVE SOCIETY, then hardcore fans would definitely be the untouchables, wouldn't they?" asks Slipmatt wryly as we are stuck in six o' clock rush hour traffic on the outskirts of London. "We're all dismissed as idiots, somehow incapable of making good music."

He's just read an article about happy hardcore in the March edition of "The Face" and he's furious. Furious because the piece labelled all hardcore as "brain-dead".

"Hardcore must be the only form of music which gets judged by people who don't know anything about it," he fumes. "I'm sick to death of hearing journalists, as well as house and jungle DJs, saying hardcore consists purely of fast beats and Pinky Et Perky vocals."

"Hardcore did go through a stage where everybody, especially the Dutch, were sampling nursery rhythms or old Seventies songs, and throwing a heavy kick drum and a bit of breakbeat over the top. But that was years ago. You get one person making a certain type of tune and hundreds of people jump on the bandwagon. But there are rip-off merchants and imitators in every scene. I don't deny that some hardcore artists are still making dodgy records but nobody would site a crap house mix of Dana Dawson as an example of the music's progress, it should be the same with hardcore."

"How can 'The Face' say all hardcore is based on 'helium-pitch vocals' and then include Force and Styles' 'Heart Of Gold' as an example?" questions Slipmatt, glaring at the selection of hardcore anthems in the article. "If they'd actually listened to that tune, they would have realised straight away that the vocals were recorded live in the studio. The only samples Force and Styles use in their music are stab sounds and breakbeats. In fact, they probably use more original material than a lot of jungle and house artists. DJ Styles is a superb piano player and he doesn't need to use samples from some one else's record to make a tune."

"The quality of production in most hardcore tunes has improved immensely over the past few years, and the fact that hardcore is actually changing and progressing is so obvious to the people in the scene itself."

Indeed, Slipmatt believes that it isn't hardcore which is stuck in the care-free, E-fuelled days of 1991. Rather it is the stubborn refusal of the critics to accept that some of the music will mature and develop its own sound in the way many of hardcore's older siblings have.

Take for example Mark Pritchard who achieved success in 1991 by releasing formulaic hardcore tunes like "Rhubarb Et Custard". This enabled him to lay the foundations for his more "serious" Global Communication and Evolution Records releases.

In 1992, Joey Beltram brought out proto-gabba tracks, "Mentasm", "The Omen" and his collaboration with Paul Elstak, "Hard Attack". He now produces dark, cutting-edge techno to critical acclaim.

The Prodigy's roots are in the hardcore scene yet they weren't taken seriously until they brought out "Music For The Jilted Generation". In 1992, many people labelled them as the ultimate cheesy rave band. They were young artists who had yet to develop, but it was rave culture which initially inspired their unique sound.

"Charly' was a blinding tune," believes Slipmatt. "If you listen to the music behind the silly cartoon samples, the break was taken from Meat Beat Manifesto's 'Radio Babylon', and they added the forceful and intense energy of hardcore basslines on top. There's nothing wrong with a sense of humour, just so long as it doesn't get too out of hand."

So what about Hixxy And Sharkey's techno nursery rhythm "Toytown"? Does he think these artists will go on to produce something deeper?

"Well," he ponders, "Toytown' was the anthem of 1994 and yet again, the music behind the lyrics incorporated hip hop, house, gabba and techno elements together with the more traditional breakbeat to further develop the hardcore sound."

Sharkey is now signed to React and he is closely involved with the trancecore scene, which is spearheaded by Billy Bunter and Rob Vanden's Great British Techno label, who recently commissioned Dave Clarke to do a remix of 'Stargate' for Bang The Future. It shows that people in the scene are willing to work outside the strict hardcore formula and experiment a little."

Force and Styles reflect the more commercial end of hardcore. While they produce full-on, 4-beat tracks such as "Heart Of Gold" and "Funfair" which are designed for the dancefloor, you will also find atmospheric cuts like "Pretty Green Eyes" on their United Dance-released debut album, "All Over The UK".

Leading hardcore producers such as Force and Styles, Bunter, Rob Vanden, Sharkey, Eruption, Citadel Of Chaos, Hillife, Cortex, Stu J Et UFO, Fury, Alchemist, Ramos Et Supreme all have the talent and imagination to transform hardcore into something which will, in time, be taken more seriously.

"Hardcore has become the target of ridicule within the dance scene because it's fashionable to hate it," continues Slipmatt. "These days, image-conscious clubbers find it easy to enhance their street credibility by slagging off ravers. I think it all started out as a harmless joke which has turned a bit sour over the years. A lot of people heard Steve Wright taking the piss out of hardcore ravers on his Radio One afternoon show a few years back. Most of his listeners probably weren't part of the scene when it started in the late Eighties, so the only image they have of ravers is this E'd up idiot blowing a whistle all the time, listening to shit music and talking a load of bollocks! It's a superficial view and very unfair to the hardcore artists at the forefront of the scene today. In my view, hardcore is a breeding ground for new talent."

"The fact is, a lot of people who used to be so-called cheesy ravers have got older and mellowed out. When I go to house clubs, I get people coming up to me and saying, 'Hey, you're Slipmatt, aren't you? I remember you from 1989'. As you get older, I think you forget how exciting it is to go to a full-on rave for the first time and be part of the energy and unity of the crowd. That side of dance culture starts to feel bit a corny as the years go by and you get more cynical. A lot of ex-ravers have developed this 'been there, done it, and got the T-shirt' attitude. They look down on the next generation of ravers. It's just complete snobbery."

Is this why The Prodigy often publicly deny their hardcore roots?

"Yeah, it must be. They were the original hardcore band, and if it wasn't for their rave roots, they probably wouldn't be where they are today. I guess they say they hate hardcore now because it's the cool thing to say, isn't it? They're busy touring now and they don't play the rave circuit anymore, so they don't get to hear a lot of the quality hardcore which is around these days. All they remember is a few of the squeaky songs from 1991, and they assume all hardcore is still like that."

Does hardcore attract a younger crowd then?

"Yeah, in a way. The music is easily accessible, fast and energetic, it's more for younger people. The crowd tends to be aged between 16 to 21. Once you get a bit older, you don't have the energy to dance to all the fast beats anymore and you move on. But that doesn't mean the music is somehow inferior to house or jungle. Anyway, clubbing in general is a young thing. I started going out at 14, it's so much more exciting when you're under-age. Part of the buzz is getting past the doormen. I'm 29 and I feel old whether I'm in a house or a hardcore club!"

IN HIS TIME, SLIPMATT HAS EXPLORED AND EXPERIMENTED WITH practically every musical sound, from soul to punk, then onto reggae, hip hop, and new electro. From the tender age of five, he monopolised the family gramophone, playing Beatles, Gary Glitter and Elvis Presley records.

"I've always wanted to be a DJ for as long as I can remember," he claims. "My dad had an old reel-to-reel tape recorder stashed up in the attic and I used to mess about with it. Obviously, I didn't sit there thinking, 'I want to play in a club', because I didn't even know what they were at the time. All I knew was I wanted to be involved with music in some way."

His early soul leanings were cut short by punk and ska. But it was his introduction to reggae through David Rodigan's show on London's Capital Radio, which really hooked him.

"I loved the really heavy dub coming from people like Scientist, King Tubby, Gregory Isaacs and Yellow Man. The basslines felt so powerful and raw-sounding," he recalls.

At 16, Slipmatt pestered a mobile DJ working in his home town of Loughton in Essex until he let him go on the road with him. By 1985, he'd bought his first set of decks. A couple of years later, Slipmatt and his best mate, John (otherwise known as Lime), started to produce hip hop tracks together under the name SL2. One day, John turned up with a copy of Marshall Jefferson's "House Music Anthem" and their fate was sealed.

Drawing on acid house, reggae and hip hop influences, the duo put out their first EP, "Do That Dance", on B-Ware. The record sold pretty well but they never saw any money. As a result, they decided to release their next track, "DJs Take Control", by themselves. They sold every last one of the 3,500 copies pressed up and SL2 found themselves at the forefront of the new breakbeat style, which snapped up the likes of The Prodigy, Shut Up And Dance and The Ragga Twins in its wake.

"Charly' was a blinding tune," believes Slipmatt. "If you listen to the music behind the silly cartoon samples, the break was taken from Meat Beat Manifesto's 'Radio Babylon', and added the forceful, intense energy of hardcore basslines"





Slipmatt

In 1992, XL signed up "On A Ragga Tip", which as we all know, crashed into the national Top Ten. By this stage, Slipmatt had also become a big name on the house music scene. Since 1989, he had been playing regular DJing slots at his brother's Raindance events in Barking.

"I suppose some people might say that my brother would have given me a DJ slot at the Raindance events even if I was crap," he confesses. "And I would be a liar if said he hadn't helped me out a lot."

Without a doubt, Slipmatt wouldn't be where he was now if he couldn't cut it on the wheels of steel. When the Raindance events came to an end in 1993, Slipmatt continued to be a major force within in the hardcore scene.

"My brother runs a house club called The Aquarium in London now, and I still do the occasional set there on a Sunday night. If I wanted to, I could change my set to house because he's offered me a residency! But I love the energy and underground feeling of hardcore and I enjoy making music which reflects that energy.

"Maybe it sounds like a cliché, but the atmosphere at the big parties, United Dance, Helter Skelter and Tasmania, are the nearest to the original warehouse vibe that you'll ever get. There's no crowd as receptive as a hardcore crowd."

When the hardcore scene split into dark and happy in 1991/2, Slipmatt made a gradual but deliberate decision to play and produce more uplifting music, while his contemporaries, Fabio, Grooverider and Rap, favoured the jungle sound.

"I started out playing a mixture of dark and happy, but jungle was getting too moody for me," he says. "I don't think either happy hardcore or jungle was designed to be played constantly at all-night parties. The two complement each other, which is why raves like United Dance still have both styles playing out in the same venue. I can appreciate jungle and I certainly wouldn't slag it off, but happy hardcore is the music which turns me on the most."

AS TIME WENT ON, SLIPMATT FOUND HE wasn't as upfront with the new jungle releases as people like Fabio. However, he was often the only DJ playing the happier tunes on labels such as Quosh, Impact, Essential Platinum, Hectic, Universal, Just Another Label and his own imprint, Benz (after his Mercedes).

It's only been fairly recently that English hardcore has taken on an identity of its own. Throughout 1994, happy

hardcore established a close relationship with Dutch gabba and Slipmatt's own set consisted of cuts from Dutch labels such as Baby Boom, Dwarf, Mokum, and Mid-Town. But it was Scott Brown's techno/gabba hybrid (released on his own imprints, Twisted Vinyl Evolution and Screwdriver) which was to have the biggest influence on the happy hardcore scene.

Inspired by this beefier sound, Dougal and Hixxy set up Mental Platinum, a harder off-shoot of their existing Essential Platinum label. While many leading happy hardcore DJs used the harsher Rotterdam kick drum and techno stabs into their own releases.

"I used to play a lot of Scott Brown's tracks," offers Slipmatt. "He's excellent at making really simple tunes which sound great. For instance, 'Now Is The Time' was very minimal but it was really effective."

By the end of 1994 though, Slipmatt felt Scott's style was getting a bit stale and regressive.

"Too many people were starting to copy his sounds and there were far too many hardcore records getting released which had nicked a kick drum off an Evolution record," he explains. Meanwhile, leading gabba artists began to produce more commercial tracks and regularly raided the Dutch charts with a somewhat crude mixture of Euro sounds and the stereotypical chipmunk hardcore vocal tracks.

Both Paul Elstak's "Luv U More" (featuring a speeded up Sunscreen sample) and Charly LowNoise & Mental Theo's "Wonderful Days" hovered around the Dutch Top Five for two months. Lead by DJs Gizmo, Darkraver, Lenny Dee and Manu Le Malin, the underground gabba artists scene in Holland retaliated by producing satanic speedcore tracks which were far too alien to export to the British rave scene.

By early 1995, Slipmatt's set once again consisted of home-grown talent. Realising that the gabba scene had little more to offer them, Slipmatt, Force & Styles, Eruption, Bunter and Sharkey & Hixxy looked further afield for inspiration and hardcore took on a deeper, melodic feel, while also returning to a more old school flavour.

"After the phenomenal success of Hixxy And Sharkey's 'Toytown', major labels started to show interest in the hardcore scene again," continues Slipmatt. "Everyone always says hardcore is dying off, but it never has and, of course, it never well. Just when the scene seems a bit stale, something new comes along and newer artists like Force & Styles, Sharkey and Eruption take the music in a different direction."

IN THE SUMMER OF 1996, REACT RELEASED THE HIXXY AND Sharkey-mixed "Bonkers", which sold over 30,000 copies. And United Dance's "The Anthems" compilation, which was mixed by Slipmatt, has not only sold close on 45,000 copies, it is also their biggest selling release to date. Does this show that hardcore is actually getting more popular then?

"Yeah, I'd like to think so," agrees Slipmatt. "I was quite surprised when I heard just how well my last album did on United Dance because they are an independent label. It just goes to show that it doesn't matter what the press says about hardcore, the kids know what they like and will continue to support the hardcore scene regardless."

Several months ago, XL approached Slipmatt with the idea of setting up First Recordings. The label's debut outing was a remix of his own classic, "On A Ragga Tip". The second release is Slipmatt And Eruption's "Sunshine (On A Rainy Day)", which is already an anthem on the happy hardcore underground scene. "I'm actually more excited about the release of 'Sunshine...' because it is entirely new material," he says.

The renewed interest from major labels seems to indicate that hardcore might once again enjoy the commercial success and high profile it achieved in the early Nineties. Slipmatt is also confident that Force & Styles will chart this year without divorcing themselves from their hardcore roots.

"It's up to the new generation of hardcore artists to change the popular view of this musical style as something stagnant and unchanging," he says.

This could well be the start then. Muzik's first hardcore cover, recognition for the fact that hardcore is here to stay. That's where the next generation of committed-to-the-core clubbers are coming from. It's the new teen revolution. The old guard may not like it, but then old guards have never been known for their love of change, new ideas, radical turnovers.

And it's Slipmatt, who, by rights, should

really be part of that feisty old guard, who's the one leading the charge of the next beats brigade. His hardcore will surely never die

THE APPEAL ACCORDING TO PEEI

How long have you been supporting happy hardcore?

"I'm not very good on dates but I'd say about three years. It was my son, Thomas, who got into it first, we'd be downstairs watching the telly and we could hear all these insanely fast records being played in his bedroom. I'd stand at the bottom of the stairs shouting 'For God sake Tom! The more I heard, the more I got into it. Then I started getting a few of the records and really enjoying them, and my wife likes them a lot too. Every time we receive packages from Alphamagic there's an all-round euphoria in our house."

What is the appeal?

"Personally, I've always quite liked extreme music of one sort or another."

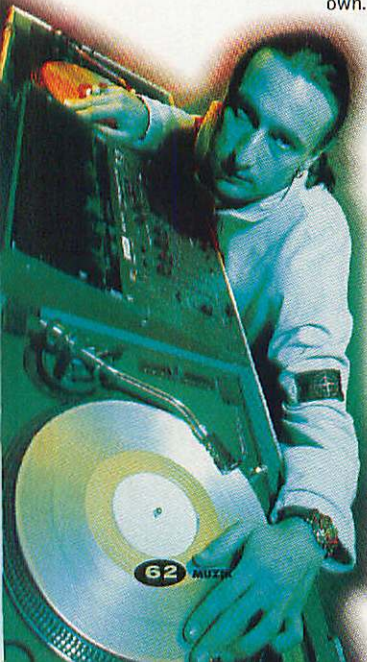
Why has it been ignored by mainstream media?
"Because it's so gloriously uncool. It's like punk in that it's so hard and fast and at times daft. People are so busy being cool, it's quite sad. At 57, my chances of being cool are gone forever, and that's really rather wonderful because I like something because I like it, not because somebody else tells me to."

Have you been to event yourself?

"No, never. I'm not much of a dancing man and people would probably think I was a rather unconvincing undercover policeman!"
Tell us about your son's love for happy hardcore?
"He's also into drum & bass. Right now I'm in bed feeling awful with cold and his room is next to mine. When he turns up his stereo it's like living in the speakers. For some reason, he's moved his stereo out into the hallway this morning, when he comes back from school I'll find out why he decided to do that exactly!"

What do you think about our support for this scene?

"It's long overdue. I'm never entirely sure when something begins and when it ends. When Muzik reviews a record I can see where it all fits in. It is always interesting to see what section something is reviewed and how it is critiqued. It's like anything, if you agree with what the critic is saying you think, 'What a fine writer this person is', and if you don't they're a dick!"



SLIPMATT'S ALL TIME TOP TEN

- SONZ OF A LOOP DA LOOP ERA - "Far Out" (Suburban Base)
- URBAN SHAKEDOWN - "Some Justice" (Aphrodite)
- RHYTHIM IS RHYTHIM - "Strings Of Life" (Transmat)
- PRODIGY - "Charly Says" (XL)
- SL2 - "On A Ragga Tip" (XL)
- BLAME - "Music Takes You" (Moving Shadow)
- ERUPTION - "Let The Music (Bunter Mix)" (United Dance)
- HIXXY & SHARKEY - "Toytown" (Essential Platinum)
- DOUGAL & ERUPTION - "Party Time" (United Dance)
- FORCE & STYLES - "Heart Of Gold" (United Dance)

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hosted by**



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GRAHAM GOLD
PETE WARDMAN
MR 'C'
BIKO
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SLIPMATT
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LICENSED BAR TILL 2AM



Baby Ford

words **Sonia Poulton** pictures **Colin Hawkins**

the wheel thing

How long has it been since **BABY FORD** presented us with a new album? Well, long enough to worry about whether man has walked on the moon, got spiritual (or not), spelt words wrong and lead the charge with his Ifach and Trelik labels. Oh, and served up some excellent new material

"OOCHY KOOCHY!" PROCLAIMED BABY FORD ALMOST

eight years ago. Few people understood what it meant, but that was part of its allure. The why wasn't important. The feel, and what it brought to those it embraced, was.

Back in those much-revered halcyon days of the Eighties, Baby Ford brought the noise in a way which was to change contemporary music for ever. As someone once wisely commented, without Baby Ford there probably wouldn't have been the acid in the house. Without him there certainly wouldn't have been the chart-busting reinvention of Mark Bolan's "Children Of The Revolution". Baby was integral to the sound and movement of the time affectionately known as the Summer Of Love. Then, as now, he travelled on different tracks. He applied his analytical mind to electronic manipulation and the result was like nothing we'd ever heard before.

Now, on his third album, "Headphoneasyrider", which follows the oft-referred to seminal "FordTrax" and the equally eclectic "BFord9", the man known as Baby has undertaken another voyage into sound. But he's still no better at explaining what it is he has created. He just does it.

"Music to me is all about communication," he explains over coffee in a west London cafe. "It's just a more subtle than speaking."

The World According To Baby Ford is an esoteric odyssey of sensory stimulation which picks you up and questions everything you thought you knew. It's not for the faint-hearted or purveyors of the status quo. It could challenge your entire thinking... or maybe not. Whatever, you are about to undertake a journey. Your world may never be the same again.

Around the world, and then back again

Peter "Baby" Ford was born in Bolton and moved to London in 1985. He regularly DJs at east Berlin's Panasonic nights.

"When I was growing up, we never stayed in one place very long because my father had... how shall I shall this? Erm, itchy feet. We travelled around Europe and spent some time living in New Zealand. I was young and I learnt very early that the world is a small place. It's even smaller now with all the technology.

"We eventually returned to Bolton where we stayed in a small hotel for a while. Actually, it was more of a bed & breakfast, which was all we could afford at the time. Then we got a house."

Global knowledge

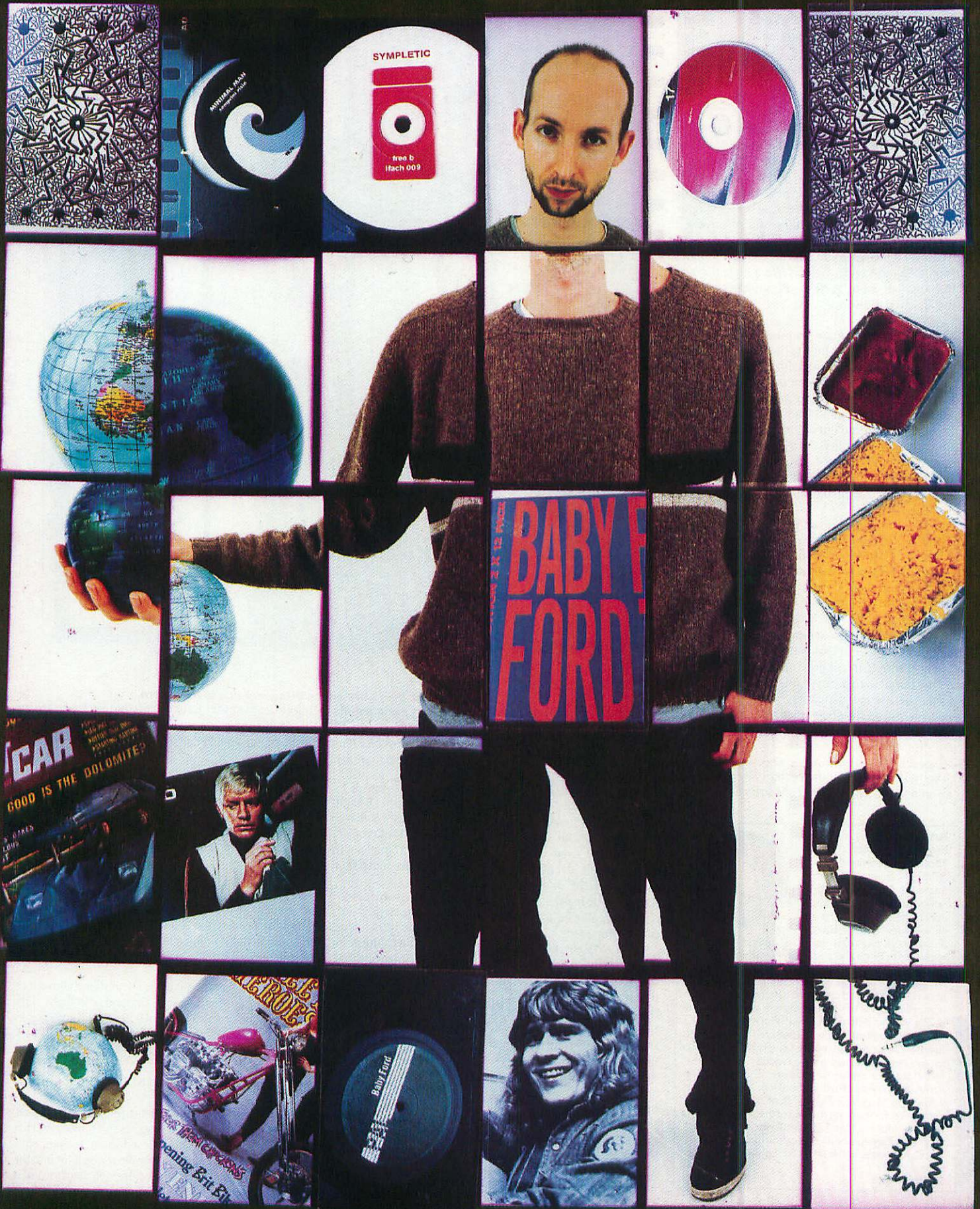
"I left school when I was 14. I attended loads of different schools, mostly only for two years at a time, because we moved so much. I think the longest I was at any school was my last one. I consider what I've learnt since school to be more valuable to me than what learnt when I was there."

A job is a job. Music is for life

"As a kid I did many things to earn money from washing cars and cleaning windows to delivering papers. Later, in Bolton, I worked in an army shop but I knew I wasn't going to spend the rest of my life as a sales assistant. For me, to be able to DJ and get paid for it is something I am really grateful for."

The vinyl assault

From Rhythm King to licensing his new "Headphoneasyrider" album through Black Market International, these days, Baby Ford prefers to release his work through his own labels, Ifach and Trelik, or at the very least, retain the control majors wouldn't allow.



Baby Ford

"I've had recording deals and I wanted to have more control for myself. I wanted it to be that when I recorded something it would reach the shops straight away. I didn't want to adhere to other people's demands. I wanted to decide my own direction and stick to it."

What's in a name?

"The name Trelik came from this building near me called Trelick Tower, I just liked the sound of it. Eon [his co-producer] and I lived around the area so it seemed to be appropriate. As for Ifach, I think somebody told me you should never start the name of the label with an 'I' because of catalogue numbers, that's a trainspotting kind of answer, I know! Ifach is just a word that nobody uses, it means whatever it means to you. The original word comes from a Spanish rock. Trelik is like a high-rise and Ifach is like more earthy. We've electronically manipulated the words!"

Forgive me father, have I sinned?

"I was christened C of E but I'm not really a complete follower. I was a bit alienated from religion because of Sunday school which I went too for a while, but it was obvious it wasn't going to work. I do have a faith as long as it doesn't lead to segregation. You know, things getting out of hand and people going for each other's throats. I'm a bit careful about my words because I'm not so clued up on what conventional wisdom says as I'm much more of a spontaneous go-with-the-flow kind of person."

A restless soul a-wandering

"I did a course at Brahma Kumaris in Willesden, which is a basic foundation on meditation. It's learning about spiritual issues without having it rammed down your throat. That's the sort of thing which has always put me off, that and the fanaticism which seems to go with it. As far as reincarnation goes, it goes back to karma and meditation and whether you believe that your soul is a seed which can be reborn... if it's a good one, obviously."

"The law of karma plays quite a big part in life. I kind of believe in that in terms of nature. If you're a good person on the planet then that tends to reproduce. I guess spiritually and soul wise I do believe, but physically, I'm not so sure."

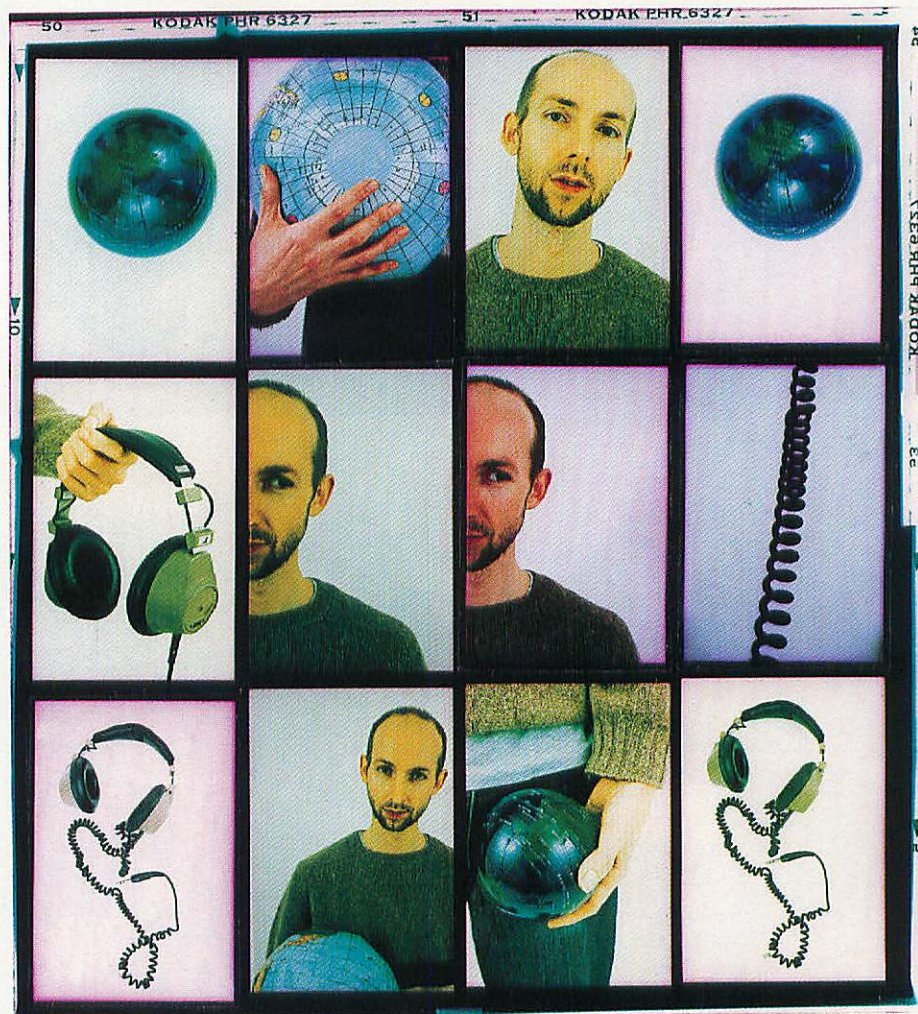
Planes, trains, automobiles, and, erm, Choppers

"I had a thing about Chopper bikes when I was younger. I was about nine when I got an orange one. I had wanted one so badly for years, I was made up the day I got it. The trouble was, those bikes were really crap to ride. We used to go rallying on all these coal slags when I lived up north, which wasn't as grim as it sounds, but the problem was they could be really dangerous. If you weren't careful you'd fly over the top of the handlebars."

"Planes fascinate me but they scare me to death, as well. Why? I would have thought that was pretty obvious, really! They're just this piece of metal flying through the sky. Yes, yes, I know, it's really old-fashioned but if we were meant to fly we would be born with wings! It's alright though, you get a nice booty and a drink so you won't think about gravity. They do that to distract you."

"I like cars too. There's this 'Car With No Name' which I saw in some magazine recently. I loved the aerodynamic styling

and the way everything opens up like a module, it's very futuristic in many ways but there's something very old-fashioned about it too."



Space, the final frontier... still is according to Baby Ford

"There was a programme on television the other week saying that we haven't even been to the moon yet, that Neil Armstrong never really went there in the Sixties. I think that's possible. What worries me is if it didn't happen, then we've been misled all these years, and to what end?"

The passage of time

"The first record I bought was Dave Et Ansel Collins' 'Double Barrel'. That was a top tune, that was! Favourites in my collection at the moment include 'Android Architect' by Insync Vs Mysteron2 on Planet 10, Rue East's 'Remove' and 'Liquid Line' on Rewired. And there's a couple of Ifach tracks as well, Perbec's 'Gurner' and 'Coupe Savage'... Is coup spell like that? Oh well, we did!"

Back to the future, the fourth chapter

"Headphoneasyrider" is an excursion of sensibilities. Dark, synth interplay cruising into oblique territories of rhythmical inordinance. Minimalist percussive elements riding pillion to the helmsman himself. But it is also a personal voyage. As you step aboard, the road ahead is clear. Where you are going depends on you, the destination is only determined by your imagination."

Like its creator, it is as free-flowing and spontaneous as you the listener allows it to be. Curved corners or sharp bends. Valleys or mountains. On land or in flight. City streets or country lanes. Surrounded by many or in a world of your own. The choice, as they say, is yours.

"For me, it is like undertaking a journey," remarks Baby. "What kind of journey that might be, I couldn't tell you."

The point is this, whatever it means to you is exactly what is. So where, you may be wondering, does this journey lead to?

"I really want to carry on doing what I am doing. Continue learning and developing, and hopefully, try and let other people learn from what I have observed. I believe that if it ain't broke then don't fix it. I think everything is much less disposable than that, I want to put more emphasis on what is already working. Really, I'm trying to fit into the social structure with some positivity. I try to avoid planning, though, because life is much less structured than that."

'Headphoneasyrider' is out now on Black Market International

BABY FORD

Headphoneasyrider
Black Market International
SPIKES, strange funk and fractured alien landscapes collide and dissolve in the sonic world of Baby Ford, an alternate reality of synaptic



and deeply funky beats. Imagine Robert Hood relocated to Shoo and somehow everything on "Headphoneasyrider" starts to make sense.

What's special about this album, though, are the added extras grafted onto Ford's particularly compelling blend of hard minimalism, whether it's the subtle lysergic drift of "In Decision" or the deep, ravishing beauty of "Toman". The same awe-inspiring talent for sewing liquid grooves and thick, sometimes even oppressive, atmospherics which characterises his Aft output is present and correct. But there's also a rebellious sense of melody here too. Check out the wildy tripe "Baggy Or Tight" with its cascading harmonics and sucking reveres or the warm spiralling tones of "Mobile Home" and you'll discover exactly why Baby Ford has been called "the real genius of British house music." Grin factor high and definitely still rising. **9**

Stephen Cameron

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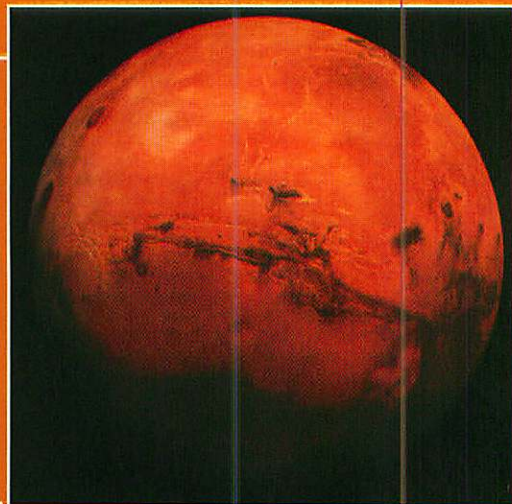
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A night on the tiles

HOW DO YOU BEGIN TO DESCRIBE LUKE SLATER? AS ONE OF BRITAIN'S MOST RESPECTED TECHNO producers with a CV which includes ground-breaking releases like "Starway Ritual" by Planetary Assault Systems, Clementine's "Cosmopolitan For The Cosmos" or The 7th Plain's "Four-Cornered Room" album? As an in-demand remixer with credits that stretch from Steve Bicknell and Joey Beltram to Kenny Larkin and Ken Ishii? Or as a globe-trotting DJ with a neat line in spaced-out extra-terrestrial grooves? The truth is, of course, that he's all three and more besides.

In the beginning, Luke was just another kid from Crawley who'd been seduced by electro. He got a set of decks, practiced super hard and began playing for his mates at parties. Then he discovered house music.

"I got two records," he remembers. "A Wild Pitch 12-inch and one on Trax, "No Way Back" by Adonis. That was it. Every week I was off to London to get the latest imports and check out all the new releases. I was hooked, man!"

A residency at the legendary acid house club Troll followed, as well as stints behind the counter at My Price Records in Croydon and, most famously, Jelly Jam in Brighton. In 1992, with production partner, Alan Sage, he crafted the deep techno shapes of Morganistic's "In The Shadow" for Irdial before embarking on a series of atmospheric and innovative releases for labels such as Djax, GPR and Peacefrog.

His latest Planetary Assault Systems album, "The Electric Funk Machine", combines vivid extra-sensory workouts like "Exploration of The Ravish" and "The Return" with the kind of forward-thinking dancefloor techno that Slater has built his reputation on.

"The title of the album really came from my idea of the studio as one big machine for making music," he explains. "I was thinking about what it would be like if we could put it up in space and link it up to a satellite. You'd have this big, electric funk machine floating around in space, broadcasting to the whole world and other planets like some kind of galactic jukebox. And the music it'd play would sound exactly like the music on the album..."

His music shakes our world, but what shakes his? Want to know what his top 10 life-changing experiences are? We got 'em.



1. Troll

"Troll was the first serious club I ever played at. It was in the Soundshaft [next door to Heaven] and me and my mates just happened across it one night. We walked in and the whole place was decked out in Day-Glo. It was completely bonkers. Everyone had light sticks and little hand-held lasers and Day-Glo clothes. There was every kind of person there you could imagine, gays, straights, ravers with white gloves and whistles, you name it. It was the weirdest, most amazing thing I'd ever seen.

"And the music! This was back in 1987 when the house music concept was still new to Britain, but it was hot. They were playing records from Chicago and some of the early Detroit stuff on this great sound system. It changed the way I looked at life completely. I gave a tape to Tim, the guy who ran the club. He was a really swell guy. He listened to it and I got a job playing there. There's no doubt that Troll was the maddest experience I've ever had. It totally changed my life. And the Soundshaft is such a brilliant venue. I think it's still one of my favourite places to play in this country."

2. 'What Time Is Love?' by The KLF

"I'm not talking about the commercial version which was in the charts, I mean the original version. Back in 1989, The KLF were putting out some very good underground records and the original version of 'What Time Is Love?' was one of them. It was the nastiest, trippiest, most surreal record ever. There was nothing else like it at the time. I must have played it and played it and played it. I went through about three or four copies because I just played the shit out of it."

3. Colin Favor & Colin Dale

"I've got to root for them because sometimes it can be so hard to stick with what you believe in and really go through with things for the right reasons. I think if it wasn't for Colin Favor and Colin Dale, a lot of stuff just wouldn't even get heard. Especially the real underground stuff which doesn't get played that much on a mainstream format like radio. But they've always stuck to their guns and played ▶

Luke Slater

what they really believed in without getting side-tracked. I guess it's the same as writing music, you can easily be swayed by a record company into writing music for a reason other than the one you really believe in. The people who really count stick to it like Colin Dale and Colin Favor. They're completely cool."

4. A French Rave

"Around the time that I was putting out the Clementine stuff on Djax, some promoters in France booked a whole load of the label's artists to play at this rave in the middle of nowhere. There was me and Mike Dearborn, Random Access doing a live set, plus Oliver Bondzio and some others DJing to about 15,000 people in this huge aircraft hanger. It was a different experience.

"At the time, the weirdest thing was that it felt like I was playing to absolutely nobody. The DJ booth was up so high that you looked out from it and all you could see was this sea of heads stretching all the way into the horizon. You couldn't actually pick out any faces. It was the most unorganised event ever but it was still unbelievable. I remember Random Access were totally brilliant, they jammed live with a 909 and a 303 and it sounded totally amazing. Coincidentally I had another funny experience at a rave up near Milton Keynes once. I was on with Mickey Finn and the Ratpack, so there was me playing techno sandwiched between these two breakbeat sets. It went down well but it really confused the MC, I was playing old Belgian stuff and it tripped him up. I was quite proud of that actually."

5. Travel

"Initially, just to actually get on a plane and go and play in a different country was an amazing experience. But as you get used to that, you slowly realise just how big the world is. You know when people say it's a small world? Well it's not. It's humungous. When it comes down to it, every country you go to is totally different and it can be a bit of a culture shock to be in Germany at two o'clock one afternoon and the next night you're playing in Finland. You're coming out of Germany without quite having come out of England mode and then, by the time you adjust, you're suddenly somewhere completely different.

"I do enjoy the fact you get a great deal of time to think when you're travelling on planes. You can experience all these different cultures and there's always time on the journey home to consider what you've seen. The old adage about travel broadening the mind is certainly true. I'm sure that the whole experience contributes to making you a little wiser to the ways of the world."

6. Science Fiction

"I think I kind of live my life by science fiction. I take a lot of inspiration from stuff which inhabits the realm of possibilities in a way which is unique to science fiction. All the Planetary Assault Systems material, is based around the idea of science fantasy and space exploration. The tracks on 'The Electric Funk Machine' were put together to form the story of a day in the life of a space mission.

"The first thing that turned me on to sci-fi was an old TV series called 'Space 1999'. It was just so far ahead of its time. Stanley Kubrick's '2001 - A Space Odyssey' was another one. At the moment, I'm trying to get a decent copy of 'A Clockwork Orange'

because, again, it's the kind of thing which dares to push past your preconceptions, it's future fiction but it's daring and relevant in ways that go beyond everyday imagination. For me, that's the basis of everything I write and the way I look at things. That surreal element has to be there, it's what sparks me off. There's so much around that area you can explore too, it's that mystery, unknown factor.

"I'd like to do music for a science fiction film or television programme. It would be such an exciting challenge. Often, I can almost imagine a film while I'm writing the music. I think music, space and films all go together really well. It's the unknowness of it all. Science fiction is a trip and so is the music. Forget about calling it techno, I think that the word 'techno' needs to be put to bed. Just call it science fiction, that works much better!"

7. Vegetarianism

"I believe the world is becoming vegetarian. I reckon by 2010, the age of meat-eating will be looked at as a barbaric era in the history of the human race. It's going to change to the point where eating meat will be seen as a hideous thing to do."

8. The Internet

"At the moment, the Internet is just like a magazine for people to advertise on and really no more than that. In that sense, it's quite boring. However, the technology is still in its infancy and the possibilities are infinite. Once I found a website where someone had uploaded 'In To The Night' [the first Planetary Assault Systems release] for everybody to grab. There are a lot of things which need to be sorted out. It's a very fragile infrastructure and tediously slow but computers are going

to get faster. The age of analogue phone networks is just about over and ISDN is going to become commonplace. When everything is in place, we're going to have instantaneous communication and I've got my Apple Macs at the ready!"

9. Harold Budd

"I was around at Alan Sage's place back in 1990 and he pulled out this record by Harold Budd called 'The White Arcades', we'd had some Klaus Schülze on before and I just closed my eyes and drifted away. It's an amazing album. It completely takes me to a different place, time and feeling. It's a masterpiece of ambience. There's something about the mentality of it which seems really honest. He seems to do stuff for no other reason than that's what he wants to do and it comes across in the music. There's something magical about it. It's not really a conscious thing, it's just something that agrees with me and I can pick up on it."

10. Djax/Peacefrog/GPR

"My experiences with record companies have always been quite positive. Originally, I was a big fan of Djax. At the time they were putting out a lot of stuff by Terrace which was just amazing. Alan and I had just got our studio set up so I wrote some stuff which Saskia at Djax really liked and eventually put out. Clementine's 'Silent Voices' was the first thing I did for the label, but in all I did three releases with them and the whole relationship really worked well.

"Around the same time, Pete from Peacefrog called me. He sounded so laid-back and so un-record company like I was immediately impressed and we started putting out the Xtron stuff, which in turn led to the Planetary Assault Systems releases. My deal with Peacefrog has always been based more on a handshake than the kind of heavy legal contracts which some companies and artists insist on.

"The deal with GPR came about after I spoke to Wayne at the label about some ideas I had for music that was, well, not immediately accessible. That's how 'The Four Cornered Room' and 'My Yellow Wise Rug' came about. Our paths diverged after that, but I'm still very proud of what I achieved musically during my time with GPR."

'The Electric Funk Machine' by Planetary Assault Systems is out now on Peacefrog



**"And the music!
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when the house music
concept was still new to
Britain, but it was hot. They
were playing records from
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FULL CYCLE

Lakota, Bristol and The End, London

TONIGHT is a cross-country jungle sprint event. Bristolite drum & bass luminaries, Roni Size, DJ Krust and Die, open their monthly Full Cycle residencies at Bristol's Lakota and London's The End on the same night! But a mere calendar mix-up won't phase the Bristol crew or mess with the impact of their innovative breakbeat label's club night. So hold on to your soul as Muzik takes the full Full Cycle tour.

Bristol, 11 pm. The Lakota's two main dancefloors are pumping out heavy techno while the festival-tent-style backroom begins to exude the Full Cycle flavour. A hip hop set from label newcomer, Frisky, warms up for Suv's phat rollin' beats, which pulls in both the techno-jaded crowd and devoted drum & bass fans. His "Police & Military" dub plate and Bigga Star's "Information" win over any on-the-fence participants and by midnight Full Cycle's feel-good black magic has the room under its heady, hazy, spliff-perfumed spell.

Handing over to Krust, Suv dashes through the rammed venue to his getaway car and heads for his London date. Kicking in fast and furiously, Krust injects the crowd with his ravey party set. Claxon bleats and the "Star Wars" theme tune are interwoven between tracks and the rabid crowd respond with delirious "Krust!" shouts.

The big man's needle doesn't veer too far from Full Cycle, V and Dope Dragon, playing his crew's cuts like Gang Related's "Rukus" as well as dub plates such as Grooverider's remix of Reprazent's "Share The Fall".

At 1 am, Krust climbs down from the DJ box exchanging places with Flynn (his brother) & Flora. After this duo's deep set, Die and J-Raq will bring Bristol in to the early hours. We will not be there to witness further home-grown vibes, however. London is calling and we follow Krust's silver Tommy Hilfiger bomber jacket (which he describes as "My future jacket, man!") through the crowd and out of the door.

Speeding down the motorway in Krust's Volkswagen, Mobb D blasts out of the stereo as relaxation. "We'll probably pass Roni," says Krust of his fellow wacky racer who is also charging to the Lakota in his Fiesta.

In between mobile phone updates on how tearin' The End is, Krust comments, with massive enthusiasm, on how well Bristol's drum & bass scene has come along. "It's rippin', man! A year or two ago it wasn't all that, but now the people are in to it!"

Tonight is proof enough but how did the initiator think his set went down? "It was tearin'," he shouts. "My aim is to excite the crowd, that's what I'm into. Excitement. I played all the flavours, my new track 'Slow Motion', Dillinja's 'Acid Tune'. By putting certain tunes together, people will come up with you, ride out with you, and then the feel gets rougher and it all comes down again and smooths out. And the best thing about it is, they don't know what's coming next!"

"People want to hear the whole spectrum. In one hour you can play the jump-ups, the tear-outs, the rollers, and they want the lot! Mixing it up is what it's all about now."

An hour later we arrive in London, but faced with 3am traffic jams, Krust gets agitated. Luckily, the jungle gods are on our side and we dodge our way to The End. The club is jumping with the booming buzz of Suv, who gives Krust a nod of restrained respect as he hands over the decks.

Weighing up the charged streetwise crowd, our drum & bass giant takes control in The End's luminous DJ box and abandons his former rave set for a harder, scratchier vibe with reggae overtones. With his trippy Manga-style graphics overhead and the perpetually poetic MC Dynamite by his side, Krust pounds out Ed Rush's "Technology" remix, his own stompin' "Future Unknown" and a variety of in-house tunes to further reiterate the upbeat Full Cycle flavour.

In the wings, an Armani waistcoat-wearing Frost stands with a blunt in hand, bearing witness to the fact that The End has been ripped apart with glowing sets from Die, Roni, Bill Riley, Suv and his own good self. Behind the decks, Krust hooks up with the sharp-shouting Dynamite and sends a final telepathic one out to Roni and his deep, soulful Lakota set.

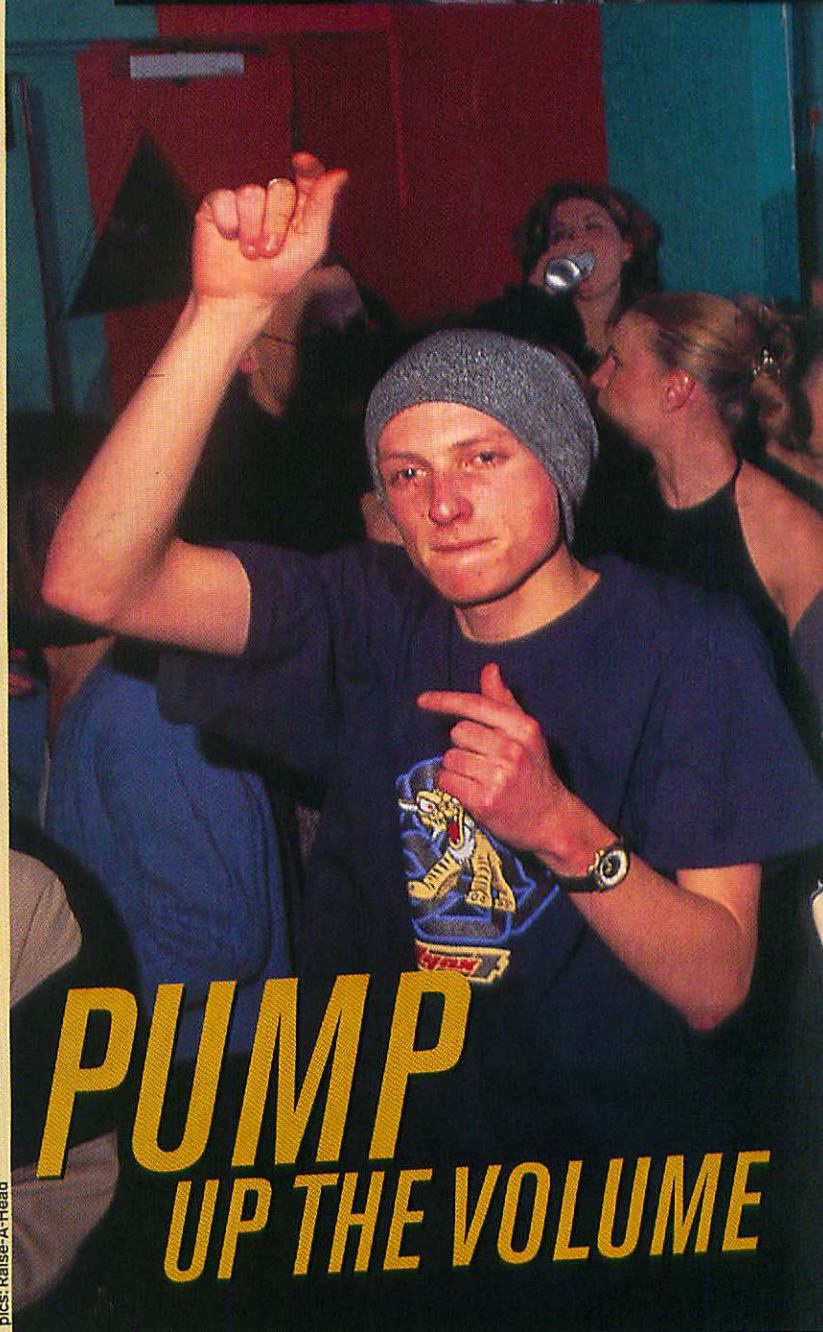
"Expect the unexpected and you might be prepared," raps the smooth-tongued Dynamite summing up the Bristol vibe succinctly, while Krust gives vinyl form to his words right through till dawn.

A truly pumpin' Cycle ride.

Jessica Stein



DJ Krust en route to The End



pics: Raise-A-Head



The End



Suv at Lakota



Krust at Lakota



Full Cycle, Lakota, Bristol

FIVE STAR GALAXY & MGM TRIO

Somewhere up a mountain, Switzerland

SO where's all the facial hair? And the howling at the moon? And tearing passers-by limb from bloody limb to satisfy that lupine bloodlust? Well, it is a full moon in a country renowned for its clean air and strange laws about when you can and can't hang out your washing, so you can't really expect anything out of the ordinary to happen now, can you?

Wrong. In the resort of Lendzerheide on a full moon Saturday night, the local kids are, it seems, going somewhat cuckoo. We're at an altitude of something around 7,000 feet. We seem closer to the twinkling stars in the chilly clear night sky than the distant lights of civilisation down below. A long way down below. And all around us is madness.

Stepping out of the chair-lift feeling like we've just auditioned for a part in "Where Eagles Dare", the very first thing we see is a teepee. A real Native American Indian teepee. Big enough to hold a small gathering and stuffed with bales of fresh hay. The whys and wherefores somehow seem too impossible for us to contemplate. And anyway, our gaping is distracted momentarily by the sight of huge fronds of plastic palm trees stuck incongruously into the snow. "Saturday Night Under The Plastic Palm Trees"? Bet the Merton Parkas never knew it would end up like this.

Looking further up the slope, an amazing sight greets us. Every full moon in the resort, the operators open up the slopes and let whoever wants to risk life and soul take to the pistes lit only by moonlight. And there they are. Boarders, skiers, sledgers, families, wildin' kids... All bearing down upon us like the ghosts of Albert Tomba and crew.

Arrghhh!! Let's seek refuge. Because underneath the lift station, in an empty space with all the character of an abattoir at 4am, Switzerland's finest exponents of jungle funk, slacker beats and generally rootsical stuff 'n' nonsense are doing their do. Sadly, it has to be said that they appear to be doing it to a somewhat disinterested crowd no doubt bemoaning the fact that if they needed a little "aperitif" to perk them up, they're going to be gone 40 days and nights to get it. Oh well.

Five Star Galaxy/MGM Trio (the flip sides of the same creative posse of musicians) blew us away last year with their "Galaxy Strikes Back" album, a Massive Attack/Grand Central kind of collective assault on the roots of soul, funk and jazz, shot through with the sound of the modern groove. Tonight, only Stade's "Dome" gets aired. No problem. Here at last are one truly Nineties act, exponents of the funkier grooves, who've mastered the art of playing live, of merging technology and real instruments.

Using not one but two DJs, the absence of live drums is more than compensated for by some utterly superb trumpet blowing and slap-happy bass work from Erik and Marcello. No wonder the former already has a deal with jazz institution Blue Note tied up.

And it's the jazz framework they come back to again and again. In the first half of the set, loose drum & bass arrangements are set up for this pair to work their magic over. It's a jam, it bugs out and we could most definitely dance to it if we were so minded. Lurking in the background, DJs Goo and Rollercone (told you they were cuckoo) mix and scratch like demons on four decks, while triggered samples and meandering piano weave their own spell.

It's a set to drift in and out of. To find your own gentle wave of cool jazzuality, board it, close your eyes and forget you're half way up the north face of the Eiger's little brother. They leave the stage to muted applause, which isn't really fair. Something bitchin' was brewed tonight. They're bringing it over to the UK later this year and chances are you won't have to wear your thermals. Miss it at your peril.

Calvin Bush

MC Nya



Erik Truffap

DJ Rollercone



pics: Hamish Brown



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SATURDAY 3 MAY SUB-TERRAIN
MAIN ROOM DARREN EMERSON, MURF, COLIN FAVER, ALEX KNIGHT,
EVIL EDDIE RICHARDS.
LOUNGE LAYO, DEANO, DJ BINS.

11-7AM £10 CONC £13 DOOR FIRST SATURDAY OF EVERY MONTH

THURSDAY 1 MAY THE END PRESENTS A FRENCH EXCLUSIVE FEATURING
DJ CAM, DJ GILBERT, DIMITRI, ERIC RUGG & CHRIS LE FRENCH KISS.

10-4AM £4 CONC £6 DOOR



SATURDAY 26 APRIL JDJ PRESENT TRIPTONITE
MAIN ROOM ALAN THOMPSON, JAY CHAPPELL,
RUMPUS + THE BEAT FOUNDATION, ANDREW GALEA.
LOUNGE COLLIN PATERSON, MARK BAMBACH, NORMAN JAY, JASON MOORE.

10.30-6AM £9 CONC/£11 DOOR

WEDNESDAYS MOST

16 APRIL ARCLIGHT PRESENT THE HOP. MK, DIABLO, SHORTEE BLITZ.
23 APRIL AFRIKA BAMBAATAA
30 APRIL SLOW MOTION GOLDIE, J MAJIK, KEMISTRY & STORM.
7 MAY REVERBERATIONS ASAD RIZVI & RAVI MCARTHUR PLUS GUEST NATHAN COLE

10-3AM £3



FRIDAY 25 APRIL THE END PRESENTS FULL CYCLE RECORDS
MAIN ROOM RONI SIZE, DJ DIE, DJ SUV, MC DYNAMITE
WITH SPECIAL GUESTS REINFORCED RECORDS, 4 HERO & DJ STRETCH.
LOUNGE WEIRD BEATS COLLECTIVE + SPECIAL GUEST ROB BIRCH (STEREO MCS).

BROADCASTING LIVE ON THE ONE IN THE JUNGLE SHOW
AS PART OF LONDON MUSIC WEEK.
NEXT PARTY SATURDAY 23 MAY

11-5AM £8 CONC/£10 DOOR LAST FRIDAY OF EVERY MONTH



FRIDAY 2 MAY THE END PRESENTS AN EVENING WITH SKINT RECORDS
FATBOY SLIM, MIDFIELD GENERAL, HARDKNOX, CUT LA ROC,
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11-5AM £8 CONC/£10 DOOR FIRST FRIDAY OF EVERY MONTH



FRIDAY 18 APRIL PROMISEDLAND
MAIN ROOM GROOVERIDER, SLIPMASTER J,
HOOKIE, BLAME.
LOUNGE ANDREA PARKER (MO WAX), LAYO.

11-5AM £10 MEMBERS/CONC £12 DOOR



SATURDAY 12 APRIL ULTIMATE BASE SPECIAL
DARREN EMERSON, SLAM, JIM MASTERS, SPEEDY J & GUESTS + LIVE PA'S.

10.30-6AM £9 CONC/£11 DOOR

WEDNESDAY 14 MAY FREE TIBET PARTY 'SHIWA'
DANNY RAMPLING, PAUL OAKENFOLD, MR C, JAMES LAVELLE, MIX MASTER MORRIS,
TSUYOSHI (RETURN TO THE SOURCE),
GOLDIE PLUS VERY SPECIAL GUESTS.

10-4AM £7/£5 NUS CONC

SATURDAY 19 APRIL SPOOKY

TRIXTA, DREW, KAYA, TONY WEBB, JEFF CANNONS, PIERS PLUS GUESTS.

10-6AM £10 CONC £12 DOOR



MARK JONES' WALL OF SOUND TOUR DIARY

Melbourne, Sydney, Brisbane, Australia

OUR first gig was at Melbourne's Red Head in Albert Park, which was really cool. It was indoors in this huge, dark moshpit. The Wiseguys DJed, the Props played live and it all went off. There was plenty of madness afterwards. There were some incredible antics in the Jacuzzi... Let's just say it was good, run-of-the-mill Wall Of Sound Jacuzzi action!

Then it was off to Bondi Beach, which is just outside Sydney. The gig was an all-dayer at the Bondi Pavilion. Phil Asher turned up... in the crowd! There were two local guys who did some breaking and DJing, they were great. But there was a bit of didgeridoo going on, which I wasn't too happy about.

Backstage, there was a massive pile of concrete which was painted white and laid out in a line. It just looked like the biggest line of drugs ever. So I kicked this guy's didgeridoo, put it right up to my nose and pretended to cane it. The guy went absolutely spastic. (Adopting top Ozzie accent) "I don't know where you're coming from, man, but I'm not digging your scene." We all just rolled around pissing ourselves.

We got everyone back to the hotel afterwards and had a party. A little bit of havoc and the usual hotel antics... and all in my room, unfortunately. We managed to fit 37 people into a room which was six by six! Had some strippers in, you know, the usual kind of thing. Then we piled off to the Good Bar, where all the cool people go, so we just blistered through for a couple of days.

After that, we took a couple of days off to recover and did a load of media stuff. The best thing we did was this radio show on Triple J, a national alternative radio station. Fifteen of us turned up with tons and tons of beer and gear and just took the show over. The DJ barely uttered a single word in three and a half hours. I was manning the phones, taking all the calls, it was like having a party in your mate's house. The poor DJ got sacked the day after! But it was one of the funniest things we've ever done.

We did another gig on the Friday at the Metro in Sydney, which was amazing. I had the bright idea of going to a fancy-dress shop and getting everyone kitted out. I was The Scarlet Pimpernel. My mate, Guy, was our Roman bodyguard in case anyone got pissed off and attacked us with a jar of Vegemite. I walked out and gave it the large one, "Our Antipodean cousins, it is good to be here in your fair and pleasant land". You could just see the chins hitting the floor. It was like "It Ain't Half Hot Mum" meets The Blue Note. Touché was dressed as Elvis, Regal was an Arab sheik, Alex Gifford from The Props was the Great White Hunter and Will was the Pope. He came on blessing the audience with his "holy beer".

We went straight up to Brisbane the day after and did a great gig in this huge gay club called Out. It had a massive collection of mirrored balls which was superb. They were really going for it. A bit of room-wrecking back at the hotel afterwards and then I had to get on the plane home the next day. I just about made it to the airport on time. I got home to find the usual shit had hit the fan. Oh well. We're going back over to Australia in June, probably with Dehlarge and Carter. They won't know what's hit them...

WITCHMAN

UEA, Norwich

WITCHMAN on record is a frightening experience. The "Nightmare Alley EP" would scare the shit out of Beelzebub himself. In the live arena, however, he sounds even more scary. Just right then for a whole room full of gig-friendly types waiting for yet another stupor-inducing show from The Orb.

Putting his beats through what sounds like a Freddie Kruger-engineered mix, he conjures a darkside maelstrom of demented hip hop and deep dub riffs. Like his fellow leftfield drum & bass luminaries, Squarepusher, Plug and

T Power, Witchman departs from the static blueprint of predictable breaks and cheesy basslines to push the genre further forward than most.

Tonight's killer tune is his forthcoming single "Heavy Mental", a cut that gets the indie kids off their arses and onto the floor. With a break which makes The Chemical Brothers sound like amateurs and a bassline that would give The Propellerheads wet dreams, it's likely to create serious dancefloor damage over the coming months.

Witchman? Voodoo fucking black magic, mate.

Kieran Wyatt

KUMO

The End, London

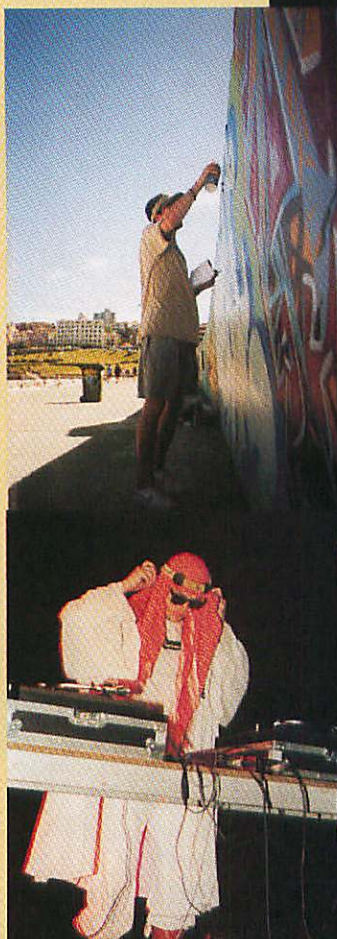
WITH the sounds of pumping house ricocheting in from the main room next door, it's hard to make out the first of tonight's two sets from Kumo. After an hour of downtempo, chilled rub-dubbery in which Mr Kumo displays his mellow side, resident and co-proprietor Mr C mounts the decks, comes over all junglist, and gets everybody jumping around. We sit and wait patiently for "Move Every Mountain" but he must have left it at home.

Kumo's second set flows straight on from Mr C and only serves to up the

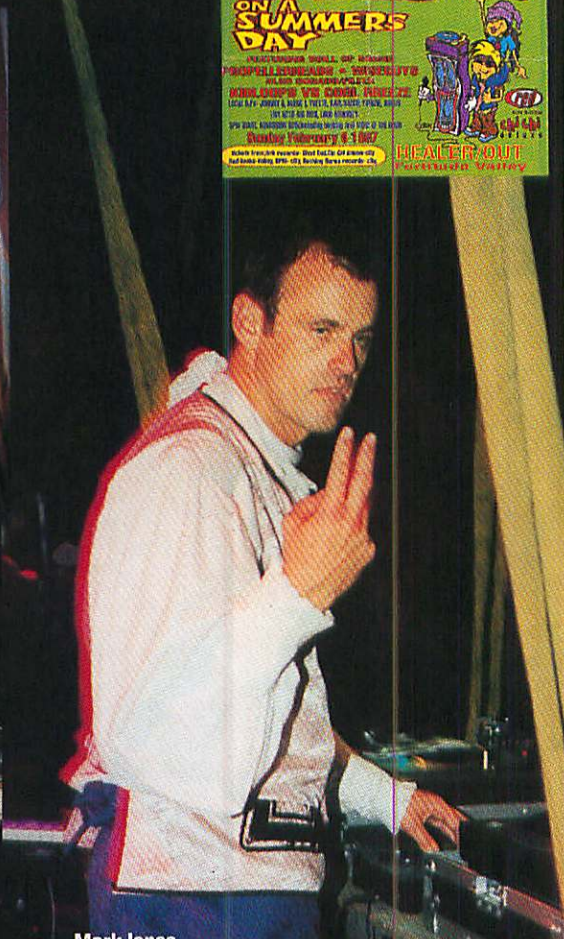
temperature. Madly rushing from DAT and computer to Theremin, this is pure, unadulterated, live drum & bass mayhem. Interpreting tracks like "Seven Buckets" and recent single, "Armed Response", Kumo uses a female vocalist and deftly tweaks his wailing Theremin along with the music.

Losing the plot at one point, we wander off to see Cajmere spinning in the main room, then realise Kumo is still playing and rush back to see everyone going wild again. Providing the link between vinyl and live performance, this is just the beginning of The End for Kumo.

Rob Da Bank



Regal, aka Sheik Yer Booty



Mark Jones



Mark Jones (left) and Touché, aka The Scarlet Pimpernel and Elvis

pics: Martin Goodacre



Alex Gifford, aka The Great White Hunter

pic: Jamie B

ERYKAH BADU

Jazz Cafe, London

IT'S a testament to the musical eclecticism sweeping many that the hip hop soul of Mary J Blige, the jazzy soul of Adriana Evans and the rap soul of De La Soul precludes the debut British performance of this queen of modern, urban eclecticism without ruining your appetite.

Against a backdrop of glittering lights and a foreground of eager faces, the enthroned slithers on stage, regal in her beauty, beneath a head wrap so tall it could contain a crown from each of the musical kingdoms she represents.

The opener, "Rimshot", is performed somewhat distractedly as she lights an incense stick which she places between her lips. But once the sparse nature of its composition (all those "boops", "clacks" and "diggy-diggies") extends, it holds as much sway and relevance to what she's about as the sentiments in the throbbing "Outside The Game", which quite literally pulsates against the ache it reveals.

Nothing performed tonight is a straight replay from her platinum-selling "Baduzim" long-player. The wordly-wise manifesto that is "Appletree" becomes a bouncy, joyous festival of hand-waving. The scolding and contradictory "Sometimes" is lightened by Erykah's amusing and faltering, freestyle raps. The verbal rejection contained in the post-encore "Next Lifetime" is, with the assistance of two guys from the audience, entertainingly enacted before she dismisses both with a Cheshire Cat smile and the smooth assertion that she's "not enough to divide like a pie".

But most impressive of all is that this performance endorses what Erykah uttered, albeit off-the-cuff, at the start of the evening that life "can be beautiful".

And it can be, especially when music enriches it with as much wit as atmosphere, as much Chaka as Billie and as much hip hop, soul and jazz as we gorged on tonight.

Jacqueline Springer



PRINCE PAUL

Jazz Cafe, London

FORMER member of Stetsasonic and producer of De La Soul and Gravedigga, Prince Paul is one of the screaming jesters of hip hop who is more interested in having a laugh than going gold. As a result, his "Psychoanalysis" evening is not the usual round of static posturing.

Instead, Paul and his mates offer a "Benny Hill" skit show complete with the Prince as a Freud figure in beard and glasses. And for a while it works.

An ego is dragged from the crowd to humiliate himself by showing his erm... masturbation style on the microphone.

"Beautiful Night", a tale of rape, murder and mayhem, is given an extra twist by being delivered Snoop Dogg spoof style. Doctor Paul adds an extra bite of irony by commenting, as "Snoop" exits, "That's why I never trust black people".

But then the show just drifts. There's just not enough music and the jokes are repeated. An act which was good-humoured if a little shambolic, suddenly seems just shambolic. And sympathetic as they may be, you can't help feeling that the people performing are having more fun than the people who have paid to be there.

Will Ashon

SWEETBACK

Subterranea, London

THIS may be the excellent Sweetback's debut live performance, but surely we have been here before, haven't we? Wasn't it the night we watched Guru's Jazzmatazz? Jammed to the Solsonics? Bopped to Buckshot Le Fonque?

And that's the problem with such proficient musicians, once they get that "cross-cultural-musical collaboration" bug, it all becomes much of a muchness. With Sweetback, however, it is their soulful vibe, and the way they relay it, which is their saving grace. How happy, exhilarated even, Stuart Matthewman,

Andrew Hale and Paul Spencer Denman seem as they play, significantly lessens the pervading suspicions.

The beam from their shared smiles, the way three pairs of hands cajole so much sound from so few instruments, the way dreadlocks come to life as they jolt to the groove, is addictive viewing.

It is a musical performance which leaves room for guest vocalist Amel (who's voice reaches heights birds would feel dizzy at) and rapper Bahamadia free to assure us that we may have been there, done that, but we didn't do it with Sweetback.

Jacqueline Springer

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Blake Baxter

TRESOR SIXTH BIRTHDAY PARTY

Berlin, Germany
"TRESOR Never Sleeps" boasts the staff T-shirt and it's not wrong. It's the Saturday night of Tresor's sixth birthday celebrations, and already the club's been partying pretty much non-stop since Tuesday. This is where the music rarely stops. Hardcore to the max. Techno in the extreme. Pain beyond pain, pleasure beyond pain. It's always been the Berlin club's ethos. Germans don't do things by halves, particularly when it comes to techno. What they lack in soul, boy do they make up for in stamina. Which is what makes Tresor so special. This is techno at the end of time.
Upstairs, in the Globus house room, an uneasy mix of drifting party-seekers, foreign tourists and pillied-up locals are grooving away to a set of tough disco cheese from Blake Baxter. We could be anywhere really. It's fun. But limited. Head downstairs, however, and hold your breath. In a tomb-like vault you have to enter through a gate of iron bars, Cristian

Vogel and House Of God's Terry Donovan are pushing the twisted metal ethos of extreme techno to the very limits. Wave after wave of annihilating rhythm (so deviant and looped-to-fuck it's the hardest headrush you've ever endured) envelops the room, bouncing relentlessly around the concrete bunker. It's pitch black, thick with dry ice and lit only by a merciless strobe. Occasionally, you can fleetingly make out the rusting forms of safety deposit boxes, the only clue that this was once the safe room of one of Germany's biggest banks. And from time to time, the bass pushes the sonic barrier so close, the mortar crumbles from the ceiling and showers us with fall-out debris. It's as if the very fabric of the building can't hold back the onslaught. This is truly incredible. This is the real Tresor.
"When we first came in, there was such a weird atmosphere it was like opening a pyramid. It was so silent, it felt like the walls were talking to me. And it was clear. The right place, the right sound, the right people..."
Earlier that day, Dimitri Hegemann, Tresor's 41-year-old owner, describes

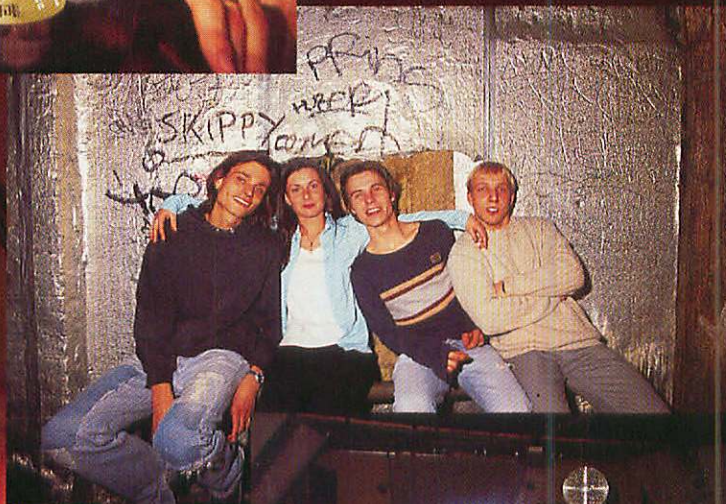


Cristian Vogel

Six Of The Best

Dimitri Hegemann's favourite sets from six years of Tresor

- 1 SURGEON - at Dynamic Tension, 1997
- 2 SVEN VATH - at Love Parade party, July 1996
- 3 JEFF MILLS - X101 Live With Mike Banks And Blake Baxter, 1991
- 4 JUAN ATKINS - Spring, 1995
- 5 DR MOTTE - History Of House set, 1996 birthday party
- 6 CRISTIAN VOGEL - Sixth birthday party, 1997



Six Of The Best Too

Six essential Tresor releases

- EDDIE FOWLKES & 3MB - "Technosoul" (Tresor08)
- JEFF MILLS - "X102, The Rings Of Saturn" (Tresor04)
- JOEY BELTRAM - "Game Form" (Tresor33)
- PIERS HEADLEY - "Music For Toilets" (Tresor21)
- 3 PHASE - "Der Klang Der Familie" (Tresor06)
- ROBERT HOOD - "Internal Empire" (Tresor27)



the first time he discovered the underground vault which now echoes with the sound of techno's front line. This, after all, is the club which first united east and west in electronic delirium soon after the wall came down. Its location, bang in the heart of No Man's Land, in the shadow of the Berlin Wall, is no coincidence. It's crucial to Tresor's spirit of defiance, a palace of excess in a wasteland of barren.

