

VOTED MUSIC MAGAZINE OF THE YEAR

No10 MARCH 1996 £2.20

MUZZIK

THE NEW TESTAMENT OF CLUB CULTURE

Underworld

Back to the new school

Decibel Hell

Is clubbing making you deaf?

Manchester

Complete clubbers guide!

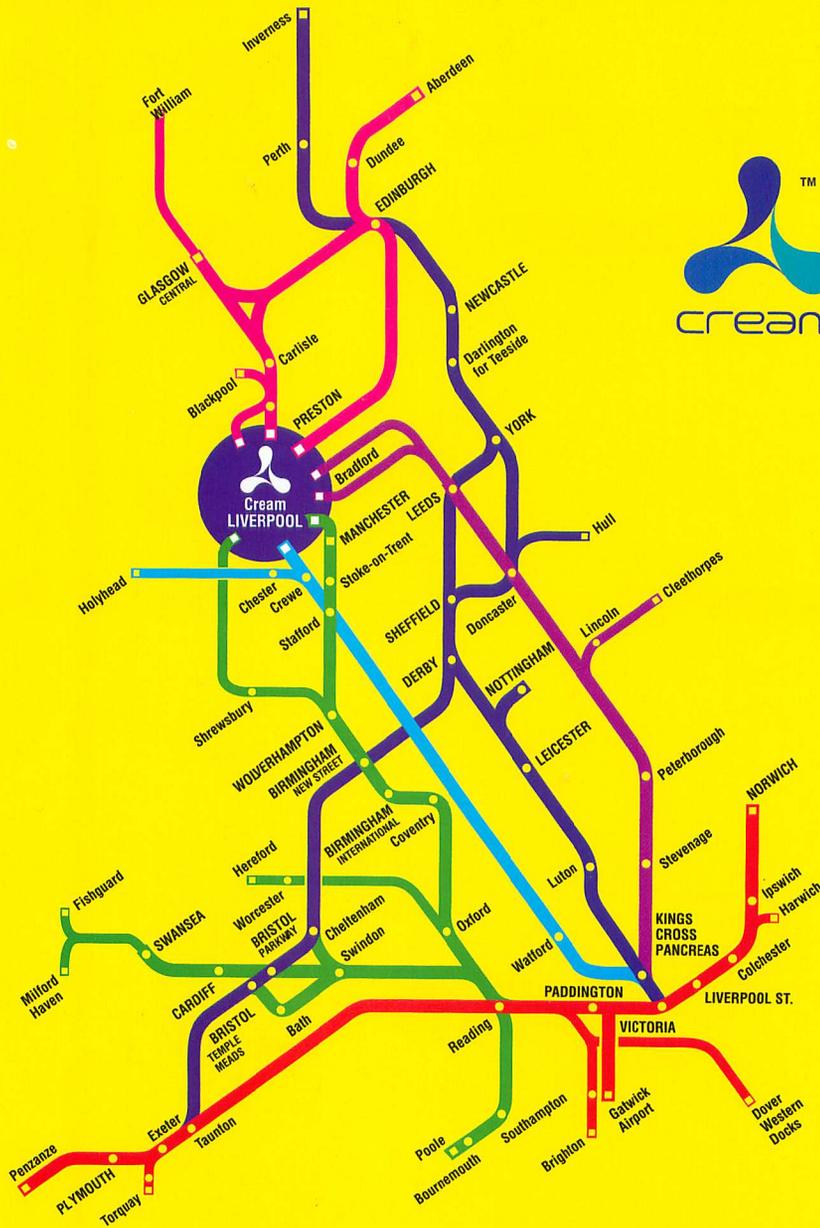
The return of
**Inner
City**

Asch: 57.00/L 8,000/S 4.95

4 Hero ♦ Jon Pleased Wimmin ♦ Doc Scott



9 771358 541019 03 >



Cream → Liverpool Saturdays

Residents	Regular Appearances	March 2nd
Paul Bleasdale James Barton Andy Carroll	Matthew Roberts Les Ryder Live Percussion	Boy George Andrew Weatherall Dave Seaman
New Fortnightly Resident Allistair Whitehead	Sudha	
March 9th	March 16th	March 23rd
Judge Jules Allistair Whitehead David Holmes	Allistair Whitehead John Kelly Justin Robertson	Mark Moore Andrew Weatherall
March 30th		
Jon Pleased Wimmin Dave Seaman		
	Notes A Admission: £7 Members + NUS B £10 Non Members C Doors: 9.00pm til 2am D Saturdays @ Nation: Wolstenholme Square, Liverpool E For all information regarding Cream and Cream related events call 0891 518200, calls cost 39p min rate/49p min all other times F Coach bookings 0151 708 1693 G Ticket bookings 0151 708 9979 H Management reserve the right of admission	

Full On → Liverpool presents The Ministry of Sound Fridays

Residents	Live Percussion
Carl Cox Jeremy Healy	Sudha
Paul Bleasdale James Barton Andy Carroll	
Friday March 29th	
Tony Humphries Harvey Eric Powell - In Association with Worldwise Ultimatum:	
Notes A Admission: £12/£11 NUS B Doors: 10.00pm til 6am C Fridays @ Nation: Wolstenholme Square, Liverpool D For any information regarding the Cream Merchandise mail order service call Mark or Paul on 0151 708 9979 E Coach bookings 0151 708 1693 F Ticket bookings 0151 708 9979 G Management reserve the right of admission	
	Cream → Europe
	Notes Ballantine's Whisky and Cream will be hosting an after event party at The Final of the World Pro Tour Snowboarding Championship Resort: Baqueira, Pyrenees, Spain Date: Weekend of April 12/13th 1999 DJs: Chemical Brothers + Paul Bleasdale

Full-On	CREDIT CARD HOTLINE 0151 708 9979	BLACKPOOL - Melody House 01253 345755	EDINBURGH - 23rd Precinct 0131 226 2134	EXETER - Urban Coll 01392 436088	RHYL - Third Planet 01745 344679
Ticket Outlets	LIVERPOOL - Cream Shop 0151 708 9979	BOLTON - Beat Street 01204 382588	GLASGOW - 23rd Precinct 0141 3324806	MANCHESTER - Geese 0161 839 9771	SOUTHPORT - Zoomba Records 01704 500221
	LIVERPOOL - 3 Beat Records 0151 709 3355	BRADFORD - Global Beat 01274 770885	HULL - Sublevel 01484 427564	MANCHESTER - Underground 0161 839 4043	STAFFORD - Funkyworld 01785 228213
	LIVERPOOL - Unity 0151 707 2006	BRISTOL - Jaspers 0117 9494932	HULL - Sublevel 01482 217620	MANCHESTER - Eastern Block 0161 226 6432	STOKE - Global Grooves 01782 201698
	LIVERPOOL - Seeds Records 0151 650 0975	CARDIFF - Catapult 100% Vinyl 01222 228990	LEEDS - Cavendish Travel 01132 442999	NEWCASTLE - Trax 0191 222 1925	WARRINGTON - Hot Waxx 01925 659235
	BLACKBURN - Ministry of Vinyl 01254 693 251	CARLISLE - Pink Panther 01228 28740	LEEDS - Jumbo Records 01132 455570	NOTTINGHAM - Arcade 01159 474532	WIGAN - V2 Menswear 01942 626962
	BLACKBURN - Depot 0121 643 6045	CHESTER - Global Grooves 01244 343781	LEICESTER - Pilot 01162 625535	PRESTON - Action Records 01772 258809	WOLVERHAMPTON - Ruby Red 01902 771 186
	BLACKBURN - V2 Menswear 01254 690354	DERBY - Scenario 01532 282281	LONDON - Flying Records 0171 936 4407	PLYMOUTH - Urban Coll 01752 256390	WREXHAM - Phase One 01978 264940



MUZIK voted Music Magazine Of The Year (ITC Awards)

Spoilt for choice

That's what you lot are. It's another fine month in Muzik and another fine month for music. Take your pick from the storming new Inner City single, the second Underworld album and fresh releases from Jon Pleased Wimmin, Nick Warren and the 4 Hero boys.

To further prove what a great start we're having to 1996, January saw the entire dance industry unite for Midem, the annual dance music convention in the south of France. Bringing together Jeff Mills, Damon Wild, Victor Simonelli, Roger Sanchez, Cajmere, Chez Damier, Josh Wink, Mr C, Laurent Garnier, Joe T Vannelli and Jeremy Healy, many new friendships were formed. Of which you're bound to hear more in the near future.

Last month also witnessed Final Frontier's second birthday party at Club UK, a night sadly marred by the Ecstasy-related death of 19-year-old Andreas Bouzis, while Goldie and The Prodigy both picked up plaques for their achievements in dance music at the Brat Awards. And, yes, the rumours do seem to be true. Goldie is dating Björk.

Full Circle closed its doors at The Greyhound in Slough after five legendary years, Funkmaster Flex ripped London apart at Club UN and The Chemical Brothers, Technohead and QFX all crashed into the national charts. Is happy hardcore really the future of young Britain? By the time you read this, the emotional trance sound of Robert Miles should also be in the charts, while Dave Clarke appears well on his way to having the biggest-selling dance album of recent times.

And the countdown starts here for Tribal Gathering 1996, which Muzik is sponsoring for the second year running. With around 70 DJs and 30 live acts, this year's Gathering looks set to serve up more treats than ever before. As if the goodies in this month's Muzik weren't enough...

in the mix

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Or Tek 9. Or Jacob's Optical Stairway. Meet Mark and Deigo, the guys with more aliases than a Soho hotel register

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Well, is it?

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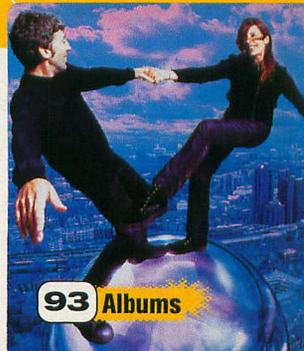
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Who have we saved the last dance for this month?

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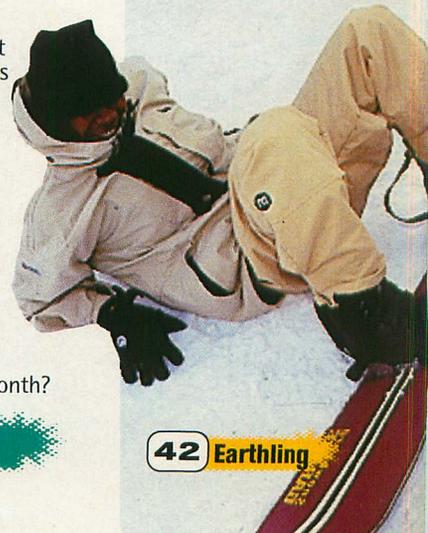
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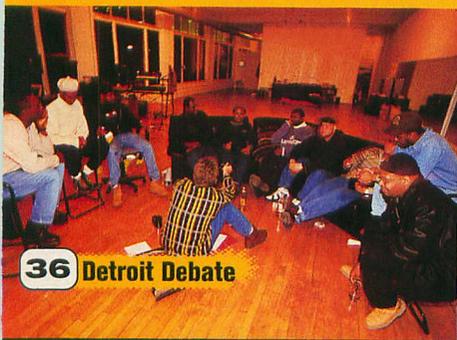
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61 Floor Fillers



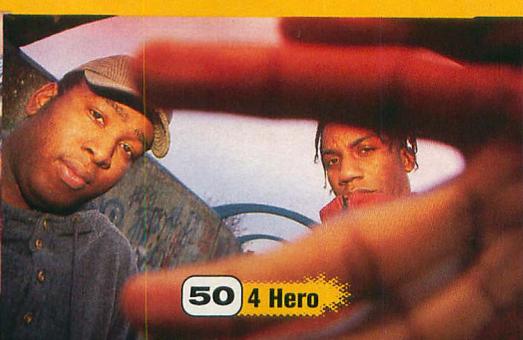
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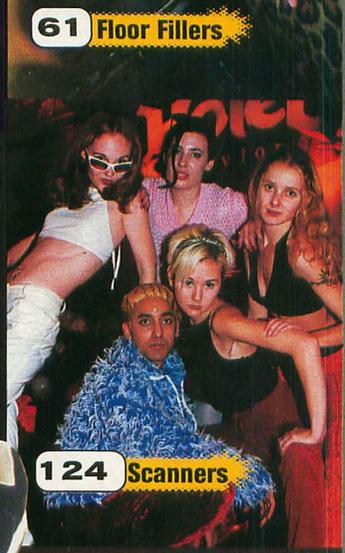
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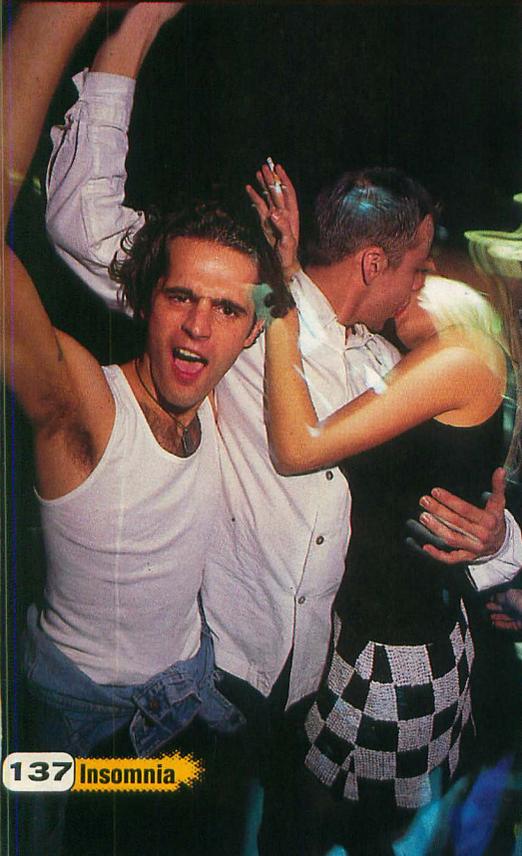
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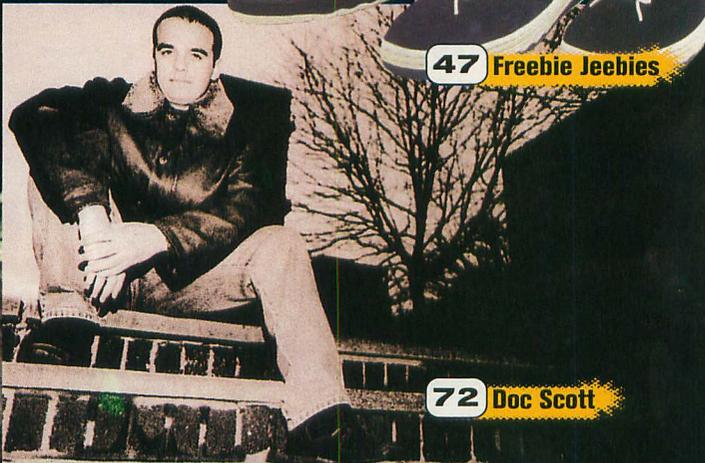
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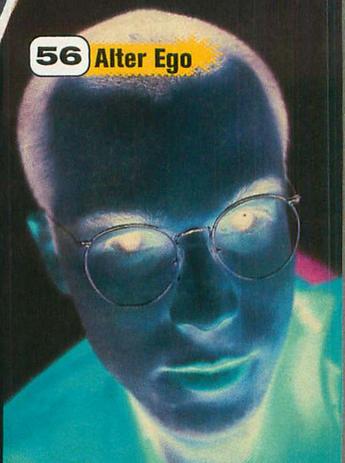
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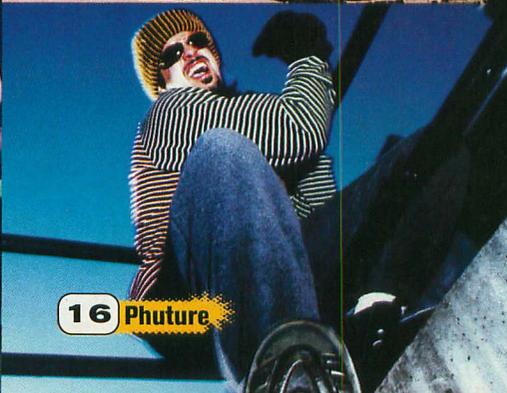
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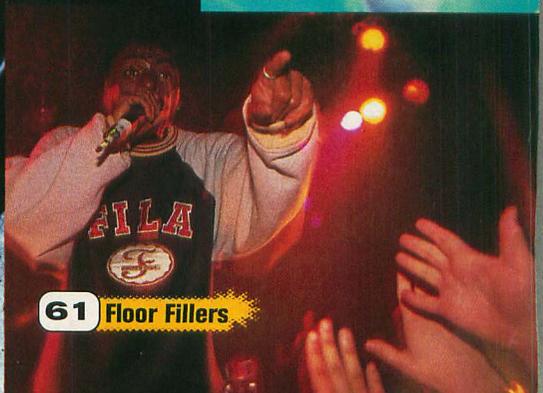
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renaissance[®]

Fourth Birthday Party
Colwick Hall

Colwick Park,
Nottingham
8.30-4am
Sat 16th March 1996



"Perfecto Live"

Paul Oakenfold · Quivver · Parks + Wilson
BT · Grace · Mozaic



John Digweed · The Fathers of Sound
Jeremy Healy · Joe T Vannelli · Jon Pleased Wimmin'
Marc Auerbach · Dave Seaman · Ian Ossia · Alex Neri
Chris + James · Nigel Dawson · Mark Tabberner

Special guest : Robert Miles (first UK appearance)

Tickets £40, available from:

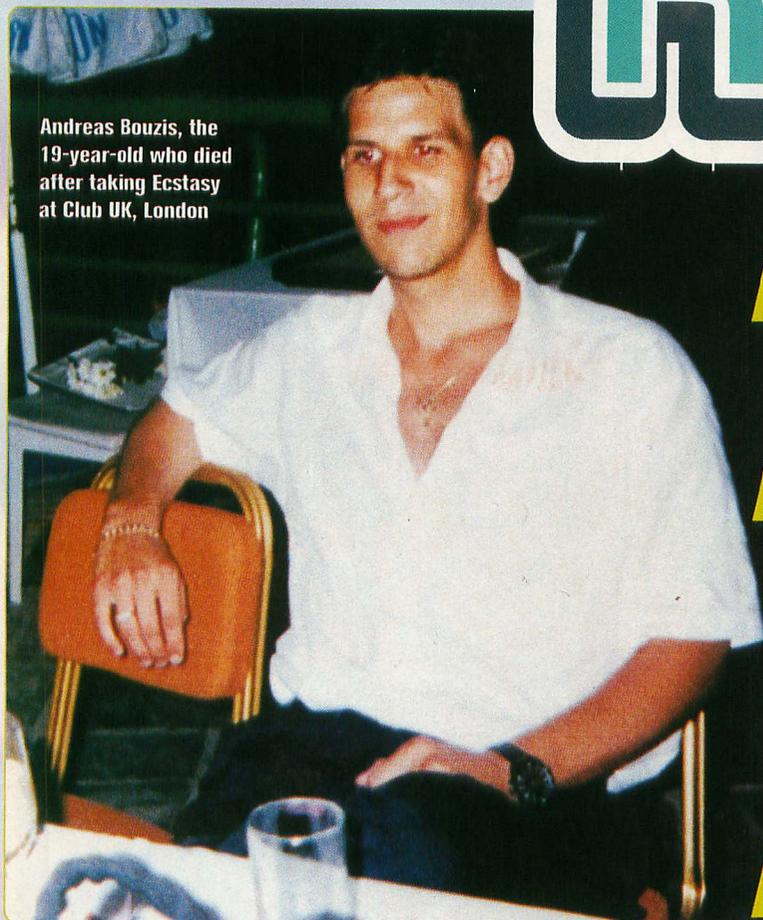
Birmingham	The Depot	0121 643 6045
Cardiff	Woosh	01222 228272
Derby	Scenario	01332 292281
Grimsby	Industria	01472 343205
Leeds	Jumbo	01132 455570
Leicester	Pilot	01162 625535
Liverpool	Ted Baker	0151 236 7472
London	Sign Of The Times	0171 240 6694
Manchester	Geese	0161 839 9771
Nottingham	Scotts	01159 504748
Stoke	Global Grooves	01782 201698
Sheffield	Brother 2 Brother	01142 754296

Coaches: Manchester, Geese 0161 839 9771

If you require any additional information please do not hesitate to contact our offices on 01782 717872 / 717873

NEWS

Andreas Bouzis, the 19-year-old who died after taking Ecstasy at Club UK, London



ECSTASY DEATH TOLL RISES

IN-CLUB ECSTASY TESTING – MUZIK OPENS THE PHONES TO YOU

THE death of 19-year-old Andreas Bouzis at London's Club UK brings the number of Ecstasy-related deaths in the UK to 56 since 1985. The tragedy has again highlighted the dangers which Ecstasy-users face.

Andreas is believed to have taken a single "Playboy"-type Ecstasy pill before joining the queue outside the Wandsworth club. He collapsed two hours later and, despite receiving heart massage and mouth-to-mouth resuscitation, died on the premises. A post-mortem revealed that Andreas died from heart failure (he is reported to have had an heart condition), although a police spokesman said that the Ecstasy pill had triggered the attack. The incident received widespread media coverage, with "The Daily Mirror" newspaper offering a £10,000 reward to anybody informing on dealers (through the Crimestoppers "Say No And Phone" campaign).

Club UK spokesman, Gerard Franklin, says: "Our hearts and deepest sympathies go out to Mr Bouzis' family. I sincerely hope that this will serve as a warning to anyone taking drugs". The club, which was raided last October, has been working closely with the Metropolitan Police to stamp out the use of illegal drugs on its premises. In defence of their drug prevention measures, Club UK posed the question, "Why should the club and its management have to bear responsibility for these deliberate acts of at best recklessness and at worst criminal behaviour?"

★ ITV's "World in Action" recently broadcast an investigation into the drugs trade. The programme travelled to Amsterdam with the parents of Leah Betts to compare Dutch drug prevention policies (like Ecstasy testing in clubs) to British methods.

The Betts reached the conclusion that the British authorities are finally recognising the scale and complexity of the drug problem without yet understanding it. Mr Betts appeared to be in complete agreement with a Dutch police officer who pointed out, "The more illegal Ecstasy gets, the harder it is to control it". The programme ended with the statement, "The message 'Just say no to drugs' doesn't work".

Tragically, only two days before this programme was broadcast, another Ecstasy-related death occurred. Ben Nodes, an 18-year-old student, was found dead in the toilets at The Rhythm Station nightclub in Aldershot, Hampshire. Over 300 clubbers were quizzed by police investigating the incident.

★ The inquest into the death of Leah Betts recorded a verdict of accidental death due to non-dependent use of drugs. The inquest in Chelmsford heard that she probably died from the combination of the drug and drinking too much water. While advice

for Ecstasy users is to drink water, it is important to remember that water counters the effects of dehydration while dancing and is not an antidote to the drug. Even so, it appears that, for some people, Ecstasy can hinder the kidneys' ability to process even small amounts of water. After the inquest, her parents hoped people would get the message that Ecstasy killed Leah, not water.

THE ECSTASY DEBATE – YOU DECIDE

DO you feel that the national press are out to tarnish the name of dance music by sensationalising the recent tragic Ecstasy deaths? Well, we are all in this together and Muzik believes it's time you had your say. Regardless of what you think about drugs, there is no denying the fact that Ecstasy is readily available and widely used by thousands every weekend.

As ITV's "World In Action" programme showed, E-testing machines are common place in clubs around Amsterdam. Some believe their presence encourages Ecstasy use, but the figures would seem to suggest that E-testing saves lives. At the very least, such machines could be a short-term solution to the problem in the UK. Their introduction would certainly give the Government time to decide how to deal with this issue in a responsible manner.

The views of clubbers are rarely sought by the mainstream media, so we would like to give you your chance. Just tell us whether or not you think E-testing should be allowed in night clubs. Call one of the two numbers below now, and when the lines close, we'll publish the results and present them to the appropriate authorities.

DO YOU THINK ECSTASY TESTING SHOULD BE INTRODUCED TO UK NIGHTCLUBS?

If you think YES call: 0891-131-201

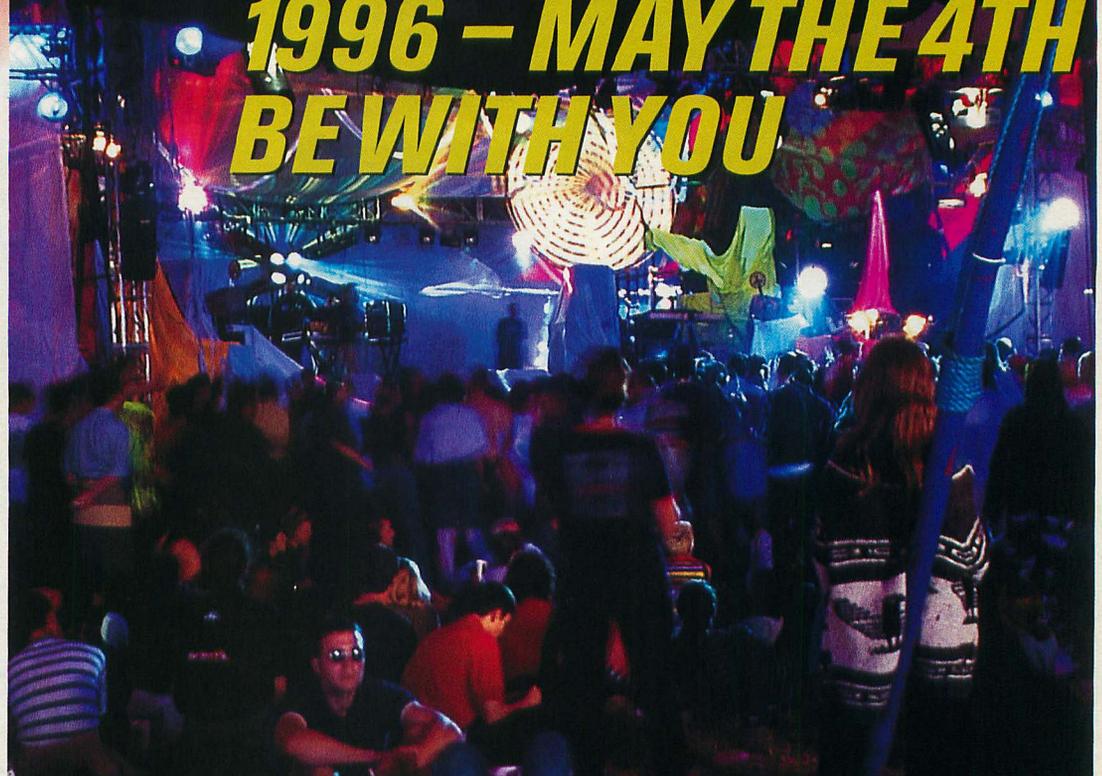
If you think NO call: 0891-131-202

Phone lines are open from February 12 to March 12. All calls cost approximately 10p

TRIBAL GATHERING 1996 - MAY THE 4TH BE WITH YOU

snapshots

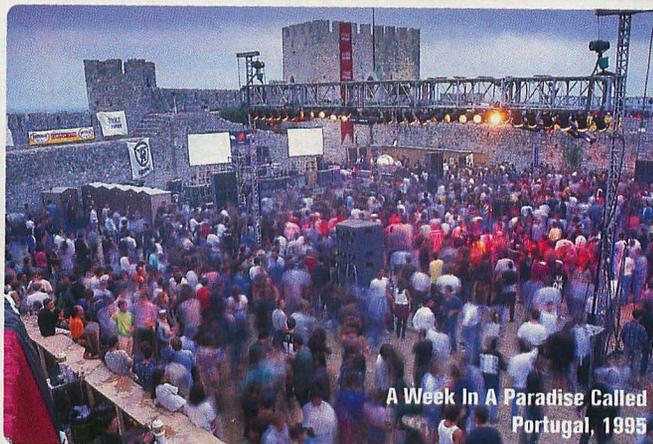
DE LA SOUL are close to completing their fourth album, "Stakes Is High", for Tommy Boy in New York. The release is scheduled for early June... **THE PRODIGY** have a new single out on March 18... **RENAISSANCE** have announced the details of their fourth birthday bash. It will be held in the palatial surroundings of Colwick Hall in Nottingham on Saturday, March 16. In addition to DJs John Digweed, Ian Ossia, Fathers Of Sound, Paul Oakenfold, Jon Pleasid Wimmin, Joe T Vannelli, Jeremy Healy, Dave Seaman, Nigel Dawson, Marc Auerbach, Chris & James, Parks & Wilson and Quivver & Mark Tabberner, there will be a Perfecto marquee with live performances from BT, Grace, Mozaic and Robert Miles. For tickets and information, phone 01782-717-872... The seminal **LFO VERSUS F.U.S.E.** record, which Warp failed to release, is now available as a one-sided, red vinyl release on Plus 8... **BLAKE BAXTER** is opening a club in Detroit with the backing of Tresor... **CARL CRAIG** has a new Paperclip People single due in March... **A MAN CALLED ADAM** have a new album, "A Man Called Adam In Dub", due, as well as the second installment in the "Planet Jazz" series. The latter will feature new cuts from **RON TRENT** and **CHEZ DAMIER**, as well as an exclusive track from **ROGER S.** They have also co-ordinated a compilation album featuring In The Trees from Nuphonic and tracks from Holloway & Eastwick and Kevin McKay... **MINISTRY OF SOUND** are planning to release material in Australia after signing a distribution deal with Mushroom. The Min are also due to tour Oz this year... **KEVIN SAUNDERSON** has announced he's to change the release policy of his KMS label. He will only be releasing material from artists who have already recorded for him. Saunderson states: "I can't deal with the mentality of Detroit people. They think they can give you a track and then get \$10,000!"... **WOODY McBRIDE** is recording a track for Bush, who also have a new Aphrohead track due for release... **DERRICK CARTER** has mixed a compilation for Cajual using four decks... This year's **IN THE CITY** event will be held in Dublin... **ASHLEY BEEDLE** has a single due out on Ninja Tune and he is also working with Roger Sanchez... **SADE**'s work has been bootlegged once again. The Detroit imprint Illegal has released mixes of "Give It Up" by Stacey Pullen and Kenny Larkin...



MUZIK TO SPONSOR TRIBAL GATHERING

THE THIRD TRIBAL GATHERING, one of the most important dates for dance music in the UK, is to be sponsored by Muzik for the second year running. This year's festival will take place on Saturday, May 4 at Otmoor Park, Beckley, near Oxford. The event will have a 30,000 capacity (5,000 more than last year) and runs from 1pm until 9am on the Sunday morning. Muzik can exclusively reveal the line-up details. There will be eight dance arenas with around 70 DJs and 32 live acts. As we went to press, the following were all confirmed: On the Starship Universe Stage, the DJs so far are Graeme Park, Armand Van Helden, Gayle San, Carl Cox and Laurent Garnier. Black Grape and Underworld will be playing live. The Harthouse UK Stage will feature DJs Sven Vath, Frank Lorber, David Holmes, Alter Ego, Hardfloor and Speedy J, with Earth Nation playing live. The Tribal Temple Stage will include DJs Jonathan Cooke, Phil Perry, Billy Nasty, Fabio Paras, Danny Rampling, Tin Tin, Dominic, James Munro and DJ Dag. Hallucinogen, Slinky

Lizard, Cosmosis and Technosomy will play live. On the Africa Stage, the DJs will be Dr Bob Jones, Ashley Beedle, DJ Sneak, Claudio Coccolutto, Marshall Jefferson and Doc Marten, with Fluke performing live. The Nexus Stage DJs will include Kenny Ken, Mickey Finn, DJ Rap, Slipmatt and Randall. The Cyberpunk Stage features DJs Derrick Carter, Colin Dale, Manu Le Malin, Dave Clarke, Richie Hawtin, Andrew Weatherall and Jeff Mills. CJ Bolland, The Advent and Sean X will all play live sets. On the Cosmic Disco Stage, the DJs include James Lavelle, Gilles Peterson, LTJ Bukem, Richard Fearless and Jon Carter. The live acts are yet to be confirmed. Tribal Gathering are expected to confirm more names in the weeks to come. They are also promising the same kind of entertainments and shows as last year, only even more spectacular. Watch this space. Tickets are available now on 0171-344-0044 priced £29, plus booking fee. For more details call 0181-963-0940.

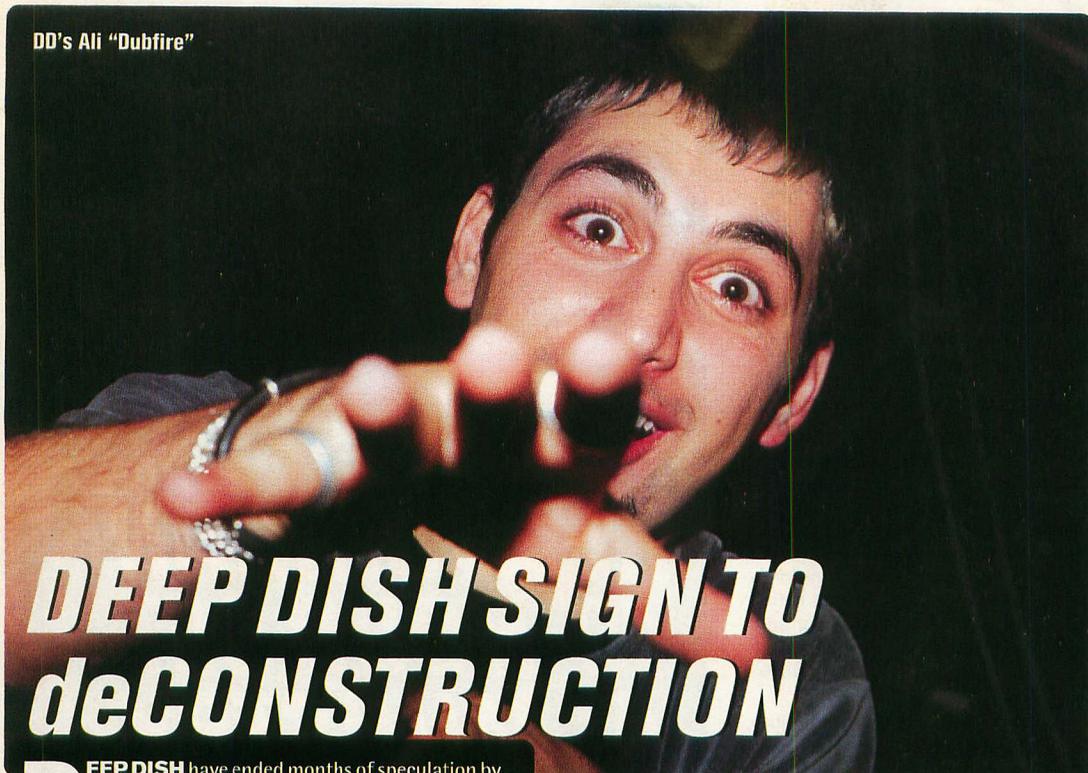


A Week In A Paradise Called Portugal, 1995

PORTUGAL 1996

TRIBAL UK are set to link up with Muzik for a second year to present A Week In A Paradise Called Portugal 1996. The event will take place in and around Lisbon during August and will again feature the cream of deep house and techno DJs from all over the world. Last year's event featured Danny Tenaglia, Laurent Garnier, Elliot Eastwick, Miles Hollway, Tony Humphries, Phil Mison and Phil Perry, proving there is more to summer clubbing than Ibiza. Ministry Of Sound are also planning a tour of Portugal at Easter, which will take in the Algarve as well as Lisbon. More details on both events next month.

DD's Ali "Dubfire"



DEEP DISH SIGN TO deCONSTRUCTION

DEEP DISH have ended months of speculation by signing to deConstruction. The Washington-based production duo, Ali "Dubfire" and Sharam, have been dance music's hottest property since their successful mix of De'Lacy's "Hideaway". They've previously recorded for Tribal UK, who also released material from Deep Dish's own labels, DDR and Yoshitoshi.

Speaking from the studio where they were about to remix Kristine W's "Land Of Living", Sharam says: "It's a superb deal. We'll be getting a lot of money. They'll do a great job for us and we'll do a great job for them. We've done some work on a couple of tracks for the album. A lot of people are waiting for us to fuck up, but it'll be the phattest, man. We wanted to see who could do the best promotion job with us, and they're definitely the best."

KID LOOPS IN RECORD DEAL

KID LOOPS has signed to All Good Vinyl, the new UK jungle label. Following two highly acclaimed singles for the Dorado's Filter offshoot, Loops (better known as Jamie Lexton, brother to Cool Breeze's Charlie Lexton) signed a three-single deal with AGV, who are part-owned by Belgium's R&S. The first single is scheduled for release on March 14.

AGV are also promising new singles by Pim (of Playboys), Skin Divers (featuring Aquasky from Moving Shadow), DJ Pulse and Debra Anderson (singer on Alex Reece's "Feel The Sunshine").

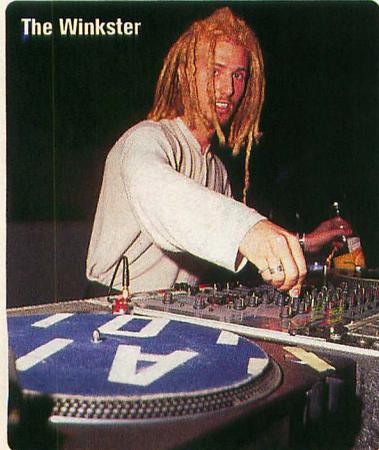
JEFF MILLS has completed his first mix CD for Sony Japan. The compilation is rumoured to have been recorded at The Liquid Rooms in Tokyo. A release date is yet to be set, but look out for import copies in your local specialist store.



PHOTEK SIGNS TO VIRGIN

PHOTEK, aka rising drum 'n' bass producer Rupert Parkes, has signed a major record deal with Virgin. The Ipswich artist came to prominence with cuts such as "Seventh Samurai" and "The Water Margin" on his own Photek label, as well as "Natural Born Killers" on Metalheadz. The deal is with Virgin's new experimental label, Science. A single is expected in April, followed by an album in the summer.

Pic: Pat Pope/Raise-A-Head



The Winkster

WINK IN MAJOR LABEL TALKS MANIFESTO TO RE-RELEASE "HIGHER STATE OF CONSCIOUSNESS"?

JOSH WINK is negotiating a label deal with a major US record company for his Ovum Recordings imprint. If these talks are successful, Josh and his partner, King Britt, will retain complete artistic control, with Wink acting as the middle man for his artists.

Meanwhile, Wink's "Higher State Of Consciousness" may be re-released by Manifesto, having sold a further 10,000 copies over the Christmas period. The deleted track, which broke the UK Top 10, was voted Muzik's Single Of The Year for 1995. Eddie Gordon from Manifesto states: "It did the 10,000 without any push from the label. We believe it was because Muzik and Pete Tong made it their Single Of The Year. As for re-releasing it, we haven't decided. It's an idea, but nothing more than that at the moment."

A GUY CALLED GERALD's "Voodoo Ray" is to be re-released. The 1996 version will include remixes from Justin Robertson, Alex Reece, Francois Kervorkian and Gerald himself. Gerald, meanwhile, has been working on a new single featuring the vocals from Lamb's Louise Rhodes on one side and ex-Deee-Lite singer Lady Miss Kier on the other... **GAYLE SAN** has dropped her trance set. She says: "I'm still into deep underground trance, but a lot of the records which have come out in the last year have been really commercial. I've slowly been dropping the trance in favour of stuff like The Advent and Scan X"... **GROOVE FM** goes on air in the Sheffield area from April 15 to May 12. The station features the cream of Sheffield's DJ as well as slots from Ashley Beedle, Nightmares On Wax, Richard Kirk and Harvey. Acid Jazz and "Straight No Chaser" will also host shows... **RAW STYLUS** are going on tour with London's Rotation club... **SERIAL DIVA** release their first single, "Gotta Lotta Love For You", later this month. The remix will come courtesy of Kevin Saunderson... **CHECKPOINT CHARLIE** celebrate their third birthday on February 29 with DJs Carl Cox and Billy Nasty. The event will take place at Reading's Alleycat Live venue. The club is also launching their Out On Manoeuvres tour with Billy Nasty and Jon Pleased Wimmin. Call 0171-486-1877... **PETE WARDMEN** has purchased Downtown Records, which he has renamed Unit 2... Explode, **TONY DE VIT**'s imprint, have parted with Warners distribution to strike out on their own... **JUDGE JULES** and John Kelly have completed two separate mixes for Journeys By DJ's "Dance Wars" series. Displaying his "other side", Jules' mix features Phuture, Cajmere, Subsonic 808, Thomas Bangalter and St Germain... **DAN BELL**, aka DBX, has opened a private record store in Kevin Saunderson's old KMS studio building... **JOEY BELTRAM** has an album set for release on NovaMute... A remix album from **INCOGNITO** is due for release soon and features mixes from David Morales, Roger Sanchez and Masters At Work... **MURK** have mixed Donna Summer for Phonogram... **LOST** will continue to be at London's Arches, despite rumours that it was to move to Mr C's The End club. The club continues on March 30 with Steve Bicknell, Robert Hood, Patrick Pulsinger and Anthony Shakir... **COLIN DALE** opted not to mix React Records' "True People: The Detroit Techno Album" because he felt that he would be doing the music a disservice... **GOODFELLA**'s have remixed Helicopter's classic "On Ya Way" for London... **FRANKIE KNUCKLES** has beat-mixed the sixth volume of Ministry Of Sound's "Session" series...

snapshots

The Brixton/Clapham underground house promoters, **INDULGE**, have apologised to their punters who were misled by the appearance of a club night also called Indulge at the Brixton Fridge. The original Indulge have been promoting their non-profit, mixed night for a couple of years. It is expected the Fridge will change the name of their Wednesday night gay club. . . **PAUL OAKENFOLD** is to mix an album for Fantazia. . . **MUZIK** would like to apologise for the story in our January issue which suggested that Shut Up And Dance were attempting to prevent the release of Nicolette's "No Government" single. No such attempt was made and Nicolette's single was released, as planned, in the middle of December. . . **SASHA**'s album is due for release on deCon in September. . . **ECLIPSE**, the legendary Coventry club are set to release a nostalgic beat-mixed compilation via Virgin. . . **SARAH CHAPMAN** would like it to be known that she *did* turn up to Club Esprit in Portsmouth on New Year's Eve. Having arrived five minutes before midnight, Sarah wasn't allowed in! The club reportedly announced that she had let them down. . . **100% PURE** are to release a highly limited edition "trip hoppy thing". Untitled and credit-free, 500 of them should be out now. The Dutch label also have Sensurreal, Max 404, Jamez, Ross 154 and 2000 And One remixes on Sterac in the pipeline, along with Speedy J and Autechre remixing the next Edge of Motion single. . . **ST GERMAIN**'s "Alabama Blues" is to be remixed by Kenny Dixon. The hotly-tipped Detroit releases his "Inspirations For Motown" on KDJ soon, along with "I Can't Kick This Feeling When It Hits" for Prescription. . . **HARRI** and **OSCAR** have left their Sunday night session at the Voodoo Room in Glasgow. Muzique Tropicque's Kevin Mackay has also quit his Saturday night. . . **IAN POOLEY** has an album due on Force Inc in March. . . **The MIAMI WINTER CONFERENCE** takes place from March 17-20, and features the usual parties from Tribal UK and probably another legendary Masters At Murk bash. . . **PROGRESS** dates for March are as follows: Boy George (March 2), Dave Seaman and Jeremy Healy (9) and Tony De Vit and Mike E Bloc (16). Call 01332-202-048 for Progress details. . .

NOMINATIONS FOR DANCE AWARDS

NOMINATIONS have been announced for the third International Dance Music Awards. The ceremony will be held at The Forum in London on Thursday, March 28.

The nominations for the Best Dance Act include Goldie, Leftfield, Tricky, M People, The Prodigy and Eternal. Best Newcomers include Billy Ray Martin, QFX, Josh Wink, Bucketheads, De'Lacy and The Original, and Best DJs are Carl Cox, Tony Devit, Jon Pleased Wimmin, Judge Jules, Sister Bliss and Bass Generator. Nominations for the Best Club include Cream, Speed, Ministry Of Sound, Hard Times, Rezerection and The Pod. Other categories include Best Independent Label, Best Rap Act and Best Male and Female Artist.

The awards, sponsored by Levi Strauss, will be broadcast live on Kiss FM. Voting forms are available from Levis stores in the UK. You can also cast your votes by e-mail (dance@mail.bogo.co.uk), on the Internet (<http://www.demon.co.uk/control/dance.html>), or by fax (0171-431-4441).

★ **DERRICK CARTER AND LUKE SOLOMON**'s Classics label tour will be sponsored by Muzik. The tour features Carter & Solomon on all dates, as well as appearances from Kenny Hawkes, Roberto, Zaki and Diz from Prescription Underground. The dates are as follows: London Space (February 14), Manchester Bugged Out (16), Sheffield Republic (17), Newcastle University (22), Brighton Escape (23), Waterford Can't Stop (24), Bristol Jack Attack (28), Edinburgh Pure (March 1), Zurich Garden Of Eden (2), Newcastle Shindig (9), Stuttgart FF (15), Liverpool 051 Club (16), Warrington Astro Farm (16), Chicago Smart Bar (26).

NO SPLIT FOR ROCKY & DIESEL

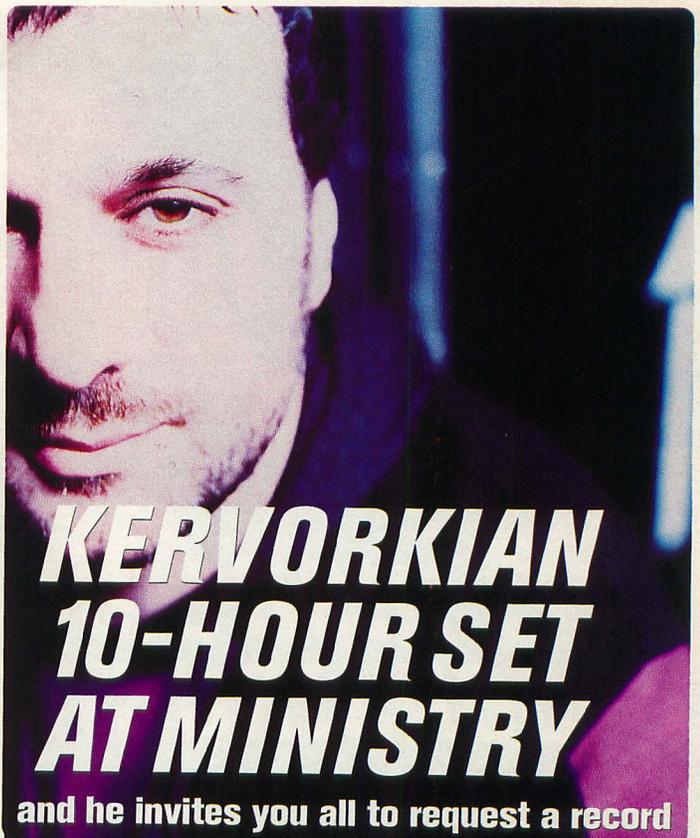
ROCKY & DIESEL have denied rumours that they are to stop DJing together due to musical differences.

"We are going to be booked separately, but that's all," says Rocky. "This is purely a financial thing. We are fed up with splitting the money down the middle. We'll do the same gigs and play for twice as long."

Diesel adds: "There are too many good records for us to make do with just one slot. Instead of our old jamming system, where Rocky would play a few records and then I'd play a few, we'll do separate sets."

★ As X-Press 2, Rocky & Diesel seem set to crack the charts with their new single, "The Sound". X-Press 2 have also just completed a cut for Phil Perry's Full Circle compilation, as well as remixing forthcoming singles from Lectroluv and Dubstar.

★ Charlie Chester has announced Rocky & Diesel will be the resident DJs at his new bar/club, Eden, in Liverpool. They are due to play every second week.



KERVORKIAN 10-HOUR SET AT MINISTRY

and he invites you all to request a record

FRANCOIS KERVORKIAN is set to play a 10-hour set at London's Ministry Of Sound on Saturday, March 9. Kervorkian is used to this sort of marathon-length show, having regularly performed for over 10 hours at The Shelter in the States and for over 14 hours in Japan. The New York DJ has also invited punters to request tracks for the evening, providing he has them in his crates.

Speaking about the set, potentially one of *the* nights of the year, Kervorkian states: "This is nothing unusual for me. Such a set enables me to put forth a coherent presentation of a wide range of music. It allows the concept of a journey to become more of a reality. What can people expect? Not to hear the same bloody shit all night long! There will be a beginning, a middle and an end. It's a pleasure to be allowed to do this in England. I am very excited. I just hope customs understand that I might have a bit of excess luggage!"

Kervorkian has exclusively announced through Muzik that he will be taking requests from anyone who goes to hear his set.

He explains: "If people want to hear a certain record, I will be happy to play it. After all, the party is for the people. When I play in Japan, they sometimes even set up a desk near the entrance where people fill in cards which all get passed on to me."

Ministry Of Sound, March 9. The ball is in your court.

★ Kervorkian's "FK EP" has been remixed by Danny Tenaglia, Angel Moraes, Todd Terry and Deep Zone for Ministry Of Sound's Open imprint.

1FM JUNGLE SHOW



1FM are launching a regular jungle show. Following the success of the eight-week "One In The Jungle" series last year, the show has now gained a regular weekly slot. It will be broadcast every Friday at 10pm after "Pete Tong's Essential Selection".

Other new programmes include a reggae, ragga and dub show entitled "1FM's Dancehall Nite". Presented by Chris Goldfinger, it will be aired on Saturdays at midnight. As a result, the "Essential Mix" is moving to 2am on Sunday mornings. Trevor Nelson, the head of A&R at Cooltempo, has also been enlisted by 1FM to present an r&b show. This goes out between two and four on Sunday afternoons.

DESERT STORM BACK FROM BOSNIA

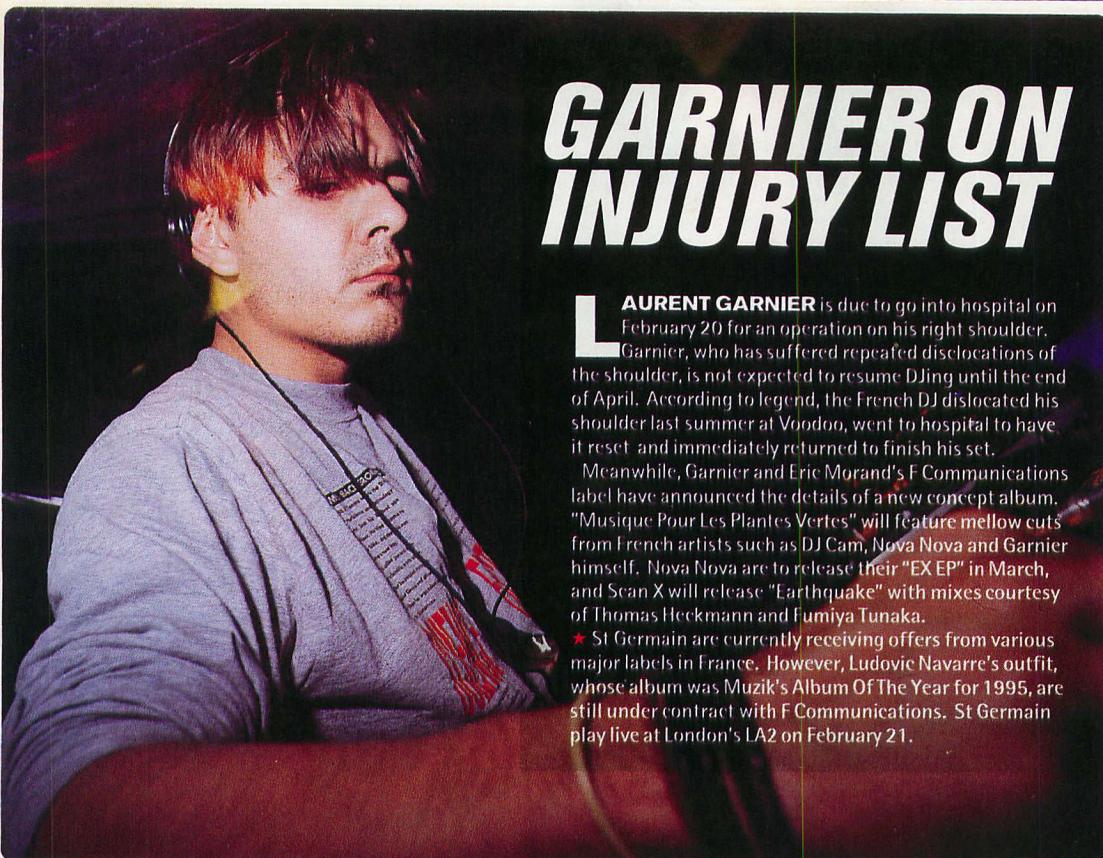
DESERT STORM, the first sound system to play in Sarajevo, have returned home from their trip to Croatia and Bosnia. The Scottish sound system's month-long trip was filmed by Channel 4 for a documentary and includes scenes such as crashing into the film-crew's car and being chased by police through the streets of Lubljana. ★ Desert Storm are to tour the UK in the coming months, to promote their second single, "The Desert Storm EP". Dates confirmed so far are Manchester New Ardr Centre (March 7), Glasgow QMU (16) and Nottingham Sky Club (30).

GARNIER ON INJURY LIST

LAURENT GARNIER is due to go into hospital on February 20 for an operation on his right shoulder. Garnier, who has suffered repeated dislocations of the shoulder, is not expected to resume DJing until the end of April. According to legend, the French DJ dislocated his shoulder last summer at Voodoo, went to hospital to have it reset and immediately returned to finish his set.

Meanwhile, Garnier and Eric Morand's F Communications label have announced the details of a new concept album. "Musique Pour Les Plantes Vertes" will feature mellow cuts from French artists such as DJ Cam, Nova Nova and Garnier himself. Nova Nova are to release their "EX EP" in March, and Sean X will release "Earthquake" with mixes courtesy of Thomas Heckmann and Fumiya Tunaka.

★ St Germain are currently receiving offers from various major labels in France. However, Ludovic Navarre's outfit, whose album was Muzik's Album Of The Year for 1995, are still under contract with F Communications. St Germain play live at London's LA2 on February 21.



CARL COX LAUNCHES CLUB

CARL COX is to start a regular Thursday night club at London's Velvet Underground. The club, Ultimate Base, is his first weekly residency since his stint at The Zap Club in Brighton in the late Eighties. When Cox is unable to play, DJs like Josh Wink and Darren Emerson will take his place. Cox will also do a swap with Laurent Garnier's night at Paris' Rex club. Every six weeks Garnier will play at Ultimate Base and Cox will play at The Rex.

"I want to have people playing who have stuck by the music they believe in," says Cox. "People with a passion for this kind of music". Rather surreally, his wife Rachel adds: "The urinals will have famous works of art in them, so when you take a piss, you'll be pissing on the Cistine Chapel or the Mona Lisa".

The opening night takes place on February 29 and features Cox with Phil Perry, Trevor Rockliffe and Jim Masters. The following week features Darren Emerson and Lady B. For further details, telephone Ultimate Base on 01403-240-395.



AMNESTY SPONSOR GIRLS ON TOUR

AMNESTY INTERNATIONAL are teaming up with Sister Bliss, Mrs Wood, Sarah Chapman and a host of other female DJs for a UK tour. The dates will highlight the role of Amnesty International and increase the profile of women DJs. A percentage of the profits from each night will be donated to the charity.

The full line-up is Nancy Noise, Sarah Chapman, The Lovely Helen, Sister Bliss, Mrs Wood, Rachel Auburn, Pippa, Smokin' Jo, Sarah HB, Princess Julia and Girls On Top. Dates already confirmed are Swindon Brunel Rooms, (February 23), Dublin Ormond Centre (March 2), Newcastle University (13), Oxford Park End Club (26), Nottingham Options (28), Wolverhampton Backstage Club (30) and Swansea Escape Club (May 5).

ENO GOES LIVE

BRIAN ENO has a new sound installation based around his classic ambient work, "Music For Airports", and he will be putting it in... an airport! The legendary producer and godfather of ambience will be creating the installation at Berlin's Tempelhof Airport as part of the Urban Aboriginal Festival. Taking place from March 23 to March 31, highlights of the avant-garde festival include performances from Scanner, Max Eastley, Robert Hampson and Eddie Prevost, as well as a soundclash between zoviet★ France and AMM. For full details telephone 00-49-30-615-2702.

KELVIN ANDREWS GOES GLOBAL

KELVIN ANDREWS has announced details of a new club night called Astrofarm (also the name of Andrews' new recording act, currently riding high with "Strings Ain't What They Used To Be"). It will take place every Saturday at The World in Warrington. The opening night is on March 16, with guest DJs Derrick Carter, Carl Cox, Ashley Beedle, Sensory Elements, The Chemical Brothers and Luke Solomon, alongside residents Paul Walker, Moonboots and Barry May.

Meanwhile, the Astrofarm world tour will be co-hosted by Muzik. The tour starts off in Canada on March 2 at Better Days in Toronto. The night will feature Deep Dish, Kelvin Andrews, Anne Savage and Paul Walker. Delicious in Brisbane, Australia, is the next stop, on March 9, with Kelvin Andrews. On March 16, the night will see the launch of Muzik magazine in Australia and will feature Nick Warren and Kelvin Andrews (who will indeed be missing the opening night of his Warrington club night). The venue is yet to be confirmed. The tour finishes up on March 23 in Adelaide, Australia, with Nick Warren. Again the venue is to be confirmed.



Astrofarmer, Kelvin Andrews

NINJA TUNE are releasing a compilation. "Flexistentialism" includes mostly unreleased tracks from the likes of Luke Vibert, Ashley Beedle and Kruder & Dorfmeister. A bonus CD will include nine tracks from recent Ninja singles... Austria's **MEMORY FOUNDATION** have started a new label, Central. The first singles will come from Ratio and Skinless Brothers... Dutch avant-garde imprint **STAALPLAAT** celebrate their 100th CD with a collection of 100 answering machine messages from artists around the world... **QFX** follow up their chart-smashing cover of Moby's "Every Time You Touch Me" with a series of dates around the country. They play Livingston Zen (February 14), Kirkcaldy Jackos (16), Digbeth The Institute (23), Saltcoats Metro (March 3), Newcastle Ritzy (8), Dublin Point (15), Belfast Kings Hall (16), Workington Forum (23) and Newcastle Reds (30)... The next release on New York's **SEROTONIN** will consist of 60 locked grooves from the likes of Bizz OD, DJ Hell, Electric Indigo, Freddie Fresh and Patrick Pulsinger... **THE ADVENT** perform at Atomic Jam at Nottingham's Marcus Garvey Centre on February 23. DJs include Richie Hawtin and Colin Dale. Info on 01203-555-065... The latest single on Los Angeles' fucked-up electro label **CITY OF ANGELS** is Uberzone's "Botz EP"... **GRAVEDIGGAZ**' Prince Paul is recording with Living Color's Vernon Reid... **MEGATROPOLIS** is back at Heaven on April 4. The relaunch will feature Ignition and an experimental 360-degree audio-visual show... Solo material from **SOUNDS OF BLACKNESS** vocalist Ann Bennett-Nesby is due in the Summer... **DARRYL PANDY** is releasing a new version of his 1986 house classic, "Love Can't Turn Around". The mixes on the 1996 version come courtesy of Pizzaman, Calvin Rotane, Playboy Club and Boris X... **NEW ELECTRONICA** are releasing the "Objet D'art Part 2" CD, featuring the more recent singles from Kirk De Giorgio's ART label. It will be followed by a new Neuropolitique album, "Again"... The next singles released on **THE DRUM CLUB**'s MC Projects label are Multiplex's "Pokey", Melt's "The Calling" and Transmute's "Arms Akimbo". Charlie Hall releases his solo single in April... Watch out for the excellent jazztastically downtempo **"SHELLSHOCK EP"** which accompanies the latest blockbuster game for the Sega Saturn and Sony Playstation... **D'ANGELO** has cancelled his UK tour due to bronchitis. Ticket holders are asked to return to point of purchase for a full refund... **Candygirls'** **RACHEL AUBURN** is teaming up with Trigger for "Do It", released on Effective in March with a Tony De Vit remix...

Josh Abrahams

The Satyricon

19-02-96

SATYRICON

A Worldwide Ultimatum No. 4 "The Road of Excess Leads To The Palace Of Wisdom

The Ultimate Debut Album "A golden opportunity to break all the rules... and send our senses reeling. Delicious." - Mixmag. "A stomping collection of spiky trance and acid lunacy... Epic techno trancery." - Select.

Carl Cox

Two Paintings And A Drum

26-02-96

Featuring Phoebus Apollo

CARL COX

12" Featuring Mixes By The Aloof,
Black and Brown and Dave Angel.

12" CD Featuring The Tracks Phoebus
Apollo, Yumm-Yumm and Siberian
Snowstorm & Remix

A Worldwide Ultimatum No. 5 "If You Don't Appreciate Music Are You really Listening?"

The Ultimate B:A:S:E Night Carl Cox's only weekly residency with Jim Masters and guests every Thursday 10pm-3am Velvet Underground, 143 Charing Cross Road, London WC2. Opening Night February 29th featuring Carl Cox • Phil Perry • Trevor Rockcliffe • Jim Masters Forthcoming Guests in March: Darren Emerson • Charlie Hall • Eric Powell • Lady Barbarella. Information Line 01403 240395

WEATHERALL TO LAUNCH ACTING CAREER?



Weatherall acts the hardman in his debut film role

ANDREW WEATHERALL is playing the part of a seedy, shaven-headed nightclub owner in a movie entitled "Hardmen". A black comedy about south London gangsters, the film also features the Kray Brothers associate, "Mad" Frankie Frazer, who comes as one of the underworld old school. Although described as "small but perfectly formed", Weatherall's part is a key segment.

A spokesperson for the production company, Venture Movies, states: "Andrew was selected because his larger-than-life charisma was perfect for this role. He is keen to do his best for the director and he's actually a very good actor."

Weatherall is reluctant to comment on his role, preferring to let the movie do the talking. He has also denied that his next single will be a version of the "Pinochio" classic, "Hey, diddle-de-de, an actor's life for me". "Hardmen" premieres at the Cannes Film Festival in May.

★ Forthcoming releases on Weatherall's Emissions imprint include a double CD set from Panash, a release from 2 Lone Swordsmen (Weatherall's latest guise), as well as a package of Blue releases from Tony Thorpe, Adrian Sherwood and Ashley Beedle.

MUZIK HAS FUN

MUZIK will host a party at one of Birmingham's leading clubs, Fun, on February 17. The night will feature Sister Bliss and Paul Chiswick upstairs, with downtempo sounds from Bowen and Mister Jibb downstairs. The night will run from 10pm until late and cost £10 for non-members. Telephone 0121-622-1332 for further details.

★ **ROLLO & SISTER BLISS** have remixed Roxy Music's "Love Is The Drug" for Virgin. They have also completed remixes for Björk (along with David Morales), Garbage, BT, Gabrielle and KD Lang. BT, meanwhile, will be remixing Rollo & Bliss' debut Faithless single, "Salva Mea".

Faithless are to play their first ever live date, at London's Jazz Cafe on Tuesday, March 5. Their new single on Cheeky, "Don't Leave", featuring Jamie Catto on vocals, should be in the shops now.

VENUE SWITCH FOR FULL CIRCLE

FULL CIRCLE, the legendary Sunday session club run by Phil Perry and Fiona Crawford, is switching venues. The club, which ran at The Greyhound in Slough for over five years, is moving to The Quay Club in Chertsey, Middlesex. The opening night will be on March 10, with guest DJs Carl Cox, Jon Pleased Wimmin and Phil Mison.

Phil Perry says: "The new venue looks like a Spanish hacienda from the outside. It has two floors and our opening hours are much better. Full Circle will run from 4pm until 10pm, with the flexibility of being able to go on until 1am if we want to."

★ Full Circle are also planning a compilation album. "Science Behind The Circle" will feature exclusively recorded tracks from Carl Cox, Secret Knowledge, Slam, Billy Nasty, Ashley Beedle, Andy Weatherall, Dave Angel, Rocky & Diesel, The Aloof, David Holmes and Fabio Paras. Phil Perry describes the record as "trying to capture the spirit of Full Circle". A launch party for the album takes place at Full Circle on April 7.

THOSE WHO LOST IT (LITERALLY)

Muzik's guide to the personal belongings lost by the world's leading DJs

NAME: ERIC POWELL

ITEM & VALUE: Record box. £110 for the box, £500 for the records.

WHERE WERE THEY LOST: "I'd been DJing with Pierre over at Cream in Liverpool and we were in a taxi on our way to a party. Just after I'd got out, I realised I had left my box in the cab. Paul Bleasdale pulled up behind me and he tried to catch up with the cab. I was playing Cream in Glasgow the next night, so the promoters had buy me a whole new set of tunes."

WHAT WOULD YOU DO TO GET IT BACK? "Nothing. I've bought them all again. But I would like to know if a 40-year-old taxi driver is now applying for DJ work. He drives a blue car."

NAME: CARL COX

ITEM & VALUE: Black loafers from Jones in Brighton, valued at £60.

WHERE WERE THEY LOST: "The foyer of the Portobello Hotel, Stanley Gardens, London. I was on my way downstairs for a late drink and I decided to put my shoes on in case there were any cold tiles on the floor. The shoes were brand new and they started to pinch, so I took them off. I had a few drinks and by the time I went upstairs again I couldn't actually remember if I had taken them downstairs or not. Anyway, they disappeared. They must be hanging up on someone's wall."

WHAT WOULD YOU DO TO GET THEM BACK? "A copy of my new single? To be honest, I'm just intrigued to find out where they went."



Eric Powell

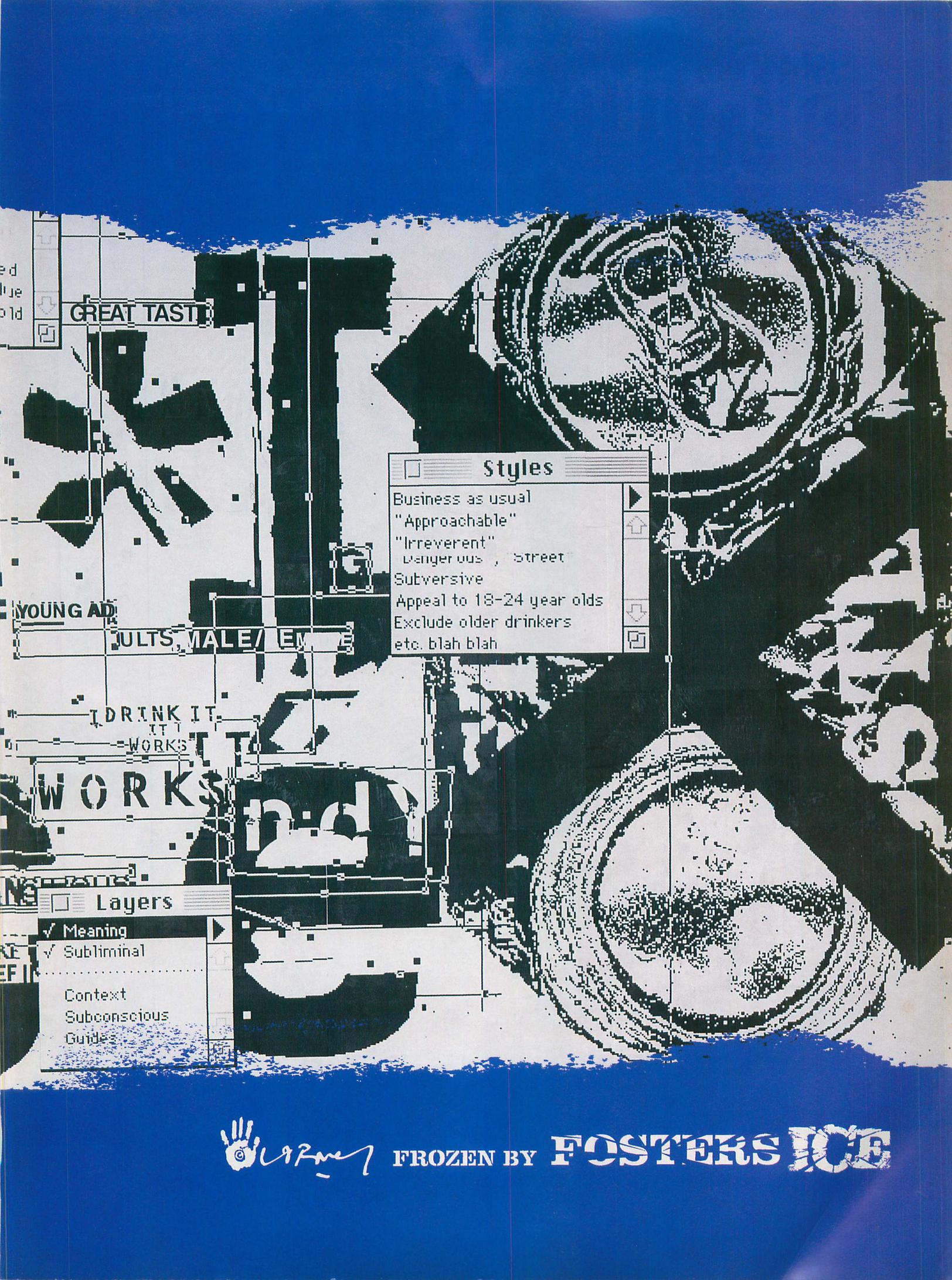
NEWS

snapshots

The next **GLAMOROUS HOOLIGAN** single will be a 10-inch with a mix by Covert (aka Hidden Agenda)... Bang! have joined forces with **CREAM** for a night at The Manor, Ringwood on Friday, February 23 with DJs Norman Jay, Paul Bleasdale and Jon "OO" Fleming. For more information call 0585-398270 or 0585-057-738... Manchester's **KISS 102FM** have applied for a license to broadcast to Leeds, Sheffield, Kingston Upon Hull and Bradford... **DJ SNEAK** is doing a cut-up EP for Junior Boys Own of classic Black Science Orchestra and Fire Island tracks... **GROOVEYARD** and **DERRICK CARTER** have remixed Carter's own "Theme From Blue Cucaracha" by The Innocent from Holland's After Midnight Records... **MEGADOG** are on the road with Lionrock and Spring Heel Jack live, plus DJs Michael Dog and DJ Evolution. Dates include Middlesborough Arena (February 20), Newcastle Northumbria University (21), Sheffield Octagon (22), Birmingham Que Club (23) and Manchester Academy (24)... **WISHMOUNTAIN** has remixed Jiri Ceiver's "Trental" for Harthouse... **THE COCTEAU TWINS** release a new single, "Tishbite", on March 11, followed by the album "Milk And Kisses" on April 9... Coming soon on AM:PM is **LOVE TRIBE**'s "Stand Up" with mixes from E-Smoove, Roger Sanchez and Wildchild... **THE HEAVENLY SOCIAL** returns after a short break. Now running at Turnmills, the first night will be on Saturday February 24. The Heavenly Social is also now running once a month at Nottingham's Deluxe club... **SUGAR SHACK** are launching a new subsidiary, Baby Shack, with the first single being The Electronic Disco Band's "M-Dubs Volume 1"... The **INTERNATIONAL HARDCORE AWARDS** take place at London's Club UN on March 23... **REZERECTION** are releasing a video featuring highlights from their New Year's Eve spectacular. For more information call 01661-844-449... **ONE DOVE** have split in the wake of their departure from London... **CONNECTED** is a new downtempo club at London's Soundshaft on Wednesday nights. Fuel Records host with Derek Dehlarge and Dave Tipper (February 14) and React launch "Dope On Plastic 3" on February 21. Call 0171-930-9604... Finally, we were deeply saddened to learn of the sudden death of photographer **SALLY HARDING**. Her presence and pictures will be sorely missed...

Typo-anarchist Cornel Windlin comes straight outta Zurich with some serious Swiss attitude to wreak havoc on conventional typography wherever he can. Materials used: Canon NP9330 Photocopier/Alcatel 3740 Jet Fax Machine/Apple Macintosh Quadra700/Agfa Studioscanner 11/Scissors, scalpels, paper, glue, spraymount, Swiss airlines!





GREAT TASTE

YOUNG AD

MULTS, MALE/ EV

I DRINK IT
IT
WORKS

WORKS **Indy**

Styles

- Business as usual
- "Approachable"
- "Irreverent"
- Dangerous, "street"
- Subversive
- Appeal to 18-24 year olds
- Exclude older drinkers
- etc. blah blah

Layers

- Meaning
- Subliminal
- Context
- Subconscious
- Guides



FROZEN BY **FOSTERS ICE**

phuture

Hani-mal Magic

Following his simmering remix of Sade's 'Cherish The Day', HANI is set to become one of New York's top producers

AMID the array of mixologists who'll do almost anything to grab a headline, New York maestro **HANI** has gone out of his way to keep a low profile. Literally. Living in a spacious basement apartment just to the west of Times Square, his *modus operandi* is to let the music do the talking. A plan he's maintained ever since he relocated from Kuwait to America 10 years ago.

"I started DJing when I was living in Denver," explains Hani, the man behind wonderfully melodic remixes for the likes of Danny Tenaglia, Ziggy Marley, Deee-Lite and Michael Jackson. "I was playing deep house when there wasn't even a house following in the city."

It was towards the end of his residency in Denver that Hani began buying gear.

"I got fed up with DJing because I was doing the same thing over and over," he recalls. "So I started picking up bits of equipment in pawn shops."

His entry into the world of production was a tough one, but he quickly found a kindred spirit in Carl Craig, who put one of Hani's first cuts on Planet E's "Intergalactic Beats" compilation. Also looking out for him were Deep Dish, who issued some of his early work on their Yoshi Toshi imprint.

Hani made the move to New York two years ago. While attending engineering school there, he was fortunate enough to snare a coveted internship at Bass Hit Studios, the famed locale which Masters At Work call home.

"I could hear their music while I was working and I used to try to figure out what they were doing. I eventually quit because I needed to do my own tracks."

Unwilling to sit back and wait for labels to approach him, Hani began remixing material under his own steam. His ebullient, dreamy mixes of Sade's "Cherish The Day" and Sting's "Sister Moon" became staples among New York's globe-trotting jocks, but DAT copies soon fell into the wrong hands and both tracks were bootlegged.

"Because I'd got work from those mixes, it was a double-edged thing," he notes. "It hurt my reputation as some people thought I'd made the bootlegs, which I hadn't."

But Hani's career is certainly looking good now, with a remix of Pebbles' "Like The Last Time", along with Frankie Knuckles, and reworkings of Ruffneck's "Everybody Be Somebody" and Inner Soul's "Until We Meet Again" still deep in the mix. He still worries, though.

"I hope that I don't get labelled as this guy who can turn a ballad into a floor mix," he frets. "But it's these ballads which sparked my vision. I have to feel passion for a song. I've tried mixing songs I've never heard before, but I know I don't do as good a job as when I find it on my own."

Fast approaching the stage in his career when terms like songwriting and producing begin to pop up, Hani says he's happy putting his own magic into other people's work.

"I like the simplicity of remixing," he concludes. "Once you get into songwriting and producing you really have to keep up with the business side of things. I haven't the patience for that shit. I'm totally musically-minded and I'll do this until I get fed up with remixing dance tracks."

words **Darren Ressler**

picture **Martyn Gallina-Jones**

Hani's remix of Inner Soul's 'Until We Meet Again' is out now on King Street



THE MUZIK BOX



The tunes steaming up the Muzik beer goggles this month are:

MAXWELL - "Sumthin' Sumthin'" (Columbia 12-inch, USA)
 KID LOOPS - "Back To (The Lab)" (Filter 12-inch)
 DUB FAMILY - "Lifted (Nostalgia Freaks Dub)" (Polydor 12-inch)
 MANUEL GOTTSCHEG - "E2-E4" (Disk Union 12-inch, Japan)
 I-TAY - "Live & Direct EP" (Kumba 12-inch, USA)
 HUNCH VERSUS AQUASKY - "Template/Visible From The Sky" (Clean Up 12-inch)
 KIRLIAN - "Chicken Wings & Beef Fried Rice" (Disko B CD, Germany)
 WAY OUT WEST - "Domination" (deConstruction 12-inch)
 PROJECT X - "Hardhouse Heaven" (Rainforest 12-inch)
 BB FEATURING ANGIE BROWN - "Good Enough" (S3 12-inch)

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NICK WARREN from WAY OUT WEST selects his all-time favourite tracks

THIS MORTAL COIL

Song Of The Siren
 from the 4AD album, *This Mortal Coil*
 Liz Frazer is just so individual. She's my absolute favourite vocalist and this is one of the most beautifully haunting songs ever made. It was released in the early Eighties, at a time when I was more into indie music. It's virtually instrumental because you can't understand a word she's saying. But that allows your imagination free rein.

MASSIVE ATTACK

Unfinished Symphony
 Circa 12-inch
 The first time I heard this it blew me away. It still does. You know, all those feelings, the hair standing up on the back of your neck. Generally I'm into instrumentals more than songs. I like records which make your brain work rather than those "I love, you love"-type tracks. In dance music, there are not many tracks which will stand the test of time. "Hideaway", for example, will sound totally dated 10 years from now. But this probably won't.

JOY DIVISION

Atmosphere
 Factory 12-inch
 This one's the ultimate angry young man record from my raincoat days. It was post-punk and around the same time as *This Mortal Coil*. The

whole indie scene back then was quite depressing and insular. This is almost certainly one of the most depressing songs you will ever hear, but it's got so much passion.

PETRA & CO

Just Let Go (Dub Mix)
 BCM 12-inch
 I've chosen this because, after five years, it still rips a dancefloor every time. It first came out in 1990 and anyone who has been to a club in the last five years will know this, it's instantly recognisable. It's classic, tuff Italian house.

ENNIO MORICONE

Once Upon A Time In America
 Virgin album
 As Way Out West, Jody and I are heavily influenced by soundtracks and it was difficult to pick just one, but this came out on top. Moricone is a genius at work. For me, music creates moods. I always choose tracks with lots of emotion. These days, soundtracks work differently. Coolio's single sold the "Dangerous Minds" movie, whereas in the past, it was simply a score. It wasn't so marketed, it was a piece of art to go with the film.

interview **Sonia Poulton**

Way Out West's 'Dominator' single is out now on deConstruction

Royal Mint

The man responsible for the mysterious 'Cover Ups' EPs, JOEY MUSAPHIA is elevating garage to a higher plane

HE may only be in his mid-twenties, but **JOEY MUSAPHIA** is hardly a new kid on the block. Raised on a diet of hip hop, electro and soul, Musaphia discovered DJing while fooling around with his mother's turntables when he was a youngster. He later sauntered into house and, after attending engineering school to learn the ins and outs of studios, struck out with his Taste Of Paradise project for Cooltempo, releasing the quixotic garage stormer, "Reach Out".

Since then, Musaphia has been on a roll, improving his technical abilities while constantly broadening his horizons. Working with Gerald Elms as 2 Deep last year, he cut the memorable "Te Adoro" for One Records' "Sounds Of One" compilation, plus remixes for Adrian Morrison's "The Week" for the Imperial imprint. He has also remixed Jodeci and an impressive array of classic records, such as Gwen Dickey's "Car Wash", Chanelle's "No Man" and Xaviera Gold's "Bad Girls".

"I know I've done things in reverse, but mixing those records came so naturally to me because of my musical background," says the Essex-born Musaphia. "I have always been into garage and house. I guess it's all been a logical progression."

Musaphia's latest release is an EP entitled "Imperial Grooves", a primer for the onslaught of material from the young maestro set for this year. Remixes for Tito Puente and India are on the way, plus work for Colonel Abrams and DJ Disciple. There's also another installment of his sample-laden "Cover Ups" EPs, but it's his two collaborations on Michael Watford's imminent album which could very well take Musaphia's flourishing career to quite another level very soon.

"My goal is to put together a full-length album project," he explains, admitting the only roadblock on the highway to his success might be the dwindling garage audience. "I know that music is cyclical and deep down I also know that garage will come back around again very soon."

But while Joey Musaphia continues to work his studio magic at a relentless pace, he's also trying to find time to concentrate some of his energies on DJing.

"I don't DJ an awful lot, but I'd like to play out more often," he muses. "I think that side of my music will pick up a this year, so it's pretty safe to predict that my life will get even crazier."

words **Darren Ressler** picture **Luiz Vukovic**

'Imperial Grooves' is out now on Imperial

THE M FILES

edited by Alf Billingham

GANGSTA RAP

AGE: Difficult to say.

TAKE A GUESS: Ooh... Eight or nine years old.

APPEARANCE: Sullen, grim, reeking of poverty-stricken rage. Blame the late Eazy-E.



Eazy-E

BUT AREN'T SOME GANGSTA RAPPERS FROM RATHER WELL-HEELED FAMILIES?

In line with current rap correctness, they deny all knowledge of bourgeois upbringing.

A-HA. PLENTY OF PO-FACED POSTURING, THEN? The joys of

life appear not to have been invited to this little meeting.

DOES GANGSTA RAP HAVE A MISSION STATEMENT?

Tupac Shakur put it rather nicely. "Thug Life", an acronym for "The Hate U Gave Lil Infants Fuck Everybody".

AMBITIONS? To explore and understand every aspect of said life. It seems, M'lud, that we have a serious case of reinvention here. And then some.

HUH? Being lyrically creative is not, it seems, enough. If you talk it, you must walk it. In the land of the cowboy, bullets are an essential fashion accessory, drive-by shootings are *de rigeur* and, as far as rape and sodomy go, well, a rapper needs some credibility with his homies, knowwhadlmean, G?

SO, RESPECT IS DUE? That's the chappie.

SOUNDS LIKE A NIGHTMARE: Hey, man, gangsta rap doesn't deal with life as we know it here in Blighty. Ho's and bitches are nothing to do with gardening and Crufts.

WHO ARE THESE VICTIMS OF SOCIAL ENGINEERING?

The aforementioned Tupac and Snoop Doggy Dogg, to name but two.

WHAT'S THEIR BEEF, CHIEF? Oh, the usual stuff. Accused of sexual assault, firing a piece and just about anything you'd care to associate with misunderstood youth.

BUT DON'T THESE GUYS HAVE A SERIOUS CASH-FLOW? Yes indeedy.

WOULD IT NOT BE MORE BENEFICIAL FOR THEM TO READ THE COLLECTED WORKS OF MAYA ANGELOU?

Say what?

YOU KNOW, MAYA ANGELOU, HIGHBORW LITERATURE, FEMALE EMANCIPATION, HUMANISM, THAT SORT OF THING: And miss "The Simpsons" on TV?

THIS IS TOO RIDICULOUS: Listen up, Bart speaks for a whole generation. Don't you be dissing an important cultural icon.

HOBBIES? Dissing ho's, bitches, other gangsta rappers and the police. Oh, and last but not least, muthafuckas everywhere.

NOT TO BE CONFUSED WITH: Lucky Luciano, the Kray Twins, the Campaign For Adult Literacy.

LEAST LIKELY TO SAY: "Nobody can rap like PJ & Duncan."

MOST LIKELY TO SAY: "Fuck you. And you and you and you and..."

To The Bitter End

When thinking up a monicker for your recording project, being called Harry Lemon would probably be seen as a headstart. Check the techno sound of LEMON 8

IN "The Third Man", Carol Reed's 1946 *noir* classic, a young Orson Welles played the role of Harry Lime, a shadowy contrabandist hunted down in the sewers of post-war Vienna to the sound of a zither. Fifty years later and another hunt is on, this time to a techno soundtrack in the rain-soaked streets of Rotterdam for the equally elusive Harry Lemon, aka **LEMON 8** of "Model 8" and "Bells Of Revolution" fame.

It's a pretty tough assignment, but thanks to a lead provided by Richie Hawtin's confirmed sightings a few months ago, Lemon is finally run to ground in the studios of Basic Beat Recordings. Emerging from the gloom, where he is mixing some X-Trax material and working on a new single slated for release on Basic Energy, he's already one step ahead of the game.

"Yeah, I'm Harry Lemon. And before you ask, that is my real name. Even my closest friends eventually ask me. You should have seen the problems I had opening a bank account. But I record as Lemon 8 because it sounds like 'lemonade'."

Indeed. So when did the mysterious Lemon's creative juices first start flowing. And how did he arrive at such a polished techno sound in a city best known for the blazing bpm's of Paul Elstaak and his gabba brigade?

"I've been DJing at places like Night Town for years," says Harry. "At the beginning, I was mostly into New York-style house. Rotterdam's quite a funky city, you know, it has always been into soul and black music. Gabba isn't as big here as you might think.



"Anyway, after a few years, I got the chance to go into the studio to do a mix of the 'Navigator' track. For one reason or another, I couldn't release it, so I took out the samples and it became 'Model 8'. I then remixed it to sound like 'Plastikman' and Robert Armani's 'Circus Bells', which were two big tracks at the time.

"Then there was a one-year break because 'Model 8' was massive here in Holland and I was a bit worried about managing a follow-up. I thought I would be finished before I'd even started. I didn't think 'Bells Of Revolution' was quite as strong as 'Model' when it first came out, but I'm very happy with it now. The single I'm working on at the moment falls somewhere between the two."

Happily, then, there's more talent to be squeezed out of the Lemon. What's more, "Bells Of Revolution" is about to be reissued in Britain via Tripoli Trax, with Sister Bliss set for the remix. No wonder Harry is "very curious" to hear what the end product sounds like.

words **Dave Fowler**

'Bells Of Revolution' is reissued on Tripoli Trax at the end of February

Talkin' Dirty

Before becoming a chanteuse with a fabulous voice, MONE had a profession you don't come across every day. Unless you know the right numbers, that is...

APART from claiming art punks Pere Ubu and Trent Reznor of Nine Inch Nails, it's safe to say Cleveland, Ohio is not exactly a musical hotbed. So after growing up in this Midwest city, it's no wonder **MONE** packed her bags and headed off to Miami, Florida to start a new life.

Unlike a lot of divas-in-training, however, Mone did not make this move to further her singing career. Although she'd been singing on and off since her youth, she had never considered a profession behind the mic. To pay the bills, she worked as a phone sex operator, a job she says she excelled at! There was just one small problem.

"Doing phone sex turned me off men for a while," she grimaces. "So I had to find something else to do."

That "something else" came when she ran into her future producers, Brian Tappert and Roy Grant, at a record shop in Fort Lauderdale. The



union gave rise to the devastating Northbound Featuring Mone's "A Better Way", which was released on Bassline two years ago.

"That was my first time behind a mic," says Mone. "I just waved my head around and kicked it."

Another Northbound cut, "Never Gonna Be The Same", was followed by the storming "Insatiable (Your Love)" for Big Beat Trax. But the

track which really put Mone on the map was last year's "We Can Make It", an instant dancefloor classic.

"That one had been sitting around for a year," she says. "Until Strictly Rhythm picked it up, they couldn't even give it away."

With her latest release, "Movin'", now in the racks, Mone is more than happy doing club dates, singing her positive, spiritually-rooted songs.

"I love performing," she smiles. "I love it when the crowd goes crazy." But they can go a little *too* crazy.

"I was singing at a club in London and some guy started heckling me," she recalls. "He said that he wanted to stick his dick in my mouth..."