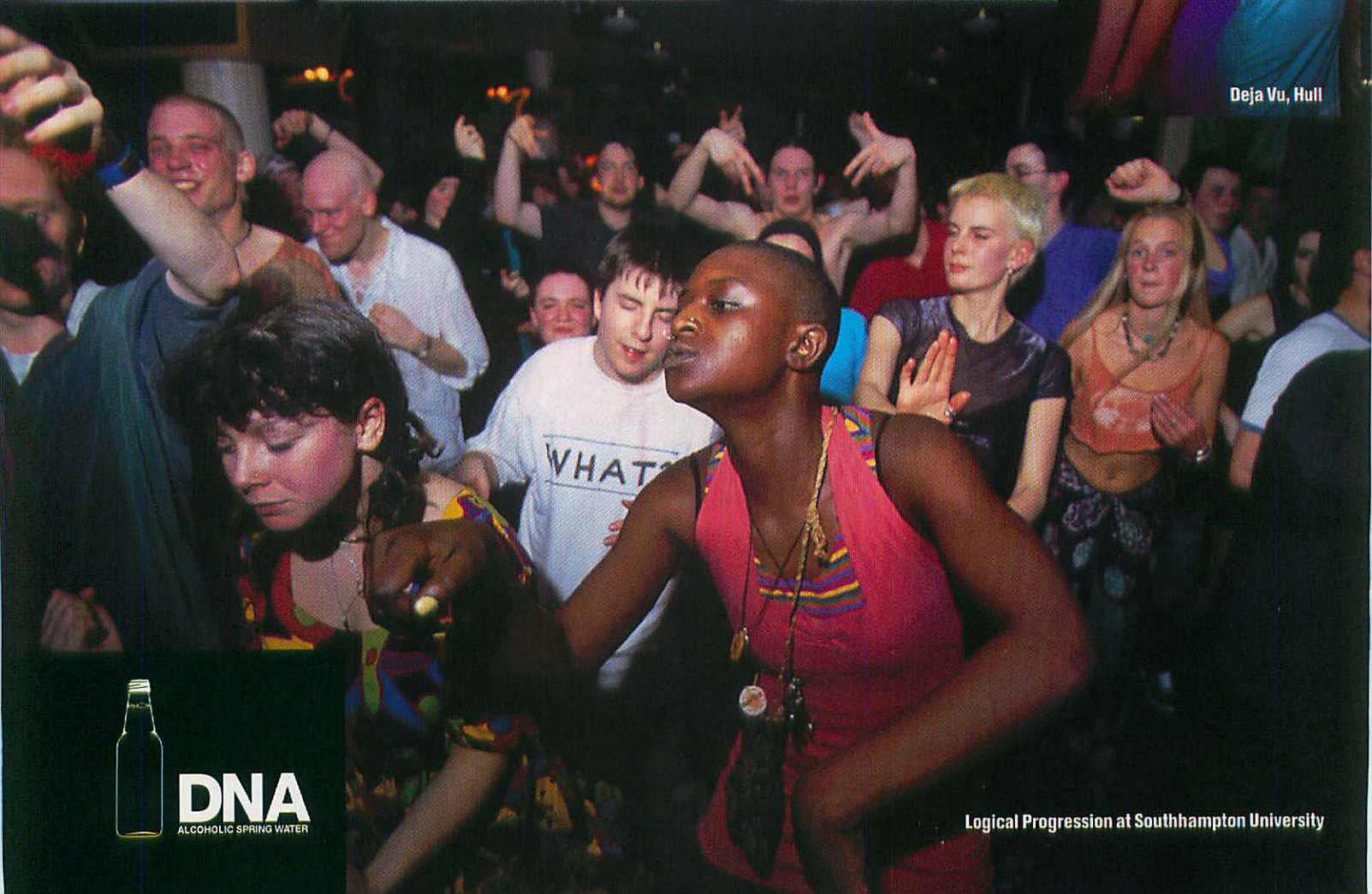
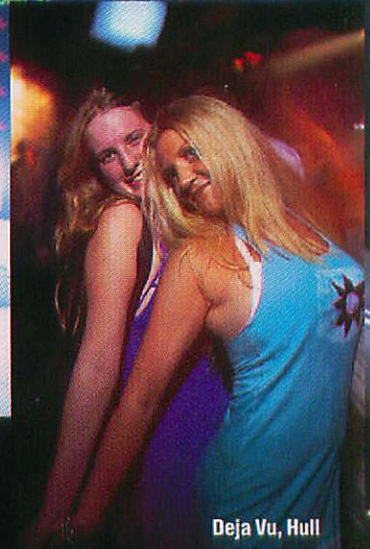
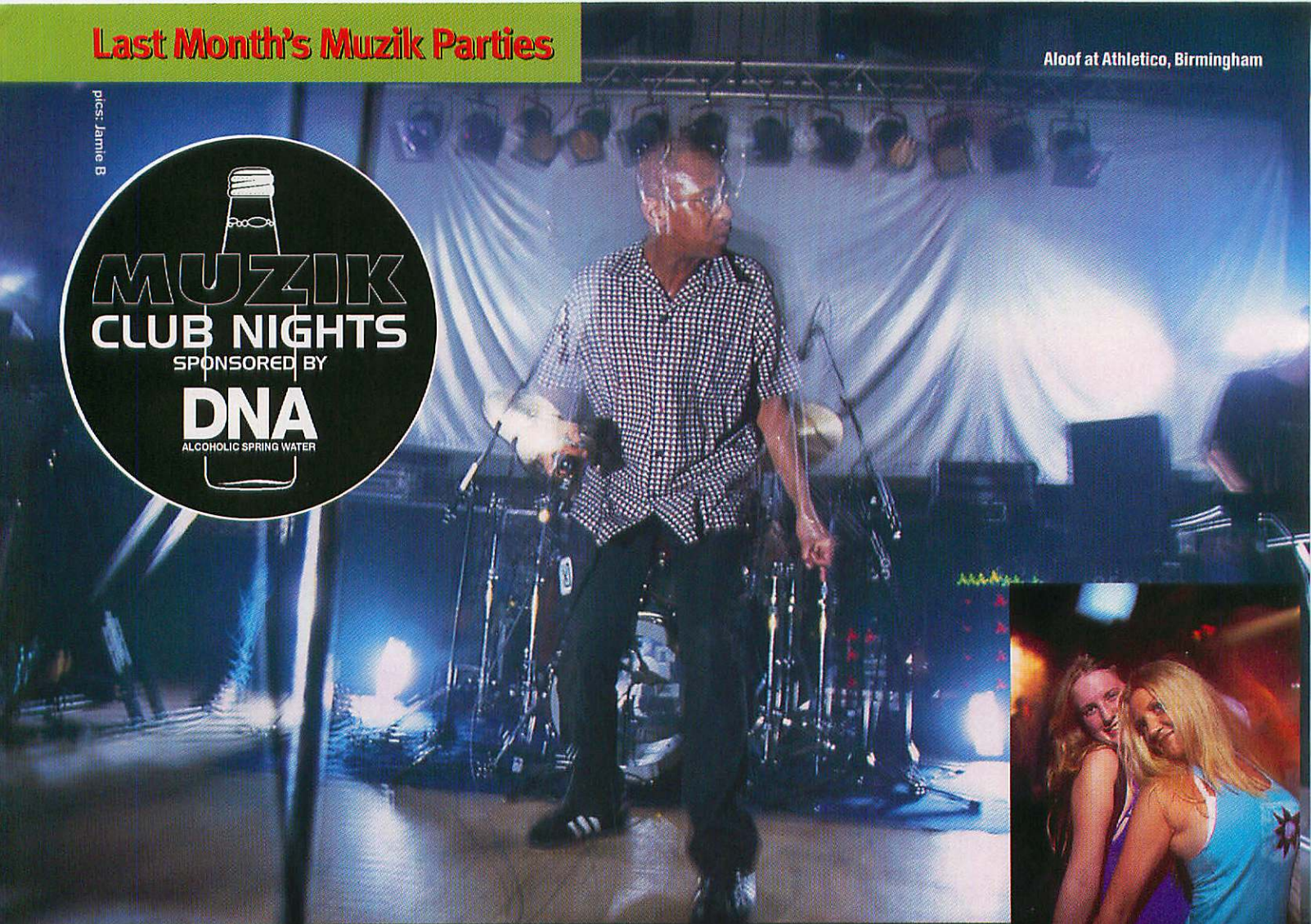
It's this same determination to unite, rebuild and venture forth which also pulses through Tresor's massively influential label. Thrusting a sonically destructive Jeff Mills on the world back in 1992. Giving the Detroit old guard (Blake Baxter, Eddie Fowlkes, Juan Atkins) a label they could trust. Hoisting up local talent like 3 Phase and Pacou. Providing an international arms division for others like Joey Beltram, Cristian Vogel and Holy Ghost. Few imprints outside America have done as much for the global techno

cause with this amount of uncompromising authenticity. Tresor is synonymous with innovation in techno.

For a sixth birthday party, things are surprisingly muted really. Berlin is no longer dancing until the cops come. But six years on, Potsdammer Platz is about to become the seat of the German government, as well as the world headquarters site for both Sony and Mercedes. And Tresor? Is it about to move? Forget it! In a few year's time, the Tresor Tower will be complete, a huge complex of synergising offices from all spheres of the creative world. Underneath, the world's greatest techno club will never sleep. Across the road, Helmut Kohl's ears will be flapping in time with the hardest bass drums from the far side of the future.

Tresor, we salute you.
Calvin Bush

pics: Jamie B



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MUZIK

CLUB NIGHTS

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WHERE TO LOSE YOUR INNOCENCE THIS MONTH

LIVERPOOL – SATURDAY APRIL 12

VOODOO – MUZIK NIGHT

Clear, First floor, 1 Mount Pleasant

0151-733-6097. 10-3am. £8/£6 students and members

Alexander Cooke (Muzik Bedroom Bedlam winner), Joey Beltram and Steve Shiels

LEEDS – SATURDAY APRIL 26

BACK TO BASICS – MUZIK NIGHT

Pleasure Rooms, 9 Merrion Street

01132-244-9474. 10-6am. £12/£10 students and members

Marcus James (Muzik Bedroom Bedlam winner), Darren Emerson, Darren Price, Jon Marsh (Beloved), Huggy, Ralph Lawson, Lee Wright, Simon Mu and James Holroyd

OXFORD – WEDNESDAY APRIL 30

MAYDAY GATHERING – MUZIK NIGHT

Park End Club, Park End Street

01865-244-577. 7.30pm - late. £10.50

LTJ Bukem, Dave Angel, Doc Scott, Clarke, DJ Hixxy, Ivanhoe Campbell and Rude Bwoy Monty

MANCHESTER – SATURDAY MAY 3

THE ASYLUM AT BOWLERS – MUZIK NIGHT

Bowlers Leisure Complex, Longbridge Road, Trafford Park

0990-168-129. 8-2am. £17 / £15 in advance

Philip Jones & Sean McDiarmio (Muzik Bedroom Bedlam winner), DNA, Slipmatt, Seduction, Brisk, Dougal, Vibes, Force & Styles, Vijay, Break, Elite, Freebase, Menace, Epic, Dodger, HMS and Ultimate Buzz live

ROMFORD – FRIDAY MAY 9

UNDERWATER RECORD PARTY – MUZIK NIGHT

Atlanta Boulevard, Romford, Essex

01708-742-289. 9-3am. £7/£5 before 11am

Alison Marks (Muzik Bedroom Bedlam winner) and Darren Emerson



Our sponsors, DNA alcoholic spring water, are giving away a crate of their rather unique drink. To win, just answer this question. What is link between this month's cover star and this month's Bloggers Special? Send your name and address on a postcard to: DNA Giveaway, Muzik Magazine, Kings Reach Tower, Stamford Street, London SE1 9LS. The first one out of the editor's sock wins. All entries must received by Friday May 9. You MUST be 18 or over to enter!!

DNA
ALCOHOLIC SPRING WATER





Get ready to rubble

One third of the Native Tongues collective and wholeheartedly a part of the hip hop old skool, the ever-innovative **JUNGLE BROTHERS** mark their welcome return by telling it like it was. . . And what it will be like again if they have anything to do with it

EVERYTHING GETS RECYCLED.

The Sixties, of course, from mop tops to flared hippies singing Sanskrit. The Seventies, from sequins on the faces of glam boys to the disco 'fro. The Forties. The Forties. Even the Eighties, a thick rim of eyeliner coating pale Spandau Ballet wannabes. Then there's old skool hip hop.

The trend has been running for years. Adidas shell-toes, Pumas with fat laces (these slugs of solid colour suddenly available from high street sneaker stores again), trackie tops, a massive upswing in the sales of Kangol hats. But this was just the first stage.

Breakers are cropping up at the jams again, circles forming once more round a spinning figure. DJ Kool cleaned up with the classic-break-and-call-and-response shenanigans of "Let Me Clear My Throat!". Party compilations like "Shoot Tha Pump" plug into the same impulse. Britain stands on the brink of the poppingest, lockingest, flyest revival in years.

Except, as with all revivals, there's something missing. Not the sense of enjoyment, of partying hard, not the exuberance but something else. That central something which makes a movement a living movement and not just an exhibit in a museum.

A WEDNESDAY NIGHT IN MANHATTAN IN JANUARY. DIRTY STREAKS OF SNOW LINE THE EDGES OF the pavement. Small knots of people slither down a dark midtown street, past the stench of horse manure emanating from a Central Park carriage stable and up to a small door hidden behind a big bouncer. A rigorous search later (metal detectors, all-over frisk, pens chucked away, keys checked for weapons, obligatory coat-check) and they proceed upstairs into the welter of Mad Wednesdays.

In the huge first room, coffee-coloured girls with braids swirling round their heads and nails curling over till they nearly touch their finger tips dance with boys decked out in oversize Hilfiger. The music points to the commercial dominance of Puffy Combs out east, the gents dick-grabbing 10 to the dozen to a stream of Bad Boy hits.

Continuing on upstairs, you find another room. It's smaller with a tiny stage surrounded by tables. The DJ, rather than mixing the hits, is cutting and pasting, scratching huge chunks of sound from the wax. And over in the corner, surrounded by friends and girlfriends (wives?) sit Mike G, Afrika Baby Bambaataa (no relation) and Sammy B. The Jungle Brothers.

TEN LONG YEARS AGO, THE JUNGLE BROTHERS BURST onto an unsuspecting world. At a time when dick-grab raps were as prevalent as they are today, the JB's (as they have always styled themselves in tribute to "The Godfather Of Soul" and his band) debuted with "Jimbrowski", an ironic ode to man's obsession with what he has down his Y-fronts. With scratchy, funky, off-centre samples, ludicrous flights of lyrical fantasy and a straight-faced flow, the record reminded a still-young hip hop world that rap records could be funny.

"I don't think hip hop is about fun anymore," complains Afrika Baby Bambaataa, looking at the scene in 1997, as the Brothers prepare to drop their fourth album, "Raw Deluxe". "All the music that's coming out at the moment is just real dark."

"Glorifying drugs, getting fresh off of materialism and being recognised by somebody, getting over on women, getting over on the next man," laments Mike G. "I'm happy that the Jungle Brothers ain't on it like that."

The Jungle Brothers have never been on it like that and for a simple reason. They come from a different time. From the old skool.



Jungle Brothers

Back at Mad Wednesdays, Red Alert takes the stage. A dapper middle-aged man in red sweats and cap, Red Alert goes right back to the roots of hip hop. An early member of Bam's Zulu Nation and distinguished radio DJ, Red Alert is credited with having broken BDP's "The Bridge Is Over". He programmed the hip hop show on New York's Kiss FM from 1983 until his move to Hot 97. Having been on the wheels of steel since before Bam's early jams at the Roxy, he knows what he's talking about. And the crowd in this packed venue know it, silencing to a murmur to allow him to speak.

"So who was down Latin Quarters in the Eighties?" he asks, referring to one of the seminal clubs of the old skool. The whole crowd roar a response, wave their arms, holler. Some of them were still down nursery school in the Eighties...

"All you motherfuckers are fronting. All you motherfuckers are fronting. No you weren't. No you weren't. Jungle Brothers were down Latin Quarters. They know where it comes from."

FOR MIKE G, AT LEAST, HIP HOP WAS IN THE BLOOD. Red Alert is his uncle. So while he and Af were still at Murray Bertraum High School, they were also being taken down to the Roxy to watch the original Bambaataa and his crew get busy. They hooked up with Sammy B for a talent contest and he started rolling down there and the Kiss FM studio with them. It was doing this that taught them the three central tenets of old skool hip hop culture. Fun, originality and authenticity. The true values, not what you wear or what break you're using.

For Af, Red Alert is still the mentor.

"He plays the old skool like nobody else. And I'm more into that for inspiration, than what they're just running on regular rotation. It was like a spell. It was like all those records were buried and that whole history was buried just so new artists could come out and pull the wool over your eyes and say, 'This is what it's all about now!'"

The JB's don't have much truck with a lot of what's going on in modern hip hop. Af says the culture is in its "Dark Ages". Mike feels "there's definitely a big cloud over it". For a start, it's not enjoyable. But more than this, it's not original or authentic.

"You got a lot of biters," frowns Mike. "The main thing about 'Raw Deluxe' is it captures how hip hop was before. There's no fronting in it. We're not trying hard to say we're this and we're that... We just rap. We came to the jam to do what we got to do. It's the raw deluxe. The essence, knowhamsayin?"

FOR THOSE WHO DON'T KNOW, INNOVATION HAS been the Jungle Brothers' middle name since they first surfaced that decade ago.

While De La Soul's superficially similar debut, "Three Feet High And Rising" caught the imagination of the mainstream, "Straight Out The Jungle", which was released in 1988, a

year earlier, was a record that not only contained conscious cuts like "Black Is Black" and "On The Run", it also featured "I'll House You", a track which is now considered a classic of genre-crunching which owed much to the elder Bam's belief in hip hop as a form which included all styles of music.

The album was influential, new and unique. And it also led to the formation of the now-legendary Native Tongues crew.

"The kind of creative process that got us through 'Straight Out The Jungle' seemed to get De La through their album and Tribe through theirs," reminisces Af. "We all had similar beats and rhymes and music and when we got together to do 'Buddie' that just proved it."

Running soul and funk through African drumming with cameo appearances from the likes of De La, Tribe, Queen Latifah and Monie Love, The Jungle Brothers cemented the relationships of the Native Tongues groups on 1990's "Done By The Forces Of Nature" album.

While the single, "Doin' Our Own Dang", was a hit, the album didn't sell as well as new label Warners had hoped. But that was nothing compared to "J Beez Wit The Remedy".

The Jungle Brothers' third album is one of the most under-rated hip hop records ever recorded. On tracks such as "Spittin Wicked Randomness" and "Blahbudify", the JB's ripped at the hip hop blueprint, crashing Cecil Taylor-style piano over double-upped beats and echo-laden rhymes. These innovations have still not been assimilated by a musical community which can usually soak up anything. The album was met, often still is met, by incomprehension.

"Nobody wants their creativity to be rejected," Af admits. "To hear some people say they weren't 'feeling it' is always going to be the case. Always. Even if we do something that's not as experimental as 'Spittin Wicked Randomness' they can still say, 'Ooh no, I don't like that track. Too rough'. Or, 'Oh, it's too smooth...'"

"Or 'under-produced'," adds the quietly-spoken Sammy B. "Everybody listens with a different ear to what we wanna say."

This was a hard time for the Jungle Brothers. Warners lost interest, Mike G cut off his dreadlocks and the trio were forced to concentrate on what Sammy B describes as "family responsibilities. Similac and Pampers". It was also the low point for the Native Tongues. The creative ties which had held them together were being forced apart by misunderstandings, ego and commercial realities. But the JB's came back strong.

Signing with Gee Street, the originally-British independent who had pushed "Straight Out The Jungle", the Jungle Brothers decided to set things straight. "Raw Deluxe" features hard beats, great, flowing rhymes and a bass-thick production which doesn't ignore the group's traditional tunefulness.

"To me, the new album is an echo of the last three albums we did," says Mike G. "It still has this all-original flavour and I think it's a direction the audience hasn't seen the Jungle Brothers coming from. They could say it's similar, but it's not the same. And I think that's due to us maturing, having new experiences."

"I feel like people are looking for something different. Everyone's coming out with the same things. Everything sounds the same. But the Jungle Brothers... We're taking it to the next level. It's mature and the message is positive. I think this time it's going to come across the way we want it to come across."

And the Native Tongues are back too, Q-Tip and De La, in the grand tradition, dropping verses on the remix of the JB's new single, "How Ya Want It". There's even talk afoot about the possibility of a world tour involving all three groups this summer.

"It was De La who initiated getting us all back together," Af explains. "We met up at one of Tip's sessions simply to put the past behind us and get on with things. We're all getting older, we're all still making music and we'll always be associated with each other by the public, regardless of how each group might feel about one another. We've always been on the same vibe. We came out of where hip hop was from. Then we brought something a little

different to the table".

UP ON THE STAGE, RED ALERT FINISHES HIS SPEECH AND SHOUTS FOR THE JUNGLE Brothers to step up. Before the crowd can roar, Sammy B has made it to the decks at the back of the room and lets loose a cracking beat. Mike G and Afrika Baby Bam amble to the platform and unleash their tongues. The Brothers have done this a hundred times before, they know how to work a crowd.

With snare snaps setting necks bobbing, they race through hit after hit, a verse and a chorus here, a verse and a chorus there. The audience are never allowed to settle or get bored, just cheer and rap a couple of lines along. By the time we reach "How Ya Want It?" the room is moving together, wide grins plastered to every last face.

"How ya wan' it? We got it..."

"OH YEEAAH!!!"

"How ya wan' it? We got it..."

"OH YEEEAHH!!!"

Enjoyment, originality, authenticity. Call it old skool. Call it what you want. What ever it is, the JB's got it.

The single, 'Brain', is out now on Gee Street/V2. The album, 'Raw Deluxe', follows in May

NATIVES GONE?

The groups who made up Native Tongues have met with many different fates

DE LA SOUL

Threatened to pack it all in if last year's "Stakes Is High" album didn't sell as well as they'd hoped. They're still going, so it probably did. Check for Posdnous' production on the new Bush Babees album.

A TRIBE CALLED QUEST

Many felt "Beats, Rhymes Et Life" was their least exciting album to date, but it won them two Grammy nominations. Despite Phife's comments to the contrary, it seems the group haven't split up (yet?), but Q-Tip is working on a solo album, the Ummah (Ali Shaheed, Tip and Jay Dee) are in demand for production duties, and it's rumoured that Phife's solo joint is finally to be released.

QUEEN LATIFAH

The Queen has pulled back from music a little to concentrate on a highly successful television and film career which has reached new peaks with the recently-opened heist movie, "Set It Off". Talent to go.

MONIE LOVE

Our own Brit member of the Tongues makes regular appearances on Hot 97, New York's hip hop radio station. Rumour has it that she is also working on a new album.

BLACK SHEEP

Black Sheep seem to have completely gone to ground. The international press office at their record label Mercury thought the group was still signed to them, but couldn't be absolutely sure...

PRINCE PAUL

Not involved in the last De La album, but keeping himself busy producing for ex-Living Colour frontman Vernon Reid, bringing out a solo album, and preparing the new Gravediggaz album. He is also rumoured to have been collaborating on a project with the Dust Brothers and Automator (of Dr Octagon fame).

"Glorifying drugs, getting fresh off of materialism and being recognised by somebody, getting over on women, getting over on the next man. I'm happy that the Jungle Brothers ain't on it like that"

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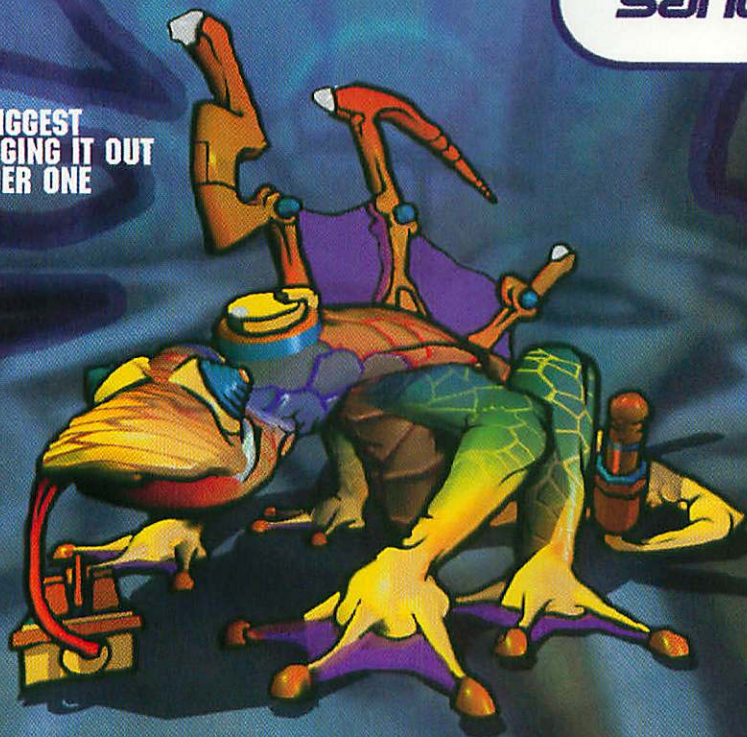
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(UNDERWORLD)
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DJ'S PLUS
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SWEAT WITH DJ'S
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Speedy J

words Push pictures Stephen Sweet



Follow the

You live in a cube in the sky looking out over Rotterdam and make the most fucked up electronic music imaginable. You are **SPEEDY J** and we claim our five guilders

DON'T MENTION THE WAR. UNLESS YOU ARE IN ROTTERDAM. Because if you are in Rotterdam, you really should know that on May 14, 1940, a mere two hours after the invading German forces had asked the Dutch to surrender, Luftwaffe bombers razed the entire inner city to the ground, causing 30,000 casualties in the process. Almost all of the dead were civilians.

As a result of the devastation, only a couple of buildings in the centre of Rotterdam are more than 50 years old. The train stations look like NASA outposts and The Savoy Hotel could be mistaken for a Milton Keynes secondary school. Some of the architecture is fascinating, but a lot of it is nasty. Still, unlike the traffic-jammed streets of most European cities, everything here is planned for a modern existence. Hence the tennis court on the roof of the multi-storey car-park near The Savoy.

Just behind the car park is a little enclave of cube-shaped houses pushed up into the sky on thick concrete posts and tilted so that the exterior walls are set at 45 degrees. The floors inside, however, are straight and are connected by a spiral staircase running through the middle of each house. The buildings have grown so popular with tourists that Rotterdam's local authorities have opened one of them up to the public.

"The tourists get a bit much sometimes," admits Jochem Paap, a cube-dweller for almost two years now. "Especially when you're having breakfast and look out of the window to see 15 Japanese blokes pointing their cameras at you."

THE ENTIRE TOP FLOOR OF JOCHEM PAAP'S HOME IS GIVEN OVER TO THE recording studio where he turns into Speedy J, purveyor of some of the most innovative electronic sounds around. The pseudonym dates back to when he started DJing in the mid-Eighties, his super-fast mixing and scratching wowing crowds throughout Holland and beyond. He doesn't DJ these days, though, except for an occasional slot at a small club round the corner from his house.

No longer having to keep up with the flavours of the week, the Dutchman's interest is now firmly focussed on his own records. And how. The latest Speedy J album, "Public Energy No 1", is intense beyond belief, sometimes even beyond comprehension. The same goes for the single, "Ni Go Snix", a free-form electronic blues jam which does not appear on the album and has been remixed by Like A Tim and μ -ziquologist Mike Paradinas. But although it might not be easy listening, it's undeniably powerful stuff.

Noisy, rugged and dark, much of Speedy J's new material is a radical step on from the well-oiled cinematic techno of his previous albums, "Ginger" and "G-Spot". It's probably going to come as a shock to some of his old fans.

"I realise that, but it's not something I'm worried about," says Jochem. "I don't make music to keep other people happy. I do it because I want to express myself, to explore what's going on inside my head. If you make music with the intention of pleasing a particular group of people, there'll always be another group who hate it. So it's far easier just to please yourself. I know some people will be pleased with this album and others will be offended by it. That's also fine by me."

Offended? Do you think some reactions might be that strong?

"Maybe. At the club where I sometimes DJ, I've played it three times, on three different occasions, and it's provoked some very interesting comments. People come up to me and around half of them are really angry, saying things like, 'What the fuck is this? Turn it off. While the other half are like, 'What the fuck is this? I've got to have it'. So, yes, I think some people might be offended."

He pauses, then chuckles.

"But I really don't care," he adds with a mischievous grin.

GRABBING HIS COAT, JOCHEM LEADS US ON A TOUR OF ROTTERDAM. OUR FIRST stop is a street full of record shops, almost all of the windows displaying the latest gabba releases. In case you don't already know, Holland is the original home of gabba, with at least one representative of the genre popping up in the national singles chart every week. Seeing a television advert for a compilation album called "Total Fucking Gabba" during the mid-afternoon Dutch-dubbed "Benny Hill Show" is still a bit disconcerting, however. Just as well Mary Whitehouse doesn't live here.

If she did, she probably wouldn't think very much of Rotterdam's coffee shops, either. Especially not one with a name as unsubtle as The Reefer, where we stop off for a quick, erm, coffee. Actually, in Jochem's case, a coffee is exactly what he has. He doesn't do drugs of any description, which seems strange given the mind-frying qualities of "Public Energy No 1".

"I wanted it to be less definable than my previous albums," he explains. "I didn't want people to be able to say, 'Oh, this is the bar where so-and-so comes in!'"

Not that there's very much danger of that. There's far too much spontaneity going on. Take for example, the jerky, post-junglist sound of "In-Formation" and the accurately-titled "Haywire".

"I used to spend a long time programming, but now I simply like to get my equipment running and start the process. I was too much of a perfectionist to do it before, too worried about making a mistake. But a little mistake doesn't make a good track bad. What counts is the feeling."

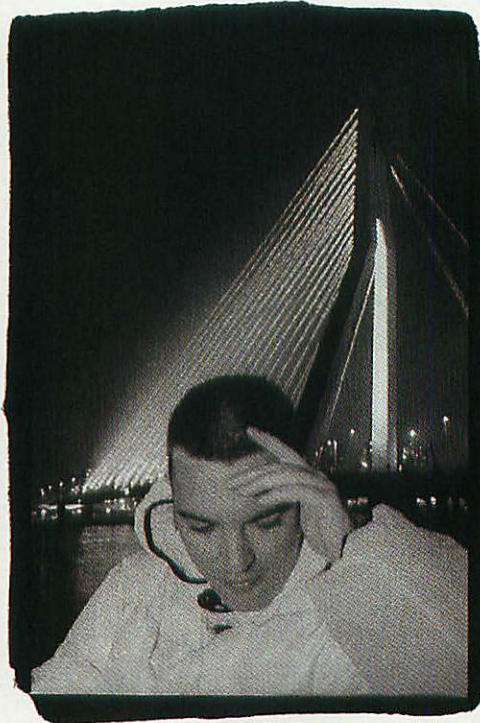
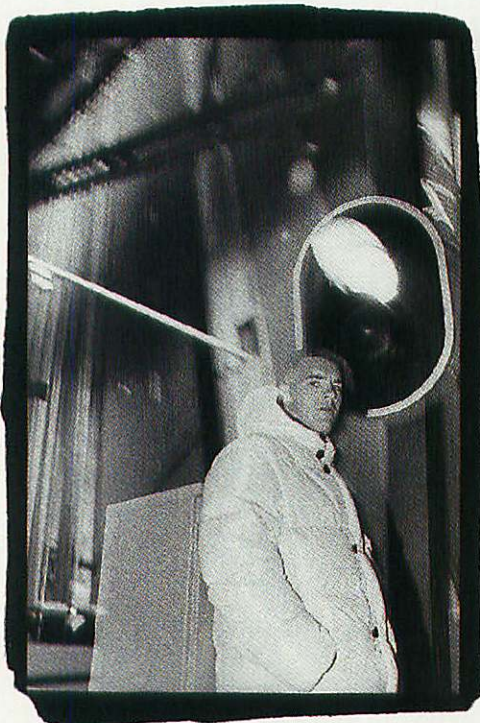
This has statement always been particularly true of Speedy J's music. Listen to the way "Ginger", the first track of his first album, gradually fills the room. It almost has a physical presence. In some ways, Jochem Paap isn't so much a musician as a sound sculptor.

"Mike Paradinas and I once discussed what we each wanted to get across in our music. What was the feeling? Could you write it down? Or paint it? Whenever I'm recording, I have textures and pictures in my head, and I know exactly what they look like in terms of shape and colour and so on, even though I couldn't put them on paper. They're basically quite abstract, a bit mathematical, a bit industrial. In that sense, I'd say my inspiration isn't musical, it's practical.

"With the new album, I wanted to push that idea further, to look harder and dig deeper. I didn't want to be careful, because careful music doesn't excite me. If I have an idea, I always like to get the most out of it. If I do a hard track, I'll do a really hard track. It's no use compromising. I hate compromising. Compromising in music doesn't benefit anyone." ➤

speeder

Speedy J



Which leads us neatly to "As The Bubble Expands", the ferocious climax of "Public Energy No. 1".

"It's basically a percussion loop of tablas and congos rolled through a few boxes and a bell sound I made on an old synth. I like the vibration of the bell, you just can't ignore it, it's quite threatening. I ran the track, twisted some knobs and had it finished in about half an hour. It's a very noisy number and whatever I did, I couldn't stop the sound getting harder and harder. It seemed to have a life of its own. In the end I was like, 'Woooaghhh!'

"The main reason I am able to make tracks like 'As The Bubble Expands' is because everything in my studio is connected. It's totally modular, like one huge synth. I can make all kinds of set-ups and I'll often push a sound through 10 or 12 different boxes before I'm happy with it. It also helps that I know my equipment inside out, so there's no barrier between feeling, thinking and doing."

The idea of being at one with technology isn't, of course, entirely new. The people who complain that there's no real soul in electronic music have been throwing that one up for years.

"The people who say it's only pushing buttons? I think the opposite is true. You have to put more of yourself into music made with electronic equipment because you have to get over that barrier. But even when I'm pushing buttons, it's me doing it. If I went to a friend's studio to make a track, it would still sound like me. And if he came to my studio and used my stuff, it would still sound like him. It's the equipment as an extension of the person rather than the other way round."

So how come such a genuinely nice person as Jochem makes the kind of off-kilter sounds he does? The man doesn't seem to fit the music.

"You thought I had a dark side?" he laughs. "No, no, no. I'm just going after things which have never been translated into sound before. Sorry to disappoint you!"

THE NEXT STOP ON OUR TOUR IS THE DELIGHTFULLY-named Bongers. But if you're thinking this must be a hardcore coffee shop, think again. Bongers is a cafe which looks like a fairground carousel with walls, and specialises in *poffertjes*, a kind of profiterole-cum-Yorkshire Pud served with syrup and ice-cream. The owner, Mr Bonger, wears a white lab coat and uses a metal prong to turn thousands and thousands of *poffertjes* in their little cooking pots every day.

"And he's been doing it since the place opened in the Fifties," says Jochem.

Leaving Mr Bonger to his imminent repetitive strain injury, we head for The Blue Fish, an eatery in a tunnel underneath one of Rotterdam's busiest roads. The entrance is, quite literally, a hole in the ground. Sitting at a table on a small stage framed by gold lamé curtains, we talk about football violence, proportional representation, cats and philosophy. Somewhere along the line, we also chat about the cover of "Public Energy No. 1", a computer-manipulated image of a crop circle by Ben Liebrand, sometime dance music producer and plainly a genius on an Apple Mac.

"Although I do like the sleeve designs of my earlier albums, they're in a typical 'intelligent techno' style," says Jochem. "So this time, I wanted to do something

different in order to get away from the idea of what everybody thinks you are. After Ben and I had brainstormed the crop circle concept, I decided to come up with track titles which are somehow connected with that. The only exception is 'Drainpipe'. We then took bits of articles about crop circles, chopped them up and put the text on the inside sleeve. It's hard to read, but circle people will understand it."

I must be a square person. I thought it was about cows.

"Cattle mutilation," declares Jochem.

Sorry?

"It's about cattle mutilation. In places where circles are common, farmers have found cows which have been ripped open and their organs removed, but there are no bloodstains and no marks on the ground. Nothing at all. In some cases, hundreds of cows have been mutilated in this way without any trace of human involvement. A lot of people say it's aliens, of course. I don't actually believe that myself, but I find it pretty interesting."

Not the best dinner table topic we could have chosen, though. Good job we didn't order steak.

WITH MIDNIGHT PASSED, WE HEAD FOR ERASMUSBURG, THE MAIN BRIDGE spanning the Rhine, which flows into the North Sea near Rotterdam. It also spans the traditionally separate communities in the north and south of the city.

"The Erasmusberg bridge only opened around six months ago," Jochem informs. "There was a big ceremony, with thousands of people from the north and the south meeting at a ribbon tied across the middle. Some dignitary cut the ribbon and a few of the people at the front of the two groups shook hands, then everybody turned round and walked back home again. It was fucking bizarre."

But then Rotterdam is a pretty bizarre place, to an outsider at any rate. With endless concrete and glass everywhere you look, it's completely different to Amsterdam. There's not much of a party atmosphere, for a start. It's difficult to understand why Jochem Paap should have chosen to spend all of his 27 years in or around this place.

"Why does anyone live anywhere?" he shrugs. "I have most of my friends here, I have my work here, I feel at home here. It's as simple as that. I don't mix as easily with people from other cities as I do with those from Rotterdam, but I can see how it would take some people a bit of getting used to."

Does the fact that it's a very new city influence your music?

"The environment is one of the major factors in the way you look at things, so I'm sure that affects my sound. I'm not too clear in what way, but I know that my music would be totally different if I lived on an island in the Pacific rather than in a cube in the sky."

Ah yes, the cube in the sky. Suddenly it all makes perfect sense. Sort of.

'Public Energy No. 1' is released on NovaMute at the end of April. 'Ni Go Snix' is out now

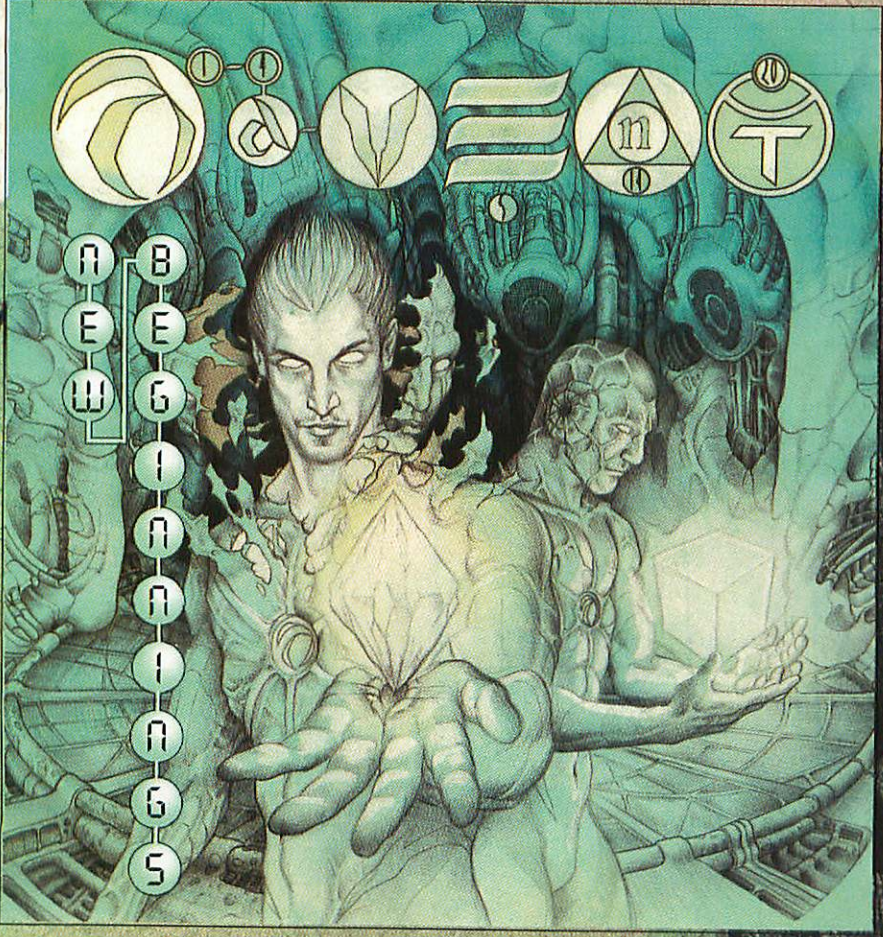


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Southport Weekender

words **Rowan Chernin** pictures **Jamie B**



Welcome to the **SOUTHPORT DANCE MUSIC WEEKENDER**. Ten years old and about to celebrate its 20th event, it's a traditional party, in the truest sense of the word, and one you'll always look back upon and try hard to remember

IMAGINE A SATURDAY NIGHT OUT WHICH LASTS THREE days. Its home is a Pontins holiday camp, the beer's dead cheap and you choose your space across one of the four large dancefloors with 5,000 other happy people. Imagine a place where garage, house, jazz, funk, rare groove, drum & bass, r&b, swing, rap and all angles of soul are honoured. It is, of course, the Southport Dance Music Weekender.

Originally known as The North Of England And Scotland's First Soul Weekender, it began life in Berwick-Upon-Tweed. Its first outing attracted 400 people and left promoter Alex Lowe hungover by an atmosphere which has, since 1987, grown into a monster 5,000-capacity, biannual dance event. Every April and November, the event accumulates a score sheet of over 200 live acts and enough DJs fill the ground at Tranmere Rovers.

Southport grew up with the first beats of house resounding behind the weekender pulse of soul, jazz and funk. These days, garage and house are the master sounds of the ceremony with the main Powerhouse room, the largest of the dancefloors, dedicated to its thunder. These days, the venerable sounds of its jazz and funk roots are still spared a couple of hours on Saturday afternoon in the shape of the much-loved Old Bastard's Session.

Alex Lowe, the man who risked everything to continue the party, tells us just what made him dance.

How long have you been promoting dance events?

"In 1976, I formed the North East Soul Club and began organising one-off events. Our first big all-nighter was on December 30, 1977 at the Roundhouse in Durham. We had a 1,000 people who'd travelled from all over to be there. Although it was called a soul all-nighter, we covered the new soul music of the time. Back then, The Wigan Casino and the Blackpool Mecca dominated the scene. Wigan was northern soul, which was something I was into but I felt new soul and jazz funk were more exciting. The Mecca was covering more of that style, it was bang into where I wanted to be. I don't like to forget the past but I don't like to live in it. I've always believed in moving forward."

What style of music were you playing at the Roundhouse?

"We had two rooms, the Oldies Room and the Newies Room. Oldies was traditional northern soul and the Newies stayed in line with the funky stuff of the time. I was doing a bit of DJing around that time too, with a regular spot in Julie's Nightclub in Newcastle. I played everything from the funky stuff through to Japanese jazz and god knows what else. Then in 1983, when jazz funk got bigger, I formed the North East Funk Fusion. We had a picture of Donald Bird as part of our logo and we used to run our flyers off on an old typewriter!"

You mentioned DJing. How much were you getting paid back then?

"Not as much as DJs get paid nowadays. I didn't get to travel the world either. I'd get £100 on a good night, if I was lucky. I was DJing for years, right up until everyone else started all that mixing lark, then I packed it in. I couldn't mix."

Did you host any regular club nights?

"The most popular night was Sundays at MacMillans in Yarm [The same site outside Middlesbrough where the Talltrees venue stands today]. People travelled from all over. We used to mix the music right up, especially in the early days of 1987. It was when house was just beginning, we'd be mixing all the Strictly Rhythm and Traxx stuff in with the soul and funk. I still found time for other events, like one-off all-nighters, all-dayers, concert promotions..."

Where did you get the idea for the weekender from?

"I remember DJing at Caister in the mid-Eighties and becoming aware of a great north/south divide. I always thought there were a lot of influences missing, I'm not knocking the enjoyment of these early events though. They called them soul weekenders but to me they were like jazz funk weekenders. I didn't feel the real soul and jazz element was being covered. That's why I started the weekenders. This was in 1986 and I remember Nicky Holloway was a big help to me back then."

Nicky Holloway? The Scarlet Pimpernel from London's Velvet Underground?

"Well, yes. Nicky was running a very trendy event at Rockley Sands on the south coast called The Special Branch. One day ➡

the WEEKENDER



ender
starts here

Southport Weekender



he phoned me up and said there was this holiday company who wanted to organise an event up north, and he had given them my name. I ended up putting on the first of my soul weekenders in Berwick-Upon-Tweed. I lost money on it though. I lost money on the second one, too, and just about all my hair in the process. I'd like to thank Nicky Holloway for that phone call all the same."

Did the rest of the dance community think a northern weekender was a good idea?

"The first time I met Paul Oakenfold he said, 'You're taking a bloody risk putting that weekender on'. Financially, it was a disaster. I only got through it because I still had my day job and I took out a loan to keep us straight. It was the atmosphere of the event which kept me going. I was like, 'oh well, the people are up for it!'"

Do you still hold down a regular job today?

"I work part-time for the local government. You need to have a bit of discipline in your life. I'm an emergency planning officer, I'm there in case of disasters like plane crashes, chemical explosions, that kind of trouble."

What is the worst emergency you have had to cope with during your weekenders?

"At the first one in Berwick, I was sat in an office, not knowing what to do, not having any staff and not knowing what was going on, I was just getting drunker and drunker. Eventually, I couldn't find my own bloody caravan. I learnt to get staff after that! I'd like to remember a lot of things that happened but I just can't. After that, it was all very professionally run which is why so many people continue to attend. I listen to my punters and hear what they have to say rather than going for what's meant to be trendy. We have a questionnaire on the bottom of the application forms. People do tick the drum & bass box but it's always house, soul, funk, hip hop and garage which come out on top. Maybe it's just our crowd."

How is the Southport event going to progress in the future?

"It will just keep moving with the times. At the moment we have two rooms dedicated to soul. The swing, modern soul and hip hop side of things are also coming closer together. Maybe there is a need to open another dance room and put these three elements together. The current hip hop room would then be used for the harder edged music."

Would there then be a place for big dance acts like The Chemical Brothers in this new harder based room?

"It's difficult to confirm anything because I haven't even started on the next one. The ideal situation would be to open a room for the likes of Paul Oakenfold, Carl Cox, Nick Warren, Daft Punk and The Chemical Brothers. But whatever happens, we will still keep our house and garage rooms. They are absolutely massive despite what people may think. We've always covered dance music and always kept moving it along. We're not going to stop progressing now."

Southport Dance Music Weekender's 20th Birthday takes place at Pontins holiday camp on April 25-27. Tickets are £80 and include entrance to all events and free use of facilities. Live acts confirmed include Adeva, Loleatta Holloway, Jocelyn Brown, D-Influence, Lewis Taylor. DJ list as long as you trendiest arm. For further details phone 0191-389-0317.

'Southport Dance Music Weekender - The Album 2' is out on Avex in mid-May

The old-timers from Day One...

BOB JEFFRIES

"The music is always fresh. I've witnessed the dance rooms evolving in their own way and not standing still. For the last few events they have brought in drum & bass. They seem to have stayed clear of the big piano rave type tunes."

Biggest high?

"Everyone of them. It is a combination of the music and the people. Every six months you meet people you have not seen since the last time, from places like Germany, Holland and all over Britain. Standing up in that main room with thousands of people really into the records you are playing is amazing."

Records which made a difference?

"Sam Dees' 'After All' back in 1990. It crossed over from the smaller soul room into the main room. It was amazing at the time because it was a ballad which were hard to pull off alongside the faster beats but people loved it."

GRAEME PARK

"Me and Mike Pickering did our first weekender together. Traditionally, they were for soul DJs and I played Sylvester's 'Mighty Real' and got booed because it was not seen as being a weekender record. The whole thing has progressed and developed over the years."



Alex listens to what people say and responds to their comments. There is always a good line up and it retains the jazz, soul and hip hop rooms alongside the main room reflecting today's clubland."

Biggest high?

"Waiting to go on after Regina Bell, I made the mistake of saying to her bouncer, 'Excuse me mate, what time does Regina Bell finish?'. 'Miss Bell to you', he said. 'Okay', I replied, 'What time does Miss Bell end?'"

Records which made a difference?

"Once I played 'Orange And Lemon' by The Texan [Todd Terry]. It is the kind of record you would never hear at a Weekender. It got such a fantastic response. I was like, 'fucking hell look at that!'"

ROB JONES

"I've played at 23 Caister Soul Weekenders and everyone of Alex's 20 events. You'd think they'd have to wheel me in on a Zimmer frame by now."



Biggest high?

"At Morecombe in 1989, Sam Dees, an old school soul singer from the States, sung 'After All' which was a real haunting ballad. You had the security men, big beefy guys, wiping tears from their eyes while he was singing. The other highs would be the unforgettable two hour set by Sounds Of Blackness and Roger Sanchez DJing."

Records which made a difference?

"From 1987 to 1990, the soul room was restricted to collector's material from the Sixties, Seventies and early Eighties. Then between 1991 and 1992, it kicked out of the old soul boy network and into the new beats. The tune responsible was Watergate's 'Never Going To Give You Up'. It has a dance beat we thought the old soul boys wouldn't get into but they did."

JONATHAN WOODLIFFE, DJ AND STAGE MANAGER

"When the Weekender first started, the main room was mainly jazz funk, with house and garage from the States just getting mixed in. One thing myself and Alex have always tried to achieve is to keep ahead of the musical trends. I came up with the Old Bastards set on the Saturday afternoon, spinning the funk and soul oldies."

Biggest high?

"The first time Roger Sanchez DJed and Sounds Of Blackness played. They put on the most moving concert I've seen here. The US DJs I've met who haven't played Southport, often say it's the one place they would dearly love to play."

Records which made a difference?

"Without a shadow of a doubt, Juliet Roberts' 'Caught In The Middle' in November 1992. By the end of the weekend it was an anthem."

NORMAN JAY

"It reinvents itself for the times, yet retains its history. It's like a relationship. You go through good and bad times and you measure it over a number of years but the consistency always shines through."



Biggest high?

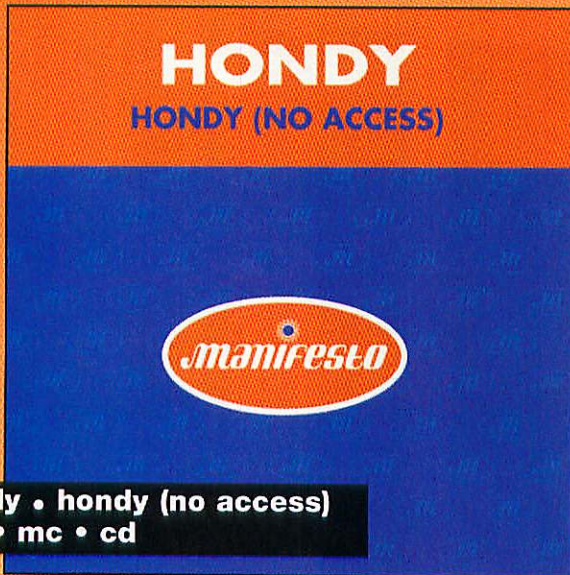
"It's very up there now and that's why it appeals to old soul boys from the Sixties and teenagers who are into the music of now."

Records which made a difference?

"I played a garage set in 1989 when nobody was really into it. I remember it was all smiley, hands in the air, with all the records on plus 6 and I came on and played a New Jersey record and about 1,500 people just looked at me, as if to say 'what are you doing'. But the funny thing was, a year later all the DJs were into it. I've always stuck my neck out at Southport and that's what I like."



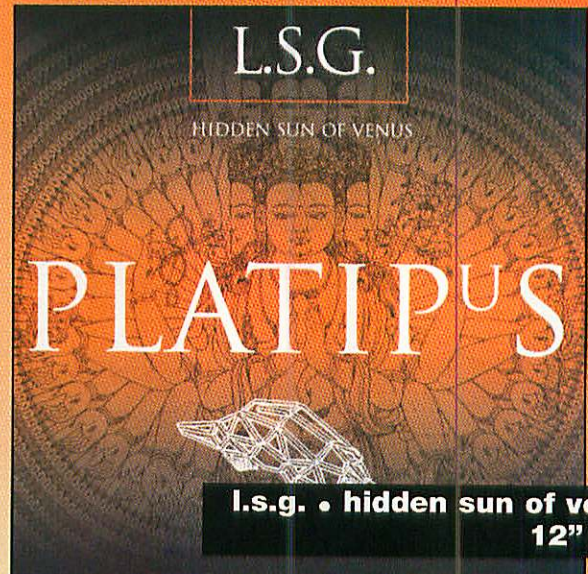
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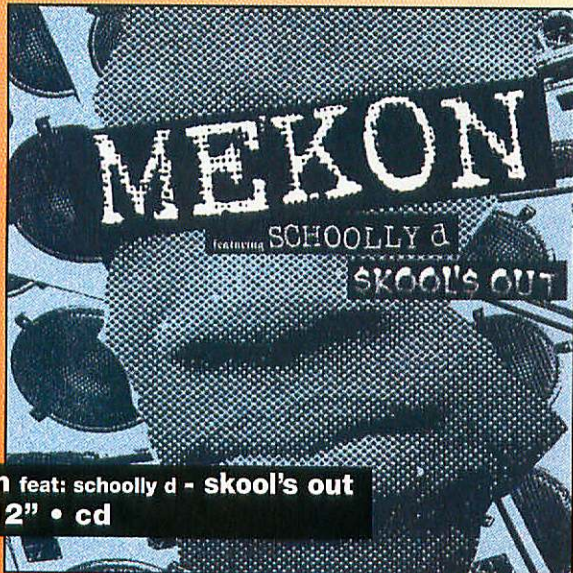
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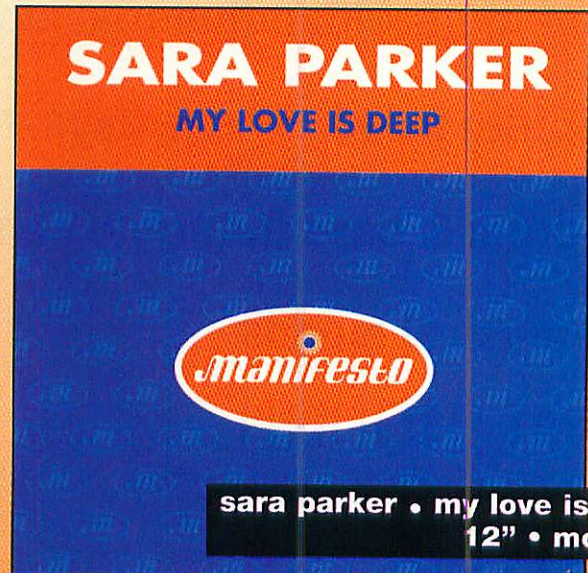


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Boymerang

words **Rupert Howe** pictures **Colin Hawkins**

coming back for

more

As a member of Bark Psychosis, Graham Sutton rubbed shoulders with influential indie soundniks, Spacemen 3 and Spiritualized. These days, as **BOYMERANG**, he's got the drum & bass fraternity behind him and his ever-changing musical moods

ALTHOUGH HE IS STILL IN HIS MID-TWENTIES, Graham Sutton has been making music for almost as long as he can remember. For most of that time he was experimenting at the outer reaches of sound with a band called Bark Psychosis, who released an album of atmospheric future-rock back in 1994.

Yet even as that album, "Hex", was being recorded, Sutton sensed something had changed. Having started tuning into pirate radio stations like Kool FM and Pulse, and becoming more and more fascinated with the possibilities offered by the sampler he had been using in Bark Psychosis, Graham decided to try something different.

The result was "The Don", a track released under the name Boymerang on a small independent label called Leaf. A powering drum & bass roller, it caught the attention of no lesser presence than Grooverider, who has taken a keen interest in his progress ever since. In fact, the most prominent Boymerang release so far, "Still", came out via Grooverider's Prototype label. But The Rider is not alone in his support. Goldie's presence is also felt.

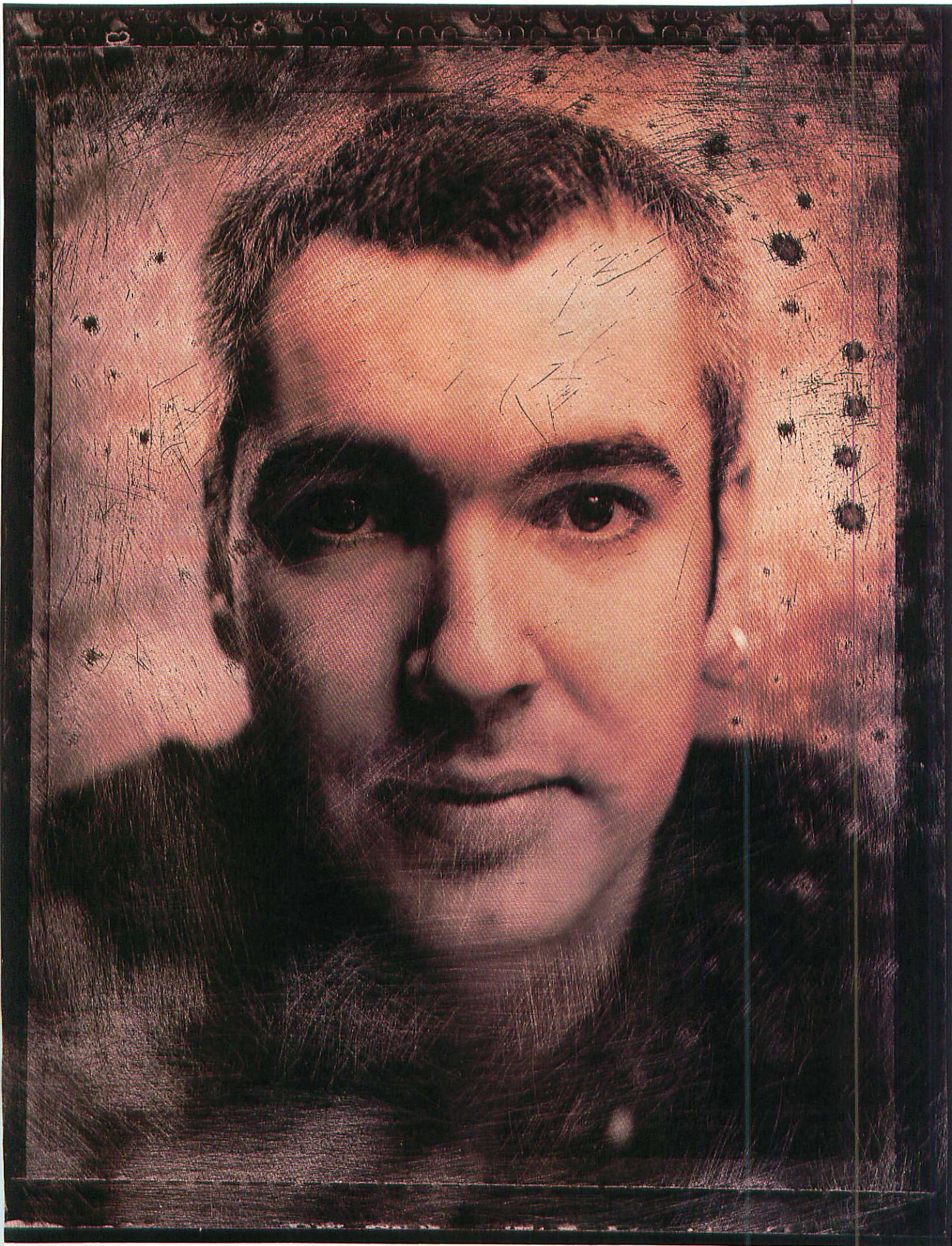
"I think they like the fact that I'm coming from a different angle," says Graham,

sipping a glass of red wine in a Camden eatery. "I can sit down with Goldie and have a discussion about Astrid Gilberto, Can, Miles Davis, Talk Talk... right across the board. And I can't think of anyone else I can do that with, nobody is quite that open-minded."

It should come as no surprise that Goldie is getting involved in the continuing development and expansion of Boymerang. If someone new is working something out in drum & bass, Goldie usually wants to know about it. He knows as well as anyone how the scene feeds on the unexpected and his enthusiasm is infectious.

"He's just asked me to do a twelve for Metalheadz. He said to me, 'I want you to do whatever you want to do. I don't care what tempo it is or what style of music'. So one side is breakbeat and for the other track I'm working with Lee Harris, who was the drummer for Talk Talk. The idea of that kind of track being on Metalheadz makes me laugh. It's my fantasy, if you know what I mean!"

IT SOUNDS LIKE AN IMPORTANT RECORD. A SIGN THAT SOME OF THE INTERNAL barriers are being broken down as drum & bass becomes increasingly subject to a kind of self-regarding factionalism. There are plenty of great imprints around producing good music, but each is more or less content to work within the boundaries of their pre-established style. All too often, the sound of a record is predetermined by the sound of the label or the existing sound of the artist. The days when labels (or artists) ➤





Boymerang

would simultaneously release radically different styles of music seem to be part of a forgotten golden age.

The result is that much of what is interesting or innovative in drum & bass in 1997 is coming from the margins, either from previously unknown artists such as Decoder or neglected old school producers who have swerved into a new direction like Tonic. The Boymerang project is similarly unhindered by association with one particular sound or DJ. Graham has always been a fan of drum & bass in all its forms, from Fabio to Grooverider, Ed Rush to Doc Scott, and it shows.

The last single he recorded for Leaf featured a tearing drum trip on one side entitled "Getting Closer" (a hint of self-deprecation regarding his own development perhaps?) and a jazz-tinged shuffle, "Autumn", on the other. His forthcoming long-player takes the reconciliation still further. On the face of it, "The Balance Of Force" seems a somewhat cool and abstract title. It's a far cry from the cybernetic fantasies of techstep and dreamy moods of jazzcore. Yet it marks a very welcome attempt to move beyond both sets of categorisation. What is tech, anyway? Or jazz, for that matter. And what about the two together?

"Basically," he begins, "it's saying you can gain the maximum momentum and maximum strength by utilising both ends of a spectrum. Because that's where the strength of the music comes from. And also it's a pun on mixing, the idea of the 'perfect mix'. Not DJing, but sitting at the mixing desk, getting the perfect balance of the elements in the music.

"That's why the album has a really wide take on the music," he continues. "Every single track is trying to express something a bit different to the ones around it. People are really boxing themselves in, which I think is a great shame. It's fine to have your style, but it sometimes seems that's all they want to hear. You've got to have both sides, you've got to have that balance. You've got to have light and shade."

Realising such expansive aspirations does not come easily, however. The work of a breakbeat scientist is as arduous as that of the lab-bound variety.

"On average it takes me seven weeks per track and that's working Monday to Friday, 10 or 12 hours a day," he says. "Which is why I'm happy to be out of my flat!"

As a result, the album has taken over a year to complete. Even now Graham is tweaking different cuts and mixes, striving for equilibrium in an eternal balancing act. He is undoubtedly a perfectionist, but the love he has lavished on his music shines through in the rippling rhythmic textures and subtly evocative melodies. Equally, the long gestation period has allowed him to road-test the music in a club environment.

"I can sit down with Goldie and have a discussion about Astrid Gilberto, Can, Talk Talk... right across the board. And I can't think of anyone else I can do that with, nobody is quite that open-minded"

Dub plates of many of the tracks on the album have been circulating for much of the past 12 months.

"I wanted word to spread because of the music, and that's what happened. It was nice knowing that the people who are in the know understood what was going down."

Grooverider, Fabio, Goldie, Doc Scott and Ed Rush is not a bad selection of those-who-know, and they have all unfailingly supported his endeavours.

"That's really important to me. It has to work as a breakbeat thing even though I'm trying to create the same sort of stuff I've always wanted to create. Working within a breakbeat context seems to be a much better way of achieving that.

"When people say about me, 'Oh you're doing one type of music this year and another the next, you're just a charlatan!', my answer is that it's the same thing just with a different structure. You have to move on. You know when you meet someone again after not seeing them for five years and they're exactly the same? I find that really scary! It all comes back to the whole idea of reinventing yourself so you're

moving on and growing. Whatever I do, I do with a clear conscience. I know where I'm coming from."

THERE ARE MORE SIMILARITIES BETWEEN BOYMERANG AND BARK PSYCHOSIS THAN MOST PEOPLE (OR MOST PEOPLE WHO DON'T LIKE THE IDEA THAT MUSIC IS MUSIC AND THE BEST

mode of expression today might not be the best tomorrow) would like to admit. Both incarnations of his musical imagination display an sense of tonal structure, an ear for finely-tuned harmony and a supreme grasp of rhythm and arrangement. Even if Graham no longer sees the other members of the band (except for the odd rendezvous with keyboard player, Daniel Gish, who is currently making house cuts), the spirit of the enterprise lives on.

"The River" is a typical example, the cool washes of the intro fading into hardstepping kinetics with a hypnotising vocal woven into the matrix. It's pure artcore (in the sense of hardcore-plus-aesthetics), and seems to invent its own language as it unfurls.

"There's so much stuff out there, I always feel I have to justify it to myself whenever I make a new track. There has to be a reason for it to be out there. I guess it's like being an athlete or something. You're always trying to push yourself, always trying to find a new angle or new formula.

I really couldn't have just one formula and do loads of tracks using variations of it. That's not in me, though I respect people who can. For me, it's like finding your way around something new, caning it for one track, and then reacting to that by doing a new track when you've finished."

In other words, the album is not simply a replication of the tensile power-rush of "Still". Nor is it a Bukem-esque ascent into the harmonic stratosphere. The sampler has proved to be a uniquely subtle instrument, offering the chance to experience the distillation of an entire musical imagination in its most individualistic form. "The Balance Of Force" is full of artful shifts and tweaks which serve to enhance the overall tone, the way pixels rearrange themselves on a screen without disturbing the frame.

"I love the way you just give people a little hint or flavour of something and it takes your mind on to a different environment. I want to utilise the different flavours that I'm into. A bit of Nick Drake or Talk Talk. All that stuff I've used, but fucked-up to such an extent that only I know it's in there."

One thing you won't find on "The Balance Of Force" are flamboyant allusions to visions of the future. Spectral sensations of the techno/human interface are not what preoccupy Graham Sutton (even if there is an echo of "Star Wars" in the wording of the album title). His imagination is focused instead on the substance of the music, the shape of the sounds, the way they separate and interlock. If technology enters the equation at all, it is because technology is the tool which provides the focus. The interface with technology is a means rather than an end.

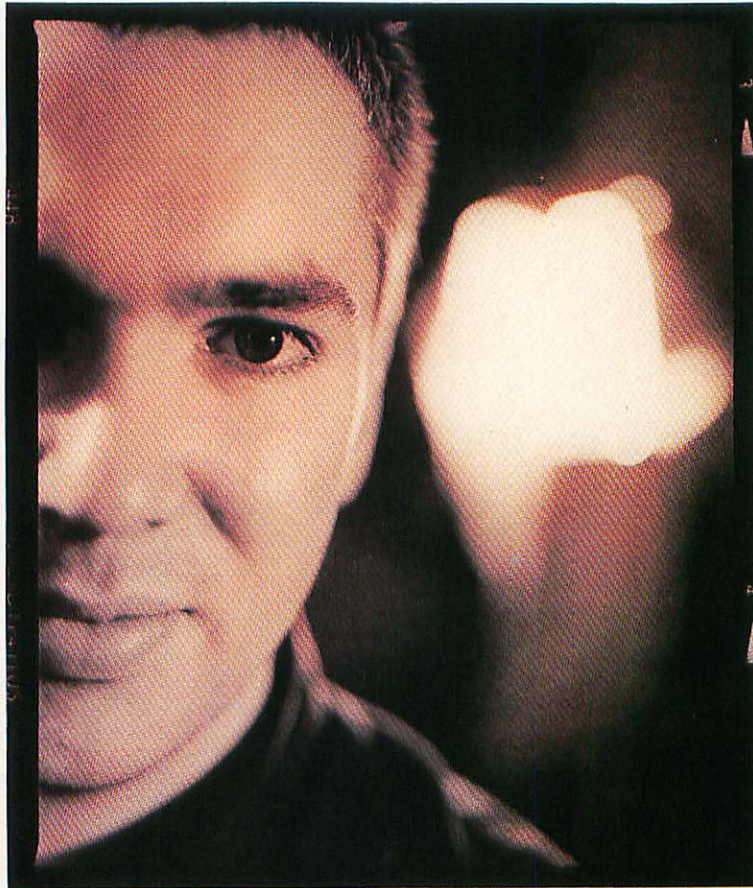
"I'll tell you what, I don't get on with that stuff. That's why techno ended up pissing me off. That whole cyber-this, cyber-that thing. I'm into space and sci-fi films and technology, but the whole idea of it being some chrome-plated dildo version of the future... I'm more into spirituality, if you like. It's hard to describe though because every word you use has so much baggage attached to it."

Something akin to "soul", perhaps? "Yeah, I was going to use that word. Because that has got to be there for me, it's paramount to the tracks. You're not just creating atmospheres for the sake of it. It's not like it all has to mean something, but it has to resonate. It has to function, it has to do something to you. It can't just sit there and be a nice *objet d'art*."

His main concern is to make the computer, in his terminology, "transparent". To make the music flood the mind rather than the associations which surround it; to cut out the noise and lock into the groove.

"That's exactly what I've always been about. Attention to the sound itself as a quality. It's not about trying to express this or that feeling, it's just about spirit in sound."

'The Balance Of Force' is released at the end of April on Regal



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Lifting the lid on legendary Krautrockers **CAN** could be quite an eye-opener for many of today's whippersnappers. If you are

already familiar with them, fine. If not, then shame on you.

Read and learn, read and learn...



(above, left to right) The original Can in 1970: Damo Suzuki, Jaki Liebezeit, Michael Karoli, Irmin Schmidt and Holger Czukay.
(above right) Today's line-up

AT LEAST THREE OF THESE MEN COULD BE YOUR Grandfather. Irmin Schmidt, for example, who was a professional conductor before joining Can, will be 60 in May. Holger Czukay and Jaki Liebezeit, who between them have worked with Jah Wobble, The Edge and Bill Laswell, are both fast approaching 59. Yet the music they made in the late Sixties and early Seventies along with guitarist Michael Karoli, a mere slip of a boy of 49, not only inspired a post-punk generation ranging from Public Image Ltd and The Fall to Julian Cope and Talking Heads but remains a touchstone for the more ambitious avant-gardening clubniks and ambient pioneers of the Nineties. Can were out there then and they've stayed out there. Can are mighty ancestors.