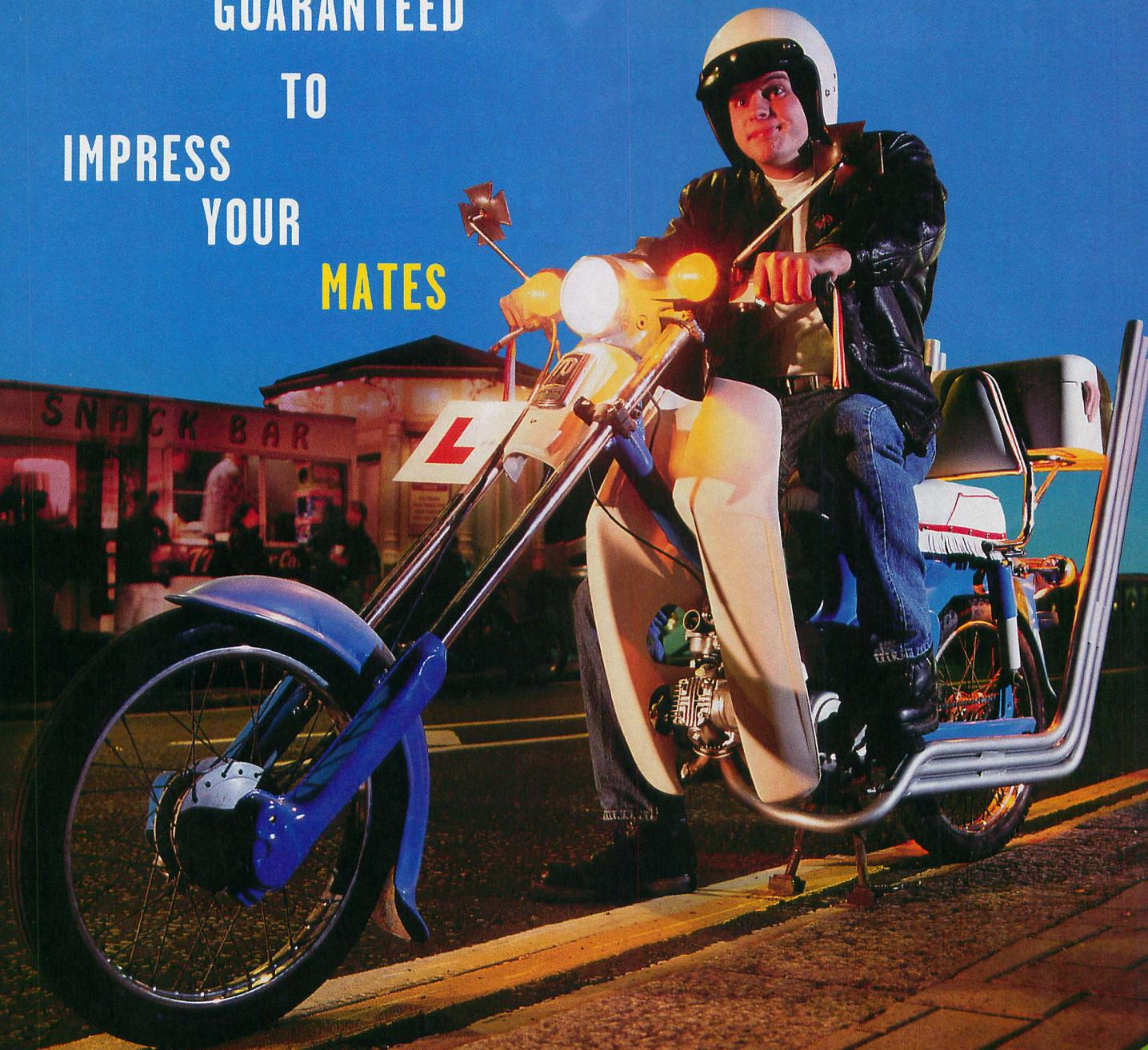
Luckily, Mone's old job allowed her to deliver a proper response.

"I said, 'Honey, I'll give you a call when I'm in the mood for a Tic Tac'."

words **Darren Ressler**

'Movin'' is out now on AM:PM

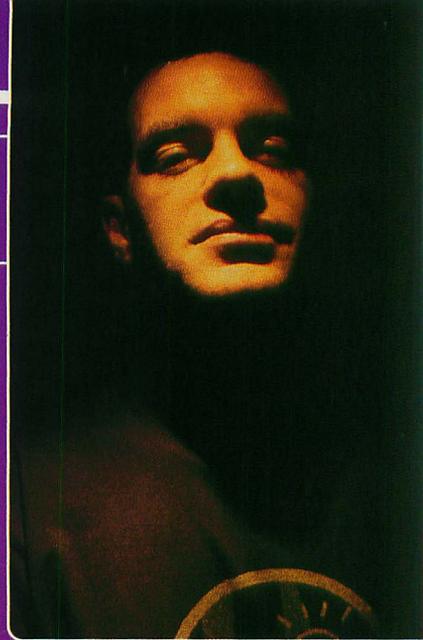
NOT
GUARANTEED
TO
IMPRESS
YOUR
MATES



Guaranteed
to
Quench
your
THIRST



IMAGE IS NOTHING. THIRST IS EVERYTHING. OBEY YOUR THIRST.



Beats International

Japan's **SUSUMU YAKOTA** is making the extraordinary sound ordinary with his own brand of kitchen sink techno

THE tabloid interpretation of techno is of dark caverns, pulsing electronic beats and chemically-induced states of euphoria. But although this perception isn't necessarily untrue, it misses the point. Techno can also be about the day-to-day mundanities of life. Which is why Japan's **SUSUMU YAKOTA** has come up with the title of "Sunday Brunch" for a track on his new album as Prism, "Metronome Madness".

"In a broad sense, the album is a collection of love songs, but ones which aren't just limited to romantic love," he elaborates. "With 'Sunday Brunch' I tried to depict a relaxed afternoon, beginning with brunch and ending in nightfall. I used shuffling beats to bring out lightness and a certain optimism."

So does this mean techno is turning away from sci-fi and pharmaceuticals, and going through a phase of being the music from next door? For Sasuma, this certainly appears to be the case. Since his very first release, an untitled 12-inch on Germany's No Respect imprint, through his work as Ringo and 242 Yakota for Harthouse, Reel Music and Space Teddy, he's been inspired by "everything which is associated with life, from lifestyles to nature to friendships."

As a result, "Metronome Madness" brushes aside Manga histrionics and immerses itself in the constant droning of traffic. In many ways, Susumu makes documentary music. Which is why it is no surprise when he admits that if he wasn't in the recording industry, he would be in the film business.

"I like going to the movies in my spare time. I love experimental stuff and film noir. But there are times when I make the type of films I'd like to watch in my mind."

Pure daydreaming. Now you can't get a more ordinary pastime than that.

words **Veena Viridi** picture **Tetsuro Sato**

'Metronome Madness' is out now on Sublime



Starship Enterprising

Committed to exploration and experimentation of most kinds, **SPACETIME CONTINUUM** are pushing at the frontiers of future music

"SOMEONE has to push back the boundaries," declares Jonah Sharpe. "It's not about fitting into the current scene, it's about creating new sounds and rhythms which will make your jaw drop."

As **SPACETIME CONTINUUM**, Jonah has crafted some of the most outstanding electronic music of this decade. And like an ancient explorer, his latest album, "Emit Ecaps", leads the expedition even further into the vast unknown.

Since Spacetime Continuum's first EP, "Flurescence", issued in 1993, Jonah has fused the rhythm of Detroit with hallucinatory ambience. But as drum 'n' bass has moved into the chill-out room, he's added breakbeats and sub-bass to make horizontal music which twists your brain. Last year's "Kiaro" single was a mutant, 11-minute drum 'n' bass symphony, while "Emit Ecaps", from the spine-chilling "Twister" to the trippy "String of Pearls", is a collection of angelic come-down tunes.

It all began in 1992, when Jonah skipped his Peckham council flat for a sunny warehouse conversion in San Francisco. He had jumped ship with a whole wave of English immigrants who out-stayed their visas to find creative party lifestyles by the ocean.

Jonah and his wife Billee have been challenging San Fran's happy-house mafia ever since. Their projects include Reflective Records, whose releases to date have included locals, Velocette and Single Cell Orchestra, Euro innovators like Vulva, MLO, David Moufang and Kid Spatula (aka µ-zig), and most recently, the moody drum 'n' bass of Brighton's Subtropic, apparently the first drum 'n' bass album on an American label.

"I'm not at all interested in releasing anything which isn't completely original," says Jonah.

"I'm into fresh sounds and artists with something to say. So much music simply copies itself over and over again. Our policy is to push things forward."

As a one-time jazz drummer, playing with the likes of Acid Jazz's Humble Souls, he's even dug out his old kit and has been sampling sounds in order to make his own breakbeats.

"Using technology, you can push music further and further," he explains. "By taking live instruments and manipulating them you can do amazing things."

In the meantime, Jonah is continuing to pioneer drum 'n' bass in the States. For the last year or so, he's been spinning Tek 9, 4 Hero and Metalheadz tracks at raves throughout America. Most notably, he played to no less than 10,000 people at Los Angeles' Circa on New Year's Eve.

"The barriers between the genres are dissolving," he enthuses. "I'm really inspired by music at the moment. The possibilities are endless."

words **Sarah Champion**

'Emit Ecaps' is out now on Reflective

Talk Of The Town

Former Arrested Development frontman **SPEECH**, shows the other side of his coin with the release of his debut solo album

TRYING to get **SPEECH** to even mouth a bad word about anybody is difficult. During the interview, for example, CDolores Tucker, the woman many hold responsible for getting the Interscope and Death Row labels dropped by Warners, comes up.

"She is probably really nice," says Speech. "I think she needs to talk to the youth in person. She is an elder, so she'll get our respect."

Well, maybe. Here's a man oozing positivity. The bust-up of Arrested Development, the group he used to front, is dealt with by the statement, "We have simply naturally gone in different directions in our careers".

And the release of his eponymous solo debut?

"It was an accident. I never really thought of doing a solo project. I started working on material after everyone had gone their different ways and I was just making very

unorthodox music, music which didn't have any boundaries. Music with no particular purpose other than it was coming out of me."

But when the head of Speech's record company popped down to Atlanta for a quick listen, a release was decided on.

"This album is more introspective than the Arrested Development stuff. It's from my own personal faith. People may not have heard me sing, they may not have heard these other sides to me which I feel are important if they are to really know me as an artist."

He's keen to point back to his roots and the closest you will get to a bad word from him is the suggestion that many people have never seen his music as hip hop.

"I was one of the soldiers pushing hip hop around the States as a DJ. And for it to be what it is today, many entities across the nation have had to shape it and define it

and push it. I am one of those troopers, so I can't allow anyone else to define hip hop for me."

This sharpness quickly passes, though. Speech hasn't the time to worry about it, what with his album, a tour and his production company, Vagabond, set to go nationwide. As he says, "This is the beginning-stry. The industry has ended. This is the beginning-stry."

Right.

words **Will Ashon**

'Speech' is out on Cooltempo



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UPPERS & DOWNERS

MUZIK's guide to modern clubbing

UPPERS

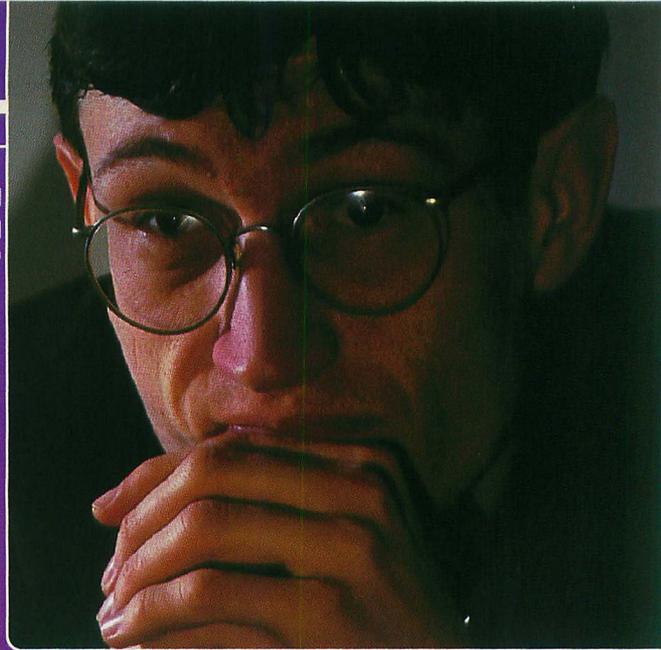
- The return of Inner City. Welcome back
- Tribal Gathering 1996. May The Fourth Be With You, indeed
- Techfunk. The sound of now. Respect to DJ Duke
 - Back To Basics. For letting all the punters in for free on the Saturday after New Year's Eve. And with Roger Sanchez on the decks, too
 - Shirts off at techno nights. Nice one, ladies!
 - Kenny Dixon Junior. The future of deep house is in his crate
 - Portugal 1996. Remember where you read it first
 - Snowboarding. Cream, Dave Beer, Weatherall, Carter. They're all at it
 - Daryl Pandy singing "Love Can't Turn Around" on "The Big Breakfast"
 - Muzik's first female Bedroom Bedlam tape. Let's hope it won't be the last

DOWNERS

- Pre-club bars. Great, but why charge club prices for the beers?
- Couples massaging each other in clubs
- Waking up with Grolsch "Win a £1,000" stickers on our shoes. And still being totally skint
- Majors chasing every jungle artist. Give them a chance to breathe
- Shirts off at techno nights. Get down the gym pronto, lads!
- Bitchy fops checking out threads on the door. At least we haven't done our shopping at Oxfam
- Gurning lads on E. If the wind changes direction you'll stay like that
- Losing your coat at the cloakroom on New Year's Eve. We did tell you to go to the local pub
- Drink driving behind the decks. Don't forget to do the clunk click
- The last DIY/Bounce in Nottingham. A large one to the original deep house music crew

Farmyard Noises

With only Whigfield as competition, it looks as if DUB TRACTOR will be pioneering future music in Denmark on their own



"SOMETHING is rotten in the state of Denmark," declared that Hamlet chappie. Indeed there is. The lager-heavy Euro-trash of Whigfield and the contents of Copenhagen's less salubrious flesh palaces, for a start.

But probe a little bit deeper and it soon emerges that Denmark is rapidly becoming a centre for mutant, innovative strands of future music. Like the isolated loons who make up Finland's Sahko collective, Danish dance acts have a weird new take on progressive millenarianism.

"We are more restrained and more minimalistic than the British," explains Anders Remmer, the guy behind **DUB TRACTOR** and one third of Future 3, whose "We Are Future 3" is essential bathtime-for-bongheads listening material.

Based mainly on the output of two labels (April and Flex), names such as Dub Tractor, Future 3, Acoustic, Swim Wear Catalogue and James Bong have dubbed up the sound of trip hop and turned it into an abstract haze. Hence the praise which was heaped upon last year's definitive Danish compilations, "Boredom Is Deep And Mysterious Volumes 1 and 2".

"There's definitely a Danish sound," continues Anders. "We're quite shy, so we make the music

a bit more simple. We like the silences between the notes. Some may even say that it's boring. That is where idea for the titles of those two compilations came from."

Anders himself only recently gave up playing the drums in a Jesus Et Mary Chain-inspired indie band. With his Dub Tractor project, he is now giving vent to his space time influences, plus the inevitable love of Kraftwerk, Steve Reich and King Tubby. His "Overheated Living Room" EP uncovers a parallel universe, in which glistening melodies are melted like Swiss chocolate into ultra-spacey slo-mo grooves. A new frontier? Anders Remmer is convinced.

"Music should strive to be futuristic. I always imagine myself doing something new. The last thing we want to be doing is something that's been done already."

Mission accomplished.

words **Calvin Bush**

'Overheated Living Room' is out this month on Flex. An album, provisionally entitled 'An Evening With...', follows shortly. There are also two Dub Tractor remixes on the next James Bong single on 2 Kool

Respect

DAVE CLARKE explains the thinking behind the sleeve credits on his 'Archive 1' album

JOHN PEEL

For me, John Peel is the definition of a DJ. He only plays music which appeals to him and that's what it should be about. He first called me about Magnetic North because he wanted to get the white labels "before any other buggler", as he put it. And he actually gave me his home telephone number, which impressed me. There have been occasions where I've been talking to him and he's been in the bath. That's the sort of guy he is.

"THE NEW SCHOOL"

I named Spira, Mr Surgeon and Neil Landstrumm on the album. It actually says "Good luck to The New School" and I'm sure there are lots more. These names just came off the top of my head, like most of the dedications on there. Basically, I don't want these people to go through the same shit I did with regard to label politics. It's always hard starting out. It's like a learning curve, and I don't know many who've come through without skirmishes.

BRITISH AIRWAYS

I've travelled on about £20,000 worth of flights with them in the last six months. I'm now a Gold member. I played in Manchester last week and Gatwick handling messed up, so my bags didn't arrive. British Airways put them in a taxi all the way

from Gatwick to Manchester. And when I went over to Naples, I was sitting with Michael Heseltine, and I was given even more preferential treatment than him. They forgot my vegetarian meal so they gave me a free silk tie.

DROP BASS NETWORK

I played for them in Milwaukee and it was bloody brilliant. I was a little worried before I went on because they were playing the hardest motherfucking gabba I've ever heard. They hold parties wherever they can set up speakers. I haven't heard any of their tracks recently, though. The last time I was in a record shop, someone put one on and all the staff started grimacing.

TEK AND DEVO

Mine and Laura Jane's dogs. Tek is a Weimeraner and Devo a Neopolitan Mastif. Tek's breeder was the wife of Peter Allis, the golf commentator, while Devo, of course, was a Muzik cover star. Laura Jane does the walking, twice a day. At the moment, we're looking into getting a Maine Coons cat, then maybe a few horses, some donkeys, some geese...

'Archive 1' is released on deConstruction this month



The House Collection



Fantazia present 42 of the groundbreaking anthems that have made clubland what it is today

Brandon Block

Take Me Away (Pinned Up Mix) - **TRUE FAITH**
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 The Last Rhythm (Club Mix) -
THE LAST RHYTHM
 Not Forgotten (Hard Hands Mix) - **LEFTFIELD**
 Go (Woodtick Mix) - **MOBY**
 On Ya Way (Original Mix) - **HELICOPTER**
 The 10th Planet (Ashley Beedle Mix) -
STRINGS OF LIFE
 Choc The Beat (Piano Mix) - **ELECTRIC CHOC**
 Temperature Rising (Bigger and Better Remix)
PKA
 The Hunter (Original Herbal Club Mix) -
HERBAL INFUSION
 Move Your Body (Original Mix) - **X-PANSIONS**
 What You Need (Luv Dup's Sat At Home Mix)
SOFT HOUSE CO.
 Shine On - **DEGREES OF MOTION**
 Right Before My Eyes (House Vocal Mix) -
PATTI DAY

Luv Dup

Jump (Original Mix) - **FUNKATARMIUM**
 Ain't No Love (Original Mix) - **SUB SUB**
 Deep Inside (Original Mix) - **HARDRIVE**
 Alex Party (Saturday Night Party Mix) -
ALEX PARTY
 The Real Thing (Dance Mix) - **TONY DI BART**
 Good Time (Luv Dup Mix) - **LUV DUP**
 Get Off Your High Horse (Original Mix) -
ROLLO GOES CAMPING
 Don't You Want Me (Original Mix) - **FELIX**
 Positive NRG (Original Mix) -
COUNTRY & WESTERN
 Rapture (Original Mix) - **SOUL ODYSSEY**
 High And Dry (Original Mix) - **HAVANNA**
 Mighty Ming (Original Mix) -
BROTHERS LOVE DUBS
 I Trance You (Original Mix) - **GYPSY**
 Someday (Diesel & Ether Mix) - **EDDY**

Mike Cosford

Soul Roots (Original Mix) - **EDWARD'S WORLD**
 From The DAT Vol.1 (Ultra Flava Mix) -
FARLEY & HELLER PROJECT
 Son Of Wilmot (Original Mix) -
THE MIGHTY DUBKATS!
 Hideaway (Deep Dish Mix) - **DE'LACY**
 Higher State Of Consciousness (Tweekin' Acid
 Funk Mix) - **WINK**
 Stoneage (Original Mix) - **FLOORJAM**
 Let The Music Lift You Up (Full On Vocal Mix)
LOVELAND
 Hey Mr DJ (Stab Mix) - **SCREEN II**
 Mooncat (Bonesy's Hand & Spear Mix) - **THE**
SHAKER
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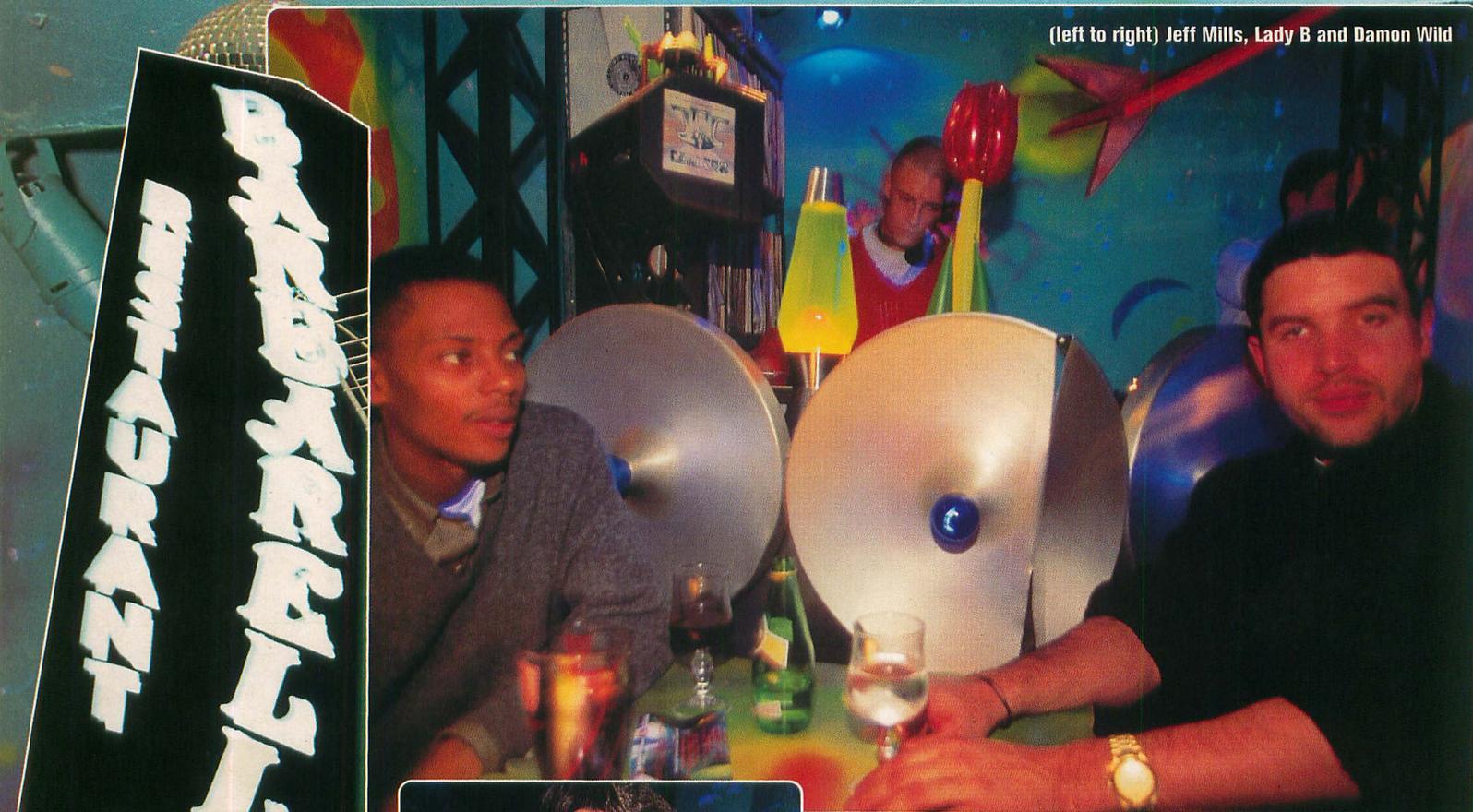
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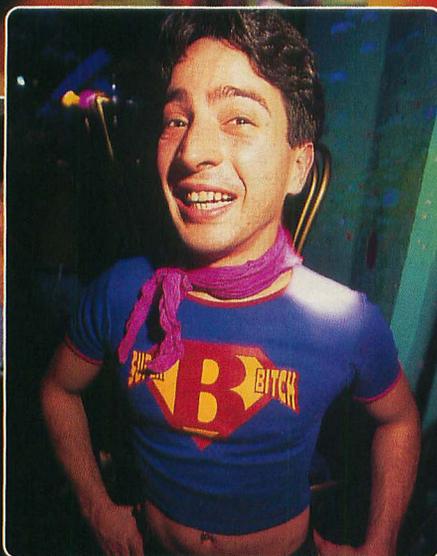
Jeremy Healy - Allister Whitehead

phuture

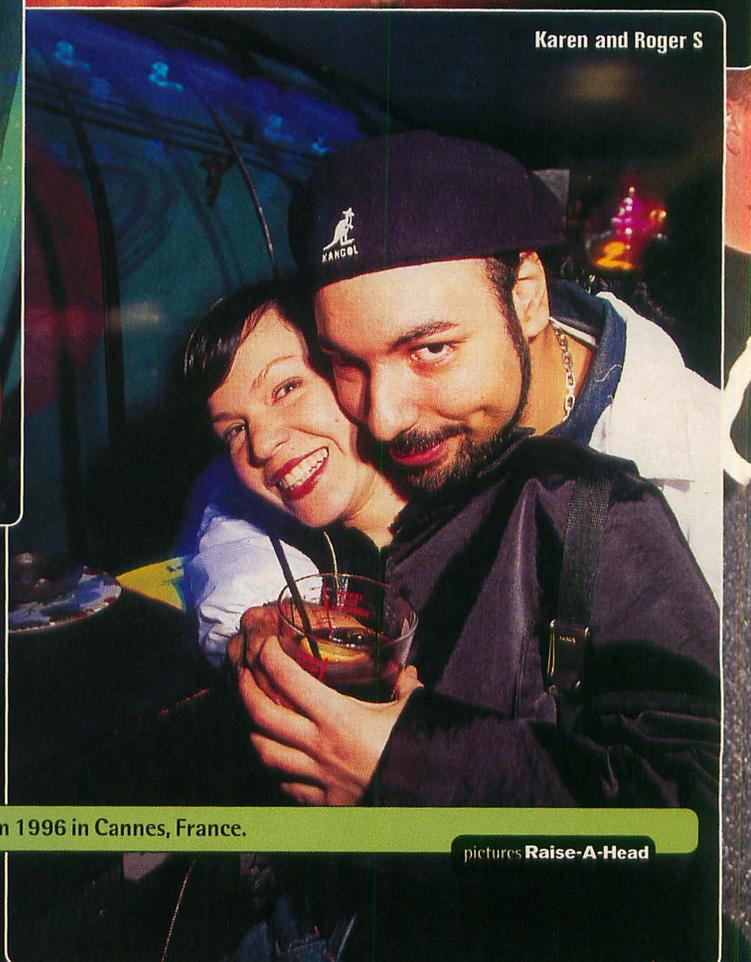
(left to right) Jeff Mills, Lady B and Damon Wild



LADY B'S
BARBARELLA
TECHNO RESTAURANT



Karen and Roger S

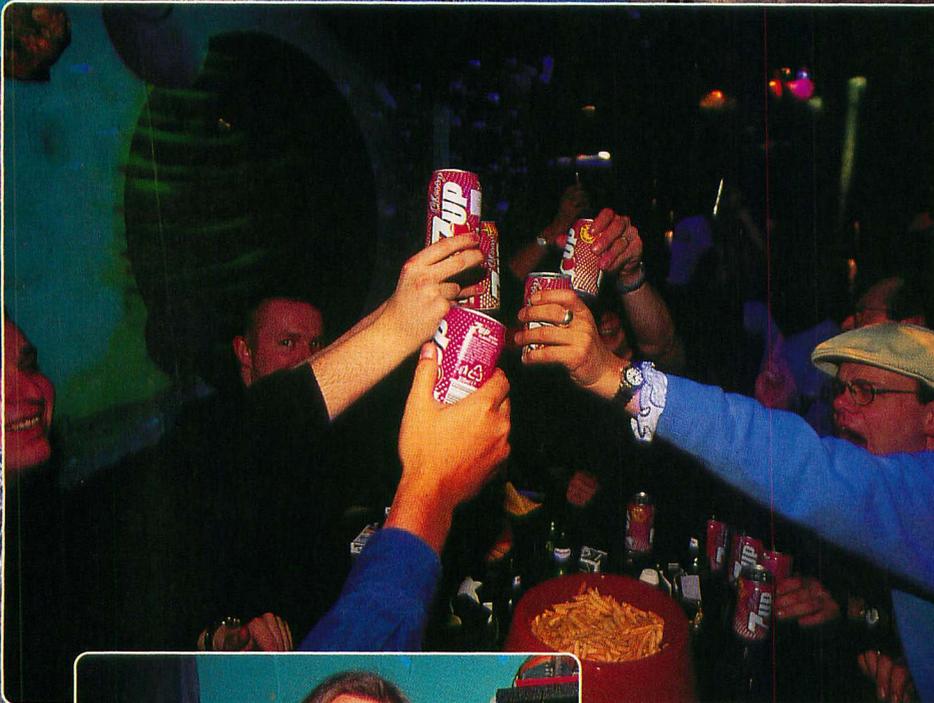


THE PARTING SHOTS

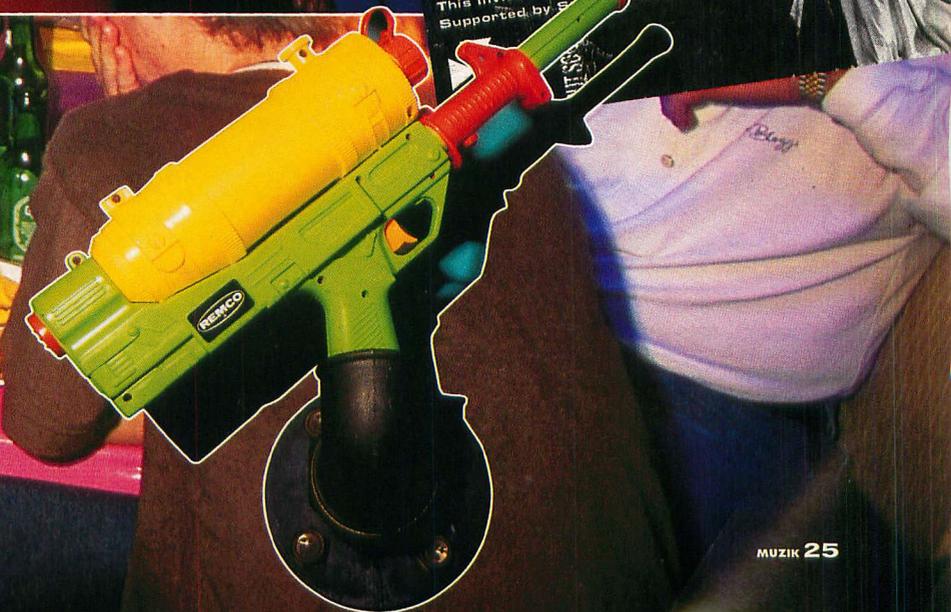
Dinner-time at Lady B's Barbarella "techno restaurant". Midem 1996 in Cannes, France.

pictures **Raise-A-Head**

Lady B and Jeff Mills



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alphabet

SOUP

With the release of their new album, 'Second Toughest In The Infants', **UNDERWORLD** take a hurtling ride through their world...
With a little help from the alphabet

YOU are an alien. You have arrived on Earth to conduct a field study of mankind and one of the questions you are particularly keen on answering runs something along the lines of, "What is the single best fucking brilliant toppermost of the poppermost album released so far in the Nineties?" And what one word do you hear again and again and again? "Dubnobasswithmyheadman", that's what.

Underworld's "Dubnobasswithmyheadman" is and will long remain a classic. So much of a classic that nobody with a reasonable grasp on reality expected the group to ever be able to come up with anything to match it. Which is why, two years on, "Second Toughest In The Infants" is going to blow you away. You'd better make yourself a sandwich. It may be some time before you get back.

Against the odds, "Second Toughest..." is an even more eclectic collection of tracks than "Dubnobass...". There are thundering technoid beats, Vocoder vocals, supercharged guitar riffs and backwards funk loops. There are drum 'n' bass wriggles, five-in-the-morning croons, acoustic meanderings and dub inflections. The musical imaginations of Darren Emerson, Karl Hyde and Rick Smith have clearly gone into overload. Against odder odds, it's also a more complete album. Darren's mix skills warrant a knighthood.

"Second Toughest..." once again proves that Underworld's world is one of myriad moods, textures, tints, flavours, fragrances, dimensions and angles. And what better way to poke the kaleidoscopic windmills of their minds than putting Darren and Karl on the black leather couch (oh, okay, the beer-stained settee next to the pool table in what must be the dodgiest pub in Christendom) for a game of word association? The results? Well, let's just say that Sigmund Freud would have jacked it all in and become a chimney sweep if he'd ever read this...

"I never do drugs. If you were like me, would you waste your money on drugs? My ambition is to understand three dimensions. Just the three. I have to keep telling myself there are just the three"

a is for Apple. It always is. Except today. Today, A is for Air Guitars. Karl: "I don't really know if we get any guitar buffs at the gigs. I enjoy playing guitar and singing, but my big concern is to make people dance. I'm always thinking about the grooves. I pretty much gave up the idea of being a classic guitar player a long time ago."

Darren: "Piaw, dioing, pling!"

Karl: "Having said that, I still do a lot of guitar sessions for people. I was supposed to do one this week with Dave Gilmore and Phil Manzanera, the

guy out of Roxy Music. I do sessions for people who want guitar sounds on remixes. I've also worked with Debbie Harry and I spent a while working over at Paisley Park. I'm part of a network of people who get called up and asked to play on tracks here and there. It's fun because it's something different. It's a challenge to do a Californian rock track. As long as you don't have to do it for a living."

b is for "Bluski", the shortest cut on "Second Toughest...". There's no hint of a groove, just three minutes of bluesy guitar plucking and the occasional pull on a fat bass string. Pure and simple. It's gorgeous.

Darren: "I love that track. It's so beautiful. It was just something Karl did and the recording is pretty raw, but that's what I like about it. We tend to put a lot of rough ideas down and if they sound good we'll use them. We've tried working with engineers and they're like, 'Hold up, I need to tweak this a bit...', whereas our attitude is, 'That sounds good to us, let's fucking do it'. You don't have to polish everything up. If it sounds good to you, fucking do it."

Karl: "I've started recording a lot of stuff on a dictaphone and it sounds brilliant."

Darren: "A couple of the other tracks on the new album have the same kind of laid-back vibe as 'Bluski'. I'm really looking forward to playing those live. The gigs so far have been boom-boom-boom all the way through and it'll be good to start off a bit more mellow and build it up. It's always nice to throw in a few surprises."

C is for Cereals. As in the line, "Sugar Puffs, sugar boy..." on "Juanita", the opening track of the album.

Karl: "What!? There aren't any Sugar Puffs in there. You've been doing way too much acid. You've had that furry yellow monster crashing through your kitchen wall, haven't you?"

Darren: "I'm not into Sugar Puffs, but All Bran is nice. Keeps you regular. I didn't need that when I was on holiday in Dominica the other week, though. I had the shits the whole time!"

d is for Disgusting.

Darren: "I was squirting all over the place. Up the walls, on the ceiling..."

Underworld

words **Push** pictures **Kim Tonelli**



Karl, Rick and Daaarren

Underworld

E is for Europa, the late-night shop on Wardour Street namechecked in the litting "Stagger". A track which, incidentally, wouldn't have sounded out of place on Wishbone Ash's "Argus". Ask your dad. Karl: "It's near our office, but I don't use it that much. I prefer the 7-11 on Oxford Street. It's open longer. That line, 'I found you shopping in Europa on Wardour Street, not phoning Packwith' came to me when I was in there one night and I just scribbled it down. I take a pad with me wherever I go and I'm always writing down stuff I see or hear. Who's Packwith? One of the ladies you see hanging around on the street corners of Soho. Apparently."

wasted all the time. I'm taking it easy now." Karl: "And I've gone in the other direction. I've picked up the burning torch. I'll carry it into the night and end up shit-faced in some gutter." Darren: "Someone has to do it, don't they?" **H** is for Hiatus. Let's face it, bearing in mind the success of "Dubnobass...", a lot of other groups wouldn't have waited two years before getting the follow-up out. Karl: "The first year was basically spent playing live. We did two tours of Britain and some of the festivals, we did Japan and all around Europe. Then Rick and I took time out to do some adverts with Tomato."

Actually, it's three tracks in one. A megamix. The idea was to have one side of the album which just flowed. We wanted a sort of mixing vibe." Karl: "Its like the B-side of The Beatles' 'Abbey Road'." Darren: "Fuck Off!" Karl: "Anyway. Lovely. And long." Darren: "Very long. The track's long as well, isn't it?" **K** is for Kebabs. Darren: "I'd rather stay on the cod. Unless I'm pissed, of course." Karl: "There's a great kebab shop in Caroline Street in Cardiff. It's great when you're out of your skull. It's a bit different the next morning." Darren: "Greasy." Karl: "Great country, Greece. My girlfriend and I go out there every year to stay on this little island where a friend of ours has a guest house. Which island? I'm not telling you! Get your own bloody island!"

L is for Lisa. It's also for Darren, only he's nipped off to the bar. Leaving Karl to come up with... Karl: "Laudanum. Ask Darren all about laudanum and opium dens. He was there with Sherlock Holmes. They were classmates. Shhhhhhh, here he comes." Darren: "L is for Lisa? Lisa, my girlfriend?" Karl: "Yeahhhhhhhhh." Darren: "Nice girl. Lovely girl. Top girl. We have been together about a year and a half. I'm very happy at the moment. Hang on, how do you know about Lisa?! What's he been saying?" Karl: "Nothing. I've been talking about Sherlock." Darren: "Huh?"



M is for Mums And Dads. Darren: "Rick is a dad now. He's got a lovely little kid. Esmee. She was born in June. He's over the moon." Karl: "We were at his place working on a mix when his wife's water broke. She went, 'Er, Rick, I think this is it' and he was like, 'Okay, ummmm, this channel is this, that channel is that, here's the FX, ummmm, here are the keys to the house, make sure you lock up', and they were off. We were sitting there trying to do the mix and all we kept thinking was, 'Oh God, oh God, Tracy's having a baby, oh God, oh God'. And Rick was in the funniest state I have ever seen in my life. A mixture of euphoria and panic. One minute he was like, 'Wow, this is really happening' and the next he was, 'Fuuuuuck, this is really happening'." Darren: "He's making a great dad, though." Karl: "That is so important. I'm lucky in that my dad is great, too. I gave him my silver disc for 'Dubnobass...'. He's been to a few of our gigs and I took him up on stage with me just before we went on at Manchester Academy. The place was totally rammed, Darren was playing and everybody was rocking, and my dad was gobsmacked. He just stood there with his mouth open, looking at the thousands of people. He loved it. He is a bit of a nutter, though. He's turned 60 and he races Land Rovers. He's good at it, too. Our house is full of his trophies."

N is for Nose Up. Karl: "I never do drugs. If you were like me, would you waste your money on drugs? My ambition is to get to normality, to understand three dimensions. Just the three. I have to keep telling myself that there are just the three." Darren: "I know a few people who do coke and it just makes them paranoid. I'd much rather stick with beer. I wouldn't do Ecstasy, either. The way so many more Ecstasy users are dying these days scares me. It really does. People don't know what they're getting. I think the Government should let clubs introduce testing, like they have in Holland. But it won't happen, so you're going see more kids dropping down." Karl: "The Government are incredibly hypocritical to put a levy on alcohol and cigarettes, two drugs which kill thousands every year, and then criminalise other things. Taking money with one hand and wagging

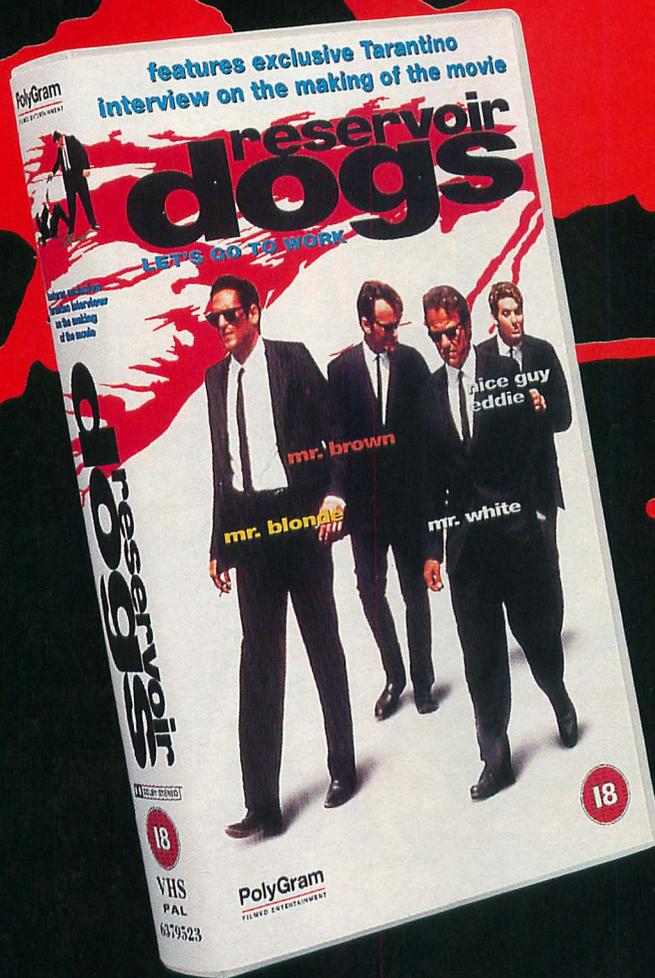
F is for First Toughest. Or, why the new album is called "Second Toughest In The Infants" and a bit of bollocks about Darren and Karl's schooldays. Darren: "Where that title came from is a brilliant story. I couldn't stop laughing when I first heard it. It really tickled me. It was something Rick's little nephew said to him at Christmas. They had the old video camera on and there's this little kid going, 'I had a fight the other day and now I'm the second toughest in the Infants'. It really stuck in my mind. He's apparently become the first toughest since then. He's had this other kid now." Karl: "I wasn't tough at school. I was just a bloody good runner." Darren: "I absolutely hated school. Okay, I learnt to read and write..." Karl: "Just. I thought school was a laugh. I'm from a village in Worcestershire and the school was full of farmers' sons..." Darren: "They used to shag sheep for PE." Karl: "It was very, very idyllic. Everything was in the Seventies, wasn't it?" Darren: "I went to school in Essex. One of the guys in Let Loose went to my school." Karl: "One of you made it, then. Essex is such a small place, isn't it?" Darren: "Let Loose, The Prodigy..." Karl: "Depeche Mode. They all live in Darren's road. I tried to get into his road but the prices were too high. Full of bands and taxi drivers." Darren: "And bank robbers." Karl: "Yeah, bank robbers." Darren: "I met a bank robber on holiday." Karl: "Did you? Did he give you any top tips?"

G is for The George, a pub which stands midway between Europa and the offices of Tomato, the mega cool design collective Underworld are involved with. More of which later. Darren: "There was a point when I was getting locked in The George almost every bloody night. I'd get really pissed and end up having to stay there. I've calmed down a lot since then, though. I had to. I was fucking

Darren: "Then Rick gets his wife pregnant." Karl: "As usual. We were like, 'Strewth Rick, I thought this was supposed to be a band'. So the album only came together a few months ago. We suddenly went, 'Shit, we'd better do an album'. But in all of that time, there was never any pressure from Junior Boys Own. Steve Hall at Juniors just told us to come up with the album we wanted to make in the time we wanted to make it. So that's what we did." Darren: "Steve never pushes us into doing things we don't want to do. There are always offers for us to go to a major, but we just don't see the point of it." Karl: "Steve understands that you don't push someone into being something they don't want to be simply because you've got a schedule. I guess we just wanted to get away from it for a while. Otherwise you start getting sucked into the music industry. We don't want that. I mean, I've been in loads of different bands and this is the first one I've ever been in where I get a real kick out of seeing the other members. I get excited, I get stupid. Which is what it's all about. I've stopped trying to be a star and..." Darren: "Started having a good time!" **I** is for... Karl: "Iceland! Top place. We played there with Björk. There was a massive crowd at the gig. About 8,000 people, including the Prime Minister! That's probably the entire population of the country." Darren: "It's a very beautiful and very odd place. You step off the plane and it's what you would imagine the moon to look like. There are craters everywhere." Karl: "And the most beautiful girls I've ever seen. It's a shame it's so far away."

J is for "Juanita". An constantly shifting, constantly soaring groove, it's a hell of a way to open an album. Karl: "Juanita? She works in the office below Tomato. That's all really." Darren: "That's it Karl, move it along quick..." Karl: "K! K! Erm... Kyack!" Darren: "Ha-ha-ha-ha-ha!" Karl: "If you saw her, you'd know." Darren: "Perhaps we should talk a bit about the track."

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Underworld



the finger with the other."

Darren: "The thing about the Dutch is they'll admit it exists. And they know they can't stop it, so they put their efforts into making it safe."

Karl: "The government must start getting active, getting involved and understanding what's going on. Especially in this instance, when people are dying. It's no good them blaming the clubs for the situation. You could close every club in the country and it wouldn't change anything. I'd like to know why MPs can't own up that we're all just people. They're people like everyone else, we're people like everyone else, so let's fucking work together and make a positive community where you can actually grow and develop. At the moment, it's very sad, very repressed and so amateur. So, so amateur."