Although Can played with a conventional rock line-up of guitars, bass, drums and keyboards, they produced sounds so extraordinary and so anti-rock, that they sometimes seemed to have more in common with avant-garde composers like

Karlheinz Stockhausen, who was producing works of abstract electronica as far back as the Fifties and taught two members of the band.

On albums such as "Tago Mago" and "Future Days", they laid blueprints for experimental rock and prefigured the world of groups like The Orb and Aphex Twin.

Like fellow "Krautrockers", Faust and Kraftwerk who sprang up around the same time, the Can approach was fairly simple... to make rock music as if it hadn't been invented. They were all part of what became known as a "fatherless generation" of Germans, whose popular cultural tradition had been blown apart by The Third Reich and World War II.

Only by the Sixties had a generation of musicians plucked up the courage to pick up the pieces, start from scratch and construct a new music which owed as little as possible to the Anglo-American pop tradition.



During the show, he fell into a mental lock-groove, singing the words 'Upstairs, Downstairs' over and over again for three hours. He continued long after the band had left the stage, before collapsing of exhaustion

"To all of us, post-war German culture was a source of deep depression and even repulsion," says guitarist Michael Karoli.

"It would have been a lie to work off the English and American tradition of pop music, so we started from zero," continues keyboard player, Irmin Schmidt. "But because we didn't imitate English and American pop music, people thought we were unable to play."

In fact, Can were all highly trained, proficient musicians. Irmin Schmidt was a professional conductor before he ever thought of forming a band. And, although they had no intention of apeing American styles, it was the example of flame-throwing guitar maximalist Jimi Hendrix, eclectic rock satirist Frank Zappa and back-to-basics three-chord minimalists The Velvet Underground who inspired the idea in Schmidt and bassist Holger Czukay that by laying waste to conventional rock and pop traditions, you could begin again with something entirely new.

They began in 1968 in Cologne, renting a castle, soundproofing it with egg boxes and army surplus mattresses and committing to tape several hours of music which incorporated ethnic, electronic, post-psychedelic noise, along with a lot of fucked up, mantric rock riffs.

The castle eventually became known as Inner Space Studios, their home over the next 10 years during which time they released a series of albums characterised by Karoli's meandering guitar, Liebezeit's patterned, repetitive drum style, Czukay's mischievous use of the tape machine and Schmidt's abstract layers of keyboards.

And now they are honoured with "Sacrilige", a compilation of Can remixes from artists including System 7, The Orb, U.N.K.L.E, A Guy Called Gerald, Carl Craig and Francois Kevorkian, as well as one or two rock artists such as Sonic Youth and ex-Buzzcock, Pete Shelley.

The title of the compilation, however, ironically reflects the fact that most rock artists approached for the project felt that Can's music was too sacrosanct to be tampered with. The dance remixers had no such holy reluctance, neither did Can.

Indeed, Holger Czukay has himself remixed Can tracks over the years, though not for general release.

"We didn't meet any of the remixers, we didn't interfere," says Schmidt. "I have met Alex Patterson briefly but we didn't talk about this."

"To me, this is like listening to the music of Can through different ears," says Karoli. "And that's a very great experience."

MOST PEOPLE ARE AWARE OF KRAFTWERK AND THE DEBT OWED TO THEM BY AFRIKA Bambaataa's Soulsonic Force, Derrick May and all the first wave of technophiles. Can's influence on today's scene is less obvious. Yet, four years before Giorgio Moroder's sequencer synth masterpiece, Donna Summer's "I Feel Love", whose robotic sensuality reinvented dance music overnight, Can had hinted at the new world to come with "Moonshake" on 1973's "Future Days".

Always at odds with the messy meanderings of their prog rock contemporaries, Can pursued their musical ideas with a rigorous, minimalist logic, underpinned by Jaki Liebezeit's highly disciplined yet highly sensitive, cyclical drumming style.

"Moonshake" is barely three minutes long but with its metronomic rhythms and tangential sparks of noise it could, once properly cranked up, hold its own next to any modern dance record.

"Can were trying to become like machines," explains guitarist Michael Karoli who, at 10.30am in the London hotel where Can are holding court, has already opened his account with a pint of bitter. "And it was our failed attempt to become like machines that made Can so strong. It was the opposite of 'humanising'. The idea of the track 'Moonshake' was to reproduce the 'put-put-put-put' sound of the one-cylinder engine on one of those motor boats you get in public parks."

Do you ever wish the technology that exists today had been available to you in the late Sixties/early Seventies?

"I don't think technology improves any musician's music," says Irmin Schmidt, his

CAN STOP? WON'T STOP!!

Those Can remixers get their say

KRIS NEEDS

(Trance/techno kek-meister)

I first encountered Can in the late Sixties on John Peel's show. I was blown away by their free-form mayhem. In 1973, I was lucky enough to see them live. They were awesome. Played for hours. Holger wore white gloves and "Hallelujah" lasted for 45 minutes. That was when I cottoned on to the essence of Can. It could go anywhere. The crowd was literally sending the band on its roller-coaster with their reaction. I always remembered that gig and it helped shape my whole attitude to music.

WESTBAM

(Die Deutsche Nussbag)

I remember a statement from a journalist from back in those days. Something like, "Can, that's music for the year 2000." I wonder what that guy would think about the state of today's music now we're coming closer to this date. He would probably hate it. Compared to Can, he would say there was a lack of true musical virtuosity in house and techno. There you go.

U.N.K.L.E.

(The Mo' Wax doctors)

Can were and still are a blueprint for what's successful in today's (once underground, now mass) eclectic, experimental and progressive music sciences.

STEVE HILLAGE, SYSTEM 7

(Long-Gong techno daddy-o)

As a young member of Gong, I came of age musically in the heyday of European experimental music. And Can, along with Neu, Kraftwerk, Ashra Temple, were a primary influence on me. Can were funky. They had great basslines and their drummer, Jaki Liebezeit, played like a human breakbeat. The keyboards, guitars and vocals were often manic and exuded a particular kind of deeply artistic anarchy.

A GUY CALLED GERALD

(The Voodoo Ray-diator)

The breaks and rhythms they were using in the late Sixties and early Seventies were completely ahead of their time.

FRANCOIS KEVORKIAN

(The Special FK man)

Ever since I first became aware of the band somewhere around 1973, I've been captivated by their unique style and the sonic signature to their music. I vividly remember my first listen to "Vitamin C" was quite a trip. And to this day, it's one of my favourite grooves. And as a drummer, it goes without saying that "Hallelujah" has deeply influenced my rhythmic approach.

THE ORB

(Orbience-R-Us)

We came, we saw, we can...

BRIAN ENO

(Ambient-bearing hipster)

Can captured the spirit of a time and place and a certain type of musical community, an attitude to playing, a philosophy. It wasn't just music. But a word of advice, if you want to make records for people to remix, make less brilliant records in the first place.

voice gravely with the wisdom of advanced years. "We played with what we had, I don't think it would have changed the music in its essence if we'd had anything that exists now."

"On the contrary," objects Karoli. "We played physically felt rhythms. Jaki's rhythms would be very different reproduced on a machine."

Can argue a lot. Irmin Schmidt disagrees with nearly everything Michael Karoli says. Jaki Liebezeit once chased Holger Czukay out of the studio with an axe (handed to him by an obliging Irmin Schmidt) over a dispute about Czukay's bass playing. "It's no use keeping up the pretence," said Irmin Schmidt when I interviewed Can several years ago. "Can people don't really like each other."

And now Jaki Liebezeit and Holger Czukay are arguing about the quality of the modern dance scene. Holger's all for it, Jaki's not and I'm checking the room nervously for sharp implements.

"The dancefloor is the most exciting scene of these times," enthuses Holger, eyes twinkling mischievously like his hero, Salvador Dali.

"I don't think so," grumbles Jaki. "It's the same as disco music before. Now it's dancefloor music."

"Oh, no, it's completely different from disco!" retorts Holger.

"It's the same!"

"No, no, it's very, very, very different. It's just that you don't know the good stuff," explains Holger patiently, almost patronisingly.

"What is dancefloor? Can you explain it to me?" comes back Jaki, tetchily.

"It depends on the DJs," retorts Holger. "If you attend to such a party, there might be six DJs playing. And I can immediately recognise the change of the DJ and what truly fascinates me is the DJs who have a 'secret knowledge'. That's what I am addicted to. It's the best music in decades. I was really shocked when I started going to these parties. Not since 1968 have I been so excited."

"And do you actually dance?" inquires Jaki, a touch sarcastically.

"That is not important," says Holger, with dignity. "It is the energy that is important."

"If it's music for dancing, it is dance music," insists Jaki, who has no truck with the "repetitive" nature of modern techno. Ironic, I suggest, since Jaki Liebezeit was known among his contemporaries for his uniquely repetitive drum patterns on tracks which predate today's tape loop culture.

"Yes, I'm aware of that. But that style is not my invention and I never repeat exactly. There is always some little tiny difference, each time."

ANOTHER ASPECT OF CAN'S MUSIC COMMON to today's avant-dance music makers is their attitude to vocalists. Can regarded vocals not as the focal point of their sound but as another instrument, drifting in and out, to be treated and fucked about with as befitted the sonic ebb and flow. These days, it's all done in the studio.

Can were pioneers of the modern techniques but they had the added real-life dimension of vocalists who themselves drifted in and out of the band and were well fucked up. Can's original vocalist, Malcolm Mooney, a black American sculptor known for his spontaneous and anarchic lyrical invention, eventually drove himself to a nervous breakdown which took place on stage during a gig at Can's Inner Space studios. During the show, he fell into a mental lock-groove, singing the words "Upstairs, Downstairs" over and over again for three hours. He continued long after the band had left the stage, before collapsing of exhaustion. Mooney returned to America, only to return

to Germany as suddenly in 1989 to record a one-off "come back" album, "Rite Time".

Damo Suzuki, who took his place, was discovered by Holger Czukay busking in Munich. An itinerant musician, he spoke no English but was snapped up immediately, his small vocals fluttering in and out of the mix and up and down the tonal range on such masterpieces as "Future Days". He left the group abruptly in 1973 to become a Jehovah's Witness.

"I'm fed up with vocalists," grumbles Jaki, understandably. "They're all troublemakers. To be a vocalist, you have to be an egomaniac."

Michael Karoli goes one step further. He doesn't see the need for vocalists at all.

"It's old-fashioned," he states. "Songwriting is old-fashioned. I think the human voice is the oldest of instruments but it's the faultiest of instruments. Even what Pavarotti sings would probably sound much nicer if it was played on a trombone. And the Neanderthals must have felt the same way, otherwise why would they have invented the flute? Already, they were fed up with the human voice."

"But you can say that about everything we invent, including machines," says an aghast-looking Irmin Schmidt. "It's not just because we are dissatisfied with our voices but with ourselves. As for me, I'm absolutely fascinated with the idea of voices. In fact I'm writing an opera! A pop opera, of course, using all kinds of voices, sopranos and so forth, over techno rhythms."

"I'm currently producing a singer who is very promising but she is very, very ego-maniac," adds Holger. "And I when I 'treat' her voice in the studio, she howls, 'What are you doing? You are ruining my voice!' And she chases me out of the studio and into the park! But she has incredible promise."

AS A BAND, CAN ARE PERFECTLY ATTUNED TO THE developments of modern musical times because they had anticipated all of them. Nothing seems to shock them, although they are dismayed by the use of Arabic voices on some modern dance tracks, an innovation pioneered by Holger Czukay who would record Middle Eastern pop songs from his short wave radio and filter them into Can pieces. These days, complains Michael Karoli, some artists lazily drape these voices over the top of tracks for mere "exotica, tourism".

The remixes on "Sacrilige" are very fine, given the quality of the source material, the calibre of the artists involved and the respect they give to Can even as they're stripping down their works.

Secret Knowledge's treatment of "Oh, Yeah", Francois Kevorkian's revision of "Blue Bag" and Carl Craig's liquidisation of "Future Days" are probably the stand-outs but it's difficult to radically rework music which was so radical in the first place.

It's worth using "Sacrilige" as a cue to seek out their excellent back catalogue, including later, under-rated albums such as "Landed" and "Soon Over Babaluma", to see how beautifully they were doing it in the first place.

Not that today's sonic pilots are always aware of the traditions of futurism. Can are astonished to learn that when I interviewed him, Aphex Twin had never heard of Stockhausen.

"Then again, it's no wonder," says Irmin Schmidt. "I suppose he doesn't need to. You're breathing in that tradition in one way or another. It's all out there, whether or not you're aware of it, or not."

There's no excuse for not being aware of Can now.

'Sacrilige' is out on May 5 on Mute

CLASSIC CAN ALBUMS

- "Monster Movie" (1968)
- "Soundtracks" (1970)
- "Tago Mago" (1970)
- "Ege Bamyasi" (1972)
- "Future Days" (1973)
- "Soon Over Babaluma" (1974)
- "Landed" (1975)



Dancing In The City Unsigned

MUZIKINTHECITY is a radical remix by Britain's premier dance magazine and Britain's premier music convention, designed to showcase and encourage the freshest talents in dance music

A little background:

IN THE CITY was established in Manchester in 1992 as the UK's first annual international music convention. It grew up in Manchester filling the clubs and venues with dance parties and guitar bands. Last year it went on the road to Dublin, this year it moves up over the northern borders to Glasgow, between September 27 and October 1.

One of the biggest successes of IN THE CITY, outside of getting the music industry off their arses in London and into five-day party mode, was the establishment of IN THE CITY LIVE UNSIGNED, a mouthful for what turned out to be a fantastic earful.

ITC LIVE UNSIGNED was a kinda competition for new bands. Only it wasn't – the competition merely served as an excuse for putting on the best unsigned bands in the land. It grew from 12 bands to 60, from one venue for three nights to six venues running for four nights.

Its success can be gauged from the sheer joy everyone gets running round a new-music-packed-city-centre, and the fact that in 1992 you would have seen, unsigned, Oasis and Elastica, and in 1995 you would have seen Placebo, Kula Shaker and BabyBird. Good A&R or what?

And then the complaints: "This is great for rock bands with stupid fucking guitars but what about dance music; it's got more guts and creativity than all this thrashing. Why can't IN THE CITY LIVE do something for the kids on the dance block."

Dead right.

And this is it: MUZIKINTHECITY – a kinda Dancing In The City Unsigned, a kinda competition for unsigned dance tracks, a full-on celebration of the cutting edge of UK dance, courtesy of a collaboration with your favourite dance journal.

And now, how it works:

We're asking you boys and girls out there who you think should be shipping vinyl but to date haven't been DISCOVERED to enter by sending a cassette, photo and completed entrance form (below).

THE CASSETTE: You can submit one or two tracks, preferably two, and preferably different. These are NOT to be remixes of somebody else's track – to create a level playing field for all, MUZIKINTHECITY has to look for original tunes.

THE PHOTO: More for our amusement than yours, but it will help.

THE ENTRANCE FORM: Please fill it in properly so we can get back to you, and we're only asking you to give a name to your style because, if you don't, we will.

Entries for MUZIKINTHECITY will close on May 31.

An MUZIKINTHECITY A&R panel (including engineers, producers, retailers, DJs and promoters) will choose their best six tracks/acts as a short-list.

MUZIKINTHECITY will then press up a triple 12-inch vinyl pack at the end of June featuring the six short-listed tracks.

There will be the usual carefully selected DJ mail-out and a MUZIKINTHECITY response sheet.

And the A&R committee will use those response sheets to judge, by sheer dancefloor reaction, the hottest/coolest new dance music talent in the country.

The announcement will be made and a cheque for £1,000 given to the winner at IN THE CITY OPENING PARTY on Saturday September 27 in Glasgow. And there's even a runner-up cheque for £500.

We also hope to invite the winner to do a remix job live at the Glasgow Hilton Hotel during the IN THE CITY festival: more details nearer the time.

Why can't IN THE CITY do something for the new talent in dance music? With the help of Muzik, we can.



MUZIKINTHECITY ENTRY FORM	
Artist/band/producer name	Artist details (to include name of all producers, track titles, equipment used and style of music)
Contact name	
Contact address	
Town/city	
Postcode	
Telephone/facsimile/e-mail number	

Please return all entry forms (and the music) to MUZIKINTHECITY, 2-4 Little Peter Street, Manchester M15 4PS



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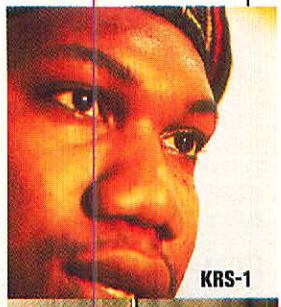
AS HEARD EXCLUSIVELY ON DANNY RAMPLING'S 1 FM SHOW EVERY SATURDAY, 7-9pm
TUNE IN FOR YOUR CHANCE TO WIN 10 RELEASES FROM THE TOP 20 EVERY MONTH

charts

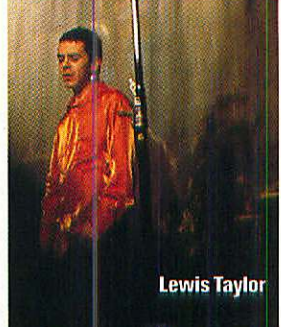
May 1997

THE MUZIK SWEEP

- 1 THE PROPHET CJ Bolland (ffrr)
- 2 IT'S ALRIGHT Nuyorican Soul (Talkin' Loud)
- 3 STEP INTO A WORLD KRS-1 (Jive)
- 4 AROUND THE WORLD Daft Punk (Virgin)
- 5 NEW FORMS Roni Size/Reprazent (Talkin' Loud)
- 6 FLYLIFE '97 Basement Jaxx (Multiply)
- 7 SOMETIMES [REMIXES] Brand New Heavies (ffrr)
- 8 KOWALSKI Primal Scream (Creation)
- 9 ON & ON Erykah Badu (MCA/Universal)
- 10 SCARED Slacker (XL)
- 11 THIS IS DISCO Dave Angel (Island)
- 12 SKOOL'S OUT Mekon Featuring Schooly D (Wall Of Sound)
- 13 TECHNOLOGY Ed Rush & Nico (No U-Turn)
- 14 DA ORBITAL EP Grow (Crucial)
- 15 NETHERWORLD LSG (Hooj Choons)
- 16 CIRCULATION Chapter One (Heard)
- 17 BRAIN Jungle Brothers (Island)
- 18 AXIS 9B Jeff Mills (Axis)
- 19 WE'RE NOT ALONE HHC (Perfecto)
- 20 SCUBA EP King Britt (Scuba)
- 21 CASUAL SUB ETA (east west)
- 22 TO LIVE AND DIE IN LA 2Pac (MCA)
- 23 UNDERWATER LOVE Smoke City (Jive)
- 24 BITTERSWEET [REMIXES] Lewis Taylor (Island)
- 25 AND THEN THE RAIN FALLS Blue Amazon (S3)
- 26 TESTIFY Urban Blues Project (Soulfuriq)
- 27 ASYLUM The Orb (Island)
- 28 PUPPET MASTER DJ Muggs & The Soul Assassins (Columbia)
- 29 DEEP FLIGHT Columbian Drum Cartel (Defender)
- 30 FUCK DUB [REMIXES] Tosca (G-Stone, Austria)
- 31 IT'S NO GOOD [REMIXES] Depeche Mode (Mute)
- 32 TWIST & CRAWL Death In Vegas (Concrete)
- 33 ON THE NORTH STAR WITH GEMINI Gemini (Peacefrog)
- 34 EYA Sun Electric (R&S)
- 35 CHIAPET Mood II Swing (Yoshitoshi)
- 36 LUNAR SUNRISE Terra Firma (Platipus)
- 37 LOOP DREAMS Aim (Grand Central)
- 38 CRASHING DREAMS Seiji (Reinforced)
- 39 CALM AND CHAOS EP Larry Heard (Guidance, USA)
- 40 THE SAINT Orbital (ffrr)
- 41 EGYPTIAN JAZZ Roy Davis Jr. & Jay Juniel (Pleasure)
- 42 ME NOT THE PAPER Jeru The Damaja (Payday)
- 43 THE BIRD Tranquility Bass (Astralwerks)
- 44 TINGS IN TIME EP Rodney P (Pussyfoot)
- 45 RAIN Baby Fox (Malawi)
- 46 I LIKE IT [REMIXES] Angel Moraes (AM:PM)
- 47 LET'S SEE WHAT CARMEN CAN DO Funki Porcini (Ninja Tune)
- 48 LEGEND [REMIXES] Sacred Spirit (Virgin)
- 49 NO DIGGITY Dope Skillz (True Playaz)
- 50 THE RETURN AND REVENGE Majic 12 (Beau Monde)



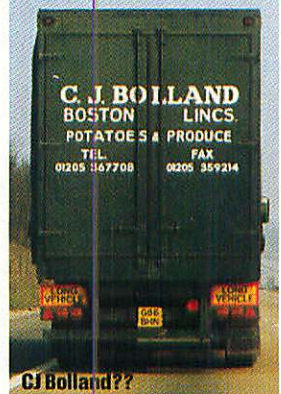
KRS-1



Lewis Taylor



gemini



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CJ Bolland??

The Muzik Sweep

This chart was compiled from a selection of DJ returns including the following: Stu Allan, Alan (Joy), Jamie Anderson, Angel, Mark Archer, Phil Asher, Paul Ashley, Simon Aston, Black Widow, Pete Bone, Scott Bradford, James Broly, Pete Bromley, Spencer Broughton, Alvin C, Johnny Cabash, Callahan, Dave Camacho, Derrick Carter, Marie Chantal, Sarah Chapman, Paul Chiswick, Choc's Chewns, Mark Clack, Andy Cleeton, Norman Cook, Moose Curtis, Russell Davison, Daniele Davoli, DJ

Disciple, Deep Dish, De Niro, Andrew Dixon, Djaimin, Simon DK, Eammon Dog, Michael Dog, Elliot Eastwick, The Egg, Danny Eke, Phil Evans, Paul Farris, Simon Fathead, Greg Fenton, Keith Fielder, Rob Fletcher, John "00" Fleming, DJ Flex, Tony Forde (Ontario), Andy Freaknik, Jason Frost, DJ G, Dr S Gatchet, Steve Goddard, Angela Goulding, The Groove Committee, Ben Gulver, Gusto, Chris Harris, Simon Harrison, Kenny Hawkes, The Lovely Helen, Clive Henry, Neil Hinde (Lisa Marie Experience), Tony Humphries, Terry Hunter, Chris James, Nick James, Bob Jeffries, Joe 2000, Danny Jones, Nial Kay, Princess Julia, KCC, Ray Keith, Kool FM (Birmingham), Loco Records, Little Simon D (Norway), Ray Lock, Lofty (Flying), Robert Luis, Andy Mac, Kevin Mackay, Colin McBean, Woody McBride, CJ Mackintosh, Maggie McKeown, Chris Madden, Vivien Markey, Gary Marsden, Massimo, Massive Records, Jim Masters, Angela Matheson, Paul Matthews, Orde Melkie, Phil Mison, Mighty Atom Records, Melvin Moore, Dave Morales, Russ Morgan & Carl Thomas (K Klass), Phil Morley, Simon Mu, Dimitri Nakov, Kris Needs, Luke Neville, Grant Nelson, Jay Noon, Paul Oakenfold, DJ Oberon, Ofyertace Sound System, Guy Oldhams, Luis Paris, Graeme Park, Mark Picchiotti, Pierre (Checkpoint Charlie), Pip (DIY), POF Music (Paris), Pressure Drop, Pure Groove Records, Bruce Qureshi, Danny Rampling, Rad Rice, Jason Roberts, Matthew Roberts, Greg Robinson, Pete Robinson, Dave Rofe, Mr Scruff, St Peter & Heaven, Scooby, Section 8, Mike Shawe, Andy Sharmann, Simon Shrimpton, Danny Slade, Patrick Simoove, Gareth Somerville, Alan Stevens, DJ Tabs, Paul Taylor, Yasha Kiliar, Pussies, Tasty Tim, Eddie Templeton, Dean Thatcher, Paul Thomas, 3 Beat Records, Hippie Torales, Tracy & Sharon, Tricksta, Mark Turner, DJ Vadim, John Waddiker, Tom Wainwright, Tony Walker, Andy Ward (Up Yer Ronson), Warlock, Nick Warren, Alistair Whitehead, Ian Wilkie, Mark Wilkinson, LA Williams, Mark Williams, Ian Wright

PLEASE FAX CHARTS TO 071-261-7100. If you're an open-minded DJ and you feel that your selection isn't reflected, then we need your chart. Regardless of your status

charts

TOP 25 SALES 12-Inch Dance Singles

WEEK ENDING SATURDAY MARCH 15

1	ENCORE UNE FOIS	Sash (Multiply)
2	GET ME HOME	Foxy Brown Featuring Blackstreet (Def Jam)
3	YOU GOT THE LOVE	Source Featuring Candi Staton (React)
4	RUMBLE IN THE JUNGLE	Fugees (Mercury)
5	CAN'T KNOCK THE HUSTLE	Jay-Z feat. Mary J Blige (Northwestside)
6	CLOSE TO YOUR HEART	JX (Ffreedom)
7	SHOW ME LOVE	Robin S (Champion)
8	REMEMBER ME	Blueboy (Pharm)
9	LET ME CLEAR MY THROAT	DJ Kool (American)
10	DON'T YOU LOVE ME	Eternal(EMI)
11	SUMTHIN' SUMTHIN' THE MANTRA	Maxwell (Columbia)
12	EVERYTIME I CLOSE MY EYES	Babyface (Epic)
13	LAST NIGHT	Az Yet (Laface)
14	SPIN SPIN SUGAR	Sneaker Pimps (Clean Up)
15	BEFORE TODAY	Everything But The Girl (Virgin)
16	JUST THER WAY	Alfonzo Hunter (Cooltempo)
17	DA FUNK/MUSIQUE	Daft Punk (Virgin)
18	I SHOT THE SHERIFF	Warren G (Def Jam)
19	WISH YOU WERE HERE	The Aloof (east west)
20	MOAN AND GROAN	Mark Morrison (WEA)
21	NI-TEN-ICHI-RYU	Photek (Science)
22	CAFE DEL MAR	Energy 52 (Hooj Choons)
23	DON'T LET GO (LOVE)	En Vogue (east west)
24	DRIVE ME CRAZY	Partizan (Multiply)
25	RIDE A ROCKET	Lithium And Sonya Madden (ffrr)

Chart details based on sales information supplied by CIN. CIN copyright

RADIO CHART

THE SOUND FACTORY (Paris, France)

- MORE SONGS ABOUT Carl Craig (Planet E/SSR)
 - DIG YOUR OWN HOLE The Chemical Brothers (Virgin)
 - 30 Laurent Garnier (F Communications)
 - PLAYGROUNDS Juryman (SSR)
 - DAPHREPHUNKATEERZ VS ALEPH (Artefact)
 - ZOO TRONIC Double Face (Platinum)
 - ARABIK K Mist (Planet Woo)
 - DIRTY LARRY (Remixes) Dimitri From Paris (Yellow)
 - NI TEN ICHI RYU Photek (Science)
 - SOURCELAB 3 Various Artists (Source)
- Broadcast Fridays 11 pm to 1 am on 89.9 FM. Tel 00-33-1-48-96-64-50

HOME-LISTENING CHART

MATT WING, D*NOTE (London, UK)



Matt Wing

- DCTET Steve Reich (ECM)
 - SUNSHIP Sunship (Filter)
 - HILLIARD ENSEMBLE Perotin (ECM)
 - COURT AND SPARK Joni Mitchell (Asylum)
 - MARS AUDIOAC QUINTET Stereolab (Duophonic)
 - LE TOMBEAU DE COUPERIN Maurice Ravel
 - EXPERIENCE The Prodigy (XL)
 - LIVE AT GLASTONBURY Spooky (cassette)
 - THE DARK SIDE II: JUNGLE AND TECHNOLOGY Various Artists (React)
 - LIVE AT BIRDLAND John Coltrane (Impulse)
- The D*Note album, "D*Note" is out on Virgin in May

READER'S CHART

MIKE KARIN (London, UK)



Mike Karin

- RUNAWAY [Van Helden Remix] NuYorican Soul (Talkin' Loud)
- TESTIFY Urban Blues Project (Soulfuriq)
- THE BOSS [MAW Dub] The Braxtons (Atlantic)
- IT'S OVER Byron Stingily (Bootleg)
- FLY LIKE AN EAGLE [C.J Mackintosh Mix] Seal (ZTT)
- SPIN SPIN SUGAR Sneaker Pimps (Clean Up)
- SEARCHIN' Mood II Swing With Loni Clarke (Groove On)
- FIESTA DE DITRACES H-Man (White)
- SUPERNATURAL Kim English (Hi-Life)
- MAKES MY NATURE RISE NuYorican Soul (Talkin' Loud)

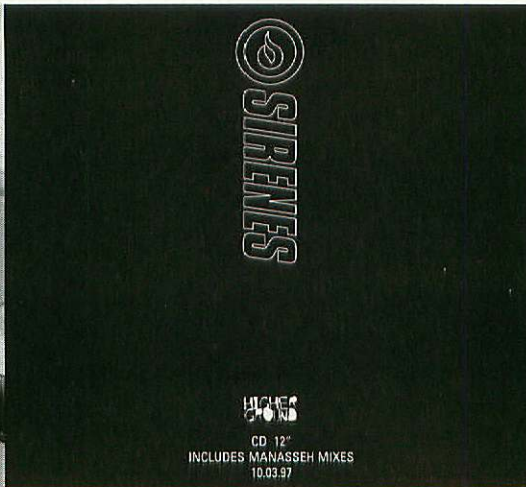
Send all Reader's Charts to Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. Don't forget to include a passport-sized photograph.

TOP 25 SALES Dance Albums

WEEK ENDING SATURDAY MARCH 15

1	SESSIONS SEVEN	Various Artists (Ministry Of Sound)
2	FUNKMASTER FLEX-THE MIX TAPE	Various Artists (Loud)
3	THE HOUSE COLLECTION VOLUME 5	Various Artists (Fantazia)
4	ORBLIVION	The Orb (Island)
5	TAKE A LOOK OVER YOUR SHOULDER	Warren G (Def Jam)
6	CARL COX - F.A.C.T. 2	Various Artists (Worldwide Ultimatum)
7	HOMEWORK	Daft Punk (Virgin)
8	THE SOUL ASSASSINS CHAPTER 1	DJ Muggs Presents (Columbia)
9	URBAN HANG SUITE	Maxwell (Columbia)
10	NU CLASSIC SOUL	Various Artists (Columbia)
11	BOOTY CALL	Original Soundtrack (Jive)
12	ILL NA NA	Foxy Brown (Def Jam)
13	ALL WORLD	LL Cool J (Def Jam)
14	ADRIANA EVANS	Adriana Evans (Loud)
15	TORQUE	Various Artists (No U Turn)
16	CLUB MIX '97	Various Artists (Polygram TV)
17	DRU HILL	Dru Hill (4th And Broadway)
18	THE ANNUAL II - PETE TONG AND BOY GEORGE	Various Artists (Ministry Of Sound)
19	THE SPEED OF SOUND	Various Artists (Ram)
20	HIP HOP DON'T STOP	Various Artists (Solid State)
21	OCEAN DRIVE	Lighthouse Family (Wild Card)
22	TRAVELLING WITHOUT MOVING	Jamiroquai (Sony S2)
23	ALIEN CHILD	QFX (Epidemic)
24	REASONABLE DOUBT	Jay-Z (Northwestside)
25	ANOTHER LEVEL	Blackstreet (Interscope)

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charts

GLOBAL COMMUNICATION CHART

K HAND (Atlanta, USA)

- 1 COOPERS COFFEE..... Pacou (Tresor)
- 2 NO WAY BACK..... Adonis (Trax)
- 3 O.L.D VS N.E.A.V..... Fred Gianelli (The Kooky Scientist)
- 4 PROJECT 5..... Kelli Hand (Distance)
- 5 PANFRIED..... Bios (Black Nation)
- 6 CLIMAX CONTROL..... Frankie Bones (Hyperspace)
- 7 SUBV07.5..... Steve Stoll Remix (Subvoice)
- 8 TRICK..... Blackman (Black Nation)
- 9 PSYCHIC BOUNTY KILLER... DJ Sneak And Armand Van Helden (Relief)
- 10 BLACK ROBOT..... Partycrashers (Acacia)

MORE ROCKERS (Birmingham, UK)

- 1 THE GRIND..... More Rockers (dub plate)
- 2 SOUL IN MOTION..... DJ Krust (dub plate)
- 3 DEAD BY DAWN..... Future Forces (Renegade Hardware)
- 4 OUT OF CONTROL..... More Rockers (dub plate)
- 5 ESSENTIAL TITLE (Flynn and Flora remix)..... Statik (white label)
- 6 CURE..... More Rockers (dub plate)
- 7 PROTOTYPES..... Nasty Habits (31 Records)
- 8 1/2/3..... Swabe (white label)
- 9 BQE..... JazzKlash (white label)
- 10 SHARE THE FALL..... Reprazent (Talkin' Loud)

JON PLEASED WIMMIN (London, UK)

- 1 RECOVERY..... Lumpheads (Primal)
- 2 TAXLOSS..... Mansun (Acetate)
- 3 SIRENS..... Ultimate Liberties (Acetate)
- 4 TWILIGHT ZONE..... Charly Brown (Guidance)
- 5 INTO THIS GROOVE..... Five (Green)
- 6 MAJICK..... Keoki (Moonshine)
- 7 CATCH THE BREAK..... Jedi Knights (Universal Language)
- 8 RICH BITCH..... Heliotropic (acetate)
- 9 ELECTRIC..... DJ Mo versus Marc De Clarq (white label)
- 10 IT'S NO GOOD (Hardfloor mix)..... Depeche Mode (Mute)

MANU LE MALIN (Paris, France)

- 1 TRON..... Panacea (Chrome 6)
- 2 XILOCAINE..... artist unknown (Fist009)
- 3 CURRENT 909..... DJ Pure (Loop)
- 4 ZERO TOLERANCE..... artist unknown (5/7)
- 5 DEAD END 003..... artist unknown (Sodom 003)
- 6 PRAXIS 24..... artist unknown (white label)
- 7 SCREWFACE..... DJ Producer (004)
- 8 YOU'RE LIKE A TOASTED DORK..... The Destroyer (D Boy Records)
- 9 TORMENT 4..... artist unknown (Twisted Vinyl P29)
- 10 DARK AURA..... artist unknown Traffik (Crapshoot)

SUN ELECTRIC (Berlin, Germany)

- 1 LAS VEGAS..... Burger/Ink (Harvest EMI)
- 2 ORBLIVION..... The Orb (Island)
- 3 GREEN VELVET [Funk Mix]..... Sun Electric (R & S)
- 4 ECHO EXIT..... Ken Ishii (R & S)
- 5 FEHLMANN'S SELFMADE LOOP DUBPLATES artist unknown (white label)
- 6 FEED ME WEIRD THINGS..... Squarepusher (Rephlex)
- 7 BIO KINETICS..... Porter Ricks (Chain Reaction)
- 8 TOXYGENE [Remix]..... Ganja Kru (white label)
- 9 ALL THE SIGNALS..... Box Saga (Filter)
- 10 SHAVE THAT PUSSY..... Punk Anderson (white label)

ROBERT MILES (Venice, Italy)

- 1 GEL GOR BENI ASK N'EYLEDI..... Sultan (acetate)
- 2 THE FUTURE'S OVERRATED..... Arkama (Fume)
- 3 MAGMA..... Robert Miles (acetate)
- 4 X-RAY..... Pirotek (white label)
- 5 MOVE 2 MOTION..... Til And Ron (DMD)
- 6 TOROIDAL POWER..... Ascendance (Planet Rhythm)
- 7 FLARES..... Rotor Type (Planet Rhythm)
- 8 WORK IN PROGRESS..... Fabietto C (Zac)
- 9 BREAK IT..... Solfury (white label)
- 10 ONLY TIME WILL TELL..... Mike Oldfield (WEA)

JODY - WAY OUT WEST (Bristol)

- 1 THE SINNER..... Orbital (ffrr)
- 2 BLUE..... Way Out West (acetate)
- 3 VOLUME 2..... LSG (Superstition)
- 4 LIFES LITTLE PLEASURES..... Ned Flanders (Underwater)
- 5 FINE DAY [WAY OUT WEST REMIX]..... Dpus 3 (acetate)
- 6 BLOCK ROCKIN' BEATS [MICRONAUTS REMIX]..... Chemical Bros Virgin
- 7 FIRST CLASS..... Eval (Dancenet)
- 8 SHARE THE FALL [WAY OUT WEST MIX]..... Roni Size (acetate)
- 9 MAJICK..... Keoki (Moonshine)
- 10 THE AWAKENING..... POB (Seismic)

OMEGAMAN (Ohio, USA)

- 1 HORNY..... FBC (Psychotrax)
- 2 REACHIN'..... Omega Man (Definitive)
- 3 DON'T BE MISLED..... Moodyman (white label)
- 4 BLESS THE FUNK NY..... Connection (UPLD)
- 5 BLOODLOOPS..... Stare S (Clashback)
- 6 HIGHER..... Liquid Baby (Antman)
- 7 LOVE EXPLOSION..... Bernard Bodie (Cajual)
- 8 FEEL LIKE GIVING LOVE..... artist unknown (Mindchime)
- 9 WAKE UP..... Pure Phunk (Honolulu United)
- 10 VENUS..... Cheek (Versatile)

THE MUZIK BOX

The records turning our tables this month are...

BENTURNER (London, UK)

A GUY CALLED GERALD - "Aquarius Rising" (sampler from forthcoming Juice Box album)

CIRCULATION - "The Return" (Heard 12-inch)

BOYMERANG - "Balance Of The Force" (forthcoming Regal album)

KWESI - "Heavenly Daughter" (S2 single)

LARRY HEARD - "Calm & Chaos EP" (Guidance 12-inch, USA)

VARIOUS ARTISTS - "V Classics" (V Recordings album)

MASSIVE ATTACK - "Giving It Up On Kiss FM" (tape from Kiss FM 1993)

HMC VS DJ DIGITAL - "DJs In The Mix - The Sound Of Detroit" (Submerge CD, USA)

QUANT - "Intestinal Sound" (Dot 12-inch, Sweden)

MARY J BLIGE - "Share My World" (MCA LP)

CALVIN BUSH (London, UK)

RE-OFFENDERS - "Future Primate (Hot Lizard Remix) (Sirkus cassette)

LEE PERRY - "Arkology" (Island 3-CD Box Set)

4 HERO - "Loveless" (from forthcoming Talkin' Loud album, "21st Century Soul")

BRADROCK - "Atom Funk" (Basenotic 12-inch, France)

SLUTS 'N' STRINGS 'N' 909 - "Carrera" (Cheap LP, Austria)

SUN ELECTRIC - "Eya" (R&S, Belgium)

BOYMERANG - "Balance Of The Force" (forthcoming Regal album)

GROW - "Da Orbital Grow Moonbooz EP" (Crucial, USA)

GROOVE ARMADA - "M 2 Many/80 Something" (Tummy Touch 12-inch)

VARIOUS ARTISTS - "V Classics" (V Recordings album)

ANDY CRYSELL (London, UK)

PRIMAL SCREAM - "Kowalski" (Creation promo)

FATBOY SLIM - "Going Out Of My Head" (Skint 12-inch)

EMBRACE - "Blind" (Hut CD promo)

MEKON FEATURING SCHOOLLY D - "Skool's Out" (Wall Of Sound 12-inch)

MARY J BLIGE - "Share My World" (MCA LP)

BENTLEY RHYTHM ACE - "Bentley Rhythm Ace" (Skint LP)

DEATH IN VEGAS - "Twist And Crawl" (Concrete 12-inch)

PLANET HEAVEN - "The Outa Sea EP" (Delicious Grooves 12-inch)

VARIOUS - "Big Beats" (Dust2Dust compilation)

HOT LIZARD - "165 Drop" (Pacific 12-inch)

PAUL ALLEN (London, UK)

UNDERGROUND RESISTANCE - "Codebreaker" (UR 12-inch, USA)

RED AND THE TREE MAN REMIXES - (Eye 4 Sound 12-inch, USA)

THE VISION - "Make Some Break Some" (Plank Records 12-inch)

SUNRISE SOCIETY - "Matter" (Pacific 12-inch)

ABACUS - "Then And Now" (DNH Records 12-inch)

ELYSIUM GROOVES - "Fat Filters Volume One" (Fat filters 12-inch)

PELON - "No Stunts" (Chain Reaction 12-inch, Germany)

KRS-1 - "Steppin' Into A World" (Raptures Delight) (Jive 12-inch)

BLACKSTREET - "No Diggity" (Aphrodite Remixes) (white label)

KING BRITT - "Scuba" (Scuba)

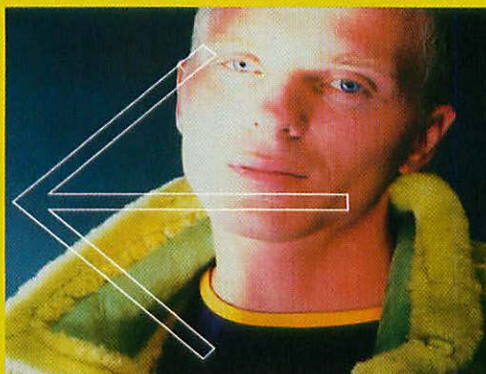
fantazia

DJ COLLECTION VOL. 3
BACK TO THE OLD SCHOOL

18

EARLY VOCAL &
UPLIFTING HOUSE
CLASSICS MIXED BY

MR.C



18 EARLY VOCAL & UPLIFTING HOUSE CLASSICS

- Let Me Love You For Tonight - Kariya
- Rescue - Debbie Malone (club mix)
- You Used To Salsa - The Remix Of Rich's Salas house
- I Can't Get Enough - Liz Torres
- Not Forgotten - Leftfield (Original Mix)
- Right Before My Eyes - Patti Day (House Vocal)
- Calypso Of House - Keytronics Ensemble (Remix)
- I'm In Love - Sha Lor
- The Morning After - Fallout
- Let It Take Control - Flowmasters (Pumped Piano Mix)
- Your Love - Frankie Knuckles Presents
- Dream Girl - Pierre's Fantasy Club (Wet Dream)
- Nightmoves - Rickster (Night House Mix)
- Show Me What You Got - S.L.F.
- Dreams Of Santa Anna - Orange Lemon (Extended Club Mix)
- The Real Life - The Corporation Of One (Oppy Mix)
- Progen - The Shamen (Land of Oz Mix) by Paul Oakenfold
- Just Let Go - Petra & Co (Dubs)

108 MUZIK

fantazia : BACK TO THE OLD SCHOOL

HMV

GLOBAL COMMUNICATION CHART

DARRELL WYNN (Detroit, USA)

- 1 CONVECTION Matrix (Matrix Records)
- 2 SICKLE CELL Parralax (Ipress Communications)
- 3 FUNK-O-RAMA Levent Canseven (Neuform Records)
- 4 BELA HORIZONTI The Heartists (Atlantic Jaxx)
- 5 MAGIC Johnny D/Micky P (Atlantic)
- 6 GOT A LOVE FOR YOU [Kevin Saunderson Mix] Serial Diva (Ministry)
- 7 WORLD OF DEEP E-Dancer (KMS Records)
- 8 MIND GAMES EP DJ Rush (Cusmuc Records)
- 9 JAZZ CARNIVAL Faro 12 (Azymuth)
- 10 PRESSURE DJ Gilb-R (Versatile)

JOHN KELLY (Liverpool, England)

- 1 TRUE LOVE Future (white label)
- 2 EUROSTAR PF Project (white label)
- 3 UNTITLED Stixed And Stoned (Acetate)
- 4 GO GO Bomb Squad (Cool World)
- 5 RUNAWAY Nu Yorican Soul (Talkin' Loud)
- 6 TIME FOR HOUSE KK Project (X-IT Records)
- 7 JUST COME BACK TO ME Hyper Trophy (Dos Dr Die Records)
- 8 IF YOU REALLY WANT SOMEBODY Grace McAteer (Weiser Records)
- 9 OCEAN artist unknown (Tremolo)
- 10 SWEET SEPTEMBER Canous (Petit Prince)

APHRODITE (Urban Takeover)

- 1 SUMMER BREEZE Aladdin (dub plate)
- 2 UNKNOWN [Remix] Barry Boom (MCA)
- 3 NO DIGGITY [Remix] Unknown (dub plate)
- 4 HYPE THE FUNK EPS (Urban Takeover)
- 5 BREAK IT DOWN RBM Outlaw (24 Carrot Records)
- 6 UNKNOWN [Remix] Alabama 3 (One Little Indian)
- 7 SIT ON THE BASS Flavour Unit (Eastside 8)
- 8 DUB MOODS Aphrodite (Aphrodite Recordings)
- 9 SPECIAL TREAT DJ Die (V Recordings)
- 10 INTERNATIONAL MTS (Juice)

AMPO (Leicester, England)

- 1 FUNKER 3 Herman (Stimulus)
- 2 SYNCOPATE 002 (dub plate)
- 3 LATITUDE Maas (Soma)
- 4 DEXIT EP Claude Young (Elypsia)
- 5 LHAS J Read (white label)
- 6 MATTERMIND Chris Sattinger (Synewave)
- 7 FLOYD CRAMERS REVENGE SHAKE Strand (Frictional)
- 8 FOUNDATION SOUNDS 1-7 Bandulu (Foundation)
- 9 4D EP Sonus (Dedicated)
- 10 SUBHEAD 5 artist unknown (white label)

MIKE KANDELL (Chicago, USA)

- 1 NANTUCKET SLEIGHRIDE Mountain (Windfall)
- 2 CLEAR SPOT Captain Beefheart (Reprise)
- 3 LIVE IN NEW YORK The Gospel Of America Mass Choir (Savoy)
- 4 THAT HAPPY FAMILY Bert Kaempfert (MFP)
- 5 FLY Yoko Ono (Apple)
- 6 EVERYTHING IS EVERYTHING Donny Hathaway (Atco)
- 7 STICKY FINGERS Rolling Stones (London)
- 8 GOOD VIBRATIONS (BOX SET) Beach Boys (Capitol)
- 9 CLOSE TO YOU The Carpenters (A&M)
- 10 ASTRAL WEEKS Van Morrison

FANATIK (San Francisco, USA)

- 1 OBLIVION Persevere (Strong)
- 2 THE UNDERCOVER Peanut Butter Wolf feat. Encore (All Good Vinyl)
- 3 HOME IMPROVEMENT Fanatik/EBF (All Good Vinyl)
- 4 LOW DOWN [REMIX] Scientific (white label)
- 5 VISULIZEA Mr Complex (Ramsback Records)
- 6 POPULATION CONTROL Company Flow (white label)
- 7 SAY THAT Lateef and Lyrics Born (SoleSides)
- 8 EP Siah and Yoshua DaPoed (Fondell Em Records)
- 9 REMIX LP Frankenstein (white label)
- 10 THEME KRS-1 (Jive)

DANNY BREAKS (Southend, England)

- 1 VOLUME 13 Danny Breaks (Droppin' Science)
- 2 WITCHCRAFT REMIX Dylan (dub plate)
- 3 VOLUME 14 Dylan (Droppin' Science)
- 4 CYCLONE REMIX Droppin' Science (dub plate)
- 5 SPACE CHAMELEON Danny Breaks (Universal Language)
- 6 NU GEN Decoder (Tech Itch)
- 7 RAGING CALM Optical (Metalheadz)
- 8 CRIME MUTATIONS Droppin' Science (dub plate)
- 9 SOLAR JIVE Dd (dub plate)
- 10 TWO SWORD TECHNIQUE Photek (Science)

DIY (Nottingham, England)

- 1 BOOTLEG Voices (white label)
- 2 ESSA Tales From The Furnace (DIY)
- 3 SHELTER Sabrina Pope (Deep Vision)
- 4 WITNESS PROTECTION KOT (Downtown 161)
- 5 EZIO (REMIX) Motorbass (Promo)
- 6 6 FEET UNDER Bump And Shuffle (Malinky Grooves)
- 7 LOVE AND HAPPINESS Second Crusade (Freeze)
- 8 LETS DO IT Soul City Experience (Swing City)
- 9 UNDERWATER LOVE [MORALES SALSOL MIX] Smoke City (Jive)
- 10 ONLY 4 U Cajmere (Cajual)

FLOOR CONTROL SPECIALIST SHOP CHARTS

BLACK MARKET (London, UK)

- 1 NO DIGGITY Dope Skillz (Tru Playa'z)
 - 2 BAD ASS Mickey Finn and Aphrodite (Urban Takeover)
 - 3 FUNKOLOGY Redpox (Grand Larceny)
 - 4 ON FIRE [Remix] Zinc (Ganja)
 - 5 DEFINITION Kane (TOV)
 - 6 GET DOWN School Of Hard Knox (Area 51)
 - 7 EXQUISITE Twisted Anger (Penny Black)
 - 8 BETTER WORLD Mask (Dope Dragon)
 - 9 COLD FUSION Future Forces (Renegade Hardware)
 - 10 NI TEN ICHI RYU Photek (Science)
- Black Market Records, 25 D'Arbly Street London W1.
Telephone 0171-287-1932

BOMBA RECORDS (Glasgow)

- 1 GIVE IT UP Dick Hyman (Black Cock)
 - 2 ESCALOPE DE DINQUE EP Trankilou (KTF)
 - 3 POWERPLANT REVISITED Chord 44 (white label)
 - 4 TWILIGHT CHARLY BROWN (Guidance)
 - 5 MAKE YOUR MIND UP DJQ (Filter)
 - 6 NANGAEF MAAFRIK Frederic Galliano (Mix-It)
 - 7 NUMBER ONE Noid 99 (Noid)
 - 8 I FEEL GOOD THINGS FOR YOU Daddy's Favourite (Green Label)
 - 9 BLACK OCEANS EP Larry Heard (Duality)
 - 10 IT'S AN EVERYDAY WORLD Ian O'Brien (4th Wave)
- Bomba Records, 16-20 Hope Street, Glasgow, G2 6FF.
Telephone 0141-248-8831

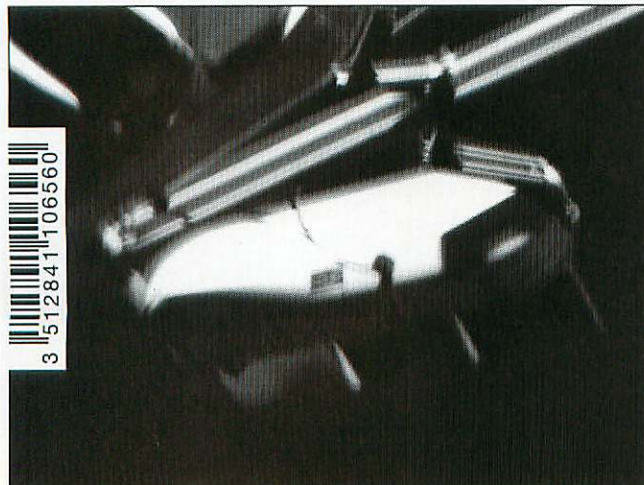
ROUGH TRADE (Paris)

- 1 THE ALBUM Latyxx (SoleSides)
 - 2 MORE SONGS ABOUT Carl Craig (SSR)
 - 3 NARRAMINE (Van Helden) Genaside II (frr)
 - 4 THE CHRIS NAZUKA EXPERIENCE EP (Classic)
 - 5 SOURCELAB 3 Various Artists (Source)
 - 6 76-79 Black Cock (Black Cock)
 - 7 GENETIC MANIPULATION DJ Krust (Full Cycle)
 - 8 CHAPTER ONE Circulation (Heard)
 - 9 LATTITUDES Ollano (Artefact)
 - 10 GENETIC FLAW DJ Wally (Home Entertainment)
- Rough Trade, 30, rue de Charonne, 75011 Paris.
Telephone 00-33-1-40216162

BANG BANG (BRISTOL)

- 1 TEMPEST Deepsky (Rampant)
- 2 HIDDEN SUN OF VENUS L.S.G (Platipus)
- 3 THE AWAKENING Pub Featuring Xavia (Seismic)
- 4 SCARED [REMIXES] Slacker (Loaded/XL)
- 5 NIPPLE FISH Coffee Boys (Rampant)
- 6 FREE DJ Quicksilver (Underdog)
- 7 OHM SESSIONS Cruzeman (Quad Comm)
- 8 NOISE SHOTS Riot Rhythm (Aquatic Plant)
- 9 INSOMNIA [Van Helden Mix] Faithless (US Arista)
- 10 EGGPLANT EP Thomas Krome (Planet Rhythm)

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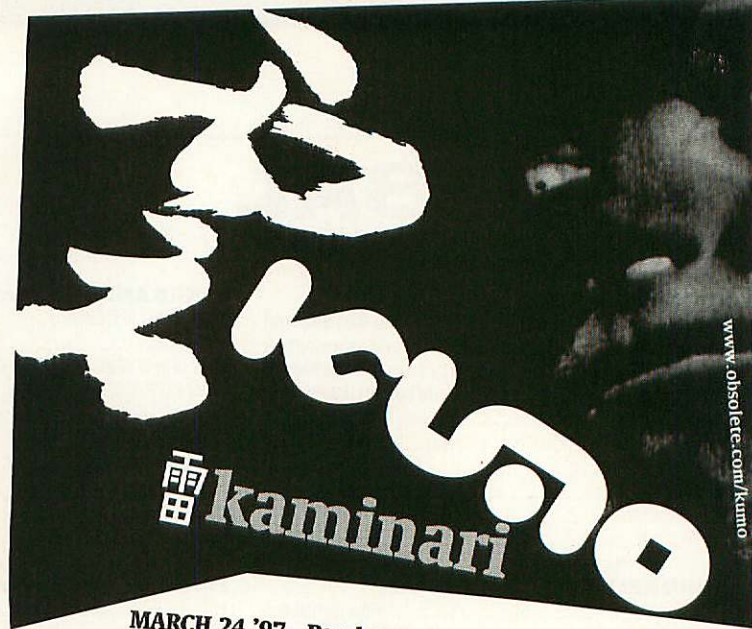


MAAS LATITUDE

1. Festina!
2. Upstate
3. Michigan breaks
4. Look at me now, falling
5. Esplanade
6. Suture
7. Shrift
8. Eurostar
9. Another saturday night
10. Lost soul

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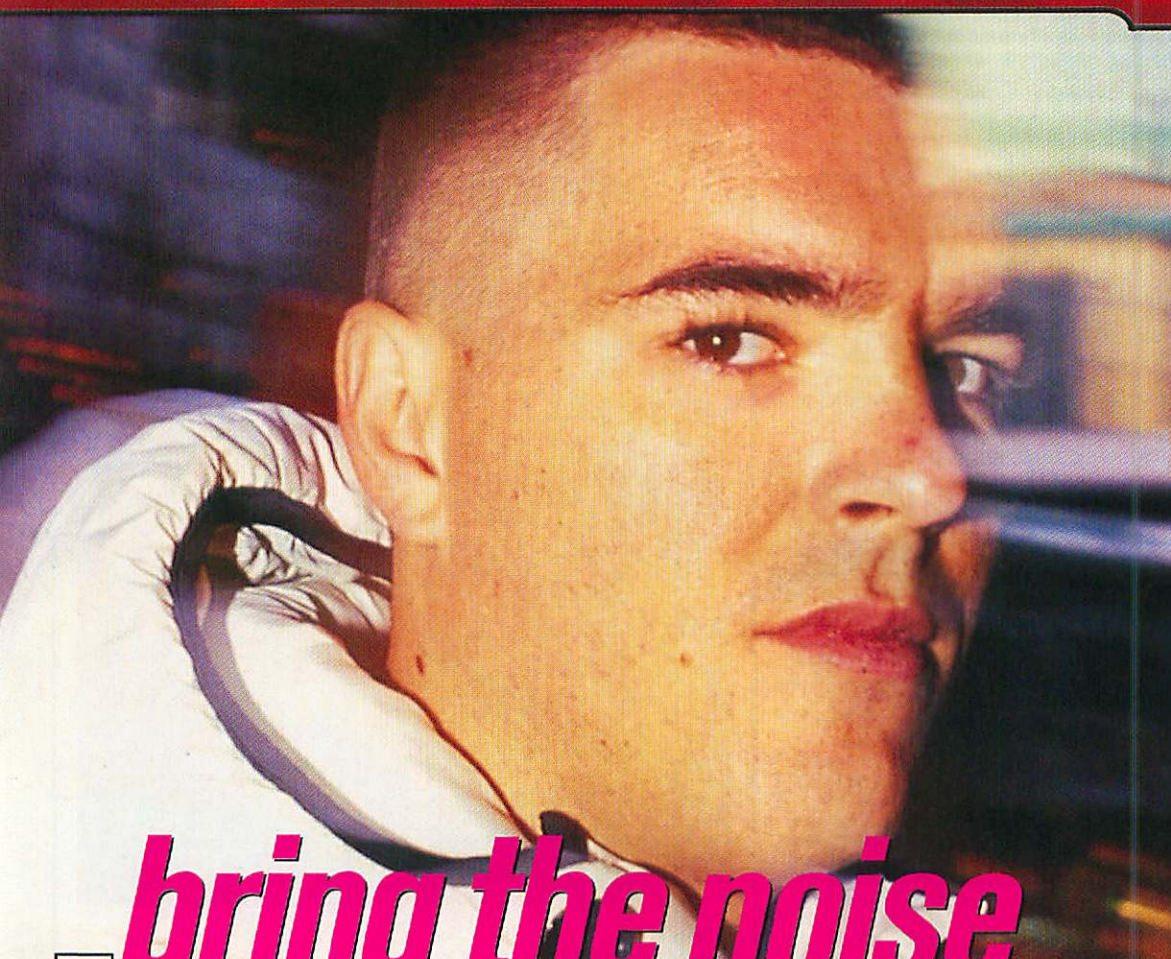
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THE GENIUS RECORDS

Reviews



bring the noise

album of the month

SPEEDY J
Public Energy No. 1
NovaMute/Plus 8

"The moment of terror is the beginning of life," so said one wise man who, if he'd heard Speedy J's "Public Energy No. 1" album after a night at Pure or Lost, would probably have keeled over and died. Yes, this album is that menacing. Or at least it is upon first listen, as so many have already discovered and consequently refused to go back to it. But after the third or fourth attempt, you realise that, while being apocalyptic, it is also one of the warmest and bravest pieces of new electronica ever created.

Firstly, "Public Energy No. 1" is not invading new territories. Aphex Twin, Mike Paradinas and bands like Faust have made terrorising music out of industrial sounds before, but nobody has produced it quite like Speedy J. The Rotterdam kid is arguably one of the world's most qualified producers, a perfectionist who knows the insides of machines like surgeons know the human body. Speedy is the producer's producer, or a producer for anyone who appreciates why good music is good music.

He threatened to make this album in 1994 with elements of Warp's "Ginger" album and previously with sections of his work for Plus 8. Critically acclaimed upon release, Speedy let his soul shine through on "Ginger" and on all later releases such as the over-polished "G-Spot" album. Because the music was so well-made, we allowed him to be self-indulgent.

But something has happened in his life and now he's letting off steam in a way only Vinnie Jones usually can. More than likely, the crooked walls of his bizarre Rotterdam home have got the better of him. We warned him they'd warp his mind, and that's what seems to have happened.

"Public Energy No. 1" is angular art at its most perpendicular. Opener, "Tuning In", is the sound of a nuclear holocaust, as wisps



of deathly atmospheric textures howl bewitchingly in an attempt to kill all forms of life. Hope is at hand, though, as the rays of sunlight which emerge from "Patterns" allow flowers to blossom... briefly. The blooming is halted by a barrage of metallic thunderclaps and wild electronic trickery. No wonder Speedy's girlfriend prefers to leave the house while he's recording!

"Patterns" is representative of the entire album, as cold experimental sounds are eventually washed away by the warm synths and strings which rise from beneath the turmoil. The album seems to thrive on this contradiction of warm and cold, good and evil, day and night, emotional expression and tortured depression. It shows how two opposites can co-exist beautifully.

"In-formation" is experimental electronica at its most proficient, as a genius rolling drum crosses the lines between drum & bass and 4/4. Again, alongside this mechanical structure with its sparks of electricity is a wailing wall of luscious sounds. "Pure Energy" is electronic music at its most vicious, where desolate industria meets backroom club culture. One play of this at the Social and that whole scene would change direction.

The production is so organic and natural, and yet you can feel the computer being programmed. "Haywire" even sees Speedy nip out for a pint of milk, leaving the computer to unwind itself. "Canola" is the emotional highlight of the album, simply feeling like the end of the world. Pure destruction of the soul, it is like your life is grinding to a despairing halt.

Yes, "Public Energy" is thoroughly depressing, but for anyone with a melancholy mind who uses sombre music to help them feel happy (isn't that all of us?), this landmark of an album is for you. And if one record sticks two fingers up to "club culture" in its current form and dictates the way artists should be making albums for the home, this is it. The legacy of the innovative (Nova) Mute label goes on, this time in the hands of a musical genius called Speedy J.

From His Mind To Yours and way, way beyond... 10
Ben Turner

MUZIK'S IN GUIDE TO THE WAY OUT

albums p111

Album Of The Month: Speedy J - "Public Energy No. 1" (Nova Mute)

compilations p118

Vital Compilation: "Hi-Fidelity House" (Guidance, USA), "Jumpin'" (Harmless)

singles p121

With Guest Reviewers The Advent
Singles Of The Month: Circulation - "Chapter One" (Heard), Jeff Mills - "Axis 98" (Axis), Roni Size/Reprazent - "New Forms" (Talkin' Loud)

house p125

Vital Release: Columbian Drum Cartel - "The Shipment" (Vicious Music)

jungle p126

Vital Release: Appaloosa & DJ Dream - "Night Train" (Looking Good)

hardbag p129

Vital Release: NRG - "We're Lost His Hardcore" (Top Banana)

progressive house p129

Vital Release: HHC - "We're Not Alone" (Perfecto)

techno p131

Vital Release: Future Beat Alliance - "Inside Out" (Void)

garage p132

Vital Release: Nuyorican Soul - "It's Alright, I Feel It" (Talkin' Loud)

breakbeat p132

Vital Release: Rainmakers - "Master Break" (TCR)

hardcore p134

Vital Release: Various Artists - "United Dance Volume 6" Album (Fourbeat)

hip hop p137

Vital Release: Indellible MCs - "Fire In Which You Burn" (Official/Rawkus, USA)

reggae p138

Vital Release: Dean Fraser - "Big Up" Album (Island, Jamaica)

trance p138

Vital Release: Various Artists - "Made On Earth" Album (Blue Room)

soul p141

Vital Release: Alene Marie - "Coconut" (Ticking Time)

downtempo p142

Vital Release: DJ Wally - "DJ Wally's Genetic Raw" Album (Liquid Sky, USA)

albums

SLUTS 'N' STRINGS & 909

Carrera

Cheap, Austria

PATRICK Pulsinger

and his crew of

Cheap (in more ways

than one) Viennese

pranksters have been

knocking out a string of eccentric electronic

offerings for the past few years without ever

winning more than a cultish recognition for

their efforts. "Carrera" is unlikely to change

their commercial fortunes, but it does at

least brilliantly distil the essence of those

unique Pulsinger/Tunakan collaborations.

No other contemporary producers can

shift quite as easily between musical styles

or manage quite such a joyous mixture of

reverence and cheek. From the electroid,

pulse-driven "Put Me On!" through the

sexy techno throb of "Civilised" to the

psychedelic jazz freestyle of "Crunchy

Custom", the whole album runs like a

Super 8 snapshot of urban life in the late

Nineties. All grainy textures and rich colour

tones, cigarette smoke and cheap alcohol.

Unburdened by the kind of dissective

pigeon-holing which regularly cripples the

British music scene, Vienna's electronic

underground is currently one of the more

invigorating in Europe. Major labels? MTV?

World domination? Who really cares? For

Patrick Pulsinger and Erden Tunakan, the

fun is still in the music. **9**

Rupert Howe



kickingly funky to boot. Result? Headphones

blown. And your cathode ray is next. **7**

Kevin Braddock

ERIC BENET

True To Myself

WEA

GOOD Samaritans may well be few and far

between, but Eric Benet is surely one of

them. He's there to reassure you when

your self-esteem dips, to empathise when

loneliness strikes and to inspire you when

life itself becomes nothing more than a

blank canvas. And, as "If You Want Me To

Stay" clearly testifies, he's capable of doing

all that in the style of the greatest musical

Samaritan of them all, Al Green.

Although the tempo rarely exceeds the pace

of nocturnal balladry, this gentle debut still

throws up one or two rhythmic surprises.

They may be brief, but the manic, Prince-

inspired and synthesised Sly & The Family

Stone-esque instrumentals make for truly

delightful interjections.

But Benet's preference remains lyrics over

beats. Some will find this too slow a listen.

Others will regard it as an overdue change

to soul music's entrenched approach. Just

give it time. Any Samaritan'll tell you that. **7**

Jacqueline Springer

SQUAREPUSHER

Hard Normal Daddy

Warp

AN accident of

geography or a

twist of fate? Either

way, like his north

London neighbour

Luke Vibert, Tom

Jenkinson has latched onto the mutant

forces in drum & bass to create a similarly

tricky, vari-speed jungle hybrid. Equally, he

seldom opts for the obvious.

This, his second album (after last year's

Rephlex debut) opens with "Cooper's

World", a comparatively straightforward

superfly groove spiced up with fluttering

breaks. The acid-fuelled "Rustic Raver"

is far more typical, chattering along crazily

like a jazz drummer on speed, while "Beep

Street" shows him at his most skillful, the

wistful melody and strolling bassline each

acting as counterpoints to the urgent rush

of the rhythm.

At times, though, the balance is all wrong

and tracks like "Chin Hippy" (note the neat

line in Aphex-ish titles, too) descend into

stuttering cacophony or, in the case of "E8

Boogie", aimless jazz fusion. A sign that for

all its style, wit and crafty ingenuity, "Daddy"

isn't always quite as clever as it would like to

think it is. **7**

Rupert Howe



THE HERBALIZER

Blow Your Headphones

Ninja Tune

THE sound of a

thousand lazy B-

movie sessions

pipéd through 10

years of hip hop,

jazz and Monty Python reruns. It's all there

on "Blow Your Headphones" and mightily

refreshing it is too in these days of tedious

pontificating about "real" hip hop. After all,

what's real about living in Twickenham?

Reality there means digging through crates

for Lalo Schifrin and checking "The Third

Man" for samples. The Herbs know there's

more fun to be had from mashing up odd

bit of tea-dance dialogue, luminous string

sweeps, rootsical instrumentation and,

match, deck-wrecking hip hop basics.

The presence of rappers Big Ted, Fabian

and NYC's What What does add another

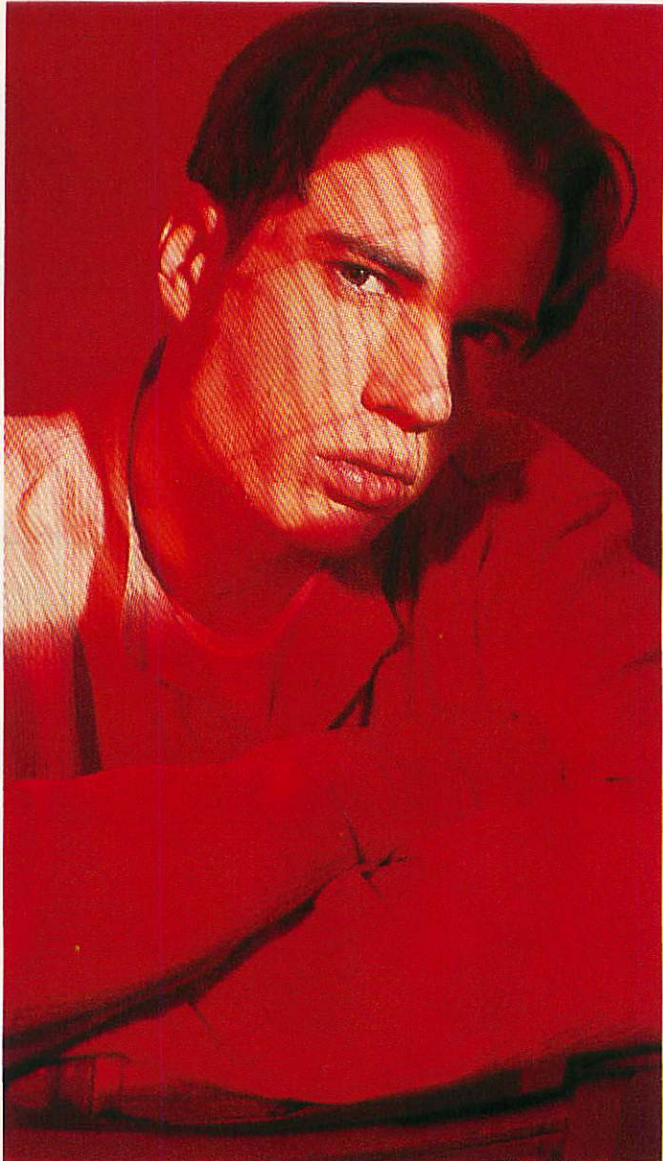
dimension to the fun, but they're essentially

a distraction. Indeed, anyone else would

have probably ruined this elegantly quirky

collage. So "Blow..." is the most fun you

can have across two 12-inches, and shit-



J MAJIK

Slow Motion

Infra Red

HE'S the boy wonder of drum & bass. The youngster whose productions have

captured the attention of the Metalheadz/Reinforced front-line ever since his

debut long-player, "Six Million Ways To Die", released at the tender age of 14.

The lad Goldie nicknamed "The Luke Skywalker Of Breakbeat". J Majik or just

Jamie to his family.

Despite his tender years (he's still only in his teens) J Majik's debut album is

an incredibly accomplished affair. Drawn largely from his previous output but

also featuring a clutch of new tracks, it perfectly displays both the power and

the problems inherent in the contemporary drum & bass climate.

The power lies in the funk. J Majik is at his very best when he understands

the funk and drags it through darkened landscapes, pushes it down neon-lit

superhighways and twists it through 360-degree pirouettes. "Subway" is a

tale from the darkside which turns the drum & bass lexicon on its head, while

"Silicon Valley" heads straight for the dancefloor with breaks dripping sweat

and a distant, tortured horn refrain to add a tortured, spooky ambience.

Elsewhere, Jamie slows the funk down to a chilled jam. "Chakra" melts silky

strings over fretless bass and a vocal line which drips soul in all the right places.

"Walk On" and "Mermaids" offer deep and funky slo-mo grooves, revealing a

fascination with jazzy techno rather than the hip hop that most junglists align

themselves with.

The problem, on the other hand, lies in J Majik's apparent need to prove just

how adept a programmer he is. There comes a point where the cut-ups totally

lose the groove. Moments when the intricate attention to detail becomes too

clever by half. "Gemini" has the feel of music that's desperately trying to sound

grown-up, devoid of its hardcore roots. "Stealth" suffers a similar fate, with the

movement cut to ribbons and stitched back together into a totally impenetrable

rhythmic conundrum.