O is for Orange, the telephone people. Tomato were responsible for Orange's hugely successful television and cinema campaigns.

Karl: "Tomato have been doing a lot of interesting stuff lately. We did the last Levis campaign, which was the second we'd done for them, Adidas, Nike, TSB, 'The Times', 'The Guardian', Sony Playstation, the Pepsi challenge campaign... The good thing about working at Tomato is we actually direct the commercials as well as thinking up the concepts. People come to us because they know what we do. It's the same with people who want an Underworld remix or to have Darren DJing at their club. They come to us because they know what we do. And if you're able to make money outside of selling records, like Darren does with his DJing, like we do with Tomato, you don't have to bow to music industry pressure. When someone comes up to you and says, 'Here's half a million to sign this deal', you can say, 'Get off, matey'. We can make money without signing our lives away."

P is for Pornography.

Karl: "Oh, you've heard all about Rick being a porn star, have you?"

Darren: "He's been in lots of films. 'Shut Your Mouth, Up Your Bum'..."

Karl: "'Doggy, Doggy, Doggy'..."

Darren: "'Fish Fingers'..."

Karl: "I don't know how his poor wife copes."

Darren: "Ooooooh dear. We are in tuuurrrubble!"

Q is for Quantum Physics.

Darren: "Do you want another beer?"
Thank fuck for that.

R is for Romford, the London satellite town these guys call home.

Darren: "Lovely place. But contrary to popular opinion, I'm not a Romford boy. I'm from Hornchurch."

Karl: "I never thought I'd live there, but I love it. I went back to Worcestershire just before Christmas and I had a top time, going out with some of my old mates and going up to Birmingham, but I was pleased to get back to Romford. I arrived back on Christmas Eve and I was sitting in front of the telly with a couple of beers, and I thought to myself, 'This is fucking great, I'm so happy here'. I don't know, there's just something about east London which is so up, so positive. I honestly couldn't think of a better place to be on Christmas Eve. Once you start hanging out with people there, God, you realise that they're really good people. They stick by you. That might sound cheesy, but they do. They're people who really mean what they say."

Darren: "Yeah, 'You're a cunt!', for example."

S is for "Sappy's Curry", another of the mellower cuts on "Second Toughest". It would make a brilliant soundtrack to a slow-motion film about a fairground run by acid freaks.

Darren: "Sappy isn't a person. Sappy's a dog. We were at the dog track in Romford one night, looking through a few names, and 'Sappys Curry' popped up. 'Born Slippy' was a dog, too."

Karl: "Going down to the dog track is a good night out. Dogs and ice hockey are my hobbies. Actually, a couple of weeks ago, I met my hero, this Canadian ice hockey player called Rob Stewart. He's the only person I've ever written a fan letter to. He plays for Bracknell now, but he used to play for Romford. He used to go around with Dog Track Dave..."

Darren: "Dog Track Dave?"

Karl: "Yeah, he used to look after quite a lot of those ice hockey blokes."

Darren: "Dog Track Dave?! What a daft name!"

Karl: "I'm not going to say anything. I have to meet him most weeks."

T is for Tokyo.

Darren: "We had a great time out there. Steve Hall and I went out one night and got completely wasted."

Karl: "They ended up being bundled into a cab by some Japanese businessmen."

Darren: "As you do!"

Karl: "They were very tight on the hotel desk and they wouldn't allow anyone to bring guests in. I think it was something to do with the fact that Primal Scream had been staying there the week before and had invited half of Tokyo's female population back. So we had to make do with fireworks."

Darren: "Martin, Rick's brother-in-law, was acting as a roadie for us and he started letting them off in the hotel corridor. They were more like fucking mini rockets than fireworks. Zoooooom! The corridor was full of smoke. And the thing was, the bastard was letting them off from the doorway to my room. There were huge skid marks on the carpet where they'd been let off. I tried to clean them off but they wouldn't go."

Karl: "You've got to laugh, haven't you?"

Darren: "You fucking did."

U is for Underwater, Darren's record label.

Darren: "It's been going for about a year. It's more of a hobby, just putting out records I really like by people I really like. Steve Rachmad from Amsterdam is doing a mix track for me at the moment, which is very minimal, and Karl and I are also doing a few things. It's all very underground. I don't promote anything, I just put the records out there and see what happens. They each sell about 3,000 and I'm happy with that. I've done loads of tracks which I want to release under different names and not tell anybody who it is. I want to do four or five minimal grooves, which are good for mixing purposes, then a little album of my own. I want to do something different, probably some deep stuff like K Scope. I love that kind of vibe."

V is for Vocals.

Karl: "Vocals are what comes out of my gob. I love singing. The trouble with most singers is they feel that, because they have a voice, they only have one voice. They forget that as children, as babies, they made the most amazing diversity of sounds. To me, the human voice can very easily compete with a sampler, it can make lots of different noises, it can sing pure or gritty or whatever. My approach to singing is to not think about it too much. I tend to just do what I feel might be appropriate at the time."

W is for Waitress. As in "Confusion The Waitress", a track to rival "Dark Et Long" on the spook-ometer.

Karl: "I love waitresses! They're like nurses, aren't they?"

Darren: "So it's a uniform thing, is it?"

Karl: "Erm, no, there's just something about them. I fell in love with a waitress 16 years ago and I'm still with her. She's gorgeous, but she's not a waitress any more. She's an agent in the film industry. That's what often happens to waitresses."

Darren: "Why 'Confusion...'? Because Karl was confused about whether he should go out with a waitress or a nurse. He made the right choice in the end. Maybe I'll get Lisa to be a waitress for a bit."

Karl: "Or a nurse."

X is for...

Karl: "Xylophone."

Darren: "No, let's go for X-rated."

Karl: "As in Rick's films?"

Darren: "I think we're in enough bother already. Next!"

Y is for Yanks.

Karl: "I am about to achieve my dream of driving across America. I'm doing it with this English friend of mine who's moving house from Los Angeles to New York. The idea is to stay in the weirdest motels and stop off at the weirdest bars. We want to meet the nuttiest people we can. My mate's great like that. He looks like Mr LA, he has long, dark, curly hair and he wears those cowboy boots with silver tips, but he has the most precise English accent I've ever heard."

Darren: "Bizarre!"

Karl: "He's a great geezer. He's a very devout Christian and he plays an organ in a church."

Darren: "How have we gone down in the States? Shit, basically, mainly because MTV don't want to play dance music, they don't want to get involved with it. That's why so many American artists come to Europe."

Karl: "In America, nobody would know who Derrick May was. He's a god here, but out there..."

Darren: "It's a shame."

Karl: "The trouble with America is that people see dance music as black. If you're white you're into rock music and if you're black you're into dance. America is a bit of a sad place, really. I mean, Nirvana were brilliant, but it was just America catching up on punk. I mean, fuck me, how long did that take? And now we've got thousands of bands like Green Day. What a sad bunch of bunnies. They're so far behind. They've lost it. It's like the end of The Roman Empire. Whereas Europe is very interesting, with lots of different cultures coming together."

Z is for Zebeedee. Well, it's easier than Zetraphride. And it is that time of the evening. Or is it?

Darren: "I do like my sleep, don't I?"

Karl: "Yeah."

Darren: "Yeah."

Karl: "Time for bed, then?"

Darren: "Bollocks, it's your round."

'Second Toughest In The Infants' is released on Junior Boys Own on March 4

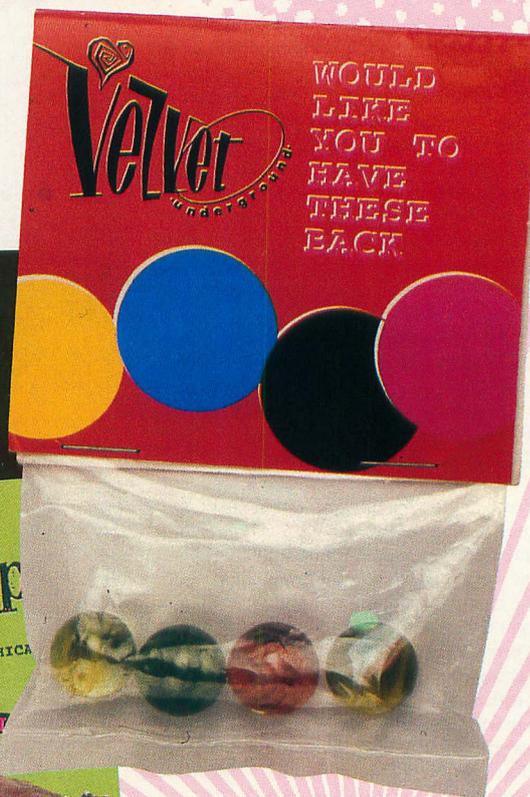
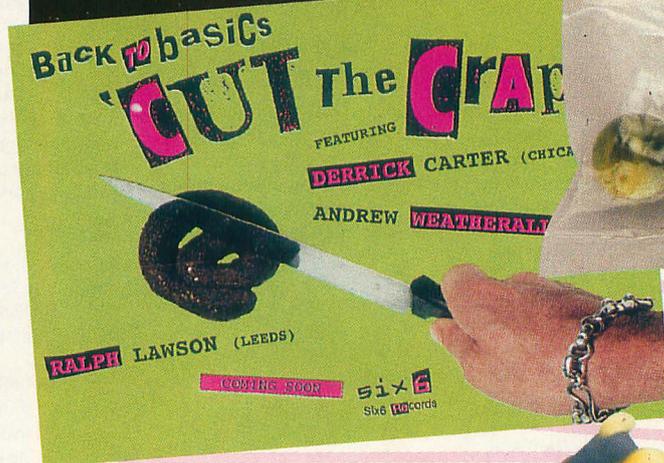
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.....

FLYERS OF THE MONTH

Top design cheekiness this month from the Back To Basics lot as they get on the old promotional tip for their forthcoming compilation album. And London's Velvet Underground once again come up trumps with a bag full of marbles bearing the words, "Velvet Underground would like you to have these back". Will next month's have a complete plot inside? We can but wait.



THE FOOT PURSE

Never sure where to put your valuables when you're wearing your finest pocket-free outfit? Clothing company Trigger Happy have the answer. The Foot Purse cleverly threads through your shoe laces and is secured with heavy-duty velcro straps. Priced £9.99. Call 0171-409-0066 for your nearest stockist.



THE MIDGET LASER POINTER

Gadget of the month has to be the Midget Laser Pointer. A minimally compact bullet shape, it produces a visible laser diode up to 150 metres. Just aim and press. So next time you're with your mate down the club and you need to show them your object of desire without any unnecessary pointing, this will come in pretty handy. Priced £32.95. Call 01530-811-287 for stockists details.



T-SHIRT OF THE MONTH

Sounds perverse, frankly. A dead pop star in love with us? Still, inspirational clothes designers Burro have come up with this logo for their latest T-shirts, along with other similarly trashy, seedy, glam-sexy clothing. It all goes to form part of their spring/summer 1996 collection. But even before the first swallow has arrived, we've got FIVE of these T-shirts to give away. Just stick your name and address on a postcard and send it off to "Burro Giveaway", Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. All entries to reach us by Friday,

March 8. The editor's decision is elegantly final. For stockists of the

full Burro range, phone 0171-379-6866



SICKLY SWEET?

Gnashing away on the dancefloor and in dire need of something chewable? The latest craze in America are these chewable chips, though whether you should put ketchup on top is up to you.

Meanwhile in France, it appears they start their kids on hard drugs a little early. Smacks indeed.



ADIDAS DIABOLO SHADES GIVEAWAY

Win! Win! Win! Quickest people off the mark for this summer's sunglasses shoot-out are those sporty types at Adidas, whose Diabolo shades are the boldest damn glasses under the seven heavens right now. With their Rejectite filters, they provide 100 per cent shielding from all of those harmful UV radiation beams. They look unutterably sleek, too. And we have SIX pairs to give away to readers who can tell us who played the Devil in the film "Angel Heart"?

- (a) Jeremy Healy
- (b) Al Pacino
- (c) John Major

Stick your answers on a postcard and send it to "Adidas Diabolo Competition", Muzik, King's Reach Tower, Stamford Street, London SE1 9LS, to arrive before Friday, March 8. The editor's decision is infernally final.

BAR OF THE MONTH

EVE

Liverpool
LIVERPOOL clubbers are going back to school. Or at least to the one-time classrooms which have been converted into Eve, the new multi-purpose bar, bistro and club space which opened at the end of last year.

Owned by experienced clubbers Paul Broughton (who plays Eddie Banks in "Brookside"), fellow actor Jake Abrahms and entrepreneurs Hartley and Davey, Eve is fresh, simple, and a kind of halfway house between a bar and a club. The main room is huge and square, and the walls primary and pastel-coloured, making a refreshing change from the cultured brass fittings of Judge-Gill, who designed Cream, Sankeys Soap and The Pleasure Rooms.

By day, it's a bistro with a gourmet chef. But at night, the cutlery is swept away and the place becomes a pre-club haven, with guest DJs like Allister Whitehead, Kelvin Andrews, DJ Eaze and Barry from Deja Vu playing alongside residents Pete Ward and John Ryan. The vibe is chilled, the babes are hot, and "Brookie" and footie stars are a dime-a-dozen. As early as 9pm, people are starting to dance to the fuck-off system by



CVA. Indeed, Eve has turned out to be so popular that many of those who cash in on the free admission and the late licence end up staying the whole night.

Come Easter, Eve will be opening its own Friday night club in the rooms upstairs, with a 2,000 capacity and a gang of the best DJs. Allister Whitehead is playing resident and promoter, while Charlie Chester has already ensured a hot line-up for the first few months. Also part of the Eve phenomenon is a 300-seater theatre and live comedy venue.

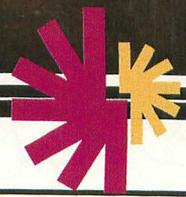
Which brings us to the obvious comparison.

"No, we are not treading on Cream's territory," declares Paul Broughton. "There's room for more than one bar and club in Liverpool. We all filter each other's crowds. And our club will be on Fridays. Darren Hughes is delighted we're here."

So, what to do next time you're in Liverpool and you fancy a bite to eat, followed by a drink at a bar and a night at a club? Simple. It's all about Eve.

words **Samantha Glynn**

Eve is at 90 Seel Street, Liverpool L1 (0151-707-2204). Open Monday-Saturday, 11am-2am



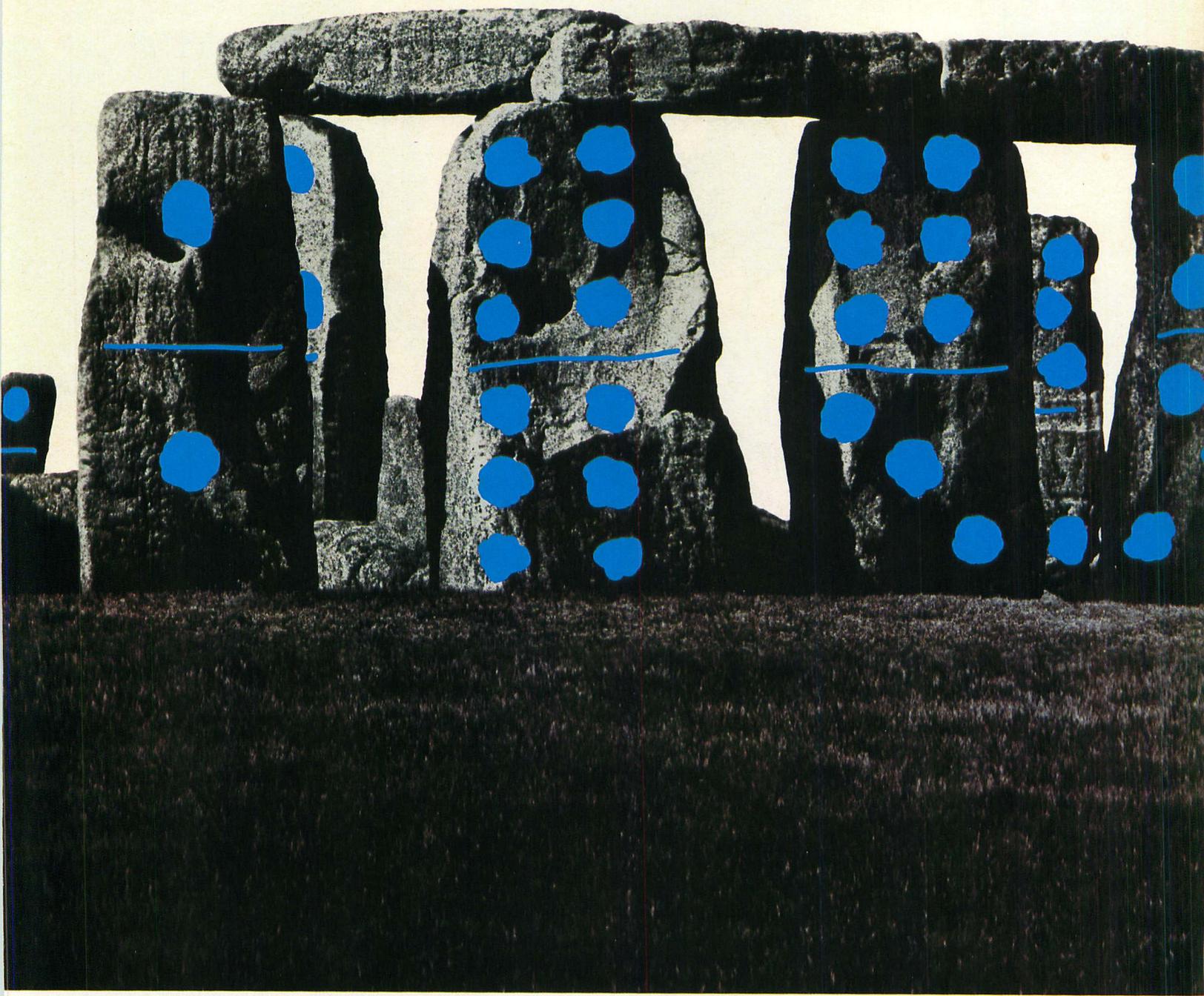
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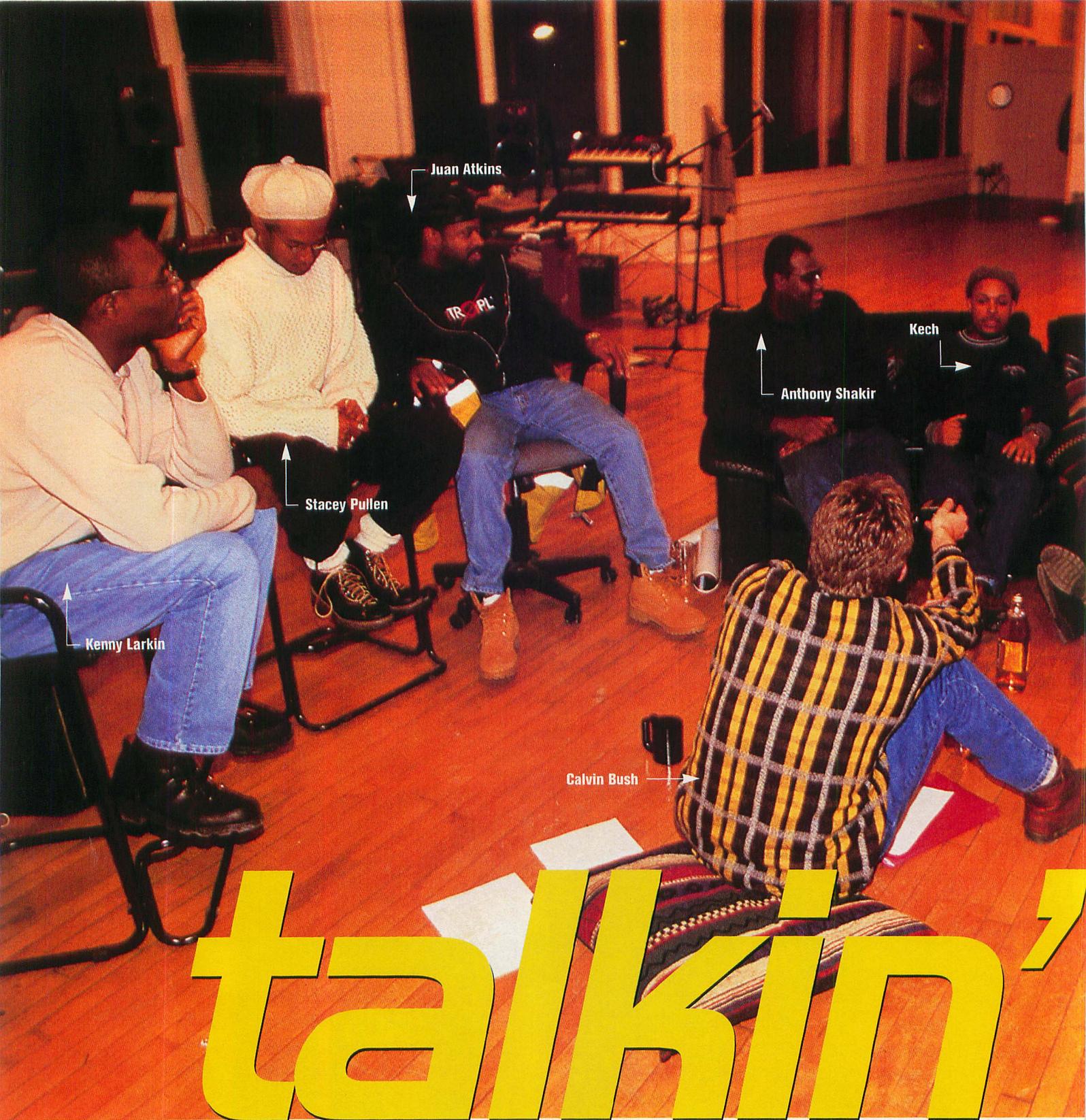
SMOKING

Chief Medicine
6 mg Tar



KILLS

Officers' Warning
5 mg Nicotine



talkin'

THIS month, React Records issue "True People - The Detroit Techno Album", one of the most comprehensive Detroit compilations since Ten Records' definitive late Eighties documentary, "Techno - The New Dance Sound Of Detroit". As well as featuring the first and second wave of original techno artists, like Eddie "Flashin'" Fowlkes, Juan Atkins, Kevin Saunderson and Derrick May, "True People" also includes tracks from startlingly innovative newer talents such as Claude Young, Keith Tucker, Suburban Knight and Little Joe. If you want to know what the cream of Detroit sounds like right now, this album will show you the way.

But these are tough times for Detroit. There are many who would dispute its continued dominance in the global pantheon of electronic music. As they would have it, the city is too mired in its past, too entrenched in one sound to count. For others, it was, is and always will be the midi-man's Mecca. Either way, few places inspire such slavish devotion and heated debate, such awe and reverence, such distaste and disinterest.

Rather than offer our views on the subject, Muzik travelled to Detroit to debate some of these essential points with the artists on "True People". It was an historic gathering. Never before have so many of the city's musical creators sat down in one room and thrashed out the issues, without coming to blows!

There's no question that "True People" is an excellent album. But is Detroit still important as an arena for music production? And if so, why?

Juan Atkins: "Detroit is important because it's a unique city. There are lots of black people doing something, not negative or positive, they're just doing something. New York has hip hop, Chicago has house, and there are a million things happening here, too."

Stacey Pullen: "First and foremost, it's the birthplace..."

Shake (Anthony Shakir): "Yeah!"

Stacey: "... and the beginning is always important. If it hadn't been for what happened then, we wouldn't be having this conversation now."

But is it still as important as it was back in 1987, 1988 and 1989?

(a chorus of "Yeah!" and "Yup!")

Talkin' Techno

words Calvin Bush pictures James Harry

To mark the imminent release of React's ground-breaking 'True People' album, Muzik gathered together some of the biggest names in **DETROIT TECHNO** for an eye-opening debate on the current state of the scene...

techno

the detroit debate

Alan Oldham: "What I've noticed in this business is that it goes in cycles. Different cities in Europe become the European birthplace of techno. Like Brussels was big, London was big and now you've got Paris with F Communications. But I think it always comes back to Detroit because people will always buy our records to get ideas. Rotterdam and gabba was real big, but it still all came back here. Even with jungle, even stuff like Reinforced, it comes back here. Dego, Mark and all of those guys come over here and hang out with us."

Kenny Larkin: "But that's shit, because what they put out in Europe is track-based, it's not music. We stand apart from everyone else because it's a music thing. Over here, you can feel the emotion."

Claude Young: "As someone coming in a bit on the late side, it seems like they take chances here. I've worked with people in other countries, I listen to other DJs all

the time, but I find I just tend to play a lot of records from home because this is a place where it's okay to take risks. You get lots of producers in Europe who are afraid to do that because they're worried it won't sell, or because it doesn't sound like Dave Clarke, or like somebody in Detroit. People here have always thrived on being themselves. It's a self-expression thing. A Kenny Larkin track is a Kenny Larkin track and a Juan Atkins track is a Juan Atkins track. We're individuals doing individual things. Collectively, that's Detroit."

Stacey: "I think that, because we're so far away, what happens is we get isolated from Europe. We don't have the support we need and want here in the city, so we already have a different mind-frame."

Kenny: "It's kind of like being with your parents and your parents don't recognise shit that you do. You've got to keep trying harder to impress people."

Juan: "I think a certain standard was set by Cybertron, Transmat and KMS. And for a lot of the newer artists who came in, the standard was so high that everyone who came along afterwards had to hit that mark. It was such a profound thing that Detroit still has a very important place."

It has been said that, now Detroit has established itself, the present generation of producers are more concerned with protecting the legacy of the Detroit of old than moving towards the future. In a recent "Jockey Slut" interview, for instance, even Derrick May said he felt techno was no longer capable of being radical. Is that true? Or is it still capable of being new and innovative?

Shake: "Firstly, that comment came from a guy who's not even releasing records. When I walk out the door, ➔

The players and their contributions to 'True People'

NAME: Stacey Pullen
AGE: 26
RECORDS AS: Silent Phase, Bango, Kosmic Messenger
RECORDS FOR: Transmat, R&S, Fragile, Eclipse, Plink Plonk
ON "8TH WONDER":

"'8th Wonder' was an experimental thought I had which never actually really surfaced. My eighth wonder? Peace. The world used to be such a beautiful place, until man started nuclear testing and all that."



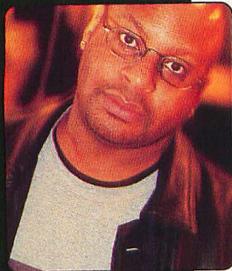
NAME: Anthony Shakir
AGE: 29
RECORDS AS: Shakir, Shake, Schematics, Idclones
RECORDS FOR: Metroplex, Transmat,

KMS, Frictional, 430 West, Peacefrog, Tresor, Six By Six, Tribal US, Aztonk, Trackmode

ON "LIFE OF A PLANET RAIDER": "At one time, space exploration was said to have been for the betterment of man. But I think it was really just mighty multi-conglomerate corporations looking for precious minerals. They are just planet raiders."

NAME: Alan Oldham
AGE: 30
RECORDS AS: DJ T-1000, X313
RECORDS FOR: Generator exclusively
ON "D MAY '87":

"I called it that because back in the old days of the Music Institute, before everyone became famous, Derrick May used to play these tracks with really staccato DX100 basslines. They were really funky and this is kind of in the same vein. It's like reminiscing over the days when Derrick was at the peak of his powers."



NAME: Kech and Brian Bonds
AGE: 29 and 31
RECORD AS: THD, Kech
RECORD FOR: Serious Grooves, Tresor
ON "ZEPHYR": "The title comes from an old 'Star Trek' comic story. It's very representative of what we do."

Talkin' techno

there are only three guys whose records you are guaranteed to hear within five minutes of standing on a street corner. I'm talking about Juan Atkins, Carl Craig and Jay Denham. They are the people who influence what I do. Secondly, look at the way rock 'n' roll was based on rhythm 'n' blues. We based techno on the black experience and that whole sound. It's not based around a bunch of people trying to be big. It's just a question of what can we do with our sounds to make them stand out? To me, it's the British press who are keeping the legacy. Somebody described the Dave Angel album as the best Detroit album never to come out of Detroit. Now I've listened to that album and, yes, it's good, but it sounded like something someone made 10 years ago. But there are other people making tracks here with a completely different approach, because nobody over here is licking dick trying to be in that fucking magazine. And radical is determined by the listener anyway. It could be as simple and as easy as a guy whispering into a microphone and 10 people buying it."

Is Detroit techno now a formula that anyone can learn, or is it still evolving?

Shake: "I know that I'm still evolving. You've got to remember that all black music was started, not for the mainstream, but for the people making it. It wasn't black people getting mad at the system. It was like, 'Damn, it's Saturday night, I'm trying to get my freak on, fuck it, let's just have a good time'. And then it's these white people trying to sneak in the club, like, 'Can I do that?' Then they head back and do their own thing. It evolves into something else, but it's easier to package and sell. Then it gets blown up to the point where we're saying, 'Wait a minute, that's my idea, but it's not me.'"

Juan, you've watched techno develop for longer than anyone. Do you think it's still evolving in the same kind of way it was 10 years ago?

Juan: "I think so, definitely. That word, 'techno', is just a name which was put on a movement and anything within that has the capability of being anything it wants to be."

Alan: "My expression is through synthesizers, so I'm not going to try to come up with some innovative sound to get off this so-called bandwagon and banish myself. The British press has got far too wrapped up in that shit. Almost every single record which comes out gets reviewed and just about the first thing y'all motherfuckers write is, 'Well it's typical Detroit, it ain't breaking any barriers'. Like, what the fuck do you expect us to do?"

Brian Bonds: "What is this 'Detroit sound'? All I ever hear is good music. Period."

Alan: "I think the whole thing with the European press is just a matter of biting the hand that feeds it. And Europe probably resents the fact we won't go away and we still make records (*general laughing and cheering*). Because they want to be able to say CJ Bolland started techno, they want to be able to say techno started in Ghent, they want to be able to say Moby started techno. But they can't, just as they can't stop us making music. They want us to, because the day that we do stop, Luke Slater and all of those other cats can have it all to themselves."

Shake: "This whole thing is starting to sound like we're mad at the British and the Europeans..."

Alan: "Oh, I'm not, I'm not... I love Europeans!"

Most of you guys record for European labels. If you had the choice, would you prefer to record for your own labels and exclusively in Detroit?

Kech: "Having dealt with Detroit labels and European labels, I figure I could more or less trust someone I know more than someone I'm just faxing to."

Shake: "Let's take this a step further. This is Detroit, the home of Motown, 30 years and still going on. Berry Gordy created something very big, but it only happened once. The same with rap. It's black economic self-sufficiency. You have a group of people who want to employ themselves, so what they've done is create an entity they can employ themselves with."

Kenny and Stacey, would you prefer not to have made your albums for R&S?

Kenny: "Of course! That's not even a question! Who wouldn't want to be self-sufficient? Nobody is able to push your shit

stronger than you can, nobody can look after you better than you do yourself."

Juan: "Unfortunately, nobody in America wants to give us the money for these projects."

Alan: "I disagree. What we're working at now will become the next alternative movement in the States. Indie rock used to be alternative, but it was the same old guitar shit and it's gone mainstream now. So you had waves of radio stations across America alter their formats, just to find that black music is what their sons and daughters are buying. We are the next alternative. So by React putting out this record, by Tresor and R&S setting up shop here... The six major record companies in the world are not just going to go away. They're going to say, 'Oh, you know how to sell this, we'll give you 10 million bucks to sell it for us'. It's going to happen and it will happen soon. That shit is a reality."

How effectively have European producers, who have clearly been inspired by Detroit, reinterpreted the sound which you originated?

Alan: "There's some very good stuff coming out of Europe at the moment. Neil Landstrumm is slamming. Dave Clarke, Dave Angel and David Holmes, too."

Claude, you've travelled around Europe a lot. What do you think of the stuff you hear when you're over there? Is it a misappropriation and an abuse of the Detroit sound?

Claude: "I think it all comes down to good and bad music. I really don't like the idea this is some kind of a Euro-bashing session. In America, you can get so much respect and so much press, but if you look at the situation more closely, Muzik is over here from Britain to talk to us, but we can't get a fucking interview in "Rolling Stone". "Keyboard" magazine did an article about Juan last year, but I feel they should have been there a long time ago. It took the attention of Europeans for those motherfuckers to come around. I have a real problem with America. They'll push Moby, they'll push The Prodigy and they'll push Keoki and those other motherfuckers, because they're easier to sell. You know, pretty-faced, fucked-up hair, funny clothes. I don't wear that shit. And the thing I really appreciate about playing over in Europe and selling records in Europe, is they don't give a shit about that kind of stuff."

But on a musical level, what you've sent out...

Claude: "Listen, there are some great things coming back, like Alan has mentioned. I like Reinforced, I like jungle stuff, Neil Landstrumm, Cristian Vogel, some of the cats from Holland."

Keith, Aux 88 are exponents of killer authentic electro. How do you feel about the so-called electro revival and the way everyone in the UK rushed to get in on the act last year?

Keith Tucker: "Well, believe me, they're not looking at me as being someone, they're looking at Juan, and that's frustrating for me. I'm not trying to knock Juan. I'm just making it in a different way."

Kenny and Stacey, Claude has pointed out that people have copied you wholesale. Does it bother you?

Kenny: "It only hurts if it's booty music. They like saying, 'Yo I was listening to my man Kenny, and I came up with thiiiiiii!' But the shit is like booty. Hey, go back to the drawing board. I think when you have, like, 1,000 records coming out in Europe, it's so difficult to pick out the good shit. Going back to your question about whether or not techno is evolving, I'd say, hell no. You've got so many stink-ass records coming out. How can you sift through all this shit?"

Alan: "The challenge for us is to be able to run our businesses and labels so that, at the end of the day, we're still here and we outlast all the bullshit records. I think if it wasn't for these bullshit records coming out, it wouldn't be a struggle and it wouldn't be worth it."

How frustrating is it that the average American kid is more likely to grow up getting into r&b and hip hop than techno and electronic music?

Alan: "I'm doing most of my DJ gigs in the States now and I've seen the underground here. It's not frustrating that we don't sell as well as other musical forms here because what we do is still seen as underground. I just see long-term growth all

up
yer
ronson

the soundtrack

vol:1

mixed by
jeremy healy and
graeme park

available on mc and double cd
29 tracks, all killers, no fillers including :
brand new heavies 'back to love' (graeme park club mix)
shawn christopher 'another sleepless night'
up yer ronson 'lost in love' (graeme park mix)
alison limeric 'where love lives' (classic mix)
kathy sledge 'take me back to love'
suzi carr 'all over me' (association squeeze mix)
livin 'joy dreamer' (original club mix)
nush 'u girls' (radio edit)
m people 'someday' (sasha's full tension mix)
wildchild 'renegade master' (original mix)
helicopter 'on ya way' (original mix)

up yer ronson at the leeds pleasure rooms every friday with residents: marshall, andy ward, neil metzner, paul murray, tino & hutchy
january 5th **craig campbell** january 12th **alister whitehead, marshall & neil metzner** january 19th **marc auerbach, marshall & neil metzner** january 26th **jeremy healy, marshall & neil metzner** february 2nd **alister whitehead, marshall & neil metzner** february 9th **craig campbell & brandon block** february 16th **graeme park, marshall & neil metzner** february 23rd **marc auerbach & brandon block** open 10pm till 4am admission £9 non members, £7 members & nus



"up yer ronson are you going to be there" the next single

includes mixes from k klass

available on cd, mc and vinyl

release date mid march '96

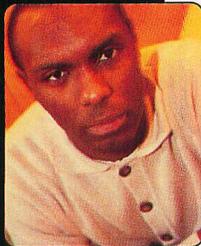
The players and their contributions to 'True People'



NAME: Keith Tucker
AGE: 29
RECORDS AS: DJ K1, Aux 88, Alien FM, Frequency, Optic Nerve
RECORDS FOR: 430 West, Direct Beat, Metroplex

ON "AURA": "It's sort of a soundtrack. I thought I would try and get away from the electro thing, so it's dance music, but it also harks back to the sound of early Detroit."

NAME: Kenny Larkin
AGE: 27
RECORDS AS: Yennek, Dark Comedy, Pod
RECORDS FOR: Plus 8, Art Of Dance, R&S, Warp, Transmat, Buzz



ON "MORPH": "I made it around two years ago. I called the track 'Morph' after one of the sounds on the Morpheus keyboard. There's no deep meaning to it. It was just the mood I was in at the time, a weird kind of dark and funky mood."



NAME: Juan Atkins
AGE: 33
RECORDS AS: Model 500, Visions, Infiniti
RECORDS FOR: Metroplex, R&S, Interface
ON "THE FUSION (PART TWO)": "It's a track I did with Dego and Mark from 4 Hero.

We recorded it in London just after I had met them. 'Part One' is on their 'Jacob's Optical Stairway' album."

NAME: Claude Young
AGE: 25
RECORDS AS: Moodswing, Project 625, Younger Than Park, Brother From Another Planet
RECORDS FOR: D-Jax, KMS, Serious Grooves, Utensil, Dow, Frictional



ON "CARMA": "I'm changing my musical direction. I really want to do some more extremely emotional things. It's just an inner feeling, a starter track for this new direction I'm going into. I want to be a music producer and not just a techno producer."



NAME: Eddie "Flashin" Fowlkes
AGE: 33
RECORDS AS: Tony Stark
RECORDS FOR: Metroplex, Tresor, City Boy, Back To Basics, Serious Grooves, Lafayette, Infonet, KMS
ON "TMF01" and "RMF60":

"They are both for my sisters, Rhonda Marie and Tina Marie. Rhonda works as a prosecutor and Tina is a lecturer in engineering. No, I ain't ever done one for my mother!"

Talkin' techno

the way. Nobody is trying to get independent promoters to push us, nobody's trying to get publicists for us. It's all strictly word-of-mouth, strictly Internet, strictly underground."

Juan: "Counterpoint. Counterpoint. Do you mean to tell me you would refuse a 50,000 seller on Generator?"

Alan: "I'm not saying that. Not at all. I'm saying the potential is here in America for that. And there will come a point when you will be able to."

Is part of the problem the attitude of the mainstream media and music industry? Do the major labels have difficulties dealing with what you're doing?

Alan: "The fact of the matter is the mainstream record labels can't deal with our kind of music for the simple fact that it changes too fast. It's not personality driven, so you can't seize on an image, you can't make a video of it. A lot of these artists are studio rats, they're not pretty and you can't put them on album covers. They tried it with Moby, they tried it with Joey Beltram. They can't adapt because they're too top-heavy and they're not able to react to the changes in the market place."

Shake: "I don't really have a problem with the mainstream American market. I think our medium allows anybody to make music. But if you're approaching it from a business standpoint, there is a system in place and if you want to have a million-selling record, you have to go with it. And you can do it even if you have an instrumental record. It's just a system which has to be followed if you decide you want to play the game. That's life itself."

Do you feel what you are doing and what you're part of is a movement which is getting bigger and more popular? Is techno's audience continuing to grow? And how big is it going to get?

Shake: "I believe it will keep growing. I can see a point where you'll get black kids listening to nothing but this. You've got to remember that there's a whole community which is tired of the way radio has been formatted, the way things are just pushed on us, and they're going to seek out something which is their own."

Stacey: "But I don't think we've got the proper support. We don't have radio support over here and how are people going to listen to the music if they don't have that? We don't have clubs for them to go to, so how are they going to get a visual aspect? We don't have magazines, so how are people going to read and learn about it? I agree it can get bigger, but I think it's going to be a gradual process."

Alan: "In my mind, those aspects Stacey is talking about, although they're true, they fuel what we do. The very fact you can't go into any record store and get it. The very fact you can't go to any club and hear it and even if you could, only a certain amount of people would understand this music. Even if you put it in front of mainstream America, only a few people are going to actually get it. It's just not for everybody and, to me, that in itself is the fuel."

Stacey: "But if we had big companies who dedicated their time to the music we're doing, it would make a whole lot of difference, wouldn't it?"

Alan: "That's true."

Shake: "But you know what? Look in the mirror. That's why it's not happening. And that's why it will never happen in this country. Never. This is America, man." (assorted cries of "What about hip hop?")

Alan: "But you have to remember hip hop is what's expected of us. Making experimental music like Coil or Wire or Can is different. We're not supposed to be doing this."

Juan: "Here in Detroit, we've never had that support because of the racial separation and the radio marketing. When I go into the American record labels, they automatically point me in the direction of the r&b department. But talk to some A&R guy in Europe and he's covering everybody."

Kenny: "I think our music has got good support at grass roots level, but the reason it's not bigger is because there are a lot of DJs who are playing some very limited shit. They are playing lots of European shit, so most of the kids out there don't even know the fucking music. They don't know whether this shit came from Detroit or from wherever. And I honestly believe that, if anything is going to happen, it is to happen through the American DJs."

Juan has recently been working with 4 Hero. Claude has done a jungle mix for Jacob's Optical Stairway. And Shake has been playing out drum 'n' bass lately. What effect is the continuing spread of jungle going to have on people making music in Detroit?

Juan: "I think, indirectly, jungle is probably an outgrowth of Detroit anyway. When you hear a lot of the sounds in the music they've been doing lately, you can identify with stuff made in Detroit in the early to mid-Eighties, the more electro sound. I'm not talking about the breakbeat stuff, which was around here four or five years ago, or the hardcore sound. I'm talking about the stuff which has come out over the last year or two, the drum 'n' bass."

Shake: "When I met A Guy Called Gerald, he invited me to his studio. He learned from us, just as we're learning from him."
Claude: "The really influential individuals who are doing the innovative jungle in Britain, you ask them and they will tell you the records they have listened to. I'm doing this EP of straight up jungle stuff for Reinforced. I've known Dego for years. To me, he's an innovator. Reinforced are innovators. Like us, they're the only guys taking sound somewhere. And if you talk to him or read his interviews, he makes all kinds of records, hip hop records, techno records as Nu Era... It's a cycle. It's just respect all around."

Keith: "I'm not trying to knock jungle, but when I heard it, it just sounded like speeded up electro-meets-reggae. It's just taking bits and pieces from somebody else's music."

But now jungle is a fully-fledged phenomenon, is it going to have any bearing on your production techniques?

Stacey: "I don't feel it's my calling, even though I like it and I respect it. It's their thing. I'm into doing what I do and doing the best I can at what I'm doing."

What are the main difficulties and problems you've had to overcome in getting your music heard and recognised?

Kenny: "I haven't really had any. But I've had other problems like... my girlfriend's left me (pretends to cry)."

Stacey: "When I was growing up, my generation was really into house. We grew up listening to people such as Colonel Abrams. I'm just wondering what the musical tastes of the generation below me will be like? I want to get the music to them more and more because, after all, they're our biggest consumers. For me, not to be in touch with them in the way I want to is frustrating."

Juan: "I've been making music for a long time and I've seen my records have success in places I didn't think they would. And then bomb in places I thought they wouldn't. So I'd say it's always been a struggle, particularly when you are doing something a little different from what you're supposed to, something different to what is seen as normal. It's always going to be a challenge."

Keith: "For me personally, what's frustrating is you make the music and you want to be seen as an individual. None of us here, except for Juan, wants to be judged on Juan, Kevin and Derrick. We want you to say this here is Keith's music, this is Shake's music, and so on."

And finally...

Juan: "I'd just like to say to all of the people who pick up this magazine, that you should really, really listen to this music. There is a lot more feeling in Detroit music than in a lot of other music coming out at the moment. But the problem is so many people don't know the difference because they're not really listening. I spin 60 to 80 per cent Detroit in my set and I get people coming up to me and saying, 'Hey, man, that was a wicked set, but I've never heard none of those records before'. So I'm like, 'Hell, man, this is all Detroit, you don't know this?'. And the DJ before you and after you, you hear them and they both sound the same. I want people to just take a real... close... listen."

'True People - The Detroit Techno Album' is released on React this month. Many thanks to Eddie "Flashin" Fowlkes for his organisational skills and hospitality above and beyond the call of duty



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Earthling

words **Martin James**
pictures **James Harry**



(above and inset) Mau throws some shapes on the slopes

COOL

Riding along on
the crest of a wave

runnings

and the whooooooaaaaaahhhhhhhh...