Like the scene in 1997, J Majik is at his best when you can bob your head to his

beats, when his sounds are physical. And, again like the scene which he is so

immersed in, Jamie simply loses it when he pushes to far into the cerebral side

of studio trickery. **7**

Martin James

sound patrol

Sound Patrol reviews by
Calvin Bush, Jacqueline
Springer, Andy Crysell
and Kieran Wyatt

MAXWELL HOUSE

Maxwell House II

Peacefrog

THE flipside to his Fretless

AZM project (check this

month's "Astral Cinema"

album), this is the Isle

Of Wight's Max Brennan

indulging his Frank Zappa

fixation even more. Much

favoured by one Darren

Emerson apparently, it's

more acoustic and even

more odd-body-y than the

Fretless stuff, working

strummed guitars and

stuttered beats into dulcet

mantras of fucked jazz.

Thoroughly bizarre, but

worth persevering. **7** (CB)

ZHANE

Saturday Night

Motown

ZHANE may well have

collaborated with De La

Soul and Busta Rhymes,

but their second album

is far closer to Seventies

funktafied soul. Like Chic

and Shalamar before

them, their material isn't

intricate, but the vocals

and rhythms overshadow

the lyrical shortcomings.

Their harmonies, relayed

with all the chirpiness of

birdsong at dawn, are so

rich you'd think you were

listening to a choir rather

than just a duo. "Saturday

Night" is like this should

come twice a week. **7** (JS)

LISA STANSFIELD

Lisa Stansfield

Arista

AFTER all that travelling

("Bean around the world

and I, I, I...") you would've

thought that Lisa's outlook

might have broadened just

a little. Unfortunately, the

shadow cast by that single

still extends over this, her

fourth album. The once-

winning formula of heavy

basslines, I-love-my-man

loyalty and inconsequential

rhymes paraded as songs

is relentlessly regurgitated.

And, unfortunately, this

album is likely to have you

doing likewise. **2** (JS)



DEATH IN VEGAS

dead elvis

**THE ALBUM
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5.



**"ROCK DA PARTY"
BY DAKOTA
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(BULL 112)**

QFX

Alien Child Epidemic

NO sniggering, this is a serious review... You see, whatever your opinion of the provincial, white glove and whistle scene, QFX have had three Top 40 hits with their last three singles, shifting over 250,000 happy hardcore units in total. That makes them bigger than most of our cover stars. It also makes them unignorable.

However, as the tracks on this shockingly-designed album demonstrate, the QFX quintet are somewhat difficult to appreciate for us over-18s. Slipmatt excluded, natch.

For example, are killer-driller tracks like the uniformly manic "Electro Duck", "Pizza Cat" and "Happy Hardcore Freedom" post-modern gems or amphetamine rabble rousers? Are Formula 1 cuts like the wham bam "Trance Power" and "Power House" actually written, or simply spontaneously conceived in the playground? Are QFX The Spice Girls of the urban underclass?

As an old bastard, I'm probably not entitled to an opinion. But if I owned a sweet shop, I'd definitely stock this next to the fizzy fish. **7**
Dave Fowler



VARIOUS ARTISTS

The Winning Ticket

Jackpot

FOUR melons on the melon-ometer for this Digweed-mixed long-player of highlights from the progressive imprint of the moment. This is a \$1 million win on the 15-foot fruity outside Caesar's Palace in Vegas. This is the Melinda Messenger of UK house. This, cosmic comrades, is the shit.

Blue Amazon's "And Then The Rain Falls", two mixes of Chakra's "I Am", Paul de Aragon's "Silent Sky", Tenth Chapter's "Wired", Shango's "Tunnelvision", Atlas's "Beauty" and Squelch's "Crash" are the tracks on Johnny's Technics. Next, with a touch of Northern Exposure and a nod from God himself, they become one long dream excursion into exquisitely-crafted melody and subtle rhythmic build. Fuck me, this is truly awesome.

Many albums receive endless columns of utterly nonsensical hyperbole from over-enthusiastic reviewers, though few deserve it. Here, I must hold my hands up and plead guilty to letting my emotions pour faster than a fun pub lager. So get one down your neck, too. It's horrible getting mullered on your own. **9**

Dave Fowler

SUNSHIP

Sunship

Filter

ENTER the most aptly-named outfit since Extreme Noise Terror. Ceri Evans

could easily have named this melodic, mesmeric groove project "Extreme Noise Pleasure", but as onomatopoeic names go, he's got it down almost perfectly from the start. Why? Because the constant daybreak dynamics of this stunning long-player will have a hard time finding a match virtually anywhere in terms of sheer fizzy, joyous musicality.

For the record, "Sunship" is not an album of house music. Nor drum & bass, trip hop, breakbeat, electronica or nu disco. It's all those things, an impossibly hip document of the best elements of these (and other) sunny times. Time-stretched vocals, old school synths, twisted breaks, early New York house and soaring soul vocals. But the difference here is that Ceri Evans is a musician, so all those things get used as tools rather than merely dropped as self-consciously with-it references.

Do you like music? To all those with raised hands, you will like this. Shine on. **9**
Kevin Braddock



LEE 'SCRATCH' PERRY

Arkology Island, Jamaica

AREN'T legends meant to die young and become icons? Or otherwise end up as ageing recluses who only grant interviews to "Rolling Stone" magazine once a decade?

Quite where Lee "Scratch" Perry fits in, only he knows. And even that's debatable. Whatever, his contribution to reggae music is the stuff of legend. Drawing parallels with any contemporary producer in dance music today would simply be unfair to Perry's good name, with the possible exception of the great Quincy Jones.

Whether the sound is rocksteady or ragga, dancehall or dub, the 61-year-old producer, arranger, vocalist, writer and madman has been a part of them all. In a career spanning four decades, he's worked with everyone who's ever been anyone in reggae. The lot.

This three-album box-set documents arguably his finest work, dating from his own Black Ark studio between 1975 and 1979. Using just a four-track studio, the results were a series of benchmark classics, often sampled and imitated



to this day. "Dub Revolution Part 1", for example, is regularly digitalised into a hardcore ragga rhythm today, while his production on Max Romeo's "Chase The Devil" provided the chorus for the Prodigy's "Out Of Space".

It's not just sample sources. The smooth "Police & Thieves", with its infectious high-pitched chant, was a national hit for Junior Murvin in 1980. And a famous Clash cover. Other highlights include The Congas on "Conga Man" and Romeo's pulsating "War Inna Babylon", the epitome of the spirit of "Arkology".

The Black Ark era was a time of great experimentation. Perry's macroscopic drum and basslines, imaginative harmonies bordering on the sublime and his impromptu rhythmical mixing integrate perfectly with the excellent in-house rhythm band, the infamous Upsetters. Included are alternative dub versions, DJ reworkings and instrumental interpretations, so you can hear just how the great man operated. Small in stature but with an eccentric personality worthy of a Marvel comic character, no doubt Perry's craziness is an integral ingredient of his success.

Some of the finest music ever made, of any genre, the sound of "Arkology" will never be outdated. **10**

Derek Bardowell

KOOKY SCIENTIST

Unpopular Science

Plus 8, Canada

DANCEFLOOR-BASED albums aren't always a barrel of laughs. One slamming groove after another simply doesn't make for a great home-listening experience. Thankfully, though, Telepathic supremo Fred Gianelli (aka Kooky Scientist) has managed to do a good job, occasionally dropping the tempo while breathing colour into even the most demanding of tracks.

Kicking off with the resonating hooks and squelchy analogues of "Discombobulate" and "O.L.D. Versus N.E.A.U."'s skeletal beats, the pace soon eases with the dubby atmospherics of "Organ Donor". From there, we're off into the melodic strains of the excellent "Cash Flow". The hard robotic grooves of "Kookai" and "Glitterbug" pick things up again, before the beautiful tones of "Niteglide" and the quirky "Touched..." round off the release in fine style.

Overall, a well-balanced album which is sure to cement Gianelli's reputation as a true purveyor of fine funk. **8**
Dave Mothersole

sound patrol

And there's more...

GOODFELLAZ

Goodfellaz

Avatar/Wildcard/Polydor

THIS r&b trio run the full gamut of tempos and romantic ideals, but now that the male harmony group market seems to have burned itself out, they've still got plenty of convincing to do. With flip humour ("Do you defend me when they play hate?/ Do you think about me when you masturbate?") and jaunty production, they just about scrape home. **Just. 5 (JS)**

IMPULSE

One-Six-Four-One-Seven

K7, Germany

THE first national signing on the German label after the likes of Sean Deeson and Terrence Parker. When they do their funky ambient breakbeat thang, Impulse are damn near unstoppable. "Smokin' Carr" and "Mystic Soul" sounding something like Jimi-Hendrix-meets-jungle-at-33rpm. But the proliferation of sub-Aphex bleepy filler material soon irritates. Would've made a great mini-album. **7 (KW)**

STATE OF MIND

PRESENT

Expose The Hideout

Cup Of Tea

"AMBITION" stuff" claims the press blurb, and this much is true. Bristol-based "production unit" SOM (which also incorporates the project names Dextrous and Lu Donovan on this album) head off on something of a mind-boggling one, at best coming up with Bukem-approved jungle floaters. At worst, anaemic drum & bass, um, folk music. Yeah, right. **5 (AC)**

Key 10 - Jammy Dodger 9 - Jeffa Cake 8 - Choc-chip cookie 7 - Bourbon 6 - Custard Cream 5 - Moo-cow kicke 4 - Ginger-snap 3 - Digestive 2 - Rich Tea 1 - Garibaldi 0 - Dog poo

albums

THE BRAND NEW HEAVIES

Shelter
London

THE media's obsession with "swinging" London continues to totally ignore the musical underground. Especially those musicians who've not only created some of the most polished trans-Atlantic hybrids of recent times, but who have also challenged preconceived opinions about just how viable and competent British funk can be.

The Brand New Heavies are a classic case. With lead singer Siedah Garrett replacing former vocalist N'Dea Davenport, they've returned with an album that's not only excellent, warm, emotive and funky, but one that's also tactile. The bass and lead guitars slap you upside the head, in the face and on the back, before Garrett's Vaudevillian voice strokes, kisses and soothes you. The album is a testament to her experience that she's slotted in without forcing the band to make instrumental concessions to accommodate her. "Shelter" sounds like the whole gang are just doing what comes naturally.

There's so little wrong here and so much that's right. Nigh on every track deserves to be as omnipotent as "Never Stop" was back in 1991. This, style-press people, is quintessentially it. This is "swinging". 9
Jacqueline Springer

VARIOUS ARTISTS

Classic V

V Recordings

SO, the Chardonnay slurpers of Islington are officially "into" jungle. And word is that the "sound of the UK underground" is now



sound patrol

And there's more...

VARIOUS ARTISTS

Creative Trip Hop/Creative

Drum & Bass

Club Masters

FORGET about the hugely uninspiring titles. Both these compilations are worth your passing attention, if only because the DJs chosen show just that little extra risk-taking necessary to make them stand out. Dr S Gachet and the ever-excellent DJ SS tackle the jungle sets, while true originals Pressure Drop and big-star-for-the-future Dave Tipper delve into the

downtempo undergrowth and come up smelling of roses. 7 (CB)

VARIOUS ARTISTS

Biomechanik

Level II, France

SO you've heard all the fuss about France's answer to Lenny Dee, Manu Le Malin? Here's your chance to see what it's all about. Turbo-nutter gabba is the sound, so that's 99 per cent of you probably put off already. But persevere, and you can hear why even Laurent Garnier has proclaimed this man to be some kind of deity. Not that you'll be listening to it more

than once, mind. Like, how mad are you? 7 (CB)

VARIOUS ARTISTS

Pangea 2097

Pagoda

AN interesting compilation, if only because it makes such a big deal about producers who, frankly, mean nothing to us. Which makes it a pleasant surprise when the likes of Alex Martin, Simes, Orphic and Effike come up with some interesting slants on abstract techno, floaty jungle and the deepest electronic weirdness. Especially cool are the Dave Angel and Lee Van Cleef remixes. Don't let

this one pass you by. 7 (CB)

VARIOUS ARTISTS

Viennatone

Studio K7, Germany

PARIS, darhling?! That was last month. See, Vienna is where it's at now, with a long-standing underground scene that's gradually making for the ascendant. Here, outfits like Count Basic, Tosca and Potuznik Vs Sokol show how it's done with mucho pluralist funking. Yes indeed, this is the place that rocks the most-est right now and will continue to do so until Calcutta officially takes over on May 22. KEEP UP! 7 (AC)

becoming redundant in the light of this new-found (and, let's be fair, welcome) popularity. There are even murmurs that it's become common, stale, a meagre parody of its former self. But that, of course, is without taking V Recordings into account.

Rising like a shimmering apocalyptic phoenix, this is a compilation to truly purge all those preconceptions. The prodigal child of Bryan Gee and sparring partner Jumpin' Jack Frost, V's four-year history is one scattered with defining moments.

From Roni Size's reductive free-form classic, "It's Jazzy", and Goldie's remix of post rave anthem, "The Calling", to the lithe vocals of Krust's "Maintain" and the spine-chilling frisson of Dillinja's "Soul Control", this compilation is a reflection of V's ever-

consistent vision and diversity.

A fleeting freeze-frame of a sound travelling faster than the speed of light and in as many directions. Classic. 9

Rachel Newsome

TRANQUILITY BASS

Let The Freak Flag Fly

Astralwerks UK

FROM the opening

jazz-beat workout of

"Five Miles High",

Tranquility Bass'

Mike Kandel has

clearly lost none of the form which won him

such respect for Lavelle faves "Cantamilla"

and "They Came In Peace".



Totally different from anything else in years, chances are you'll either love this debut or, ummm, wonder what the hell kind of drugs he was on. With styles dithering wildly from the genuine country sound of "Lichen Me To Wyoming" to the psychedelic funk of "We All Want To Be Free" there's just no way this album's letting itself be pigeon-holed.

If (and when) it does grab you, however, the epic trip hop of "I'll Be Here" blending into the rousing funk of "Let The Freak Flag Fly" will have you dancing in your kaftan. Take into account that this took two years to record, using a huge variety of instruments each one played by Mike himself, and here's someone who's earned an easygoing slap on the back for sheer tranquility. 7

Rob Da Bank

TRANQUILITY BASS



LET THE FREAK FLAG FLY



'BETWEEN A ROCK AND A DANCE PLACE' FROM THE CREATOR OF 'CANTAMILLA' COMES AN ALBUM TWO YEARS IN THE MAKING. A BALL OF CONFUSION - FROM HIP HOP TO JAZZ TO ROCK AND DANCE.

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AGENT PROVOCATEUR

Where The Wild Things Are

Epic

AGENT Provocateur.

Suggestive, illicit...

Hmmm, cool name for a band on the wing these days.

Cleo Torrez (sultry vixen songstress) and John Gosling (ex Bass-O-Matic). Cool line-up, too.

So where's the cool sound, guys?

It's hard to know quite where to start when it comes to summing up this LP.

The mediocrity of Morcheeba with some ketamine thrown in just for good measure?

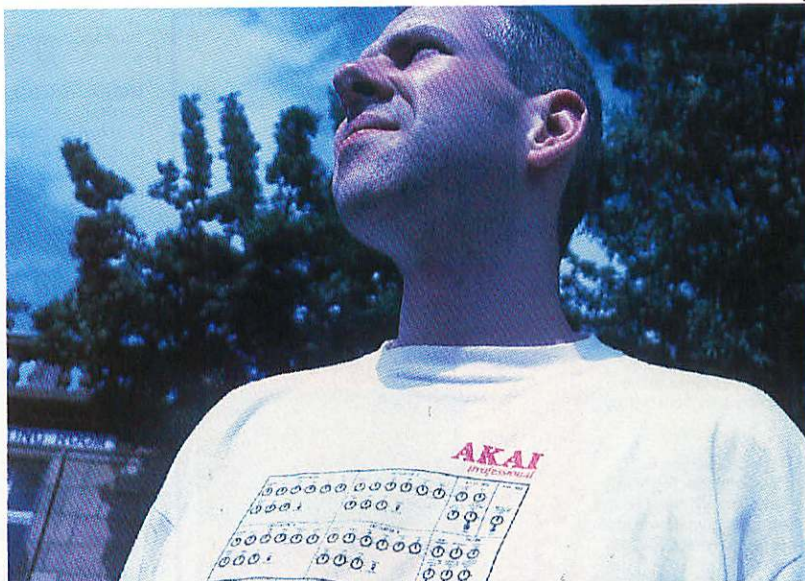
A flagellating Republica after a cheap curry?

Maybe someone should have told them that while the concept of trip hoppy angst colliding with Souxsie And The Banshees and garnished with a touch of post grunge Americana may be dead post-modern like, the reality is that it just sounds, well, naff.

From "Elvis Economics" to "Hercules", Agent Provocateur's spurious mash of random bleeps battling against a torrent of violent guitars is as appetising as a cold kebab on a wet night in Ilford and about as culturally relevant as my mum's tea cosy.

Now where did I put that Aspirin? **3**

Rachel Newsome



FLORENCE Occurrences New Electronica

IN 1993, when Stefan Robbers released the exceptional "Dominions" album under his Florence alter ego, it became something of an underground classic. Like Black Dog's "Temple Of Transparent Balls" or UR's "Revolution For Change", it was the kind of record which marked out new territory for techno and, in the process, found itself an almost constant fixture on



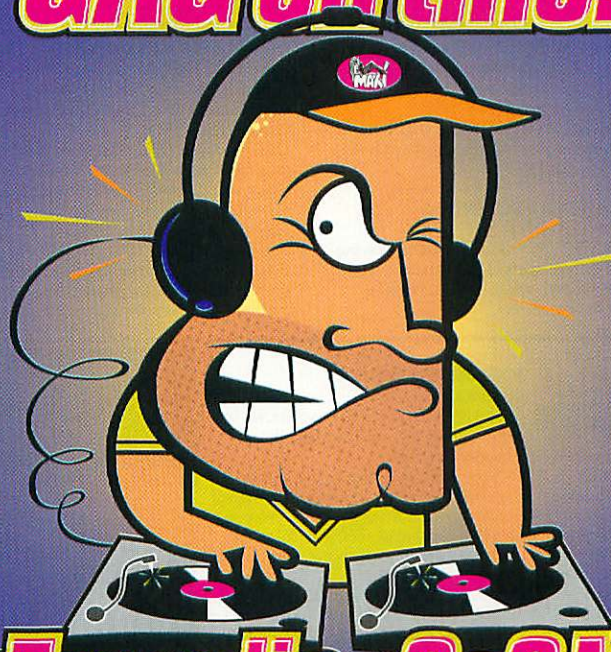
"Undiscovered" where train-track arpeggios and fat-ass bass collide, while scatter starbursts of speaker-shredding come on like some kind of sonic Uzi. And that analogy isn't as far from reality as you might think. Robbers loads his music like a gun, with wild ideas and sounds that seem to melt inside your heart like guerrilla bullets.

So wait 'til you hear tracks like "Second Hand Culture" or "The Collapse Of Commerce". Simply brilliant, beautiful music for tomorrow and beyond. And all from the man who's been described as "the European Carl Craig". **9**

Stephen Cameron

GAG on this!

The best from New York indie label **MAXI RECORDS** (featuring Daphne Ruben-Vega, Cevin Fisher, Judy Albanese), all on one CD... all seamlessly beatmixed by NYC's king of HOUSE!



- "The Way We Used To" Cevin Fisher
- "Happy" Judy Albanese
- "Hypnotizing" B.O.P. presents BUZZ
- "Check This Out" Cevin Fisher
- "I Found It" Daphne
- "We Can Never Be Satisfied" Mike Dunn
- "Gonna Luv" C.L. McSpadden
- "Dedication" Nick Jones
- "Werking" Head Case
- "Banji Dance" Cassanova's Revenge
- "Where We At" B.O.P. presents BUZZ
- "It Doesn't Matter" Shay Jones

Danny Tenaglia PRESENTS GaG Me THE Tune

THE FREESTYLE FILES VOLUME 2 - GERMANY VS ENGLAND

Studio K7

CONCEPT: Another perfect excuse for a sizeable ruckus between Eng-err-land and those lovely Germans, except this time it's doubly freaknik tunes doing the battling rather than bokes in short trousers. "Eclectic dance is coming home!" etc.

KEY PLAYERS: Turntable Terranova's "29" is their Klinsmann, while ED & Nico's "Mothership" packs a junglist kick of Shearer-esque proportions. Ker-pow!

USEFUL SUBS: Fauna Flash's "Sexual Attraction" drum & bass missive proves handy for Germany and then there's "Can't Stand With You Baby" by Jimi Tenor... who's playing for England. Say what?

VIEW FROM THE TOUCHLINE: Of course, there can be only one winner and - damn! - it's Germany. A few too many "Southgate"s ruin our chances but, hey, enough about footie. This is as essential a leftfield dance compilation as you'll find right now. **(AC) 8**



DJ KICKS - NICOLETTE

Studio K7, Germany

CONCEPT: Ex-Massive Attack chanteuse presents a manifesto for diversity with filterpunk breakbeats, wibbly drum & bass and wobbly electronica.

LINE-UP: Er, Nicolette doesn't actually soil her hands on the turntables, instead getting electronic boffins Plaid to mix up her various fave tunes.

KEY PLAYERS: Roni Size getting all "Physical" and Doc Scott reckons "It's Yours" while Nicolette's own Kicks-inspired "All Day" is pretty far out.

USEFUL SUBS: The old-school charms of CJ Bolland's "Nightbreed" plus gems from Shut Up And Dance, Warp and Clear.

VIEW FROM THE TOUCHLINE: Bit of a swizz plastering Nicolette's name across the cover. But a fine listen nevertheless for a home mix-flavoured comp. **(KW) 7**

SHAKE THE BONES

Hydrogen Jukebox

CONCEPT: Established artists and new signings parade their wares on behalf of the sarf London imprint.

KEY PLAYERS: Omnivore get deep 'n' dubby on "Spandex", TLM's "Electrastar" should rock floors of a Heavenly persuasion and there's quality electro-jungle from Pilote Burst.

USEFUL SUBS: Beaumont Hanant's remix of Globo's "Thirteen", Chamber's aptly-titled "Funky Paradise", as well as re-airings of a couple of Slab trax.

VIEW FROM THE TOUCHLINE: A welcome and representative sample of 1997's new electronica. This long-player should ensure da Dukes finally get the respect they deserve. **(KW) 7**

TRANS PACIFIC EXPRESS

Volume

CONCEPT: Our Down Under cousins prove they're not just a bunch of drunks, crims and bad actors with another Volume of electro madness, moody grooves and prime-time fungle junk.

KEY PLAYERS: Hypnoblob's deep 'n' dark "Funky Saviour", "Naked" from Carl Cox-tipped Josh Abraham and Mystic Force's trancing "Plateau" should all rock the barbie.

USEFUL SUBS: The Lab's "Mantra" keeps on driving while Dave Hudson's "Didge Odyssey" mercilessly fucks with the country's fave indigenous instrument. Rolf Harris, eat yer heart out!

VIEW FROM THE TOUCHLINE: Connoisseurs of the new complexity couldn't give a xxx for anything else! **(KW) 7**



JUMPIN'

Harmless

CONCEPT: All those classic old underground disco tracks you've always read about and heard sampled a million times finally dusted

down and stamped onto one incredible record.

KEY PLAYERS: Where do we start? Machine's awesome (and Fire Island covered) "There But For The Grace Of God Go!". Cloud One's "Disco Juice" sounding as fresh as a Nuphonic record, yesterday. Dinosaur L's still much-plundered mind-bending benchmark "Go Bang". Not forgetting Loleatta Holloway's "Runaway" and the original of Musique's "Keep On Jumpin".

USEFUL SUBS: Loose Joints "Is It All Over My Face", Wood Brass & Steel's "Funkanova", Barbara Roy's "Touch & Go", Michelle Wallace's "Tee's Happy". Each and every one great enough to consign the legacy of the Bee Gees to the scrapheap of dancefloor history forever more.

VIEW FROM THE TOUCHLINE: Listening to Sneak, Paul Johnson, Todd Terry et al productions will never sound quite the same again. Buy this or deny your roots forever. **(CB) 10**



FISH SMELLS LIKE CAT

Pussyfoot

CONCEPT: Brand new Japanese noodling of the electronic variety.

KEY PLAYERS: Chari Chari's east/west dreamscapes on "Bugis Folktales" and "Urin" (smells like pee spirit?) including sounds which could only have been culled from Battersea Dogs' Home. Manabu drips with eastern promise on "The Sound Is..."

USEFUL SUBS: Water Melon's uh, "interesting" interpretation of Fleetwood Mac's "Albatross". Folly Jet just because it sounds cool.

VIEW FROM THE TOUCHLINE: Eclectic as stir fry, intoxicating as Saki, this one's for dining in rather than taking out. **(RN) 7**

CUP OF TEA MIX

Cup Of Tea

CONCEPT: A fluid DJ mix of Bristolian beatnik flava taken entirely from Cup Of Tea's catalogue of past releases.

KEY PLAYERS: Grantsby's "Timber" beautifully recreates the sound of smoked oak. Purple Penguin lattice haunted vocals into the splintered breaks of "Mountain".

USEFUL SUBS: Statik Sound Systems turn on the dub pressure with "In Our Time", the two tone tomfoolery of Henry & Louis' "Double Culture".

VIEW FROM THE TOUCHLINE: A rather mixed blend of super-value teabags and Earl Grey. **(RN) 6**

BREAKBEAT SCIENCE 2

Volume

CONCEPT: The second instalment in the freeze-frame series of junglist exclusives where experimental breakbeat meets dancefloor tear-out.

KEY PLAYERS: Subject 13 come up with a ready made classic as they enter sax nirvana on "Good Guy Bad Guy". The Underwolves don their rootsman kit on "Malik". Plus Mickey Finn and Aphrodite's cheeky Mohawk jazz lick.

USEFUL SUBS: Klute investigates the eerie "New Forms Of Life", while Genaside II patrol the outer borders of beat technology.

VIEW FROM THE TOUCHLINE: The second chapter in the ultimate sonic handbook no digital alchemist can afford to be without. **(RN) 8**

BIG BEATS

Dust II Dust

CONCEPT: Britain's next generation of aml beatniks, deep housers and EZ funksters lay down a soundtrack for party animals largin' it, lagering it and generally living it up a bit.

KEY PLAYERS: Exclusives from the weirdnik Mellowtrons, smoochie Mother Nature's Cloud And Shower Show and mellow breakbeat house-kids Puff. But best of all is Red Myers' "Silent Partner", sounding like a road-crash between The Chemicals Brothers and Joey Beltram's "Energy Flash".

USEFUL SUBS: Ragga meets old school soul on Moog's "Bulldozer", Mr Dan's twangtastic moody "This Is The End" and Funky Monkey coming on like Serge Gainsbourg meets Money Mark.

VIEW FROM THE TOUCHLINE: Far more than just a 2-D compilation of student anthems, "Big Beats" proves the next generation of Socialites have a diversity of

sound and wealth of talent far greater than previously imagined. **(CB) 8**

ULTRASOUND

Hospital

CONCEPT: Wild style jazz 'n' bass from the guys behind top nu house label, Galactic Disco.

KEY PLAYERS: There are five exclusives here, including the first vinyl appearance for top Manchester jock, Matt Thompson. Ones to watch include Peter Nice Trio's sublime "Harp Of Gold", the menacingly tasty "Scrutiny" by EST and Dwarf Electro's soundtrack-ish "Agent Orange".

USEFUL SUBS: Peter Nice Trio's "Flight Of The Vulture", London Electricity's "Brother Ignoramus" and the first tune from the excellent lzit for many moons, "Zed Between The Eyes".

VIEW FROM THE TOUCHLINE: To be administered aurally twice daily to all those suffering from the delusion that live jazzmatronics can't be skillfully merged with the syncopated glory of true drum & bass. Open wide, now! **(CB) 7**

BREAKING THE ICE VOLUME ONE

Mole, Germany

CONCEPT: Eleven stylishly funky up, downtempo drum & bassers for Sunday cappuccino listening or cool post-club seduction... You decide.

KEY PLAYERS: No major exclusives but the ubiquitous Kruder & Dorfmeister serve up the sublime "Shakatakadoduh" and Red Snapper show the way with the Sabres Mix of "Hot Flush".

USEFUL SUBS: Rockers Hi-Fi give us "Music Is Immortal", Dave Wallace shows off via "Expressions 2" and Lexicon funk up "Jazz Field".

VIEW FROM THE TOUCHLINE: A sublime collection that is among the first of its kind in mainland Europe. This compilation is the first part of the "Four Seasons 1997" set, and follows the groundbreaking (in Germany, anyway) "Science Fiction Jazz". **(DF) 7**

SUPER DISCOUNT

Solid

CONCEPT: And boy! It's some concept. Motorbass' Etienne De Crecy comes up with the idea of incorporating imagery used by Paris supermarkets in the Seventies into music, calling up masses of his mates to help bring his brainwave to fruition. Alternatively, it's simply sensuous, emotive house and jazz-hop to lose yourself in entirely.

KEY PLAYERS: All but three of the tracks here also featured on the acclaimed "Super Discount" ten-inch series. The newcomers, Mr Learn's "Fermeture Definitive", Alex Gopher's "Destokage Massif" and DJ Tall's "Tout A 10 Balles", however,



adamantly refuse to let the side down.

USEFUL SUBS: Oh bloody hell, where do we start? We plump for the disco delirium of Minos Pour Main Basse's "Le Patron Est Devenu Fou!" and the Latino-plus-completely bonkers-vocal-samples fling-down of "Tout Doit Disparaitre" by the very same fellow.

VIEW FROM THE TOUCHLINE: Adding to his genius reputation, De Crecy is clearly right off his shopping trolley here. And gawd bless him for that. **(AC) 7**



HI-FIDELITY HOUSE

Guidance, USA

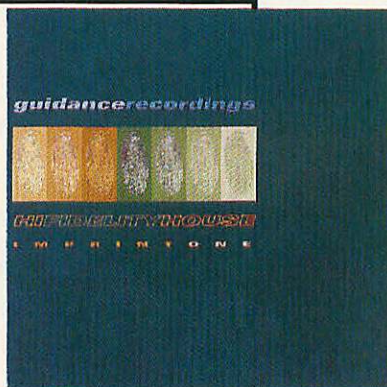
CONCEPT: God's own deep house imprint prove there's life in them there

post-Relief Chi-town grooves.

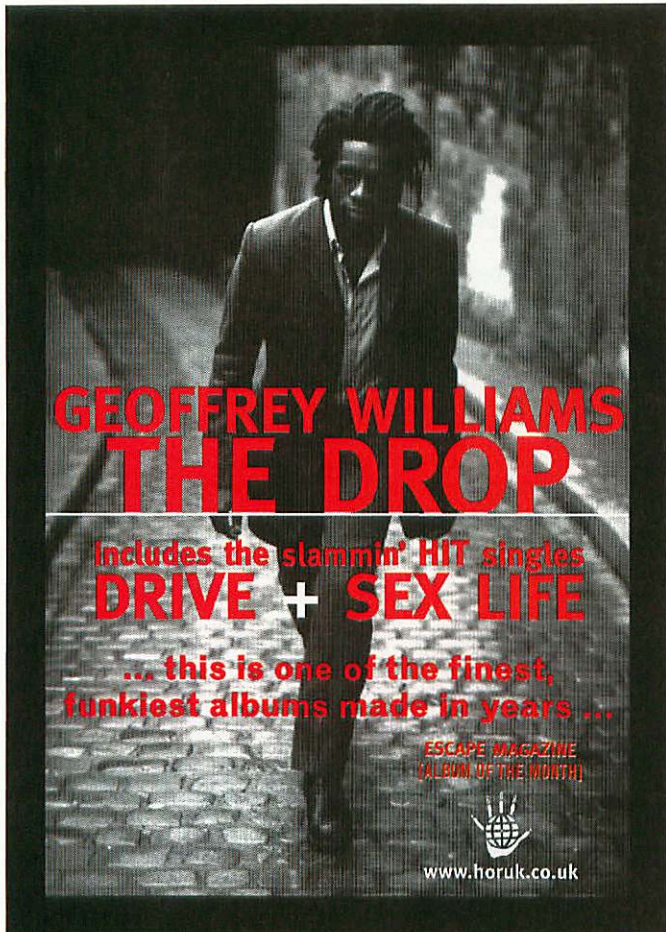
KEY PLAYERS: No exclusive, this is a glorious back catalogue only affair. But when you've got the likes of Projekt PM's awesome ELO-ish "When The Voices Come", Fresh & Low's spiritually sublime "Wind On Water" and Calysto's dreamy flute opus "The Groove", who's complaining?

USEFUL SUBS: You think they're good? Well how about Abacus, then? And Wamdue Kids? And the godfather of this whole damn sound, Larry Heard?

VIEW FROM THE TOUCHLINE: Leading the field from way out front. Let their music be your Guidance. **(CB) 8**



out now:




GEOFFREY WILLIAMS
THE DROP

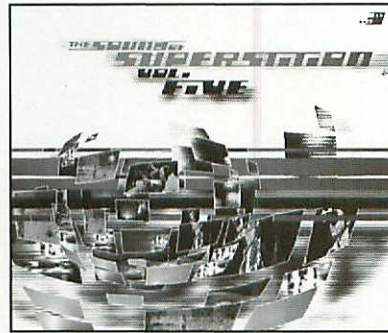
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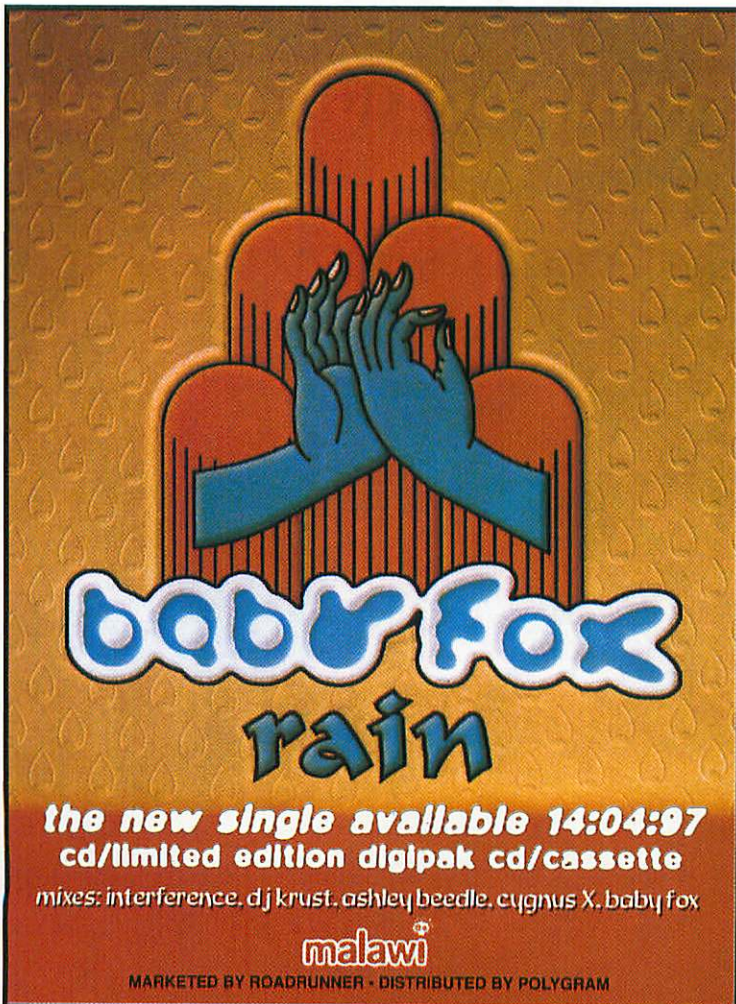

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THOMAS SCHUMACHER
DER DRITTE RAUM
AFFIE YUSUF
IAN POOLEY
DANIEL BELL [DBX]
MARCO REPETTO
JOHN AQUAVIVA



babu fox
rain

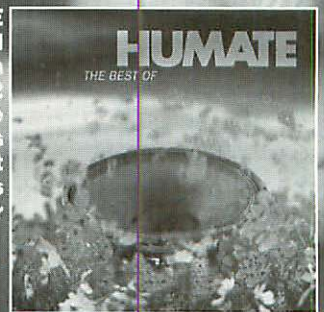
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JAMES HARDWAY	SURESHOT	KLUTE	KOSH & ST FILES	SUBJECT 13	
CLEVELAND WATKISS	ENDEMIC VOID	JUSTICE	CYBERNET	ELEMENTZ OF NOIZE	GENASIDE II



singles

Reviews by Calvin Bush, Andy Crysell, Rachel Newsome and Rob Da Bank

AUBREY Contact Funk Mosaic

HE may have been making "Cheap Knob Gags" a while back, but the Isle Of Wight's Aubrey is clearly a man of rather more sophisticated taste if these four tracks of deep, hypnotic tech house grooves are anything to go by. Maybe he's been getting into the Ferrero Rocher recently. Very classy stuff. **(CB) 7**

Colin: "It's got that after-hours kind of vibe. Nice and mellow."

Cisco: "Aubrey's capable of much more. Usually he's bang on the money but this is just a bit mechanical. We like something a bit more energetic." **4**

BIM SHERMAN Can I Be Free From Crying (Remixes) Mantra

YOU'RE on a hiding to nothing when you tamper with the voice of God (okay, yeah, we're big Bim Sherman fans round here), but Underwolves do the decent thing. Instead of rewriting an alternative backing track, these former Filter acolytes just lay down an immaculate piece of smoothly rolling atmospheric drum & bass with mere snippets of the Bimster dropped in occasionally. A meeting of very great minds indeed. **(CB) 8**

Colin: "I'm not really a Bim Sherman fan. I prefer my Studio One. Something a bit more raw. The main jungle mix with the vocal is okay. It's got a nice flavour to it"

Cisco: "The jungle mix is really musical. Underwolves? Never heard of them. We don't really listen to much jungle. Only really Roni Size, Metalheadz and some Moving Shadow stuff. There's just too much out there. What I like about it is that all the main producers are English. There are no pioneers in Germany or America." **6**

MEKON FEATURING SCHOOLY D Skool's Out Wall Of Sound

AWOL for ages, then suddenly, there's no escaping the old D fella. No sooner have The Chemicals sampled his legendary rap attack on "Block Rockin' Beats", than he's doing the sizeable do in between Mekon's sparkingly well-formed beat physics and Les Rhythmes Digitales' ace electro mix. Skool might be out, but Schooly's most certainly back in. **(AC) 8**

Colin: "Everybody's into Schooly D. Why? The Chemical Brothers' single's got a sample on it. Yeah, I'm a Schooly D fan, but why not leave it as Schooly D's thing? Some of the early Wall Of Sound stuff was alright, when they were doing the graffiti covers. [Listening to Ronin remix] 'Theme From SWAT!!' 'Theme From SWAT!!' Classic disco, much better than the other side." **6**

SUBJECT 13 Can You Feel Da Vibe/Blacksteale Vibe'z

SUBJECT 13 Jazz Style/Loose Flutes Creative Source

FOUR alternative views of the Subject 13 boys font of talent which proves they're more than just mighty dandy nu jazz & bass lickers. For Fabio's Creative Wax, they capture the more synopated feel of retro jazz, all tuff, loose live jamming. On their

THEY are right up there with the Jeff Mills and Dave Clarkes of this world, making pre-Millennial techno which is overflowing with absurd amounts of creative energy, god-like tension and overpowering funk. They're at the forefront of British techno exports and they've been there ever since they started back in 1994.



One of them is Colin McBean and after starting out in the fashion industry, he soon got together with the other one, Cisco Ferreira. Cisco has engineered a load of people from Marshall Jefferson to Derrick May to

his biggest success, CJ Bolland. Together they've recorded singles for ITP, Plink Plonk, Fragile and Abstract Dance, although they're now releasing EP after EP of endlessly innovative underground techno on London offshoot, Internal. They've also remixed New Order, Darren Price, Joey Beltram, Adonis and many more. Next month, they're releasing their second album, "New Beginnings". They are **THE ADVENT** and they're here to review this month's singles.

own Vibe'z label, "Can You Feel Da Vibe'z" is one of their sweetest moments yet, a Pacific calm complimented by the mid-pace menace of "Blacksteale". **(CB) 8**

Colin: "We used to play a tune at Melange years ago that was by Subject 13"

Cisco: "Melange used to be called Confusion. Kid Bachelor used to play there. Bukem used to do the warm up. [Listening] This is cool because they're not just using the break like a lot of jungle productions, they're actually producing it themselves. They've incorporated their own patterns and it's much more effective."

Colin: "I love those really dark strings they always have. I really like the second side of the one on Vibe'z. Really jazzy. Tight programming. The production's very good. We prefer the one on Vibe'z, there's more going on with the live sax in there." **7**

LEWIS TAYLOR Bittersweet (Remixes) Island

WITH a lot of airplay behind this tune already, it could be big this summer. The original, with its silky bassline and angry Prince guitars is much more soulful than the "Lucas Mix" which is also included. Taylor's swinging vocals stick in your head and refuse to budge, revitalising a clogged-up soul system. **(RDB) 8**

Colin: "We were listening to Matt White on the radio the other day and he was playing a mix of this. And at the end of it, he goes, 'This mix isn't coming out. So phone the record company and get them to put it out! I don't know who did it, but that mix pisses all over this one. What do I think of Erykah Badu? I really love two tracks. But I don't think it's as great as everyone is making

out. It's Loose Ends. With even less on!"

Cisco: "I hear Marvin. It's pure Marvin." **7**

PROCESS & TRISTAN KUZ2/Random Factor Flying Rhino

THOUGH receding into the fluoro gloom of numerous Return To The Source nights, trance labels like Flying Rhino are still going strong. And to prove it, Process & Tristan take that mantra-style groove into a new dimension, absorbing a neo-junglist production of futuristic tweeks and bleeps into a previously static format. **(RN) 7**

Colin: "Bad. Very bad!"

Cisco: "It just sounds messy, like they haven't really spent that much time trying to make something for everyone else. It's like they just made it for themselves." **1**

SUN ELECTRIC Eya Apollo, Belgium

BRIEF moments of near genius aside, it's been hard to get overly worked up about Sun Electric. Here, they are on reasonable form, unfurling sci-fi vocal samples over neat and tidy dub-tech action. Courtesy of numerous remixers (including Green Velvet and Future Forces), quirky house strains and cosmos-kissing drum & bass are also let on board. **(AC) 6**

Cisco: "I've met Sun Electric, they're nice guys. They don't work like most other people. They don't use computers. It's all old analogue sequences. The same as Jeff Mills. You can get all the freestyle element that way. Accidents happen as you're working with analogue and it's those accidents that make the tracks!"

Colin: "I like the Green Velvet mix at the wrong speed, 33. Sounds very nice."

Cisco: "They've definitely changed their style. I much prefer the old stuff when they were trying to create weird, diverse sounds which nobody had created before." **5**

TOSCA

Buona Sarah G-Stone, Austria

VIENNA'S finest, Richard Dorfmeister (of Kruder & Dorfmeister fame), makes up half of Tosca with fellow countryman Rupert Huber. This summery three-track EP is dubby and mysterious at a hip hop pace before a central breakdown leads into total ambience. "Gummi Gummi" is all jazzy hi-hats, military snare rolls and finger-snapping bass, while "Worksong", the finale, ups the funk content. **(RDB) 8**

Colin: "That Bomb The Bass remix Kruder & Dorfmeister did was unbelievable. I like what they do. [Listens] That's a shame. An inch and a half of vinyl for the outro on "Buona Sara."

Cisco: "They've got their own sound and you've got to respect them for that"

Colin: "The intro for 'Worksong' is just bad man. Check it. [Plays it again] I really do like this. It's quirky. And it sounds like they had fun making it, which is important." **7**

SEIJI Crashing Dreams Reinforced

AFTER taking time out to recover from their mighty compilation album of last year, the Reinforced label return with a vengeance. Slicing straight through to the quick, Seiji's "Crashing Dreams EP rides off into its own intergalactic western where cut-up tribal drums meet Apollonian soundscapes head on. Reductive and chiselled, this is an experimental jazz skat to truly rip up the dancefloor. **(RN) 8**

Colin: "Nice bass, rough stuff. Nasty. This one gets the thumbs up. It's serious."

Cisco: "That's proper jungle. There's the Rhodes again. Bang on the money." **8**

MAD MOSES PRESENTS The Panther Party Nervous, USA

A PARTY house track based on the "Pink Panther"? Sounds like excess cheese-orama, right? Wrong. Because "Mad" Mitch Moses opts for Bobby McFerrin's version rather than the original. And then chucks in a glorious arrangement of live sax, trumpet, harmonica and more, coming up with the best NY-style live cover version since Groove Committee's "She's So Heavy". A totally wiggly-tastic jam. The Todd Edwards mix is a bit of a let-down though. **(CB) 8**

Colin: "I'm only interested in one mix on this and that's the Todd Edwards one. [Listens] It's odd, innit? It just doesn't sound quite right. I think I actually prefer the funny side. You'd never think someone would do something like that with the 'Pink Panther' theme. But I'm very disappointed." **5**

JUNGLE BROTHERS Brain Geo Street

RESOLUTELY laid-back stuff from the veteran hip hop squad, with coolly delivered lyrics set against a backdrop of

Key 10 = Jammy Dodger 9 = Jaffa Cake 8 = Choc-chip cookie 7 = Bourbon 6 = Custard Cream
5 = Moo-cow bickie 4 = Ginger snap 3 = Digestive 2 = Rich Tea 1 = Garibaldi 0 = Dog poo

singles



CIRCULATION

Chapter 1 Heard

DERRICK Carter-collaborator and underground Chicago producer Joshua, lends his exceptional talents to Global Communication bod Tom Middleton's fantastic Heard label. "The Return" is jazzy house with Indian vibes. A tinkling piano line and chunky disco bass gets locked into a groove, guaranteeing a complete floor filler. "Powersurge" merges South American rhythms and deep grooves while "Original System" represents the older school of Chicago house. Sublime. **(RDB) 9**

Colin: "It's not Maurice Joshua, is it? Oh, 'Powersurge' has a big Leroy Hutson sample in it. It's got a big underground Latin flavour to it. 'The Return' is quite unusual but the bassline doesn't match the vocal at all. It builds up and from the intro and you're expecting something which is a completely different flavour."

Cisco: "Which wasn't necessary because the groove after it was that bad. It's nice and funky." **7**

jazz breaks which were surely created on the most peaceful Sunday afternoon imaginable. Which is enough to demonstrate that the Jungle Brothers shouldn't be written off yet, but not enough to make their return that enticing. **(AG) 6**

Colin: "I love The Roots man. You can hear it's their production. The instrumental is okay, but let's see what the rap's like. [Listens] Nah, nah. We're big hip hop fans. The Jungle Brothers old school was rough. And I like both the rough and smooth, but they don't get together. They're not smooth enough for the beats." **4**

BLUE AMAZON And Then The Rain Falls

IT starts with a four-minute intro worthy of The Orb and lasts nearly as long as yer average Patterson single. That means over 16 minutes of the usual swirling, pumping and generally rather indulgent Blue Amazon prog house fare, including some rather pony lyrics about "dancing with the devil" and "angel's teardrops". Somehow not as pristine as past Amazon killers which have ruled the Sashers/Diggers sets, mixes come from Angel Moraes, Jamie Myerson, Andy Ling and Blame. **(CB) 6**

Colin: "The one to go for here is the Angel Moraes remix. Which you haven't brought!"

Cisco: "This isn't my cup of tea at all. But I know that Cream, Hard Times and that lot are going to go for it big time. Sasha and Tong will love it." **4**

E-DANCER Velocity Funk/World Of Deep

KMS, USA
WORKING around a rave vocal sample,

muzik's vital

voice. The best mix is the one with the Latino break in it. Yeah, the 'MAW 12' Mix'. I like this a lot man." **9**

MAC, PHATS & MONEY PRESENTS Dirty Old Dubs Volume 1

Afrocuts
THE big hair, blackalicious, disco antics of the Afrocuts label continue apace with another fine slither of grimey grooves. Co-conspirators, Mac and Money (two thirds of The Mighty Dub Katz) and Chi Town's DJ Phats, run circles round the trans-Atlantic connection with a cool string of dastardly basslines, distorted disco licks and one helluva dubby groove. Filthy. **(RN) 7**

Colin: "Those bloody Mighty Dub Katz. I still can't figure where they got the break for 'Just Another Groove', and it's really, really annoying me."

Cisco: "This sounds like something Daft Punk might have done. It sounds like they've sampled 'Last Night A DJ Saved My Life'. The production on this is really muddy. There's nothing really for me here. You can hear the sound of a lot of old tracks, but there's really no need for it. We'll give it two because they're in with Norman." **2**

DEATH IN VEGAS Twist And Crawl

Concrete
UNDERLINING their genre-splating, pluralist ways in bold tip pen, the, erm, DIVs don't settle for anything as simple as just sampling this 1980 track by The Beat. No, they go to the trouble of recording their own version, then call on the services of the superbly monikered Beat bloke himself, Rankin' Roger to unveil his ska-mungous croon all over again. Weird, electro-pop freakery that's almost crap but ultimately brilliant. If you catch our drift. **(AC) 8**

Colin: "There's a lot of hype on these guys. [Listens] Oh, it's the Beat, isn't it? I can't get into this at all man."

Cisco: "Sounds a bit like the 'Sugar Daddy' chords, doesn't it? The Monkey Mafia mix has a Big Daddy Kane sample in it. The indie kids are getting into this kind of sound, aren't they? Everything live with just some sampled breaks underneath." **2**

AARON CARL Make Me Happy

Soul City, USA
MAD Mike from Underground Resistance continues to surprise and delight everyone with his hard-to-find house and garage label. "Make Me Happy" is a soulful, upfront garage track featuring hand-picked gospel singers with divine results. On the flip, a funky, walking bass and piano line make for a steady groove using the same voices. Made me happy. **(RDB) 8**

Colin: "I like this a lot. A lot. That's where I came from, soulful house, man. And that first track is bang on the money, very nice. A really nice old school flavour. I've got some of the early stuff on this label, but not anything recently."

Cisco: "The reason Mike can do this kind of stuff is, we hear, is because he was a jazz musician first. So he's really talented when it comes to songwriting. He actually knows about chord progressions. I like the A-side, it's got a nice sub-kick." **7**

CJBOLLAND The Prophet

ffr
NOT easy following up a chart smasher like "Sugar Is Sweeter", as in Top 40-shagging terms at least, Bolland may discover with this, the second track from his "Analogue Theatre" album. Out among the nation's gnarliest trance and techno dens, though, this will matter little, with "The Prophet" laying down speedy, bombastic tension in a fashion that verily demands people dance their brains out. And, yes, a labotomy could prove handy if you're set on listening to this from start to finish. **(AC) 5**

Cisco: "Ah, my old mate CJ. I don't see him a lot but we still keep in contact now and then. 'Analogue Theatre' wasn't exactly 'The Fourth Sign'. Obviously, he's gone more commercial now and it shows on the album. I couldn't have worked on it. We know this track well. Every rave we ever go to, they play this and it goes down massive. I've heard it drop for so long and it still rocks. It's got such a Euro feel to it. There's no real underground techno scene left in Belgium now apart from maybe Music Man. There's no more support, so that's probably why he's stopped making tracks like this." **5**

HOUSE OF 909 Deep Distraction

Pagan
THE best single on the new Pagan imprint yet? House Of 909 make the kind of deep, irresistibly funky house music which Parkers and Waddingtons would kill for. It's fun, it wiles away those long, dark nights and the whole family, from the soul-loving folks to the energy-seeking sprogs, can get right into it. From the rising two-step shuffle of "The Main Event" to the downtempo coda of the excellent "Reprise", this House is standing taller than ever. **(CB) 8**

Cisco: "That first track starts off with a Wendy & Lisa break. Off the album they did after they left Prince. This isn't my cup of tea, really. I've heard it all before. The same style, that loop... there's not that much originality in it"

Colin: "It's not got enough juice. It's okay for what it is though." **3**

Key 10 = Jammy Dodger 9 = Jaffa Cake 8 = Chee-chip cookie 7 = Bourbon 6 = Custard Cream
5 = Miso-cow bickie 4 = Ginger-snap 3 = Digestive 2 = Rich Tea 1 = Garibaldi 0 = Dog poo

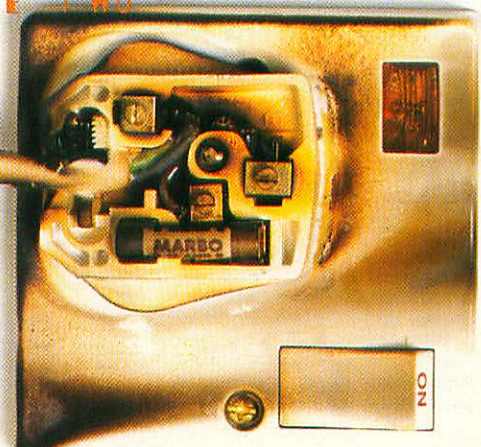
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JEFF MILLS
Axis 9B
Axis

"WE'VE got one! You haven't! Ner-ner-ner-ner-ner!" Yes, trainspotter one-upmanship seizes the office once more as we finally get hold of Jeff Mills' latest Axis emission, only presently available from Hardwax Records in Berlin. No deviation from either form or sound here, as four untitled tracks of pure Millsian white light, white heat energy tear out of the speakers like molten lava making a break for it. No breakdowns, no concessions to soul or melody, just a torrent of unadorned loop frenzy, the way Mills devotees like it. **(CB) 7**

Colin: "It's definitely as good as 'Axis 9'. I like the first mix a lot. For me, it stands for everything the underground is about. That's what separates him from everyone else."
Cisco: "He doesn't care what the fuck's going on. He just goes for it. He puts such an energy into his music. Everyone tries to sound like him. Sometimes we try and sound like him. But there's only one Jeff. You won't capture the roughness and funk, it's just raw energy. Once he gets the groove going, you just get locked into it for the whole track." **10**



DAFT PUNK
All Around The World
Virgin

A DEVILISHLY clever record (from the "Homework" album) and no mistake. "All Around The World" could so easily have been a queasy "novelty" thing, such as its kitsch, glitterball fixtures and fittings. Da Punks tip-toe over these perils fantastically, however, making for all-seeing, all-loving disco delirium with knobs on. If that wasn't enough, Motorbass dish out a remix on the flip that is just as ragged and hip-swingingly stellar as you'd expect. **(AC) 8**

Cisco: "I quite like Daft Punk actually. I like all the ingredients they put on the album."
Colin: "Being an old soul boy, I just hear all the funk loops in there. It's got a sense of humour, I'll give them credit for that. But I prefer the Thomas Bangalter singles. I've been buying the Motorbass twelves too. 'Teachers' reminds me of pure P-Funk, it's just George Clinton. Without the juice." **6**

ARTIST UNKNOWN
Troubled Girl (MAW Remixes)
Manifesto

AN uncredited double-pack which has already been sending the Masters At Work sycophants into their usual apoplexies of excitement, really this is no more than MAW at their most average. Compared to the glorious head-spinning innovation of their Brand New Heavies mix, "Troubled Girl" sounds like they turned the lights off, put their heads down and switched on the auto-mix. The anaemic vocals don't help either. As Mixmaster Morris would say, a real vanilla record. **(CB) 4**

Colin: "I like Masters At Work because it's hit and miss. There's always something in there to listen to. If you listen to them on a production level, the subtleties underneath, even the rubbish ones... love them, man. I was slightly disappointed by Nuyorican Soul though because it's just good retro. I'll be more interested in the Kenlou album or the MAW album. [Listens] I don't like the vocals at all. I almost rang up the label to ask for this. I'm glad I didn't. I'm not into any of these mixes." **4**

STUDIO BLUE
Shona's Song
Glasgow Underground

FROM the man who brought us Muzique Tropique, comes a new, equally deep label. "Just A Mood" fuses bongos and gliding synths over mid-tempo beats and a sleazy after-hours bassline. The soulful "Shona's Song" depends on a looping, rolling bass under a sweet piano line, topped off with a cowbell. Prepare to dive. **(RDB) 8**

Colin: "I prefer the Muzique Tropique stuff, it was more soulful. But this is well produced"

RONI SIZE/REPRAZENT
New Forms
Talkin' Loud

THE tangible nemesis of "21st Century UK soul", Roni Size's innovative Reprazent project is a realisation of all those early dreams. Here, the sultry vocals of Bahamadia don't so much drip sensually as liquidise into a pool of potent pheromones. It's like Ella Fitzgerald making out with Sun Ra to produce a prodigy which could only truly be described as, you got it, a "New Form" of life. So high. **(RN) 9**

Colin: "Yeah. The man Masters At Work love. He's going to play their party at Miami. And when MAW did 'The Essential Mix', it was all their own stuff except for the very last track, which was one of Roni's. [Listens] In fact it was this one! The last Reprazent single wasn't so hot but this is rough. And it's got Bahamadia on vocals too. Everything on it is phat. The beat is quite slow for jungle, so you could mix it with the house. That is what you call Class A jungle. It's got soul, it's got jazz."

Cisco: "There's a lot of talent in Bristol, man." **9**



Cisco: "Yeah, it's okay. I mean, obviously there's a market for this kind of material and it's a good first release, but it could be a little bit more funky. It's okay."

Colin: "Yeah, more funky. I prefer Paul Hunter. He's the man in Scotland!" **5**

GREEN VELVET
Destination Unknown EP
Music Man, Belgium

CATEGORICALLY, Curtis Cajmere (aka Green Velvet) is house music's answer to Prince and thus, he has a grasp of genuine entertainment that many in his realm are too tied up in talk of "deepness", "jazziness" and "soulfulness" to notice. The main track, "Land Of The Lost", has him chastising the states of the US over skeletal rhythms and synths, making for a sound which is rich in supreme, spooked vibes. **(AC) 7**

Cisco: "Brighter Days'. What a track that was. I really liked the bassline on the first track, A-1. But the one I really like is B-1!"
Colin: "I thought it was all a bit messy really. I know it's going to sound good played out loud, but it all went off a bit. And then it came back again. The production is sound, really clean. He's a good engineer and he knows what he's doing." **7**

DOM & ROB/GOLDIE & ROB
Distorted Dreams/The Shadow
Moving Shadow 100

THIS anniversary release has already been Muzik's Vital jungle single recently. But then it was a limited two-track double-pack and now it's got a full release with new Grooverider and Rob & Goldie remixes. The original of "The Shadow" still sounds awesome, but now there's a surprisingly convincing, cosmically creamy jungle reworking from Underworld's Rick Smith. Strange but true. **(CB) 8**

Cisco: "Me and CJ used to sample a lot of early Moving Shadow records. But we'd disguise the breaks so you couldn't hear them. We'd turn them into just a bass pulse, you'd never know they were there. Listen to 'Fourth Sign' and in the background you'll hear these noises!"

Colin: "I like the atmosphere of this. Goldie & Rob's mix is slamming. That is rough. On the Metalheadz sound system, that must just fuck you up. We're usually away so we've never made it down there. I heard Tongy playing the B2 mix the other night, it sounded alright. It's got a bit of a Propaganda vibe about it. I quite like it. But Goldie's mix runs tings." **9**

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COLOMBIAN DRUM CARTEL
The Shipment
Vicious Music

A top dog collaboration between Philip Damien and Cevin Fisher, this epic tribal workout with Hispanic flavours has been the DAT chasers most wanted for nearly a year. Latino horns and chants along with tight 'n' funky Lord G-style percussion make this essential for anyone serious about their love of house. **10**



Cevin Fisher

groove pushes those unique vocals to the limit. Still prefer Kramer Dashwood's lick but this is cookin'. **6**

DJ LINUS

KB's Groove
Compose

Out of Germany, this outing sees Linus leave the filters at home as he gets tribally deep. Catchy female chants over a hypnotic bottom-heavy groove and relentless keys create the man's best to date. **7**

HOUSTOWN

Robots/Danger
Vicious Muzik

Another Vicious project sees the return of Houstown with a dark and hard Factory-style groove. The whole thing has a "I can see the light" feel about it but with enough Johnny Vicious originality and nine-seven flava to make this a top track head heaven. **6**

L'I'L LOUIS & KOF

Stormy Black
Nite Groove

Wow... This is seriously doing damage to any floor with an ounce of blackness. Another of the real teachers, L'I'L Louis joins up with KOF for a deep avant-garde creation that trips out, while the more 4/4 "2 Be Do" is East Coast house at its darkest. **9**

ASHLEY BEEDLE PRESENTS

Black Jazz Chronicles
Nuphonic

Ash continues to plough his way through black music's heritage

singles

TRAKINLOU

Escalope De Dingue EP
KTF

The best Euro joint currently on the streets. Inventive, filtered disco with old school samples which collide with deep Euro basslines that would move dancefloors as diverse as Space and Cream. **8**

CHIAPET

Tick Tock
Yoshitoshi

Mood II Swing's John Ciafone continues his love for Euro minimalism with this stark and hypnotic instrumental. Outrageous drums combine with trance-like keys, New York dance music at it's innovative best. **9**

ABACUS

Analog Trax Volume 1
Guidance

Fast becoming a major fave for house heads, Guidance keeps

things deep with another great release from Abacus. Black consciousness lyrics and a mellow after-hours vibe are beautifully arranged with sweeping synths 'n' strings. With more and more people digging deep house as home listening gear this is essential. **8**

CAJMERE

Only 4 U
Cajual

One of last term's most underrated minor classics gets revamped by Derrick Carter and Mark Grant in fine style. Carter gets hard and tracky with plenty of disco mutation while Mark Grant keeps it more classic with a great jazz backdrop. **7**

FIRST CHOICE

Let No Man
Vicious Muzik

Johny Vicious gets to do his shit on yet another classic, and a worthwhile job he makes too. Filtered and beefed up, the

Production Values One of NY's best-kept secrets, LOUIE "BALO" GUZMAN is finally breaking big time

How would you describe your production sound?

Original! Cos I'm not trying to follow anyone. It's the end of the millennium and I'm just trying to make a difference. It's a little house, a little garage, a little vintage, a little bit of everything. It's definitely an urban, Latin, New York kind of sound.

Which producers have influenced you?

Carlos Santana. He had the same mind-frame that I'm in right now. Organic, live, fresh... it's hard to describe because I do a lot of different productions. Some are on the computer, other stuff is live. Among dance producers, I would say Mood II Swing are a pretty big influence on me.

What were your first and last productions?

My first was for E-Legal Records, "Get Huh" by Ride Committee. The most recent thing I worked on was with the singer Courtney Grey. It's a song I'm producing for Wave.

What's influencing you at the moment? And how's it affecting your sound?

I'd say a lot of hip hop and a lot of trip hop. And a lot of the spacey, ambient kind of stuff. Off the top of my head I can't think who, though. Am I working

it into my sound? Yes and no. Everything I hear is pretty much an influence. Whether I use it or not is a different story.

Who would you most like to work with?

Liz Torres. That was when I first started hanging out in clubs. That garage sound was the sound which really got me fixed. Before that, I was more into hip hop and urban soul. If I had her phone number I'd give her a call. Who have you most enjoyed working with? And the least?



How did you get the name "Baló"?

It's a nickname from my family. It's my middle name chopped up. I've had it since I was a kid.

'Seems To Run Wild' is out now on Subversive. There'll also be a new single out next month

trainspotting
house

Reviews by Terry Farley, albums by Cal Gibson

over four trax of excellence. "Space Prom" is booglesized jazz dance which shouts Crackers. Meanwhile, "Straight Up" has a Locksmith-style jazz funk bassline and is the one which will send the revival crew crazy. **8**

CHARM FARM

Superstar
Distance

Kenny Larkin provides a seriously funky backdrop to a Romanthony/Prince-style male lead vocal with outrageously glam lyrics. House music with a pop twist which works brilliantly on both listening and dancefloor levels. **9**

SOUNDSCAPING PART 1

Can't Wait Till Tonight
Swank

For every "real house" track, the dancefloor demands good trashy pumping house, funky hard drum programming, attitude vocal samples and a bassline Armand Van Helden would be sweet for. "Can't Wait Till Tonight" is the sound and style of Manhattan Saturday night club kidz. **9**

RETROACTIVE

Disco Dub 2
Bronze Mocha

While the whole disco cut-up genre has reached both saturation and innovation full stops, there is always room for a real classic if it is done properly. It's Chaka Khan, it's "I'm Every Woman", alright then just one last joint. **6**

RHYTHM DOC & DEAD

ARSE FUSION BAND
U Star

Isotonic Chakra
What appears to be a samba/bass-driven jazz breakbeat collision between London veteran DJ Doc and those Idjut kids works perfectly as a backdrop to lazy west London Sunday afternoons evoking memories of Gilles Petersons' long-gone Dingwall sessions. **8**

SOUL FRICTION

Tape Friction
Dolby SR Rec

A weird and ruff bootleg which uses a slammin' London groove with just about every tried and tested vocal sample ghosted into the mix. Dark as you like, "Tape Friction" isn't for the faint-hearted, or the Sunday scene garage heads. Dope drug music, just how we like it. **8**

JOHNY FIASCO

Moody Grooves 2
Cajual

The Windy City DJ thankfully leaves the cut 'n' paste well alone and goes way deeper over an excellent good four-tracker full of fat analogue sounds and jazzy references. It's mainly after-hours music but the soulfully-sung "Sweet Memories" could work on specialist floors. **6**

FIRE ISLAND

White Powder Dreams
Junior Boy's Own

Angel Moraes and Murk get to do their deep 'n' dirty shit to the newie from Pete Le Beouf and some bloke called Farley. Vocals are supplied by Ms Forte in a Forties lounge-style warning of the dangers of the "marching powder". Murk pump up in fine Funky Green Dogs style while Angel keeps things dark and minimal. **8** (for the remixes)

albums

VARIOUS ARTISTS

Chicago House Jam
Slip 'N' Slide

Another collection of bygone Chi Town classics following the spate of recent Trax reissues, "Chicago House Jam" sees Slip 'N' Slide playing the compilation field most astutely. Concentrating on the Mirage labels, Terry Hunter is heavily featured as his UBQ project provide the dancefloor imprints, including the superb "When I Fell In Love". Add in 1 Vision's "My Underground" and the abstract funk-ed up sound of Two Men On A Struggle and you've got a stately procession of finely-crafted classic cuts for house historians. **7**

ARMAND VAN HELDEN

Presents The Old School Junkies
Raging Bull

"The Funk Phenomena" and six other tracks, including two from Henry Street originally credited to Scottie Deep ("Brooklyn Beats") and Johnick ("Play The World"). This confusion aside, for a so-called "first album" this is Armand Van Helden or auto-pilot. Minimal percussion, disco loops and vocals snatches do not a spellbinding long-player make. "Play The World" is the choice offering here with its laid-back string-fuelled swing but the remainder are unfortunately uninspiring, one-dimensional dancefloor fodder tracks. **5**

Key 10 = Jammy dodger 9 = Vaffa cake 8 = Choc chip cookie 7 = Baboon 6 = Custard cream 5 = Moo-ew biccie 4 = Ginger snap 3 = Digestive 2 = Rich tea 1 = Garibaldi 0 = Dog poo

trainspotting jungle

Reviews by Duncan Busto

vital
release

APPALOOSA & DJ DREAM

Night Train
Looking Good

Following their recent Lexicon project for Pepper, Appaloosa & DJ Dream serve their debut for Bukem's eminent Looking Good imprint. And it's a stunning odyssey of beautifully understated euphonic bliss whose focal point is a simple, mesmeric bleeping synth line revolving around a hugely compelling groove. **10**



singles

DYLAN

Witchcraft
Droppin' Science

Dylan reappears for his second serving of extreme hallucinogenic aggression for Danny Breaks' revitalised imprint. This time, it's heavily marked with brooding, discordant textures, chilling bleeps and deformed dialogue, slithering above pounding, interchanging breaks overload. "Virus" promises an instant industrial head-rush. **8**

Q PROJECT & SPINBACK

Mars

Timeless

The Oxford duo revert to their original moniker for one of their finest works to date. "Mars" captures the vision supremely, adding an enriched atmosphere of alluring pads to the dazzling synthetic key stabs and spellbinding beats. Flip to "Pleasure Principle" for some robust tech-jazz ramblings. **9**

ZENITH

Damaged

Frontline

Zenith further reinforces Frontline's recent switch in musical direction. The unnerving wailing washes of "Damaged" accommodate an explosion of razor-edged cut and paste break meshing to good effect but it's the caustic surges of "Immortal" that wins the day. **7**

SHY FX

Wolf (Remix)

Ebony

"The Formula" collection turned out to be one of last year's major events, so it's no surprise to see one of it's biggest cats getting the heavy remix treatment. Relentless breaks and a typically infectious distorted b-lines roller-coaster dish out the dancefloor thrills. **9**

BY REASONABLE FORCE

Jack The Ripper

Formation

Having been reasonably quiet of late, Leicester's flagship imprint

touches down with this riotous gem. Centred around some off-beat tormented horn wailings, the track is made complete by a ferocious rhythm track and some savage bass fluctuations which it's namesake would have been proud of. **9**

PIM

Strangelove

All Good Vinyl

I have to confess to drawing a blank with last year's "Wicked Woman" but Pim's "Strangelove" is a different matter entirely. A matured slice of hypnotic tech funk, it oozes soul from its seductive flute loops and is bathed in dynamic harmonies and astute acidic frills. **8**

EPS

Hype The Funk

Urban Takeover

Mickey Finn and Aphrodite's new imprint, Urban Takeover, was sent into orbit by the seismic success of "Bad Ass". EPS carries on the momentum adequately. Not as immediate as its predecessors but the necessary elements are all present with "Hype The Funk" expectant chiming into giving way to a funky collage of bass-heavy beats and scratches. **7**

JRAQ

Digitize

Full Cycle

Full Cycle unveil their new signing, who fits the bill perfectly with this impressive 21st Century jazz funk workout, sparked by intoxicating key swirls and feverish beats manipulation before levelling out into a storming fat funk bass voyage. Turn over for an even more eclectic take. **8**

THE UNDERWOLVES

The Redeemer

Creative Wax

Strange title for this lazy, string-drenched freestyle melodic offering which is bustling with extravagant string arrangements and lavish harmonies. Justice provides the highlights with his

choice technoid reworking of "The Crossing" incorporating anxious bubbling synths, alarming echoing percussion and some retrospective vocoding. **8**

DECODER

Fog

Hardleaders

The Bristol duo's latest contribution provides a worthy addition to the trusty Hardleaders catalogue. Culled from the recent "Suspect Package" showcase, the enraged washes of "Fog" develop into an apocalypse of over-driven noise and fractured beats. Flip to "The Difference" for a more subtle bass-wobbling affair. **7**

A FOREST MIGHTY BLACK

Titles (Peshay & Flytronix remix)

Compost

Munich's Compost label has built a small history of commissioning excellent remixes over the past year culminating in this delicious reworking from future jazz masters, Peshay & Flytronix. Gilt-

edged string arrangements and sultry scaling flutes erupt into a vicious Rhodes-led funkster spiced with some deft twists and turns to maintain momentum. **9**

DOPE SKILLZ

No Diggity

True Playa'z

The incomparable DJ Zinc returns to the fore by injecting some freshness into the hottest floors with the ominous sweeping chords and surrealist sound FX of "No Diggity" launching into an uncompromising nervous bass groove. "Break The Loop" dives further into advanced dance territory. **8**

VOYAGER

Desire

R&S

Pete Parsons, the man behind the mix on some of Lucky Spin/DeeJay Recordings' finest moments, bears the first fruit of his R&S signing. The result is the soulful atmospheric complexities of "Desire" nestling in between

some delicate vocal touches. Dave Wallace steps in for a more immediate, synth-soaked variation of the cut. **7**

ORGANIC SYNTHETIC

Organic

Bang-In Tunes

Coventry's time-honoured temple of drum & bass steps back onto the scene with this enchanting debut from local duo, Organic Synthetic. "Organic" is a glorious wave of inviting synth sequences and rapturous celestial textures drifting around a stream-lined looping bass groove. Check "Transmissions" for some vibrant funky ambience. **7**

FLAVA UNIT

Sit On Da Bass

East Side

East Side build on a growing reputation for providing some solid dancefloor prowess with their third outing from the Flava Unit. Here they gell provocative jazzual keys and twisted old skool rap snippets with a healthy helping of manic bass crunching for a smooth flava. **7**

FUTURE PASSED

Open Your Mind

Genetic Stress

The debut for Future Passed on this Essex-based label leans towards the melancholic side with the special melodic tweakings of "Open Your Mind" mingling with celestial extended sweeps and a forceful beats workout. "Moral Rights" is the greater prospect with it's dramatic technoid inspiration. **7**

NEW JAZZ HUSTLERS

Bombay

Urban Flavour

New Jazz Hustlers return to the Wolverhampton-based imprint with their most accomplished work to date. "Bombay" merges emotive eddying keys with melting, discrete whinings over a fat-slapping bass hook. "Tales Of The Unexpected" is a sparser, jumpier feel. **8**

albums

VARIOUS ARTISTS

The Speed Of Sound

Ram

Breakbeat pioneers, Andy C and Ant Miles, still most revered as Origin Unknown, launch a stunning battery of forward-thinking fluid grooves and re-takes on past historic moments with the aid of their imprint entourage. Too many highlights and no real downers at all, this is worth it for "Cause 'N' Effect" alone. An immaculate conception. **9**

also released

- DJ ZING - "On Fire Tonight (Remix)" (Ganja)
- FACS - "Times Out (Remix)" (Smokers Inc)
- MANGOLD FEATURING NIARA - "One Dat At A Time" (Diverse Beats)
- SDR - "Starlight" (Shoebbox)
- "SILVER" (Silver)
- FORCES OF NATURE - "Cool Spot (PFM Remix)" (Clean Up)
- APHRODITE - "Dub Moods" (Aphrodite)
- LONDON SOUND COLLECTIVE - "Think Of Yourself" (Echo Drop)
- FLYNN AND FLORA - "Pimp" (Independent Dealers)
- FOUR STAR GENERAL - "Sunshine On Me" (Triple Life)

State Of the artist

A rare talent whose work is always well done...
TEE BONE

"Technology has given bedroom DJs the chance to be international stars." And so began the rapidly advancing recording career of Tee Bone. Having already accumulated work for Subliminal and the mighty Reinforced, he is set to make a massive mark with the forthcoming release of the "Collaborated Artists - Strictly Business" album project on his own Riddim Track imprint.