EARTHLING experience total wipe-out
on the Swiss slopes as they take to
snowboards like ducks to dancing



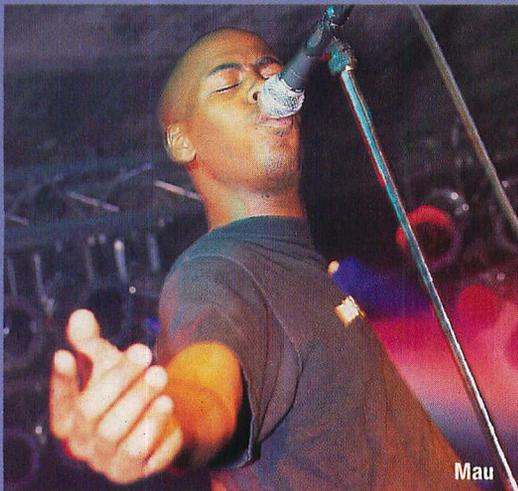
SNOWBOARDING

It's the hard and fast adrenaline sport which has become an essential pursuit for a significant number of clubland's finest nutters. To many, the heady combination of freedom, speed and danger offers the ultimate rush, better than any drugs and, according to some, even better than sex. Snowboarding is the world's fastest growing sport and the ever increasing list of resorts, like Chemanix, Strynn and Laax, have become the places to be seen, while snowboard fashion is the style to be seen in.

The only problem is the associated music. Thrash, industrial and grunge. Snowboarders like their sounds to be as in your face as the sport itself. Strange, then, that they've invited Earthling to play at a party to celebrate the end of the Snowboard World Series Half Pipe Championships in Laax, Switzerland. A band who are not noted for thrashing about, Earthling's abstract, downtempo hip hop grooves would initially seem to be at odds with both the people boarding attracts and the lifestyle they lead.

However, inside the ominously named Crap Groove venue, preconceptions about the less than tasteful music which snowboarders go for are thrown straight out of the window. At the decks, DJ Frank from Zurich spins superb hip hop ▶

Earthling



Mau

beats, as snowboarding stars stand around chilling, drinking Red Bull, jello-shots and... watching snowboarding videos!

To say that these people are obsessed is an understatement of the tallest order. The conversation revolves around talk of ollies, nollies and big air. The building reverberates with the word "cool", as people from across the globe communicate in the international language of admiration.

On stage, Earthling's way cool lyrical twister, Mau, throws out a barrage of references to Spiderman, Leonard Cohen and "Jesus Christ Superstar". Signs scattered everywhere proclaim Crap Groove to be a "No Drugs Zone", but these guys don't need drugs. They are all on a natural high anyway. As Tim Saul's Prozac-drenched samples combine with Andy Edison's booming, liquid bass, feet begin to move in slow, skanking shuffles and the natural high just gets higher.

Working through the beatnik grooves of tracks like "Nefisa" and the stunning new "Black Superman", Earthling climax with a storming reworking of "Soup Or No Soup", which is featured on the group's forthcoming live EP, "Blood Music". Where it once skulked through the backstreets of breakbeat, the track is now a psycho-funk powerhouse, which brilliantly showcases

The Dazzler's razor-sharp scratching.

Throughout the set, heads nod and arms are waved in awkward hip hop styles. The audience may be radical movers on the slopes, but they aren't so cool when it comes to shaking a leg on the dancefloor. Encouraging the snowboarders to throw all kinds of very weird, wonderful and entertaining shapes, Mau and his partners are a revelation and the crowd soak up the vibe with unreserved abandon. This is truly a night to remember.

UNNATURALLY early the next morning, rumours are rife that the temperatures up on the glacier have fallen way below brass monkey level.

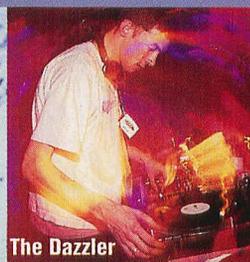
Unperturbed, Earthling head for the rental shop. It's poseurs heaven as the guys pull on gloves, moonboots and jackets to achieve that all-important snowboarder's style.

By the time they take to the ski lifts, the band look like they were born to board. Mau clings to a flagpole above the half pipe, which is basically a 30 metre deep and 15 metre wide groove cut into the ice, while below him some of the world's finest boarders are getting huge air to the sounds of "Radar", Earthling's debut album.

As each new track echoes across the mountain top, unfurling down the slopes into the blizzard-engulfed valleys, the grin on Mau's face spreads. This is one of those special moments, which is further enhanced by the incredible sense of bravado which has overtaken everyone. The instructor for the band's first snowboarding master class has yet to arrive, but what the hell, how hard can it be? So, as the collective courage reaches dizzy heights, the guys start to strap boards to feet.

Twenty minutes later and they're still puzzling over the foot bindings, sneering at the ridiculous positions their plates are supposed to be in and cursing the bloke at the bottom of the mountain for providing duff boards. Finally, the instructor, Thomas, arrives. He's with his girlfriend, who to Earthling's amusement is called Heidi. The lesson can now start.

Within 30 minutes of practising on an almost non-existent incline, the band are filled with an arrogant self-confidence. Until, that is, Thomas invites the intrepid novices to venture up a steeper slope. Not so much a slope as a mind-boggling descent, the sight makes his pupils squat down in disbelief. Picture the scene, a crew of guys used to larging it, surrounded by top-notch snowboarders all maxing it and there's Earthling crapping it!



The Dazzler

Another half an hour, however, and everyone's succumbed to the slope. The Dazzler spends his time edging down slowly in a front facing style. He would clearly be far happier behind his decks than on this mountain and, with an acute awareness of the potential damage he could do to himself, undertakes the descent with great care. Mau, on the other hand, appears to have developed a death wish.

"I'm going to get a snowboard with a nun painted on it," he exclaims from the peak of the slope, eyes bright with manic excitement. "There can't be many people who can say they've ridden a nun down a mountain."

Picking up pace to the cry of "Into the fireeeee!", he careers downwards like a natural-born adrenaline junkie. Seconds later, he's wrapped around the base of a huge electricity pylon, arms and legs akimbo. He seems hell-bent on discovering new ways to eat powder, the favourites being head first, like a snow plough, and butt first, like a tobogganist. Crude maybe, but evidently effective.

"I'm better backwards than forwards, but I like crashing the best," he shouts, hardly able to contain his exuberance.

Indeed, Mau's propensity for the epic wipe-out is paralleled only by Andy Edison's natural ability. In no time at all, Andy transfers his skateboarding skills to the white stuff. Making it all look far too easy, he weaves majestically around the rest of the group in an assured slalom motion.

With gradually reduced vision caused by the blizzard getting worse, Thomas and Heidi leave us to play and Earthling's press officer has a brainwave. Laying face down on his board, he travels at an alarming speed into a restricted area, heading towards a small cliff while bellowing "The Final Countdown". Unable to contain himself, Andy immediately follows and the pair disappear into the snow storm.

Around 10 minutes later, they reappear with broken ribs, frozen grins and one word on their lips. "Cool!"

The 'Blood Music' EP is out on Cooltempo on February 26

BOARDTALK

FREECARVER

The real nutters in the pack. This lot search out the fresh snow, carve deep grooves into the powder and even start avalanches just so they can ride them. Insane.

FREERIDER

The skier's enemy, these guys know no bounds as they ride all over the pistes, pushing for high speeds and power jumps.

FREESTYLER

The posers. Or so say the Freecarvers. This lot spend all their time perfecting awesome tricks in the half pipe.

HALFPIPE

Deep, U-shaped trench for tricksters.

REGULAR

Rides with left foot first.

GOOFY

Rides with right foot first.

OLLIES

The basis of almost every stunt. Also essential for bigger airs. The aim is to spring off your tail by lifting up your whole body, bringing your front knee into your chest and quickly following with your back foot.

NOLLIES

Like an Ollie, but you spring off your nose instead of your tail.

POWER DRINKS

Red Bull, XTC and Max. Mixed with anything for that essential buzz.

BOARD SOUNDS

(Chosen by the competitors at the Laax Half Pipe Final)

HARDESTEP JUNGLE, MINIMAL TECHNO, HIP HOP

The Brits

HARD TECHNO AND GABBA

The Germans

HIP HOP AND TRIP HOP

The Czechs

HIP HOP AND THRASH METAL

The Americans and the Japanese

ANYTHING BY THE PRODIGY/THE BEASTIE BOYS

Everyone

"THE FINAL COUNTDOWN" AND OTHER SOFT

ROCK ANTHEMS

The Swiss!!!

CELEBRITY

BOARD WALKERS

LIAM FROM THE PRODIGY

"Snowboarding is the best buzz I have ever had. I'm into sky surfing as well!"

THE BEASTIE BOYS

Currently AWOL on the piste.

JAMIROQUAI

So dedicated that he even bust a leg busting some moves.

JAMES LAVELLE

Mo' Wax boss and snow junkie.

OLLIE BUCKWELL

Dorado's head honcho

is a downhill nutter

who gets airlifted

in choppers to the

freshest snow.

NORMSKI

Although rumours

from the slopes

suggest that he

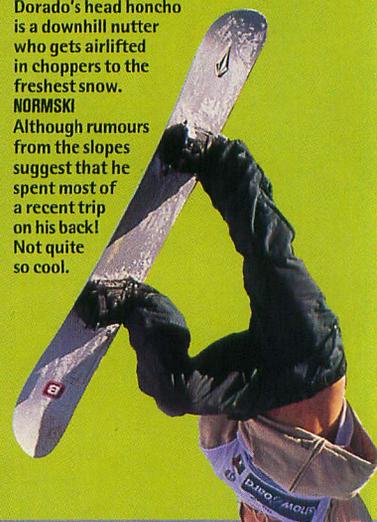
spent most of

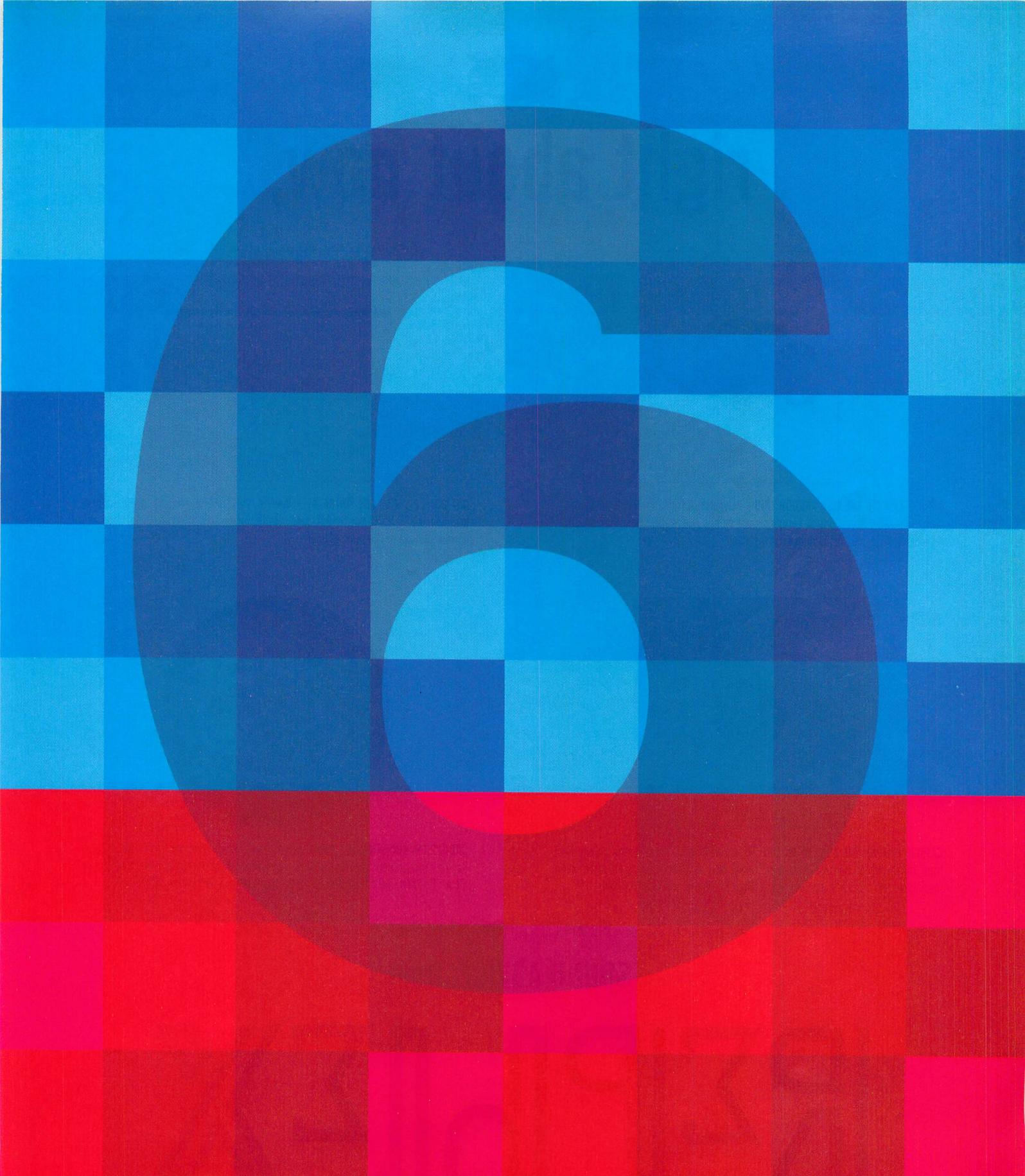
a recent trip

on his back!

Not quite

so cool.



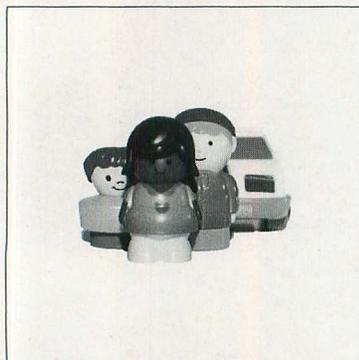


Sessions Six
Mixed by Frankie Knuckles

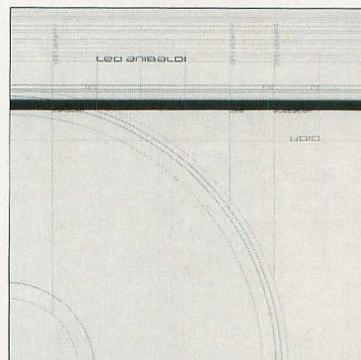
March



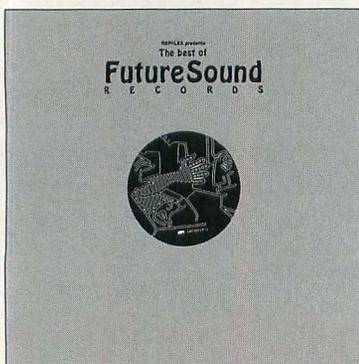
right about now,



CAT 026 LP / CD: THE LISA CARBON TRIO - Polyester. A fresh approach to "acid jazz" from Atom Heart, one of Europe's most unique and prolific recording artists. A swinging latin-hip hop-techno extravaganza!



CAT 031 LP / CD: LEO ANIBALDI - Void. A dark and mysterious sonic journey provided by Italy's most reputable techno innovator. Certainly not for the narrow-minded or the faint of heart!



CAT 025 LP / CD: THE BEST OF FUTURE SOUND RECORDS. An essential compilation from the heart of Chicago Acid and Heavy Duty House. Showcased here, such legends as Housemaster Baldwin, Paris Grey, E-Smoove and Neal Howard.



CAT 022 EP: KINESTHESIA - Remixes by Cylob, U-Ziq, Autechre and the Aphex Twin. Say no more, except that the original versions of these tracks are featured on the album EMPATHY BOX (CAT 022 LP / CD), in all good music stores SOON.

Look out for new material by Mike & Rich and The Gentle People towards the end of March.

SOUND ADVICE, from

REPHLEX

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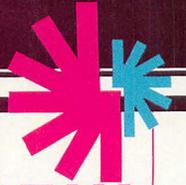
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XL green & black baseball shirts with company emblems now available from our Merchandising dept. (send postal order or IMO for £21.00, payable to rephlex)



freebie-jeebies



TRIBAL UK RECORD BAGS

NOW there are record bags. And there are RECORD BAGS. So trust the design boys over at TRIBAL UK to come up with one of the best DJ tools we've seen since they invented the secret slash-stash behind the decks of Velvet Underground. What with Tribal being the hot-shot purveyors of awesome house and garage they are, it is no great surprise that their record bag is just that little bit more classy than just about anyone else's.

Firstly it comes with Tribal's own logo emblazoned on the front, which they assure us is an instant passport to free sex and a penthouse condominium in Barbados. Actually, they might have said "condoms", but we're sure the rest is right. It also boasts loads of fiddly extra pockets for carrying things like pens, mobile phones, CDs, cauliflowers and old garden sheds.

They're only available by mail order at the moment, so if you've got £25 to spare, then drop a line to Firststars Ltd, Freepost 39, London W1E 3NH. On the other hand, you could try winning one of the FIVE bags we have obtained after sending the boys round to have a gentle word in Tribal UK's ear.



To win, just tell us which country Tribal UK's parent label is based in?

- (a) Papua New Guinea
- (b) America
- (c) Portugal

Please mark your entries "Tribal UK Competition". The closing date is Friday, March 8.

TOUCHE ALBUMS

LOOKING for something which is going to make you break down and cry? Or perhaps a little collection of gigantic tunes to get you hugging your dancefloor neighbour like an over-friendly Honey Monster? What you want is a few of the releases on Holland's emotionally supercharged, turbo-housey deep and dangerously deranged TOUCHE label.

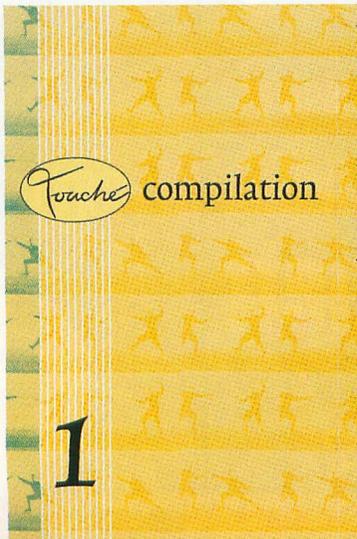
Touche are the small but perfectly formed and pastel-coloured Dutch label which have fused the sounds of way-out acid with cosmic intergalactic housiness. Think of 51 Days' "Paper Moon" or Tata Box Inhibitors' massive "Protein" and "Plasmids" or Trancesetters' supah-groovesome "Drive". More potent than Amsterdam skunk and smoother than a titanium windmill. Touché by the hand of God, you might say.

And to celebrate the release of their spanking new compilation, "TOUCHE 1", those generous folk at the Touche controls are giving FIVE readers the chance to win a copy of the album and a Touché T-SHIRT, too.

To win, just tell us who made the drum-storming classic, "Give It Up"?

- (a) The Badmen
- (b) The Uglymen
- (c) The Goodmen

Please mark your entries "Touché Competition" and don't forget to state whether you would like to receive the album on CD or vinyl. The closing date is Friday, March 8.



PRIZES GALORE!!!

RADIKAL FEAR ALBUMS & SINGLES

PUR-R-R-RRR!!! Purrrrrrr! No, we haven't swallowed Tiddles, the office cat. It's just our miserable attempt to be as cool as Felix Da Housecat. In case you didn't know because you have been in hibernation since 1991, Felix is the Chicago alley cat who's put a feline slink back into house music. He makes tunes which sound like passionate sexual congress while Armageddon rages outside your bedroom window. He spins like his middle name was "Technics Master". And he has a mighty fine label called RADIKAL FEAR, which he uses to promote the finest house producers the Windy City can offer.

Now, it just so happens that Radical Fear are releasing their first compilation, "THE CHICAGO ALL STARS". If you want to hear the cream of the city's old school talent (like Armando, Mike Dunn and Kay Alexi) alongside younger guns firing on all cylinders (say, Professor Traxx, Harrison Crump, Johnny Fiasco and Felix himself), this is what to ask for at your local vinyl emporium.

Alternatively, you could enter our easy competition and save yourself the bother. THREE winners will bag not only a copy of this record, but also a copy of Felix's last album "THEE ALBUM", a SKI-HAT, and the entire back catalogue of RADIKAL FEAR 12-INCH SINGLES. That's over 20 singles! SEVEN runners-up will get the albums and a hat.



To win, simply tell us which of the following is not one of Da Housecat's alter-egos?

- (a) Thee Madkatt Courtship
- (b) Snuggles
- (c) Sharkimaxx

Please mark your entries "Radikal Fear Competition" and state whether you wish to receive the albums on vinyl or CD. The closing date is Friday, March 8.



VANS SNEAKERS

WANT to know what's going to be hot in the footwear department this spring and summer? Nope, it doesn't involve anything sandal-shaped, it is not an hallucinogenic odour-eater, and you

can bet your bottom dollar that thigh-high plexi-glass lime-coloured platform boots don't come into it.

This year's hottest footwear is made by VANS, the creators of fine American skate shoes for 30 years. If you haven't worn their sneakers before, they'll be the ones you've been gazing longingly at, wondering if you were cool enough to wear them. In a few weeks, you see, Vans are launching their new collection. Inspired by and designed for their core audience of skateboarders, BMX riders and snowboarders, they're so dandy that even if you run a mile from all of these fandangling sports contraptions, you can still impress your mates and make loads of new friends when you stick on these shoes.

Better news still, we've got FIVE pairs of Vans' new TRENCH SNEAKERS to give away. They're so hot that you can't even get them in Britain until April, so you are guaranteed to be wearing them long before anyone else in the country.

To win, simply tell us which of the following is not a well-known ski resort?

- (a) Whistler
- (b) Verbier
- (c) Malaga

Mark your entries "Vans Competition" and don't forget to state what your UK shoe size is. Please note that these shoes are only available in UK sizes (4-11). The closing date is Friday, March 8.



● Answers to all competitions should be sent on a postcard to:

Muzik, Freebie Jeebies, King's Reach Tower, Stamford Street, London SE1 9LS

Please use a separate postcard for each competition entry. All winners will be drawn at random from the mailbox. The editor's decision is final. So there!

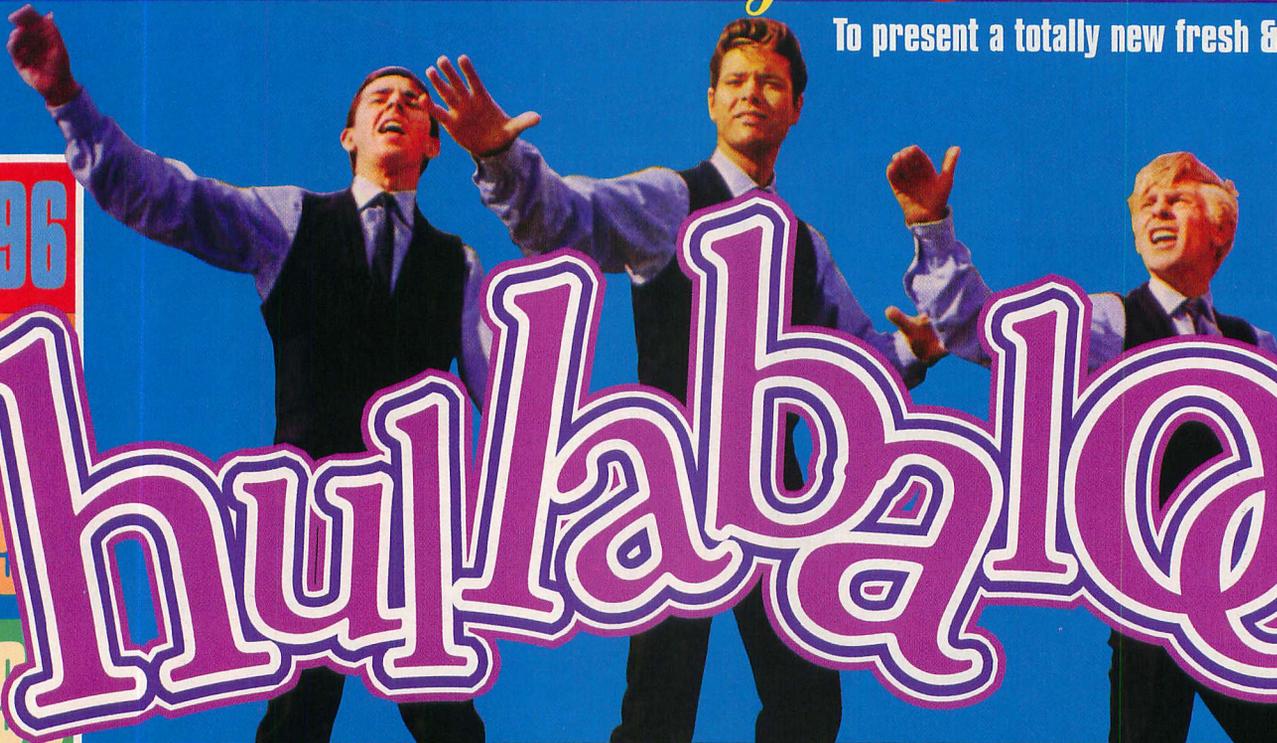
JANUARY'S COMPETITION WINNERS

KAM COMPETITION Winner: Mark Hay - London. RTM COMPETITION Winner: Phil Brownbank - Wigan, Alex Brown - Winchester, M. Leicester - Plymouth, Neil Price - Wakefield, Matthew Acornley - Bushey.

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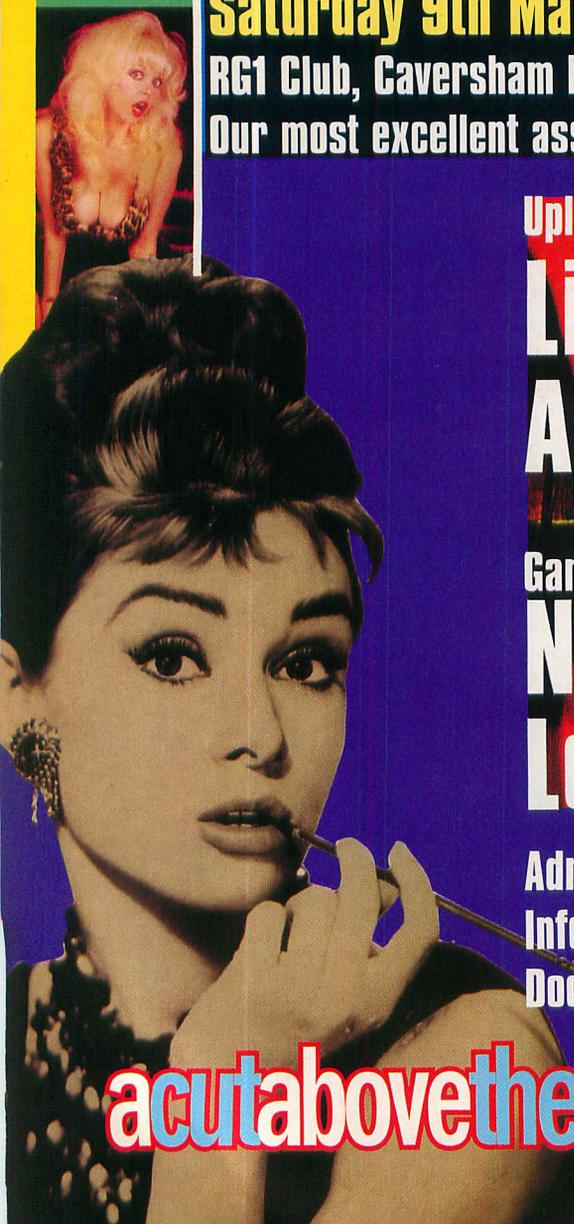
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... undoubtedly

- ★★★★★: Unmissable
- ★★★★: Very Good
- ★★★: Good
- ★★: Fair
- ★: Tragic



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 Lisa Loud, Seb Fontaine
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Upstairs in the Black & White
 Café Mambo Pre-party reunion VIP Room...
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 Craig Campbell,
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 Jason Bye, Miss Bisto

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There shall also be availability of

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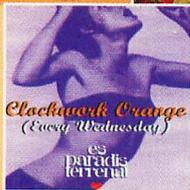
Also available are credit

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on 0171 387 0428

Camden Palace foyer



Our love and special thanks goes to the following people: The lovely Miss Bisto, Jefe Pepe, Paco, Mini, Oscar, English Peter, Giovanni, Raffi, Clarissa, Big Simon, little Simon, Deano, Sharman, Jane Crumb, Nicky & Sarah, BK & Missus, Tom & Antimo (Leighton Buzzard massive), Jules & Jeanie, the Ron, The Chris, The Jim (Southend Surf dudes consortium), Fran & Jenny (selective), Olivia Gwynn Jones (Club on), Marc French & Rob White, Flying Squad, Richie the Printer, Posse Sean, Bucko the cameraman, Right hand man Fearney, Jean Ash (BBJ Media Services) Rob Roar and his band of Merry Men, Beach Patrol Neil & Sam, The Chaps, Joe Cornish & her cronies, the mucky Essex birds, the dude of all dudes the Munn.

Our all star DJ lineup: The very beautiful and very loyal Lisa Loud, Jeremy Healy, John Kelly, Jon Pleased Wimmin, Judge Jules, Seb Fontaine, Kelvin Andrews, Miss Bisto, Giovanni, Craig Campbell, Rob Roar & Toney Grimley. Immense gratitude to Clockworks Summer residents, the Ibizan Kings, Brandon & Alex (Blocko & Peasey).

Many thanks to PWL Labello Blanco recordings; Andy & Keith Mac for the Clockwork Orange Ibiza Experience Album.

And to Mummy Gould & Mummy Manston, plus little Ben and Alice Gould.

A special thanks also to Havien and the staff at Café Mambo for the most beautifully located pre Clockwork Orange Es Paradis parties. Jason Bye, Roberto, Neil & Sam and everyone else's name who have now become an Ibizan haze...

Clockwork Orange Third Birthday Bash

Main Room

Saturday 24th February '96

Tony De Vit

First Clockwork Orange appearance

9pm - 7am

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Judge Jules,

Lisa Loud

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Andy Manston,

Miss Bisto

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March 7th 8pm - 2am • £7 admission • (2 rooms)

DJs Lisa Loud, (3 hr set)

Judge Jules, (3 hr set)

hour long live set from Billy Ray Martin

Andy Manston,

Miss Bisto (Es Paradis Terranal resident)

Mark Fuccieo (High Spirits resident)





Mark (left) and Dego

forced entry

REINFORCED RECORDS. 4 HERO. TEK 9. JACOB'S**OPTICAL STAIRWAY.****Different names, same****people. Listen to****the world according****to Mark and Dego**

BACK

in the early days of hardcore, Mark Mac and Dego, the two young men behind Reinforced, the then fledgling breakbeat label, would sit weekend after weekend hidden away in their attic studio in north London. Alongside them at the mixing desk was their friend, Goldie. But they weren't making music. Not as such. They were "processing data", twisting and morphing the sounds stored in their machines until they had some strange new noises which might come in handy at some point in the future.

"You're not making a record," says Dego, rubbing his hands in the chill air of the very same studio. "You're just finding tools which you can use when it comes to making a record."

MARK and Dego have since continued to invent and reinvent breakbeat music on a regular basis. Nobody in the post-hardcore era has pushed the parameters as far, or as fast, as they have. Everyone from Bukem and Fabio to Grooverider and Randall owes them a debt.

Yet they remain shadowy figures, two intense young men concealed behind evocatively elusive names like 4 Hero, Tek 9, Jacob's Optical Stairway, Manix and Tom & Jerry. Their complex, time-twisting compositions have titles such as "Students Of The Future", "Wrinkles In Time" and "20 Degrees Of Taurus". They confuse matters even further by slipping out of their breakbeat skins to produce sleek, jazzy techno records as Nu Era, as well as compiling impeccable collections of the deepest Detroit grooves under the title of "A Deeper Shade Of Techno".

Such creative hyperactivity demands total devotion to the task. Nothing is as important to these guys as developing their music. It suggests a willingness to move way beyond the norm, to force the output of their acquired technology into new and diverse forms. If the UK has an equivalent to Underground Resistance, it is surely centred around the Reinforced/4 Hero axis.

"I don't know," says Dego, breaking into one of his trademark cackles. "I think Mad Mike runs a far tighter operation than we do! He's the man. But I guess there is an air of mystery about Reinforced because, for a long time, there were people involved in breakbeat who didn't know anything about us. I mean, we're not out there schmoozing with the rest of them. We ain't got time for that kind of shit, to tell you the truth. A guy will make one track which has an edge to it and everyone will know who he is in three weeks. Whereas we hold it down, we make our records and it's done."

EVERY sound Mark and Dego create challenges the status quo. From spooky, dark era tunes such as Tek 9's "Just A Dream" and 4 Hero's "Golden Age", to the latter's ground-breaking "Parallel Universe" album, they've led a determined and at times lonely crusade for what they believe is best in electronic music. Only now, with 4 Hero poised to release a new album on Talkin' Loud, a hip hop set from Tek 9 forthcoming on SSR and their Jacob's Optical Stairway project in the →

4 Hero

can for R&S Records, are they finally emerging out of the shadows. Their latest monicker suggests a giant ladder ascending to the heavens, a vantage point which offers a panoramic view of our small backwater in the infinitely expanding universe.

This galactic vision should come as no great surprise to those familiar with their previous work. Mark and Dego have long been fascinated by the complexities of the cosmos. Their "Parallel Universe" album looked to the science fictional possibilities of other worlds, black holes and glitches in time. Like the futurist perspective of Mad Mike Banks at Underground Resistance (with his dreams of a Red Planet and subaquatic Drexycian life-forms), their emphasis is on alternatives to today's corrupt, polluted and over-crowded world.

The difference with the Jacob's Optical Stairway album is that it forms a reflection on history. Not the Earth's history, but that of an imaginary planet where the cyclical passage of time has left merely traces of long-forgotten civilisations.

"It's supposed to be us, looking back into the past," says Dego. "This planet has been destroyed, but we know of lost cities and stuff. The album is telling the stories of those different layers. 'The Naphosisous Wars' is meant to be a conflict which happened at one time, while 'Engulfing Whirlpools' is about a climate which apparently occurred. We are not going forward, we're not looking for another world like we were on 'Parallel Universe'. We're basically looking at what has happened in this one place in the past."

Part "Dr Who", part Samuel R Delaney, part George Clinton, none of it appears to make a lot of sense until you listen to the music itself. The sudden descent into subsonic voids, the spiralling fizz of breaks collapsing on themselves, the icy strings and phasers-on-stun echo FX are all Mark and Dego trademarks. The strange names and the theories come later. It's the progression in sound which forms the basis of their art. You would have to search long and hard to discover such devotion to modernisation and transformation elsewhere in the breakbeat arena, Goldie and A Guy Called Gerald being the obvious exceptions.

ALTHOUGH the likes of Alex Reece and Neil Trix might be using the melodic elements of jazz to spice up their compositions, the spirit of improvisation and innovation which marked out Miles Davis or John Coltrane is being fostered most effectively at this tiny sound laboratory in north London. And it has been for a good few years now. Reinforced have usually been at least 18 months ahead of anyone else.

"Yeah, well I'm glad some people notice!" says Dego. "I remember last year, when everybody started talking about 'intelligent' and all that smooth chord stuff, and I thought to myself, 'You fuckers! When we were doing that you said we'd gone all soft!' There are so many records we've done which were so different at the time that they got lost."

"I remember sitting in here with Goldie after we had finished 'Angel' and he said, 'I'm going to get this shit playlisted on Kiss!' And I said to him, 'Don't even bother wasting your time, man!' But he was like, 'No, no, we've got to try and get it out there'. And nobody wanted to know, man. Check it now, two years later! It's as funny as hell! I hope we don't end up with that happening to 4 Hero. Make some shit and nobody wants to know until a year later. That's exactly what happened with 'Parallel Universe'. It's just so frustrating."

"I'll tell you what it is, though. Me and Mark are living 10 minutes ahead of everyone else and we're trying to get back. That's what's going on. It's our search to lock into the same time as everyone else."

If the likes of Jacob's Optical Stairway, Tek 9 and 4 Hero are the result, you can only hope they never make it. It's

the fact that Mark and Dego are on a totally different wavelength from everybody else, having very little to do with the usual DJ/producer networks, which makes their sonic creations so compulsive. They can still fire up dancefloors with the junglist anthems they release as Tom & Jerry, but they are becoming increasingly devoted to fuller, album-length expressions of their ideas. Dego suggests they might even give up issuing tracks on 12-inch as 4 Hero or Jacob's Optical Stairway. Given the scale of the ideas they want to express, the format is too limiting.

"I've got these weird things in my head," laughs Dego. "If I could get them out, where people could see them, they may understand what's going on. But I suppose that's left to their imagination. When they hear it, they can think of their own pictures, their own stories."

"Sometimes you get kids coming up, talking about

MARK and Dego acknowledge the value of fusion and evolutions, and so make albums like "Jacob's Optical Stairway", which seem to deny all previous forms in their search for new musical possibilities. Or pull off a new twist on an established genre, as is clear from Tek 9's "It's Not What You Think It Is" album on SSR.

So Dego, any particular reason for slowing down the traditionally tearing Tek 9 breaks?

"Because I like to nod my head," he laughs. "I've been waiting to do a whole album for ages, but people are scared because they think we just run a drum 'n' bass label and all that crap. These days, I just don't give a monkey's. It's got to the stage where I'm doing what I'm doing and that's it. I buy more hip hop and techno than drum 'n' bass, but I can't let up on a new Jeru The Damaja release or a new Dan Curtin 12-inch."

A record-purchasing policy resulting in a logographic breakbeat shuffle which glides through a sequence of lounge-bar tempos, picking up various strands of techno, jazz, soul and jungle along the way.

"Some of those sounds on there are not straight hip hop," notes Dego. "Some of the drum programming is jungle drum programming, but done at 92 bpm. There isn't a fixed bracket for some of those elements. It's not meant to be the 'new tribal thing' or some shit like that. It's basically just a good old head-nodder."

A head-nodder it may well be, but it also provides an insight into the development of their particular brand of prophetic funk.

"The whole idea when we originally got into this thing, the reason that we started using breakbeats with house

in the first place, was all about being freestyle," adds Mark. "And the only way that I'm going to be involved in music is in a freestyle way. For years, a lot of people seemed to think, 'Well, if I'm a techno artist then I can only do techno', even if they actually listened to hip hop when they got home."

UNFORTUNATELY, not everybody on the scene today is as open to the freestyle ethic as they once were. The rapidly cemented jungle/drum 'n' bass/happy hardcore hierarchy has not only cut breakbeat off from itself, it has also served to limit the resources at its disposal, so that jungle consorts with ragga and hip hop, drum 'n' bass with jazz, and techno and happy hardcore with gabba and old school breakbeat.

"It's like, I can remember back when Grooverider and Fabio used to play 25 minutes of techno before they went off into breakbeat," reflects Dego. "Nowadays, nobody's got the balls to drop something which is a bit different. DJs usually have some sort of personality to them, but I'm not hearing it these days. I'm not into listening to one type of music all night. I'm from the all-dayer days."

The problem is there's much more at stake now, both financially and in terms of reputation, for most DJs and producers to be caught out by taking too many risks. Especially on the dancefloor. In a business driven by egos, the most surprising thing about Mark and Dego, and by association Reinforced Records, is that they've never attempted to rest on their laurels.

Having earned themselves a reputation for unstinting experimentation, what happens when they start to look back?

"I don't know," answers Mark, with a typically distant and enigmatic smile. "I don't really look back. I just keep on going."

Jacob's Optical Stairway's eponymous album is out now on R&S. Tek 9's 'It's Not What You Think It Is' is released on SSR on March 4



that track we did, 'The Paranormal In Four Forms', saying how they saw things coming out of lights and tried to grab them. I don't know if they had been taking E's or whatever, but it's good to have people getting into the music in other ways than just hearing it."

The lure of these other ways has led to some intriguing collaborative excursions. Excursions which have taken those involved way off their traditional map. Their long-time friend Josh Wink, for example, assisted on

"Last year, when everybody started talking about 'intelligent' and smooth chord stuff, I thought to myself, 'You fuckers! When we were doing that you said we'd gone all soft!'"

"The Naphosisous Wars", a nebula of swirling, rhythmic particles and synthesised dark matter, and Juan Atkins dropped into their studio on his last visit to these shores to help conjure up the electro-tinged wonder of "The Fusion Formula". Another track which emerged from that session will appear on "True People - The Detroit Techno Album", a compilation put together by Eddie "Flashin'" Fowlkes.

"Really, the Detroit producers are among the fathers of the breakbeat thing," reckons Dego. "To me, it's like hip hop and techno fused together. I think 'The Fusion Formula' shows how the elements of techno are still there in breakbeat. I recently went to The Metroplex in Detroit and the first thing that Juan Atkins said to me was, 'Have you got any breakbeat?'. He's been playing a few drum 'n' bass sets. There's actually a few of them who are into it over there."

Street Date: February 26th 1996

Dope on Plastic! 3

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 ***Midfield General** Go Off • **Turntable Technova** 29
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Purple Penguin Mountain • ***Kitachi** Scratch (Remix)
 ***Henry & Louis** Bobimore Dub • **Small World** Livin' Free
 (Soundtrack Mix) • **Aquasky** Images • **Funky Fresh Few** 89

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 (Phuture Phunk Dub) • **Death In Vegas** GBH (Dub)
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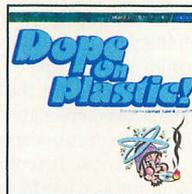
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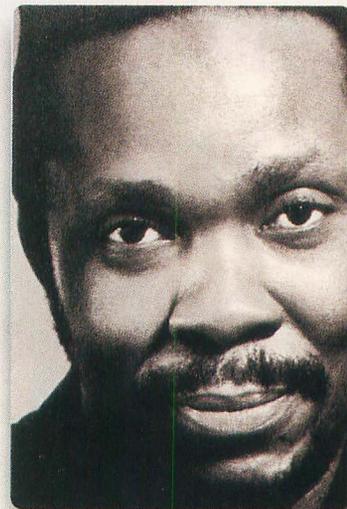


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unknown

PLEASURES

He's hardly a new kid on the block. No matter. To many, from purists to techno-heads, the sweet sound of **TERRY CALLIER** is soul music's best-kept secret. Prepare yourself for a musical re-education. . .



SITTING at his work station at the National Opinion Research Centre in the University of Chicago, Terry Callier is responsible for inputting data and formatting information from public surveys, and supplying that information to other educational establishments and to the US government. It's an odd place to find someone who is being hailed as a spiritual saviour.

In case you're wondering, Terry Callier is the man of whom Bob Jones lately wrote: "If you didn't manage to catch one of Terry Callier's recent-ish live shows, you need something to make up for missing out on one of the best soul gigs you would ever have attended. One of the humble genius' records should do the trick."

The record Bob Jones had in mind was "The New Folk Sound Of Terry Callier". Originally recorded in 1964, when the Chicago soulman was a mere strip of a lad, the album has now been reissued by Ace and its timelessness is a tribute to its strength. As the inspiration behind the likes of Jamiroquai and The Brand New Heavies, Terry would seem to have found much love and appreciation with a generation who were barely a twinkle when he was first cutting records.

So why haven't we heard more of this man who has been likened to such talents as Marvin Gaye and Curtis Mayfield? And how come he's seeing out his days as a computer programmer?

"It was in around 1983 and my daughter, who visited me every summer from San Diego where she was living with her mom, was getting ready to go back home in time to start High School. She said, 'Dad, I don't want to go back'. It came at a point when making music was barely giving me the money to pay the rent. I realised I was either going to have to adapt to the market or get out of the music business and getting out seemed the most honest thing to do. It wasn't a tough decision."

To this day, he doesn't regret prioritising his fatherly obligations over his creativity, even going as far as to suggest there may have been some reason to his rhyme. He

"You'd be pressed to find anyone in the US who'd consider American jazz a major artform. Some of it has to do with the racist situation and some of it has to do with the consumer mentality"

less-than-receptive homeland. "That's what makes it impossible for certain ideas to be acknowledged. You'd be pressed to find anyone in the US who'd consider American jazz a major artform. Except for jazz fans that is. Some of it has to do with the racist situation and some of it has to do with the consumer mentality. Things are made to turn a quick profit. And if they don't, they're generally ignored."

BUT we're getting ahead of ourselves. Let's go back before we go forward.

Terry Callier was born in Chicago in 1945. He still lives there to this day. He started playing around with the idea of a musical career when he was in the eighth grade and put out his first single at the age of 17. Despite being released on Chess, the famed

and rhythm Et blues label, a poor reception forced him to return to his studies. A constant hankering to keep recording eventually led him to the Prestige imprint, for whom he recorded "The New Folk Sound Of Terry Callier". But bad luck continued to dog him and the album took four years to surface, the producer having disappeared with the tapes. They were eventually tracked down to New Mexico. By the time the record was finally released, it was considered passé and very little happened with it.

From there, he produced several highly acclaimed works, including "The Occasional Rain", an album from which the classic "What Colour Is Love" came. As the recording neared completion, his label decided against the original intention of a double set and the remaining songs made up a separate album called "I Just Can't Help Myself". Mixing acoustic guitar and lavish symphonic pieces, although well-received by the press, sales were poor. Frustrated and near broke, Terry went into semi-retirement until Don Mizell, head of the jazz department at Elektra, called him up.

Two albums followed for Elektra, but Terry was forced to compromise, gaining the status of "Mr Loverman" which was sorely at odds with his original audience. Yet still he failed to make the impact on the charts his major label demanded. Once again without a label, struggling to live, and now fighting for custody of his daughter, Terry retired proper and found himself a steady job as a computer programmer. He took a degree in sociology and adjusted to the nine-to-five, although it was apparent his heart was elsewhere.

THIS year, Terry has experienced what he calls "a resurrection". At the moment, he is negotiating a joint venture with Verve Records in association with Talkin' Loud and intends to record the first fruits in Chicago, New York and London. He wanted proceedings to "start yesterday", but after 30 years he is prepared to wait just a little longer. Realistically, he thinks recording will start mid-March and be completed by June. So does he feel he finally has the free rein to be who he wants to be?

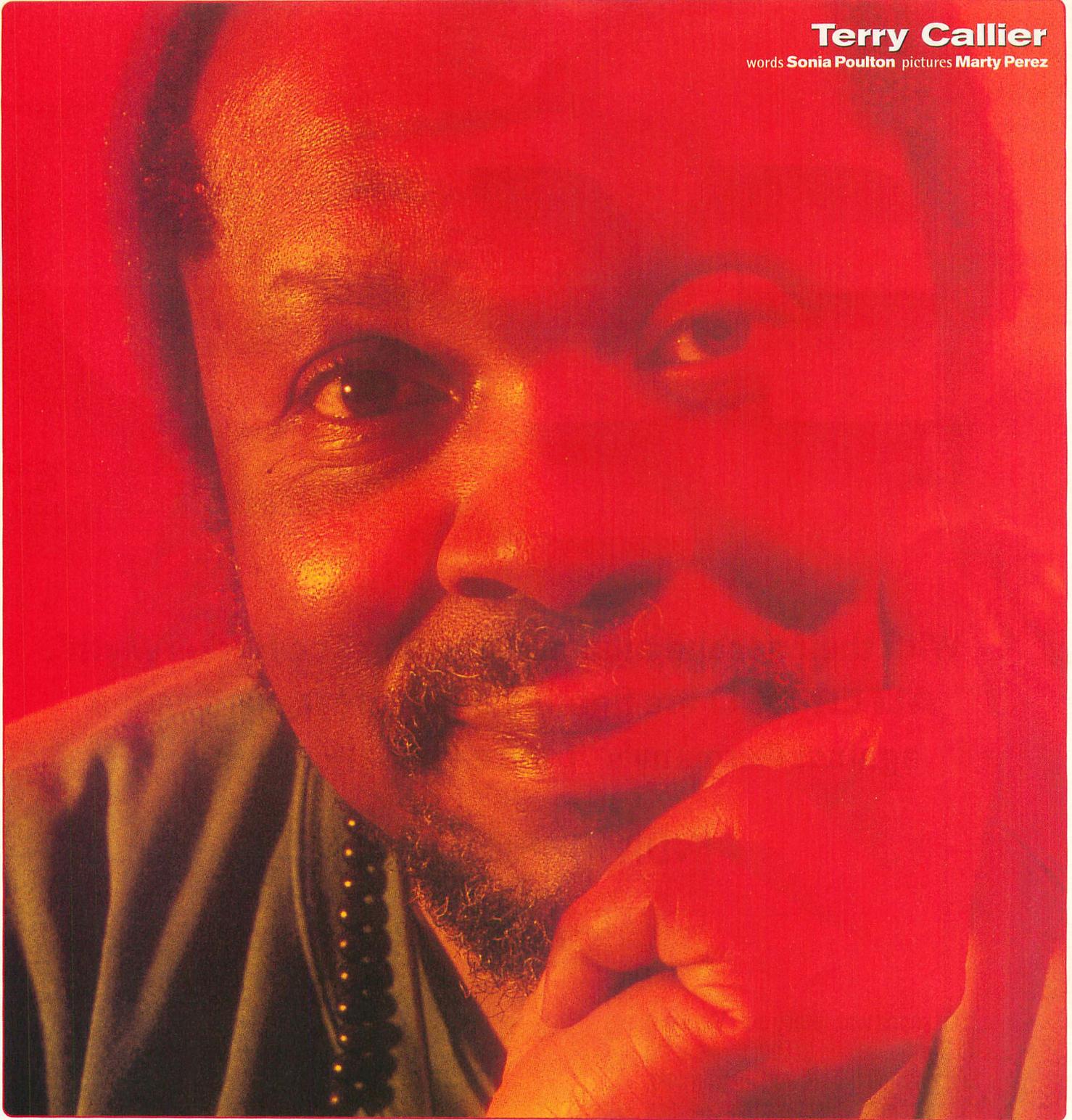
"I think so," he replies. "I'm pretty sure that both Verve and Talkin' Loud know what I do. I'm not prepared to change now in any case. What we're trying to do is have the music address today's issues in the way it always has done. And have it speak about relationships in the way it always has done. That's all it's ever been about."

"Today there are issues to be addressed which weren't important to people 15 or 20 years ago. Back then, people weren't interested in domestic violence, it was simply something which happened in the home and was never talked about. There was also no such thing as AIDS. As issues arise and expand, you can either address them or ignore them, and I choose to address them if I can."

Years away from the recording studio does not mean Terry has sat on his God-given

Terry Callier

words **Sonia Poulton** pictures **Marty Perez**



abilities. He pats his trouser pockets, which bulge with scribbled notes.

"I have far too much stuff in here," he laughs. "Every piece of paper in here is either a title or a couple of lines. In some cases, there are whole songs. The people at Verve and Talkin' Loud asked if I wanted to do some old stuff. No way! The question now is what we'll have to leave off, not what will be on there. There's too much stuff."

A SPIRITUAL creature, as his recent audiences will testify, Terry Callier believes in The Creator and the power of natural flow. An ideal which sadly doesn't allow for worldly demands like deadlines or schedules.

"One of the reasons I have difficulty writing with other people is I can't sit down and say, 'Okay, today I'll come up with a song about this or that'. This music isn't so much a product of my own consciousness as something which is transferred through me. I have to wait for inspiration, I have to wait until it's happening. If it isn't happening, you can sit there and try to make something, but it won't be real. When it's real, these things practically write themselves and I'm as surprised as anyone. I'm like, 'How did I put that together?' Well, I didn't!"

Not that his growing army of young disciples would have any of that. Here in Britain, Terry is indeed something special. He believes it was always this way.

"Go back into history and artists from Josephine Baker to Marian Anderson to Miles

Davis, all these people received a major impetus to their careers by being in Europe, by travelling through Europe and being accepted in Europe. I don't know why it is, it just is. I wish I'd realised that sooner."

As he talks about the new interest in his work, he is undoubtedly excited, but not *that* excited. After all, he's been down this road before.

"It's really just a question now of what kind of response the music will get. I have day-dreams where I'm touring full-time and making a living from this. If I can make the money, I'll be able to read the things I want to read and study the things I want to study. To me, all that money can really buy is time."

Nevertheless, following a 30-year delay, Terry Callier now realises he can afford a little more patience. Time is up. For Mr Callier, employee of the Chicago University, has a completely new programme to format.

"This music isn't so much a product of my own consciousness as something which is transferred through me. I have to wait for the inspiration, I have to wait until it's happening"

'The New Folk Sound Of Terry Callier' is available now on Ace

EGO

maniacs

With their second album, 'Decoding The Hacker Myth', **ALTER EGO** are fighting a quiet rearguard action against Germany's "trance über alles" ethic

INDIVIDUALS.

Daring, different, offbeat and somewhat bonkers individuals. When the history of German electronic music during the Nineties is written, there will be two camps. Those who co-opted themselves into the country's trance ethic, thereby guaranteeing anonymity and healthy sales. And cackling a little dementedly, the individuals.

Individuals like Thomas Heckmann, Mainz's laughing madcap who is infatuated with Sid Barrett and acidelia. Or Berlin's Maurizio, a cross between a Zarathustran monk and the leader of the Illuminati, a truly enigmatic visionary. Or Cologne's Air Liquide, fierce of attitude, uncompromising of sonic aesthetics. Nutters the lot of them, but also the makers of some awesomely cool, if occasionally wayward, experimental music. Their Seventies ancestors, the likes of Can, Neu and, of course, the arch keyboard wigsters, Kraftwerk, can be proud of their country's bastard offspring.

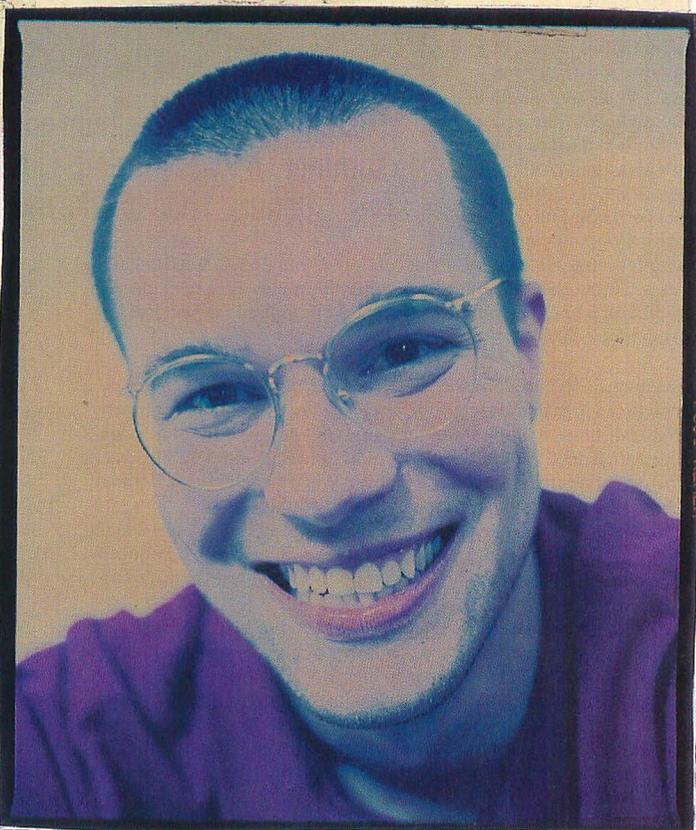
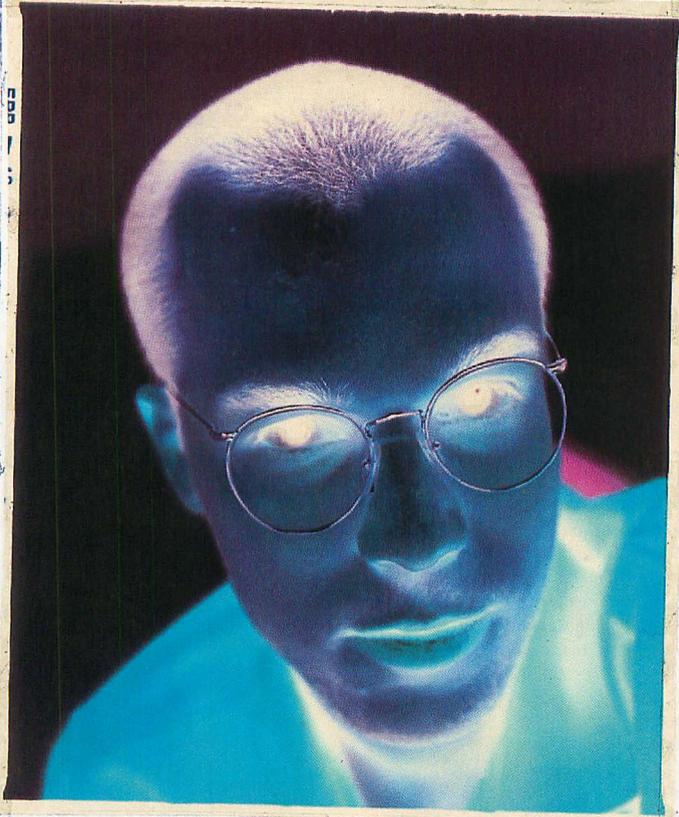
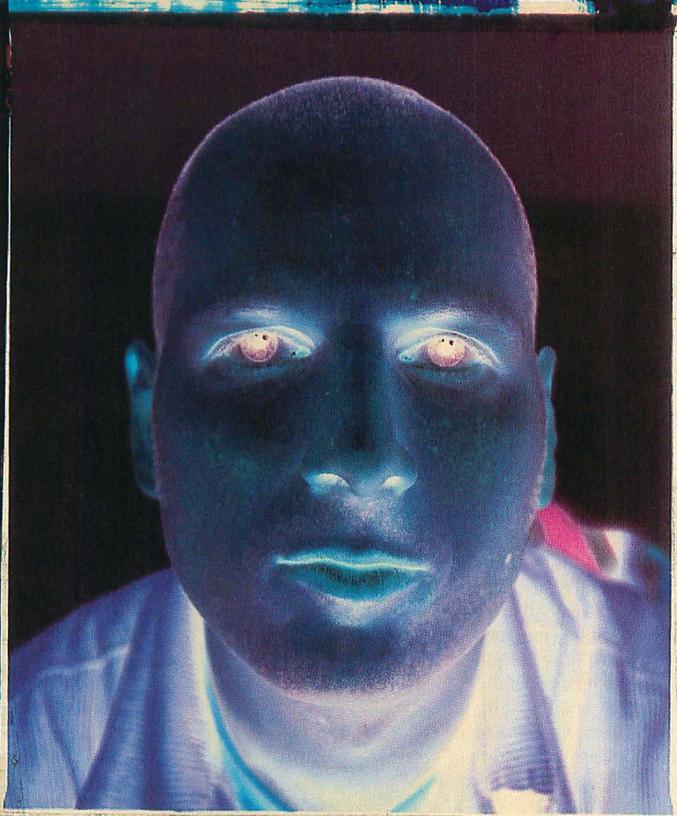
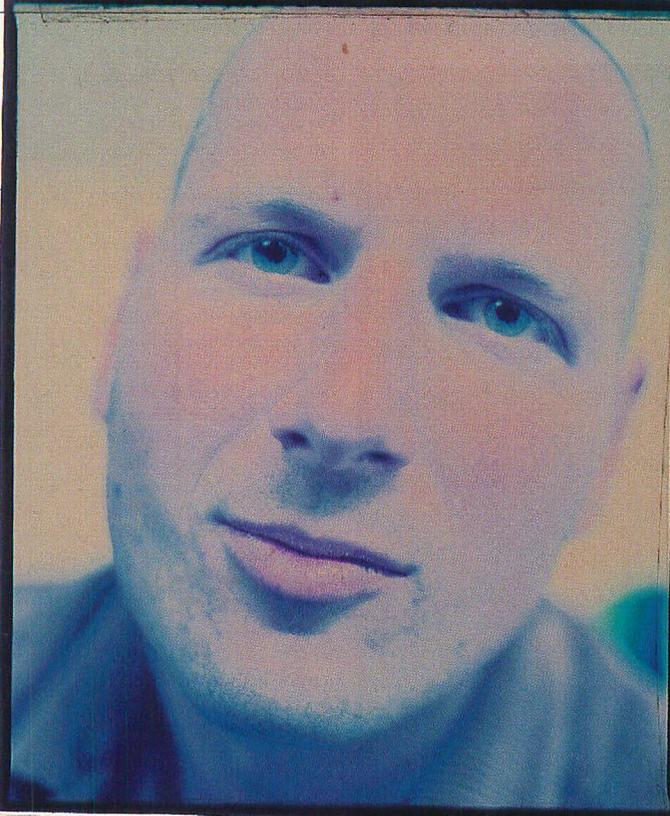
"Our sound was totally out. We went to Harthouse and to Logic, where DJ Hell was doing A&R, and they all said, 'It's too boring. Just take this one nice bit and make it 10 minutes long'"

Jorn Elling and Roman Flugel, however, are quite different. They don't fall into either camp. Neither products of the loved-up generation hooked on the sound of the happy melody, nor fried-eyed loons jamming their machines like Hendrix on a bad trip, they're normal. Ultra-normal. They don't live in Frankfurt, but in the sleepy sprawl of suburban Darnstadt, a 40-minute drive from Germany's business capital. They do normal things like live with their parents, have pianos in their bedrooms (which are attended to by their mothers), put Blur posters up on their walls and keep their records in meticulous order. They scrub behind their ears and they avoid hard drugs. Put it this way, if they drove Volvos, you wouldn't be surprised.

So they don't swear, they don't wolf-whistle at the *fraüleins*, but they do do an absolutely brilliant Sven Vath impersonation ("Vot is going ahn heer... You are all so boh-h-ring... Ve need zum beers, no?"). Oh, and as Alter Ego, Acid Jesus and Sensorama, they just happen to make some of the finest off-kilter, unabashedly groovy, jammed-to-the-experimental-hilt, sweet, sweet nu-electronica to emerge from Germany in the last five years. They are the radioactive "Germ" in Germany. The bug in the Teutonic bass bins.

If you've been paying any attention to techno over the last four years, you will probably have first heard of Jorn and Roman as Acid Jesus. Let's face it, Acid Jesus is one of the greatest monikers ever to grace the dancefloor (alongside Daft Punk, Lionrock and Stefan Robbers' Acid Junkies, with whom Acid Jesus are sometimes confused). The image is immediate. Ripped-to-the-tits and hard-fuck rhythms, screw-you attitude, burning 303 oscillations screaming down the mixer, and music of such ecstatic religious fervour it suits a generation of anti-Christ clubbers.

Ironically, Jorn and Roman didn't meet in the molten midnight of a Frankfurt club. They met down at The Golden Crown, a local indie-rock club and the only hang-out worth considering for Darnstadt's free 'n' easy bright young things. Jorn was there because he's always been into the alternative side of rock. Anything from post-punk oddballs like Swell Maps and Suicide to American melody-core rockers Husker Dü and Dinosaur Jr. Yup, he's the one with the Blur posters on his wall. He also has a moonlight career with a group called Teiflader, who have supported leading British indie acts like The Wedding Present on their treks round Germany. For Roman, five years the younger, it was



Alter Ego

the only place in Darnstadt worth going to for a late drink and some muso chat. "I'd heard Jorn had been building up a studio and this guy from the city told me to give him a few of my tapes," Roman reminisces. "So I went down the club to let him hear a few of my tracks. He called me up the very next day."

It was probably a mutual distaste for the prevailing climate in German music which brought them together. In Roman's tapes, Jorn could hear a like-mind, a fellow musician who was uneasy with what was going on in the clubs. After all, this was 1992 and the all-conquering sounds of Frankfurt trance (spearheaded by labels such as Eye Q, Logic and Frankfurt Beat) were on the march.

"This was the time Sven Vath and the other DJs changed their sound," says Roman. "I couldn't cope with it any more. That whole trance sound got boring so quickly. You'd have records with orchestras on them and always the same breaks. Absolutely no soul."

So Jorn and Roman beat a retreat to their Klang studio (named in homage to Kraftwerk's Kling Klang studio), tinkered with their bits and bobs of basic equipment, remembered with fondness the days of 808 and 303 minimalism, and emerged with the classic "Move My Body". A refreshing buck against the trance tide, it's no surprise that it took a while to find someone willing to release it. The track eventually appeared on a label started for them by Frankfurt's underground guardians, Ata and Heiko MSO.

"Our sound was totally out, simply because trance was so massive," says Roman with a quizzical frown. "We went to Harthouse and to Logic, where DJ Hell was doing A&R, and they all said, 'It's too boring. Just take this one nice bit and make it 10 minutes long!'"

Despite such comments, the impact of "Move Your Body", issued under the Acid Jesus monicker, was immediate. And while follow-up singles failed to spread their name, their nifty T-shirts, which bastardised the Acid Jazz logo, did the trick nicely.

If anything has fuelled Jorn and Roman's career, it's the indifference they've encountered in their home country. They get over to London as frequently as they can, drawing inspiration from what they believe is the more open-minded attitude of their British counterparts and claiming close allegiances with Andrew Weatherall and David Holmes. When it comes to the German public's listening tastes, they're openly contemptuous.

"The people who go to clubs and raves here are just so stupid," spits Roman. "Over in Britain, the main thing really is the music. But when people go out in Germany, they just want to be entertained, they don't want to listen to any new records."

"Musically, our sound has nothing to do with Frankfurt at all," adds Jorn.

As a result, the pair have immersed themselves in the canon of artists like The Black Dog, Aphex Twin and B12. Listen to their 1994 Primitive Painter project on RT&S and the debt to the "Artificial Intelligence" sound is perfectly clear. The gradually unwinding melody lines, the acute awareness of space and of grace, and the dextrous combination of arid machinery with eerie balladry all made for a record immaculately in time with their experimentalist counterparts from across the Channel.

"The first time I heard The Black Dog's 'Bytes' album, it was as if it was telling us we were on the right wavelength," says Roman.

It's impossible to paint the pair into a corner because they're creating on so many different canvases at the same time. This month sees the release of not only Alter Ego's second album, "Decoding The Hacker Myth", but also Roman's "Ro70" solo set on Source, which pushes his avant-garde indulgences to the fore. Then there's his Roman IV project on Laudomat and the duo's criminally-ignored "Welcome Insel" album as Sensorama. Originally released on Ladomat, the latter is shortly due for a timely reissue with remixes from Plaid, Global Communications, Move D and Mouse On Mars. Living the life they love, making music non-stop, it's all this pair know.

FRANKFURT'S livin' large legend, DJ Sven Vath, has been tracking Jorn and Roman since they came to the Omen in the late Eighties to hear him mix up blinding acid house with AC/DC's "Hells Bells". So it was no surprise when, in 1993, he invited them to consider a project for his fledgling ambient label, Recycle Or Die.

"Which is why Alter Ego is so mellow," says Jorn. "We agreed to do an album for Recycle Or Die, but we didn't want to have our names on it. After Sven heard it, he felt that it wasn't strictly home-listening, so he put it on Harthouse itself."

They needn't have had any doubts. The record, "Alter Ego" was huger than huge. Beautifully suffused with a jazz approach to structure, it transported the concept of ambience to weird and wonderful galaxies, telling tales of lost chords and far-off harmonic symphonies on the way. Like Tangerine Dream relocated to Detroit circa 2002, it was a wholly individual opus. And the same is true of "Decoding The Hacker Myth".

"With this second album, we started with the idea of it being more of a rhythm record rather than thinking about melodies," reveals Jorn. "We also changed the sound. The first album used lots of 808s and 303s. This has more creative samples and is much deeper."

It's far from easy listening. As Roman remarks later over dinner, "Our records are made for people who listen to music carefully" and more so than ever with "Decoding The Hacker Myth". Unlike Air Liquide or Oval's fucked-up-for-fucked-up's-sake ethic, every new listen

is increasingly rewarding. As you start to fall in love with the rolling dub of "Cyax Part 1", wind your way through the twisted yet logical infrastructure of denser tracks like "Brom" and "Lycra", and realise "Alterism" is quite possibly the greatest piano tear-jerker Eric Satie never wrote, it becomes clear that Alter Ego have once again pitched themselves perfectly. Not so alien as to be bewilderingly pointless, not so listenable as to be anodyne. Neither ambient nor techno. Simply beyond the dancefloor and unquestionably wonderful.

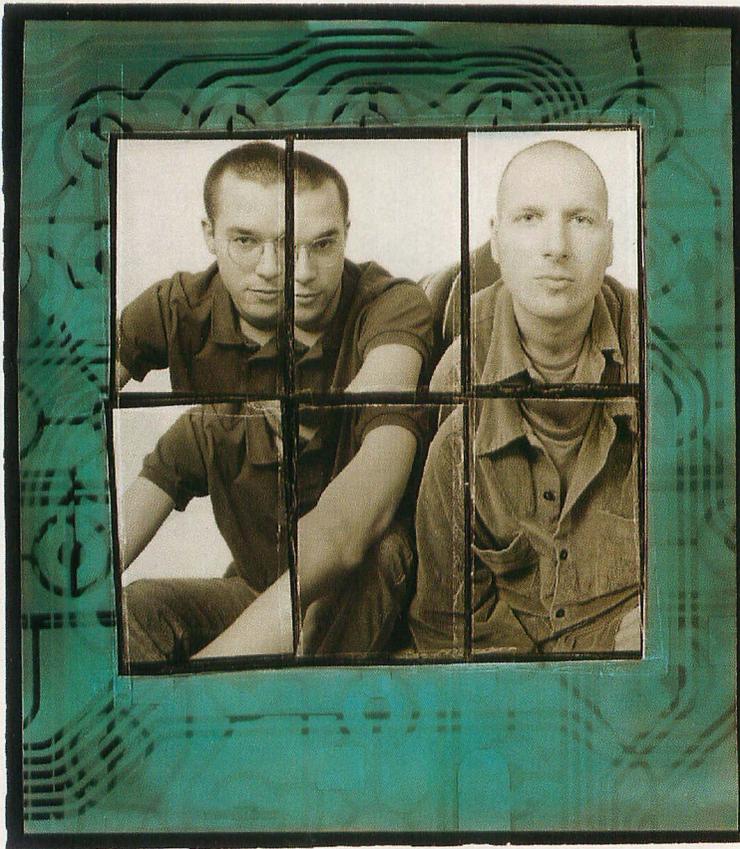
"I listened to our last album on LSD for the first time last summer," Jorn relates with a giant knowing smile. "It was amazing. I just thought Roman was a genius. I had to take more LSD after that. I wanted to phone Roman to tell him but..."

Briefly, recalling his incapacitation, he blushes.

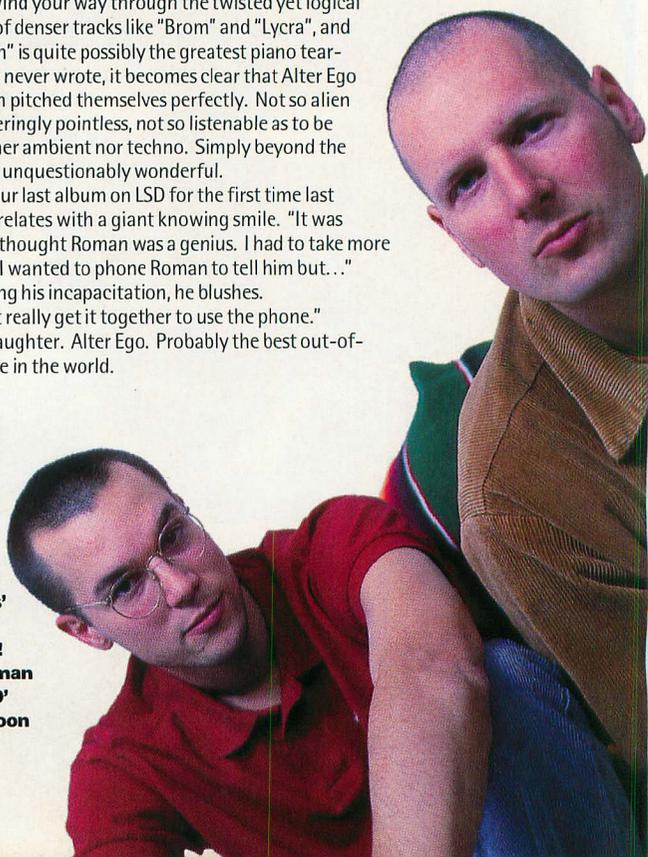
"But I couldn't really get it together to use the phone."

More hearty laughter. Alter Ego. Probably the best out-of-body experience in the world.

Alter Ego's 'Decoding The Hacker Myth' is out now on Harthouse. The duo's remix of David Holmes' 'Gone' is out shortly on Go! Discs and Roman Flugel's 'Ro70' also follows soon on Source



"I listened to our last album on LSD for the first time last summer. It was amazing. I just thought Roman was a genius. I had to take more LSD after that"





february 16th



Renaissance

fathers of sound
allistair whitehead
ian ossia
nigel dawson

february 23rd
Boy George
nev johnson kiss 102

march 1st
David Seaman
parks & wilson

march 8th
John Kelly (early set)
paul gotel

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residents - chris lyons, mark reid ford, dave ralph

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south street players
jules & kelly
chubby chunks
kathy brown
de lacy
pizzaman
patti day
last rhythm
humate
peyote
robert armani
remake
prolekult
screen 2

- pennies from heaven
- hold that sucker down
- who keeps changing?
- outrageous
- testament vol 1
- turn me out 95 remix
- hideaway
- trippin on sunshine
- right before my eyes
- last rhythm
- love stimulation
- alcatraz
- circus bells - hardfloor remix
- magic fly
- sourmash - hardfloor remix
- hey mr dj remix

tony de vit

tony de vit
discuss
discuss
the shaker
the shaker
99th floor elevators
freedom
lemon project
hyper go go
icp
hyper go go
marascia
bb club
itchy & scratchy
eating habits

- exclusive burn'in up remix
- save the day
- pissed apache
- strong to survive
- just lick it
- hooked up on your love..
- u people
- peppermint lounge
- never let go
- free & equal
- high
- in the air
- play this house
- i want you
- may i have the mayonnaise?

seb fontaine

pamela fernandez
subliminal cuts
felix
alison limerick
inner city
sultana
taiko
eve gallagher
andronicus
exodus to paradise
edwards world
sain
remake
dc 02
teknocat

- kickin in the beat
- le voie de soleil
- don't you want me 95 remix
- where love lives
- good life
- te amo
- echo drop
- you can have it all
- make you whole
- rock it
- soul roots
- it's alright pt 2
- bladerunner
- do what you feel
- perplexer

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story of dance culture...

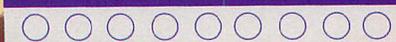
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THE REPUBLIC

The Old Roper Wrecks Works, Sheffield
"MY dream was to create somewhere better than The Hacienda," explains Anwar Akhtar, the promotions executive and a director of the £1.4 million project, The Republic. As Sheffield's latest venue (containing a 1,200 capacity club, a cafe-bar and an exhibition hall), it has received strong local support, marred only by Britain's draconian licensing laws. Which is why the project ran into problems when it first applied for a license in May, 1994. It wasn't until the start of 1995 that it was finally granted by the Crown Court. Situated only a short walk from the city centre, The Republic opened its doors a couple of months ago.

Thankfully, the old curse left over from the Ritzy/Mecca days of the Eighties doesn't apply here, with Saturday night having far less of a religious door policy than a lot of clubs you would care to mention. But although one or two punters are actually wearing trainers, most have dressed like it was their last glamorous day on the planet. If you're a people-watcher, a pervert or just plain curious, The Republic is the ideal place for you.

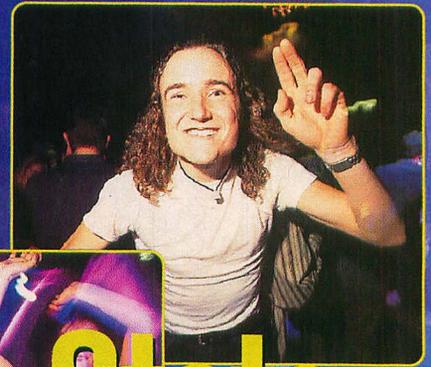
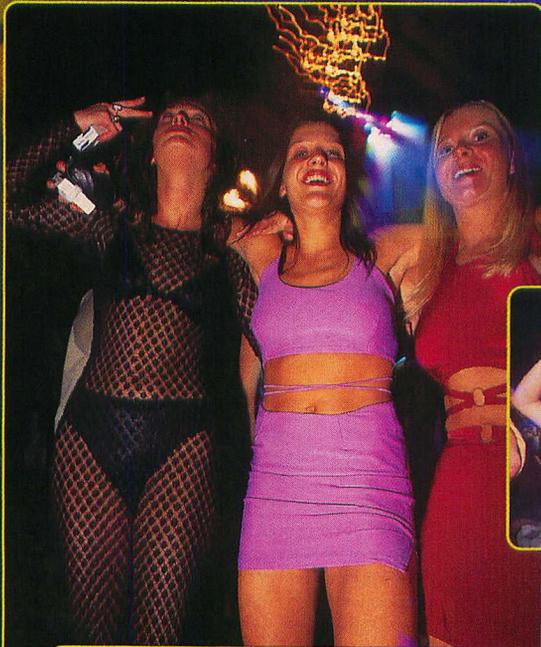
The venue is incredibly spacious, air-conditioned and very tastefully decorated in soft pastel colours. There are several walkways and a tough choice of which of the many bars to use. There are also other areas to sit if you're suffering from Saturday night fever, those times when good old excess kills the use of your legs. Once you've recovered, the bulk of the action takes place on a huge, rectangular dancefloor, complete with the usual array of fancy lights. The floor is shadowed by an iron girder stretching across from the balcony and resting on this is an old box on wheels, with chains dangling down above the heads of the audience. It's a remnant of the industrial past of this former factory space, which has been transformed into its present splendour by architects Mills Beaumont Leavey Channon.

Saturday nights are strictly on a house tip, with this month's impressive list of guests including names such as Farley & Heller, Frankie Foncett, Harvey, Ashley Beedle and Derrick Carter. Meanwhile, the sounds in the cafe-bar, courtesy of various guest DJs, create a rather more restrained ambience to go with the cups of coffee, plates of calamari or whatever you pick from the choice selection. On Fridays, Innovative Indie Disco 237 has seen local spinners delivering eclectic selections for the student-based crowd, while Warp will be showcasing some of their acts in the near future. Daytime art exhibitions and fashion shows are also planned for later in the year.

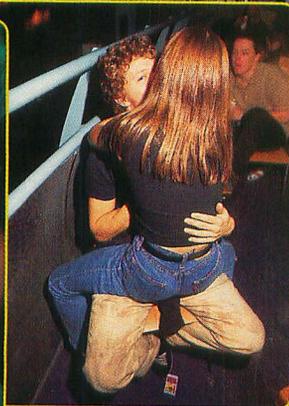
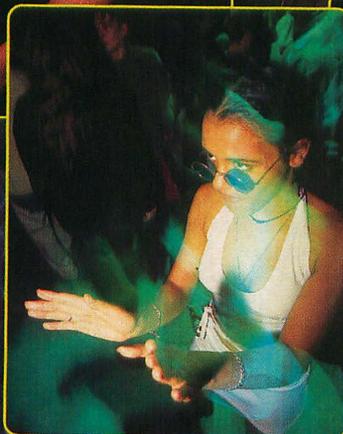
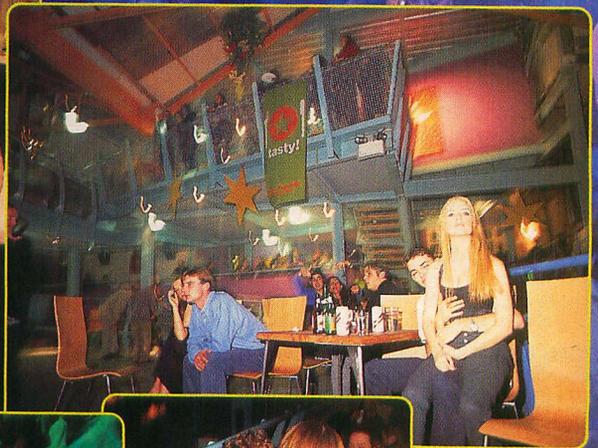
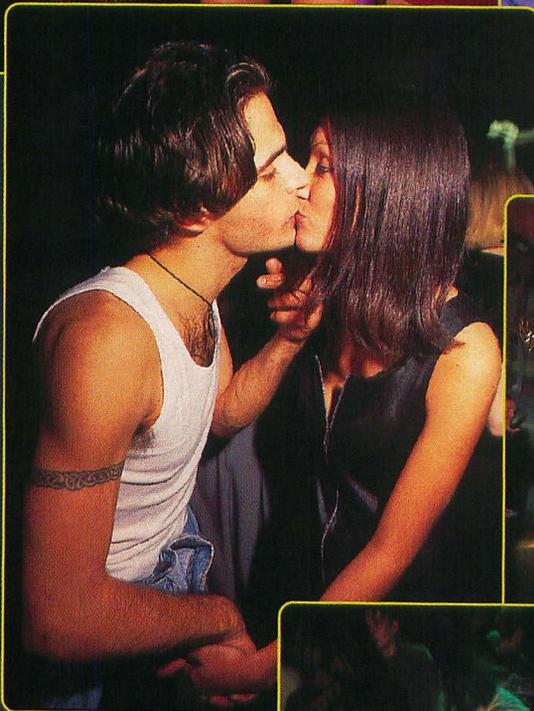
Encouraged by the widespread support for The Republic, Anwar later explains exactly what Sheffield's latest nightlife centre aims to do.

"We want to recreate the same vibe Sheffield had in around 1988," he says. "We couldn't rely on the current venues, promoters and DJs to revive the whole scene. And what we've come up with is a million miles away from any of the 'towny' clubs."

What! No slow dances?
Rowan Chernin



State Of Bliss



Pictures: Jamie B.

d.o.p.e. resident, Mowgli



d.o.p.e.

Cafe Mex, Leeds

JUNGLE has yet to really taken off in the North. Outside of occasional gigs in Sheffield and even more occasional happenings in Manchester, the North seems to have been largely immune to the junglist vibe. The records sell, that's for certain, but nobody has put together a regular night and helped develop the scene.

The Dubshack crew are trying to change all this through big one-offs at the remarkable Windsor Baths in Bradford for the jump-up crowd at the recently launched d.o.p.e. in Leeds. The venue for d.o.p.e., Cafe Mex, has a capacity of a mere 200. As you descend into the deep, dark interior, it's like entering a world built out of the sets of a spaghetti western. Narrow pillars support the roof above the dancefloor and wine bottles cling to the walls.

The crowd might have been buying jungle tunes for years, travelling to London or Bristol for the clubs, but for a regular night to take place up here makes it seem that much more invigorating. It brings out the enthusiasm, the energy. However tiny it is, the dancefloor is totally rammed. The atmosphere is simultaneously lively and restrained. Even the ruffest tracks sound laid-back in these surroundings.

The d.o.p.e. philosophy is to bring together the very best of drum 'n' bass music in a chilled-out vibe. The club's two resident spinners, Mowgli and EFX, are neatly complemented by top-notch MCs like the resonantly voiced Ash. Each week, the profits are put towards paying for the next guest DJ. The opening night featured LTJ Bukem and Grooverider and the Metalheadz crew are due to visit in the next few weeks. London-based DJs are obviously ready and willing to travel to play for such a new audience. As promoter Sue Jennings says, "d.o.p.e. is different to Speed because the crowd is so fresh up here. These people don't just stand around nodding their heads. . ."

Even with Doc Scott pulling out of this, the second week, nothing can hold back the excitement of a knowledgeable and vivacious crowd. Whether dressed-up, dressed-down or barely dressed at all, they've got the right attitude, the right steps, the right stuff. Scott is replaced by Speed DJ Lee, who fills the whole room with rampant drums and vertiginous bass, making the spiff-rollers hand their works over to others in order to grab a piece of the dancefloor action. A group of suits stroll into the club, do a quick double-take and retreat to the bar. Gradually the bass shifts them until they're tapping their toes along with the rest of them.

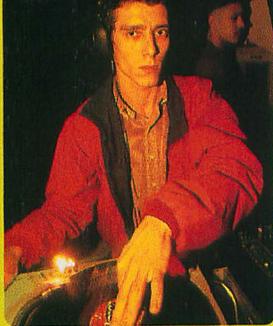
My head considers why a night such as this hasn't happened in Leeds before.

Mowgli, who buys the jungle stock for the city's Eastern Bloc shop, says, "There's always been a scene here, but nobody has ever promoted a club properly. People concentrate on the London clubs. I guess it's just the politics of dance." Meanwhile, my heart is screaming, "And about fucking time."

This place is not yet up to Speed, but it's accelerating fast.

Vaughan Allen

EFX



COOLIO/LV

Clapham Grand, London

IT'S been a long and finally fruitful road for the man who once became a forest firefighter in order to out-run the internal demons of a crack habit. After years of trying to raise a recording career off the ground, Coolio has finally done it. Rumours that he's the oldest rapper around have yet to be denied, but here he is and, hey, a bit of respect the artist on the stage in front of you, eh?

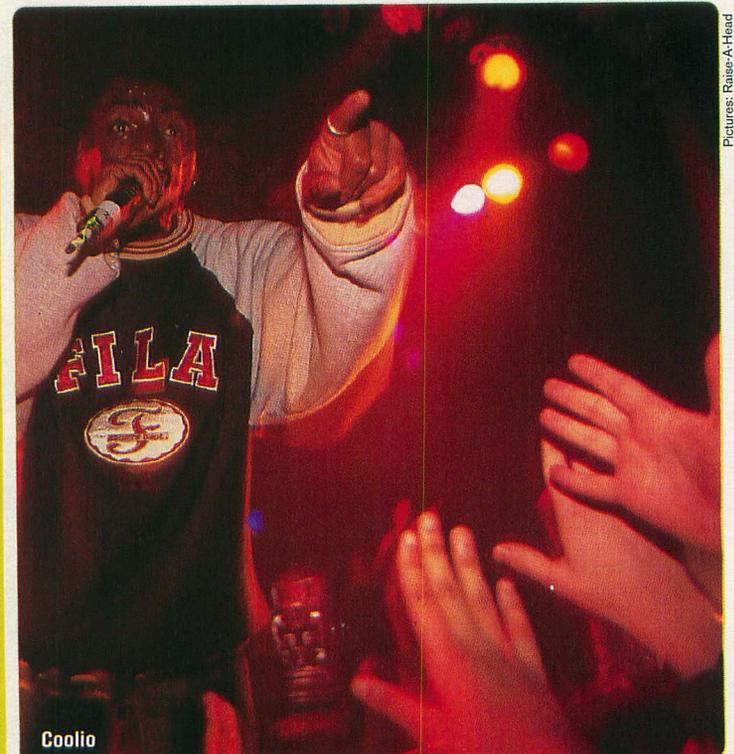
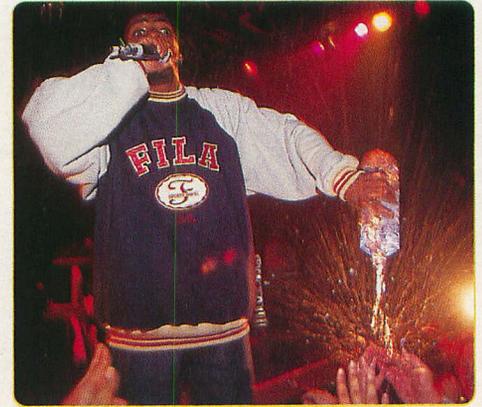
Around this time last year, Coolio was playing to just 40 people in a dank, beer-smudged basement in Camden more used to hosting out-of-tune indie groups than sun-loving Californian hip hoppers. Still, he was a good show then and he's a good show tonight. But before we get to the main event, we have to negotiate the considerable bulk of LV. "He sings so well, it doesn't matter if he's ugly," says a lycra-clad nymphette alongside me. And that's pretty much the nub of LV. He's a bit of a porker, but a big voice and a lot of sweat gets him a long way.

However, it's Coolio, complete with the Van De Graaff generator which passes for his haircut, who has pulled in the crowd. Having clocked up the biggest-selling single of 1995, this is not too surprising and, although this is by no means a one-tune performance, there's no doubt that the audience are waiting for "Gangsta's Paradise" all night. When it arrives, it does so with a touch of theatricality, Coolio and his compadres donning religious smocks and giving something of a revue in the way James Brown used to mix the hysteria of Pentecostal religion with the chutzpah of showbiz.

In fact, there's a great deal of showmanship tonight. And while it may seem tired to hammer on about the differences between hip hop outfits on the east and west coasts of America, the latter crews are steeped in the tradition of Cameo, Earth Wind & Fire, Funkadelic and the like, and are a lot better at entertaining than their frequently sullen New York counterparts. So with Coolio, we get a live backing band, dancing girls and loads of flashing lights. We also get crowd participation and synchronised hand-waving. The rapper is even presented with a platinum disc, for that song, in the middle of the show.