Invited into a Bethnal Green studio by his sound engineer uncle, the then bedroom DJ, Tee Bone, cut his teeth with "Slave To The Rhythm" in 1992. Though never released, it fuelled his desire which resulted in the appearance of "Selectors Roll" on Dextrous' Subliminal label. The proceeds of that record went towards his own studio set up. The Riddim Track label was an inevitable progression. Later this year, it will be joined by a subsidiary imprint, Creative Works, which is intended for the harder, more experimental side.

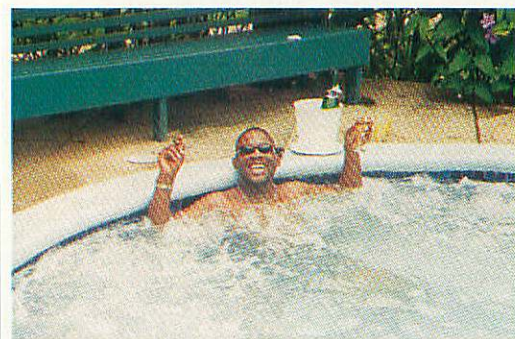
The connection with Reinforced arose from a mutual love of music and Nintendo games, which Tee Bone used to sell.

"We're all from north west London," he says. "Just one big family." It's this strong bond which has enabled Tee Bone to successfully develop the Collaborated Artists concept, a diverse line-up of talent ranging from Shy FX to Goldie, as well as his own collaboration with DJ Kane. Entitled "Bruton", it's causing more than a stir on dub plate. "I know so many people on a close friendship basis and I wanted to put something together for the public."

The project also dispels the gross misinterpretation about splits within the scene. Misinformation caused by jealousy from other circles, perhaps?

"Jealousy is a very dangerous emotion but it will only mess up your game plan and not the next man's," believes Tee Bone. "There is only a split if you address it. If you are a musician, you appreciate music for what it is."

'Collaborated Artists - Strictly Business' is released in late April on Riddim Track



ESSENTIAL TEE BONE

- "Bump & Bounce" (Riddim Track)
- TEE BONE & STRETCH - "Shaolin Style" (Riddim Track)
- "Strummin' Dubs" (Riddim Track)
- "Sign Of The Times" - From "Enforcers - Above The Law" album (Reinforced)
- "Down With The Funk (Remix)" (Riddim Track)

Key 10=chambers 9=bucks fizz 8=malt whisky 7=bloody mary 6=6'n't 5=lager/lager/lager 4=shandy 3=cuppa tea 2=fap water 1=cough mixture 0=burps

"SOMETIMES I FEEL SO LOW I COULD PARACHUTE OUT OF A SNAKE'S ARSE. THEN I HEAR A TUNE, IT KNOCKS MY KNACKERS INTO NEXT WEEK AND I'M BOUNCING OFF THE LAMP SHADE. MUSIC SHOULD DO THAT". **KRIS NEEDS**

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DONGASTER TRACK, DURHAM CONCEPTS, GATESHEAD SOLID SOUNDS, HALIFAX BRADLEYS, GROOVE, HARTLEPOOL SOLID SOUNDS, HUDDERSFIELD BADLANDS, HULL OFF BEAT,
SYDNEY SCARBOROUGH, KEIGHLEY MIX, LANCASTER EAR EAR RECORDS, LEEDS WAY AHEAD, LINCOLN RADIO CITY, SONIC SOUNDS, LIVERPOOL PROBE (SLATER ST), MACCLESFIELD
OMEGA MUSIC, MANCHESTER PICCADILLY, MIDDLESBROUGH A FEARBLEY, NEWARK R+K RECORDS, NEWCASTLE HITSVILLE, J G WINDOWS, NORTHWICH OMEGA MUSIC, ORMSKIRK
QUIRKS, PONTEFRACT ROCOLA, PRESTON ACTION, SCUNTHORPE RECORD VILLAGE, SHEFFIELD HILLSBOROUGH RECORDS, RECORD COLLECTOR, SKIPTON MIX MUSIC, SUNDERLAND
SOLID SOUNDS, SUTTON IN ASHFIELD DISKITS, WIGAN ALANS, OMEGA, YORK TRACK, WALES & WEST / MIDLANDS & EAST ABERYSTWYTH ANDYS, AYLESBURY OVEN READY,
BANBURY RECORD SAVINGS, BIRMINGHAM HIGHWAY 61, PLASTIC FACTORY SWORDFISH, CARDIFF SPILLERS, CHELTENHAM BADLANDS, CHESHAM TRACK, COVENTRY SPINADISC,
HANLEY MIKE LLOYD, HIGH WYCOMBE SCORPION, HINCKLEY WHAT RECORDS, LEICESTER AINLEYS, ROCK A BOOM, LLANDUDNO KAVERN, LOUGHBOROUGH LEFT LEGGED
PINEAPPLE, MALVERN COUNTERPOINT, NEWPORT DIVERSE, NORTHAMPTON SPINADISC, NORWICH LIZARD, SOUNDCLASH, NOTTINGHAM ARCADE, READING GREEN RIVER, RHYL
KAVERN, SWANSEA MUSIQUARIUM, WISBECH THE RECORD STORE, WOLVERHAMPTON MIKE LLOYD, WORCESTER MAGPIE RECORDS, WREXHAM PHASE ONE, SOUTH EAST
CAMBERLEY ROCK BOX, CAMBRIDGE PARROT, CANTERBURY PARROT, RICHARDS, COLCHESTER TIME RECORDS, CROYDON 101, DISS REVOLUTION,
EASTBOURNE POWERPLAY, HORLEY PULSE, IPSWICH REX RECORDS, KINGSTON RECORD SHOP, LEIGH ON SEA FIVES, LETCHWORTH DAVID'S MUSIC,
LEWES OCTAVE, MALDON BEEBEEES, SHOREHAM BY SEA ATOMIC SOUNDS, SOUTH WOODHAM FERRERS BEEBEEES, SUTTON HOT ROCKS, TUNBRIDGE
WELLS LONGPLAYER, WICKFORD ADRIANS, LONDON W1 UFO, LONDON WC2 GOING FOR A SONG, LONDON E17 CAVERN, LONDON EC1 BARRY PAUL,
SOUTH WEST BARNSTABLE SOUND 'N' VISION, BATH REPLAY, BOURNEMOUTH VIBE, BRISTOL REPLAY, EXETER BINARY STAR, SOLO MUSIC, PLYMOUTH
RIVAL, TAUNTON SOUND 'N' VISION, SOUNDCHECK, TRURO SOLO MUSIC, YEovil ACORN, ISLE OF WIGHT HAPPY DAZE.





Speedy J

album: 21 april 1997

public energy no.1

public energy no.1 - double lp / cd

single: out now

ni go snix

ni go snix - 12" / cd single

Speedy J Live 1997

- 1 may • newcastle - university
- 2 may • edinburgh - "pure" the venue
- 3 may • dublin - ormond centre

the public energy tour

with dj's richie hawtin and darren price

- 7 may • brighton - concorde
- 8 may • london - subterania (additional dj luke slater)
- 9 may • nottingham - marcus garvey centre
- 10 may • birmingham - que club

also: speedy j live at tribal gathering may 24th and glastonbury festival



forthcoming on NovaMute:

Darren Price single "Lose No Time" May 5th • Blunted Boy Wonder single "Crossroads" May 19th
 Plastikman single "Sickness" May 26th • Darren Price lp "Under the Flightpath" June 9th
 Space DJ'z single • JB³ single • Luke Slater single/lp • Plastikman lp

trainspotting hardbag

Reviews by Joey Balsadura



NRG
Never Lost His Hardcore
Top Banana
Gaze at the artists name, the title of the track and the label monicker. How could this fail to be anything other than a vital release? Now consider the fact it boasts reworkings from the

unstoppable Sharp Boys and Baby Doc over two quality slices. A hardbag classic? You betcha, gorgeous. 10

paella and chew my charlie with a glass of Freixenet. Now where's my lycra beach thong? 8

PET SHOP BOYS

A Red Letter Day

Parlaphone

Already a club chart smash, this one is doing the rounds with the Trouser Enthusiasts, Motiv 8, Basement Jaxx and PSB remixes. Splash out on the CD and you'll get the exclusive "Boy Who Couldn't Keep His Clothes On", co-produced and mixed by none other than Mr Daniel Tenaglia. Need I say more? 7

TEAM DEEP

Morning Light

Multiply

Originally released on Misjah and Tim's label, and following on from the smash "Encore Une Fois", comes a riff-laden stomper with mixes from Paganini Traxx, Itchy And Scratchy and Jens Mahlstedt (of "Loops And Tings" fame). Mullered to death by the time you read this, most probably. 8

K PASA

Eastside Express

G-Force

Quality tracks from a quality production house. Check the original, a full-on disco belter riding a groovy b-line while the wah-wah geeetar rocks the parts not even Pablo Escobar can reach. Next up is an Ibiza groove that puts the white back on the island. Just in time, if you ask me. 7

albums

VARIOUS ARTISTS

Fish Tales Volume One (Battered & Crispied)

Tinrib

NRG Central, this one, as Captain Tinrib takes aboard a crew of amy-l-snorting, bare-chested hearties, seething for a heave-ho. With stormers like the Warriors mix of "Freedom", "Beat The System" (with its "Fuck me up the arse" sample) and Anaconda mixed into a ship-shape and Bristol fashion by De Vit, this is a must-buy album. 9

VARIOUS ARTISTS

The Best Of Prelude

Deep Beats

The archives of hardbag are taken out and, ahem, polished off by the Deep Beats boys and girls, and about time too! If Sharon Redd, Musique, D Train, Joycelyn Brown and France Joli is your bag, you're gonna love this three disc spectacular. Watch out for a best of disco comp coming soon from the same stable! 9

also released

KINETIC ATOM - "Return Of The Borg" (Phuture Wax)

JINX - "Inclusions" (Jinx)

GANESH - "Back Again" (Tinrib)

JX - "Close To Your Heart" Remix (Urban)

MOULD IMPRESSION - "6 Hours" (Primate)

PETE AND JAMIE - "London's Gurning" (Bash)

Brain Blister EP (Nitric)

OBSESSIVE - "Tune In, Turn Out" (No Respect)

RUFFAGE - "Katoomba" (Time Unlimited)

THE NUTTER - "Gimme Your Love"

WOODEN & FARLEY - "Black Science" (Universal Prime Breaks)

singles

SWITCHBLADE

Antena

Metropolitan

Doug Osbourne and Lee Muspratt cut an incisive slice of heads-to-the-floor hard house which bleeds so much 303 it needs a Roland transfusion. Flipside "Overdrive Mix" surges forward with a percussive counter strike which descends into an acidic throbbath. One for the merciless. 8

EVE 15

You Make Me Feel

Eve

Number 15 from one of the genre-defining imprints of the instant. Pablo Gargano does the biz this time round with an old school, jaw-grinding melodic trancer and a flip that whips the 303s into full fetish overdrive. Like a leather boot on a pounding amy-l-swollen pole, this one. 9

REAL DJ

Can You Feel The Force?

Nuklouz

Yes I most certainly can, and so will you when you check out this homage to Italian disco, glitter balls and Gary Glitter. In four mixes which range from campish to full-on camp via camp, "Can You Feel The Force?" comes from the boys making the noise at Milan's Underground Cafe, DJs Latino and Sergio. Gorge. 7

COKE HAKKER

Tec 3

TEC

If you're up for the Ha-lo projects on the Eukatech and Global Ambition imprints, you'll enjoy this slice of hard house tinged with techno. Best mixed up with a forceful percussive number, the only doubts about this track is its name. What the fu-kk's a hakker then, boys? 7

SOUNDSCAPERS

Soundscapin' Part One

Swank

The Soundscape boys are from Wales, apparently, but don't let

that put you off, because this blinding pumpathon shows there's more to Wrexham than sheep and caravans. Caned on dub plate by Steven React, Mark Picchiotti and Rocky, this is a must-buy slice to roll your pupils to. Stunning. 9

FUEGO

El Diablo

Heat

You might already have this one on Berlin's superlative Lunatec imprint, but if you do, you're one of the very few. Big shout then, to Heat who serve up the De Vit Trade anthem with reworkings by Rosario, Shimon and Woolfson and Crimson Dawn. A phenomenal cut of pumpmania. 9

ERASURE

Don't Say Your Love Is Killing Me

Mute

Now, don't be judgmental. It's not just cruising bars in the suburbs that play this kind of stuff, you know. And, as if to prove the point, Jon Pleasured Wimmin and Tall Paul Newman massage the remix oil in while Tin Tin Out and Matt Darey put a new spin on "Oh L'Amour". Oh, yeah, and check 'em live at the forthcoming Cowboy Concerts. 8

KASIE SHARP

Pulling The Strings (Remixes)

Undiscovered

Reworkings come courtesy of the superlative Stonebridge, kings of cool, Kamasutra, and Sharp. The first two names offer assured quality, and as a rule of thumb, if you purchase anything that comes out of the Sharp studio at the moment you're on to a good thing. The final analysis? A real winner for dinner. 9

CADENZA

Rock Your Enemies

Shit

Rock 'em and rock out with yer cock out for those Mykonos moments. Which reminds me... booked that holiday yet? Well, make it Sites or Mykonos, babe, and when you're there, enjoy this. If they're not playing it, I'll snort my

trainspotting

progressive house

Reviews by Nick Hanson



HHC

We're Not Alone

Perfecto

Originally on the excellent CSMF label and now getting the full release it's worthy of, "We're Not Alone" achieves the seemingly impossible task of sounding like an old classic but is still fresh and inspiring. Created by Colin Hudd, one of the UK's acid house originators, and ex-N-Joi member, Nigel Champion, and heavily rotated by Oakenfold and Pete Tong, this is an essential purchase. 10

singles

TILT

My Spirit

Perfecto

Parks & Wilson, produce their finest moment so far in the shape of a full-on progressive chummer with the "Pink Bomb Mix" and an equally weighty flare-up courtesy of Dizzy and Groove Station mixes on the flip. 7

GAT DECOR

In The Head

Way Of Life

After producing what is thought to be one of the bastions of prog house in "Passion", Simon Slater is faced with the uphill task of that difficult second single. Luckily, he has the addition of Armand Van Helden's "Hyper Cypher Mix" which adds that extra dimension to the dubby, twee-kin', electro workout he has created in the original mix. 7

DIZZY

Cuerdas

east west Dance

The first release on east west's new dance offshoot from emerging talent, Dizzy. A double-pack promo worth hunting out with four cutting-edge mixes courtesy of Qattara and Distant Drum. A former Essential New Tune on Radio One and now an essential purchase. 8

DISCO DROIDS

Interspace

Slate

Certainly one of the most important releases so far this year comes from the outstanding Slate imprint. Licensed from the continent and musically very European, "Interspace" is more than worthy next to BBE or Chicane in its original form or the respectful, slightly harder "Tevendale Tunnel Remix". 9

HELIO TROPIC

Make It Real/Rich Bitch

Skyway

Following on from the much revered "Walk With Me", Heliotropic up the pace with a solid double A-side featuring one-time Sasha vocalist, Danny Campbell. "Make It Real" is a vocal cut with Campbell's Seal-esque voice laid over an

Oakenfold and Osbourne-style production. While on the double A is the instrumental frenetic fury of "Rich Bitch" 9

TIPPLE

Discoveries

Limbo

A firm indication that Limbo is returning to its underground roots with this debut release from Steve McCreery and Ross MacFarlane. "Discoveries" is the son and heir to the Scottish progressive masterpiece that is "IBO"/"Eterna" from Slam's early days. It's a lightly and escalating journey into the realms of epic bliss. I challenge anyone to keep a composed jaw to this shimmering little beauty. 9

K-LAB

In The Lab/Happy Nature

Undiscovered

An essential double-sider on a new UK label, Side A's "In The Lab" is a steaming slab of progressive heaven defined by a delayed vocal sample and chunky production. "Happy Nature" is a laid-back, blissed out groove with a trippier tendency. 7

FUEGO

El Diablo

Heat

Coming with a plethora of excellent mixes from Orlando's Rich Rosario, the UK's Shimon & Wolfson and Crimson Dawn, "El Diablo" lives up to its name as a snaring Balearic trancer with the Humate-influenced Shimon & Wolfson mix charging home first. 6

album

NICK WARREN

Live In Prague

Boxed

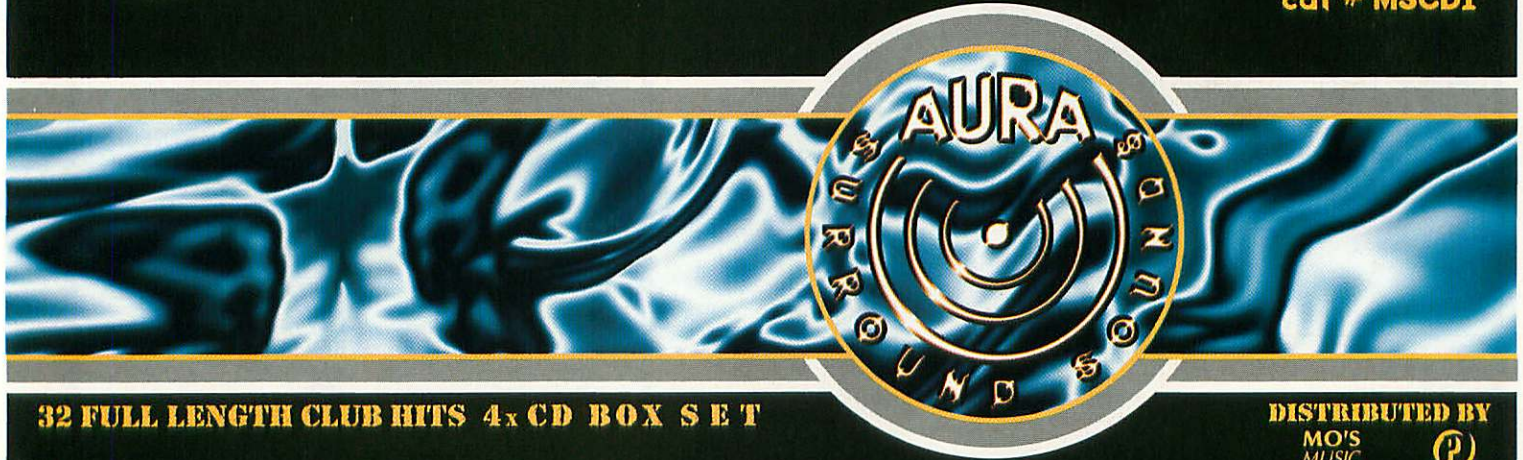
The second in the series from Nick Warren live at the controls from Discobolos in Prague, this double CD package features Warren's usual exciting and varied selection. The journey starts with Cruzeman's "OHM Sessions" twisting and turning through Life On Mars' "Life On Mars", Waichman's "Cut The Midrange" and transferring onto CD two with "Distant Drum", a banging ride with the excellent 16c+, Energy 52's "Cafe Del Mar", Clanger's "Seadog" and ending on the awesome "Galaxia" by Moonman. 8

Key 10 = Jammy dodger 9 = Vaffa cake 8 = Chocolate cookie 7 = Bourbon 6 = Custard cream 5 = Moo-coo-Whie 4 = Ginger snap 3 = Digestive 2 = Rich Tea 1 = Garibaldi 0 = Dog poo

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Fabio, Grooverider, Mickey Finn, Bedroom Bedlam DJs Phillip Jones and Sean Martin

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Darren Emerson, Bedroom Bedlam DJ Tony Jones

KEELE UNIVERSITY - TUESDAY, APRIL 29 (Change of date)

Tony De Vit, Tall Paul, Bedroom Bedlam DJ K

UNIVERSITY OF DERBY (AT UNION 1) - SATURDAY, MAY 3

Billy Nasty, Fabio Paras, Bedroom Bedlam DJ Alexander Cooke

UNIVERSITY OF MID-GLAMORGAN - THURSDAY, MAY 8

Trevor Rockliffe, Bedroom Bedlam DJ Alison Marks

COVENTRY UNIVERSITY - THURSDAY, MAY 15

Tall Paul, Bedroom Bedlam DJ Dave Purnell

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Fabio



Nick Hopkins



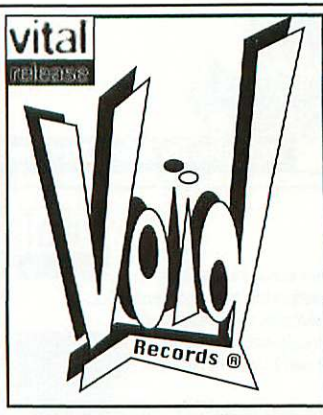
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FUTURE BEAT ALLIANCE
Inside Out
 Void
 Another great emission from a label fast becoming one of the UK's finest. "Inside Out" is one of those rare tracks which has it all. A friendly intro which breaks down into a half-speed drop, seductive strings which shimmer over some finely tuned 808s and a bassline

which truly stirs the soul. A classic in the making. **10**

singles

NED FLANDERS
Life's Little Pleasures

Underwater
 Forward-looking esoterica from Darren Emerson's low-key but much sought-after imprint. The sci-fi hooks and funky keys of "Life's Little Pleasures" are overlaid with a haunting sax riff and reinforced with an Angel-esque rhythm section. The driving beats and atmospheric swirls of "Mr Sonic" make this the best Underwater release so far. **8**

D KNOX
The Body of Christ EP

Magic Trax
 After two years of running their excellent magazine, the "Magic Feet" crew have branched out into the vinyl zone and with four hard, minimal tracks of twisted analogue technica from Kalamazoo's D Knox. And with a soon to be released EP from Uggly's Jamie Read, they're off to a flying start. **7**

DAVID CARON
Any Day EP

Evo-Lute, Holland
 Jazz musician and sometime electronic wizard, David Caron, returns to the Evo-Lute stable with another fine release. "Dreamshower" pays homage to Detroit with its crystalline strings and squelchy bass licks before "Easy Afternoon" takes us into trip hop territory. But it's the abstract rhythms and dark textures of "Link" which make "Any Day" an essential piece of armchair tackle. **7**

TOO FUNK
Hotel Ibis

Ferox
 Too Funk, techno purist turned jazz funksters, have spun off so far into their own flares and glitter ball universe that the two tracks presented here have more in common with Lonnie Liston Smith and Ronnie Laws than they do with Derrick May or Juan Atkins. Electronic Afro disco for Nineties hep cats. **7**

ANIMA MUNDI
Hebula

New Stage, Japan
 If you're a fan of Yokota's recent Harthouse album then this might come as something of a surprise. Working under a pseudonym, the Japanese boy wonder eschews the lush melodies which made "Cat, Mouse And Me" such a wonderful album and goes for the jugular with three high octave,

skeletal dancefloor-shakers. Dark as-u-like. **8**

SCUBA
Untitled

Scuba, USA
 Ovum's King Britt with five wonderfully soothing, deeply organic tech house lullabies. Live trumpets, whispered vocals, fretless bass licks and ancient analogues are the order of the day. A must for fans of Kenny Dixon Jr, Motorbass and Dimitri. **9**

SB 2DD
Domizil EP

Stereoscope, Holland
 A 10-inch, yellow vinyl three-tracker of top-drawer breakbeat techno. The title track layers its heavily-flanged breaks with an insidious "Mayday" style keyboard hook. Meanwhile on the flip, the excellent "Ha" treads a far more sombre path as its booming 808s merge with a creepy, high-pitched swirl of strychnine-laced synthology. **7**

JURGEN PAAPE
Reval

Profan, Germany
 Entirely devoid of any melodic content and all the better for it,

the weird robotic funk and highly complex jerky grooves of the four tracks here are as engaging as they are bizarre. Music for beat junkies, androids and lunatics. **8**

KIKO

Flying Saucer EP
Doug Dunner, France
 Doug Dunner continue their run of technoid floor shakers by enlisting the talents of Ozene's Kiko. "The Airport" signals take off with its ludicrously-phased polyrhythms before the dirty staccato beat gyrations of "Bombing Purpose" drop you head-first onto the whirlwind of jack-hammer kicks, hyperactive hats and distorted piano licks of "From Gernoble". **7**

SWAYZAK

Bueno
Swayzak
 A gloriously subdued, techno-tinged deep houser from a new UK artist and label. The futuristic sci-fi FX and dub sensibilities of "Bueno" make for a perfect 4am wobbler, but it's the gently unfolding rhythms, mesmerising textures and bottomless bass of "Fukumachi" which make this such an unmissable release. **9**

PICTURE #3
Untitled

Deepart
 Fantastically esoteric, quasi-beatless tech-noir from electronic music's best kept secret, Andi Hart. If you can imagine Sun Ra playing Chinese water music as the sun goes down over Saigon then you're halfway there. **8**

PHREAK
Jitter Ballz

MC Projects
 MC Projects may not be the world's most consistent imprint, but its maverick approach to this genre and open-minded roster does ensure some great moments. And this folks, is one of 'em. Highly varied throughout the

trainspotting
techno
 Reviews by Dave Mothersole

albums

BRIAN STORM
Semi-Detached House Music

T&B Vinyl
 You always expect the unexpected with a T&B release but the weird drum patterns, quirky rhythms and all manner of bizarre sounds here (including the occasional blast of gratuitous Latin cheese) are something else. At times it's wonderfully soothing and at others annoyingly grating. As the album progresses though, you realise it's actually pretty bloody good. **8**

K-HAND
Ready For Darkness

Acacia
 "Get Ready For Darkness" says the voice on the intro to Kelli Hand's second long-player. Obediently I braced myself, patiently waiting to be thrown head-long into a deep vortex of anguish and pain. Sadly though, the darkness never came. After sitting through 10 tracks of uninspired 4/4 repetition, all I felt was bored. **4**

VARIOUS ARTISTS
Techno Nations - Volume 6

Kickin'
 The "Techno Nations" series is still one of the best as it perfectly demonstrates the wealth of talent that lurks in every corner of the techno-globe. The highlights here are Paul Mac's eerie "Outerspace", Drexija's "Black Sea" and the Advent's "Real Timez". Elsewhere there are choice cuts by the likes of Sir Real, Luke Slater, Space Dlz and Richard Bartz. **7**

VARIOUS ARTISTS

Tresor 1V-Solid
Tresor, Germany
 Germany's premier label with a typical value for money collection of cutting-edge techno cuts. Out and out classics like 3 Phase's "Der Klang Der Familie" and Model 500's "M 69 Starlight" rub shoulders with Scan 7, Maurizio and Substance, proving that even after six years, Europe's original compilation series is at the top of the list. **8**

also released
singles

- OBJECTEP - "D-Time/Netpressure" (1200 Music, USA)
- PP010 - "Kape I'll Miester" (Pure Plastic)
- JOHN TEADA - "The Bonics EP" (Palette, USA)
- DJ SHERWEN - "THE Dumbfunk EP" (Round)
- SLACK CITY - "Detox" (Pacific)
- KELTON, VAL'JEAN, JMP, BAMBI, BAUD - "Southern Freeze" (Gamamuche, France)
- SI BEGG - "Cuntok 5 EP" (Algorithm)
- LAB RAT - "CLA" (Hard Hands)
- PORTION REFORM - "Haas" (Downwards)
- ZET LJUBLJANA - "Volume 2" (Umek)

Global Grooves Exploring the Arctic techno scene in NORWAY

Ask most people what they know about Norway and they might mention its fjords or beautiful landscapes. They might talk about its high suicide rate or cold climate. It's doubtful that they'd talk about its thriving techno scene. Surprising as it might seem, Norway has been a hot-bed of electronic activity for some time.

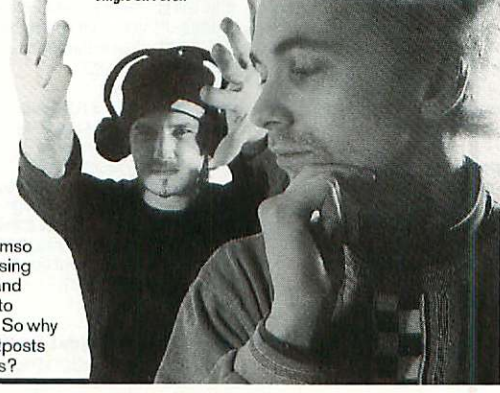
It all started in the late Eighties in the town of Tromso where artists like Geir Jensen (Biosphere), Per Martinsen (Mental Overdrive, Illumination), Kenny Theory (Illumination, Ultraviolet) and Bjorn Torske (Ismistik) began throwing small parties.

Having grown up on a diet of Kraftwerk, Depeche Mode, DAF and 23 Skidoo, they were instantly attracted to the early emissions of Trax, Metrolplex and Transmat. Before long, they started to write their own tracks. The first Arctic record appeared in 1990 when Gruesome Twosome put out "Hallucination Generation", a track which became a huge rave anthem in the UK. A year later, a compilation "TOS EP" was released on Belgium's SSR imprint. It was a seminal record instrumental in defining the deep, melancholy vibe which is often associated with the Arctic sound.

In the years that followed, most of the Tromso artists moved to Oslo and carried on releasing tracks on Arctic labels like +47, Love OD and Beat Service as well as licensing material to imprints like R&S, Djax, SSR and Internal. So why is it that one of Europe's most northern outposts has produced so many great techno artists?

"It's just the vibe here," says Nick Silltoe, an English ex-pat who's lived in Norway for the last five years, recording alongside Kenny Theory as Illumination and Ultraviolet. "Oslo is a dark, grim, northern town and I think we make music to soundtrack the bleak atmosphere."
 "We've all worked to formulate the Arctic sound and I'd like to think if someone buys an Arctic record they know they'll get a quality product which has its own distinctive vibe."

Ultraviolet's 'Two Lights' is out now on Music Man. Watch out for a forthcoming Ismistik album on Djax and a Bjorn Torske single on Ferox



Key 10 = Jammy dodger 9 = Jaffa cake 8 = Choc chip cookie 7 = Bourbon 6 = Custard cream 5 = Moo-cow 4 = Ginger snap 3 = Dish-stive 2 = Rich Tea 1 = Garibaldi 0 = Dog poo

break
beat

Reviews by Adam Freeland

vital
releaseRAINMAKERS
Master Break/Gimme A Beat
TCR

There's a thriving breakbeat scene in southern Spain with underground parties attracting crowds of up to 7,000. DJ Jordi is at the scene's forefront serving up luscious deep electro breakbeat sets. Here, as Rainmakers, Jordi Slate and FVolumen offer two minimal tracks, crystal clear production, lethally punchy breaks and erm, not much else. Very simple and very good. 10



singles

ETA
Casual Sub Rennie Pilgrim Mix
east west
A Dutch hardcore track which was big last year and sounds best played at the wrong speed. Soho's Rene P gets involved in a hands-on adaptation which hits the 130 bpm mark. There's loads of warping, stretching and filtering of the original instrumentation. Alongside razor-sharp breaks, there's additional production in the shape of jazzy keyboards and live bass. Fresh. 9

HEADRILLAZ
Spacefunk
Pussyfoot
Live, this lot rock. No self-respecting hedonist could deny themselves a chance of losing it to the Headrillaz. However, on vinyl, they're only alright. Funky rhyming from the MC spurs crude breaks and dirty basslines. Flip to find Tipper's stunning mix which is light years ahead. 6 (Original) 10 (Tipper Mix)

FUTURE SOUND OF LONDON
We Have Exposure (Mantronix Mixes)
Virgin
Kurtis Mantronix gets his way with two mixes of FSOL. Typically, he throws in elements of just about everything else he's ever done. The King Of The Beats are in there as well as various Run DMC snippets. Nothing inventive. Nothing clever. Nothing new. Who cares, it rocks. 8

JEDI KNIGHTS
Big Ones
Universal Language
The Knights reinstate their quest for silliness with the long-awaited "Big Ones". "Catch The Break" samples a spiel about how Grandmaster Flash was the true inventor of cutting and scratching and then the breaks progress to heavily filtered disco infusion. Over on the flip, "Big Knockers", crams a heady mixture of breaks and deep house into its

overstuffed bra. Just beats but you can't help playing with them. 8

FREDDIE FRESH
Chupacabba
Harthouse
The Fresh man's stuff tends to vary in palatability. "Chupacabba" is one of his more accessible excursions and it turns up as this impressive remix package. Bassbin Twins offer a siren-heavy anthem which slows down to hip hop pace. The Propellerheads lay down one of their finest works to date, gritty, organic and simple. Freddie's Latin ditty on the flip works well too. 8

TRIXX SENTIALS VOLUME 1
Acid Funk
ESP Sun
With track titles such as "Breakin' Apache", "Rock The Acid" and "Scratch Of Acid", it's not hard to imagine where this lot are coming from. Five tracks of minimal, clean-cut breaks, electro beats and 303 acid sounds. Makes for a useful DJ tool. 7

RAV ROWLAND
MFN
Fluid Audio
Surfacing late last year in New York, a few copies were available in the UK... until now. Cutting between 4/4 and breaks, the Uzi-firing snare patterns, chunky synths and unique arrangements make it a must. The Uberzone mix is even better. Uberzoner Q transforms the simplest of riffs into the fattest of grooves. If you like it tough, you need this. 9

THE OVERSEER
Hit The Tarmac EP
Soundclash
Impressive new four tracker from this great imprint. It's hard not to jump around to the grunge-driven lunacy and maniac beats of the 130 bpm track. The uptempo hardstep workout is equally manic. The other two tunes are experimental with chopped up Sinatra solos and UB40-influenced dub jungle licks. Definitely different. 9

garage

Reviews by Michael Morley



NUYORICAN SOUL
It's Alright, I Feel It (Remixes)
Talkin' Loud
The outstanding contribution to MAW's labour of love gets the nod. It'll split opinion but will undoubtedly fill many floors and hearts with joy. Apart from the epic original and stunningly simple MAW "jam" remix,

the other tracks for house heads are Mood II Swing's understated funk and Armand Van Helden's deconstruction which raises the dancefloor temperature. You're gonna feel it to the point of overkill. 9

singles

MOTORBASS
Ezio (Remixes)
Different, France
Philippe Zdar's paeon to his late father and the stand-out on their fantastic "Pansoul" album gets reworked with hooks from Prince's "Sign Of The Times" fitting like a snug pair of hipsters alongside the Diana Ross-sung, "If you see him tell him that I miss him" chorus. The effect is huge. 9

KIM ENGLISH
Supernatural
li-life
More class from the ex-school teacher. With mixes from M&S, Mousse T and Hula's outstanding "Superdeep" mix, this combines catchiness and quality to produce something for those who still believe in soul and songs. 8

ROY DAVIS JUNIOR & JAY JUNIEL
Transitions
Large
Following on from the glorious "Gabrielle" was never going to be an easy task. But in collaboration with Jay Juniel and vocalist Jennifer Davis on the key cut, "Funktion", Roy Davis has created an EP which flows effortlessly from disco to jazz to tougher experimental vibes. 8

GRAND CRUE ORCHESTRA FEATURING PHILIP RAMIREZ
Spend The Day Without You (Crispin J Glover Remix)
Crue-1, Japan
More from the Japanese disco nutters. Those of you who remember Philip and Crispin's "It's Music" will love the similarly whole-hog retro vibes and good time groove. Ramirez also gives Byron Stingly a run for his money in the Nineties Sylvester sound-alike stakes. 8

PLUS
Triple Journey
Oblong
This first outing from Vinyl Junkies, the stalwart shop which always

offers you something different, lives up to its reputation. The original mix is a musical journey of raw, tight digital funk, while the Idjut Boys remix is a typically sonic soup of great substance with drops and keyboard runs to give you sweet dreams. 7

CLUB ARTISTS UNITED
Swing Low Sweet Chariot
Millennium, USA
Theo Gerideau starts his own label by combining with Kenny and Susu Bobien, Jazmina and Eddie Stockley in supergroup fashion to revive a gospel classic. The voices intertwine angelically with a sing-along chorus and searching solos, especially on the "BOP Vocal Mix" which is blissful and bound to appeal to all "Trouble" devotees. 8

STEVEN DANTE & JULIET ROBERTS
Never Had A Love Like This Before
Delirious
Two distinctive and well-known soul voices combine in a pop-house ballad style which sounds different but dated with the detailed song often cramped by the strict syncopated stylings. 5

LARRY HEARD
Calm & Chaos
Guidance, USA
Don't file Mr Fingers away just yet as here he adds to an already impressive catalogue. On this track "Freaky" is haunting in the manner of Ralph Falcon's classic cut "Every Now & Then" with early Chi Town beats and technoid effects. The highlight "Guidance", is a deep slice of whispered soul to stand up there alongside "What About This Love". 9

JEPHTE GUILLAUME
The Prayer
Spiritual Life, USA
As you would expect from this New York label under the direction of Joe Clausell, this features a totally uplifting African vocal and Haitian drum flavour colliding with sequencing and top-notch instrumentation in perfect harmony. 8

WORLD CLASS
I Got What You Need
4th Floor, USA
Witness the revival of classic house label 4th Floor which saw early contributions from Danny Tenaglia and Peter Daou. Here, Freddy Turner and Herman Santiago concoct a groovy-as-hell brew of new school boogie with scat samples, female ad-libs and a vibe very reminiscent of Clyde Alexander's disco classic, "Got To Have Your Love". Believe me, you need this. 8

AMIRA
Desire
Slip 'N' Slide
Slip 'N' Slide's young hopeful follows the bright entrance of last year's "Walk" by again working alongside the hugely-talented Blaze songwriting team. The boys harmonise beautifully on the chorus for this funky tune and while Amira still needs a bit of vocal attention, she pulls off a vibey song well. 8

NEXT PHASE FEATURING HELEN BRUNER AND TERRY JONES
My Desire
Suburban, USA

Typical bouncy diva-style sing-along Suburban business with Bruner and Jones' voices sharing duties well over Tommy Musto's distinctive live bass and Rhodes groove. It's all good stuff but just a bit too typical to get over excited about. Stay tuned for Grant Nelson's retouch. 6

ARTIST UNKNOWN
Disco Sensation
white label
Rough, raw and rugged disco vibes from Scotland. One side extends the Vince Montana sample used by Mood II Swing on their "Do It Your Way" killer classic with snatches from Deep Zone's "It's Gonna Be Alright", while the other loops up Al Hudson's disco floor filler "Spread Your Love" alongside spiritual a cappellas. 7

DAVIDSON OSPINA
Chronicles
Henry Street, USA
The follow-up to last year's smash EP retains the same framework of cut 'n' paste disco vibes, jazzy loops and catchy grooves. The irresistible piano antics of "Snap Your Fingers" and the quirky spaghetti western solos of "Mexican" are almost certain to get you dancing on tables. Not quite up to Part One but a decent successor all the same. 7

also released
singles

KING BRITT - "Scuba" (white label)
DADDY'S FAVOURITE - "(I Feel) Good Things For You" (Sneaky Disco)
LADINA WHITFIELD - "Make It Real 4 Me" (Urgent Music Works, USA)
KENNY G - "Havana (Todd Terry Remixes)" (Arista, USA)

albums
VARIOUS ARTISTS - "Slip Essential Mix (Mixed by 95 North)" (Slip)

skinn

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LEVEL TWO

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01.00 - 04.00 MIS-JAH (AMSTERDAM)
04.00 - 07.00 TIM (AMSTERDAM)

LEVEL THREE

10.00 - 07.00 JOI SOUND SYSTEM PRESENT:
SPRING HEEL JACK, KIRSTY MCARA,
ASIAN DUB FOUNDATION, EARTH TRIBE,
NELSON DILATION

LEVEL FOUR. MANGA ENTERTAINMENT PRESENTS: "APPLESEED"

11TH APRIL 1997

LEVEL ONE. THE BIG BOTTOM END PRESENT ANDREW CURLEY (EMISSIONS AUDIO OUTPUT),
SIMON DK (DIY) & RICHARD SEN

LEVEL TWO

10.00 - 12.00 RICK HOPKINS
12.00 - 02.00 JON COOKE
02.00 - 04.00 BILLY NASTY
04.00 - 07.00 GAYLE SAN

LEVEL THREE

10.00 - 12.00 MATT TANGENT
12.00 - 02.00 PAUL DALEY (LEFTFIELD)
02.00 - 04.00 STEVE DOHERTY
04.00 - 07.00 STEVE JOHNSON

LEVEL FOUR. VIDEO COMPILATION

18TH APRIL 1997

LEVEL ONE. THE BIG BOTTOM END PRESENT ANDREW CURLEY (EMISSIONS AUDIO OUTPUT),
AND A 5 HOUR SET BY THE IDJUT BOYS.

LEVEL TWO

10.00 - 01.00 GRAEME FISHER
12.00 - 02.00 JAMES PENNINGTON -
(SUBURBAN KNIGHT, DETROIT)
02.00 - 04.00 DJ T-1000 (DETROIT)
04.00 - 07.00 JON COOKE

LEVEL THREE

10.00 - 01.00 PSI WILDE
01.00 - 03.00 HAN SOLO
03.00 - 05.00 MARK ALLEN
05.00 - 07.00 DINO PSARAS

LEVEL FOUR. TROMA PRESENT "CLASS OF NUKEM HIGH" (TRIPLE BILL).

25TH APRIL

LEVEL ONE. THE BIG BOTTOM END PRESENT ANDREW CURLEY (EMISSIONS AUDIO OUTPUT),
KENNY HAWKES (SPACE), LUKE SOLOMAN (SPACE)

LEVEL TWO

10.00 - 01.00 JON COOKE
01.00 - 04.00 DAVE ANGEL
04.00 - 07.00 GAYLE SAN

LEVEL THREE

10.00 - 01.00 STEVE JOHNSON
01.00 - 07.00 DJ DAG (FRANKFURT)

LEVEL FOUR. VIDEO COMPILATION

hard core

trainspotting

Reviews by Slipmatt

vital
release

VARIOUS ARTISTS
United Dance Volume 6

Fourbeat

United Dance and Fourbeat have come along way over the last couple of years selling well over 100,000 albums and deservedly so. "Volume 6" is the same format as usual with mixes by Slipmatt, Force & Styles, Seduction & Sy and Billy Bunter. The Slipmatt bloke has chosen a mixture of tunes and the other DJs have used a lot of their own product which works a real treat. All the latest anthems and upfront dubs are in there and all of them are mixed to perfection. The packaging is worth the money on its own. One to add to the collection. **10**



this one as always with these two boys. Starting with that popular house sound of the moment except at 170 BPM, and a typical Sy and Unknown rap sample, the intro is doin' it, moving swiftly into a bleepy breakdown to make everybody melt on the dancefloor. All the riffs are excellent and the only thing stopping this from being a 10 is the sad lack of a proper vocal. **8**

JIMMY J AND CRU-L-T
Runaway '97
Knife Force Records

Ever since the takeover of Knife Force Records the releases have seriously slowed down in quantity, although the quality is still there. "Runaway '97" is definitely an improvement on the 1996 version with a better production and arrangement. This is just the sort of tune which will go down well in London clubs with sampled vocals and an "Amen" with rap samples from Jimmy J and Cru-L-T as only they can do. **7**

DJ SEDUCTION
Samplemania (Remix)
Impact

Force and Styles have been busy boys again this month with yet another reworking under their designer belts. The percussion is interesting for them and the beats are quite ruff, although their trademarks are still lurking in there. If you remember the original from 1994 you'll know how big this track was. I don't think this will be such an anthem this time around but it will still get its fair share of spinning. **7**

THE 3RD MAN
Only Everything
Punisher

From the "Death Becomes Me" stable comes this slab of high-speed nutty hardcore with heavy, distorted kicks and enough stabs to fill an entire long-player. The riffs are catchy and lively with plenty of percussion to compliment. The middle section gets a bit floaty which contrasts nicely with the rest of the track.

Nice to hear something a bit different for once. **7**

SILK CUTS
Volume 4
white label

Number four in this naughty series and how naughty it is. I'm sure DJ Quicksilver won't be too happy, then again I doubt if it will effect his/her sales. Even though it is a nasty rip-off, the quality is there with some nice gated strings and sound effects as well as some good production. **6**

albums

HARDCORE HEAVEN
The Album
Heaven

This album will be in the shops by now, but it is too good to miss out on. Mixed by myself and other leading (ahem. Ed.) DJs, it is packed full of classics and new, upfront tunes from many of today's best artists. Available on double CD, double cassette and triple, DJ-friendly vinyl, it's an absolute must. **9**

also released

- FADE AND BANANAMAN - "Dreams Surprise" (MAU)
- Cheddar Remixes Part II (Quosh)
- DJ ENERGY - "You & Me" (Go Mental)
- ENERGY & DRUID - "Future Dimentions" (Bonkers)
- DOUGAL & DNA - "Sometimes" (Essential Platinum)
- DOUGAL & MICKEY SKEEDALE - "Don't Go Breaking My Heart" (Essential Platinum)
- STOMPY, SUPREME & UFO - "Stay With Me" (Hectic)
- DJ QUATTRO - "Musical Meyhem" (Hechtech)
- FUTURE VINYL COLLECTIVE - "Gizmo Music" (Hechtech)
- THE VICE GIRLS - "Rocker To The Gilly" (United Dance)

singles

ERUPTION

Don't You Want Me (Remix)
United Dance

An excellent remix from Force & Styles, as always with extra fat sound and production which is second to none. Powerful vocals by Katherine Wood start the tune rolling with a brilliant build up which is swung out of time to confuse the dancefloor. Although this is F&S all over, there are some good ideas and sounds which make it stand out from the rest. **9**

BANG
Cloudy Daze
Next Generation

A cover version and a half from Brisk and Ham's new label. From a very basic intro, the tune soon changes into a full-blown vocal anthem. DJ Ham's touch on the mix shines through with an ultra-clear production and some great sounds. Bouncy and bubbly all the way through to the end. **8**

DJ CHEWY
Rocks This Place (Remixes)
Universal

This classic tune from 1995 has been mixed by two of the best around with brilliant results. Obviously with Brisk and Sharky, both mixes have a hard edge to them. The Sharky rework has been on dub for a long time so it may be familiar but the Brisk mix is brand new with an excellent pumpin' arrangement. Check the rewind effect. **8**

DEMO
The Cake
Next Generation

DJ Demo is developing a definite style of his own lately with some excellent vocal arrangements and filter work on the S3000. Soon to be released on Next Generation, this one is getting a lot of attention from other DJs so I'm sure it will be massive. The vocal is a big one but without any cheese, the rest of the track is very original sounding, too. **9**

DEMO & DNA
Widstyle
Universal

An energetic piece of vinyl from Universal with plenty of breakbeat stomp and bundles of fresh

sounds with a hint of reggae. The raps are sampled from "Hi-Jack" which works really well with this style of tune, the way they are chopped up. The music changes all the way through the track with good stabs, bass sounds and strings. The last breakdown does it for me when the "Amen" appears without a kick drum and is complimented by some tense keyboard riffs. **7**

DEMO VERSUS COCO & STATIC
Dance Now
As Cool As It Gets

From the same stable as Slush & Puppy, Coco & Static have teamed up with one of the busiest producers around, DJ Demo, for this two track twelve. The A-side, "Dance Now" has some well programmed beats and percussion with good stabs, piano and vocal hook, "The sound of the future". The flip, "Toon Town" sounds very similar in certain ways to a tune with a very similar name. Check it out. **8**

ERUPTION
Reach Out (Remix)
United Dance

In typical Brisk style, this one pounds along with heavy kicks and harsh breakbeats with no let up until the bitter end. The distorted 303 sounds good as well as all the other sounds including the electric guitar riff which works a treat. There are some excellent little tricks tucked away in there also which round off this stomper nicely. **7**

SEDUCTION AND SY
Rushin'
Impact

Back to the impact sound for this one with SY's touch on the scratching. Seduction and Sy's sense of humour is in there with some funny bleeps in the intro. The track builds with style into a stringy breakdown with piano and FX. Next is an old style stab breakdown and some old style vocals. If the tempo was slower this could be 1994 all over again. **8**

SY AND UNKNOWN
The Beat Kicks
Triffik Toonz

A most excellent production on

In the bag

DJ BRISK reaches for his record box

I like my set to have plenty of balls. "Hardcore Selecta" features various Italian artists remixing old classics. All the tunes are excellent but Stunned Guys and Wasting Programme are the artists who stand out for me. They're both under-rated but both shit hot. Their production is really clean and tight and they use tough beats and lively, flowing vocal tracks. They also manage to avoid using gritty sounds which don't come across so well on a club sound system.

CHECKLIST

VARIOUS ARTISTS - "Hardcore Selecta" (Traxform)
TWIST AND FRIENDLY - "Hit And Run" (FBI)
BANG! - "Cloudy Daze" (Next Generation)
HIXXY & SUNSET - "Anti-Social" (Pure Adrenalin)
FREE JACK - "Sunburst" (Tessa Erect)

"Hit And Run" feels quite European and has a really tasty piano riff in it, even though the artists haven't used any of the more obvious chords. It also has some really busy 303's in there. It was produced by Trixy, whom I have a lot of respect for.

"Cloudy Daze" was left unsigned for a year. It's a really emotional anthem with live vocals, so when me and my partner Ham heard it, we snapped it up for our label, Next Generation. It's by the same guys who did "Love Of My Life". Some people might call it cheesy but fuck 'em, I think it's a good party tune!

"Anti-Social" has a "Toy Town" element to it but it's got more weight behind it. It comes with clean stab sounds and a good mid-point breakdown which works the ravers a treat. Half-way through, you hear this ominous, haunting voice encouraging you to be anti-social. Actually it's the Adrenalin promoter, Alex, on a vocal tip, only he thinks that's a big secret!

"Sunburst" is a really uplifting hard trance number and the only other DJ I've heard playing it is MZone. I like to work this one into the end of my set. It's slow than a lot of hardcore but it's full of power.

Rapido's 'Insamianiak' and DJ Demo's 'I've Got A Feeling' are both out now on Next Generation



Key 10=chompers 9=bucks fizz 8=malt whisky 7=bloody mary 6=6'n'5=lager-leger-leger 4=shandy 3=cuppa tea 2=top water 1=cough mixture 0=turps

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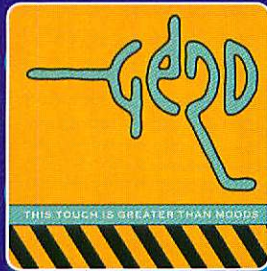
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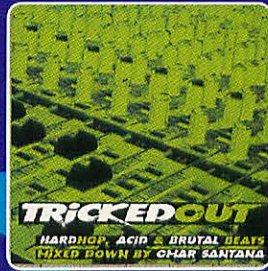
ORIGINAL LUNATIC & FATBOY SLIM MIXES

04/97



GERD
THIS TOUCH IS GREATER
THAN MOODS
UNIVERSAL LANGUAGE

2LP/CD
28/04/97
Gerd, aka Gert-Jan Bijl is one half of Sensurreal and, it seems techno producer of the moment with releases being snapped up by a host of cool-as-you-like british labels. Gerd has developed a style unusual for the European techno scene, fusing Jazz, Disco, Electro and Funk into 'Breezy Optimistic Tech-Jazz' (thanks Muzik!), which is as exciting as it is unpredictable. 'This Touch Is Greater Than Moods' has been two years in the making and is destined to be a future classic.



VARIOUS ARTISTS
TRICKED OUT
MOONSHINE

CD
14/04/97
The 'Tales from the Hardside' EP and 'Hard Hop Heathen' EP released on Tricked Out have set a precedent for the current sound of Trip Hop today. They're here along with the cream of the Hard Hop sound.



KEN ISHII
X-MIX
STUDIO K7

3LP/CD
OUT 14/04/97
In 72 minutes, top japan Jock Ken Ishii melts together completely different styles, from classic artists like Renegade Soundwave & Frank De Wulf via british Nu-House tracks of basement Jaxx to the freestyle tunes of Coldcut and Squarepusher.



SPEEDY J
PUBLIC ENEMY No.1
NOVAMUTE

Hailed as "Intelligent Techno at its finest" and Muzik's Album of the Month for May, Speedy J's debut album on Novamute is a collection of growling beats and highly individual electronica. Speedy J. will be on tour in May and has just remixed the latest Depeche Mode single.



demix®

VARIOUS ARTISTS
VIENNA TONE
STUDIO K7

2LP/CD
OUT 28/04/97
Update of the Vienna scene featuring tracks and remixes by cheap head honcho Patrick Pursinger's showroom recording series, G-Stone, Uptight & Spray. Also features 'Cheap' style house mix of 'Family Affair' by PuckDannin - oohhh.

VARIOUS
JBO COLLECTION
JUNIOR BOYS OWN

CD/2LP/PC
OUT 24/03/97
A showcase of JBO's recent and future successes. Includes tracks from underworld, chemical bros, Heller & Farley project etc, and new signings Dylan Rhymes & Sycamore. "Don't know how, don't know why but these people are doing something right. Long May they roll on." Mixmag 9/10

FLAVOURNAUGHTS
MY IN-BRED PEDIGREE CHUMS
NINEBAR

2LP/CD
OUT 28/04/97
Finally the mighty Lee Curtis drops his heavily anticipated debut album. Featuring the trumpet of Dave Priseman and freaked out, angular, sleaze guitar on a precise beat - wise foundation.

FREESTYLE FILES VOLUME 2
GERMANY VS ENGLAND
STUDIO K7

2LP/2CD
24/03/97
Germany & England are head to head again, this time in a contest of trip hop, electro & drum 'n' bass. The German star players are Kruder & Dorfmeister, while the English team sports Red Snapper, Jimi Tenor, Dr Rockit & more.



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INDELIBLEMCS
Fire In Which You Burn
Official/Rawkus, USA
The New York underground crystallises around one EP. Featuring Company Flow with the Juggaknots, "Fire In Which You Burn" consists of unswinging drum box beats, snatches of sitar, clawing scratches, dirty b-lines and fractured strands of mutant

words. Sounding like a phalanx (pass the dictionary). Ed of mole people pouring from the sewers, machetes in their teeth, it's so under-produced it has to be deliberate. Utterly original, utterly fucked up. **9**

singles

RODNEY P

Tings In Time
Pussyfoot

The London Posse bad bwoy, Mr P, returns in a solo guise on Howie B's eclectic label. Rodney still rips it up and manages to get into his grimy and gritty crime stories while at the same time undermining them. Jazzier and fuller than the Posse sound, it's a departure but no drop off. **8**

THE SUPERFRIENDZ

Vowel Movement
804 Flava, USA

Some golden Virginia sounds from Mad Skillz' mates, "Vowel Movement" features five voices (including Mr Skillz) taking a verse each and rhyming it with one of the vowels (which are, in case you've forgotten, A, E, I, O and U). It's a great concept backed by strong music and no small amount of verbal dexterity. **9**

FUNKY DL

Soul Silhouette
Almost

The 'Ackney yoot who sounds like he's from Queens returns with his first big label release and it sticks with his faith in jazz samples and story-telling. He's a good rhymers (though the accent's off-putting) and the package is slick and effective. With its r&b chorus, it could even be a hit. **7**

SHAMUS

Tight Team
Raw Track, USA

Buckwild has dug in his crates and sampled what sounds like the orchestral riffs from the theme to Reggie Perrin. "I didn't get where I am today by sounding too much like Nas, though," as CJ might put it. "Great." "Super." **7**

KRS-1

Step Into A World
Jive

The Blastmaster is the Classmaster, not just a Teacher but a Peach (ie maker of peaches). Or, to put it another way, "Step" is an old skool marching song which has everything, EVERYTHING, you could want from a tune. Is he cold rocking? Of course he is. **9**

DJ VADIM

Conquest Of The Irrational
Ninja Tune

The Vad man comes with rhymers Jupiter Jam, DJ Handsdown and

alter ego Andre Gurov to produce his strongest single yet, mournful, falling double bass, creaks, cracks and clear space all complementing the French flows of the multilingual planet rocker. *Absolument superbe.* **9**

SACRED HOOP

Frrmt
Miasmatic, USA

Moving way beyond their Cypriote phase, the Bay's Sacred Hoop are now settling into their own dirty, fucked-up little niche. "No Category" hits its step most firmly, dark but still swinging and with words to go (nuts). "The grey-haired vagina of Palo Alto grandma bred the mutant miscreants/the Miasmatic mavericks". Ooh. **8**

B-LEGIT

Ghetto Smile
Jive

A little clue, this record carries the words, "Featuring Daryl Hall". Oates has gone out and may be some time, so B-Legit gets mellow with the Moustache King. Or was Hall the Ginger King? Remember these philosophical quandaries because you'll need something to occupy your mind when listening to this rap-lite piece of crap. **2**

BLACK ATTACK

Holdin' It Down
Correct, USA

Correct continue to come up with the goodies. "Holdin' It Down" will probably sound a little over-familiar sample-wise, but you can't argue with the strength of the voices. Flip for the butter, though. "Verbal Attack" is a nasty marimba-funk workout in the Premier/Jeru vein. **8**

ONE INCH PUNCH

If
Audio Ink

More from the man Justin Warfield and that mate of his with the guitar. Leftfield hardcore thrash hop? Genre-busting intelligence? No, just a b-boy transmuting into Michael Stipe over the dullest power chords known to man. **4**

PHILBLUNTS

On The Attack
Boom, USA

Yonkers-bonkers, Philip is coming with the deep, dark and dangerous sound which has become New York's trademark. It's downbeat, oblique and grim

all the way. Having said that, it's well executed and his voice lends much more verve to the proceedings than you'd expect from someone named after a giant dooby. **7**

TRIPLE D & CHANNO ONE
I Need Your Love

Warners

A Dutchman and a deserter from the US army, do that r&b/hip hop thing like only the Low Countries know how. Apparently it's setting clubs aflame across the country. Only if disgruntled punters are holding mass burnings of this double-pack of wasted vinyl. **3**

MIKE ZOOT

Turn

Guesswhy, USA

A lovely EP in which Mike Zoot shows his class, reaching a high point on the Mos Def-featuring "High Drama", a series of movie reviews which act as a piss-take of the ridiculous flights of fancy other rappers keep taking us on. Relaxed, funny music and Native Tongues-style intelligence. **8**

AIM

Loopdreams
Grand Central

AIM continues his effortless ascent to the place that is forever funky. This new EP consists of huge brass riffs from some mutant clone JB army strung out over crisp, clipped beats that you'll be sure you can hear shouting out, "DANCE MOTHERFUCKER, DANCE". Next thing you know, you'll be on the beer-stained Formica of some rickety table, swanging y'r thang. **8**

albums

VARIOUS ARTISTS

Deep Concentration
OM, USA

A new DJ compilation coming out of the Bay Area which owes something to "Return Of The DJ" but delivers in its own right.

hiphop

trainspotting

Reviews by Will Ashon

Excellent tracks for the X-Men, Peanut Butter Wolf (with J-Rocc and Babu), Radar, Prince Paul and Cut Chemist. Scratchier than a skin disorder. **9**

VARIOUS ARTISTS

Musical Dilemmas
Ultimate Dilemma

If you haven't caught up with Ultimate Dilemma yet, make sure you check out this compilation. There's more than a little drum & bass here, but head for the tracks by the Runaways, Raymatics, Req, Melaaz and Tek 9 plus some of Misterjon's material and you're sure to find something to interest you. Cold-filtered, science fiction beat breaks. **8**

VARIOUS ARTISTS

Gridlock'd
Mercury

Tupac's last movie comes complete with his next "last" track featuring Snoop and the Pac rapping about how they're wanted dead or alive. It's a piece of ear-poison which sets the tone for the collection of lightweight, radio-friendly cack that follows. Give me a traffic jam any day. **1**

WATTS PROPHETS

When The 90s Came
Payday/fir

Along with the Last Poets, the Watts Prophets have the honour of being the spiritual fathers of the revolutionary strand of hip hop. Their 1971 album, "Rappin' Black In A White World", was radical enough for the FBI to conspire to wreck their careers, but now they're back with a stronger hip hop beat and words of

knowledge, wisdom and anger for their children. Don't miss. **8**

VARIOUS ARTISTS

NFL Jams
Castle

Jealous of the hipness of basketball, American Football is hitting back with this collection involving meat head ball players trying to rap and sing alongside such luminaries of the mic as Method Man, Channel Live, Ghostface, Phife (o' course), Mobb Deep and the Pharcyde. Surprisingly, it's alright, although it's kind of disappointing that nobody goes on about the size of their tackle. **6**

also released

singles

SCARFACE WITH ICE CUBE - "Game Over" (Virgin)

KEITH MURRAY - "To My Man's" (Jive)

MO' THUGS FAMILY - "Thug Devotion" (Relativity)

DA NABA HOOD THREAT - "Where I'm From" (Empire, USA)

FRANKIE CUTLASS - "The Cypher: Part 3" (Relativity)

YO YO - "One For The Cuties" (east west, USA)

VOTEL - "Hand Of Doom" (Grand Central)

albums

THE HERBALISER - "Blow Your Headphones" (Ninja Tune)

HEAVY D - "Water Bed Heaven" (MCA, USA)

NOTORIOUS B.I.G. - "Life After Death" (Bad Boy/Arista)

All imports supplied by Mr Bongo's, 44 Poland St, London WC1. Tel 0171-287-1887

Buried treasure

Uncovering RAMMELZEE VERSUS K-ROB's classic, "Beat Bop" single

If one single is held up to represent the claim that the old skool was primarily concerned with invention and originality, it is Rammelzee's 1983 opus, "Beat Bop". Name-checked by the likes of James Lavelle and J Saul Kane, the record is 10 minutes of linguistic mayhem spread over a talking, drum-led slow funk track. Produced and originally pressed up by famed artist, Jean Michel Basquiat, the record was picked up by Profile, from where it made it on to Street Sounds' second "Electro" volume and then on to international fame.

Mind you, Rammelzee himself has memories of the session which rather play down Jean Michel Basquiat's involvement. "It was a pimp record that me and K-Rob devised after Jean Michel, who was paying for it, gave me and him a sheet of paper with his own words on it. We looked at it and laughed and said, 'We're not doing this stuff!'. I walked over to K-Rob and told him, 'Why don't you act like a kid coming from school and I'll act like a pimp and try and hustle you and recruit you'. Jean Michel didn't really like it cos he wanted us to say his words. But I said, 'We ain't getting no money for this' and I've never received a dime for that damn record, so we just hit it and we hit it hard."

Despite the reservations, though, Rammelzee appreciates the record's importance. "Beat Bop" is definitely a classic. It's not vulgar, it's not violent, it's about what was happening at that time on the street corner. It was right when drugs really started hitting the commercial market in New York City."

But what about the out-there language used on the record by this street pimp?

"This is a guy who knows underground subway knowledge to the absolute extreme. A Five Percenter, which is a verbal numerologist and somebody who knows the dictionary like a linguistic specialist. He can twist words round to get any woman out of her underwear or any kid recruited in to the gang. The pimp is a person who knows how to be a verbal assassin."

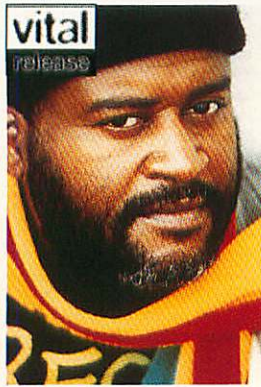
Rammelzee is currently working on a screenplay/play/video game/treatise/toy range/board game entitled *The Sci Fi And Intellectual Horror Doctrinal And Doctrinelle Of The Alphabetic: Letter Raps, Monster Models, The Book Of The Garbage Gods, Gothic Futurism, Awards, Crimes, Transversal Tribunal Trial From The Lexicon, From The Diary Of Rammelzee On Alpha's Last Bet*



Key 10 - Jammy dodger 9 - Jaffa cake 8 - Choc chip cookie 7 - Bourbon 6 - Custard cream 5 - Moo-cow 4 - Biscuit 4 - Ginger snap 3 - Digestive 2 - Rich Tea 1 - Garibaldi 0 - Dog poo

trainspotting reggae

Reviews by Derrick Bardowell



DEAN FRASER
BIG UP
ISLAND JAMAICA
"Big up" is a stunning display of musical artistry from reggae saxophonist, Dean Fraser. Reworking a selection of Jamaican classics including incredible renditions of Black Uhuru's "Shine Eye Gal", Willie Williams' "Armageddon Times" and Luciano's "It's Me Again Jah", Fraser's compositions provide musical minerals for the mind. A refreshing change from contemporary digital base reggae.

singles

BACK TO BASE
Live Wire Dub Sound
white label

If schizophrenia was a prerequisite for making good dub music, Back To Base would be committed. Adding multiple dimensions to their music (a DJ, blues guitarist, three African percussionists and a soul singer), Back To Base's sound on this live EP delivers a different angle every time you hear it.

STARKY BANTON
I & I Saw Dem Coming
Fashion

When reggae's foremost aficionados like Jah Shaka and Daddy Ernie rinse a tune, you know it's gonna be the lick. DJ Starkey Banton explodes on this firing conscious tune in front of a brooding roots/dub riddim. No frills, just some real heavy shit.

MADD COBRA
Mr Hardcore
Greensleeves

Cobra's chat is always up to par, but like a blind date with Sporty Spice, his beats recently have been a bit of a let down. This time, he adds a more original sing-jaying style to accommodate new producer Outlaw Candy's musical mix of Fun Boy Three's "Ain't What You Do" and Soft Cell's "Tainted Love". Yeah, you heard right.

MERCILESS
Mr McCoy
Greensleeves

"Well everybody dun know me name Leonard/The gal dem love when the man can slam dem very hard", proclaims the ever bashful Merciless. He loves the gal lyrics so much, he'll soon be known as the Rudy Ray Moore of reggae! Exhale brother, exhale.

albums

ASWAD
The BBC Sessions (1976-1988)
Strange Fruit

This album will go some way into explaining why Aswad are such a superb band. Later commercial nonentities like "Shine" make way for spiritually uplifting roots and reality. The raw live feel adds to

the gritty realism Aswad's music once so beautifully portrayed.

VARIOUS ARTISTS
Legalise De Herb
Kickin' Music

Rave specialists Kickin' continue their foray into reggae music with an assorted mix of herbalist tunes. Individually each track is totally awesome. However, like merging Jodeci's "Stay", Marvin Gaye's "What's Goin' On" and Donna Summer's "I Feel Love" on a soul compilation, the style and era of each tune is far too diverse. Incompatibility aside, it's still a worthy purchase.

VARIOUS ARTISTS
Lover's Rock Volume 3
Rewind Selecta

With high-pitched Bee Gee-type vocals, mellow Seventies rhythms and spine-tingling harmonies in abundance, Kiss 100's David Rodigan takes us on another trip down Memory Lane. Of the 12 tracks, vintage lover's classics from Gregory Isaacs and Dennis Brown stand out.

VARIOUS ARTISTS
2 Heavyweight - Another Blood & Fire Sampler
Blood & Fire

Not only do Blood & Fire supply a periscope to the world of dub, they also produce these mid-price samplers for peripheral fans. Here we find nine tracks from the last eight releases, Mel B'd up with seven exclusives featuring a hall of fame packed with dub originators.

BUCCANEER
Classic
Greensleeves

Despite wallowing in the First Division behind such Premiership talent as Buju Banton, Bounty Killer and Beeny Man, "Classic" appears to be Buccaneer's promotion bid. Versatile, commercially aware without losing the ragga flava and loaded with hits, "Classic" fulfils the potential Buccaneer showed on last year's ragga/opera hit "Skettel Concerto".

All Pre-releases supplied by Daddy Kool,
12 Berwick Street, London W1.
Telephone: 0171-494-1081

singles

A&E DEPT
Experiment 4
Stay Up Forever

Julian Liberator and DDR roll out one of their darkest, most intense vinyl experiments to date on a bed of break-neck breakbeats and chomping 303s. "Hardcore With A K", on the flip meanwhile, fuses much-loved hardcore sounds with warped acid and a full-on bass. Tough.

KULPRIT
Toulouse Tangents
Headzone

Check out this club groover with deep US-style chords, driving percussion and Euro overtones, and marvel how it slots into a quality trance set. B-side "Alternative" stands out with driving percussion and blissed-out breakdown. Phat, rolling, jazz-influenced hard house for the next century, anyone?

SYB UNITY NETTWERK
EXPERIENCE
Space Puppy

Flying Rhino
"A big, big noise for the middle of the night" is how the FR posse describe this one, and who would argue? This psyche-trancer with a deep trashy side to it is a head-strong favourite already... particularly when played over a massive system. If you're just back from Goa, time to lose it again!

ECO
Crowd 9
Karmic

Eco are Andy Lunt and Ott (honest!), and together they have been responsible for cuts like the superlative "Toxic Recall" on the Tip blue compilation. Here, they launch the Karmic label with a twin-track excursion into deepest psychedelia. Predictable, but powerful nonetheless.