Coolio performs very little from his latest album, but large chunks of his vastly under-rated debut, including "Who Got Tha Bomb" and the title track, "Fantastic Voyage". Pre-"Gangsta's Paradise", this material is Coolio being more himself. Chart success hasn't affected him that much, though. The show's cussing quota is kept up to a satisfyingly shocking level and pants appear to spend a lot of time around ankles. Everyone chuckles, there are no riot police waiting outside and the encore doesn't last for hours. Value for money, I'd say.

Jake Barnes



Coolio

Picture: Patrick Henry

Picture: Raise-A-Head

SVEN VATH

Eurobeat 2000/The Orbit at Turnmills, London
NO matter that a ferocious blizzard is blowing. Although it's not yet midnight, over 1,000 purple-faced punters are queuing right round the block to witness Sven Vath's first London set in some two years. And despite Dave Clarke paving the way with a tough, metallic marathon, the star of tonight's show doesn't look particularly worried.

The slightly beefed-up Vath (too much Christmas pudding, perhaps?) kicks off much on the same sort of vibe as Clarke, sending the male dominated crowd to the brink of exhaustion within just a few minutes. Hardly anybody is sitting down, the speakers roaring with Detroit-style techno as the trance king of Germany (or is it Goa?) sends shockwaves through the scattering of dayglo-ed punters in the crowd. Catering specifically for the Eurobeat/Orbit crews, it is difficult to distinguish Vath from Clarke tonight. At times, his tunes seem as endless as his trips to the little boy's room.

As usual, Vath wins approval from most of the people here. The die-hard fans, however, missed the crescendos.

Benedetta Ferraro

GOLD

Club Kaos, Barnstaple

A LITTLE touch of Gold to glam up the surroundings? That is precisely the thinking behind this party night at Club Kaos in the heart of Devon.

But hold on. Devon? Oh yes. Forget the cows and the cream teas. Think instead about nights full of explosive possibilities. Because Kaos is just one example of a thriving club scene in this part of the world. Since James Well Helmet took over, it has paid homage to the likes of Jules, Digweed, Cox and Jon Pleased Wimmin. What's more, they return. Time and time again.

Once inside, it's not hard to work out why. If the classic house tunes courtesy of John Kelly, Ray House and local man Kev Walters don't grab you, the shiny, happy people who love to love and love to dance will. The Kelly tribe credit their return to precisely this. You can live it up, get big props (Devonian manners are impeccable) and return to the safety of your cosy cottage in the hills.

Okay, so the place is on the small side, but the solid sound system is adequate compensation. Coupled with impressive lighting and the manic vibe, there's a true party feeling. Right to the very end, John Kelly's mixes slide off the decks with the perfection he's renowned for. "You can change your mind," suggests one track. If this place is a good example of rural clubbing, this advice should be heeded.

Open your eyes. Gold? It's priceless.

Beth Watts

HOUSE NATION

The End, London

KISS FM's first House Nation of 1996 is more of a clubland event than many of Muzik's more cynical readers might have imagined. Indeed, this all-nighter can be seen as something of an acid test. Just how would Mr C's spanking new sound parlour, the scene of many a wild-eyed industry bash over the festive season, go down with Mr and Mrs Average Clubber, the bread and butter clientele of almost all central London niteries?

Erm, wickedly well, as they say on air.

The Brotherhood



Or so proclaimed the capacity crowd, ranging from suburban day-trippers in counterfeit Ralph Lauren and cheap body-splash, to the station's more discerning listenership. Full by one am, rockin' by two, House Nation's largely vocal vinyl delights are served up by top jocks like Judge Jules, Pete Wardman, Graeme Gold and Steve Jackson. Each selection is punter-pleasingly popastic, without smacking of that alarmingly innocuous daytime playlist.

Write off this club at your peril.

Dave Fowler

PESHAY

Phar Out, Glasgow School Of Art

WE had expected the usual Phar Out quality. Particularly since, over the last few months, LTJ Bukem, Doc Scott and Kemistry & Storm have made the trek north of the border to spread the word of drum 'n' bass, and the Scots have matured through their guidance. But this evening, despite his impeccable credentials as a producer, Peshay does not cut it on the dancefloor.

Peshay's set is a scramble of harsh 'n' dark, brooding breakbeats, interspersed with the occasional jazzy segment of minimal mixing. Playing Goldie's "Inner City Life" seems patronising and even the additional benefit of bringing a 10K system into the venue doesn't really help. Other nights have rocked much more. Paul Cawley, Phar Out's promoter and the main spinner here, agrees that, of the guests they've had at the club, Peshay has been the least successful.

We've seen it all before, with house DJs trying to fob off Scottish audiences with lacklustre performances. Let's hope this doesn't mean the junglists will be going the same way.

Rory Weller

MASTA ACE/THE BROTHERHOOD

Subterrania, London

AT last. A chance for all those rap fans to try out the new Helly Hansens they got for Christmas.

The Brotherhood take to the stage at around midnight and find themselves in a lion's den. They understand that, if they can win over a London crowd (a notoriously hard task for any UK rap act however highly they are rated), they can convince anybody of their ability.

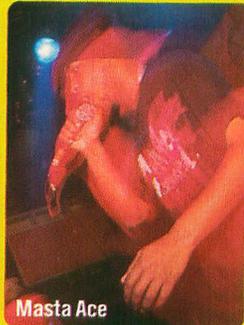
Dexter gets behind the Technics, opening up with "One 3" and "Alphabetical Response", and the audience seem intrigued. Some are plainly a little taken aback to hear a group chanting, "One mixed race, one black, one yid". With Shyloc and Spice delivering nifty rhymes, these first two cuts hold the attention of the packed house, but the next two completely lose the plot. And as heads turn away and conversations resume, The Brotherhood experience that sinking feeling known to every UK rap group in London. They're visibly disappointed. "London Town," spits Spice as he walks off the stage. "Every fucking time..."

Sometime after one am, Masta Ace's DJ materialises and starts slicing together a warm-up for his man. Ace was once one of the brightest names in hip hop and, although his latest album was met with indifference, he appears to be reinventing himself as a talented producer under the monicker Masta Ace Inc. Paula Perry and Lechea, who make up Ace's new company alongside the absent Lord Digga, join him up on stage, adding a rarely witnessed sweet sexuality to a rap show.

On record, Ace is as bombastic as anybody, but his performance boasts an old skool, crowd-pleasing vibe which is reminiscent of Doug E Fresh. Ace works hard, literally running on the spot to give his show forward momentum. He goes to great lengths to testify his love for his British following. "I've heard that a lot of artists have been coming over here and giving out poor shows," he says, like some kind of an avenging entertainment superhero. "I'm here to put a stop to all that."

Ace started his career eight years ago and it's touching to hear punters calling for classics from another decade. "The Music Man", "I Got Ta", "Letter To The Better" and "The B-Side" all get an airing tonight, with Paula and Lechea providing the chorus lines. Paula is later set free to rhyme on her own, proving that cute looks need not be a barrier to X-rated lyrics. Ace returns with lines which bring the house down, but thereafter the gig fizzles out rather than fizzles to a close. The social dynamics of hip hop now demand naked aggression from an artist and, in the final analysis, Masta Ace has been a bit too nice for that.

Jake Barnes



Masta Ace

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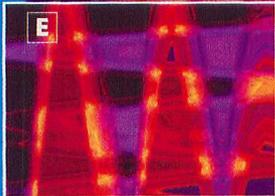
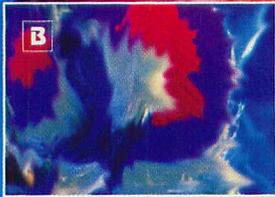
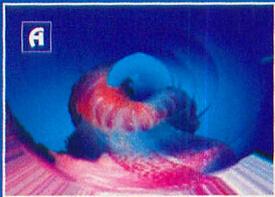
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MFS PRESENTS EUROPEAN
Garage at Heaven, London

MFS, the legendary Berlin label, have never been short of ideas. Off-loading Cosmic Baby to Logic Records for megabucks is one which instantly springs to mind. Their latest move, promoting their principled "European" album with a continent-wide tour featuring Paul Van Dyk, Mijk Van Dijk and Marco Zaffarano, seems equally smart. Or, as MFS top man Mark Reeder puts it from behind an oversized cannabis cookie, "Unbelievable. You wouldn't believe the laughs we've had. It's a tough job..."

Envy and culinary delights aside, the tour's only UK date isn't exactly what the majority of Garage's revellers wanted. In contrast to in-yr-face Teutonic trancers of yore, the visiting deck-meisters serve up what is often considered (in Germany, anyway) a more, erm, "mature" selection - worthy house and techno with low bpm's and no balls. A Strictly Rhythm cut is reportedly heard. But worse is to come. It's next to an N-Joi track.

Van Dyk has the excuse that he was doing the warm-up and Van Dijk goes to all the trouble of doing a live PA. But Zaffarano? The jewel in the Harthouse crown? Didn't anybody bother to tell him that this crowd want a blitzkrieg of panzer music, not acid-free powder-puff posturing?

Deutschland über alles? Not any more, mate. Where was Mrs Wood when we needed her most?!

Dave Fowler

BLAKE BAXTER

Total Defiance at Turnmills, London

BEING a legend must be easy. Adulation broken up with the odd bit of work. Surely the kind of life these techno pioneers take for granted? Detroit hero Blake Baxter, a contemporary of Saunderson, Atkins and May, is spinning tonight at Total Defiance's first night and, as befits his status, must be expecting hordes of adoring fans.

But despite his place in history and the fact that David Holmes provides the warm-up, when Baxter hits the decks the cavernous dancefloor is occupied by precisely 13 people. Rarely has that expression "It's lonely at the top" seemed more appropriate. Regardless of the lack of punters, Baxter acts like a man possessed. Dominated by banging drum rolls, heavy hi-hats and a relentless tempo, his set is dark, ultra-hard and always exciting. His mixing is seamless, yet never boring. It's an exhibition of pure Detroit heaven.

Even without an audience, Blake Baxter clearly does his best. And for all of you who stayed away, his best was brilliant.

Where the fuck were you?

Jonty Adderley

THE ESCAPE

Swansea

SWANSEA'S The Escape was brashly billed as "Wales' first and only superclub" when it opened late last year. According to the promoters, Danny Slade and John Parry, the venue's primary aim is to give the people of South Wales a club they can be truly proud of, stemming the flow across the Severn and enticing the mobile masses to come the other way. With a hard house Friday night in the form of Up For It and the hands-in-the-air euphoria of Essence every Saturday, it is certainly making the province's club community sit up and take notice.

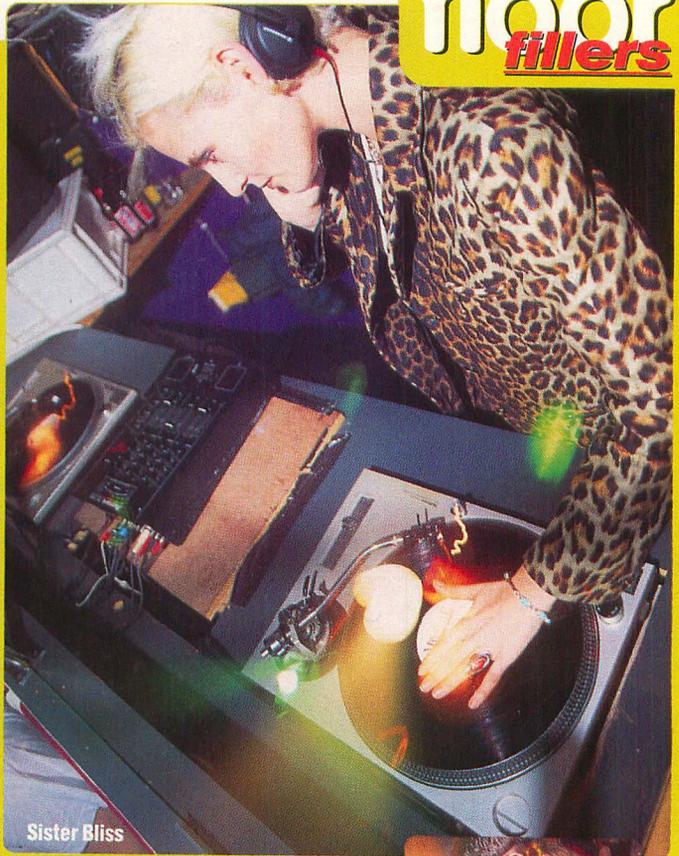
There has been no financial skimping, that's for sure. There's a self-contained pre-club (politely pumping out garage for the well-dressed, bottled beer-drinking clientele), the decor is plush, the toilets are adequate (with cold water flowing freely) and, most impressive of all, the names on the flyers are BIG. Carl Cox, Sasha and John Digweed are just three of the pin-up jocks who have ventured this way. Last night's Up For It saw Sister Bliss receive a rapturous welcome and this Essence bash is graced with the double delights of Kelvin Andrews and Eric Powell.

Andrews is much more in-line with The Escape's usual Saturday night party vibe and dials all the right digits for dancefloor communication. Stepping into the heat already built up by the red-hot resident spinners, he sets the place alight with a selection of DJ Sneak's finest cut-up disco. From there, he goes full-on, bringing back memories with Moby's "This Is The E" and slamming funky house trax into Cristian Vogel's 4/4 visions. The floor burns with glam and glitz, the babes in bras and the beautiful boys clammering for a podium position, shuffling their booties to Andrews' choons.

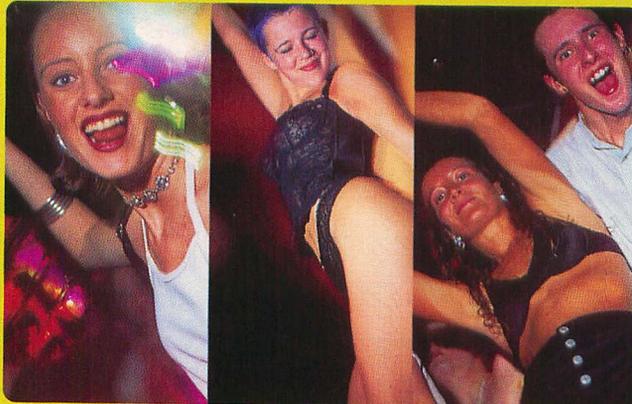
Over in the second room, resident Big Al's acid-tinged house has laid the path for Eric Powell to walk. Powell, however, opts to run, pumping up the sound and dropping into a tougher groove. Paying homage to his Manchester roots, he ploughs his way through a big pile of New Order remixes, spinning them into funky techno white labels. The guitar loop remaining from Dave Clarke's assault on "Everything's Gone Green" meets with a massive roar of approval from the floor.

Compared to the handbaggy hedonism of a heaving Hacienda or the sonic-blasting sounds at Ministry Of Sound, The Escape can't really be called a "superclub". The lack of heritage and the mid-size capacity (currently standing at 800) means that it's still playing in clubland's Endsleigh League. But with attendances on the up, more big DJs in the offing and promises of cash injections (a fourth room is planned, as are substantial sound and lighting upgrades), early promotion to the Premiership is more than a distinct possibility.

Watch this space.
Tobias Peggs



Sister Bliss



Pictures: Jamie B

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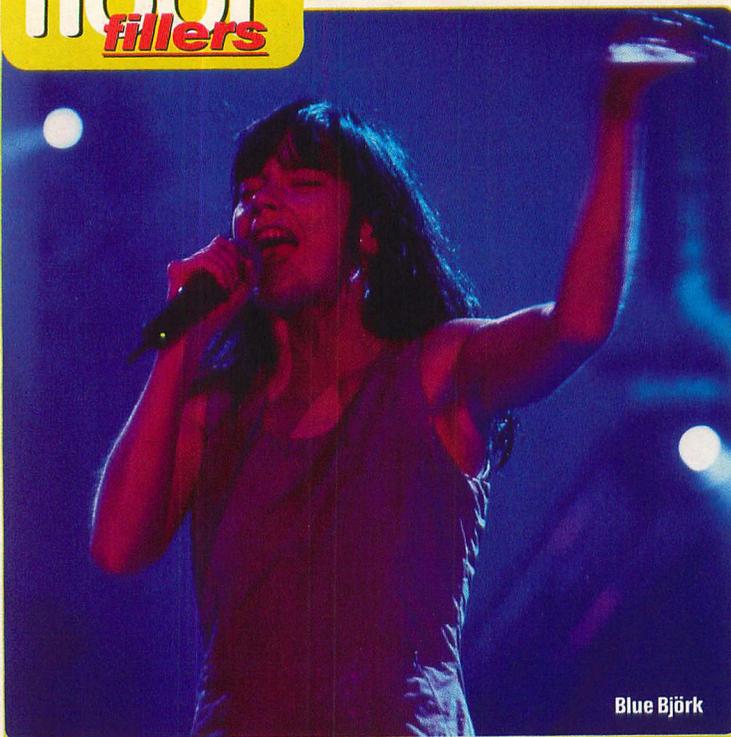
more info on: 0113 242 7845



Serena

The debut single "Crazy"

Racked out 1st March



Blue Björk

BJÖRK
G-Mex, Manchester

"YOU'D better get ready to be confused," yelps Björk as she kicks off her Nikes and bunny-hops barefoot to the beats of "Human Behaviour". You had better be ready, too. There are no logical explanations for a single thing Björk does and tonight is no exception. As she skips in front of 7,000 eager faces, part tottering geisha girl, part deceptively cute Manga babe, her tiny figure is bursting with possibilities.

The first surprise of the evening comes in the shape of Stravinsky, courtesy of The Brodsky Quartet. To howls of delight, Björk joins them on stage and cracks open a heart-crushing version of "Hyperballad", which sounds nothing remotely like any of the forthcoming remixes by Plaid, Howie B and LFO. It's an appropriately bizarre introduction for the fiercely talented woman-child who has charmed her way into the hearts and charts of the nation with two superbly executed albums and one of the most enchanting personalities of the decade.

It soon becomes clear that Björk's live show is a public autopsy of the amusement arcade inside her head. She's a woman possessed. Gripped by the intensity of her music, she totters around the futuristic forest stage set like a freewheeling street urchin, blissfully oblivious to anything else. Including the audience. Arms thrown wide, chest puffed out as if she were a mother hen, she's wired to the grinding bass powering "Army Of Me", the track she wrote with her old chum Graham Massey. Jerking robotically, the rhythms drive her into a defiant eruption of spleen. Whoosh! An army of Björk scatters across the stage.

The bleeding beats of "I Miss You", already viciously knifed in the back by Tricky's production, are ripped further apart during this dissection. High on the imaginary anaesthetic required to help ease the pain, Björk scuttles across the stage chasing invisible butterflies. But the intensity can't last and the moonstruck love song which is "Venus As A Boy" is pixie-lated into a blur, leaving the crowd numb and restless. It makes you wonder if Björk's leftfield experimentalism is ultimately too subtle for big venues such as the G-Mex. You admire her bravery, but is it fair to reduce "Big Time Sensuality" to a deconstructed shell when 7,000 expect a luscious epic?

Björk's sound is as hit-and-miss as having multiple orgasms, and the world's most exotic single mum suddenly strikes the right combination again. In a whirl, we are "Violently Happy". It opens to tremulous organ chords, a hymn to crazy exhilaration. Then the bass kicks in, the tempo speeds into turbo-charge and, as if by magic, she has once more located the collective pleasure spot.

Björk will perhaps be the first to admit she's not the most technically adept musician

of our time, yet she's still managed to infect the entire soundtrack of the Nineties like a contagious virus. On the evidence of this performance, there can be no question that she shoots straight from the guts. No matter that her music short-circuits all the normal processes along the way.

After all, some things were never supposed to make any sense.

Rachel Newsome



UNITED NATIONS

Route 66 Roller Rink, Chicago

"RAVING", as many of the local kids still choose to call it, is a frustrating experience in Chicago. Regularly bombarded with four-colour flyers advertising top name DJs and live PAs, one would think the scene is strong. But although thousands of people turn out and the music is shit-hot, something essential is missing. The problem is that nobody seems to care.

In the States, strict drinking laws make the clubs off-limits to anybody under 21, yet a conservative booking attitude keeps the music in places such as Shelter and Red Dog consistently average. Fans of anything other than house are stuck in a quandry. To hear good techno, jungle or hardcore, a mature veteran of the scene is forced to hang out with high school juniors more interested in gobbling acid in a corner than losing themselves in the sounds.

United Nations is an excellent example of this. For a start, it takes place at a roller-disco. Yes, they still exist out in the Midwest and it seems their licensing laws make them just about the only places to hold legal parties these days. Brightly lit (with video games machines and the requisite candy counters), the atmosphere is tired and trite. Kids sip slurpees and engage in banal conversations. Painfully few pay any attention to the music.

Nonetheless, with each performer a headliner in their own right, the music is fine, if a little unchanging.

The 303 rules, Miss Kitten's opening acid set forging the tone for the event. Mike Dearborn, one of the promoters, performs what he claims is his "last ever" live set and people crowd around the gear as if it was an Oasis show.

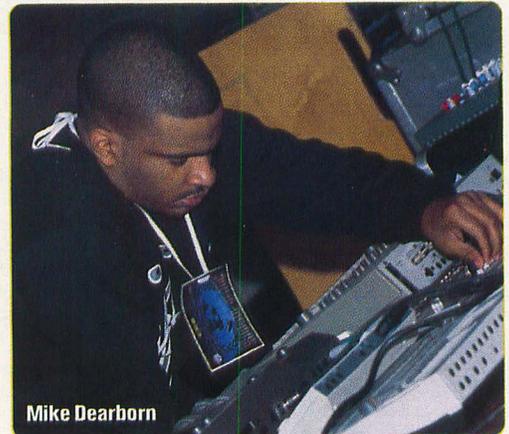
Very hard and very groovy, Dearborn more than lives up to his reputation, with even the artists from overseas queueing up to snap pictures for their scrapbooks. It's quite a sight.

The big stars of the night are Carl Cox and The Acid Junkies. Cox, making his first Chicago appearance, hams it up on the decks, but his top-notch selection of funky techno is positive proof that his legendary status is well-deserved. He soon realises he is playing to a bunch of bass-freaks, and time and time again he takes away the low-end before redelivering it with gusto. The Acid Junkies live sound is meanwhile crisp and clear, their ability to change the tempos and derive original sounds out of their 303 drawing heartfelt cheers from the floor.

Luke Slater and Monka Kruse end the night and although Slater's taste is certainly impeccable, something different would have been welcome at this point. It is as if every DJ here feels they have to prove their acid credentials. Retreating to the house room, Dearborn, Kitten and Roy Davis Jnr (filling in for no-shows Joey Beltram and Felix Da Housecat) slow down the pace and provide a little welcome relief from the relentlessly pounding sounds of the main dancefloor.

United Nations left many longing for something which has now gone. Alienated by a dull scene, a lot of those who care about this music have moved on. Yet the sounds are still grand, still there. Frustrating and sad, really.

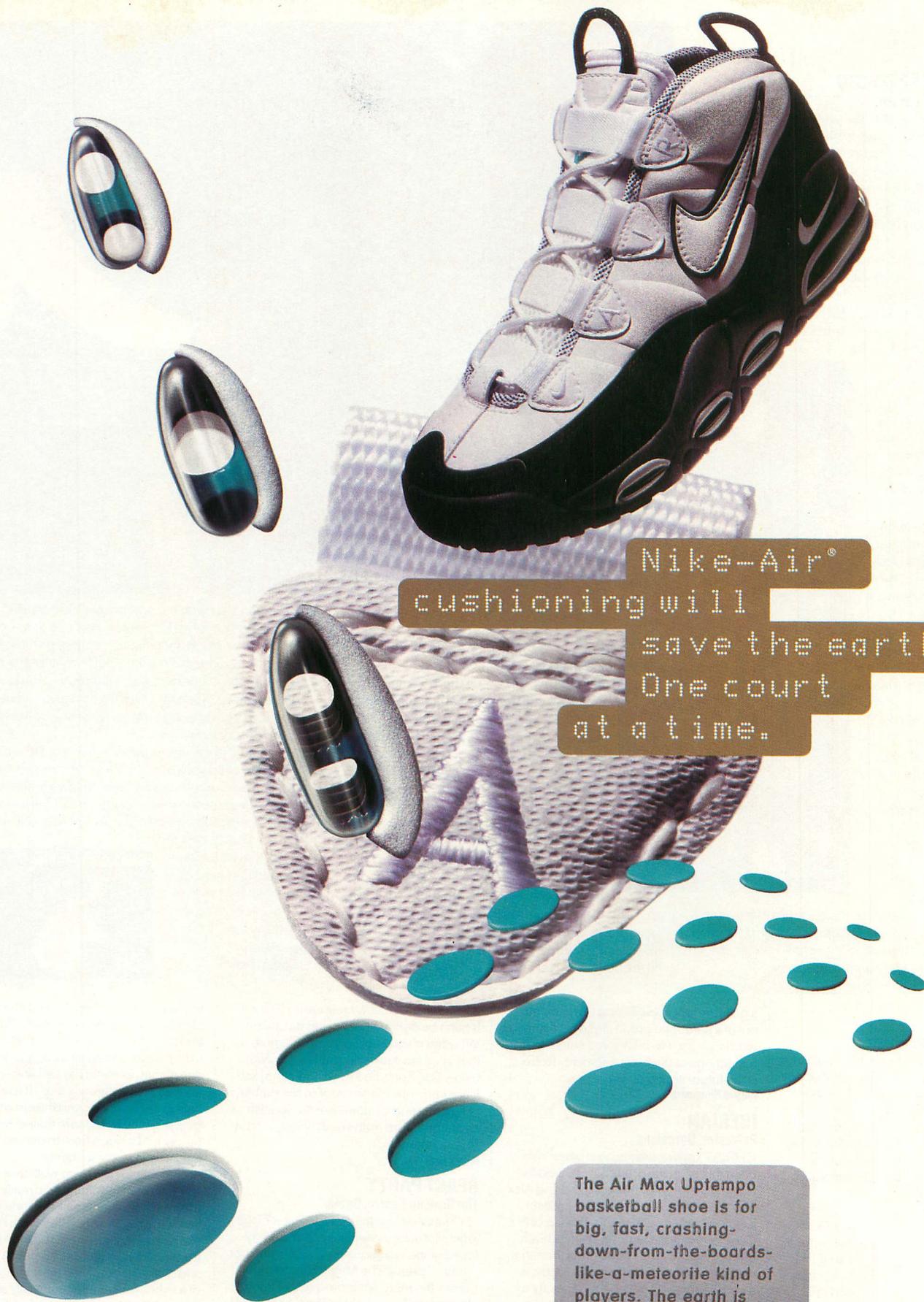
David J Prince



Mike Dearborn



The Acid Junkies



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One court
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The Air Max Uptempo basketball shoe is for big, fast, crashing-down-from-the-boards-like-a-meteorite kind of players. The earth is protected from them by the most Nike-Air cushioning we've ever put into one sole.



LOGICAL PROGRESSION

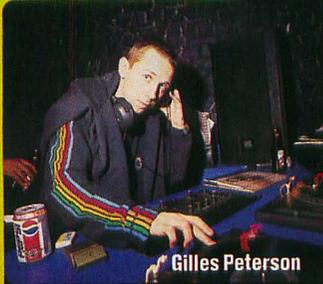
Ministry Of Sound, London

LOGIC is not a quality often associated with popular music. Great pop is usually irrational, rebellious and carefree, concerned with breaking rules rather than making them. LTJ Bukem, however, is not your usual operator. When the man who is usually credited with pioneering a whole new, "intelligent" type of drum 'n' bass decides it's time for a retrospective, he does it on his own terms.

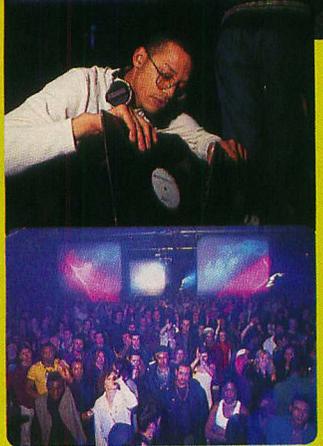
So for one night only, the Ministry is supposed to be reflecting the musical education of one artist and, by extension, the generation he has brought with him. Speaking of the assembled DJs (who include Mr C, Gilles Peterson, Grooverider and Pete Tong) Bukem says, "These are the guys I first remember raving to properly... experiencing the sounds which have been so influential to me over the years." A chance to glance back in order to look forward, then?

Of course, things don't exactly work out that way. A lot fewer people seem interested in the retro jazz and house being played in the bar than the bass boom emanating from the main room. The thrill here is in the chance to hear a sound still in the process of developing, something raw and reaching out into the unknown.

But LTJ Bukem prides himself on high ideals. He sees his music as being progressive, as a logical updating of the musical forms he most reveres (especially jazz). Yet this has produced a curious paradox, with the form of drum 'n' bass which he has championed coming to resemble more and more monuments to Seventies over-indulgence, such as Tangerine Dream (see also the simple visuals, the spinning pyramid projections and Megatripolis-style fractal loops).



Gilles Peterson



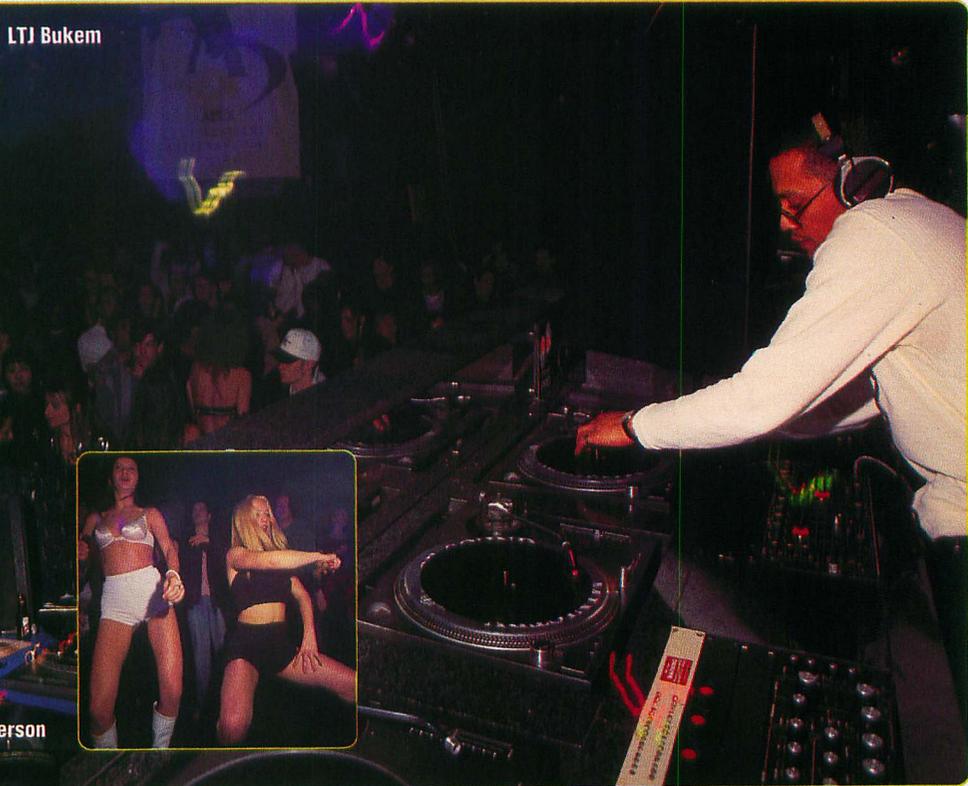
With this in mind, it is a relief to find Bukem edging away from the unbroken washes of synthesised string sounds and tinkling high-end melodies, preferring instead to mix up noticeably harder beats than normal. The sinuous examples of an emerging "dark" drum 'n' bass style, marked out not by the stabbing synths and dramatic chords of hardcore but by spooked strings and chill atmospherics, are a world apart from the lulling waves of melody which have become a hallmark of his Good Looking label.

Fabio, meanwhile, seems to be stuck in a rut entirely of his own making. After pushing a deliberately mellow breakbeat jazz style (Essence Of Aura, Flytronix, Neil Trix and Alex Reece), he is now incapable of playing anything else. The introduction of polished MOR saxophone solos and bubbling live bass don't help, dissipating much of the sonic energy by straining for conventional musicality.

The contrast with the sounds craftily conjured by Metalheadz acolyte Peshay couldn't be more telling. Taking the razor-edged hi-hats, sparse percussion and galactic bass of recent Photek material as his foundations, he flexes a truly venomous orchestra of electronic FX. Constructing the sound in layers, high-frequency crescendos topple down into cavernous valleys of subsonic hiss.

The result is the fractured alien noise of British street culture most people came to hear. And while the nu-jazz fusion school would appear to have reached a premature creative dead-end, both LTJ Bukem and Peshay are striking out for a brave new breakbeat world. Totally logical, then, that Pete Tong should find himself spinning old school house records to a virtually empty bar next door.

Rupert Howe



LTJ Bukem



Bukem and Fabio

ROBO DISCO

Paradise Factory, Manchester

If you have read Jeff Noon's junkie tale of futuristic Manchester, you'll know all about those weird techno hybrids, the robo-crusties and robo-bitches. Now imagine them swaggering into a club, belching at the bar and flailing on the dancefloor. You can bet your last Rolo that the club will be Jason Boardman, Elliot Eastwick and Miles Hollway's Robo Disco.

Somewhat surprisingly, this is the first hometown residency for the Hard Times trio and their buddies in crime, Moonboots and Ben Davis. There's classic soul and nu-soul, Ten City, Talking Heads, Derrick Carter and Ian Pooley fused with NYC garage, all of it triggering the crowd into a gyroscopic, wiggled-out motion which lasts into the early hours. There's also the debut outing of Elliot and Miles' Salt City Orchestra project, giving a single-track glimpse of their deep Latino sounds you can hear out on Tribal.

Robo Disco is anti-control. The posters for the club, half curling off walls across the city, say it all. They're illegal shots of

a government surveillance tower rising out of a smudged urban skyline. In other words, an illicit two-fingered salute to the restrictions of the Establishment. Robo is the future sound of disco.

Rachel Newsome

IBERIAN Polyester, Barcelona

CHRIST knows, sexy record labels have been thin on the ground in Barcelona. But now, suddenly, there are two and Alex Martin, also known as Microcomposer, Earcloud and most notably, Iberian of F Communications fame, is involved with both. One of them, Higlamm, is Iberian's very own outing. The other, Cosmos, is a subsidiary of "Disco 2000", the city's always top notch funkyjazztical clubbing and nightlife magazine.

This evening's little shindig at Polyester, currently Barcelona's most slammin' port of call, is designed to kick the two labels off. Iberian plays a selection of tracks from his "Come Into Cosmos" EP, the first trip hop to be made in Spain and very fine it is too. Of course, he also slips in a couple of the tracks on his debut Higlamm EP,

plus some of his new material for F Comm. It can't be denied that the lad has talent. Whether it's trip hop, techno or ambient, Iberian gives it an individual twist. With fellow DJs Zorra and Zero adding in jazz-flavoured cuts, it's an event to remember.

Higlamm and Cosmos are as Spanish as sangria. And both are definitely worthy of your attention.

Gary Smith

REACT PARTY

The Ormond Centre, Dublin

"SO what do you think of Blu Peter?" the journalist asks the wide-eyed and pasty-faced ginga in a sequined bustier and hot pants. "I prefer 'The Magic Roundabout', comes the reply. Without a hint of irony.

It's one of those nights. The React label are on the road in what might well turn out to be a taster for a full European tour later this year and at The Ormond Centre on the banks of the Liffey, they present those banging tunesmiths Blu Peter and Mrs Wood, together with warm-up spinner Al Bloomfield and local PA, 2-4 Joy. Dublin's finest and nuttiest love it.

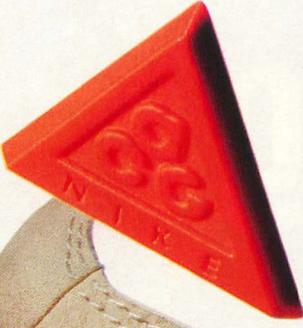
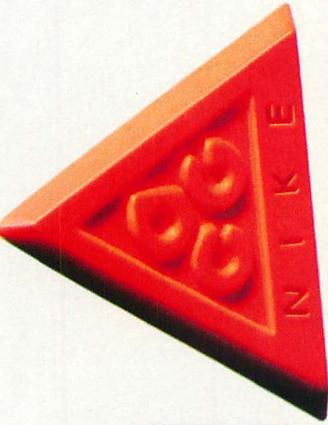
Picture a cool warehouse brimming with

freckled ravers, dreadlocked students, fashion victims, casuals in football tops and the odd baby-doll. It's a melting-pot of hedonism and an amazingly receptive one at that, as Peter himself enthuses after an unusually early set. "It's our first time in the Republic and the crowd are gagging for it even more than at Kelly's," he says. "They are here to dance. They get into the music instantly."

To prove the point, two well-endowed "professional" dancers, who really ought to have invested in a pair of sports bras, flaunt their womanhood all night on a platform alongside the DJ box. Strangely, the fenced-off pulpit itself is set on a low and shaky stage, giving the impression of a school assembly, especially since the crowd all face the same direction due to inequalities in the sound system. But this is a mere minor detail to the ensuing maelstrom, as the beer-swilling headliner Mrs Wood relishes it all, happily dishing out bottom marks to naughty boys in her own inimitable style.

Getting caned in Dublin will never be the same again.

Dave Fowler



Some
people see
countryside,
we see a stadium.



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athletics experience
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shoe, the Air Terra
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enough grip to turn
the steepest hill trail
into a sprint track.

Greece lightning

JUNO REACTOR

Sunrise Zone, Athens

"I'VE been waiting for you for months, I love your music," a six-foot stunner beams enthusiastically as she mistakes us for Juno Reactor. The core members of the band, Ben Watkins and Mike Maguire, are meanwhile sitting in their dressing room, getting festive at Sunrise Zone, Greece's premier trance club.

It's 3am on New Year's Day and over 1,000 fluoroes-up revellers are jam-packed into the three-room sweatbox, dancing, whistling and whooping along to banging trance anthems supplied by Domino, Juno's in-house spinner. Greek DJs are playing drum 'n' bass and hardcore to the teenage ravers downstairs, but it's in the main room that the older Goa heads cluster. The vibe in the whole club is electric. Everybody seems intent on getting messy and trancing out to the max...

Just three hours earlier, though, the situation had looked very different. As Greek clocks struck midnight, the only locals present were the Schwa alien symbols which are spray-painted around the club. In true Cinderella style, all mortal Greeks apparently celebrate New Year at home with their families. Even tonight's promoter had dashed off in a cloud of dust at 11.45. And so, substituting champagne and cheese rolls for company, precisely seven people (all British) were left to ring in the new.

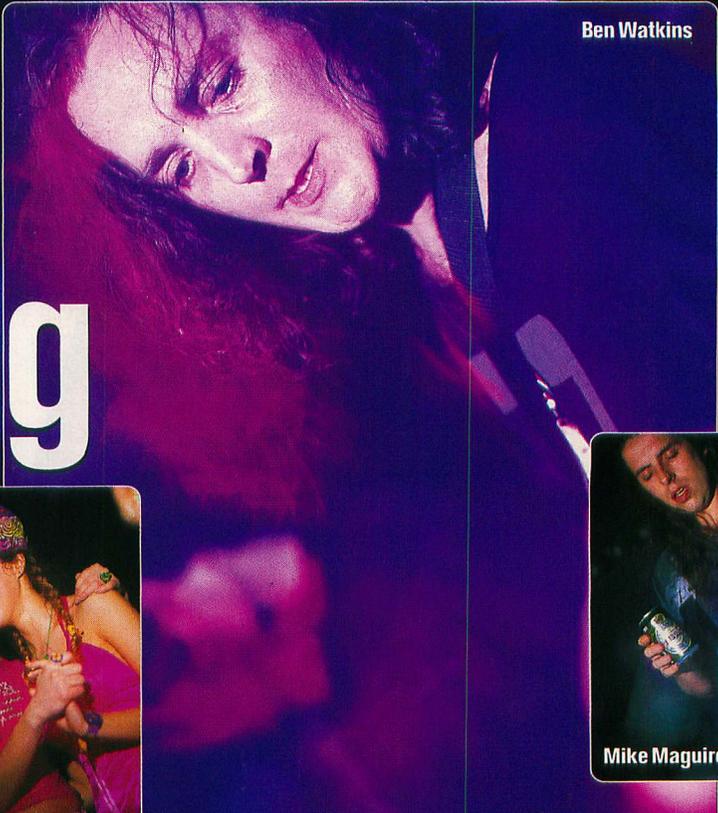
Midnight in Britain comes at 2am local time and by then the place is about a quarter full. Toasting UK time proves to be difficult. Nobody has synchronised watches, so agreeing on the moment is impossible. Anyway, of greater concern is whether more people will actually turn up. Mike Maguire, who has DJed here before, is chilled and calm, though Paul Jackson, a Juno collaborator, seems nervous. His concern is only slightly relieved when a semi-naked barmaid tells him, "Don't worry, in a couple of hours the ceilings will be dripping with sweat."

She's right. The band take the stage at 4am to a rammed club. Ben Watkins stands between Mike and Paul behind the inevitable banks of keyboards and sequencers. They are all dressed in black and, with the addition of Ben's guitar (also black), they look remarkably like The Stranglers. It's a neat parallel. As with punk rock of old, Juno Reactor's music is powerful, energetic and impossible to stand still to.

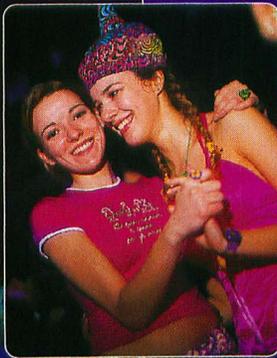
Concentrating largely on material from their latest album, "Beyond The Infinite", they build electro-style crescendos over thumping basslines, maintaining a pace which takes no prisoners. Despite disowning 303s (Ben actually threw his machine away before writing "Infinite"), they're tonight restored for the sake of a couple of old favourites (notably "High Energy Protons"). The overall flavour of the hour-long set is variety. Yes, it's all hard, banging trance, but each cut features distinct melodies and complex arrangements.

Athens' trance scene is small but well-established and, in many ways, as connected and up-to-date as London or Frankfurt's respective communities. If Juno Reactor continue to win hearts and minds as they do tonight, then their influence can only grow and grow.

Jonty Adderley



Ben Watkins



Mike Maguire





Trust your feet,
not your eyes.

Nike has reinvented the running shoe and called it the Air Footscape (because it mirrors the natural shape of the foot, see?). Eyes: "It's weird-looking." Feet: "Shut up, it feels great."



medicine

man

In medical terms, the birth of jungle could have been described as a forceps delivery. For a diagnosis of the scene today say, 'Aaaaaaah'... And meet **DOC SCOTT**

THE Last Action Hero resides at the end of a nondescript street in a Coventry suburb. Looming above the houses are a pair of grey steel gas holders which perfectly match the colour of a flat winter sky. The place is quiet, cold and deserted. It's a perfect hideout for one of the more enigmatic breakbeat trail-blazers to have emerged in recent years.

This man is Doc Scott, and a couple of years ago he released a track under the name of Last Action Hero on Reinforced Records, which passed a coded and arcane comment on the way the hardcore breakbeat scene was progressing at the time. As one of the earliest faces on the block, he was dismayed to find the music he had helped create rushing headlong into crowd-pleasing commercial oblivion. This just wasn't the way it was meant to be.

"There were a lot of DJs who, it seemed to me, were selling out their principles," says Scott as he relaxes into a leather armchair, one of only three pieces of furniture in his spartan living room. "I am the Last Action Hero because I've stuck by what I believe in. Only a few other people have done that."

DOC Scott remains a craftsman, lavishing great care and attention on his immaculately-honed works. His discography may not be especially large, but it shows an early interest in razor-sharp rhythm and stylish production. Tracks such as the halcyon summertime funk of "Far Away" or the recent bionic hardstepper, "Drums 95" (a revamp of his 1992 classic, "Here Come The Drums"), don't come around every week.

So after the doubts, has his faith returned? "Definitely. When jungle exploded in summer 1994, it was a difficult time for me. I can think of a couple of occasions when I thought, 'Fucking hell, am I doing the right thing?'. It reached the point where I felt like giving up and fucking off somewhere."

Curiously, in an effort to embrace the enigma of his music, when Scott talks he launches into Goldie-esque metaphors about swimming pools and arrows in time. He initially met Goldie back in the heady days of Rage, when they both recorded for Reinforced. In addition to this, they share a Midlands heritage and a love of what they would both term "deep" music, music which touches the soul.