PLANET HEAVEN
Outa Sea
Delicious Grooves

Previously only available on acetate (which Oakenfold has reduced to dust at Cream, turning the track into a clubland classic before its full release), "Outa Sea" is now set to flood the nation's better dancefloors. Three tracks with sky-high production values equal a must-buy slice.

AETURNUM
Ensanity
Peyote

The musical essence of descent into the peyote-influenced subconscious. Long, gliding, silvered riffs of subliminal psychedelia. Organo-digital-analogue wanderings from Marcello "Satanic Sage Of The Synth" Bonifaci. A rather good track as well, all things considered.

DJ HIGINIO
Newcomer
Off The Wall

Northern Spain's DJ Higinio was one of the first jocks to embrace techno and infuse it with Iberian sensibilities. Think of him as the Chris Liberator of Asturias, perhaps. Here, he shows his worth over four tracks of high quality if not exactly cutting edge

trainspotting trance

Reviews by Dave Fowler

vital
release



VARIOUS ARTISTS
Made On Earth
Blue Room

Featuring a roster of new and current signings to the innovative BR imprint, this long-player may have been "Made On Earth", but it was certainly conceived elsewhere. Juno Reactor, Cwithe, Total Eclipse, O-Men and a host of others who have graced this page over the past months deliver some of the most modern psychedelia of the year so far. Awesome.

kudos. Worth a spin.

MARUSHA
Unique
Low Spirit UK

From the queen of Teutonic techno (who sold half a million copies of "It Takes Me Away" in Germany, you may recall) comes a two-tracker of real substance. Most-caned cut will undoubtedly be the Bonzai (Davis and Santini) reworking of "Unique", a full-on stormer à la Noom. Terrific.

OMINUS
Tribalistic
Koyote

A rallying point for the freaks, trippers, nutters, lost and confused to stick their heads in the bass bins and lose it largely. But that's just the synth-driven madness of the title track. B-side "Sunimo", meanwhile, is an altogether more therapeutic morning track. Watch out for the white-coated ones, my friends

albums
IMPULSE
One-Six-Four-Seven

K7
Something a little different from the groundbreaking Berlin-based imprint. Using a locomotive theme (remember Kraftwerk's "Trance Europe Express", anyone?), DJs Mart and Sven South leave the trance rails for a round-trip into an electronic future unhindered by genre and convention. One to catch at home, perhaps?

VARIOUS ARTISTS
All Boundaries Are Illusion
21-3

A stunning album from an imprint that only started up last September, but has already contributed myriad sublime moments to the dancefloor. Here, we have 10 exclusive cuts, including the superlative "Space Sage" by Tristan, "First Machine" by Deviant Electronics and "Double Helix" by Digitalis. Talk about starting as you mean to finish.

VARIOUS ARTISTS
Trance Pacific Express
Volume

A trip to Oz over two CDs which

clearly demonstrates how the scene has progressed at the opposite end of the Earth. Chris Mann, Steve Law, Shaun Keyt, Dave Hudson and Josh Abrahams are just some of the names serving up a mix of techno, trance and d&b. And, yes, digeridoos do feature on more than one track.

SHAMANIC TRIBES ON
ACID
303 To Infinity

Kinetix
Psychedelic to the max, the Shamanics display the full potential of their 303-driven wares, including debut outing, "Tantalus", "Book Of Changes", "The Golden Bell", "Acid Punk", "Herbal Meditation" and an exclusive Mantra Mix of the sublime "Mandala Moon". You can't go far wrong with this one.

VARIOUS ARTISTS
Transient 5
Transient

When will the Transient boys stop? Hopefully never, if the fifth outing from the stable is anything to go by. Astral Projection, Cosmosis, Disco Volante, Black Light and Slide, among others, get up to the sort of dirty business you read about every month and get up to every weekend. A stormer.

also released

REBEL YELL - "Remixes" (Stay Up Forever)
MACH ONE - "Road Runner" (Dos Or Die)
DR OCTOPUS - "Dr Octopus" (Millennium)
OBSESSIVE - "Tune In, Tune Out" (No Respect)
GIORGIO PREZIOGO - "Raise Your Power" (Bonzai)
HYPER TROPHY - "Just Come Back..." (Dos Or Die)
PLASTIK 2 - "Zulu Tribe" (Up Beat)
KITTY LIPS - "Shake A Boom" (Chocci's Chews)
PROACTIVE - "Straight On" (Suck Me Plasma)
CODE 26 - "Alarm" (Unitex Ravers)

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Deck Wizards: Sid Shanti, Chrisbo, Millenium. Live P.A: Medicine Drum

Friday 2nd May. Norwich, UEA

Earlham Rd, tel: 01603 505 401

Tickets Adv £9. On the door £12 Doors 10.00pm til 4.00am

Deck Wizards: Sid Shanti, Han Solo, Chrisbo. Live P.A: Medicine Drum

Special Guests: O.Y.F. DJ's and Visuals

Sunday 4th May. Glasgow, The Arches

Midland Street, tel: 0141 221 9736

Tickets Adv £10. On the door £12 Doors 10.30pm til 5.30am (subject to license)

Deck Wizards: Han Solo, Tristan, Chrisbo. Live P.A: Medicine Drum

Special Guests: Sublime DJ's and Visuals

Friday 9th May. London, The Fridge

Brixton, tel: 0171 627 6767 (Credit Cards)

Tickets Adv £8. On the door £8 nus/ub40 £10 otherwise Doors 10.00pm til 4.00am

Deck Wizards: Mark Allen, Chrisbo, Chris Organic. Live P.A: Mindfield

Saturday 10th May. Liverpool, The Irish Centre

Mount Pleasant, tel: 0151 709 4120

Tickets Adv £7.50 (includes membership to Irish Centre) Doors 9.30pm til late

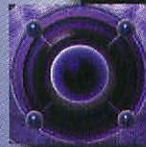
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PRESENTS

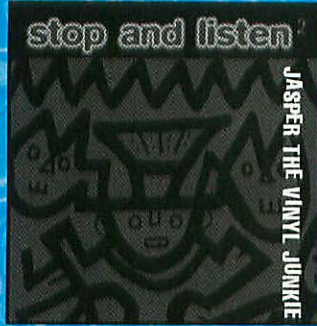


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Released April 14th. Includes the single *naked eye*



soul

Reviews by Bob Jones



ALENE MARIE
Coconut
Ticking Time
This lady made her debut at Ronnie Scott's earlier this year to much acclaim from the ever-doubting media. Well, she's pulled out all the stops on this one. A sultry, ruff 'n' ready slab of black soul with the multi-racial understanding message coming through good and strong. Deep so deep yet cut to the bone. Awesome. **10**



singles

CHYNA
How I Feel
Parlophone/Rhythm
Break's a killer, song's not bad. "How I Feel" is slightly repetitive but there's something about this street swinger that makes you want to move. In fact, "The Funk Feel Mix" floats along with a serious b-line and snare which certainly kicks the dust. Yes sir, I think I'm getting into this. **8**

THOMAS & TAYLOR
Dreamer
Thom Tay
Husband and wife soul stalwarts, Thomas & Taylor, always manage to come up with something that tugs at the deep emotional heart strings we call soul. But, and this is a big but, their arrangements never seem to get to grips with what's happening today. Traditional r&b for all those nostalgic freaks. **5**

PAINTING BY NUMBERS
Square Biz
Koch International
Take a half-credible soul dance song originally recorded by one Teena Marie and then attempt, yes attempt, to emulate the classic wailing original with a mish-mash of mixes which don't seem to take you anywhere and the result is a silver frisbee or a vinyl ashtray. Your choice. **2**

ELEMENTS OF LIFE
Sweet Love
RCA
Now let's get things straight. There are certain songs you should avoid, you don't go messing with otherwise the God of soul music will come down on you like a ton of bricks. But if you make your version a little bit different and convey, vocally speaking, a fresh approach, the result is very pleasing to the ear. Lovely stuff. **8**

SWV
Can We Live
Jive
This is such a tremendous change for the girls, full-on, shuffling, sexy (oh so sexy) and very smooth. Yes, yes, yes, more of this type of adventurous r&b please. At last, somebody is injecting some feeling into the arrangement. This is old school for the nu soul heads. **9**

PAUL ANTON
We've Got It
Siam
Another case of an under-rated vocalist trying to get the break in this dog eat dog, double-dealing, two-faced record industry. Paul is undeniably a classic vocalist who deserves the pot at the end of the rainbow. Faultless production and all the mixes hit home. I just wish the song was stronger. **5**

PUFF JOHNSON
Forever More
Columbia
Now come on you lot at Columbia, this woman has a voice to kill for so why produce her like she's singing with as much emotion as a wet lettuce. This is commercial pap going for the big buck. From quality to crap... Sorry lady, change the tune please. **2**

3T
Gotta Be You
Epic
Take Mr Jackson's voice, split it in three, shove a few oo's and ooh's in the mix along with the worst rap since your Gran attempted "The Message" Karaoke-style last Christmas and you still won't come anywhere near this large pile of meaningless dross masquerading as a hit record. **0**

albums
AFTER 7
The Very Best Of...
Virgin
After 7 are possibly three of the finest voices on the planet. They've never recorded a naff tune, they are so bloody talented and they never make a mistake. So to Kevon, Melvin and Keith, thank you for being such a talented threesome and long may you reign at the top of the stairs. So, so faultless. **9**

SNOWBOY
The Many Faces Of Snowboy
Acid Jazz
And talking of talent, here's one of the finest percussion players this side of Cuba, Mark "Snowboy" Cotgrove. This humble collection of jazz, breaks, funk, soul and dirty beats is a fine example of how to be yourself. Don't follow the trends, just put down on vinyl the songs going through your head. This is prime-time music. **9**

COMMON CAUSE
Saulsalito
Back Beat
There's a trend among the dance fraternity to go back to basics when laying down a cut, "live" musicianship instead of sampling which keeps musicians in work and at least shows they can play. George Mitchell has been there from day one and will tell you great grooves have always been laid down this way. So enjoy this superb played chunk of soul jazz, it certainly hits the spot. **8**

DIAMOND WOOKIE
Foxbury Rules
Internal Bass
It's amazing to hear jazz fusion played with such incredible freshness in the Nineties. Old jazz heads cut their teeth on tackle like this via Lonnie Liston Smith, Herbie Hancock etc in the halycon days of flares and afros, now here's a pianist determined

that those funky traditions should not be dismissed. Nostalgic rhymes with modern beats, wonderful stuff. **8**

PEGGY SCOTT-ADAMS
Help Yourself
Secret Love
If northern soul is making a comeback, then I wish deep soul could score a few points as well. It's an emotional concept and the storylines are normally the eternal triangle, "My man/woman has gone and left me for someone else"... pure cold shower treatment coupled with some tears along the way, but hey, this is life we're talking about. **7**

ASSORTED PHLAVOURS
Limited edition sampler
Hall Of Fame/Epic
Seventeen-track sampler pulled on limited vinyl (and we're talking

as rare as hen's teeth) from their forthcoming "Patience" album, all in the head nodding, swing and thing. These ladies mix with the likes of Patra and Dave Hill, cool leaders of nu soul grooves, all cuts hitting the spot pressed on double vinyl for your aural delight. Jolly good show, what what. **7**

also released
singles
LUTHER - "Love Don't Love You Anymore" (Epic)
B-LEGIT & DARYL HALL - "Ghetto

Smile" (Jive)
ALETIA BOURNE - "Together" (white label)
AFTER 7 - "Sarah Smile" (Virgin)
JHELISA - "Sell Me Away" (Dorado)
DAMAGE - "Love Guaranteed" (Big Life)

albums
ERIC BENET - "True To Myself" (WEA)
VARIOUS ARTISTS - "Classic Jazz Funk 7" (Master Cuts)
LENNY WHITE - "Renderers Of Spirit" (Hip Hop)
SYLVIA - "Pillow Talk - The Best Of" (Deep Beats)

State of the artist Putting the soul back into r&b, the music of ERIC BENET speaks from the heart...

Although his debut single, "True To Myself", and album of the same name are being heralded as another nail in the coffin for the more simplistic forms of contemporary r&b, singer/songwriter Eric Benet is only "cautiously optimistic" about his impact.

"It's based on my experiences of 1992 when we [he and his sister who comprised the group Benet] signed to EMI. A lot of promises were made. A lot went unfulfilled," he clarifies.

Almost indirectly, Benet's debut seeks to fulfil. His sensitive approach nestles against acoustic and experimental rock-meets-soul melodies. You're allowed to forage through his emotional psyche, and by way of his perceptive nature, maybe your own. Where r&b was once synonymous with dancing, Benet's work wants you to dwell.

"Everything I do is an output of all the music that influenced me," he says. "When I was growing up listening to Sly, Stevie and Al Green, there were messages intermingled perfectly with incredible grooves and production. Being a spectator of life and having a heart means I didn't personally have to go through everything I sing about, but I think that one of the beautiful things about being human is that through trials, tribulations and hardships, we can all become stronger, wiser and more beautiful."

The sudden and tragic loss of his girlfriend in a car accident led the 26-year-old into "two years of total solitude" during which time he not only had to deal with the mourning and bringing up their baby daughter, but decide what to do with his future.

"After her death, I really shut down creatively," he confesses. "I was afraid to take the chance."

"True To Myself" is proof that with time as his healer and his daughter as inspiration, the chance was there for the taking and the optimism he found shines from every track.

"After I'd put into perspective what I'd gone through I realised it may shed some light, no matter how distantly, on someone else. But," he laughs, "that doesn't mean I'm trying to be the Mother Theresa of r&b!"

True To Myself, the single and album, are both out now on WEA



Key 10 = Jammy dodger 9 = Jaffa cake 8 = Choc chip cookie 7 = Bourbon 6 = Custard cream 5 = Moo-cow bice 4 = Finger snap 3 = Digestive 2 = Rich Tea 1 = Garibaldi 0 = Dog poo

down tempo *trainspotting*

Reviews by Calvin Bush



DJ WALLY
DJ Wally's Genetic
Raw LP

Liquid Sky, USA
Take all the very funkier moments of Luke Vibert, DJ Shadow and Funki Porcini, blend with oodles of b-movie samples, butt-quaking basslines, a wickedly slanted sense of humour and some very sharp industrial melodies and old school instrumental hip hop. Sit back contentedly as your guests compliment you on the most innovative American beat manipulation since Shadow's "Introducing". Perfect. **10**

vital
release

singles

BOB BHAMRA/DR PHIBES

Vintage Keys/Next Level

Bush Test

"Next Level", with its languid hip hop beats, is probably too lazy for its own good. Not so "Vintage Keys" however, which breaks from its starting block like the ghost of Brass Construction chasing the spirit of psychedellic funk right around the Nineties dancefloor course. Retro-tinged, car-chase cool. **8**

METAMATICS

EP03/EP04

Clear

Last two installments in the four volume series from Clear's great lo-fi hopes and still the twisted inventiveness keeps on coming. "EP03" is more downtempo while "EP04" is more jungle-oriented, with a distinctly haunting, jazzy slant. Buy 'em in the parts or get the CD album for the whole fascinating shebang. **8**

NATURAL ESSENCE

Injury Overthrow EP

Sirkus

The Japanese original lacks any real sense of direction to truly tickle the funky bones, while Violet bugger with it to no great effect. However Howie B's reworking is worth the price of admission alone. A classic piece of melancholic analogue sketching and doodling which manages to be fun, funky and just that little bit mad. **7**

FUNKY MONKEY

Escape From Alcatraz

Funky Inc

Third barn-storming seven-inch from the mysterious Monkey man. More glorious than anything Primal Scream have knocked up since "Screamadelica", it's a full-on, Jack & Coke-fuelled, sing-along sackful of chemically imbalanced joy and happiness, with Denise Johnson on vocals. Yes!! Narcotic Dixieland cool. **8**

MAJIC 12

Return And Revenge Of The Majic 12

Beau Monde

Alleged to be a product of Detroit, Majic 12 return with yet more faithful electro homage, replicating both the spirit and the sci-fi alien cool of the original scene. Worth buying just for the wonderful sleeve with its

breakdancing Action Men in old school trainers and track suits. **7**

VOTEL

Hand Of Doom EP

Grand Central

Votel's "Hand Of Doom" (a Black Sabbath cover!) is Portishead on Mogadon with Lemmy on stoned guitar, while "Sea Monkeys" is equally glum. Luckily, at least "Blink Mice" throws a little quirkiness into the mix. GC's grand prankster is clearly not seeing the funny side of things just now. **7**

SOFA SURFERS

Sofa Rockers (Richard Dorfmeister Remix)

Klein, Austria

For the most part, this four track EP shows precisely why people who don't live in Hackney or Dalston shouldn't be allowed to make jungle. But Dorfmeister's remix, natch, is an absolute gem. Hauntingly sparse with just the right amount of misty-eyed sadness clouding over the slow-burning funk. **8**

TOSCA

Fuck Dub Remixes Volumes 1 & 2

G-Stone, Austria

Excellent remix package of last year's Richard Dorfmeister/Rupert Huber collaboration. "Volume 1" sees Pork's Fila Brazillia and Baby Mammoth come up trumps with their obligatory swirling, ultra-celestial dope beats. Magic stuff. The winner on "Volume 2" is easily Daniel Haaksman, with his deep bass and wah-wah chunkathon. **9**

PHRAK R

Sigh.Co

Fused & Bruised

Another block rockin' beat monster from this adventurous new imprint. Taking their cue from deviant drum & bass-inspired party foolery, Phrak R add a new twist to the tale with peakin' 303 squelches and a bizarre, prog rock breakdown which only makes you want to freak even harder when the beats kick in again. Huge. **9**

MASHED

Conquering Lion

Digi Dub

The original is on the Digi Dub compilation (see Albums), but the single's got an excellent Tony Thorpe remix. Making up for the lack of Moody Boys material of

late, Thorpe pulverises the bass until it wobbles like a chrome Weeble, sharpens up the beats and adds in some junglistic flavouring for good measure. **8**

METAL BEAST

EP 1

Isophlux, USA

This apparently final emission from California's Isophlux owes a clear debt to early Aphex Twin and Radioactive Lamb, but displays a beautifully simple eloquence all of its own. Very DIY, very electronic, with plenty inter-groove space to dream, float and generally drift off. Abstract and interesting. **7**

albums

SCANNER

Delivery

Earache

Dropping his Hoskins-like over-hearing fixation, this is Robin Rimbaud at his very best, forging a dark alliance between wonderfully orchestrated melancholic atmospheres and drifting breakbeats. The superb "Barcode", "Throne Of Hives" and epic finale, "My Lost Love", capture a fascinating world of moods, movies and magic. **8**

THE KALEIDOSCOPE

Beatz 'N' Pieces

Pik 'n' Mix

Sparkling voyage across the deep chill terrain touching all bass camps from chunky, sparse dub to mesmerising, cosmic drum & bass. The delicious, languid flow of "Skankin' Free", "Dawn Flava" and "Vectordub" put this lot in the same camp as top guns like

Pork's Steve Cobbey and Kruder & Dorfmeister. Ambient dub doesn't come much better. **9**

FRETLESS AZM

Astral Cinema

Holistic

Yet more goofy brilliance from the Isle Of Wight's answer to Sun Ra. "Framed In Funk" and "Swamp Thing Swing" show much in common with the improv live house of DJ D, throwing wiggly basslines, world music influences and lolling beats into the mix with the carefree abandon of a producer paying no attention whatsoever to the rule book. Thank goodness for that. **8**

VARIOUS ARTISTS

Five Years Of Digidub

Digidub

Compilation from one of south London's most esoteric cult labels. Artists like LS Diezel & Launch DAT, Smart Alec & Clever Clogs and Mashed have clearly indulged in far more than their fair share of "Camberwell carrots", as underground classics like 1991's "Skunk" plus "Conquering Lion", "Purple Boy" and "Mystery" touch bass with digital dub, abstract electronica and generally mind-fried mayhem. Investigate. **7**

YMA SUMAC

Mambo And More

Creation/Revola

Reissue of the month, hands down. An essential collection of EZ listening mambo crackers from the legendary Yma Sumac, who combined high camp and a ludicrous tremolo voice with

terrific Latin arrangements courtesy of composer Moises Vivanco and arranger Billy May. **8**

MALKA SPIEGEL

Hide

Swim

Unusual mini-album from the dream pop, abstract breaks 'n' beats world of singer, Malka Spiegel. Production help from Colin Newman and DJ Morpheus help turn "Strum Gliding" and the title track into sweet drops of woozy night-time infectiousness. Remixes from Canada's Incarnate, Immersion and a sterling techno funkier from G-Man complete the package. **7**

also released

singles

FUNKI PORCINI - "Let's See What

Carmen Can Do" (Ninja Tune)

BABY FOX - "Rain" (Remixes)

(Malawi)

ACACIA - "Maddening Shroud"

(WEA)

DODO - "Cleopatra's Needle" (Digi

Dub)

FUNKANOVA - "Bobsleigh Madness"

(Cannonball, Switzerland)

DUBVERSIVE - "Heads Versus

Headbangers" (Copasetic)

albums

VARIOUS ARTISTS - "Narcosis - A

Dark Ambient Compilation"

(Novatekk, Germany)

ATOM HEART & EYEPHONE -

"Micropossessed" (Container,

Germany)

MICROSTORIA - "Reprovisers"

(Mille Plateaux)

VARIOUS ARTISTS - "Next Stop Dub

Plate Pressure" (Delancey Street)

Label Stable

Damian Le Cappelain of BEAU MONDE talks us through the pretty planet that is his label

What are your aims?

To release quality, original, innovative music of any style. Every release is so different but I guess the Uriel stuff epitomises our sound. A sort of continental, cool jazz feel of Parisian streets and leafy boulevards...

Which artists have you released?

Scott Edwards (Uriel) is our main one. It's half his label. He used to make hard techno for ACV but he's mellowed out a lot now and gets his inspiration from jazz. He's sort of making it using the electronic side of things he was into back in 1991. There's also Max from Fretless AZM. He records as OH Krill, which was some character from "Close Encounters". Subsonic, which are the guys from the jungle label Shoebox doing more dreamy stuff.

DJ Stubble, who's mad and bearded. Majic 12, who's our secret electro agent from Detroit and Frankfurt's Soul Patrol.

What has been your best-selling release?

The first Majic twelve, "Last Battle". I think it was the Detroit connection.

Why Beau Monde?

Because it describes the music. It can mean loads of things. Beautiful world or beautiful people. But in French, it can also signify elitism and quality.

What are your plans for 1997?

We've got a Uriel and a Majic 12 album both out this summer. The Uriel album is completely sensational. Like one long soundtrack of Lalo Schiffrin and Herbie Hancock with added breakbeats, basslines and Nineties sound effects. Singles on their way soon from Majic 12, Soul Patrol and a new DJ Stubble.

Why do the artists all have such strange names?

Absolutely no idea.

Beau Monde can be contacted at 16 Whyte Hall Park, London N19 3TL. Next up on the label are Subsonic's 'The Borderline' and Uriel's 'Funk Attack Phenomenon'

BEAU MONDE ESSENTIALS

MAJIC 12 - "The Last Battle" (BM004)

URIEL - "Jazz Roux" (BM005)

DJ STUBBLE - "Splash Funk" (BM006)

Beau Monde



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PMC-50
Richie Hawtin
Darren Emerson

PMC-46 / DCR 1200
Masters at Work

PMC-46
Dave Morales

Tony de Vit

Terry Hunter

Paul Trouble Anderson **PMC-40**

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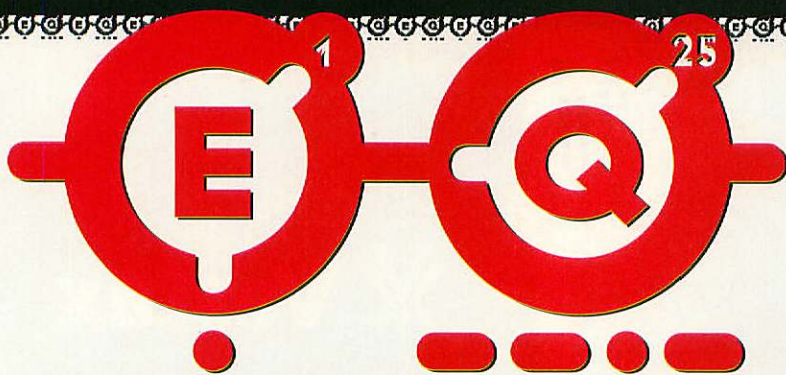
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Hi-tech low-down

Part 2

Vinyl countdown

LAST MONTH, WE PROVIDED A FEW POINTERS FOR THOSE OF YOU thinking about recording a track. Come on! You've had a month, where's the finished track? It's time to look into the options for getting your love vibes onto one form of mass-marketable media or other.

Of course, you could always try to get a record deal, that way all the following will be taken care of by the record company. However, releasing your own record is quite a good way of getting noticed by record companies, many of whom won't look at new artist until there's something of a proven track record. A white label can create a buzz around an artist and make your negotiating stance a lot stronger. On the flipside, of course, pressing up 500 copies of your top tune can lead to there being 490 copies of the same record taking up permanent residency under your bed. You have been warned!

Although we have outlined each stage of the process, many companies offer packages for the smaller client which involves you giving them a cheque and a DAT, and them giving you 500 records a few weeks later. There are many advantages to taking this approach, but it's still advisable to know what's going on.



Stage One. The Master

This is the result of all those hours of toil in the studio, the valuable tape onto which the final mix of your masterpiece was placed. By far the most common medium for mastering is DAT. All pressing plants are geared up primarily to deal with DAT, mainly because it offers CD-quality recording and remains the industry standard in studios across the world.

Most pressing plants can use other formats, however. DCC, Phillips' digital cassette format introduced a couple of years ago, is a cheaper alternative to DAT, with the machines costing only £250. However, although quite a few of the main pressing plants initially equipped themselves with it, demand for the facility has remained quite low, so many dropped it. If you've mastered onto DCC, check that the plant can use it. If not, it's quite simple to digitally clone from DCC tape to DAT using the digital connections.

Before DAT, half or quarter inch magnetic tape was the most common mastering medium. It's more costly and time consuming than DAT and quite rare these days, although some people still prefer it. Again, if your master is on tape, make sure the company you use is geared up to use it.

You can master from a crappy old cassette if you want, it's been done before and will doubtless be done again. This is fine if you want a hissy, dull, lo-fi kind of sound, but it just won't cut it on dancefloors, believe us.

Stage Two. Editing

Despite your master tape being largely finished, it may need some extra work before it goes any further. An album, for example, might benefit from having the gaps between tracks adjusted, you might want to butt tracks up against each other or cross fade them. You may also find that the whole mix could do with the bass end cutting or boosting to really tighten it up.

All these sonic tricks can be performed in an editing suite, like London's Node Studio which we featured in EQ way back in August of last year. Sophisticated software can transform a slightly muddy bedroom master into a crystal-clear thumper for around £20-£30 an hour. Editing suites will usually remaster onto Exabyte, a format similar to 8mm video tape which is rapidly becoming the preferred format for pressing plants. It's a stage you could skip to save money, but you may regret it.





Stage Three. The Cut

These days, cutting rooms and editing facilities are often found in the same building. Cutting is the process of transferring the signal from your master onto an acetate or lacquer. An acetate is a heavy plate of metal, coated with a special soft vinyl into which the grooves are cut with a lathe. Most lathes are enormous pieces of machinery which look like they were built in 1957 and make a great deal of noise when they are cranked up. Get the cutting engineer to let you look at the freshly cut grooves with the built-in telescope, that's always good for a laugh, especially when they're your grooves. The acetate is then used to make the stampers which stamp out multiple copies of the record. You should attend the cut because yet more changes can be made to the sound and they can be quite radical. It's important that you approve any adjustments.

You can book your own cut and present the pressing plant with the acetate. This will speed things up a bit and bearing in mind that pressing plants deal with hundred of clients every month, it means that it's less likely something might go wrong.

If you are producing CDs, the process is taken care of by the same sort of companies that have lathes for vinyl cuts, but this time it's called glass mastering. A flat glass disc is coated with a light sensitive material and the signal from the master is converted into laser beam pulses which are imprinted onto the glass master in a series of pits. A layer of nickel is then added in an electroplating bath and peeled away, creating a "father" from which CDs can be stamped, although usually a "mother" is made and then stampers are made from that, keeping the "father" as a back up. Just like real life!

Stage Four. Pressing

It's now out of your hands as the factory takes your precious masters and sets about turning a large vat of gloopy vinyl into 1,000 12-inch white labels (or a vat of molten polycarbonate if it's CDs). It's a tense time waiting for the first test pressing to come through. A test pressing is usually a one-off (in reality, you can have several TPs, although more than three you'll have to pay for) pressing of your recording which you listen to, checking that the fidelity of the recording is right. Is the bass kicking enough? Is it too bassy? Does it sound right? It's your last chance to change your mind and remaster. Remember, if you give the go ahead, then all the records will sound this way. Once you're happy with the TP, you let the plant know, and they set your masters on the big pressing machine which stamps out 1,000 records in a very short space of time indeed, each CD can be pressed in under four seconds.

Stage Five. Artwork/Packaging

Really, this is something you should have sorted out before presenting your master for cutting. Do you want sleeves with a nice design? It'll cost more money, between 25p to 38p per sleeve, depending on how many colours you use. Perhaps you want plain bags and are planning to have 1,000 stickers printed up to place on them. It's a cheaper option and common with dance 12-inch records. Do you want label information, or are you happy with plain white labels? If you're planning on getting radio air play, you should put the composers names on the label and join PRS (The Performing Rights Society). Every time your record gets played on the radio, you earn money, and if it's Radio One or on television, it's not bad money, either. Costs for producing artwork can mount up, with films, plates and the amount of colours used all needing to be taken into account.

If you are producing CDs, there are many different types of cases (cardboard slip cases, jewel cases, compac plus cases, PVC wallets) which cost varying amounts. Check with your manufacturer what's on offer, and how much each option will set you back.

Contacts

EDITING SUITES

Node, 1/7 Boundary Row, London SE1 8HP. Tel: 0171-401-9778

***Transformation Limited**, 63 Lant Street, London SE1 1QN. Tel: 0171-417-7021

***Abbey Road Studios**, 3 Abbey Road, London NW8 9AY. Tel: 0171-266-7000

Battery Studios, 1 Maybury Gardens, London NW10 2SG. Tel: 0181-967-0013

***BBC World Service**, Room 111, East Wing, Bush House, Strand, London WC2 4PH. Tel: 0171-257-8007

Surrey Sound Studios, 70 Kingston Road, Leatherhead, Surrey KT22 7BW. Tel: 01372-379-444

***Townhouse Post Production**, 150 Goldhawk Road, London W12 8HH. Tel: 0181-932-3200

Floating Earth, Unit 14, 21 Wandsworth Road, Perivale, Middlesex UB6 7JD. Tel: 0181-997-4000

*cutting facility available

CUTTING ROOMS

The Exchange, 42 Bruges Place, Randolph Street, London NW1 0TX. Tel: 0171-485-0530

Porky's, 55/59 Shaftesbury Avenue, London W1V 7AA. Tel: 0171-494-3131

PRESSING/BROKERS

Brokers are companies who will deal with all your requirements. They have contacts with, or possibly own, pressing plants, mastering and editing facilities and printers.

Brokers will usually offer package deals. You give them your DAT and an idea for the sleeve artwork and they look after the whole process for you. This probably the best way to go for short runs and is even used by many already well-established independent labels.

Tribal Manufacturing, 2B Hillgate Place, Balham Hill, London SW12 9ER. Tel: 0181-673-0610

A To Z Music Services, 12 Oval Road, Camden, London NW1 7DH. Tel: 0181-267-8000

COPS Music Manufacturing, The Studio, Kent House Station Approach, Beckenham, Kent BR3 1JD. Tel: 0181-778-8556

Music Media Manufacturers, 104 Harmood Street, London NW1 8DS. Tel: 0171-916-4450

Key Production. Tel: 0171-485-7499 or 01179-412-928

CRS. Tel: 01424-444-141

Mayking Multi-Media, 250 York Road, London SW11 3SJ. Tel: 0171-924-1661

Pure. Tel: 0161-953-4230

PRICES

As an approximate guide, the following prices come from the COPS 1997 tariff.

12-INCH VINYL

You supply a DAT. Initiation from DAT to lacquers costs £220.

Converting lacquers into stampers costs £165.

Cost per unit on runs of 500 and over is £0.54, for runs of between 300 and 500 the cost per unit is £0.80.

Labels cost between 2.5 pence per pair for plain white to 8.5 pence per pair for four-colour labels.

Record covers cost between 3.5 pence per unit for plain cardboard sleeves to 38 pence per unit for four-colour sleeves.

CDS

Glass mastering for a CD single: £250, for CD album: £300. Free on runs of over 3,000.

On the minimum run of 500, each CD costs £0.75. This includes basic printing and packaging, a four colour J-card and slimline box for singles, a four colour outside/one colour inside four page booklet, a four colour backing card printed one side only and jewel box with one or two colour label printing for the label.



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FAX: 01702 541075

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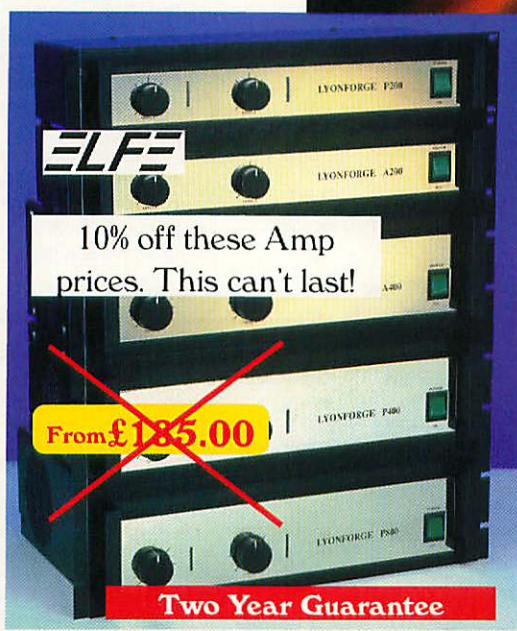
120 + 120 Watts RMS
£183.00 Order No: MA200

120 + 120 Watts RMS
£199.00 Order No: MP200

210 + 210 Watts RMS
£233.00 Order No: MA400

210 + 210 Watts RMS
£264.00 Order No: MP400

400 + 400 Watts RMS
£379.00 Order No: MP800



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WIN A YAMAHA SU10

WE just can't stop giving stuff away here, can we? This month we're expecting a vast, bulging bin bag of entries to win one lovely Yamaha SU10. Into a surprisingly tiny and, let's face it, pretty cool box, Yamaha have stuffed quite a few sampling tricks which make it an unbeatable starter sample, or a superb DJ tool.

It has a ribbon controller which you can assign to affect filter cut-off frequency or pitch, or for cross-fading or scratching effects. With a maximum sample time of 54 seconds (at a pretty low bandwidth, admittedly), the SU10 can be used to add a pretty impressive arsenal of sound to your mixes.

Normally, this gizmo would set you back £299, but it can be yours for the price of a stamp and bit of wit and cunning. Simply answer the question below.

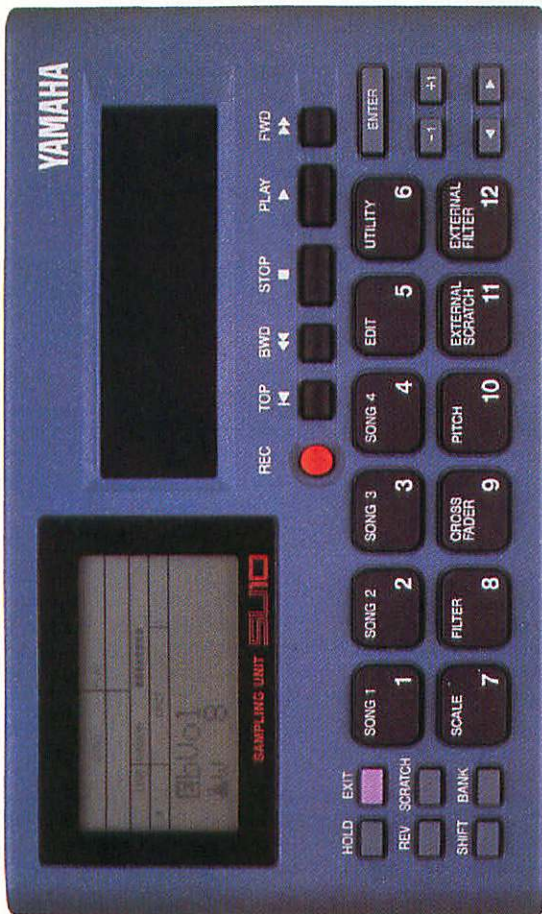
What does the "SU" mean in Yamaha SU10?

- a) Special Use
- b) Sampling Unit
- c) Single Udder

Send your answer on a postcard to EQ/Yamaha Competition, Muzik, King's Reach Tower, Stamford Street, London, SE1 9LS.

The closing date for entries is Friday, May 9.

The editor's decision is final.



HOME ALONE

THIS MONTH, **RUSS GABRIEL** SHOWS US AROUND THE DJ BOOTH HE CALLS HOME

What type of mixer do you use?

"It's a really old Gemini PMX 12. It belongs to a friend of mine and he's a hip hop DJ. The cross fader's been replaced about a 100 times because he really canes it. When I play in clubs I prefer to use mixers which have EQ on both channels. I also like gadgets, the more the merrier. The only trouble is you need time to learn how to use them, so often if a club has a really good mixer with all the extras, you end up only using the basics."



Russ Gabriel

Decks?

"I use SL1200s. The only reason I bought them is because they're a nicer colour than the 1210s. Every now and then a shipment of 1200s come in and people snap them up. I'd been hanging out for some time to get hold of mine. The trouble with other makes is that, even though some of them might make better decks, the Technics are the industry standard, they're the ones you're going to be using in clubs."

Stylus?

"I haven't had the decks for that long, so I've not replaced them. They have the Stantons which they came with."

Headphones?

"Kenwood KH 3000s. They're really comfortable, the sponge blocks out the sound from outside and they're really loud. On the downside, they attract enemy radar."

Power amp?

"My DJ gear all goes through my studio set up and the amp for that is a Creek 50/50. It's old, but really good quality."

Monitors?

"Again, these are my studio monitors, Mordaunt Short M3s. They're also old and very good!"

Other bits and bobs?

"I've used DAT to test out new tunes, but I want to get a reel to reel machine with pitch control for that job soon. I'll get one for a tenner from the small ads I expect. For the mix tapes I do in the studio, like the one I'm doing for Radio Nova in Paris, I use the mixing desk so I can run my studio FX and the DAT machine into the mix and make it more complicated. I couldn't really play live like that, but I would love to if I had my own night."

Record box?

"I bought a couple of those £100 silver ones from Fat Cat. I had a car crash on my way back from Switzerland recently. The car turned over, the box went through the back window a landed 100 yards away. All it had on it was one tiny dent. They're essential and really worth the money for protecting your records."

How much do you spend on records a week?

"Very little. I buy maybe one or two records a week. If I spend any money on records, it's on tracking down Seventies tunes which I buy to listen to. I sometimes play the Seventies stuff out, but only if I think I can get away with it!"

What gear did you first start DJing on?

"I bought several clapped out old music centres from car boot sales for about a quid a piece, one with the record player part working, another with the radio working and another with just the tape deck going. I had them all linked up with old video leads and the like. They would blow up from time to time, but I managed to avoid fires. It was good, because after that, using SL1200s seemed so easy!"

NEWS

- Congratulations to Tony Heron who won himself a Gemini PMX 18 mixer on the Muzik Masterclass tour date at Warwick University. According to the judges, he was "head and shoulders" above the competition, and also pocketed £100. His true moment of glory came later in the evening when he got to play a set after Darren Emerson had warmed the punters up for him. Unfortunately, within minutes of him taking to the decks, the fire alarms went off and everyone had to leave the building. Doh!
- Music Mind Interactive have released what they

describe as a "major sonic improvement" for Soundblaster AWE 32, SB 32 and AWE 64 soundcards. Microwaveit is a new CD-ROM with almost 600 new programmes which give the owners of the above-mentioned sound cards "the sound of professional keyboards". Further information can be found by contacting Time And Space on 01 442-870-681.

- Intimidation, makers of the much copied Don II and Blue DJ mixers, have gone the extra yard and have come up with the Apex. The £200 mixer went down a

storm at its public debut at the Frankfurt Musikmesse, not least for its FX, the "Slaughter Chamber" which is super easy to use noise gate for cutting up sounds and the Phase Generator, a hands-on phaser. It launches at the end of April and we'll be reviewing it soon, but in the meantime, you can find out more by calling Intimidation on 0181-699-8885.

- Numark are launching a new range of mixers, from the four channel DM1190 aimed at the mobile DJ, to the higher-spec sampler/mixers like the DM1885X. Call Numark on 0118-956-1696.



BEDROOM BEDLAM TOMORROW'S DJS TODAY

NAME: Joseph Shanks
CONTACT: 01276-646-63
BORN: Frimley 1976

EXPERIENCE: "I've been into the dance scene for about six years now. I just used to record music off other people. I really started to buy records properly two and a half years ago. I have played a few small parties and twice at Pokey Production nights in London."

FAVOURITE DJS: Sven Vath, Laurent Garnier, Dom Pokey, Bukem, Coldcut and DJ Food.
FAVOURITE CLUBS: Final Frontier (in its heyday!), The End, Checkpoint Charlie, Stealth and Lost.

FAVOURITE LABELS: Harthouse, Good Looking, Evolution/Universal Language/Dedicated, F Communications, Concrete, Pussyfoot and Synewave NY.

ALL-TIME FAVOURITE TRACKS: DJ Phantasy and Gemini - "Never Try The Hippodrome", 4 Hero - "Mr Kirk's Nightmare", Resistance D - "Skyline", CJ Bolland - "Camargue", London Posse - "Pass Me The Rizla".

WHICH DJ SHOULD MAKE WAY FOR YOU AND WHY: "I don't think he should make way for me, but if I had to fill someone's shoes it would have to be Laurent Garnier's."

WINNING TRACKLISTING: Beaumont Hannant - "Humane", Being And Claude Young - "McLaren", Woodshed - "Cropduster", William Orbit - "She Cries Your Name", Billy Connolly, Star Wars - "Main Title", Total Fiasco - "See How They Run", The Source Featuring Candi Staton - "You've Got The Love (Erens Bootleg)", Headrillaz - "Get Yourself Organised", Dub Pistols - "There Is Gonna Be A Riot", Daft Punk - "Around The World", Russ Gabriel - "Photos and Memories", Christain Vogel - "Untitled", The Mod Wheel - "Spiritcatcher", Link - "Antacid", Scan X - "Wasteland", Spicelab - "Falling", Protoflight - "The Journey", Ant Hill - "Into The Fire", JS Bach - "Air".

MUZIK'S VERDICT: From the chilled ambience of Beaumont Hannant and Being, Joseph quickly warms to the brassy breakbeats of Headrillaz and Dub Pistols. His mix from British hardcore hip hoppers Total Fiasco into Candi Staton is truly imaginative as is the smooth blending of Daft Punk's "Around The World" with Russ Gabriel's "Photos and Memories". Joseph's love of Global Communication is evident as the tape gets deeper, before a finishing flurry of drum Et bass and the classical Bach ending. Citing Coldcut as one of his DJ influences, Joseph obviously aspires to their school of mixology, cooking many styles in his musical pot. The Future Sound Of Surrey.



THE NEXT FIVE

- 2 DENVER EDWARDS (Bristol)
- 3 JACK DAY (London)
- 4 GEOFFERY MILLS (Plymouth)
- 5 DJ OCTOPUS (Grimsby)
- 6 DENE LINGHAM (Perth)

DEMO DERBY

NAME: Unique Components

CONTACT: 01225-317-768

MUZIK'S VERDICT: Daniel Byrd and Carl Marchant, currently masquerading as Unique Components in parts of the West Country turn in two drum Et bass demos. Starting in "No Man's Land", with its mid-tempo break marching under dark, dubby noise breaks down into proper No U-Turn territory before reverting to its original ambience. Professionally programmed and forward-looking. "Unstable Component" is a piano-led exercise in syncopation, again showing off the boy's programming abilities. The piano is slightly tinny and stark but the overall project is sound. **8**

NAME: Probe

CONTACT: 0161-747-6468

MUZIK'S VERDICT: Probe, or Mark Wheawill to his mates, finished both these tracks in six hours. Using a Roland 303 and some other bits and pieces, he makes what he describes as trance/dreamhouse. Mark does indeed create uplifting trance, yet steers clear of cheese territory. "Mission Control" thumps along with its crystalline synths, 303 burps and dreamy pianos. "High And Dry" is chuggier and uses more analogue hard house as an influence. Mark told us he really wants to go far in the music industry. Go on, give him a ring! **8**

NAME: Mat Warg

CONTACT: 0116-291-0884

MUZIK'S VERDICT: The first real ambient demo sent in so far is a rare treat. The first wave of chill-out noodlings is cryptically called "Ambient"! Plodding along around 40 bpm may not be everyone's cuppa but we all need those chill out rooms. Heavily filtered vocal samples sit fuzzily behind a slow beat and soothing piano scales. "Music?" is a dubby beat workout with eerie keyboards. Very laidback trip hop with little sample snatches and squelchy bubble noises in a world music style. Watch your back, Mixmaster Morris! **8**

NAME: Pariah

CONTACT: 0121-749-3069

MUZIK'S VERDICT: Drum Et bass action from deepest Birmingham courtesy of two ex-Bedroom Bedlam winners and their mate. Excellent, clean production bolsters up two very strong cuts. "Dreams" shows off their admiration for Good Looking and co with its mellow swirls and clavier stabs, ambient breaks and steady beats. "Alchemy" treads the same path, the bass being a bit more prominent and an altogether tighter and faster feel with some really diverse breaks and movements. So come on label bosses, give 'em a ring! **9**

NAME: Matt Willcocks

CONTACT: 01803-324-587

MUZIK'S VERDICT: Concentrating more on the music and less on a fancy stage name, Matt proves that Torquay is actually a techno town. A clever mix of house beats and techno sounds backed up with a thumping heartbeat bass makes up "Twitch". Undulating synth loops and a banging bass makes "Bang" slightly harder material, but still dancefloor. Maybe a few new pieces of electronica and Matt could really make an impact. **7**

NAME: Trigger Jack

CONTACT: 01224-899-342

MUZIK'S VERDICT: "Headcharge" takes a dub influence, in this case a deep and chubby bass which bizarrely morphs into an acid breakbeat attack. A mixture of Skint and Phuture! Mr Jack's second helping "Baby" creeps up all brooding and mysterious, the 4/4 beat slides in and hey!, we're rolling with some slow motion trance. Reminiscent of French trance/prog house circa 92, and it works! Much piano action and ethereal voices later, back to the rave noises and then home to bed. **8**

NAME: Ruff Monk

CONTACT: 01647-221-384

MUZIK'S VERDICT: Using the same "31 Seconds" sample as Origin Unknown's "Valley Of The Shadows", Ruff Monk tests out a hybrid of hardcore, jungle and orchestrated strings. A clever use of spoken samples breaks the track up. "Urban Banquet" is another strange collage of sound using hardcore bass reverberations, rave pianos and more obscure film samples. Not sure what to make of it at Muzik, so we'll let you decide! **6**

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The new 'Weekender'?

FOR MANY OF THE COUNTRIES EX-SMILEY CHILDREN, THE MEREST MENTION OF Flowered Up's "Weekender" film is enough to bring a tear to the eye and a lump to the throat. A legendary film which encapsulated that up-all-weekend buzz of the warehouse and acid party daze, "Weekender" has long seemed untouchable. Until now that is.

"Coming Down" is a 30-minute film written, directed and scored by Matt Winn of D'Note fame and it's already hailed as the true successor to "Weekender". A witty and frighteningly accurate portrayal of the late 20-something weekend post-rave experience, "Coming Down" is as close as it come to the real thing without actually being there... And, just to see if you recognise anything at all, here's the story.



1. NECKING PILLS

The post-club party moves from the obligatory spliff to an E frenzy as the friends dive into the birthday cake compete with MDMA decorations. The ritual sharing of the pills ensues. Stella, the youngest and newest member of the party declines... at first. Stella: "I'm sorry, honestly. I'll just watch." Gary: "No you can't do that. There's no spectators around here." Stella: "Alright, I'll share a half with someone."



2. IN THE BATH

As the E's take hold through a series of brilliant scenes of slo-mo madness and disembodied voices, it's a totally luvved up moment for all but Jason. "Maybe I'll never come up again," he complains. "My body seems to be telling me something." "Yeah, it's saying have another pill," replies Simon. Jason then takes a bath and plays with a bubble gun before joining Simon on the roof for a profound moment of mouth craziness.

Jason: "I can see everything clearly from the outside."
Simon: "Yeah, like everything looks different or better from the outside than it does from the inside and if you feel on the inside the way you appear on the outside or the way other people felt then it'd be amazing. I mean you'd be laughing."
Jason: "That's amazing."
Simon: "What is?"
Jason: "What you just said, that's amazing."
Simon: "What did I just say?"

OPENING SHOT

Jason, Stella, Rachel, Simon and Gary return from a night out to celebrate Jason's 28th birthday. The atmosphere is set by snippets of conversation in the dark. "I'm sick of raving man, I'm bored of it," complains Jason who's feeling his age. It's that "been there, taken that and held the soddin' free party" syndrome which anyone old enough to remember chasing raves, drugs and rumours around the M25 has surely felt more than once in recent years.

The group stumble into a beautifully designed, chemically-enhanced flat featuring a giant goldfish bowl as the centrepiece and an excellent collection of robots.



3. BUYING RIZLAS

Rachel and Gary leave the party to get some cigarettes from the 24-hour garage where they experience the all too common full-on drug paranoia.

Gary: "I can't do it, he's freaking me out."
Rachel (furtively): "Twenty Silk Cut please."

Gary (whispering): "And get some Rizlas... A packet of Rizlas mate. Large ones."

Rachel: "And get some chocolate."

Gary: "Have you seen the state of him [gesturing towards the garage attendant], he's off his face!"

4. SUNRISE

The morning comedown and Jason still laments his lost youth. He talks to Stella about his lost dreams of being a photographer and how he fears he might lose Rachel, who is his girlfriend. Stella offers some naive advice before suggesting that she might end up like him one day.

Eventually the whole group wander off to a park to watch the sun come up. The final scene sees Jason going to work. A night of caning it and he walks like Jack The Lad with a huge secret. He's just been pilled out of his brains while the rest of the world lay asleep and the daylight makes the world seem a far better place.

Jason: "Maybe it's time I gave up the drugs."

Gary: "Are you already off them then?"

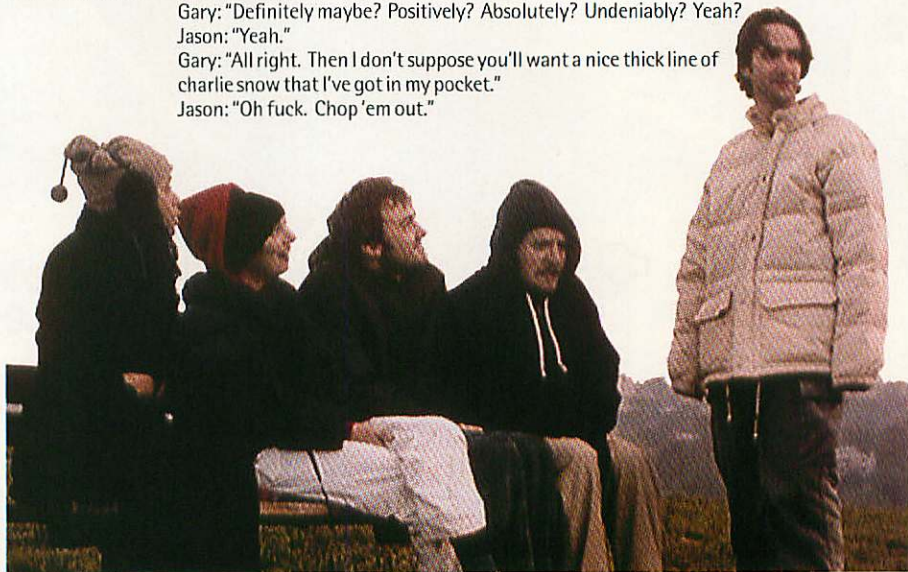
Jason: "Yeah, maybe I am."

Gary: "Definitely maybe? Positively? Absolutely? Undeniably? Yeah?"

Jason: "Yeah."

Gary: "All right. Then I don't suppose you'll want a nice thick line of charlie snow that I've got in my pocket."

Jason: "Oh fuck. Chop 'em out."



SOFA REPORT

Chill out with these this month... Reviews by Martin James, Vanessa Wilks and Lisa Carson

CD-ROM CINEMANIA 97 Microsoft

An absolute must for all film spotters, "Cinemania 97" features thousands of profiles on films, writers and directors, video clips, stills and just about every information combination imaginable. (MJ)



VIDEO WHEN THE CAT'S AWAY Directed by Cedric Klapisch Artificial Eye

Join the Bastille trendy set in a brilliant modern day French farce as the entire neighbourhood gets dragged into a hilarious search for a missing cat. Simple yet perfectly executed. Another notch on the Parisian crown! (LC)

TELEVISION CLUB NATION ITV (Times vary)

Repeated Saturday 3.30 am)
A terrestrial club show which takes the scene seriously? Surely some mistake! A one-hour pot pourri of underground sounds, lifestyle and videos presented by the lovely Wendy Douglas. Essential viewing. (MJ)



FAITHLESS John L Williams Serpent's Tail

After a slow start, "Faithless" turns into a wistful look at London in a state of flux. Punk has given way to hairdresser music, Filofaxes are the accessory and Jeff, our hero, is adjusting to the suited and booted Thatcher legacy. Despite a shaky plot, it is a lively mix of drugs, thugs, nightlife and infatuation. (VW)

FILM OF THE MONTH

**TWIN TOWN (18)**

Director: Kevin Allen
 Starring: Rhys Ifans, Llyr Evans, Dougy Scott, Dorien Thomas, William Thomas, Sue Roderick
 Wales. Home of leeks, singing men, Tom Jones, rugby, hillsides, dragons,

Ivor The Engine and posh cheese on toast. A place where everyone works down a mine and the people talk funny. It's "Under Milk Wood" land. And their national footie team is crap.

But now they have "Twin Town". Not a throat-clearing "LL" in sight, it does however feature a male-voice choir as well as some seemingly new Welsh pastimes such as nicking cars, making bongos out of whatever's lying around, dealing class A's, corruption, arson, murder, blackmail, deceit, you know, the usual stuff.

Set in Swansea, "Twin Town" is a tale of revenge involving the Lewis Twins who are quite happy joyriding and smoking drugs from the above-mentioned bongos until the local Mr Big, a roofing contractor, refuses to cough up compo when Lewis senior buggers off a roof during a back-hander job.

From here on in, it's as good as having a one-stop, 24-hour shenanigan shop on your doorstep. Lessons are taught

through making examples of family pets and one thing leads (whoops) to another. Before you know it there's a body count Ice-T would be proud of.

Written and directed by Kevin Allen, whose previous outings include an excellent documentary about the fortunes England supporters during Italia 90, "Twin Town" serves up a large platter of truly memorable moments including the normal understated cameo from Kevin's big brother, Keith, a truly epic nightclub scene where the Lewis twins turn in a performance which pisses over the opposition, so to speak, and enough car thefts to give the "Crimewatch" team an entire month of nightmares.

MP David Alton recently crawled out of the 19th Century to call "Twin Town" "sordid, squalid and plumbing the depths of depravity". Everybody involved must be very proud. (JK)

'Twin Town' gets a nationwide release on April 25



And that David Alton quote?

"Oh that. Yeah, it was brilliant and he hasn't even seen the film, I doubt he'd make his way through it if he did go to see it. I think it was Virginia Bottomly, who also hasn't seen the film, who said 'Twin Town' encourages teenage delinquency. Well fucking hell... Living on a housing estate being bored shitless and unemployed with nothing to do, that's what encourages teenage delinquency, and who's fault is that? I mean, I don't feel like nicking cars but... erm I've been in a stolen one." If "Twin Town" got married, the Lewis twins would be the best men. Any ideas for the speech? "It'd be in Welsh, just to be awkward and we'd probably spend the whole time slagging of the bride's family."

words **Joseph King**

TWIN PEAKS

Along with his real brother, Llyr Evans, they are the coolest cinematic double act of the year. Rhys Ifans (right), half of the "Twin Town" double trouble crime wave, debunks some Welsh myths

Have you ever seen a dragon?

"Yes. Yes I have."

Ever played rugby?

"No, it's a silly game."

Sung in a choir?

"No... no. I did a couple of demos with the Super Furry Animals but that's as far as the singing goes."

Why do you think the Welsh footie team so bad?

"It's all a question of focus."

Griff Rhys Jones or Vinnie Jones?

"Oh Vinnie definitely. He's not really Welsh but he's harder than Griff."

Have you ever worked down a mine?

"Are you going to bung the old sheep shagging one in too?"

Have you ever shagged a sheep?

"Erm... no I haven't... well, not to my knowledge but it does get lonely out there sometimes."

Tell us about Eiseddfod?

"It's an ancient celtic festival where people turn up with things they've pickled throughout the year. If you've pickled the best thing, you win a chair. Actually, you win a chair for almost everything, best pickled this, best pickled that, pickling culture is huge in Wales. Originally it was just a big

piss up in a pub but these days it has disappeared up its arse with all this pickling. Shame really."

Is the "Twin Town" writer/director, Kevin Allen, the new Dylan Thomas? "Oh Christ no. No no no no no. Dylan Thomas could hold his drink. Kevin's the new... erm... er. Before we did this film, my brother and myself couldn't speak a word of English... Come again

"No really, Kevin taught us everything we know. He taught us to speak English and in return we taught him to speak Welsh."

That's not true is it?

"Well, our relationship was more a kind of cultural sex thing."

Paul Durden, who co-wrote the script for "Twin Town", won a civic competition to modernise Dylan Thomas' description of Swansea as a "Ugly Lovely Town". But...

"But Marks Et Sparks, who were sponsoring the competition, didn't think 'Pretty Shitty City' was appropriate so they with drew his prize. But then that's Swansea for you, run by committees. 'Pretty Shitty City' is actually quite a complement."

GAMES CONSOLE**NINTENDO 64****Nintendo**

Beautiful 3-D graphics and smooth playability, the first 64-bit game station brings a new dimension to computer consoles. The only drawback at the moment is the limited choice and high price of the games (£80) but this is sure to change in the months to come. (MJ)

BOOK**SHAUN RYDER****By Mick Middlesex
Independent Music Press**

Biography of the hedonistic Shaun Ryder. Although lacking interview material it does offer an anorak's knowledge of the drug frenzies, riotous behaviour and outrageous antics of Ryder and his cohorts. (VW)

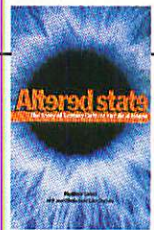
**SCANNERS' CHOICE****ALTERED STATE - The Story of Ecstasy Culture and Acid House
Matthew Collin
Serpent's Tail**

Out of the soggy mass of post-chemical fiction, fact, faction, myth and blatant untruth arrives a documentary of the most thrilling 10 years of popular culture that can, at last, call itself definitive.

What Jon Savage did for punk with his exhaustive and shrewdly-observed tome, "England's Dreaming", Matthew Collin has doubled for the dance fraternity. For the history of Ecstasy culture, as its self-explanatory title suggests, isn't just a tale of music. It's also the story of a drug and how the two met in the most sublime communion almost 10 years ago.

Collin traces the trajectory of both with unreasonably thorough and even-handed research, playing literary kiss-chase between observation and report. His cast of ravers, thieves, rogues, crusties, toffs, scallies, DJs, musos *et al* are all given a fair crack of the whip. The author busts a gut to smash the preponderance of clichés which have arisen in Ecstasy culture writing and carries it off with such flair that you'll turn the final page believing it's never been written about before.

Biblical. (PF)

**FEVER PITCH (15)**

Director: David Evans

Starring: Colin Firth, Ruth Gemmill, Neil Pearson, Lorraine Ashbourne, Mark Strong
 Based around one chapter ("The Greatest Moment Ever") of Nick Hornby's book of the same name, "Fever Pitch" has been fictioned up and is now a tale of a man, a woman and a football team, loosely based on Hornby's true tale of a man, a woman and a football team.

Sounds dull? Not a bit of it. Football, you see, is about so much more than kicking a bag of wind around a big bit of grass (which is an all too painful description of many lost Saturday afternoons). For the most part, it is a soul-destroying, heart-wrenching, angst-ridden, miserable, disappointment. See, just like life.

Paul Ashworth (Colin Firth probably better known as Mr Darcy, girls) is living proof of this not uncommon delusion. In between fretting about his beloved Arsenal, he holds down a job as an English teacher. He falls for the new teach on the block, Ms Hughes, and promptly gets all confused as suddenly his love of the flat back niners is threatened. As he tussles with this most prevalent of male dilemmas, she struggles to come to terms with what she has let herself in for.

Turning such a great book into a film is obviously a gamble. But the film version works a treat. Not only is it funny, sharply observed and painfully accurate, it is also a touching love story of the footie and boy meets girl variety. And if the flashback scene where a young Paul glimpses the pitch at Highbury for the first time doesn't give you goosebumps, then you are a fish and you live in the sea. (JK) 8

wired up

Techknow

In an unprecedented bout of generosity, we present the Wired Up cheapo guide to the Net, things you can get your hands on via modem, computer and Net account for very little cash, if indeed any financial exchange at all. URLs ahoy!

Netscape Navigator - www.netscape.com

The big kahuna of Net browsers, Netscape's Navigator may have come bundled with the connection software from your ISP but you can get the latest version (currently 3.0) direct from the company's site. You're expected to pay a fee if you continue to use the software after 90 days but the vast majority of Navigators rarely pay up. The choice of a modem generation...

Internet Explorer - www.microsoft.com/ie/default.asp

... Unless you're Bill Gates. Microsoft's Web browser is in many instances the poor relation of Navigator, simply changing the name of the latter's most popular features (instead of Netscape bookmarks, you have Microsoft Favorites) and dressing mutton up as lamb. Yet, given the dominance of Microsoft, chances are it will become a standard in the not too distant future and it is quite useful if you don't have the memory to cope with the latest Netscape vehicle. Version 4.0 is currently available from the Microsoft site.

Hotmail - www.hotmail.com

Free e-mail accounts for life for all the family from this increasingly popular site. You receive an unique e-mail address (something@hotmail.com) and new messages can be accessed by going to the website and entering your password. Ideal if your Net access is work-only but you also want a personal e-mail address or if you're away from base and don't want to bother with Telnet.

RealAudio - www.realaudio.com

The industry standard when it comes to providing sound across the Net, downloading a RealAudio player from this site will allow you listen to gigs, DJ mixes, clubs and even Net radio. Recent developments have ensured that current versions provide a much superior quality.

Shockwave - www.macromedia.com

Developed by Macromedia, Shockwave is a top-rate tool, allowing you to add a multi-media aspect to your fledgling site. It may be something of a flavour-of-the-month addition but it does add a certain sparkle to websites (provided the content is worth bothering with in the first place).

Screensavers

From Metalheadz revolving logos (www.metalheadz.co.uk) to full-scale multi-media affairs from Massive Attack (www.cmg.co.uk/raft), the Net is awash with screensavers to download and prevent screen burn on your computer. Fans of "The Simpsons" will be pleased to know that at least one moving graphic of America's favourite dysfunctional family is whirring around in cyberspace (go to www.snpp.com/guides for further directions).

3-D Worlds

What may well become one of the new school highlights of the Net, there are now loads of virtual worlds just waiting for you to call by. Sites like www.worlds.net or www.oz-inc.com have the full run-down on what you need to set up your own cyber-planet and just what you can do when you get there. The Oz team have been working of late on interactive 3-D clubs.

HTML editors

What you really need if you intend to use your service provider's free 5MB of space or even crash out on some of your university or employer's space on the Net. There are commercial HTML editors available like Pagemill which go through the A to Z of setting up a Web page but it is more fun (and cheaper if you can't find a mate who's willing to loan you the discs) to download an editor like The Ant from a site like www.shareware.com. All the fun with none of the £££'s.

BYTES AND PIECES

★ We may have Tribal and Glastonbury to look forward to but the big daddy of the technofests has to be Berlin's Love Parade. This day out may be full-on and larging it but its website is still awaiting information to go with its neat logo. So if you intend to head to Berlin for this year's Parade, it may be worth checking www.techno.net/loveparade/lp97/home97.html for the full monty... when it finally appears.



★ Backlash time has arrived on the Net for Daft Punk. Not only do our correspondents believe that "Da Funk" sounds like the theme to "Rhubarb Et Custard" but there has been furious flaming on some newsgroups about that video and those masks. All it takes is just one Top 10 hit for the underground to desert you.

★ All manner of juicy gossip on everyone from The Prodigy and Underworld to Madonna and the Gallagher siblings on-line as it happens from the Dirtbag crew. Check www.xworld.com/dirt and avail of their e-mail service for your daily dose of top-notch dirt.

★ If, like Bill Gates, you're getting a lot of junk-mail arriving into your mailbox every time you log on, there is a better way to deal with it besides flaming the sender. The A to Z of how to deal with junk-mail is now on-line at www.mcs.com/~scr/junkemail.html

★ Couch potatoes who can name all the members of "The A Team", besides Mr T, may be interested in the extra-terrestrial delights which await at homepages.seas.upenn.edu/~pellegri/ateam.html. Unfortunately, there's no sign of the theme tune about a crack troop of commandos in Vietnam.

★ Talking of cult TV, the lives of six New York City 20-somethings come under the microscope at www-personal.umich.edu/~geena/friends. Rather than a bland look at the "Friends" cast, there's a "Friends" Drinking Game (a bit silly, really) and the excellent Phoebe's Song Book featuring the lyrics to such classics as "Smelly Cat" and sound-files.

★ Straight from Detroit, the wacky world of "Motorbooty" comics (including some suave graphics and logos) are now to be found at www.filmzone.com/boots

★ For those of you who fancy a high-brow take on dance music writer Simon Reynolds has an archive of his articles on gabba, jungle and 'ardkore at members.aol.com/blissout. He's currently writing a book on the evolution of rave culture so expect regular progress reports at the site.

★ All slo-mo freaks should grab hold of The Carrot, a witty look at everything from drum Et bass to trip hop with lots of charts, lists and links. The Carrot is growing at www.obsolete.com/carrot

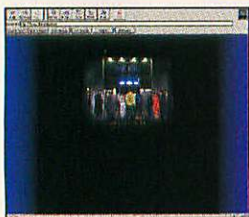
★ Meanwhile hardcore fanatics will find plenty to keep them clicking at www.phuture.com

★ And top Net design team Music Network have their imprint all over the React Records site at www.react-music.co.uk where you can get fully up to speed with past and future React releases.

★ Get the low-down on new CD-ROM game "Noir" (which puts the player into the shoes of a 1940s gumshoe detective in LA) at www.cyberdreams.com

CLICK!

Mouse-traps of the month



The End

www.the-end.co.uk
Mr C's highly rated London club, The End, also has a most impressive Web presence. Opening with a "Have You Been Clubbing This Month?" frame before clicking onto a well-designed contents page, The End on-line also has a comprehensive news section,

photo gallery (featuring the work of Muzik's own Jamie B) and even a virtual record stall. Proof that when you put your mind to it, you can come up with a cool website. Other clubs, please take note.

Spectrum Games

www.odie.demon.co.uk/spectrum
Who needs Nintendo 64 when



you can turn your Intel-friendly high-tech 486 or big Mac into an old-school Spectrum and enjoy a vast range of games from this neat

little site? Housing Spectrum emulator software, the site gives you access to a couple of dozen arcade-style games. From Tomahawk (flight stimulation in a helicopter) to Way Of The Exploding Fist (martial arts knock-'em-down), it's a reminder of the power of the Spectrum.

Virtual Cardiff

www.virtualcardiff.co.uk
Anyone thinking about a weekend away in the Welsh capital are advised to take a look at this comprehensive site before stepping out. Closely linked with the excellent Finetime going-out guide, Virtual Cardiff is all you need to know about clubbing, gigging, shopping, eating and drinking throughout the city. You can even enquire on-line about top tunes from the city's Catapult

record store and pick them up while you're there.

The Black Dog

www.feedback.com/tbd
Electronic beat pioneers The Black Dog were never the sort



to hang out in all the right places, preferring to keep a low profile and communicate electronically with the outside world. There may not have been much Black Dog product or news of late but their website is still very much in operation. With a wide

selection of weird links and off-kilter graphics, it'll prove something of a find for anyone wondering just what The Black Dog is all about in 1997.

The Orb

www.orblivion.co.uk
The welcome return of The Orb to centre stage is matched by this new site from the group.



Outlining the various comings and goings in the world of The Orb over the past few years, the site is heavy on "Orblivion" if rather slack on previous releases.

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15 'FUNGLE JUNK' BIRMINGHAM
19 'FAT CITY 4TH BIRTHDAY' MANCHESTER
21 'MUFFLE WUFFLE' BRIGHTON
22 'CHOCOLATE CITY' BRISTOL
28 'THE OLDSCHOOL' SHEFFIELD
APRIL
2 'PM SCIENTISTS' LONDON

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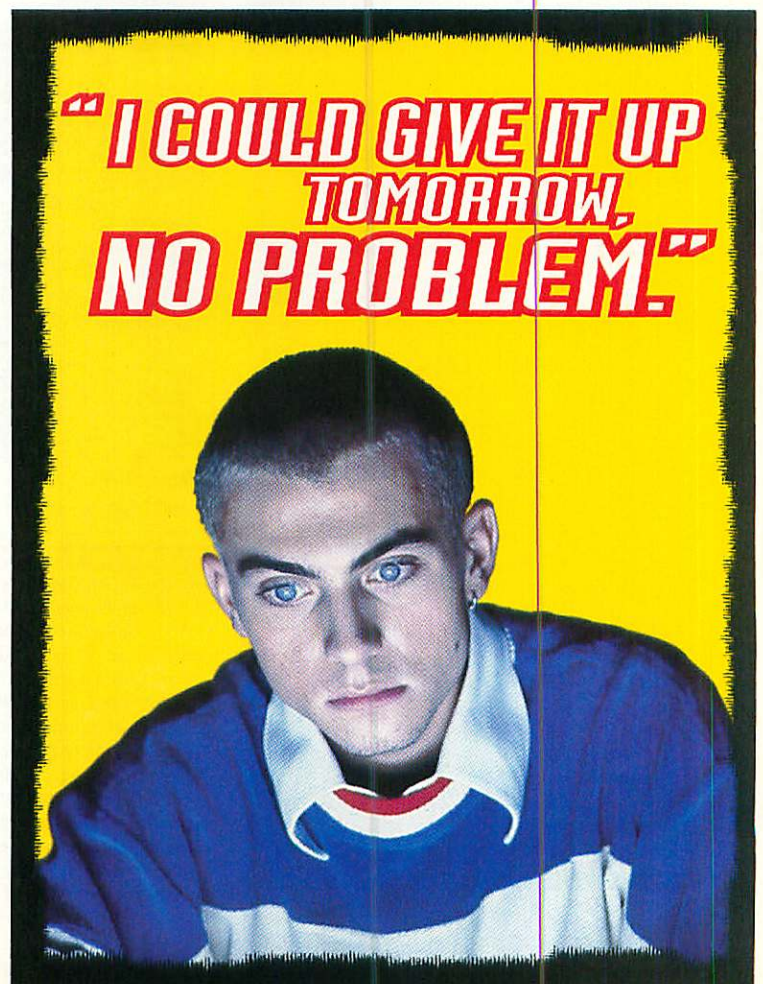
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game on



reviews

This month, Gus of the mighty Reinforced crew takes on two of the latest racing titles

RAGE RACER (Namco)

GRAPHICS

The graphics are tremendous, there's so much attention to detail. The sky is like a photo, the buildings and scenery are excellent, I don't think there is room for improvement in this department.

SOUND FX

Again excellent. They seem to have got the FX spot on. As you enter different parts of the course, the sound reflects the surroundings. There's a waterfall which has proper sound simulation and as you pass structures, you get that little sound reflection of the engine noise, which, it has to be said, hits the mark.

PLAYABILITY

Amazing. You can totally customise your car. This is not only means you can change your tyres, you can also design your own logo, paint your car, add fenders, skirts and spoilers. There's also a feature which allows you to pay the engineers to beef up your chosen vehicle, if you have the money which you accumulate by winning races. The handling is tremendous, great rear view section and some great courses. There's also a good selection of music.

OTHER COMMENTS

Namco have done it again! They rule the fighting arena with "Tekken 2" and "Soul Edge", now they're set to rule the racing arena with "Rage Racer".

MUZIK'S VERDICT

Completely with Gus with this one. In a couple of month's this will be the only racing game that people will be interested in. Superb graphics, top playability and more adrenaline action than a night of chemically-induced chaos.

MARKS OUT OF TEN: Reinforced: 10 Muzik: 10

PORSCHE CHALLENGE (SCEE)

GRAPHICS

Fairly average, nothing to write home about. There's no rear view mirror either!

SOUND FX

Again average. The engine sounded too muffled but the horn sounded more true to life. Which would you say is more important boys and girls?

PLAYABILITY

Nothing special at all.

OTHER COMMENTS

It's like an ad for Porsche.

The beginning of the game is a detailed film-like promo on the new Porsche Boxter. It seems like a great idea. In theory, in practice it probably swallows up a lot of the byte space on disc which in turn leaves a small space to run the game on. Anyway, how many kids do you know who can afford a one of these cars?

MUZIK'S VERDICT

Again we have to agree with Gus on this one. Who needs an extended advert for a car we don't even want to drive, it's the game play we're interest in.

MARKS OUT OF TEN: Reinforced: 6 Muzik: 7



Muzik Playstation League

This month's finger-blisterers were 'Wipeout 2097' and 'Tomb Raider'

AS IF FROM NOWHERE, THE SUN INTERRUPTED THE play on the Playstation front this month. The first hint of warmth, the merest suggestion that raincoats, hats and umbrellas can be put away for another few months and everyone runs down the local to sit outside soaking up rays... and drinking pints. Little surprise then that the old Playstation has been pretty low on the list of priorities this month.

Okay, so the truth of the matter is that everyone seems to have been banned from playing the old thumb twisting games this month. Their record companies have taken one look at their long overdue, over budget and under achieved albums and said "get off those damned consoles and get back to work now boys!". But those maverick spirits of the gaming world were not to be stopped. Especially when the games involved were two of the finest titles on the market, "Wipeout 2097" and "Tomb Raider".

The problem with both of these games is their incredibly addictive qualities. "Wipeout 2097" offers racing at its very best and "Tomb Raider"... before you know it, hours have gone by, you've grown old, acid house is on it's 10th revival and you're pension book is waiting for you on the doormat. Compulsive, time-

consuming and utterly brilliant.

But we said "play" to our leaguesters and play they did. Although none too well really. If these games were supposed to sort the men from the boys then with "Wipeout" the trick of the wrist had to lay in

the use of the Piranha cheat. One look at the score shows who was able to conquer that particular cheat which takes you round the course at a ridiculous speed. Very trippy indeed.

"Tomb Raider", on the other hand, forced a number of

people to throw their hands in the air and their towels in the ring. "We haven't got time for this," they all shouted. But they did it anyway and some like The Tunnel Visionaries, Darren Price and Fluke who all did Lara Croft proud.

So it's all change on the league table with only two months till that first relegation. And just a little note about the Playstation amazing price busting offer in reaction to the Nintendo 64 console. The Playstation at £129? Unreal.



The "real" Lara Croft

Position	Last month	Name	Wipeout 2097	Points	Tomb Raider	Points	This Month	Total
1	(1)	Reinforced	2.24.04	10	48.20	13	23	98
2=	(2=)	Metalheadz	2.06.03	13	1.00.10	10	23	85
2=	(2=)	Muzik Maestros	2.06.15	11	48.34	12	23	85
4	(5)	The Tunnel Visionaries	2.06.09	12	46.03	15	27	84
5	(4)	Mo' Wax Bounty Hunters	2.41.00	5	1.05.30	7	12	73
6	(10)	Fluke Freestylers	2.05.05	14	47.55	14	28	70
7=	(8)	Price's Pacemakers	2.03.06	15	1.09.27	5	20	68
7=	(6)	Bloodsugar	2.40.00	6	1.10.02	4	10	68
9	(9)	Emerson Ramraiders	2.35.06	9	1.05.20	8	17	63
10	(11)	A Guy Called Gerald	2.39.04	8	1.04.20	9	17	58
11	(7)	Dave Clarke	2.51.03	4	1.20.15	3	7	56
12	(13)	Liam Prodigy	2.39.30	7	1.06.00	6	13	24
13	(12)	Carl Cox	-	0	-	0	0	15
14	(14)	3D Massive Attack	-	0	-	0	0	10

"Wipeout 2097" was scored in "Venom Class" on the Phenitia Park course.

"Tomb Raider" was judged by the fastest time on the "Sister" level

CHEAT OF THE MONTH

Enough already. We know Lara Croft is turning into something of a sex symbol for the sadder people out there but you still keep on sending the naked Lara cheat in. We've decided to put a lid on it once and for all and print the bloody thing in the vain hope you'll stop sending it in. And it's lucky old Steve Russell from Sussex who takes centre stage mainly because his letter was the funniest. Here goes then.

To get Lara in the nud in Super Disco mode, you'll first need a friend (bit of a tall order we know). Plug in two controllers and start "Tomb Raider" from any level. Wait till your mum has gone to the shops then get your "friend" to tap out a rhythm on the second joypad using the X button. Steve recommends tapping out The Spice Girl's "Wannabe". While this bizarre ritual takes place, using the first joypad, you need to make Lara dance by side stepping left to right, adding jumps and tumbles apparently speeds up the process. It'll take a few minutes but eventually disco lights will appear and Lara starts dancing on her own. Exciting huh? Then the screen will go black before Lara reappears in the buff. Steve says while she's like this nothing can attack her, adding "check out the clapping T-Rex [nurse, the screens] and to do a lot of swimming and jumping too."

Steve wins "Tomb Raider" and "Wipeout 2097". And as an extra bonus for not mentioning Lara's pixel boobs, he gets a veritable bounty of "Legacy of Kane" goodies. Let that be the end of it. Please.

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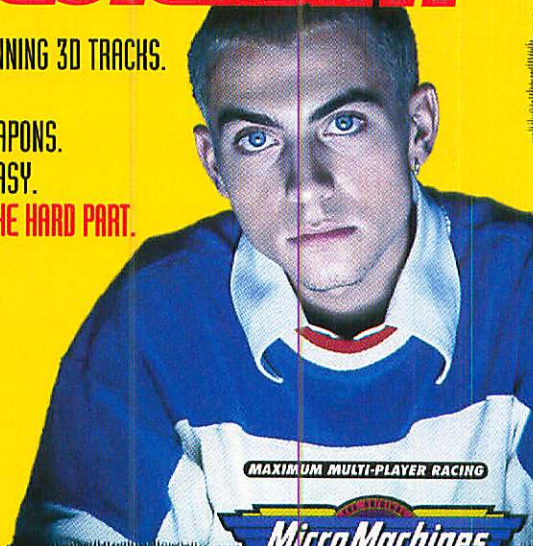
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NIGHTMARES ON WAX
JAMES LAVELLE

JON CARTER + MORE TO BE ANNOUNCED

Main Stage

THE CHARLATANS **KULA SHAKER**

DODGY REEF
THE DIVINE COMEDY
APOLLO FOUR FORTY

+ MORE TO BE ANNOUNCED

NME Stage

SHED SEVEN **PLACEBO**
LONGPIGS

+ LOTS MORE TO BE ANNOUNCED

Evening Session Stage

in association with King Tut's LAH. LAH. HA.

TO BE ANNOUNCED



Sunday 13th July

Slam Muzik Tent

CARL COX
BANDULU

STUART McMILLAN & ORDE MEIKLE
DEATH IN VEGAS

GLOBAL COMMUNICATIONS

DJ DEEP + MORE TO BE ANNOUNCED

Main Stage

OCEAN COLOUR SCENE
TEXAS BUSH

BJORN AGAIN + MORE TO BE ANNOUNCED

NME Stage

SEAHORSES **MANSUN**

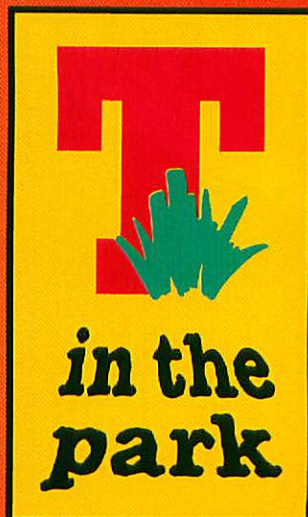
+ LOTS MORE TO BE ANNOUNCED

Evening Session Stage

in association with King Tut's LAH. LAH. HA.

TO BE ANNOUNCED

DF CONCERTS & MCD FOR BIG DAY OUT PRESENT



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MUZIK

CREDIT CARD BOOKINGS: WAY AHEAD: 0141 339 8888 TOCTA: 0131 557 6969, TICKETCENTRE, Candleriggs: 0141 287 5511

SHUTTLEBUSES - First Bus: 0141 636 3129 (Glasgow, Edinburgh & Perth). TRAIN SERVICES: 0345 484950

COACHES - Showtravel: 01360 771888 (Coaches from all over Scotland). Way Ahead: 0115 912 9000 (Coaches from all over England)

Tickets available over the counter at the following outlets around the country: INVERNESS Tourist Board, ABERDEEN One Up, Aberdeen Box Office, DUNDEE Groucho's, PERTH Goldrush, KIRKCALDY Sleeves, GRANGEMOUTH Orbit, FALKIRK Sleeves, KINROSS Tourist Information Centre, EDINBURGH Virgin Records, Airport Records, Playhouse Box Office, HAWICK Spence's, PAISLEY Record Market, GREENOCK Rhythmic Records, GLASGOW Virgin Records, Lost In Music, Tower Records, Ticketcentre - Candleriggs, HAMILTON Impulse Records, MOTHERWELL Impulse Records, EAST KILBRIDE Impulse Records, ENGLAND: CARLISLE Pink Panther, NEWCASTLE City Hall Box Office, MANCHESTER Piccadilly Box Office, LIVERPOOL TLCA - Royal Court Theatre Box Office.

NB: CAMPING IS NOT INCLUDED. CAMPING TICKETS MUST BE PRE-BOOKED, AND ARE AVAILABLE FROM ALL FESTIVAL TICKET OUTLETS

Tickets On Sale From All Outlets Now! Festival Hotline: 07000 113114

(15p p/min peak rate, 8p p/min all other times)

TR-G.6. TRIBAL GATHERING '97




DATE SATURDAY MAY 24TH. **TIME** 12.00HRS – 08.30HRS. **LOCATION** LUTON HOO ESTATE, LUTON, BEDS. **A MEAN FIDDLER / UNIVERSE PRESENTATION.**

PLANET EARTH.
LIVE ACTS: ALABAMA 3, AUDIOWEB, DAFT PUNK, FLUKE, GUS GUS, ORBITAL, REPUBLICA.
DJ'S: DAVE ANGEL, MR C, MATT CARTER, LAURENT GARNIER, STEVE JOHNSON, JUSTIN ROBERTSON, DJ SNEAK, MATT TANGENT, PETE TONG.

DETROIT.
HARD MUSIC FROM A HARD CITY FEATURING
LIVE ACTS: AUX 88, PAPERCLIP PEOPLE.
DJ'S: JOHN AQUAVIVA, KELLI HAND, RICHIE HAWTIN, JEFF MILLS, TERRENCE PARKER, KEVIN SAUNDERSON, DJ T-1000, DARRELL WYNN.

ARCTIC.
LIVE ACTS: DAVE CLARKE, EMPIRION, HARDFLOOR, KOOKY SCIENTISTS, SPEEDY J, TURBULENT FORCE.
DJ'S: STEVE BICKNELL, JON COOKE, GRAEME FISHER, FELIX DA HOUSECAT, BILLY NASTY, GAYLE SAN, SIMON SHUREY, JAMIE SMART, SVEN VATH, ANDREW WEATHERALL.

TRANS EUROPE.
LIVE ACTS: TWO LONE SWORDSMEN SOUND SYSTEM, KRAFTWERK.
TRANS ATLANTIC. 
DJ'S: DEEP DISH, MARSHALL JEFFERSON, MASTERS AT WORK, ROGER SANCHEZ.

PACIFIC.
LIVE ACTS: CORNERSHOP, FAITHLESS, DJ HURRICANE, MOLOKO, SENSE AMELIA, RED SNAPPER.
DJ'S: DJ CAM, DAVE GARRARD, BOB JONES, JAMES LAVELLE, PSYCHONAUTS, JOHN PEEL, GILLES PETERSON, BRUCE SANDELL.

SAHARA.
LIVE ACTS: BLUE AMAZON, WAY OUT WEST.
DJ'S: ALAN JINX CHAMBERLAIN, ANDREW CURLEY, JOHN DIGWEED, TERRY FARLEY, PETE HELLER, DARREN MAC, PAUL OAKENFOLD, SASHA, ALLISTER WHITEHEAD, JON OF THE PLEASED WIMMIN, TONY DE VIT.

AMAZON.
LIVE ACTS: AFRO CELT SOUND SYSTEM, BLACK STAR LINER, EARTH TRIBE, JUNO REACTOR, SAAFI BROTHERS, TOTAL ECLIPSE, X-DREAM.
DJ'S: DJ DAG, JOI SOUND SYSTEM, LUCAS, MIKE MAGUIRE, DINO PSARAS, DJ RITU, SERGE, SID SHANTI.

EQUATOR.
LIVE ACTS: ADAM F, MEGASHIRA, RONI SIZE REPRAZENT, T-POWER.
DJ'S: MICKEY FINN, FABIO, GANJA KRU, GROOVERIDER, HEADSTRONG, HYPE, RAY KEITH, DJ KRUST, NO.9, RANDALL, DJ RAP, DOC SCOTT.

MUZIK'S TROPIC.
LIVE ACTS: BUNJY, FORCE & STYLES.
DJ'S: BRISK, CLARKEE, CRIDGE, DAZEE, DOUGAL, DJ RIBBZ, PRODUCER, SCORPIO, SEDUCTION, SLIPMATT, SY, VIBES, VINYL GROOVER, VINYL JUNKIE, MC'S JACK HORNER, JO PENG, MAGIKA & STYXMAN.

GLOBAL VILLAGE
FEATURING: EDDIE IZZARD.
BRENDAN BURNS, STEVE GRIBBIN, JOHN MANN, SHAM THE JUGGLER, WOODY BOP MUDDY, SMILEY AND STU WHO?

DOUBLE ONE 97-99 FM



MUZIK
MAGAZINE

CINEMA, SEATED CAFE, MUZIK/SONY PLAYSTATION DJ CHALLENGE, MUZIK DJ SIGNINGS TENT, BUD ICE SNOWBOARD SIMULATORS, TURBO-UNIT, PERCUSSION STAGE, UNIVERSE CYBER CIRCUS AND RELAX WHILST PLAYING BOARD GAMES HOSTED BY THE DOUBLE SIX CLUB WITH DJ'S CLARKE WARNER AND MATTHEW HAWTIN (PLUS 8).
DAYTIME OUTDOOR SYSTEM WITH CARL COX, MACH ONE, TIN TIN, AND ANDREW CURLEY. THEN WARMING UP AGAIN AT DAWN FOR SUNDAY MORNING WORSHIP WHERE EVERYONE CAN CONGREGATE FOR A UNIFIED COMMUNAL FINALE IN TRUE BALEARIC/GOA/KOH PANGANG STYLE.
TICKETS £35 ADV (EACH TICKET SUBJECT TO A MAXIMUM £5 BOOKING FEE). AVAILABLE FROM SELECTED HMV & TOWER RECORDS STORES NATIONWIDE & USUAL AGENTS. LONDON C.C. HOTLINE 0171 344 0044 (24HRS), NATIONAL C.C. HOTLINE 0541 500 044 (24HRS), WAY AHEAD 0115 912 9000, STARGREEN 0171 734 8932, INFORMATION LINE 0181 963 0940, RECORDED INFORMATION & COMPETITION LINE 0336 404 980. WIN A PAIR OF TICKETS EVERY WEEK. CALLS COST 45P/MIN CHEAP RATE, 50P/MIN OTHER TIMES. POSTAL BOOKINGS: TICKETS £35.50 EACH INCLUDING BOOKING FEE. ENCLOSE £3.50 IF MORE THAN 5 TICKETS REQUIRED (TO COVER REGISTERED POST). CHEQUES/POSTAL ORDERS TO BE MADE PAYABLE TO "TOO TRIBES LTD". ENCLOSE S.A.E. AND ALLOW 28 DAYS FOR DELIVERY. SEND TO UNIVERSE, TRIBAL GATHERING '97 PO BOX 1707, LONDON NW10 4LW. TICKETS ALSO AVAILABLE AT FACE VALUE (£35) WITH CASH FROM ALL MEAN FIDDLER VENUES.

NATIONAL EXPRESS ARE OPERATING DIRECT AND FAST ENTRY COACH SERVICES ON TO THE SITE FROM VARIOUS PARTS OF THE COUNTRY, CALL 0990 80 80 80. FOR EVENT & COACH TICKETS SUBJECT TO CONDITIONS, BILL SUBJECT TO CHANGE, ARTISTS NOT IN ORDER OF APPEARANCE.

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the festival of sight & sound



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ARKARNA, LAIKA, TERMINALHEAD, LEWIS TAYLOR**

MIXMAG
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808 STATE, DEATH IN VEGAS, SPOOKY

DJs DERRICK CARTER, GROOVERIDER, DAVE CLARKE, DIMITRI FROM PARIS, JAMES LAVELLE, ARIEL



ARENA

LIVE THE ORB, EAT STATIC

SYSTEM 7, SPRING HEEL JACK, BANCO DE GAIA

DJs BANDULU FEATURING MEGADOG DJs

MILLENNIUM
ARENA

**LIVE LTJ BUKEM presents
LOGICAL PROGRESSION**

+PROJECT 23, SQUAREPUSHER, ATTICA BLUES

DJs DAVID HOLMES, DJ FOOD, PSYCHONAUTS, KRUDER AND DORFMEISTER

legends
of darkblack

ARENA

LIVE GROOVERIDER, FABIO, KEMISTRY & STORM

**RONI SIZE, RANDALL, DJ KRUST, DJ DIE
JUMPING JACK FROST, PESHAY, MICKEY FINN**

DJs MC GO, DYNAMITE, CLEVELAND WATKISS

Ultimate
ARENA

ARENA

LIVE CARL COX, LAURENT GARNIER, CJ BOLLAND

DAZ SAUND, DARREN PRICE, ERIC POWELL, GILB'R

DJs THE ADVENT, KUMO, LUKE SLATER'S PLANETARY ASSAULT SYSTEM

BIG
BOUQUIN
ARENA

ARENA

**LIVE PROPELLERHEADS, DIRTY BEATNIKS, BENTLEY RHYTHM ACE
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DJs FATBOYSLIM, CUT LA ROC, DEREK DAH LARGE, MIDFIELD GENERAL, THE WISE GUYS, JON CARTER

Wall of Sound & skint

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SAVE EES (50p booking fee per ticket)**

Make cheques (with cheque guarantee card number, expiry date, name and address on reverse) payable to:

Essential Music Festival Ltd.

Please include stamp and self-addressed envelope and send to:
Essential Music Festival Ltd., Ticket Applications,
9 Church Street, Brighton, East Sussex, BN1 1US.

Closing Date: Weds. 14th May. Allow 7 days for processing.

FACILITIES

3 all-day licensed bars, a wide variety of food (including vegetarian and vegan), all day supervised children's area, and market place.

ACCOMMODATION

This is a non-camping event. Brighton is a 24 hour town.

For accommodation please contact Brighton Tourist Information Centre 01273 323755.

TRAVEL

By Train: Change at Brighton and take the Coastway East line to Falmer Station. An extended service will be running between Brighton, Falmer and Lewes over the three days. Additional late night trains available to London Victoria.

For train information and prices call the national ticket enquiry centre on: 0345 484 950.

By Bus from Brighton: An extended service will be running to and from the Festival from Brighton town centre - picking up from Churchill Square and Old Steine.

By Coach: Coach parties will be arranged from around the country. Numbers to follow soon.

By Car: Limited parking available, use designated car parks.

ESSENTIAL INFO LINE: 0891 230 190 • INTERNET WEB SITE ADDRESS: essential-music.co.uk
(calls 50p a minute)

CREDIT CARD HOTLINE: 01273 709709 **TICKETMASTER** 24 HOUR CREDIT CARD BOOKING: LONDON: 0171 344 4444, LEEDS: 0113 292 0044, LIVERPOOL: 0151 471 8080, MANCHESTER: 0161 930 8888,

SHEFFIELD: 0114 291 9044 **HMV RECORD STORES:** Birmingham, Brighton, Gateshead, Leeds, Liverpool, Manchester, Milton Keynes, Newcastle, Oxford, Portsmouth, Southampton, **ALSO AT: Camden Ticket Shop, Music Music,**

London Tourist Board, LONDON: Kensington, Leicester Square, Oxford Street. **TOWER RECORDS:** Birmingham, LONDON: Kensington, Kingston, Piccadilly Circus, Queensway **ALSO AT ALL ANDYS RECORDS STORES AND USUAL TICKET OUTLETS**

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£10 Doors 8pm - 2am

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DJ's RICHIE HAWTIN
LUKE SLATER
DARREN PRICE



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SAT 3rd MAY - CARDIFF - UNIVERSITY
SUN 4th MAY - ILFORD - THE ISLAND
THUR 8th MAY - MANCHESTER - SANKEYS SOAP
FRI 9th MAY - COVENTRY - THE PLANET
SAT 10th MAY - NEWCASTLE - UNIVERSITY
THUR 15th MAY - PORTSMOUTH - WEDGEWOOD
FRI 16th MAY - LONDON - THE FORUM
SAT 17th MAY - NOTTINGHAM - MARCUS GARVEY



Mean Fiddler Concerts Presents

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	THU 22ND	THE JUNCTION. CAMBRIDGE 01223 511511
	FRI 23RD	THE FOUNDRY. SHEFFIELD UNIVERSITY 0114 275 3300
	MON 26TH	SANKEYS SOAP. MANCHESTER 0161 832 1111
	WED 28TH	THE LOMAX 2. LIVERPOOL 0151 709 4321
	THUR 29TH	KEELE UNIVERSITY. STOKE 01782 711 411/0161 930 8888
JUNE	SAT 31ST	NEWCASTLE UNIVERSITY 0191 232 8402/0191 261 2606
	MON 2ND	LAKOTA. BRISTOL 0117 929 9008
	TUE 3RD	CARDIFF UNIVERSITY 01222 387421
	FRI 6TH	THE FORUM. LONDON 0171 344 0044
	WED 11TH	THE PARADOX. BRIGHTON 01273 709709

tickets £7 (except london £9)



londonmusicweek

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26 April - 2 May

97



music week

LMW'97 hotline

0541 577 777

APRIL 26

HORACE ANDY

@Jazz Cafe-£12.50 adv.

Arista Records presents:

David Devant and His Spirit Wife

+ POSH + Christeen @Garage-£6 adv.

Blow Up Club with Lucky 15 10pm-6.00am £8 b4 11pm @The Wag.

Ian Segal Band featuring Todd Sharpville + Thomas Lang

@The Twelve Bar Club-£tba.

RULIN @ Ministry of Sound-Freeze + Big Management presents:
Todd Terry, Darryl James, Dave Shaw, (main bar) + special guests
in the bar & Atmos bar. £10 members £15 non members. 12-9am.

PLUS Uncut presents: The London Music Week Film Festival @The Screen On The Green, four days of special music films. For details call: 0171 242 5523

APRIL 29

Cleveland Watkiss Club 21st Century featuring:
PROJECT 23 with DJ's **GOLDIE, ROB PLAYFORD**
+ **RONI SIZE** @LA2-£9adv.

The Agency @The Garage featuring: **THOMAS RIBEIRO, BIG SUGAR, The Headstones, Velvet Jones, 54.40,** @Garage-£5.

E.G. Presents: **HONEYCRACK** + Smalltown Heros @Borderline-£6.

Horace Andy @Jazz Cafe £12.50 adv.

Metropolis Music presents: **SILVER SUN, THE DRIVEN, Raissa, The O** @Dingwells-£7adv.

SPEEDY, Contrast, The Bigger The God @Powerhaus-£5.

Metropolis Music presents: **CRANES, Silkscreen** (Dedicated Records) @The Union Chapel-£tbc.

V2 Records night: **THE HEADRILLAZ** + guests @Splash-£5.

London Music Management night featuring: **Badge, Face, Cusp** @Underworld-£4.

WARP presents: **BLECH** artists & DJ's tbc @Blue Note 9-3am-£tbc.

FXU/Astral presents: **Satellite, X-Avia, Siren** + special guests @The Rhythmic-£5.

APRIL 27

SJM/ITB presents: **GABRIELLE**

@Theatre Royal, Dury Lane £12.50/£10.50.

Horace Andy @Jazz Cafe £12.50 adv.

Ten Foot Pole + Goober Patrol @Powerhaus-£5.

METAL HAMMER Unsigned all dayer featuring: **Understand, Stimulator, Homesick, Delta Colony, Breed** @Splash 5pm-10.30pm-£5.

Ian King presents: **The best new singer/songwriters** @Twelve Bar Club-£tbc

Singers Paradise with **Dee Ellington, Kwesi, Glen Scott** @Dingwells-£8.

Chest, Daylona, Upstairs @The Garage-£4.

APRIL 30

Metropolis music presents: **100 NATIONS PARTY, TRANSGLOBAL UNDERGROUND, FUN-DA-MENTAL,** PHILUDE, LUNAR DRIVE, THE DHÖL FOUNDATION, THE GITANES DU RAJASTHAN @LA2-£8.

The Agency @The Garage featuring: **BIS, CORNERSHOP, SILVER JET, CINNAMON SMITH, ANDREW DORFF, SUPER MODEL** @Garage-£5.

The Flying, Infectious, Discordant, Mushroom present:

'The New Breed' @Dingwells-£tbc.

BLAMELESS @Borderline-£5 adv.

Penthouse + Support @Powerhaus-£5.

Dream City + Film Club + support @Underworld-£6 adv.

Descent + Gluebound + Redhed @Splash Club-£5

STEVE WINWOOD live from the VH-1 studios (invited audience only).

CLUBNIGHTS

AROUND THE WORLD ON ISLINGTON GREEN.

World music played by North London's finest musicians from all four corners of the world on Islington Green at lunchtime to celebrate London Music Week. **SATURDAY 26th, TUESDAY 29th, WEDNESDAY 30th APRIL and THURSDAY 1st MAY, 12.30-2pm. FREE.** Presented by Islington Council's Arts Service. SUBJECT TO LICENSE.

Anokha Soundz of the Asian Underground featuring **TALVIN SINGH** live Softworks @Blue Note - 28th April £3/£5.

Global Distribution presents: **Global Warming, IDJUT BOYS, Noel Watson, Phil Asher, Earl Gateshead, Orin Walters** @Blue Note - 30th April £tbc.

v / emotif / miles ahead presents: **Movement - Back 2 Back** performances from **RONI SIZE & KRUST, Bryan G and Frost, B.L.I.M. & Tonic,** plus Mc's Dynamite & Det Botchit and Spencer presents: 'Organik Technolj' @Bar Rumba-£5. 9-3.30am - 1st May.

Eurobeat 2000 + Astrodome Records Live: Ism, Acid Gallore, Artificial. Djs: **Adam Bayer, Lady Sphinx, Lords of I-Shen, Frankie D, Patrick Samuels** @EC1. 10.30-6.00am - 1st May £2 b4 11pm £5/£4 (concs/mems) after 11 pm.

Camouflage @Complex 26th April £10 adv.

DANNY RAMPLING @Heaven - 2nd May.

Main Floor: **Blu Peter, Mrs. Wood, P.A. By S.J.** Middle Floor: **Princess Julia (Kinky Trax) & The Sharp Boyz, Stephen React & George San Michel,** with **Jon Stapleton (Dope On Plastic)** & pioneering gay Drum n' Bass DJ **Steve Sleeve.**

Voyager (Techno) @Complex - 2nd May £8/£10/£12.

undiscovered

60 unsigned bands. Playing in 7 Islington venues over three nights. 29th April, 30th April, 1st May. The best in new British talent. LMW'97 Live magazine available at all Virgin Megastores. The best of 'Undiscovered' CD also available at all Virgin Megastores (with Gaurdin voucher).

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APRIL 28

Big Cat Records night:

Broken Dog, Stony Sleep, One Minute Silence @Borderline-£5 adv.

Horace Andy @Jazz Cafe £12.50 adv.

GOLDBLADE, GRETSCHEN HOFNER, Servotron @Dingwells-£6 adv.

Beekeepers, Sterling, Burst Upstairs @Garage-£4.

Avex presents: **Rootjoose, Elisha La' Verne, Symetrics, Adeva, Coade** @Mean Fiddler-£4.

Simon Warner + Dragstripper + Twister @Powerhaus-£4.

Midget, She, Deep End @Splash-£5.

The Dragons, Ruby, Sheep + Leeks Tour '97 - Showcasing the best Welsh unsigned bands @The Redeye-£3.

Herbie Flowers @Twelve Bar Club-£tbc.

MAY 1

Election night special with: **BILLY BRAGG**

@The Mean Fiddler-£10.

The Agency @The Garage: **DRUGSTORE, 18 WHEELER, JAGUAR, MANBREAK, COTTONMOUTH** @Garage-£5.

The Barbaroga Records presents: **Disciplin a Kitschme** plus special guests @Borderline-£5 adv.

THE EGG @Jazz Cafe-£6 adv.

Splash presents:

The NME On Night with Bambino and Tiny Two @Splash-£5.

Airplay Records presents: **Beehive** @Rhythmic (lunch)
MCPS, PRS, BPI + Ernst & Young present: 'Best of British' Singer/Songwriter Showcase @The Garage-£tbc.

Country in the City sponsored by Country Music People Magazine + RTL Country 1035 Radio featuring: **Lorna Flowers + Sue James, Barry Upton, Karyn Black, Matt Manning, Lee Lindsey, Kane + Co and Chisholm** @Acoustic Room-£3.50.

MAY 2

SJM presents: **Brighton To Brixton THE LEVELLERS**

THESE ANIMAL MEN, Core, Max Pasham + Brighton DJ's @Brixton Academy-£12.50adv.

Metropolis Music presents: **CORDUROY**

@Shepherds Bush Empire-£10 adv.

Marshall Arts presents: **WARREN g** @Forum-£15

MCP presents: **THUNDER, SKIN AND DEADLINE** @LA1-£12.50.

Delicious + Company + Eggstone @Splash-£5.

Canadian night with: **54.40, LOST & PROFOUND, SURRENDER DOROTHY** @The Borderline-£tbc.

RPM presents: **Snowy White + Deborah Bonham** @Orange-£5.

JOLT + SUPPORT @Underworld-£tbc.

RACHEL STAMP + guests @The Monarch-£4.

Radio1 live @LONDON MUSIC WEEK

BBC RADIO ONE 97-99 FM

Metropolis Music presents:
FULL CYCLE
25th April @The End

SJM present:
CAST
26th April @Brixton Academy £11 adv

Metropolis Music presents:
DREADZONE BROADCAST
27th April @Garage £7.50 adv **DAVE CLARKE**

Metropolis Music presents:
KENICKIE SPECIAL GUESTS
28th April @Garage £8.00 adv **MOGWAI**

Metropolis Music presents:
TINDERSTICKS LINOLEUM
29th April @Shepherd's Bush £8.50 adv **AC ACOUSTICS**

Metropolis Music presents:
EOLS VERY SPECIAL GUESTS
30th April @Shepherd's Bush £8.50 adv **EMBRACE**

Metropolis Music presents:
LIONROCK DEATH IN VEGAS
1st May @Brixton Fridge £8.50 adv **BENTLEY RHYTHM ACE**

MCP present:
MY LIFE STORY
1st May @LA1 £8.50 adv

Universe/Mean Fiddler present:
JUNIOR VASQUEZ
3rd May @Docklands £29.30 adv

There will be a limited amount of tickets available for all LMW'97 delegates.

More Acts To Be Announced. All bills are subject to change. Supported by Islington Council.

ISLINGTON COUNCIL

Please include dates, times, prices, venue phone number and address.
New listings must be faxed to us each month

WEDNESDAY APRIL 9 – TUESDAY MAY 13

listings compiled by Rachel Newsome

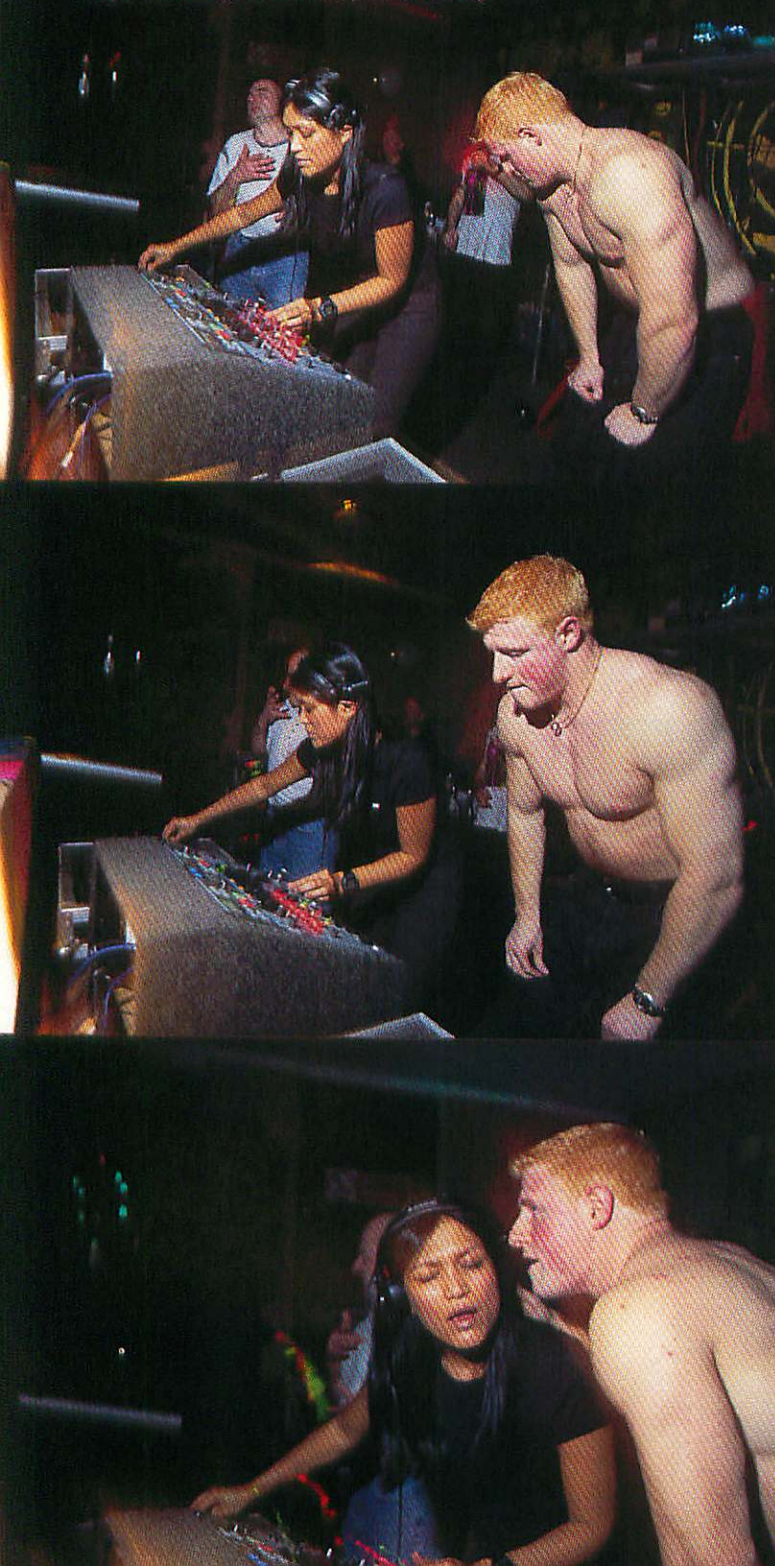
Muzik's essential club guide

INSOMNIA

THE DEADLINE FOR NEXT MONTH (May 14 - June 10) IS FRIDAY APRIL 18

PLEASE FAX ALL CLUB LISTINGS TO: 0171-261-7100

Gayle San and pest, Southampton University



pics: Richard Fawcett

10 for this month

BULLET

The End, London
Info: 0171-419-9199
Friday, April 11

Saintly behaviour from The End, as it continues to push the creative envelope, this time with experimental drum & bass night Bullet bringing to you the wonderful world of Dr S Gachet, Evil Ed, Damian Lazarus, Urban Groove, Cajmere and Mr C. From the barrel of a gun.

HYBRID

Adrenalin Village, London
Info: 0171-701-0467
Saturday, April 12

Mutant, diverse and pumping with proper bangin' techno, just check out the line-up tonight: Surgeon, Green Velvet, Robert Armani, Kenny Larkin and Planetary Assault Systems live. Says it all, really.

JACK ATTACK

Thekla, Bristol
Info: 0117-909-8870
Thursday, April 17

A floating boat, a gaggle of schmokin' Bristolians and a wired Canadian uber-jock. Yes folks, Richie Hawtin swaps his chilled beer for a flaggon of cider and pays a trip to Brissol. Lethal.

HERBAL TEA PARTY

New Ardri, Manchester
Info: 0161-445-4826
Thursday, April 24

Pulling a glittering alumni from the world of techno, the Herbal Tea Party has seen more than a few stumbling clubbers lost in music over the past four years. Billy Nasty and Charlie join Rob Fletcher in marking the end of an era at the HTP's final fling.

FUSION

The Essance, Nottingham
Info: 0468-490-252
Friday, April 25

It's all in the name. Foregrounding a cool conflagration of jazzy techno, acid house, future breaks and everything inbetween, Surgeon, Christian Vogel, DJ Krust and Tony Global help blow the whole joint up.

BIG BEAT BOUTIQUE

The Concorde, Brighton
Info: 01273-205-874
Friday, April 25

Birthday knees-up at the monthly, er, big beat fest of breaks, bleeps, bass and the like. Natural habitat of Skint fans and general chemical abusers, tonight Fat Boy Slim, Cut La Roc, The Midfield General, Sean Rowley and chums push the feelin' on.

TRIBAL FUNKTION

The Venue, Edinburgh
Info: 0131-550-3716
Saturday, April 26

Gene Farris pays a rare trip to the UK and drops into Edinburgh's up for it, on it TF with his bag full of smooth houze muzik.

VOODOO

Clear, Liverpool
Info: 0151-733-6097
Saturday, April 26

The original festi-in-a-club, herbal techno, New Age acid, tops off club, Voodoo has finally staggered into its fourth year.

Pioneering techno is a city far more commonly associated with the shiny shirt brigade. Tonight Dave Clarke and Billy Nasty get it on.

SEX, LOVE AND MOTION

The Soundshaft, London
Info: 0171-930-2020
Sunday, May 4

London's much-loved deep techno night finally waves goodbye to the city. However, not without one final shebang as Billy Nasty joins Colin Dale to whip that dancefloor's ass one more time, while Massimo plays live.

SUB CULTURE

The Sub Club, Glasgow
Info: 0141-248-4600
Saturday, May 10

Sub Culture's three-year mission to bring the deepest grooves and the phattest beats to the heart of Scotland continues apace on their third birthday, courtesy of Harri, Domenic and a special unannounced guest. Above the law.

Thirst Aid

The tap sign signifies clubs where cold drinking water is freely available. For further details, telephone Muzik on:



0171-261-5993

BELFAST: **THE ART COLLEGE.** Info 01529-113-770. **CHOICE (9-late. £11).** James Pennington (aka UR's Suburban Knight) (April 17).

THE NETWORK CLUB Lower North Street. 01232-237-486. **WISDOM Saturdays (£8/£6. 9-1.30am).** JDJ tour (April 19), residents (26), Beat Foundation live (May 3) and Ricky Stone (10).

BIRMINGHAM: **BAKERS Broad Street.** 0121-633-3839.

REPUBLICA (10-late. £9/£6) Saturdays. Dave Seaman and Paul Van Dyke (April 12), Judge Jules (19), Tall Paul (26), Parkes & Wilson (May 3) and Danny Rampling and Boy George (10).

THE QUE CLUB Corporation Street. **ATOMIC JAM (9.30-6am. £12. Info 0121-212-0550).** Joey Beltram, Adam X, Billy Nasty and Roni Size (Saturday April 12).

SANCTUARY OIGHETH ROAD. SANCTUARY (10-2am. £8/£6. Info 0121-616-2688) Saturdays. Midland eclectic from the Athletico crew with DJ Ease (Nightmares On Wax) and Richard Thair (Red Snapper) (12), The Psychonauts, Project 23 live and Eddie Flashin' Fowlkes (19), A Guy Called Gerald and DiY (26) and tbc (May 2 and 9).

THE STEERING WHEEL. Wrotesley Street. 0121-454-9560. **FUN/FUNGLEJUNK (9.30-late. £10/£8. Info 0121-622-1332/1150) Saturdays.** Mark Jarman, Danny Technici and Ninja Tunes (April 12), Jon Pleased and Andrew Weatherall (19), John Kelly and Jon & Dan Kahuna (26), Brandon Block and Si Long (May 3) and the Hacienda tour with Jon Da Silva,

Jon McCready and Ratty (10). **SUNDISSENTIAL Hurst Street.** 0121-643-4715. **SUNDISSENTIAL (2-10.30pm. £8/£7. Info 0121-454-9560) Sundays.** Cool private members club with residents, Tony De Vit, Andy Farley, Lisa Lashes, Paul Kershaw, Fergie and Mark Jarman.

THE VENUE Branstor Street, Hockley. 0121-233-0339.

WORBLE (11-7am. £10/£9/£7) Saturdays. Jon Pleased and David Holmes (April 12), Angel (19), Gemini (26), residents (May 3) and Tom Wainwright and Jon Aquaviva (10).

BRIGHTON: **THE CONCORDE Madeira Drive.** 01273-205-874.

THE BIG BEAT BOUTIQUE (10-2am. £5. Info 01273-205-874) monthly Fridays. Fat Boy Slim, Cut La Roc, Midfield General and Sean Rowley hang out on their spesh birthday shindig (April 25).

THE ENIGMA Ship Street. 01253-328-439. **MUFFLEWUFFLE (10-2am. £4/£3) Fridays.** Faze Action tour (April 11) and hip hop crew, Def Tex, live (18).

THE ESCAPE Marine Parade. 01273-608-908. **DFUNKT (10-2am. £4/£3.50. Info 01273-686-556) monthly Thursdays.** Christian Vogel and Surgeon (April 10).

FOOL'S GOLD (10-late. £5). CLUB FOOT (10-late. £6/5) Fridays. Orde Meikle (April 11), Justin Robertson (18), Billy Nasty (25), Carl Cox (May 2) and Angel Moraes (9). **KINKY CASINO (10-2am. £7/£6) Saturdays.** Terry Farley (April 5), Ashley Beedle (19), DJ Pippi (26) and tbc (May 3 and 10).

THE JAZZ PLACE Ship Street. 01273-694-669. **THE WIG (10-2am. £3/£2) Wednesdays.** Freestyle frequencies with Robert Luis.

THE SHRINE Dyke Road. SHRINK 2 FIT (6-11pm. Info 0956-470-210). Planet Mufflewuffle and Soul Jazz record store get it together (Sunday May 4).

THE ZAP Kings Road Arches. 01273-821-588. **SOUTH (10.30-5am) Fridays.** Kevin Saunderson (April 11), Dave Clarke (18), Danny Rampling (25) and tbc (May 2 and 9). **THE PUSSYCAT CLUB**

(10.30-3.30am. £8/£8) Saturdays. Heaven (April 12), Gusto (19), Chris Coco (26) and tbc (May 3 and 10).

BRISTOL: **LAKOTA Upper York Street.** 0117-942-6193.

CANDY FOUNTAIN (10-4am. £4/£3) alternate Wednesdays. **TEMPTATION (10-5am. £7/£6/£5) Fridays.** Justin Robertson and Tasha Killer Pussies (April 11), Gayle San and Phil Perry (18), Jon the Dentist (25), Billy Nasty and Chris Liberator (May 2) and Mrs Woods (9). **FANDANGO (10-4am. £10/£8) Saturdays.** Lisa Loud and Jon Da Silva (April 12), Jon Pleased, 6am finish (19), Joe T Vanelli (26), Judge Jules and DJ Disciple (May 3) and John Kelly and Tom Wainwright (10).

THEKLA Bristol Docks. JACK ATTACK (10-4am. £6/£5. Info 0117-909-8870). With Richie Hawtin and Nick Harris (Thursday April 17).

CARDIFF: **CLUB IFOR BACH Womanby Street. BIG CHILL BENEFIT (9.30-3am. £4/£3.50).** Global Communications and Phantom Beats (Friday April 18).

Social-type beats with Johnny Acid, Neil Hinchley and Matt Jarvis. 110% (10-4am. £7/£6. Info 01222-228-990) Saturdays. Cardiff booms to the bass with Peshay (April 12), Future Life Productions (19), Ray Keith and Nicky Blackmarket (26) and tbc (May 3 and 10).

COVENTRY: **PLANET Cox Street. HAYWIRE (9-2am. £8/£7/£6. Info 0113-293-4666) monthly Saturdays.** Rolando (UR), Daz Quayle, L Double and Neo (April 19).

DUBLIN: **THE KITCHEN Essex Street. 00-253-1-677-6635. DISCOAKIMBO (11.30-late. £5/£4. Info 0153-1-670-5128) Sundays.** "Nujackswingsoulgroovediskofusionfrenzi" with Miles Holloway (April 13), Eric Rug (29), Kenny Hawkes (27), Patrick Mellow (May 4) and DJ Analogue (11).

TEMPLE OF SOUND Ormond Quay. 072-1811. 11-late. £8. Saturdays. With Billy Scurry and Mark Williams in residence.

DUNDEE: DUNDEE STUDENTS'

UNION Airle Place. TASTE (10-2.30am) alternate Saturdays. Techno-tastic beats with Dave Clarke (April 19) and Orde Meikle (May 3).

EDINBURGH: **CLUB MORGADO Market Street.** 0131-226-4224. **COLORS (11-4am) monthly Saturdays.** Seb Fontaine (April 19) and Jon Pleased Wimmin (May 3).

LA BELLE ANGELE Hasties Close. 0131-225-2775. MANGA (11-3am. £5/£4. Info 0131-220-5575) alternate Fridays. Smokey Joe (April 18) and Aphrodite (May 2)

THE GALLERY Cowgate. UNDERGROUND DEMAND (11-3am. £6/£5) Gemini (April 18) and Kevin McKay and Craig Smith (Friday May 2).

THE HONEYCOMB Blair Street. SOLEFUSION (11-3am. £6/£5). Craig Smith and Mikey Styler (Friday April 5).

THE VAULTS Niddry Street. TRIPTONITE NORTH (10-3am. £8.50. Info 0468-038-052). Jay Chappell and Andrew Gallea (Friday April 11).

THE VENUE Calton Road. PURE (10.30-3am. £6/£4. Info 0131-558-824) Fridays. Speedy J live (May 2) and Jon Aquaviva (9).

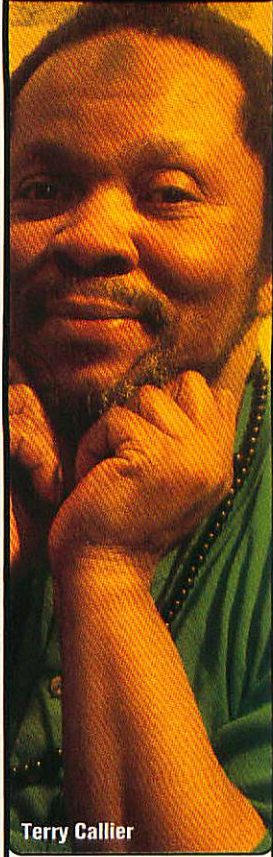
TRIBAL FUNKTION (10-late. £7/£5. Info 0131-550-3716) alternate Saturdays. Funkin' US house with Blackanised AJ and Joseph (April 12) and Gene Farris (26).

GLASGOW: **THE ARCHES Midland Street.** 0141-221-9736. **COOL LEMON (11-4am. Info 0141-335-0598) monthly Saturdays.** With Blake Baxter, Tyree Cooper and Diesel keep it underground with Iain Patterson and Trevor Price (April 9).

COLORS (10-late. Info 01698-276-866) monthly Saturdays. Ashley Beedle (April 12) and Ministry Of Sound tour with Hippiie Torales, Marshall Jefferson and Tyree Cooper (May 10).

THE SUB CLUB Jamaica Street. SUB CULTURE (11-5am. £10/£8. Info 0141-248-4600) Saturdays. Undiluted house night with residents Harri and Domenic plus Cajmere (April 19), Phillippe Zdar (Motorbass) (May 3) and

THOSE WHO ROCKED IT

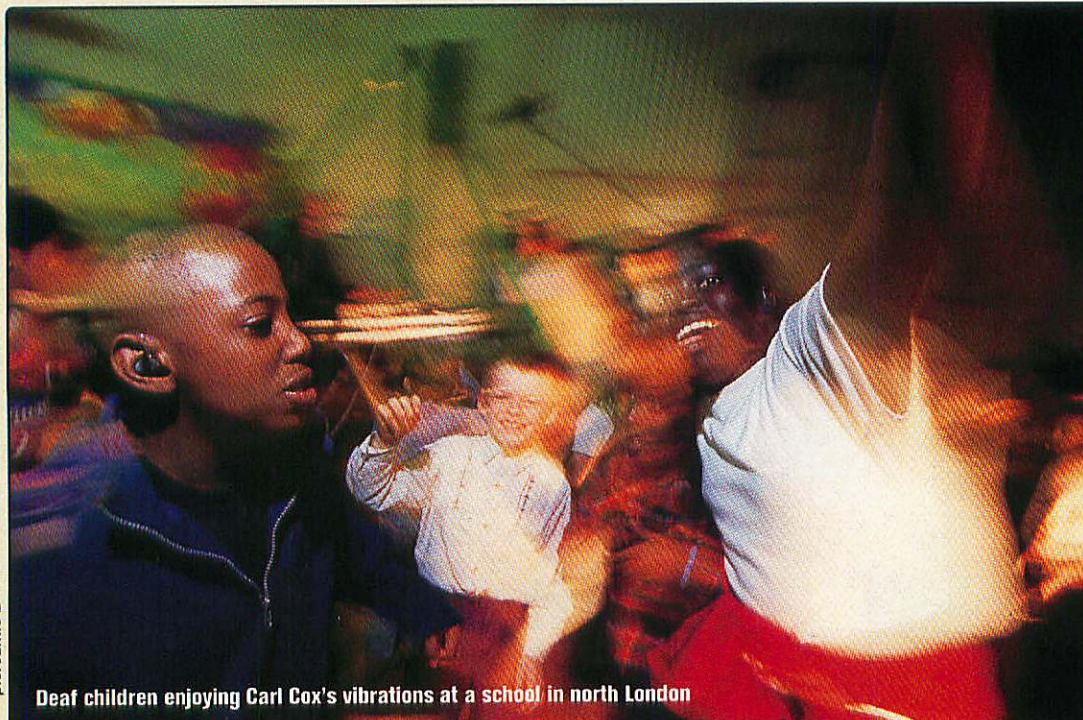


Terry Callier

- Terry Callier at The Jazz Cafe, London
- Tom Middleton (Global Communication) at "F.A.C.T. 2" launch at The Complex, London
- John Acquaviva and Barada live, Detroit
- Derek Dehlarge at The Limelight, Belfast
- Doc Martin at Who's In Town?, London
- LTJ Bukem at Metro, Oxford
- Dave Clarke and Darren Emerson at Voodoo, Liverpool
- Boomer Reynolds (aka Omegaman), Ohio
- Life's Addiction live at The Wheel Theatre, London
- Harvey at Alcatraz, Portugal
- Dave Seaman at Renaissance Birthday party, Birmingham
- Sasha and John Digweed at Northern Exposure, Melbourne
- Roni Size and DJ Suv at The End, London
- Tony Sapiano at Lakota, Bristol
- DJ Vibe and DJ Sneak at Full Circle, Slough
- John Acquaviva and Paul Oakenfold at Cream, Liverpool

THOSE WHO FAILED TO SHOW

- Carl Cox at Ultimate Base's First Birthday Party, London.
- Paul "Trouble" Anderson at Shindig, Newcastle
- If you feel you've been let down by a DJ or a club, then call the MUZIK complaints desk on: 0171-261-7518



pic: Jamie B

Deaf children enjoying Carl Cox's vibrations at a school in north London

DOUBLE EGG



SALVADOR DALI



JOHN KELLY

third birthday bash (10).

♣ **TIN PAN ALLEY Mitchell Street.** **THE LEISURE BOX (11-3am. £3/£2.** Info 0141-248-7034) **Thursdays.** Kevin McKay and Andrew Wickes dig deep into their record boxes. **URBAN SOLE (11-3am. £6.** Info 0131-334-2361) **monthly Fridays.** Eight Ball Records party (April 18).

♣ **LEEDS: ♣ THE AFTERDARK South Queen Street Morley. THE ORBIT (10-late. Info 0113-252-8202) Fridays.** Dave Angel and David Holmes (April 5), Westbam and CJ Bolland (19), Planet Rhythm (26), Andrew Weatherall and Surgeon (May 3) and Robert Armani and Colin Dale (10).

♣ **THE MEX Call Lane. 0113-242-8522. DOPE (10-3.30am. £7/£6) on Fridays.** Drum & bass ruffage with Rary (April 11), Patrick Forge and XTX (Intalex) (18), Andy C (25), Marley Marl (May 2) and Jumpin' Jack Frost (9).

♣ **NATO Bear Lane. HARD TIMES (10-late. Info 01924-488-220) Saturdays.** Mousse T, Frankie Focsett and Ben Wilcox (April 12), Ralf and Tony Walker (19), Lord G (26), Mark Picchiotti (May 3) and Pete Heller (10).

♣ **THE PLEASURE ROOMS Lower Merrion Street. BACK TO BASICS (10-late).** Kerri Chandler and Kemistry & Storm (April 12), Harri, Paul "Trouble" Anderson and Slam (19), Muzik party with Jon Marsh and Darren Emerson (26), CJ Mackintosh and Diesel (May 3) and Stacey Pullen and Jon Carter (10).

♣ **THE UNDERGROUND Cookridge Street. THE COOKER (10-2am. £5/£4) Fridays.** EZ and Jip rock the joint with some original funk. **THE YARDBIRD SUITE (8.30-2.30. £6/£5) Saturdays.** Assorted flavours of jazz with Chico, Lubi and Jip.

♣ **THE WAREHOUSE Somers Street. MAGIC (10-late. £10/£9/£8) Saturdays.** Beats'n'flavas with Alex Baby and Michael K.

♣ **LEICESTER: ♣ THE CHAPEL New Walk. CLUB PEEK (9-3am. £5. Info 0116-212-4527).** Acid techno trance with Joe 90, Andy Cole and Jon Bradley (Friday April 18).

♣ **STARLITE 2001 Wharf Street South. PEEK DOWN UNDER (10-6am. £12/£10).** Bleeps and breaks from Squealy, Perry, Lab 4, Slunk, Boomslang, Project Pan and Neil Trix. (Friday April 21).

♣ **THE WHITE ROOM Newark Street. 0110-255-7067. THE MAIN SAUCE (10-3am. £5).** Steve Bridger, Adam Freeland and Lindsey Edwards (Friday May 2).

♣ **LIVERPOOL: ♣ CLEAR Mount**

Pleasant. 0151-733-6097.

♣ **VOODOO (10-4am. £8/£7) on Saturdays.** Joey Beltram (April 12), Paul Daley and Kris Needs (19), Dave Clarke and Billy Nasty blow out the candles for Voodoo's fourth birthday with Andy Nicolson and Steve Shields. And there's a special live internet broadcast too! (April 26) and tbc (May 3 and 10).

♣ **NATION Wolstenholm Square. 0151-709-1693. FULL ON (10-6am) monthly Fridays.** Graeme Park, Allister Whitehead, Jon Pleased, Dave Seaman and Mark Moore (April 25).

♣ **CREAM (10-late) Saturdays.** Still no other club like it with residents, Paul Oakenfold and Paul Bleasdale rockin' alongside Roger Sanchez and Darren Emerson (April 12), Pete Tong and Nick Warren (19), James Lavelle and The Psychonauts (26) and tbc (May 3 and 10).

♣ **LONDON: ♣ ADRENALIN VILLAGE Queenstown Road. SW 3. HYBRID (10-6am. £15/£12. Info 0171-701-0467).** Planetary Assault Systems live, Robert Armani, Surgeon, Green Velvet and Kenny Larkin (Saturday April 12).

♣ **BAR RUMBA Shaftsbury Avenue W1. 0171-287-2715. THAT'S HOW IT IS (10-3am. £3) Mondays.**

Gilles Peterson, James Lavelle, Ben Wilcox and Ross Allen show you how it's done. **SPACE (10-3am. £5/£3) on Wednesdays.**

Luke Solomon and Kenny Hawkes play house for grown-ups with Phil Perry (April 9), Harvey (16), Dino (23), Gemini (30) and tbc (May 7).

♣ **MOVEMENT (9-3.30am. £5/£3.50) Thursdays.** Excursions into drum & bass with Bryan Gee plus Trace and Ed Rush (April 10), Andy C (17), DJ Krust (24) and tbc (May 1 and 8).

♣ **THE KAT KLUB (10-4am. £7) Fridays.** Funk and rare groove with Ronnie Herel and Kierean B.

♣ **GARAGE CITY (9-6am. £10) Saturdays. BUBBLING OVER (9-late. £3) Sundays.** Boogie, funk and soul with Matt White and Barry Norman.

♣ **THE BLUE NOTE 1 Hoxton Square. N1. 0171-729-8440. ANOKHA (10-2am. £5/£3) on Mondays** with Talvin Singh, Earthtribe and the Future Soundz of India. **GLOBAL SOUL (10-3am. £7/£5) monthly Thursdays.** Jazzie B gets it on (April 10).

♣ **ROCKERS REVENGE (10-3am. £7).** Prime cuts, Biznizz and live graffiti (Thursday April 17).

♣ **SENSE OF DIRECTION (10-5am. £8/£6) monthly Fridays.** Russ Dewberry and Kevin Beadle (April 11).

♣ **LONDON XPRESS (10-5am.**

♣ **£8/£6) monthly Fridays.** Featuring The Ballistic Brothers, Ross Allen, Ben Wilcox and Jools Butterfield (April 8). **MAGIC BUS (10-5am. £8/£6) (April 25). BLOODSUGAR (10-5am. £8/£6) monthly Fridays.** Andrew Weatherall and chums (May 2). **DUSTED II (10-5am. £10/£8) monthly Saturdays.** The Bounty Hunter Sessions with James Lavelle and DJ Aura (April 12).

♣ **ATHLETICO (10-5am. £10) monthly Saturdays.** Alex Sparrow, Kirstie McAra and Simon Fathead play breaks'n'bleeps (April 19).

♣ **FAR EAST (10-5am. £8) monthly Saturdays.** Giles Peterson, Ben Wilcox and guests take off into abstract flight (April 26).

♣ **METALHEADZ (7-12pm. £8/£4) on Sundays.** Goldie is joined by Fabio, Grooverider, Kemi & Storm, Doc Scott and Randall on rotation with Cleveland Watkiss on the mic.

♣ **CAFE INTERNET Buckingham Road. SW11. 0181-883-0972. SPRAWL (7-11pm. £3/£2.50) monthly Thursdays.** Zany multi-sonic vibes with Bedouin Ascent (April 24).

♣ **THE CLINIC Gerrard Street. W1. MUKATSUKU (10-3am. £4/£3) on alternate Tuesdays.** DJ Vadim (April 22). **AGIT CUTS (10-4am. £6/£3) alternate Tuesdays.**

♣ **STONED MONKEY (10-4am. £5. Info 0171-734-9836) monthly Saturdays.** DJ Mayc (April 12) and Tim Punter (May 10).

♣ **CLUB 9 Young Street. RICOCHET (9-3am. £5/£4. Info 0181-964-6130) monthly Fridays.** Breaking Point drop by (April 25).

♣ **THE COLLOSEUM Nine Elms Lane. SW 8. TWICE AS NICE (8-3am. £6/£4. Info 0171-272-4185) Sundays.** The sound of the garage underground.

♣ **THE COMPLEX Parkfield Street. N1. 0171-428-9797. VOYAGER (10-late) Fridays.** Billy Nasty, Gayle San and Paul Daley (April 11), DJ T 1000 and James Pennington (Detroit) (18), DJ Dag and Dave Angel (25) and Claude Young (May 2) and tbc (May 9).

♣ **CAMOFLAGE (10-5am) Saturdays.** With guests Alex Baby, T-Money, Dodge, James Lavelle, Fraser Cooke and Matt White all spinning on rotation.

♣ **THE CROSS Goods Yard. N1. 0171-837-0828. FUNKAGENE (10.30-6am. £15).** Breeze (Friday April 11). **GATECRASHER (10.30-6am. £15).** Brandon Block and Alex P (Saturday April 12).

♣ **TINKERBELL (10.30-4.30am. £10).** Mark Moore (Friday April 18). **L'AMOUR (10.30-6am. £15).** Craig Jensen and Miss Barbie (Saturday April 19).

♣ **MILK'N'2 SUGARS (10-6am. £10).** Second birthday with Farley Jackmaster Funk (Friday April 25).

♣ **RENAISSANCE (10.30-6am. £15).** John Digweed and Justin Robertson (Saturday April 26).

♣ **GLITTERATI (10.30-4.30am. £10).** tbc (Friday May 2).

♣ **THE CROSSBAR Pentonville Road. N1. 0171-837-328. FREESTYLE (9-3am. Free) monthly Thursdays.** Beats bonanza with Delancey Street Records (April 17).

♣ **KALIMBA (10-late) Fridays.** The Freakniks host with their funky crew.

♣ **EC1 CLUB Farringdon Road. EC1. EUROBEAT 2000 (10.30-6am. £5/£3. Info 0181-450-4508) Thursdays.** Downwards Records (April 10), Solid Records (17) and tbc (24, May 1 and 8).

♣ **THE END West Central Street.**

DJ OF THE MONTH

Life is looking good for Good Looking's DJ BLAME

WHEN AND WHERE WERE YOU BORN?

Slough, April 14 1973.

HOW DID YOU START DJING?

When I started at Dunstable College to study graphic design, I used to DJ hip hop and early house at college parties.

WHAT WAS THE FIRST RECORD YOU EVER BOUGHT?

It was probably something on Mr Pickwick Records, the label which used to do all those cartoon themes when you were little.

AND THE LAST?

"Future Sound Of Jazz Volume III" on Compost.

WHAT CHANGES WOULD YOU LIKE TO SEE ON THE CLUB SCENE?

I'd like to see DJs taking more risks and telling their story a bit more through their set, instead of resorting to the top ten tunes everyone else is playing. The other thing is, I hate people talking to me when I'm trying to mix.

WHAT ARE YOUR STRENGTHS AND WEAKNESSES?

When it comes to my music, I'm always 100% focussed. I'm such a perfectionist that even if I'd played a wicked set and just one record had jumped, I'd think my whole set had been ruined. I think probably my real weaknesses are for other people to tell me.

FAVOURITE LABELS?

Good Looking, Creative Source, Compost, Urban Flavour, Creative Wax.

FAVOURITE DJs?

I've learnt a lot from LTJ Bukem, just watching him mix has taught me so much, also, Fabio, Todd Terry and Dave Angel.

FAVOURITE CLUBS TO PLAY?

Logical Progression, Promised Land at The End and Concrete Jungle in New York. Last time I played over there, the crowd was wicked, they were breaking to the music and I hadn't seen anything like it.

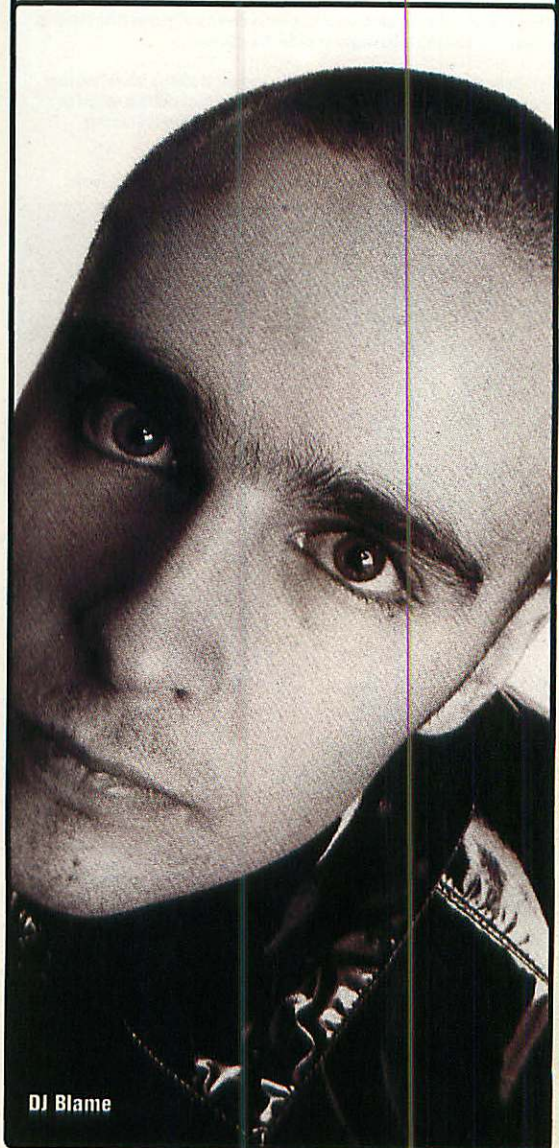
WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?

I'd go back to graphic design but it would be a last resort.

WHAT'S NEXT FOR BLAME?

"Logical Progression II" is out in April, I'll be touring Canada and the USA and I've got plans to start my own label, 720 Degrees in the summer.

DJ Blame's DJ mix of "Logical Progression II" is out now on Good Looking



DJ Blame

pic: Fiona Freud

WC1. 0171-419-9199. MOST (10-late) Wednesdays. V Classics launch party with Roni Size, DJ Krust, DJ Die, Bill Riley, Ray Keith, Grooverider, Goldie, Dillinja and Lemon D (April 9), MK and Diablo (16), Kemistry and Storm (23). **BULLET (11-5am. £12/10) monthly**

Fridays. Evil Ed, Urban Groove live, Mr C, Dr S Gachet and Damian Lazarus (PM Scientists) (April 11). **PROMISED LAND (11-5am. £12/£10) Fridays.** Grooverider and Slipmaster J (April 18), Full Cycle Records plus Reinforced (25). **ULTIMATE**

BASE (10-7am. £15/£14). Darren Emerson, Slam, Jim Masters and Speedy J (Saturday April 12). **SPOOKY (10-6am. £12) monthly Saturdays.** Trixta and Drew (April 19). **TRIPTONITE (10.30-6am. £12/£10) monthly Saturdays.** Alan Thompson and Jay Chapel (April 26).

THE FITZ & FIRKIN Great Portland Street. THE RUMPUS ROOM (8-late. £3/£2. Info 0181-923-7922) Sundays.

THE FLAMINGO BAR Hanover Street. W1. STIR FRY! (10-late. Info 0171-749-0683) monthly Thursdays. With guests Crispin Glover, Simon Lee and Jools Butterfield (May 1).

THE GARDENING CLUB Covent Garden. WC2. 0171-497-3154. THE PINCH (10-2.30am. £5) on Tuesdays. HARDWARE (10-3am. £5/£3) Wednesdays.

Technohousefunkgrooves. **WHOOPEE IT UP! (11-5am. £8/£6) Fridays. CLUB FOR LIFE (10.30-6am. £13/£11) Saturdays.**

Graham Gold (April 12), Phil Gifford and Phil Mison (19), Gordon Kaye and Darren Stokes (26) and tbc (May 3 and 10).

SUNFLOWERS (8-3.30am. £6) Sundays. Darren Poole and chums keep it on.

GEORGE IV Brixton Hill. SW2. VENT (8-3am. £6/£4. Info 0171-278-9802) monthly Fridays. Luke Vibert performs live (fish) in a DAT extravaganza, with Boymerang helping out (April 11).

GOSSIPS Dean Street, Soho. IT'S ON (10-late) monthly Fridays. More bad tunes and shite mixing (April 11). **BREAKING POINT (10-3.30pm. £7/£5. Info 0850 116 508) monthly Fridays.** Beatz'n' breakz with Mole (Boomobox), Paul Arnold (Cert 18) and Simon Pang (April 25).

HQ'S Camden Lock. NW1. THE LOFT (9.30-2am. £4. Info 0171-485-6044) Wednesdays. Paul "Trouble" Anderson and chums.

ICENI Whitehorse Street. W1. FLIPSIDE (10-3am. £10/£7. Info 0973-726-409) Saturdays. Dodge, First Priority, Patrick Forge and DJ Debra are super eclectic.

LADYRINTH BUILDINGS Roseberry Place. E8. LABYRINTH (10-late. Info 0171-923-3145) Saturdays. Hardcore. You know the score.

THE LEISURE LOUNGE Holborn. EC1. 0171-242-1345. THE SESSIONS (10-4am. £12/£8) on Saturdays. The Metalheadz crew lock horns, featuring Goldie, Grooverider, Fabio, Kemi & Storm, Doc Scott, Peshay, Randall, Jumpin' Jack Frost, Marly Marl, Bailey, Clarkee, Loxy and Ink.

MARS BAR Sutton Row. W1. 0171-730-6356. TEMPO (10-2.30am) on Thursdays. Fabio and Grooverider get it on.

MINISTRY OF SOUND Gaunt Street. SE 1. 0171-378-6528. FRISKY? (10.30-6.30am. £10/£6) on Fridays. Pete Tong and Judge Jules (April 11), Paul Oakenfold (18), Marc Auerbach and Brandon Block (25) and tbc (May 2 and 9).

RULIN' (11-9am. £15/£10) on Saturdays. Dave Camacho (April 12), Paul "Trouble" Anderson (19), Todd Terry (26), Jon Marsh (May 3) and DJ Sneak and Erick Morillo (10).

PLASTIC PEOPLE 37-39 Oxford Street. 0171-439-0464. NASA (11-3am. £4/£3) on Tuesdays. Marcus Pock (April 15), Steve Eckersley (22), Plastic Fantastic (29), Luke Pepper (May 6) and

the residents (13). **FRIDAYS 'R' FIRIN' (11-5am. £7/£6) on Fridays.** Kenny Hawkes and Harri house you. **WHO'S IN TOWN? (8-12am. £4) Sundays.** Who indeed?

THE ROCKET BAR Holloway Road N7. THE LONDON DUB CLUB (10-2am. £4.50. Info 0181-340-9012) Thursdays. Pure vibes.

SMITHFIELDS Farringdon Street. EC 1. PM SCIENTISTS (10-2.30am. £5/£4) on Wednesdays. Damian Lazarus, Zoe Richardson, Bill Riley, MC Rage and DJ Charmaine get it on with the Psychonauts plus Renegade Hardware and Terry Farley (April 9), DJ Rap, Randall, Stretch and

Attica Blues live (16), DJ Die, Suv and Karl "Tuff Enuff" Brown (23), Footloose and Ben Watt (30) and tbc (may 7). **BIG KAHUNA V. FREEFORM (9-3.30 am. £8/£5) Fridays.** Huggy, James Holroyd and Jon Tyrell (April 11), Phil Gifford, Bentley Rhythm Ace and Dave Tipper (18), Richard Thair (Red Snapper) and The Psychonauts (25) and Derek Dahlarge (May 2 and 9).

HAPPINESS STANS (9-3.30am. £8/£4) Saturdays. Block party eclectic. **BEAT WEIRD (7.30-12pm. £2) Sundays.** Daniel Pemberton (April 13), Dub Pistols (20), Gagarin live (27), Pussyfoot records and Spring Heel Jack

SATURDAY NIGHT FEVER

Hard Time's backroom beatz head, **JASON BOARDMAN** gives his low-down on northern highlife

WHAT DID YOU FEEL WHEN YOU WOKE UP ON THE SATURDAY?

I felt fine as because I wasn't working on Friday, so I'd decided to have a restful night in front of the TV with my girlfriend, Rachel. We just chilled out and laughed through Comic Relief.

WHAT DID YOU DO DURING THE DAY?

We went out for lunch with the Paper boys to a restaurant in Manchester's gay village called Via Fossa. Then I met up with some friends who'd come to town to DJ for the Manchester Irish Festival. I took them to Decoy, Eastern Bloc, Fat City and Vinyl Exchange and showed them the bomb damage. There weren't many records around, so I just ended up mugging Mark Rae in Fat City for a copy of Aim's new single, which is fantastic.

WHAT CLUB WERE YOU PLAYING AT? WHAT WAS IT LIKE?

Well, obviously I was in my usual abode in the back room at Hard Times. Paul "Trouble" Anderson didn't turn up because he'd feigned illness but Bob Jones, who DJed alongside me, played an amazing set of funk past and present. It was a lesson for us all, he's a real teacher. The club was rammed that night so there was a really good atmosphere, especially as it was a kind of Southport Weekender preview and Kenny Carpenter rocked it in the main room.

WHERE DID YOU GO AFTER THE CLUB?

I ended up in some cottage in the middle of Yorkshire for a couple of hours with Hard Times' owner, Steve Raines and Donna. It was very pleasant finding myself at six thirty in the morning lying on a Chesterfield sofa smoking spliffs and listening to Sade's "Love Deluxe" album.

TELL US ONE FUNNY THING WHICH HAPPENED THAT WEEKEND?

I suppose Steve Raines' white moustache antics were a pretty funny thing to behold, as was Elliot Eastwick in the doghouse on Sunday afternoon.

HOW DID YOU FEEL ON THE SUNDAY?

Well basically, I went out and got blind drunk. We went to down to this old pub near the Hacienda called the Briton's Protection about five o'clock and then carried on drinking with the Paper boys over tapas. It was actually a fitting end to a very pleasant weekend.

Jason Boardman is backroom resident at Hard Times, Saturdays at Nato, Leeds



Jason Boardman

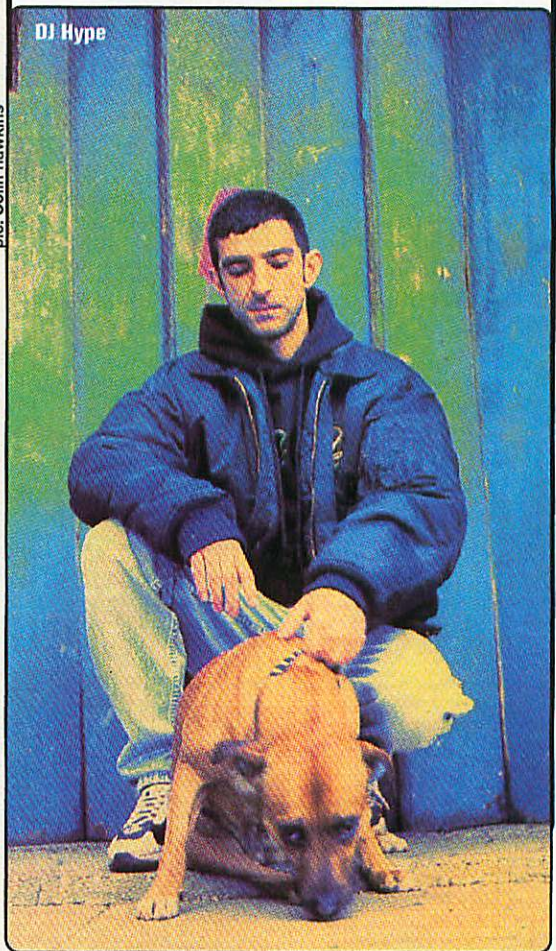
LAST NIGHT A DJ SAVED MY LIFE

One third of the Ganja Kru and self-confessed moody man, DJ HYPE talks about what inspired him to a life behind the decks

I HAD this tape from the DJ contest at the 1987 New York Music Seminar, where Jazzy Jeff absolutely wees all over Chad Jackson, in fact, he virtually annihilates him. But then I've never really rated Chad Jackson, he's one of those gimmick DJs. But Jazzy Jeff was cutting it up old style, he'd get about 20 seconds and then someone else would be on 20 seconds and then it would be Jazzy again, back to back. Jazzy Jeff, Aladdin because he's so fast, Max and Dave when they were with the Master Mind Workshop, a guy called Streets Ahead, those old school hip hop DJs are the ones I admire. They keep me inspired because although I think straight mixing things is good, you get a lot of scratching and cutting which is purely technical and I just don't get into it. You hear that sort of thing on a tape and it's awful. At the moment I've got this hip hop tape from this guy in New York called Rectangle. He cuts it up and does it wicked.

Basically, I used to go and hear all my favourite DJs play live and I got into music because I thought, 'yeah, I can do better than that!'. I could mix with my bum or my back and I'd have to listen to these DJ's who were really crap going on the radio saying where they were playing that weekend and I'd be so frustrated. The main problem with the British scene is that for proper cutting and scratching DJs, there's no outlet for them to play. But I at least tried to incorporate that into the rave stuff I did and I haven't looked back since!

DJ Hype



pic: Colin hawkins

the residents (13). **FRIDAYS 'R' FIRIN' (11-5am. £7/£6) on Fridays.** Kenny Hawkes and Harri house you. **WHO'S IN TOWN? (8-12am. £4) Sundays.** Who indeed?

THE ROCKET BAR Holloway Road N7. THE LONDON DUB CLUB (10-2am. £4.50. Info 0181-340-9012) Thursdays. Pure vibes.

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SETS OF STEELS

Listings from Radio One's **ESSENTIAL MIX**.
Saturday nights, 2am

MARCH 9

Ashley Beedle

Vince Alley - "The Ride" (Acapella) - (Unabomber)... Faze Action - "Plans and Designs" (Nuphonic)... Sacred Indian - "Bitchi Manidoo" - Ashley Beedle Mix (Virgin)... Wamdue Kids - "Whirlpool" (Peacefrog)... Rejuvenation - "Utah Jazz" (Soma)... DJQ - "Make Your Mind Up" (Filter)... First Choice - "Armed and Extremely Dangerous" - Black Science Orchestra/DJQ Mix (Minimal)... Nu Yorican Soul - "It's Alright, I Feel It" - Armand Van Helden Mix (Talkin Loud)... Restless Soul - "Mama" - Black Science Orchestra Mix - (Slip 'N' Slide)... Jephthe Guillaume - "The Prayer" (Spiritual Life)... The Martian - "Firekeeper" (Red Planet)... Black Jazz Chronicles - "Snookys Spirit" (Nuphonic)... Underground Resistance - "Big Stone Lake" (UR)... Fela Kuti - "Upside Down" (Esperanto)... Radio freedom - "Radio Freedom Sign On" (Rounder)... Black Science Orchestra - "Hey Steve" (Junior Boys Own)... Black Science Orchestra - "New Jersey Deep" (Junior Boy's Own)... Black Science Orchestra - "Where Were You?" (Junior Boy's Own)

MARCH 16

DJ Sneak

Vince Alley - "The Ride" (Unabomber)... Roger Sanchez - "The Deep" (Narcotic)... DJ Rio - "Time To Die" (Lifted)... Blue Amazon - "Then The Rain Falls" (W/L)... Julius Papp - "New York City Music" (Yellow)... Disco-Tex - "Aquila" (Disco-Tex Records)... Crash Control - "Rainbow" (Soulution)... Jori Hulkkonen - "Tiroli Track" (F-Communication)... Giselle Jackson - "Love Commandments" (Waako Records)... I Cube - "Ding Ding Ding" (Versatile)... Secret Ingredients - "The Way" (Global Communications)... Roach Motel - "2 Stupid Dogs" (Junior Boys Own)... Roach Motel - "2 Stupid Dogs" (Junior Boys Own)... Gabrielle - "Forget About The World" (Daft Punk Mix) (Go Beat)... RDHO164 - "Agent Cooper" (3 Trax/5 Loops)... Experiments In - "Pro-T-U-S" (Cross Section)... Fantom Faithful - "Prassay Mix" (Source Lab 3) (W/L)... DJ Sampler - "Life Is Changing" (Kult)... Daft Punk - "Burning" (Virgin, France)... Belo Horizonti - "Brix Edit" (Atlantic Jaxx)... Fine Young Cannibals - "Johnny Come Home" (Mousse T Mix) (London)... Groove Box - "Casio's Theme" (Nightgrooves)... Aaliyah - "Mongoloid 2 Mix" (Atlantic)... L'Escalope De Dingo - "Atom Funk" (Trankilou) (France)... Beranard Trax - "Vicious Cycle" (Distance)... Dark Ages - "Talk" (Definitive)... Bernard Trax - "U" (Distance)... DJ Sneak - "Special K" (Defiant)... Sneaker Pimps - "Spin Spin Sugar" (Clean Up)...

MARCH 23

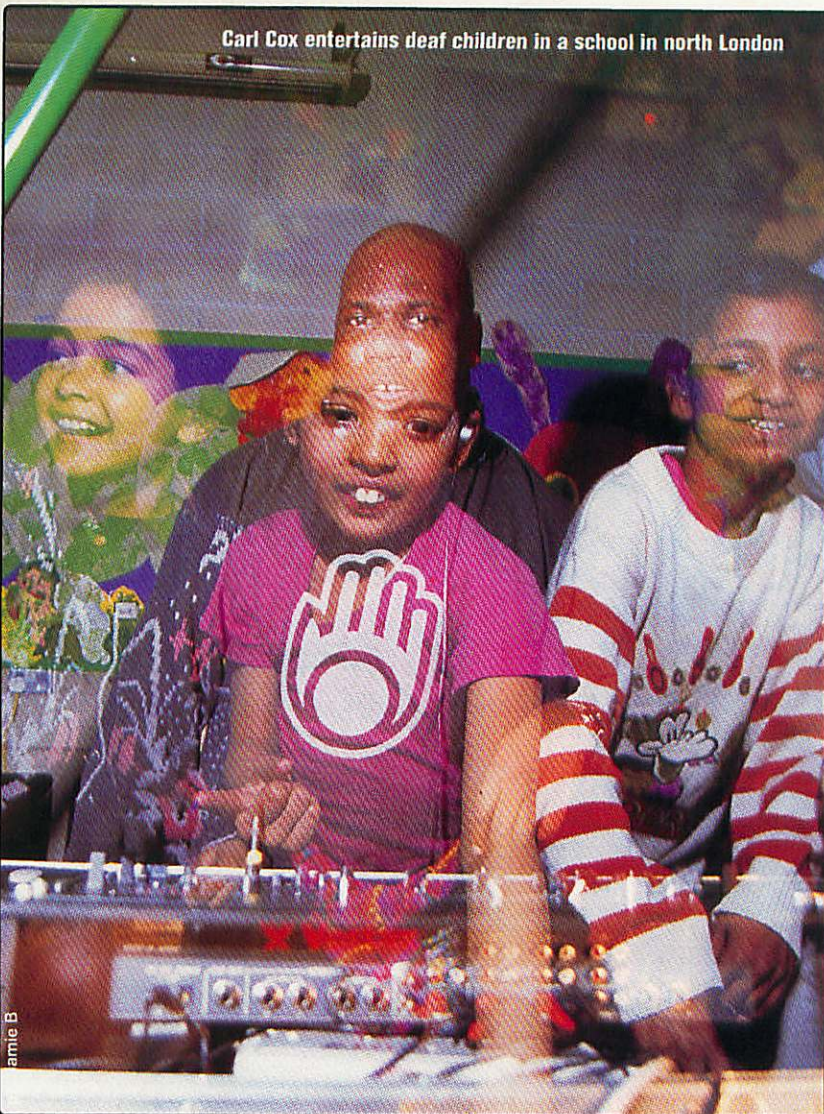
Murk

Pimp Daddies - "I Am For Real" (Kumba)... Awesome Foursome - "Funky Soul Makossa" (Streetwise)... The Chamellon - "The Missile" (Henry Street)... Dynam Electrix - "You" (Kumba)... Byron Stingily - "It's Over" (Nervous)... Q-Kumba Zoo - "I's Scare, You're Scared" (Arista)... Quadrant Six - "Body Mechanic" (Atlantic)... Richie Rich - "Salsa House" (Mercury)... Spensane Assylum - "The Grind" (Kumba)... Urban Species - "Listen Just Listen" (Talkin Loud)... Funky Green Dogs - "So Good" (Twisted)... Jazz Carnival - "Azymouth" (Farout Recordings)... Borisa Dlugosch presents Boom - "Keep Pushin" (Manifesto)... Laurent Garnier - "Astral Dreams" (F Communications)... Kraftwerk - "Numbers" (Warner Bros)... Freeze - "IDU" (Criminal Records)... Lambda - "Head In The Wind" (Red)... Le Patron Est Devenu Fou - "Mnos Pour Main Basse 'Sur La Ville'"... (Super Discount)... Cheek - "Venus" (Versatile)... Funky Green Dogs - "Some Kind Of Love" (Twisted)... Fine Young Cannibals - "The Flame" (FFRR)... Dirty White Boy - "God Bless America" (Twisted)... Afrika Bambaata & The Soul Sonic Force - "Planet Rock" (Tommy Boy)... Jive Breaks - "122 BPM" (Jive)... Ten City - "Only Time Will Tell" (east west)...

MARCH 30

Matthew Roberts

Ennio Morricone - "Once Upon A Time In America" (Mercury)... Johnny Carson - "An Anniversary Salute" (Casablanca)... Project 32 - "Da Strutt" (DNH)... The Wiseguys - "A Better World" (Wall Of Sound)... Jedi Knights - "Catch The Breat" (Universal Language)... Julius Papp - "New York City Music" (Yellow)... Armand Van Helden - "The Funk Phenomena" (Henry S)... Beck - "Devils haircut" (Geffen)... The Brand New Heavies - "Sometimes" (FFRR)... Restless Soul - "Mama" (Basement 2B)... Olive - "You're Not Alone" (W/L)... Revival ooo - "Mighty High" (W/L)... Bob Sinclair - "Disco 2000 Selector" (Yellow)... Romanto And Out Of The Drum - "Thousand Shades Of Life" (Kosmotune)... Prince & The Revolution - "Raspberry Beret" (Paisley park)... Future Funk - "Switch Lock" (Plastic City)... Bob Sinclair - "Visions Of Paradise" (Yellow)... Troica - "Tunnel Vision" (Musica Vitae)... Bobby Konders - "The Poem" (Nugroove)... Sneaker Pimps - "Spin Spin Sugar" (Clean Up)... Phunk Phorce - "Mind games" (W/L)... Wolf B Bear - "Spanish Fly" (20-20 Vision)... Trankilou - "Atom Funk" (KTF)... Sound Scapers - "I Can't Wait Til Tonight" (Swank)... New Edition - "Something About You" (MCA)... Nu Yorican Soul - "It's Alright" (Talkin Loud)... Playboy - "In Da Jungle" (Tag)... Daft Punk - "Phoenix" (Daft Trax/Virgin)... L'Homme Qui Valait 3 Milliards - "Foxy Lady" (Cassius)... Orbitol - "Chime" (Oh Zone)... Hunter S Thompson - "Fear And Loathing In Las Vegas" (Island)... Richard Strauss - "Introduction From Also Sprach Zarathustra" (Silva Screen Recordings)... Blackstreet - "Billie Jean/No Digety" (Interscope)... DJ Zing - "Reach Out" (True Players)... Earl Grey - "The Ravour" (Worldwide Ultimatum W/L)... Ed Rush & Nico - "Sector 3" (No U Turn W/L)... Adina Howard - "Freak Like Me" (WEA)... Ed Rush & Nico - "Technology" (No U Turn W/L)... Kraftwerk - "Tour De France" (EMI)... Laurent Garnier - "Crispy Bacon" (F Communications)... Olive - "You're Not Alone" (W/L)... Green Velvet - "The Stalker" (Music Man)... Thomas Bangalter - "Ventura" (Roule)... Cheek - "Venus" (Versatile/002)... Trankilou - "Champagne" (KTF)...



Carl Cox entertains deaf children in a school in north London

(May 4) and Digidub and Dodo live (11).

THE SOUNDSHAFT Hungertord Lane. WC2 0171-930-2020. LOCK UP (10-LATE. £6/£4) alternate

Fridays. Pierre (Checkpoint Charlie), Ben Colt and chums (April 18 and May 2). **SEX, LOVE AND MOTION (10.30-late. £8/£7).** Billy Nasty and Massimo live (Sunday May 4).

THE SPITZ Commercial Street. E1. SCRATCH (7-12pm. £6/£4. Info 0171-228-66160) monthly

Thursdays. Avant gard beats from Peter Kraut, Witchman and a very special "cookery" session from Dr Rockit (April 17).

ST MORITZ Wardour Street W1. E.V.A. (9.30-3am. £3. Info 0181-542-8691) Tuesdays. Funky

assisted vehicular activity.

SUBTERANIA. W10. 0181-960-4599. ROTATION (10.30-3.30am. £8) on Fridays. With T-Money, Ferni Fem, Dodge and Alex Baby.

EYEBALL ARIZONA (10.30-3.30. £10.) on Saturdays. Marky P, Sam Hambali, Derek B and Ben Bellman play glam garage.

TEA ROOMS DES ARTISTES Wandsworth Road. 0171-652-6526. SUNDAY BEST (8-1am.

£1.99) Sundays. Rob Da Bank is a purveyor of folk techno and chip shop beats.

TURNMILLS Clerkenwell Road. EC1. 0171-250-3609. LOGICAL

PROGRESSION (9-4am. £7/£5) alternate Thursdays. LTJ Bukem and the Gook Looking crew (April 10, 24 and May 8).

HEAVENLY JUKEBOX (9.30-3.30am. £8/£7) Saturdays. Big beat

fest from the Socialites. **TRADE (4-Sunday morning. Info 0171-609-6679).** The Trade babies keep on keepin' on.

VELVET UNDERGROUND Charing

Cross Road. WC2. ULTIMATE BASE (10-3am. £6/£5) on Thursdays. Coxy, Jim Masters and chums play housey-techno. **EGO TRIP (10.30-4am. £10/£8)** with Nicky Holloway and guests.

TOMORROW PEOPLE (10.30-4am. £8) Nicky Holloway and Chris Good.

MANCHESTER: THE HACIENDA Whitworth Street West M1. 0161-258-5051.

HARDWARE/THE PLEASURE PRINCIPLE (10-3am. £5/£4) Fridays. Norman Jay and Matt Thompson (April 11), Tyree Cooper and Trevor Price (18), Mr

Scruff and Diesel (25), tbc (May 2) and Pete Heller and Iain Price (9). **FREAK (10-3am. £10) Saturdays.** A lucky dip into the unexpected.

KALEIDA Oldham Street. ELECTRIC BLUE (10-3am. £5) Fridays.

The Electric Chair crew take it down with Only Child, Mark Rae, Una Luke, Matt Trigg and Wai Wan.

THE MUSIC BOX Oxford Road. PLANET DRUM (10-3am. £6/£4. Info 0161-273-3435). More

Rockers and T Power live (Friday April 11). **SONAR (10-4am. £6) monthly Fridays.** Chris Liberator (April 18). **DRAMA (10-3am. £7/£5. Info 0161-224-8869) Saturdays.** Tonal techno and deep house from the Rainy City crew and pals.

NEW ARDHI Coupland Street. HERBAL TEA PARTY (9-2am. £6. Info 0161-445-4826). The final

fling with Billy Nasty and Charlie Hall (Thursday April 24).

THE PHOENIX Oxford Road. PRESCRIPTION (10-late. £6/£5) monthly Saturdays.

First birthday do with Matt Thompson and Mark Godwin (April 12).

THE ROADHOUSE Newton Street.



Tune into ITV
and go to page **363**

Teletext

CLASSIC CLUBS

Up Yer Ronson promoter, Tony Hannon recalls the heady days and acid-house nights of Leeds club, KAOS

KAOS started at the Leeds Warehouse on Easter Bank Holiday Monday, 1989. I took the name from an old Doctor Baker record called "Kaos", because it had that techno acid sound, which captured the vibe of the time. It all began because I'd been going over the pennines every week to hear Mike Pickering and Graeme Park play Nude and Hot at the Hacienda and I wanted to do the same thing over here. It started off once a month on a Tuesday night and even though it was mid-week, it was still always packed. A guy I knew called Steve Williams, who was notorious on the underground circuit for putting on illegal raves around Blackburn and Manchester became my resident. Then after about a year, someone told me about this DJ called Sasha, so I got him on board too. In those days you could book Sasha for just £150! And all the time Kaos was just growing and growing. It attracted that very early acid-house crowd - all t-shirts, baggy pants and trainers. There was no divide, house music was house music, there were no sub-genres and the music you got on the night was a mixture of house and garage and techno before the scene diversified. We had M People up to do "Colour My Life" as their second ever PA in 1991 with Sasha and Paul Oakenfold DJing, it was amazing. But I decided to finish it all later that same year because I wanted to go out with a bang. Kaos finished on the biggest night ever with 3,000 people at Leeds Gallery with Sasha, Dave Dorrell, Brandon Block, Alex P and Marshall behind the decks. It was absolutely mental, everyone knew it was going to be the last night and it was very emotional. Kaos was a very important club because it became an inspiration for all the other house nights in Leeds and brought so many people from different backgrounds together for the first time.

KAOS TOP TEN

- Dr Baker - "Kaos"
- Jibaru - "Jibaru"
- Loletta Holloway - "Love Sensation"
- Kiecha Jenkins - "I Need Somebody"
- K Klass - "Rhythm Is A Mystery"
- Rhythm Is Rhythm - "The Dance"
- white label - "Shaker Song"
- white label - "Can You Dance"
- Together - "Hardcore Uproar"
- Nicole - "Rock Da House"

Up Yer Ronson has returned to weekly Fridays at the Leeds Warehouse

SONICTONIC (10-late. Info 0161-953-4022). Elliot Eastwick, Miles Hollway and Ben Davis (Saturday April 19).

SANKEYS SOAP Jersey Street, Ancoats M4. 0161-950-4230. **GUIDANCE** (10-3am. £9/£8) monthly Thursdays. Grooverider, Randall and Peshay (April 16).

BUGGED OUT! (10-3am. £7/£6) Fridays. Grand Central party with

Green Velvet (April 11), Stuart McMillan, Funk D'Void live and James Lavelle (18), David Holmes live (25) and tbc (May 2 and 9). **GOLDEN** (9-3am. £10/£8)

Saturdays. With Judge Jules (April 12), John Kelly (19), Buckley & Ricky Stone (26) and tbc (May 3 and 10).

SOUTH South Kings Street M1. 0161-881-7270. **BLUEPRINT** (10-late. £4/£3) monthly Thursdays. Jason Boardman (April 10).

ROBODISCO (10-late. £4/£3) monthly Thursdays. Miles Hollway, Elliot Eastwick, Ben Davis (April 17). **SLEUTH** (10-late. £5/£4) monthly Thursdays. Justin Robertson (May 2). **STEREO** (10-late. £6/£4) on Saturdays. Mike Chadwick crams both ears.

MIDDLESBOROUGH: THE ARENA Newport Road. 01642-231-886. **ON IT** (9.30-late. £8/£6) Saturdays. Rollin' tunes with More Rockers, DJ Krust and Flynn & Flora (April 12), Ed Rush and Andy C (19), Goldie, Peshay and Kemistry & Storm (26), first birthday party with Trace and DJ Food (May 3) and Doc Scott and Rantoul (10).

MILTON KEYNES: THE WINTER GARDENS 01908-612-262. **ULTRA VEGAS** (9-4am. £9/£7) Saturdays. Darren Darling (April 12), Brandon Block (19), Tony Price (26), Graham Gold (May 3) and Boy George (10).

NEWCASTLE: RIVERSIDE Melbourne St. 0191-261-4386. **BING BONG ROOMS** (10-late. £8) monthly Thursdays. Ashley Beedle, Ben Wilcox, Ross Allen, Kemistry & Storm and Hidden Agenda (April 24). **SHINDIG** (10-late. £8/£7) Saturdays. Scott and Scooby bring the noise.

NOTTINGHAM: THE ESSANCE Goldsmith St. 0115-960-9945. **FUSION** (9.30-3am. £8/£6. Info 0468-490-252). Surgeon, Christian Vogel, DJ Krust and Tony Global (Friday April 25).

ZERO G (9-3am. £10/£9) Saturdays. Allister Whitehead. **THE HOUSE Huntingdon Street** 0115-958-5324. **THE SESSIONS** (10-3am. £4.50/£4) Fridays. Chunky house with DiY and Breeze (April 11), SCNE jocks (18), DiY and Breeze (25) and tbc (May 2 and 9).

OXFORD: THE COVEN Oxpens Rd. **METRO** (Info 01865-244-577. 9.30-2am. £6/£5) monthly Sundays.

READING: ALLEYCAT LIVE Gun Street. 01734-561-116. **CHECKPOINT CHARLIE** (9-4am. £10/£8. Info 0171-486-1877) Fridays.

SHEFFIELD: THE ARCHES Walker Street. **NO LOGIC** (10-late. £8/£7. Info 0114-272-2900) alternate Fridays. David Holmes (April 11) adn first birthday with guest tbc (25).

THE LEADMILL Leadmill Rd. 0114-275-4500. **RISE** (10-4am. £8/£6) Fridays. Brandon Block (April 11), Farley "Jackmaster" Funk and DJ Krust

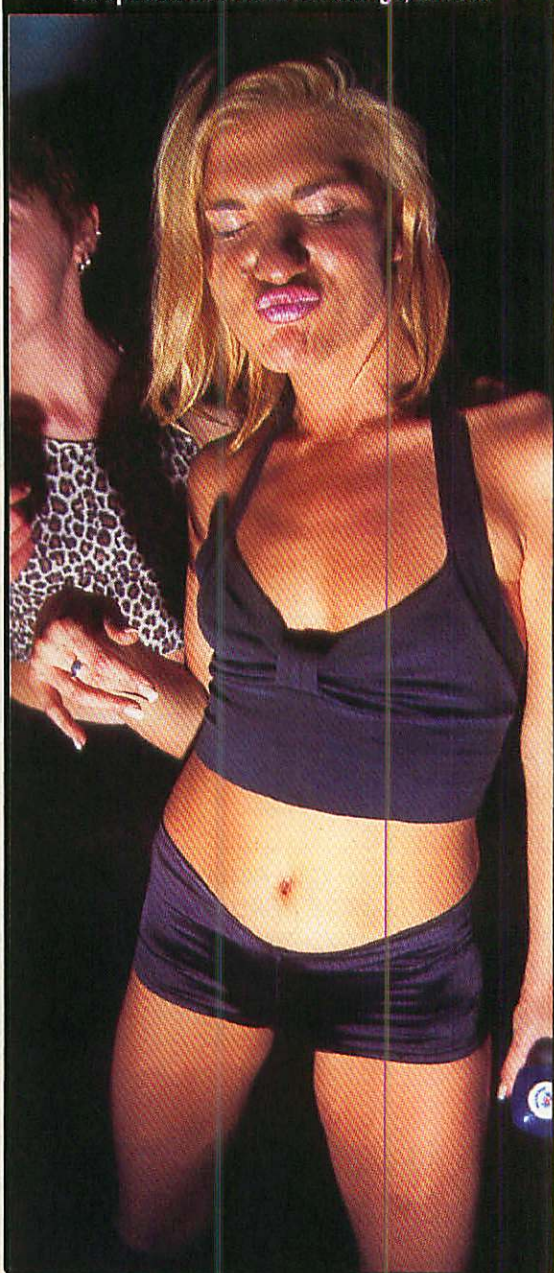
(18), Renaissance (25), Seb Fontaine and Ian Ossia (May 2) and Jackpot Records (9). **THE MUSIC FACTORY London Road.** 0113-242-7845. **WAX LYRICAL** (10-late. £5/£4) monthly Fridays. Mark Jones (April 11). **DOPE ON PLASTIC** (10-late. £6/£5) monthly Fridays. Kitachi and John Stapleton (April 18). **THE SUGAR SHACK** (10-late. £5/£4) monthly Fridays. Latin funk frenzy (April 25). **PARADISO** (10-late) Saturdays. Joe T Vanelli (April 12), Clockwork Orange (19), DJ Disciple (26).

SLOUGH: THE STUDIO A412, George Green. 01753-685-158. **FULL CIRCLE** (4-11pm) bi-monthly Sundays. Phil Perry carries on where he left off the night before. **STOKE-ON-TRENT: THE STAGE Brunswick Street.** **SOUND** (9-2am. £5/£4. Info 01785-282-848) Saturdays. Derek Dahlarge (April 12), Huggy (19) and Matt Thompson (May 3).

SWINDON: THE BRUNEL ROOMS, Havelock Square. 01793-531-384. **THE FRUIT CLUB** (9-3am. £4/£5/£6/£7) Fridays. Kenny Ken and the Lakota tour (April 11), Vibes and John Kelly (18), Fabio, Grooverider, Mickey Finn and DJ Disciple (25), One Love with Mike Cosford and Slipmatt (May 2) and Andy C and Judge Jules (May 9). **WORCESTER: ZIG ZAGS St Johns.** **WET DREAM** (9.30-2am. £5/£4. Info. 01905-619-069) Saturdays. Crispin Glover and Andy Nicolson (April 12), Miles Hollway (19), James Holroyd (26) and tbc (May 3 and 10).

GURNER OF THE MONTH

As spotted at Clockwork Orange, London



pic: Jamie B

(18), Renaissance (25), Seb Fontaine and Ian Ossia (May 2) and Jackpot Records (9). **THE MUSIC FACTORY London Road.** 0113-242-7845. **WAX LYRICAL** (10-late. £5/£4) monthly Fridays. Mark Jones (April 11). **DOPE ON PLASTIC** (10-late. £6/£5) monthly Fridays. Kitachi and John Stapleton (April 18). **THE SUGAR SHACK** (10-late. £5/£4) monthly Fridays. Latin funk frenzy (April 25). **PARADISO** (10-late) Saturdays. Joe T Vanelli (April 12), Clockwork Orange (19), DJ Disciple (26). **SLOUGH: THE STUDIO A412, George Green.** 01753-685-158. **FULL CIRCLE** (4-11pm) bi-monthly Sundays. Phil Perry carries on where he left off the night before. **STOKE-ON-TRENT: THE STAGE Brunswick Street.** **SOUND** (9-2am. £5/£4. Info 01785-282-848) Saturdays. Derek Dahlarge (April 12), Huggy (19) and Matt Thompson (May 3). **SWINDON: THE BRUNEL ROOMS, Havelock Square.** 01793-531-384. **THE FRUIT CLUB** (9-3am. £4/£5/£6/£7) Fridays. Kenny Ken and the Lakota tour (April 11), Vibes and John Kelly (18), Fabio, Grooverider, Mickey Finn and DJ Disciple (25), One Love with Mike Cosford and Slipmatt (May 2) and Andy C and Judge Jules (May 9). **WORCESTER: ZIG ZAGS St Johns.** **WET DREAM** (9.30-2am. £5/£4. Info. 01905-619-069) Saturdays. Crispin Glover and Andy Nicolson (April 12), Miles Hollway (19), James Holroyd (26) and tbc (May 3 and 10).

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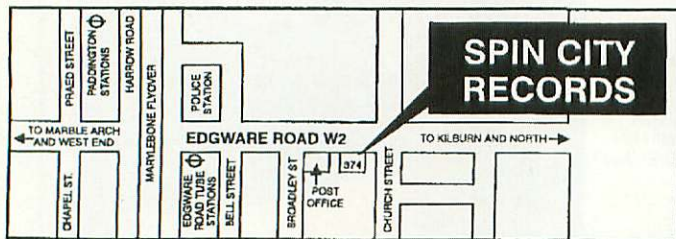
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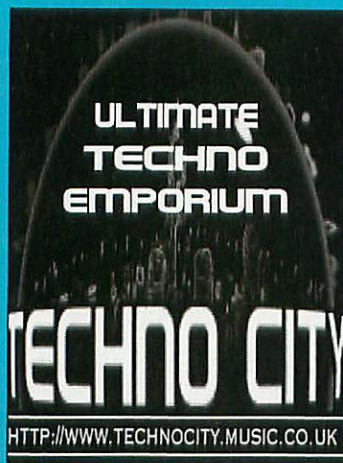
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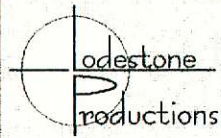
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Paranoia

BOY'S OWN SPECIAL Part two

The Boy's Own Sounds Of Summer

Tammi Payne - Take Me Now
 Trans-plant - Heart Of The World
 Leroy Burgess - Heaven
 The Pet Shop Boys/David Morales - So Hard
 D.F.K - What Would We Do? (Steve Silk Hurley Remix)
 Phoenix - Plaything
 Brainstorm - Help Me To Believe
 Primal Scream - Don't Fight It Feel It
 Arnold Jarvis - I Want To Have Your Love
 Dupree - A Brass Disk
 Mental Cube - So This Is Love?
 D.O.P - Future Le Funk (Leftfield Remix)
 Aretha Franklin - Everyday People
 Tyrell Corporation - Grapes Of Wrath
 808 State - Oops (American Remix)
 The Transglobal Underground - Temple Head
 Finni Tribe - 101 Sonic Shuffle
 The Stone Funkers - Come With Me
 James - Come Home (Youth Remix)
 Yolanda - Living For The Night
 L.U.P.O. - So Sad
 The End - You Drive Me Wild
 Circuit - Shelter Me (Remix)
 Morris Joshua - Sweet Rhythm and Harmony
 Titiyo - My Body Says Yes (Dub)
 Munda Muzique - The Trans Techno EP
 Rose Windross - Living Life Your Own Way
 Airstream - Follow Through (Weatherall Dub)
 Irving and Romeo - Brighter Day
 Hustler's Convention - Now Freedom
 Dub Federation - Italian Jazz
 Alex Lee - Take It/Minute By Minute

10 Reasons Why I Moved to West 10... What they say...

It's so Bohemian. You can get puff easily.
 The people are very spiritual. Acid too!
 The architecture is very inspirational. They've
 painted my building a funny colour.
 There's so many good second hand shops. It
 doesn't matter if you look dirty.
 It's a 'classless area.' People sleep in doorways.
 There's always something to do. There's quite a
 few kebab shops and the 'Sub' stays open till 2!
 There's so many interesting people. I saw
 Wendy James in our chippy.
 The accommodation is so interesting. Hendrix
 posters rule okay.
 It's really lively. I always carry a kosh - just in
 case.
 I wanted to make the break to somewhere
 different. Mum's only 10 minutes up the M40.

Uppers and Downers

Topy Top Top

Being a born again raver.
 Cheeky halves that open the surgery doors for
 mass piggery.
 Saying, "Corkie O'Rourke," "Nitts," and, "Get right
 on one matey."
 Girls that are deep in vogue.
 Colonic irrigation, a right royal rim-up.
 Chinese Burns contests.
 Spaghetti and garlic prawns from M&S.
 Top air biscuits on the firm after the above (A.K.A.
 dodgy Newingtons).
 Blackhead removers from the back of the Daily
 Mirror.
 Jack Duckworth - a real man of the Nineties.
 Taking Rolf Harris style-a-phone's to nightclubs.
 LONDON - footballing capital of England. (No-one
 cares about the sweaty's).
 Norman playing Thin Lizzy's, "Whisky In The Jar,"
 on Kiss FM. (Now that's what we call balearic).
 Flirting not fucking.
 Your old feller being a ringer for Homer.
 Trade - essential Saturday night clubbing.
 Fluffy pillows and fluffy cuddles.
 The new DJ duo's:
 Fabi & Porky (Menace)
 Lofly Loud & Clumpy Clive (Bones).
 A bag of pickled onions with your chips.
 Looking at life thru the eyes of a child.
 That moment during a top night when you think to
 yourself, "YES".

Jecklye

The words, "Is that as big as it gets?"
 Coming last in the Boy's Own/Butlins, Mr. Wet Y-
 Fronts competition.
 People who say, "Oo-er," "Pucka," and "Scream-up."
 That poll tax summons.
 Dressing on the left and only your mum noticing.
 Charlie Chester - Hayes' no.1 church usher.
 The demise of the ream McRib's.
 Your old feller thinking he looks a ringer for,
 "Storming Norman."
 Billy and Chips, bootleggings answer to Cannon
 and Ball.
 People who think DJ's double up as cloakroom
 attendants.
 The word "balearic" when spoken in alien accents.
 Des' sad sidies, Vic "Geordie posh-fackers" suits,
 Gazza's sad Milky Bar barnet.
 The re-opening of the Limelight, home of all things
 para and the noidy buzz.
 The nights when it's, "Your turn to drive..."
 Walking on the wild side and stepping in a puddle.
 The Gabichi revival - more Ronnie Corbett than
 Robert De Niro.
 Sweaty pools on your pillow the morning after.
 Your little brother turning Queens in his school dinner
 money scandal.
 London's racist/radical radio station.
 The letter decoding skills of The Face and I-D's
 editorial staff.
 The day after the day after.

THREE SUMMER CRAZIES TO BE RIGHT UP FOR

1. Spent On Sunday
 Abuse yourself in all manners the previous night and
 then lay still, "Necked up," "flaccid," and "spent,"
 while sipping gallons of M&S breakfast brand tea and
 scoffing lots of rhubarb and custie sweets. (But how do
 you explain the geezer with the muzie in the swimming
 trunks sleeping next to you, "Well mum, that gaff's
 trade's a bit mad".

2. Reliving The Summer Of Love
 Yes, pretend it's 1988 time at Clink Street again.
 Simply pick a right sweaty hot Sunday afternoon on
 Clapham Common and run up and cuddle the first
 person of Afro-Caribbean parentage you see walking
 his devil dog. (Note. He has to be at least six feet tall
 and shirtless). For total realism, shout those immortal
 words into his shell-like, "Release it."

3. Butlering
 Simple. Neck 21 red and black capsules in 48 hours.
 For the first 47, sway side to side with a salty old sea
 dog grin (Throbbing temple veins an optional extra).
 The last hour will be spent around Darren Pricey's

house with your head in your hands muttering, "It's all
 gone Pete Tong.

THREE SUMMER CRAZIES THAT SHOULD BE NITTED WITHOUT HESITATION

1. The Partaking Of Ecstasy Via The Rectum
 (The old wives tale is that the rushes are cleaner and
 that you never feel sick). Believe us, it'll end in tears,
 plus Newingtons of the sorest nature. Ask Billy and
 Chips for confirmation.

2. The Wearing Of Gabichi Knitwear
 Only one step from buying Frankie Vallie records,
 fiddling with your nudger while talking to people in the
 street and adding "The Fish," to the end of your name.
 Remember kids, Bobby De Niro never shopped at
 "Stuarts" in The Bush.

3. Vogueing
 Now unless you are either a black homosexual or a
 "little darling" any attempts at vogueing should be
 avoided. You'll simply look like another contestant of
 the Hayes Comprehensive rubik cube contest.

Leather Collars Around Your Ankles A Female's Point Of View

Apparently there are various male parties in and around London very much interested in the happenings in girls toilets in nightclubs. Even though girls have no hesitation in using the Gents when they can't be bothered to stand in the queue, can't stand, or can't stand it ("Are you alright?"), it seems that boys are willing to curb their curiosity temporarily for the sake of convenience, a far cry from the usual head first (Or is that dick first?) behaviour of a normal, healthy, adult male.

The girls toilet is an escape, a release, somewhere where you can collect yourself, and try and get a grip before entering out once more into the fray. Sit down, take a deep breath, get your head together, have a line and then get out. Average time spent by girls actually on the toilet is a minute longer than boys. Nightly turnover is equal, if even a little less than the boys next door, length of time being due to the law that once you sit down, it's more difficult to get up, of the fact that two people in the toilet takes longer than one. However, despite popular belief, latent insecurities that make for girls who go to the toilet in pairs are caused only by the fear of losing your best mate to the time tunnel in the mirror.

Getting up off the toilet isn't made any easier by current fashion trends, weighed down by folds of PVC and leather round your ankles. I don't know about you, but I often find myself sitting completely naked for several minutes with my head upside down between my knees (Uncomfortable positions are, of course, always the best situations like these). Tittifying yourself is the last thing on anyone's mind here. Handbags and lipstick rarely exist in this world and yet beauty abounds. Isn't it a strange phenomenon that Ecstasy enhances female beauty but makes boys look like they've been smacked round the head with a baseball bat? ("No way is it bad for you. How can it be? I never get any side effects").

Reasons for going to the toilet in the first place are manifold. Despite the obvious useful little shelf on the back of the toilet, there are reasons unique to the female gender such as the fact that a few girls actually go to clubs purely to sit in the toilet all night. Maybe this is because this is the only place where they can see past the cotton wool. I don't think I ever remember a specific conversation going on in the toilets, though funny enough they seem quite hectic places. This place is a different, if monosyllabic level of understanding. Most of the time, the walls are physically (or maybe that's mentally) shaking with an e.s.p. buzz let loose and out of control. No-one needs to say anything but you still feel like you're on Mars.

The toilets normally stay reasonably clean, (unlike the Gents) even after the toilet paper has run out and even after the inevitable falling out of one's insides. The Sunday Sport really thought they had a one-off when that woman's intestines got sucked out through an aeroplane toilet, didn't they? Poor deluded journalists of safe middle-class newspapers. There wasn't anything wrong with the plane - she'd just dropped a top E and came out half a stone lighter. Honestly, don't they know anything? Sinks, however, are redundant as a means to hygienic living conditions, more often than not falling victim to the ejaculation of everything else in your body. Just when they'd got used to being ashtrays, they become sick buckets, and they are ashtrays again, but this time you don't need to run the tap to put the cigarette out.

Depending entirely upon the size of the sub-establishment, there are from time to time sightings of boys in the larger more comfortable rooms (Passion at Valbonnes was always a favourite for men who love women), though this style of toilet has, for some reason largely gone out of fashion nowadays. Personally, I think this is a great shame and it begs me to therefore ask the question, "Wouldn't it be easier to knock down the wall between the two?" After all, this is a natural bodily function and talking about it suddenly isn't embarrassing any more... Sometimes girls don't need to go to the toilet all night, but it's a guaranteed that for some reason, we'll see the inside at one time or another of an evening. So boys, don't be shy, Boy's Own, Girl's Own, who gives a shit anyway? After all, doesn't it sound like fun?

SORT ME OUT!

Guest lists... Either you're on 'em or you're in the queue, but is it fair or just an old relic of that wanky mid-Eighties "West End Trendy" mentality? Basically, it's about time that everyone paid a fair price and the people who only go to a club if they're "sorted" stayed at home, because if you look at the dance floor, it's packed with the payers whilst the guest list packs the bar moaning that, "It's full of kids in here." The ending of GL's will only work if all clubs, DJs and club runners work together, but in the end it's everyone who will profit.

SAINTS & SINNERS

MAY 1997

PAUL SHUREY

You'd have thought the Universe/Complex/Tribal Gathering main man wouldn't be short of a bob or two what with all those global domination party schemes. So how shocked were we when he accosted us at his Complex club and asked if he could "borrow a quid, mate"? Somehow, we doubt it was for a cup of tea.

SOUL COUGHING

The American indie rockers certainly seem to love their drum & bass. So much so that they flew DJs Krust and Die out to support them on their American tour. On the last date, Krust was blasting out the jungle riddims on his decks while the band's drummer jammed along. And they've now sworn to never ever use a support band again. Cool rocking dudes or what?

DERRICK MAY

The Great Lord Of All Things Techno had a bit of a whitey while DJing in Singapore recently, after losing his DJing headphones en route. But, instead of throwing a wobbly he simply walked off with the airplane's dodgy in-house phones and used them instead!

LES RYDER

A very big whoops-a-daisy for the Cream resident. Just days after the Liverpool club had installed their incredible and absurdly expensive new sound system in the courtyard, Les decided to do the odd bit of tweaking in his warm-up set. And promptly blew the whole lot to smithereens. The bill's in the post, mate.

CARL COX

Clearly enjoying Muzik's tour of the nation's universities, Coxy got into something of a caning session after one session and got very messy indeed. So much so he managed to miss not only the recording of his own Kiss FM radio show, but the first birthday of his Ultimate Bass club too.

HARVEY

Spotting resident bongo-basher Suda's set up on the stage at the Ministry recently, London house bod Harvey got a bit carried away, jumped straight up on stage and started to bang the skins furiously. Until, that is, the bouncers removed from the stage...

PHIL PERRY

A DJ's lot can be a hungry one, as the Full Circle resident found out at Wobble recently. Poor "Porkers" Perry couldn't wait for dinner, so he had the Wobble boys serve him scampi and chips as he DJed. Perching his platter on top of the mixer, he didn't even miss a beat as he scooped the lot in-between mixes.

JUNIOR VASQUEZ

Bizarre rumours reach us from NYC concerning Mr Vasquez. Word has it he is much older than the 40-odd he claims and is in fact 54. What's more, so the rumour goes, he has not an ounce of Latino blood in him and is German. We eagerly await a denial from the great man himself.

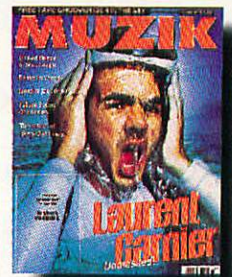
TOOD TERRY

Okay, so he's a God. But not even that can excuse his behaviour after he played at the University Of Warwick. On the way to the airport, his driver was somewhat shocked when Terry leant out of the car window and relieved himself onto the fast lane!



Mouth

Off!



Send your scribbled silver-tongued slabs of splenderness to: **Mouth Off**, Muzik, King's Reach Tower, Stamford Street, London SE1 9LS.

Or e-mail us at muzik@ipc.co.uk Please include your name and address

ECSTASY - THE DEBATE CONTINUES

MUCH respect for printing an editorial which was not based on hysteria, but on the simple facts that surround Ecstasy (Issue 22). Your comments raised two fundamental questions, how much longer does this generation have to be maligned and misunderstood? And how much longer are people going to keep dying from Ecstasy before someone tackles the problem with more than just a knee-jerk reaction?

Having spent periods of my life either taking or being around people taking pills, it freaks me out to think how little knowledge was available at the time. It's tragic that after a decade of club culture, information is still scarce.

It is pitiful that despite the death of Leah Betts and many others, most of our society still think of drugs as somebody else's problem. The simple truth is that there are over a million people taking Ecstasy. Nobody is forced to neck a pill, because like anything else in life, drugs are a choice you make. Those who take drugs are doing it for the same reason as those who smoke cigarettes or drink alcohol. Is Ecstasy going to have to be taxed before we get some proper guidelines on its use?

It is well known that drink driving claims thousands of lives each year, and even more lives are wiped out through lung cancer and heart disease caused by smoking, yet we still welcome these drugs into our lives with open arms. If Brian Harvey or Noel Gallagher had confessed to drinking a couple of pints a day or puffing their way through a packet of Marlboro, would it have made the front page of every newspaper the next day? Yet because they raised the fact that

drugs are now an integral part of a large majority of people's lives, they have attracted unparalleled criticism. It is unforgivable that such hypocrisy exists in this country, and even more unforgivable that our government supports it.

While the ostriches are burying their heads, however, it is vital that magazines such as yours and the club scene in general still provide advice based on common sense. My own opinion is that you can have good times on E or you can have a nightmare. There is the chance, however remote, that you could lose your life. Anyone who takes the drug should be made aware of this. Drink water, take in minerals, keep chilling out. If you choose to take the piss and swill your pill down with straight Vodka or take 10 tablets every night, then you are playing with your life.

In my experience, if you treat E with a measure of respect, the risks you'll take are minimal. For God's sake, tell your friends, let's share this information.

PLANET R, Horsham

THAI DIE

I READ about the Ecstasy issue in Issue 22 with interest. Just wanted to let you know that in Thailand the government believes one of the reasons people take an E in clubs is the music itself. So they have just launched a new policy which means all clubs must play tunes with vocals in them. The instrumental track is prohibited as they believe clubbers are taking drugs because these tunes leave room to imagine, and drugs are fuelling their imagination! They think the vocal-based tunes are more than welcome because clubbers will just be dancing "and singing along" with the tunes!!!

MR PROMPRASIT, Bangkok

YOU'VE BEEN FRAMED!

I JUST picked up the April issue of your publication from my local newsagents. Nice one for the free tape, it's about time someone gave a taster of the Hardcore Provider to the masses.

Now for the whingey bit. I could not believe my eyes when I read the article "Muzik Campaign to Ban Smoking in Clubs" on page 14. Go to any club and take a survey of how many people smoke at least one cigarette during the course of a night. 75 per cent? At least that, I'd say. You are going to piss an awful lot of people off if smoking is banned.

I always thought clubbing was about being yourself, giving yourself a treat. I don't smoke during the week, but I do enjoy smoking in a club at the weekends. As for "designer nicotine patches"... a little bit of research would show you that excessive sweating (ie while dancing) causes vast amounts of nicotine to be absorbed in one go, which would lead to nausea and dizziness. Great.

Tell you what, why don't you try and ban dancing in clubs while you're at it? The amount of people who get knocked into by a dancing loon must exceed those who don't want smoking in our clubs.

Sort yourself out, you're not the police. You're going to lose an awful lot of your following if you continue this campaign. **DOM CONWAY (conwaydp@aston.ac.uk)** We knew someone would get hot under the collar about our April Fool... Gulp! April Fool? Oh yes, gotcha but you were not alone Dom, we also fooled "The Sun"!

PAINT IT RED

HOW wicked is it that the Metalheadz crew are ready and waiting to battle any competition! Paintball guns ready for action (Framed, Issue 22).

I can just imagine A&R big boy, James Lavelle, coming across this dark team of stormtroopers in the depth of some wood. He'd fucking run a mile. Gave me a laugh!
ANONYMOUS

NO GO GLASGOW

I HAVE just returned from a beautiful part of the world known as Glasgow where I spent a week of hard-earned dole money to go clubbing at Slam, The Sub Club and Tin Pan Alley.

I went to the Sub Club first with a very good Glaswegian friend on the Wednesday, upon arrival I was told it was regulars only. For a start, how the fuck can I be a regular if you don't let me in (or was it my skinhead?). Then, on the Friday it was Slam, which I can safely say is the best techno club in Britain. I went to see Jeff Mills but he didn't turn up because he was more interested in a recording commitment or something. Then on the Saturday, I went to Tin Pan Alley, recently opened and with excellent reviews in many magazines. I was very lucky to receive a free pass to see Alex Knight but yet again I got knocked back for not being a regular. What's the score here? The fucking club has just opened!

I reasons I wasn't let in start out with not being a regular, having a skinhead and being English. Can you believe this? I've heard so many good things about clubbing in Glasgow, but apart from Slam, door policies across the board are so prejudiced and selfish, it was just a case of "if the face fits".

Tin Pan Alley and the Sub are not going to gain good reputations with policies like these, if someone wants to go to their club, they should let them in. Get your shit together Glasgow.

SILK, Liverpool

EBD... by Mad Jym



ARMAND VERSUS DAFT PUNK
SO Daft Punk tipped their berets to Van Helden on their "Teachers" cut but I don't think it was an invitation to rip-off their funky-up, phenomenal "Musique". Stick to your "jungle-house" and "rolling basslines" Armand. You've been warned.
HENRY WILHELM, Kent

DEMO DELIGHT

YOU guys and girls at Muzik are excellent! In November I sent you a demo tape of my Implosion project. And you reviewed it in your March Issue! Giving it nine out of 10 was undeserved, I don't think it was *that* good, but thanks anyway.

A few labels contacted me because of this, and I am about to sign an extensive contract with the Amsterdam label, Emergency Broadcast. And all thanks to you guys! I owe you a big one!

By the way, the first track on the tape, "Alarm", is now being released on a compilation CD called "XS To The Ravezone III" on CNR Music/Arcade. Having a demo reviewed in Muzik really works! Thanks!!! A-I-o-o-o-o-o-o!!!

ARNE KAUPANG AKA IMPLSION, Norway

TERRY AND TUNE

AFTER reading Terry Farley's review of Restless Soul's "Mama" in the last issue I went out and bought it. Well, I hate it, so could Terry Farley personally refund my money as promised. £5 please mate.

DAN, Chesterfield

ANOTHER COMMERCIAL BRAKE

I'D like to suggest that the people who slag off the commercialisation of dance music seemingly every month in your magazine take a long hard look at their arguments. They go on and on about how dance tracks in the charts and clubs playing The Prodigy are so appalling. That's as maybe. But the only opinion I ever see is, "It's supposed to be underground, man".

What a load of elitist crap. If they argued that the commercialisation of dance music means the big money men are now in charge of the dance scene, meaning that the music produced is what the money men want to hear rather than what the artists want you to hear, then I'd have a lot more respect for their opinion. But people seem to get caught up in the elitism of the underground, determined to point out that they had the latest BBE single in 1986 and that it's miraculously turned from a good tune into a bad tune because it has been played a few more times to a few more people.

If they really must, people should argue against commercialisation with the future of dance music in mind and not the past. They will get a lot more respect and support from people who aren't of the opinion that the underground is where dance belongs.

JIM, Nottingham

SNEAKY FEELINGS

WE would like to share with you our mind-blowing encounter with Chicago-based DJ Sneak at Deja Vu, Hull.

Having made our way into the club for a measly £6, we warmed up to the sounds of Doc Martin. However, there was more to come. Enter DJ Sneak. In turn, the music moved to a higher level with the same experimental edge but with a harder, faster tempo that soon drove us an unbeatable high.

This thumping extravaganza continued

until the end. A wicked atmosphere, superb sound and lighting combined to create possibly our best night ever.

The only trouble was the early finish (3am) and no drum & bass in the back room as promised. Well, you can't have everything you want can you?

Big thanks to everyone concerned.

Tom and Rob, Hull University

PORTUGUESE MEN O' WAR

HELLO, remember Avon Free, Torpedo Town and White Goddess etc? We are Total Resistance, a travelling sound system currently in Portugal pulling in around 2000 people a night.

At the moment, there are five or six rigs together including Spirals, Kamikaze, Apa and Fokum unit. We are on the beach and the sun is shining. We have been given some land to hold a three-day festival starting on Portugal's Revolution Day, April 25. There will be sound systems from all over Europe, live techno, stages... well you know what I mean, a festival.

Basically, it's an open invitation to all sound systems, bands, performers and nutters. After that, there will be parties every weekend leading to a massive Solstice bash. Well I thought you'd like to know, now you do.

MATT, TOTAL RESISTANCE, Portugal

BACK TO BACK TO BASICS

SO it's the year of the resident is it? Everybody seems to be championing either Paul Oakenfold's residency at Cream or Allister Whitehead's residency in Nottingham. Yet nobody notices the club residents who perform week in week out.

Ralph Lawson, Huggy or Lee Wright, three DJs albeit of different styles, play ground-breaking, underground sets week in week out at one of the most under-rated, (yes, Basics is heavily under-rated against the Creams and Ministrys of this world) underground, musically educated and educational clubs in the country.

We see feature after feature on Cream or the Ministry, but no feature on Basics? Come on, it's a five year institution of deep, underground pioneering house in the north. Isn't it time to pay some respect where it's due?

NEIL JACQUES, Leeds

MILES APART

HOW does Robert "Mozzarella" Miles get away with retreading old tyres and receiving a Brit Award for it? How many more of his tinkling epics do we have to endure before someone slams the lid of his piano shut on his fingers? He may be a good musician, competent DJ and a nice guy but please, can't the Muzik staff have a whip round and buy him a keyboard with more than one voice?

It's got to the point where I can hear his pianos in my sleep, I can't turn the telly on for fear of hearing "Children" being caned in the Queen Vic. It can't go on Robert, what about those of us who are suffering from post-piano-depression.

Spare a thought to all the clubbers who jived to "Children" genuinely thinking that a new godfather had arrived only to witness the reincarnation of Liberace in a leather trench coat.

Robert, for the sake of my bleeding ears, the piano must go or I promise one day you are going to wake up staring into the mouth of a decapitated race horse.

REACH via e-mail

AND ANOTHER THING. . .



SO here we are then. Muzik's first happy hardcore cover. Slipmatt. What do you think? If you bought the magazine precisely because it's Slipmatt on the cover, cool. You don't really need to read on. If, however, you're one of the many regular readers who are, even now (like the stereotyped, spluttering angry Colonel Blimps from Surbiton who cancel their newspaper subscriptions every time it carries an opinion they don't agree with) deciding that "Muzik's lost it", then a moment of your time please.

It's funny how times change. Funny how what was once seen as revolutionary, insurrectionary, destabilising the whole of society, can very quickly become so integrated into the very fabric of the society it was previously threatening to tear down. It's just another part of everyday life. That's where we are with most dance scenes right now. Of course, it wasn't always like that.

Many of us can remember the headlines in the tabloid press back in the late Eighties at the height of acid house frenzy. "Kids Out Of Their Minds". "Mindless Drug Music". The usual gut reactions based on ignorance and fear. And what was our reaction? We laughed in their faces, continued to dance, to get shit-faced, to love this life and the music. We still have to put up with some of that same old crap to this day. Barry Legg's pathetic attempt to "clamp down" on clubs is a sad sign that the same idiots living in the same soundbite culture don't disappear. But the fact remains that house, techno and jungle (though there are, of course, other scenes too) have become simply part of the mainstream clubbing experience.

Not happy hardcore though. What do you think most Tory MPs would be most frightened by? The scenes down at Plastic People, Lost or Movement on a regular night? Or the huge crowds losing it big-style at United Dance, World Dance, Rezerrection and Dreamscape. The fact is that happy hardcore, as "The Face" argued recently, is quite possibly the only true remaining underground. It gets up other people's noses. It winds up practically anyone who isn't into it. It's pretty much a teen revolution. It's fierce and uncompromising and it doesn't give a fuck what anyone else thinks about it.

In Belgrade, there's a radio station called B92 which broadcasted independent news and proper underground music right through the Serbian/Bosnian war. Every right-thinking person in the West applauded their bravery. And their motto? "You know you're independent when everybody starts to hate you". This attitude sums up happy hardcore perfectly.

We've been taking a lot of flak recently for our coverage of happy hardcore. We'll probably take a lot more now. What's interesting is that most of it comes from people over the age of 25. People who fail to see in happy hardcore the very same spirit of unabashed joy, celebration and fuck-'em-all creativity that once drove their own scene in its infancy. Some jungle DJs have been having a pop at us, which we find particularly sad. After all, it's only a couple of years since the jungle scene was facing the very same criticisms happy hardcore gets today. And look at how much jungle and drum & bass have become accepted by most clubbers today.

Muzik has always been and will always be about covering every aspect of the club and dance music culture. We'll continue to write about happy hardcore as it develops. And anyone who stops buying the magazine because we have got Slipmatt on the cover has just the attitude this scene can do without. No, we're not about to flood the magazine with this music any more than we're about to OD on soul, house or reggae. Every scene should have its fair say. You might not like the music, but you owe it to yourself to at least be informed as to what it's all about. Blow away a few of those stupid preconceptions. Remember what it was like when *your* scene was dismissed as irrelevant, trivial, dumb. And don't become a prisoner of your own ignorance.

As a truly independent newspaper might once have said, "Happy hardcore. It is. Are you?"

CALVIN BUSH

hang the DJ

This month we hang
DAVID BOWIE
For crimes against . . .

MUZIK. Honestly. If there's one thing we're sick and tired of here at Muzik, it's sad old rock stars cashing in on their sudden discovery of dance music. Technological philistines who've suddenly realised rock music might just have reached its creative peak some time around 1989 and, hey shit, we'd better do something to impress the kids, hadn't we?

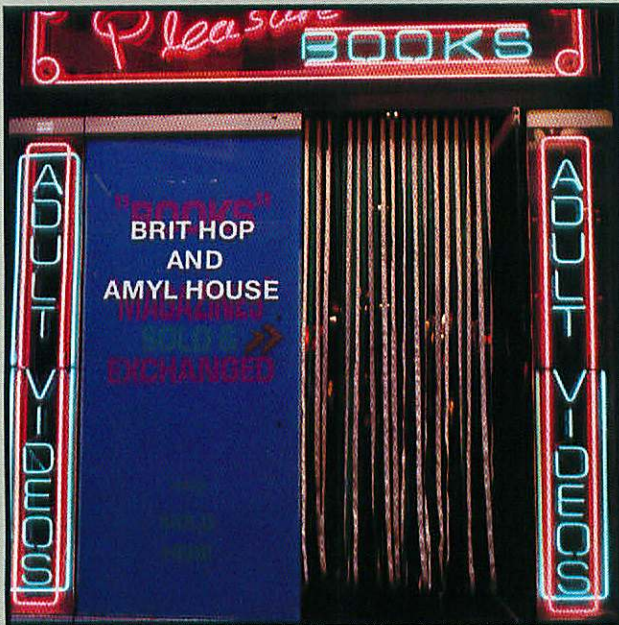
Past sinners? Well, fortunately, most of them have left it to the remixers to do their dirty work. Todd Terry once remixed Michael "Mullethead" Bolton. Going anywhere near that man with anything other than a pair of garden shears is a crime enough. And Terry Wogan's "Floral Dance" was given a jungle treatment not so long ago, but even Terry disowned it, so bad it was.

However, these sins pale into insignificance compared to what Bowie's been up to recently. Firstly, we had to endure the "celebrations" for his 50th birthday, which included some of the most pretentious, toadying documentaries we've ever seen. Then, we had to endure the collaboration with A Guy Called Gerald on "You Little Wonder" which, frankly, was doo-doo. Quite what possessed Gerald to grant Bowie more than one iota of his splendid production skills, we'll never know. Suffice to say this was quickly transformed from 12 inches of vinyl into one small, soggy mass of incinerated black stuff. And as if all that wasn't enough Bowie's now taken to spouting off about his new-found love of all things jungle to anyone who'll listen. This from a man who tried to convince us in the Eighties that heavy metal was the new rock 'n' roll. His recent utterances include: "Dance music is the new rock." And, "We've got an hour's worth of music that would be totally in character in a rave." We can only presume he actually meant "grave", i.e. buried six feet under. What's more he's threatening to take his live show to the nation's clubs. He goes on, "I can't wait. But I'm NOT doing an E." This from a man who spent much of the Seventies under the influence of every narcotic he could get his hands on.

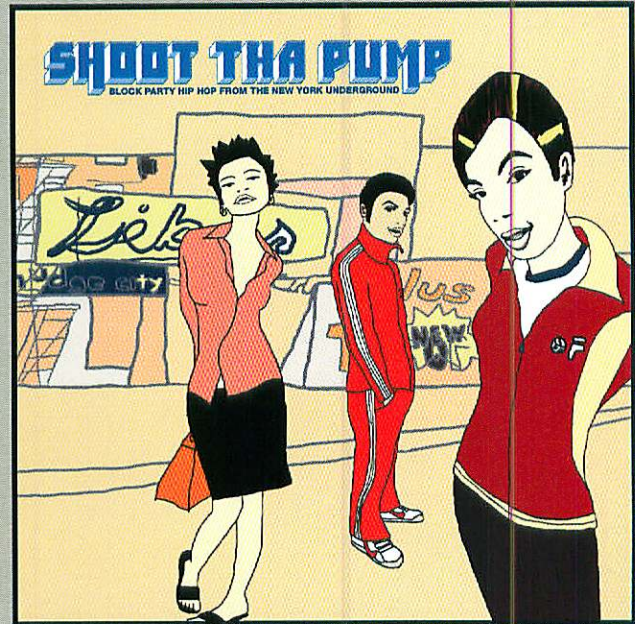
Clearly, Bowie must be stopped before he tries to get on stage at United Dance or Cream and inflict his pathetic wimperings on the easily misled. It is your official duty to picket any club or party where he may be attempting to gain entry.

Lynch him if necessary. Or call us and we'll do it. In the meantime, we'll let our hangman do his stuff. Hangman! Don't mess!

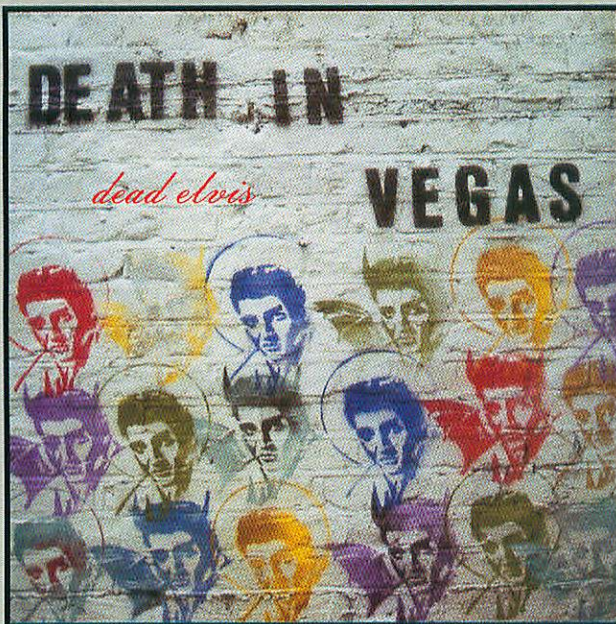




Brit Hop and Amyl House. The now legendary compilation, the first to define the scene, which includes tracks by The Chemical Brothers, Monkey Mafia & Fatboy Slim.



Shoot tha Pump. Block Party Hip Hop from the New York Underground. Rare dancelloor hip hop mixed by The Crooklyn Clan.



Death in Vegas - Dead Elvis. Critically-acclaimed debut album includes the singles 'Dirt/Rocco/Rekkil' as well as showcasing the band's other influences from dub, rock and electro. This record is perfect for the new mood of adventure in dance music.



Structurally Sound. Includes Metro L.A. 'To a Nation Rockin'.' If you haven't got the singles, this is a must... Muzik.

Reinforced Concrete

Also available the singles, Dub Pistols - There's Gonna be a Riot, Basco - The Beat is Over and DJ Rags - Yes Yes Y'all.



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The new testament of club culture

The Muzik Collection
Photo: Vincent McDonald
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Photo: Vincent McDonald
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"I sort of understand why some people don't really like us. There's a buzz about us at the moment and it might seem as though we've come out of nowhere..."
Ed Chemical Brother, Muzik, June 1995

"There are other ideas to my character which I'd like to get out. Like driving extremely fast. I want to get a racing license. I would also like to open an animal sanctuary."
Dave Clarke, Muzik, August 1995



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The Muzik Collection
Photo: Vincent McDonald
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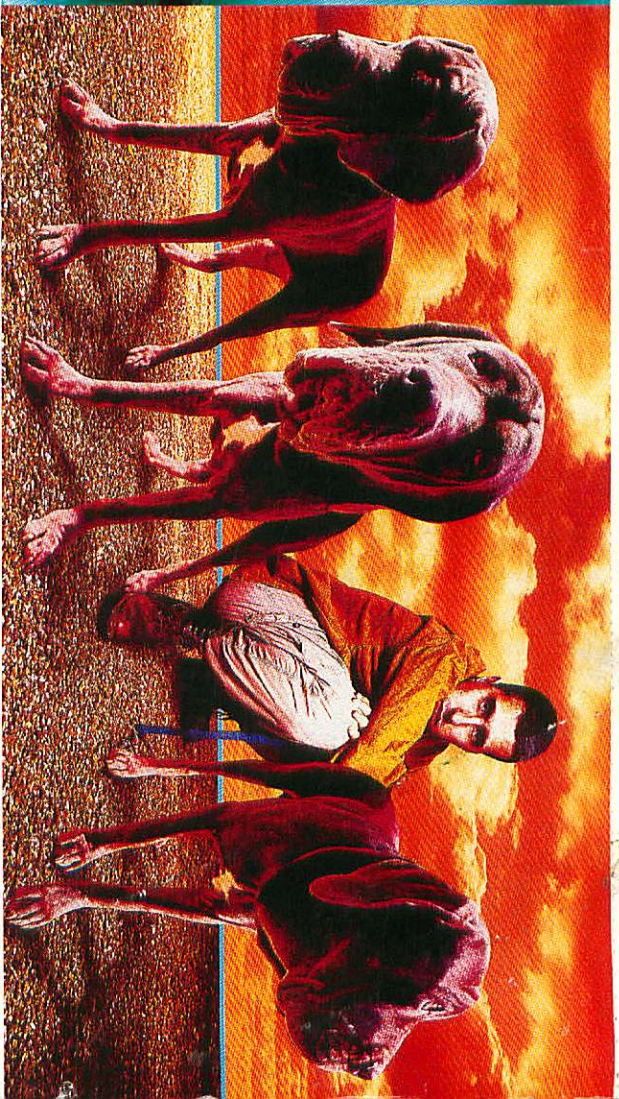
The Muzik Collection
Photo: Vincent McDonald
© Muzik Magazine

"I just see perr-ent into everything I do. Whatever it is, I want it to be up there, to be the same quality as my last record."
Danny Tenaglia, Muzik, September 1996

"You need a reason to do this job. If you're doing it because you want to stay in the best hotels, get shagged and do loads of gear, then that's wrong."
Carl Cox, Muzik, September 1995



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