Also like Goldie, Doc Scott was a break-dance/hip hop freak, and he embraced the aesthetic challenge posed by darkcore breakbeat at a time when Reinforced was pushing rave into a shadowy, atmospheric and fiercely independent corner. It was the reverse of the ecstatic piano rushes which had held sway up until then. The likes of Rufige Kru, Manix, Tek 9 and Younghead were busy rewriting the history of dance music, switching the emphasis away from euphoria and action, and towards narcosis and contemplation.

"People misconceive what the dark thing was about,"

says Scott. "Music always gets harder in the winter. If you go down to the Sunday Sessions at the Blue Note, the beats are hard in there at the moment. It's steel and concrete. But it changes and evolves, and that's what keeps it fresh. It's a question of experimentation. That is basically where we're at now. Just look at some of the things coming out on Metalheadz."

The freestyle ethic, that demand for constant novelty, has driven the entire UK breakbeat scene from the home studio roots which gave rise to Scott's debut, "The NHS EP". Since those early days, some have veered towards jungle, others towards hardstep and others towards techno and the 4-beat. Yet there are those, like Scott, who are still struggling to fuse all previous forms into a sound which will stand alongside its forebears.

There is a sense in which this is retrograde. It's looking to the past for justification in the present. On a musical level, however, cutting and splicing in the small studio next to the kitchen, shaping delicate techno strings over breakbeat barbed wire, it's about finding the next level, the track to make all of those other young turks sit up and take notice.

"It's about fusion," reckons Scott. "At the moment, you can go to Speed and hear jazz, hardstep and techno all at once. Four or five years ago, it was blatant, but it's now so smooth that you can't tell where anything has come from."

But smoothness has also made some of the music more generic, a detraction from the demands of the beats.

"My preference is beats. I'm a beats person. You can have the most sculpted, beautiful sounds but, at the end of the day, if you haven't got good beats, people aren't going to dance. Where I'm coming from is dance music with a deep edge. That's why I like winter, because the beats always get phatter. Right now, you've got people such as Dillinja, Photek, Ed Rush, Trace, Source Direct... They're giving me things at the moment, like... I don't know. Those beats, they're on steroids, man!"

"And they're all experimental. That's the beauty of this music. It's made for tomorrow. It doesn't date. I'm not into tracks you hear and forget five minutes later. If I was, I might as well go and listen to Radio One all day."

DOC Scott's music may have ambition and flair, but it's still some way from a 1FM playlist. Not that this worries him much. He's used to being able to order his affairs on the underground. Living in the Midlands offers him a crucial sense of perspective.

"I prefer being out of London. I don't get caught up in all the politics or any of the bullshit. I can just stand back and get on with what I'm doing."

There are certainly few distractions in Coventry. Save for a small night in a wine bar where the likes of Fabio and Bukem have played in recent months, the city is a drum 'n' bass desert.

"The Midlands have been ruined by trouble of one sort or another," muses Scott.

Nevertheless, it has enabled Scott to concentrate his attention on his music. Awash with orchestral strings and hypnotic refrains, his records often come across like soundtracks for unmade films of a future apocalyptic era. Something along the lines of "Alphaville" scored by John Barry and directed by John Carpenter.

"The first time I saw 'Bladerunner', which was in around 1985, I was completely taken aback," recalls Scott. "It just made me start to think about the process involved in a musical score. I've always liked that kind of thing, whether it be an emotional string or a dark, eerie string, I like a track to set a certain mood. I'm a very emotional person and I make tracks for the mood that I'm in."

And it is a mood you seldom find elsewhere. The jazzy polish being applied to breakbeats by nu-funk fusionists like Essence Of Aura, Scott's fellow Coventry producers, evokes a warmer and more comforting ambience. From "Street Knowledge", the Reinforced classic, to last year's mix of Q Project's "Champion Sound", a Doc Scott track is usually a rollercoaster for the emotions. Not unlike the man himself, a placid surface hides depths of passion and unresolved tension.

We are not talking about the sort of tunes to instantly get people screaming for a rewind. That's not Scott's way. But the harmonies stick in the mind like wire wool. For a comparison, look not to the saccharine bliss-out of modern electronica, but to the menacing kung-fu flick cut-ups of the recent Wu-Tang influx.

"A lot of hip hop is just a loop to put rhymes over, but I could listen to an instrumental version of the Wu-Tang album and it would still interest me. Some of the tracks are really dark, with these chords and sounds coming in abstractly and off-key. The way they're manipulating the sounds is the way we're doing it, except we're doing it over 165 bpm."

WHILE Doc Scott was still at school he bought a pair of turntables and began making tapes of early house tunes for his mates.

"They proved so popular that they used to joke about going for their prescription," he laughs.

It is a testament to Scott's talents that people are still coming. Except these days, the callers include his fellow travellers. On his recent tour of America, for example, Goldie carried a battered C-90 bearing the legend "Doc Scott: Hard As Hell" around with him.

The next 12 months will allow the Doctor the chance to step out of his surgery and meet his patients. After he's completed a new track for Bukem's Good Looking label, Scott is undertaking a whistle-stop tour, dropping in on Hidden Agenda, Dillinja, Jay Magik and Source Direct for some impromptu collaborations.

"Everything I've done, ever since my very first track, I've done at home," he states. "I'm used to the surroundings. So I'm going to travel about a bit to give myself a bit of fresh impetus."

Eager to push the boundaries of his music further into unwritten territory, Scott seems fired up for the next challenge. After all, when you're the Last Action Hero, you can't sit around waiting for things to happen to you.

Doc Scott DJs once a month at the Blue Note's Sunday Session in London. His remix of System 7's "Interstate" is out now on Butterfly

say what?

Been to any really loud clubs lately?
Do you care about your hearing?
Know what tinnitus is? If the response
to any of these questions is pardon, then
read on...

THE house lights are switched on, the DJ is spinning his "going home" favourite and yet another night's glorious dancing is drawing to a close. As the music finally stops, perhaps your hearing feels a little muffled. Or maybe you've been dancing right next to that speaker stack and now your ears are ringing. Whatever, it's all part of the clubbing experience. The following morning, you know your ears will be fine. The next time you go clubbing, you'll probably feel the same and you may even associate the condition with "havin' it". After all, only wimps and Grandmas worry about music being too loud. But imagine if the ringing never stopped. Or if, 10 years down the line, you can't tolerate traffic noise, directly as a result of your love of a banging sound system. Ear damage and hearing loss, which in the past was restricted to old people and to factory workers, is now happening to a new, dramatically younger pool of people. It's happening to clubbers.

THE dangers of loud music on the hearing first gained public recognition during the Seventies, when large numbers of rock and pop stars, like The Who's Pete Townsend, developed acute hearing problems. Robert Beiny, an audiologist (hearing specialist) set up an organisation, initially called Hearing For Rockers, to cater for these people's needs. His first client was a sound engineer for Led Zeppelin.

"He came to see me at my Harley Street clinic to ask about special earplugs for musicians," recalls Robert. "Over in the States, it was already standard practice for people working around loud music to wear them. But I've since met lots of well-known musicians who refuse to wear them, because they don't think it fits in with their image."

Robert has now dropped the "Rockers" monicker and his clients include 1FM DJs and what he describes as "rave DJs". He won't name any names, as sensitivity about image is still apparently a concern.

But rock stars and celebrity spinners aside, just how dangerous are nightclubs for your hearing? The key to understanding the danger is contained in decibel levels. The London Hazards Centre identifies 85dB as being the level at which damage begins. Most clubs in Britain have sound levels which average between 98 and 108dBs, but peaks of 140dB are common.

The numbers sound innocuous, but decibel levels are measured logarithmically. Which means an increase of only three decibels doubles the amount of noise. For a comparison, jet engines run at between 130 and 140dBs, the same noise level those clubs peak at.

SIMON De Croos is a 26-year-old clubber who learned the implications of too much loud music the hard way. His problems began following a particularly intense two-day binge in Plymouth.

"I'd really pushed it that weekend, harder than ever before," he says. "We started in this club on Saturday night and that system was probably the worst. From there, I went on to another club, then a house party with decks. I carried on until Monday morning."

As you do. Catching the bus back to London, Simon noticed the ringing in his ears he'd been hearing for some hours had started getting worse.

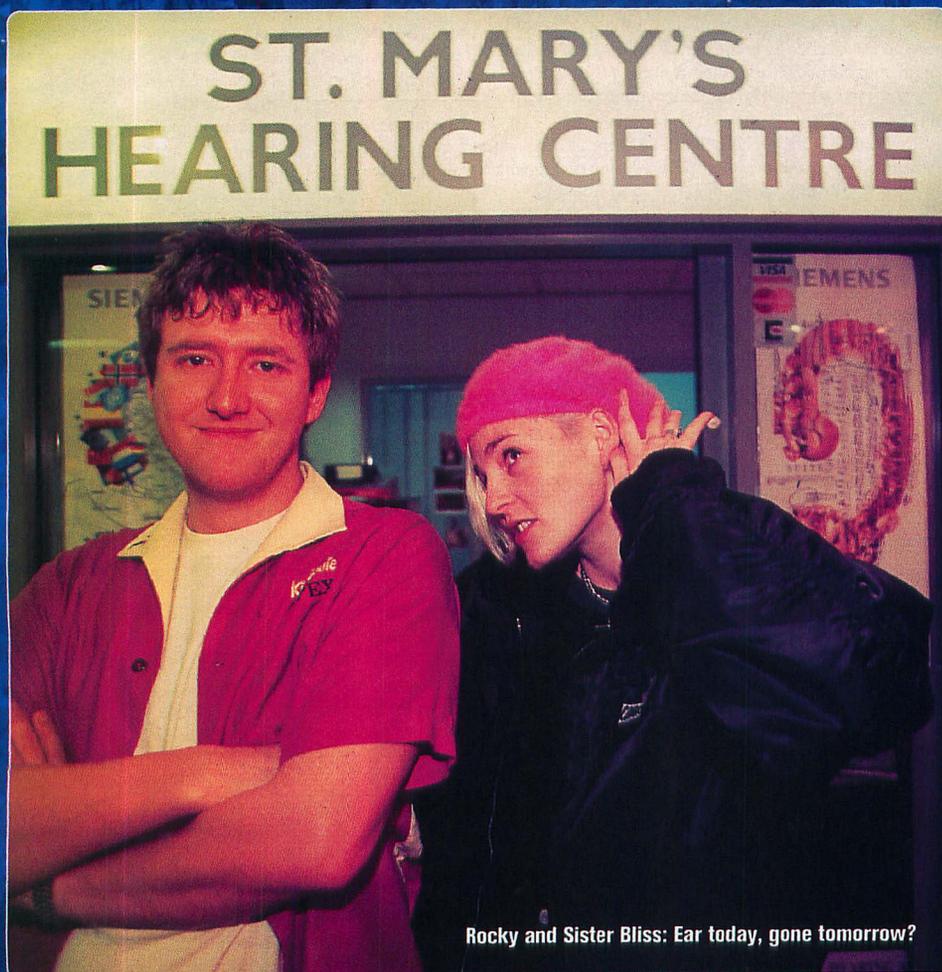
"I was laughing and joking about it at first, but then it began to be really painful," he continues. "It felt a bit better the next day and I thought it was probably going away, but then I caught an ear infection."

From there, the situation escalated. With a blocked ear and the ringing on the increase again, he started to feel frightened.

"I thought I was going mad with this constant noise in my ears and I found that I was panicking. I wasn't panicking in the way that I would if I had lost £500, this was far more worrying. I was like, 'I can't live like this, I'm going to commit suicide'. I know it sounds juvenile now but, at the time, I was seriously thinking about killing myself."

Simon's panic set in when he realised his condition, which is known as tinnitus, was permanent. Suicidal thoughts are, in fact, not uncommon among sufferers when they initially develop the condition. Jonathan Hazell, a world-renowned expert on tinnitus, recently published a report which stated:

"If tinnitus is distressing, it is invariably identified as a threat, either to life or to life quality. The sudden onset of noise in the head can provoke a real anxiety



Rocky and Sister Bliss: Ear today, gone tomorrow?

What?

words **Jonny Adderly** pictures **Raise-A-Head/Kim Tonelli**

about the chances of brain tumours, strokes, impending madness and possible suicide."

Part of the reason some patients experience these reactions lies in the medical profession's attitude to the problem. Jonathan Hazell's report goes on to list some common doctors' responses to sufferers, several of which also happened to be given to Simon.

"Tinnitus patients will frequently be told, 'You will have to have a brain scan'. Or, 'When you are totally deaf, the tinnitus will disappear' (which is untrue)."

Other typically cheerful prognoses Mr Hazell mentions include, "Nothing can be done" and "You're obviously distressed and perhaps need to see a psychiatrist". And all this from one weekend of partying just that little bit too hard...

However horrifying, Simon's story is still relatively unusual. He was accompanied on the fateful trip by 15 other friends, none of whom developed tinnitus. According to experts, hearing loss and tinnitus are cumulative conditions, and extra factors (in Simon's case, his ear infection) are usually necessary to trigger permanent conditions. However, the cumulative nature of hearing damage means that the more often you strain them, the closer you get to serious problems.

IT'S 9.45 on a Friday morning and Sister Bliss and Rocky (the latter of X-Press 2 fame) are standing in the reception of St Mary's Hospital in Paddington, west London. They've agreed to have their ears tested and, more specifically, to discover how much damage years of clubbing has or hasn't done to their hearing. Neither has ever thought about getting tested before, despite both having experienced the occasional sign of wear and tear. St Mary's is one of the few hospitals in the capital where free hearing tests are available. As recently as two years ago, the European Commission was threatening to prosecute the British Government over their inadequate provision of audiometry and the situation remains poor.

The testing centre is a single room, principally containing monitors and an egg-shaped sound-proofed chair which, in Rocky's words, "looks like something out of *Mork & Mindy*". Rocky appears to be remarkably cheerful and even volunteers to go first, ahead of an equally relaxed Sister Bliss. Jackie Brown is today's audiologist and she admits to having recently blasted her own ears at a club night.

The test basically involves sitting in the sound-proof chair and responding to ever-diminishing signals for each sound frequency. The lower you can hear each tone, the better your hearing is. Jackie's first audible comments over Rocky's responses are not encouraging.

"Do you have a history of hearing trouble?"

He shakes his head.

"Do you have any problems when you talk to people?"

Rocky is 28 and, according to the tests, suffers from moderate hearing damage.

"You will probably start to notice problems hearing or talking to people in places with lots of background noise, such as pubs and clubs," says Jackie. "This is an ongoing process and one which will accelerate much quicker than in people of normal hearing."

Despite her suspicions, Sister Bliss, who at 25 has been going to clubs for less time than Rocky, turns out to have no detectable damage. Both, however, have DJ friends with problems.

"I've only ever discussed hearing with Jon Pleased Wimmin," says Bliss. "The doctor ordered him to take two weeks off so I covered for him. He was having hearing difficulties and had to get his ears syringed."

What!?

"I first thought about this whole subject when Terry Farley had his ears syringed," adds Rocky. "He said to me, 'What a great buzz, all this hot wax drips from your ears!'. He said I should get it done just for that hot wax sensation. I'd only ever thought about it on that level, rather than from a medical angle."

Despite having experienced ringing in his ears only five days before the test, Rocky does not suffer from tinnitus, but hearing loss. This damage is probably a result of multiple "temporary threshold shifts" having become permanent. A temporary threshold shift is the process where a person's sensitivity to soft sound diminishes temporarily as a result of excessive noise. Depending on the amount of exposure, the recovery times start to increase and the problem eventually becomes permanent. In other words, Rocky has been out in clubs so often and so regularly that his hearing has never been given a chance to recover.

With tinnitus, however, going out less frequently won't necessarily save you. As Dave Sizer from the Tinnitus Helpline explains.

"Noise damage may not appear immediately," says Dave. "You could do a certain amount of damage, for example in your first 30 years of life, and there might be no apparent hearing loss or tinnitus. But, it could still lie dormant, waiting

for something to trigger it off. A virus may be that trigger. Or it may be drugs, or simply more exposure to loud noise".

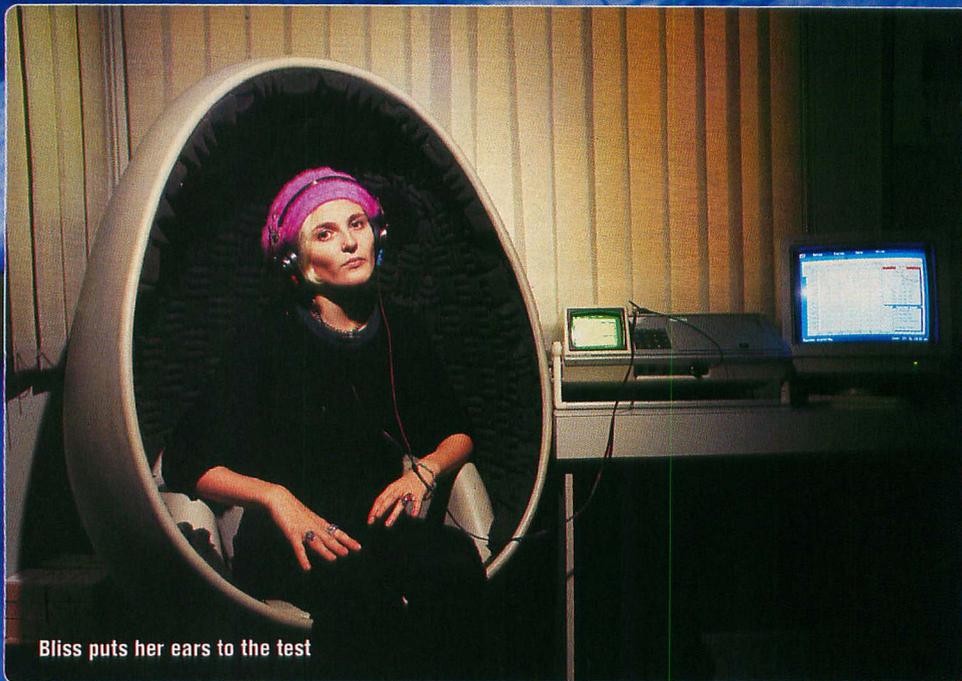
In fact, hearing difficulties appear to affect everybody differently, in the same way cigarettes cause cancer in most but not necessarily all people.

"You might go out and have lots of mild episodes of tinnitus without experiencing anything more, then think, 'I've escaped'," continues Dave. "But that is not always the case. This is the weird thing about it. Tinnitus is impossible to predict."

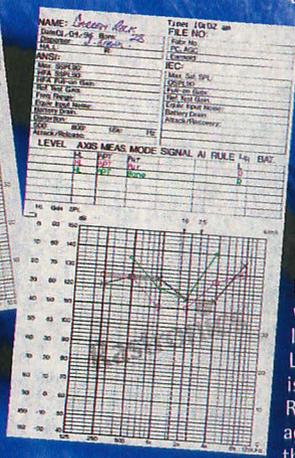
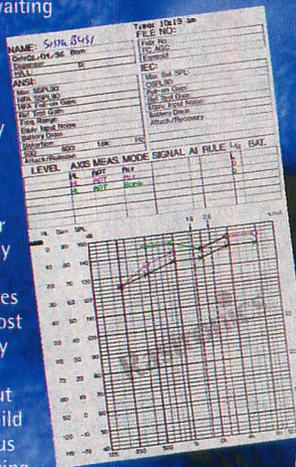
The third main form of ear damage is hyperacusis. This is also very unpleasant. People suffering from the condition are unable to tolerate sounds which are run-of-the-mill to people of normal hearing. Some examples of such distress-causing sounds include the noise of a train and the hum of a fridge. Anyone who experiences one of these three conditions will frequently end up with all of them (deafness, tinnitus and hyperacusis).

SO what if the worst happens? What if your hearing is fucked? What rights do you have to seek redress from a club which may have caused it?

If you work at a club, you could possibly have some



Bliss puts her ears to the test



What's the damage? Bliss and Rocky's hearing charts

legal protection, but if you are a punter your chances of compensation are remote. First, you will have to prove that a specific club caused the damage (which,

unless you've lived all your life in a cocoon, will be pretty much impossible). Second, the way that the law is, maximum noise levels for the public are not fixed, they are merely guidelines. So even if you are able to prove blame, the venue won't have broken any laws. For those people who work in clubs, the likelihood of winning a Lottery-type settlement is also minimal. British Rail, for example, have agreed on a scheme with their workforce which

provides just £8,000 for total deafness.

For most of those who haven't yet reached the stage of permanent hearing damage, the key measure is prevention. Which, in practice, basically means using earplugs. And a wide variety of products are on the market. At the top end, if you've got around £150 to spare, you could buy a pair ER15s from the rockers' specialist, Robert Beiny. These are specially-moulded earplugs which reduce decibels by a flat level of 15. "Flat" means right across the frequencies and, unlike a simple foam plug, the ER15 gives you total clarity. Needless to say, these are the products which DJs are using (since they obviously need to be able to hear properly), but you can also buy the less sophisticated ER20s at £10 a throw.

Regular foam plugs are better than nothing, though you'll end up not being able to hear high frequencies (such as hi-hats). The main problem with earplugs, however, is their image. Earplugs and earpieces are still generally associated with being old and past-it, and until that changes, very few people will be brave enough to risk ridicule.

HEARING damage in clubs is not simply of concern to older clubbers. The Tinnitus Helpline already receives calls from teenage clients and so the sooner people protect their ears, the better it will be for their hearing. The question of attitude to these problems is also hugely significant for tinnitus.

"You can talk to 100 per cent of the people who go to clubs and have the ringing sensation and none of them will think anything about it," notes

Jonathan Hazell. "That's because it's party tinnitus, it's associated with having a good time and, because of that, it gets better. While listening to high levels of music in clubs, people will undoubtedly be losing hair cells, the tiny ear hairs which pick up sound, but they won't always be getting permanent tinnitus."

Oddly enough, having an optimistic outlook seems the best defence against the condition.

"The thing which immobilises people with tinnitus is they have a phobic response to it," he continues. "It's similar to arachnophobia. One person may look at a spider and see a little furry pet, but someone else will be paralysed with fear by it."

Jonathan now includes significant psychological counselling in his treatment of patients. Because it's permanent, many patients have been using "tinnitus maskers" (otherwise known as "low level white noise generators"), which are earpieces. The devices emit their own signal which cancels out the tinnitus, or at least changes the location of the sound from inside the brain, back to the ear. A lot of sufferers are also routinely prescribed tranquillisers and sleeping pills to cope with the psychological fall-out.

Jonathan's approach is to persuade people to alter their perception of the buzzing, so that they view it as a minor irritant rather than a lifetime of torture. Simon De Croos, who wears a white noise generator, has ultimately been able to turn his experience into a positive one.

"It changed my life totally," he smiles. "I feel I have changed from being a cynical, depressive character into a nice person and all because of an illness. For seven months I didn't go to a club, bar or restaurant. I was told to avoid stimulants and didn't even smoke a joint during that time. But when I finally went out again, the people and the music started taking me over once more. I had forgotten that the best thing about clubbing is the people you meet. Now when I go out, I take care of my body, I don't push myself and I'm having more fun than I've ever had."

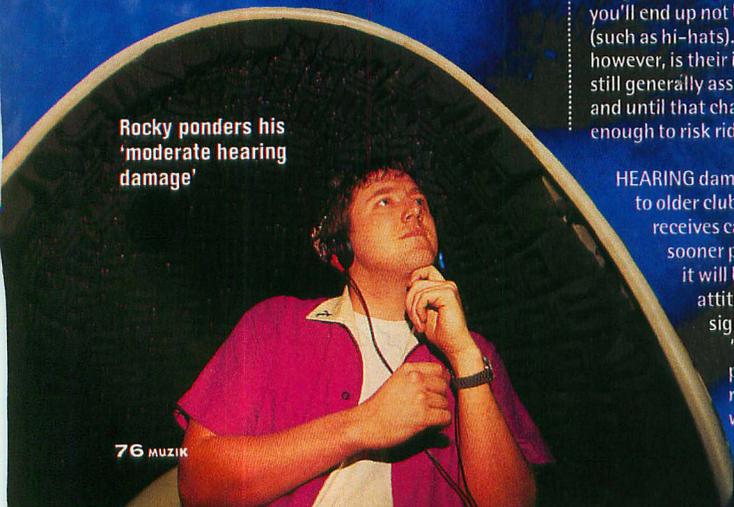
Simon has also found a new career in the last year, which he attributes to his new-found outlook on life. He is making techno tracks and has signed a record contract with Cosmic Energy. But there are patently easier ways to change your attitude to life.

Deafness, tinnitus and hyperacusis are extremely unpleasant conditions, all of which are irreversible. Prevention is clearly the best option and David Sizer wants to see earplugs being viewed as trendy items.

"Pack some earplugs, pack some condoms and have a night out," he urges. "If earplugs were available in bright, attractive designs and you were able to buy them over the bar, that would be brilliant."

Until that happens, resist that temptation to stick your head in the speakers. Or at least minimise the times you do so.

After all, you've only got two ears.

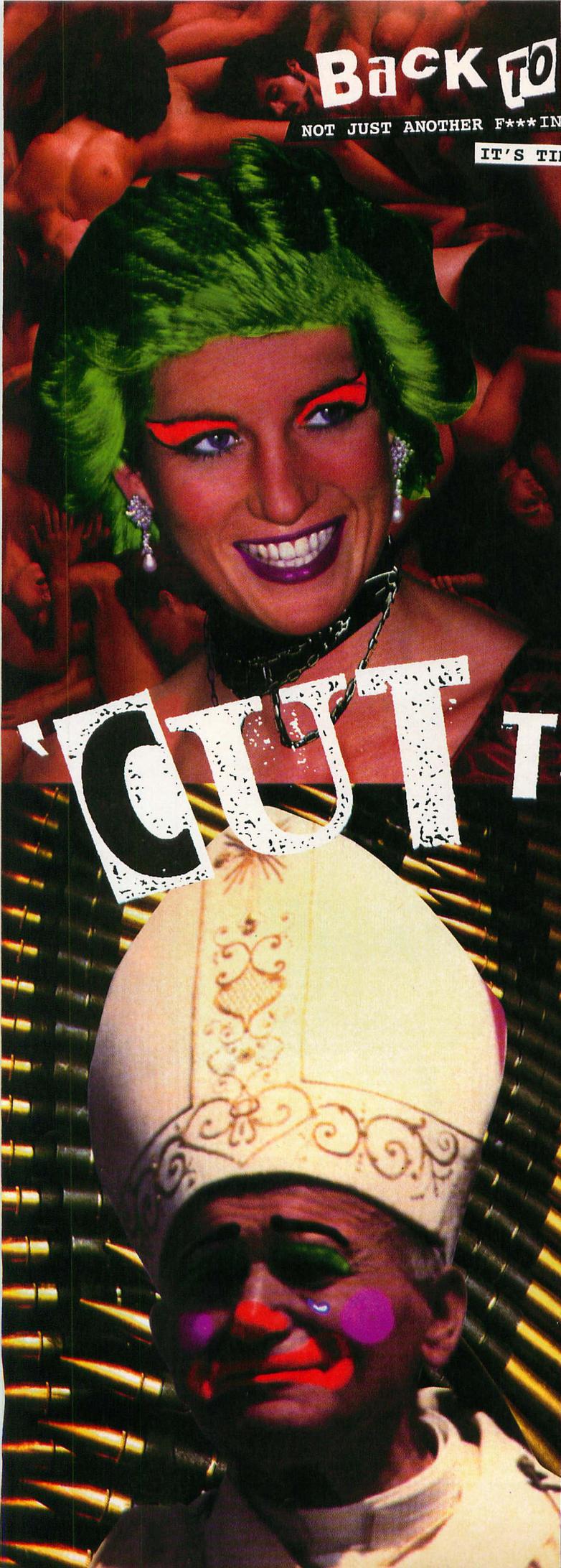


Rocky ponders his 'moderate hearing damage'

Back to basics

NOT JUST ANOTHER F***ING COMPILATION ALBUM

IT'S TIME TO...



'CUT The CRAP'



FROM THE CLUB THAT GAVE YOU THE DISCERNING CLUBBER
NOW MAKES YOU THE DISCERNING LISTENER

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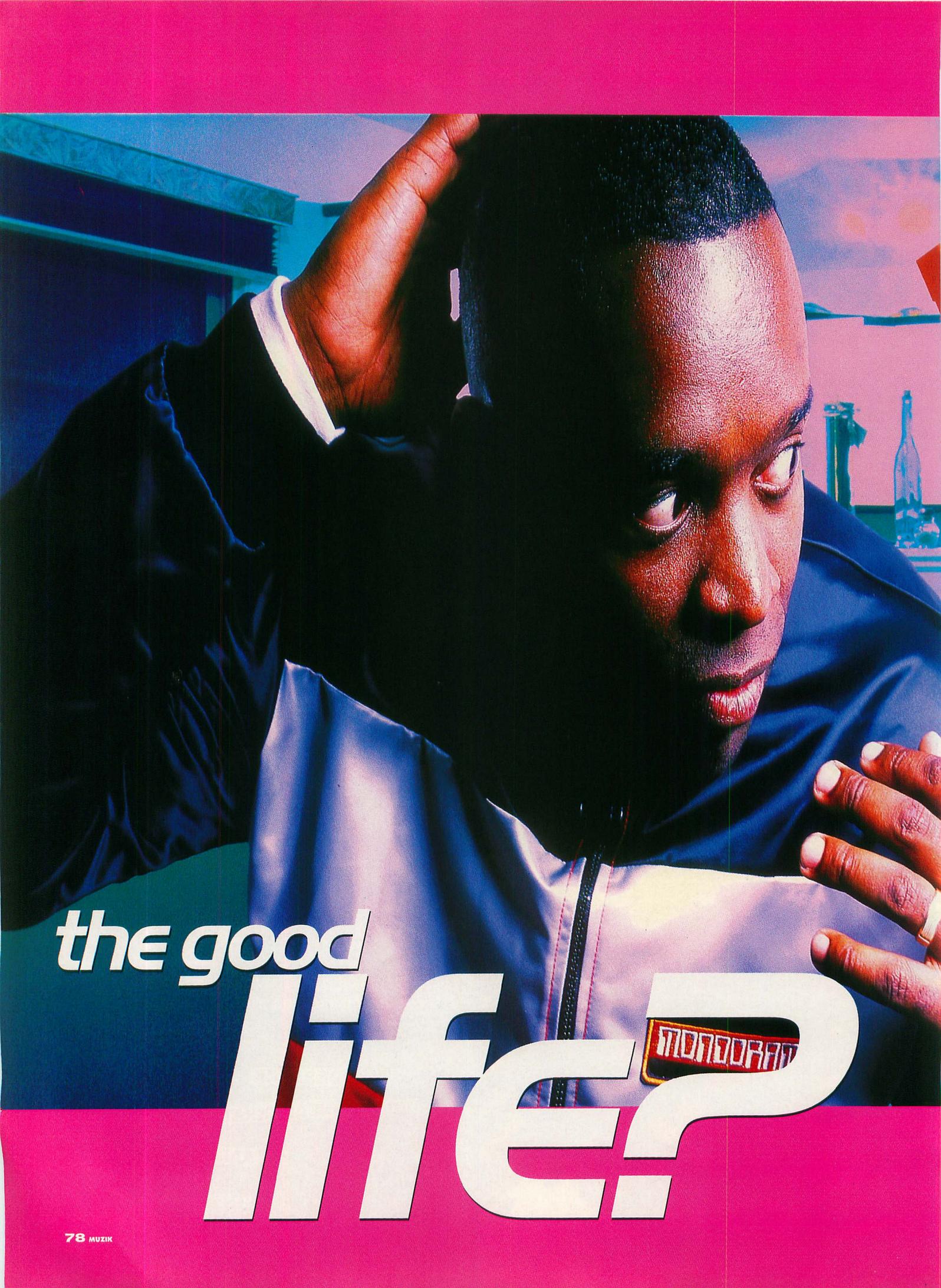
DERRICK CARTER (CHICAGO)

ANDREW WEATHERALL (LONDON)

RALPH LAWSON (LEEDS)

3 x CD IN EMBOSSED GOLD TIN
3 x MC IN DE-LUXE PACKAGE

ON **Six6**
Six6 Records



the good
life?

Inner City

words **Ben Turner** pictures **Vincent McDonald**



the good

lifer

As the original house band crash back into the national charts, INNER CITY mainman Kevin Saunderson talks about their rebirth and how being ostracised by his own musical past has helped to spur him on

1996. The year in which dance music completes its 10-year cycle from the first compilation of Chicago music, "The House Sound Of Chicago". A year in which many jaded jocks and punters may already feel the spice has been taken out of the scene. It seems dance music is a victim of its own success, as underground clubs are forced to make way for more commercial fodder. In this climate, where good music is being suppressed, it could only take the original house music group, Kevin Saunderson's Inner City, to inject positivity back into the scene.

It's significant that the "rebirth" of Inner City has come at such a time. Ever since their 1988 hit, "Big Fun" (which was taken from "Techno - The New Dance Sound Of Detroit", the compilation put together by Saunderson's long-time manager, Neil Rushton), their records have preached two things. Positivity and unity. Think "Good Life", "Paradise", "Pennies From Heaven" and "Praise". If the titles didn't encourage such thoughts, then the productions certainly did. Shifting an average of 300,000 copies each, Saunderson's work installed a sense of belief into the scene.

Inner City's comeback single, "Your Love"/"Hiatus", is a product which matches the "rebirth" marketing plan. "Your Love" is a classic pop song and will live with you for life. "Hiatus", which acknowledges their break, is darker and moodier, but when you hear the rousing vocals of Ann Saunderson (Kevin's wife) and Paris Grey, those emotional memories of Inner City will come flooding back. With mixes from Paul Taylor's Serial Diva project, DIY's Nail and Mr C, plus a mindblowing old school assault from Kenny Larkin, there's something here for everybody. Which has always been the way with Inner City, it's just that some people tend to overlook them because they're successful.

In Britain, remember, you're not allowed to be successful.

KEVIN Saunderson is one of the finest producers in the world. But the fact he makes experimental music, like Esser 'Ay's "Forces", a moody motherfucker with the sternest order to dance since Li'l Louis' "Blackout", and classic vocal songs, goes against the underground ethos. And Kevin's had enough.

"People think that because I'm successful, I can't make a good dance record anymore. I feel very frustrated. The

first track I made, 'Trying With Love', was a vocal record. I've always been into vocals. I still hang out with Juan Atkins, Derrick May and all the guys, yet I feel alienated. That has always been strange to me. For the last three years, I've had people saying to me, 'Do your stuff like 'E-Dancer', it's much better than Inner City'. But what's wrong with me doing everything?"

Have Juan and Derrick said that to you?

"They've said it! I guess we just have different views. Everybody in Detroit is basically into techno. It's a great sound, but very few people are open-minded enough to try different stuff. I don't want to name names, but when I made 'The Sound', one Detroit producer said to me, 'Why do you make this gay music?'. That tells you where their minds are at.

"I'm a producer and a producer doesn't make just one sound. I stayed away from making underground music because I was tired of the 909 and 808, but when I DJ, most of what I play is still of that style."

With over 75 released productions under his belt, Kevin feels a lot of people simply aren't aware of what his contributions to the dance scene really are.

"Too many people don't seem to realise what I've been responsible for," he sighs.

YOUR LOVE Kevin Saunderson on Ann Saunderson

"Ann is a very determined and a very inspirational girl. I first met her at a studio in England, where I was doing a production for Sam Fox. It was love at first sight. She is a fantastic mother who loves music, athletics and working out. She has a very good nature and she likes to write peaceful songs. How does she deal with my life? Well, she has her good and bad points! The most frustrating thing for her is she loves what I do and she wants to be where I am. But when you've got kids, you can't always do that. She's hungry to be creative. Even more than me!"

THE essential differences between Kevin Saunderson and the other Detroit cats are down to birth, upbringing and formative experiences. Although Kevin and Derrick May crafted the bulk of their early works together, and drew on their experiences with Juan Atkins, The Belleville Three (so named after the high school they all went to) have very different backgrounds.

Inner City's anthemic gospel sound has been partly inspired by Kevin hearing Larry Levan at the Paradise Garage in New York, the city where he was born. Growing up in New York and living in Detroit has opened his ears to all styles of dance music, from

vocal garage to techno to the likes of Kraftwerk, Prince, Parliament and The B-52s.

"The fact I started in New York and moved to Detroit is why my perspective is so different," he explains. "But New York guys are the same, they stick to their sound. Out of most of the people in dance music that I know, I am the oddball. Just because I do everything."

That he is still good friends with Juan and Derrick is typical of Kevin's positive outlook. The three have been through so much together. But there has always been tension between them.

YOUR LOVE Ann Saunderson on Kevin Saunderson

"Kevin is an angel. He's the nicest guy I know. He's always incredibly considerate and always looking out for other people. He's a wonderful father. Both of us haven't had the best relationships with our fathers and he's determined that our kids experience everything he didn't. He's a hard worker, a workaholic, but he still finds time for his family. Our relationship clearly affects the music. In every relationship you have good and bad days, but we've had more of the good ones. We're lucky because everybody we have surrounding Inner City is so happy. You can feel that in the music."

"Derrick and I didn't become friends until we had a fight," chuckles Kevin. "He used to talk about me so bad, I just had to beat him up. The way Derrick used his mouth, he could make anyone beat him up! He started calling me an 'African Kunta Kintae', just to mess with me, to wind me up. That name came from 'Roots', the slave movie. He was calling me one of those slaves. And when you are young, if someone calls you a name, you fight them. He also owed me money!

"But we became the best of friends afterwards. Derrick then stayed with me for six months when his mother left Detroit. She wanted him to continue at Belleville, so she asked my mother if he could stay with us. We would sneak out of the house together and steal my mum's car to go and hear Juan spin at his Deep Space parties."

Their long friendship must make it harder for Kevin to accept that Derrick and Juan aren't always behind him. But the Inner City feel-good vibe has usually been his response. Whether you were dancing in a field, fighting on the terraces or doing back-wheelspins in stolen cars, when "Big Fun" landed, it meant something. And the new Inner City sound is the same. Slick and sophisticated pop songs with the word "hit" written all over them.

So what makes Inner City's music so positive?

"It's in our nature," says Kevin. "I guess if anyone has a chance of bringing back unity, it's us. We set the foundations."

The response to the return of Inner City has been overwhelming. As we speak, "Your Love" should be sitting at the top end of the national charts. After all, it stands head and shoulders above most other vocal records from the last couple of years.

"Evidently it does. But that's just our formula. I always feel positive. Some people create angry and violent music, but no matter what goes on in my life, with my parents or with Ann, we try to keep a positive vibe. Good or bad, it's about staying positive, it's about perseverance and overcoming... That's what comes out of us."

Kevin has been a regular church-goer since he was young and, ultimately, it's this which has made his music so spiritual. So does the church make you stronger?

"It makes me very strong. It keeps me going and keeps me focused. I'm a peaceful person and I feel good every day. I'm not saying I don't get upset. I do. But it's about how you deal with stuff. I don't think God makes me produce a great record, but by being strong, focused, relaxed and controlled, He plays a big part along the way."

KEVIN's home life also explains a lot about his music. Having moved from the outskirts of Detroit to Whitelake and finally letting go of his KMS studio, he's far away from the city's politics. His home is surrounded by lakes which are today spectacularly covered in thick ice. We can see motorbikes riding around on them.

His detached house is immaculate. There's a huge living room with skylark windows and a television set wider than a south London cab driver. Down in the huge basement are his turntables, still standing on the trolley Kevin used to wheel into parties.

Taking a breather from the interview, Kevin picks up his youngest son (three-year-old Dantie) from nursery, after which we spend a couple of hours relaxing in front of the box. Kevin and Ann are film freaks and will take in everything thrown at them, from the twisted "Madame Butterfly" to the ridiculous Griswold family in "National Lampoon's Christmas Vacation".

Later, while Kevin and Ann pose for photographs, the kids run in and out of the snow. The Saunderson family is perfect, with Kevin as the caring father and Ann as the young, tough mother. Together, they sum up the harmonious Inner City sound.

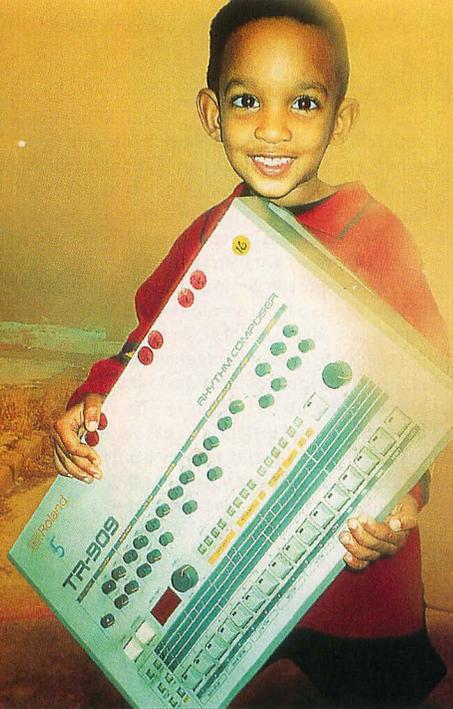
"We wanted a different environment for the kids," explains Kevin. "After living in the studio for the last year and having lived in a fairly rough part of Detroit, we decided to go somewhere safe for the family. I grew up in New York and I was as bad as anybody. I'd set buildings on fire, steal and fight. I don't know what was wrong with me. My mother eventually decided to get away from New York. The worst thing that happened was being sentenced to 30 days in jail. I did 10 days. I basically didn't have any respect for authority. I just didn't care at all."

"I believe peer group pressure can win in certain environments. Most of my friends from New York and Detroit have been killed or are in prison. I wanted to take my kids out of those surroundings and bring them up somewhere they won't have to go against their parents. I also needed to go through a change myself. I wanted to cease my operations in Detroit. As much as I was trying to help people, they just wanted to get money out of me. I was losing my focus."

Do people in Detroit see this as you turning your back on them?

"I was always in Detroit, but not in Detroit. It has always been that way. Mike Banks asked me if, by leaving, I felt like I was losing the part of me which put me where I am. But I don't think that's true. Apart from one year in my KMS studio, I have always lived outside of Detroit, so moving here was really getting back to what I'm accustomed to."





Kevin's life as a family man is obviously one of his main sources of inspiration. "My family is the most important thing in my life. I'm still athletic and I enjoy taking the kids to basketball and watching some football on TV. My eldest son [six-year-old Damarii] knows everything about football and I'm proud of that. I'm proud to be part of their lives, because my father was always gone. We fish, bowl and go on ski trips to the resort at the back of the house. I'm taking time out to do the things I enjoy."

What do you see your children doing in the years to come?

"I'd like to see them move into music, to help keep the Saunderson name in history. When I was their age, I wanted to be a footballer. I was really good, but when I went to college the reality became clear. So I stopped playing and fell into music. My mother thought I was crazy to do that, though. She still asks me when I'm going to get a job with security!"

"The day I decided to stop playing football, I had a call from Derrick. He was in Chicago and he told me how he was getting his own gigs as a DJ and I immediately decided I would try to do the same. I couldn't mix at all, so I went on a seminar to learn. I wanted to mix that badly. When Derrick came back to Detroit he'd even somehow managed to blag his own show on a radio station. He called it 'Street Beat' and he gave me the chance to do this 30-minute mix. That's probably the biggest thing Derrick ever did for me."

KEVIN hopes that the rebirth of Inner City will finally make people aware of his contributions to (and innovations in) dance music. Given the current climate, the purists will undoubtedly dismiss the new material as pop, but one listen to their "Praise" album, which came out back in 1992, proves Inner City are just doing what they've always done. They just do it with more flair than everybody else.

"We have never moved away from our roots, apart from on the second album, and I think I should be respected for that. My remix of Wee Papa Girl Rappers changed remixes. Good or bad, stripping everything out of the original track had never been done before. Nobody did it to that kind of extreme. Nobody wiped out the whole track and started again."

Kevin is currently set to release the old KMS material on CD in order to "educate people."

"Pop success hurts you on the underground, so I feel I need to let people know. You don't have to like Inner City, and some people don't, but I don't like the way that material like the Reese Project-style dub on 'Back Together Again' seems to go unnoticed because it's Inner City. People don't take time to listen. I think it just goes over their heads."

Kevin says the only man in the music industry whose support has never waned is his manager, Neil Rushton.

"But it doesn't get me down," he adds. "I know what I can do, I know what I've done. I don't need to put out an underground record because somebody doesn't believe in what I'm doing. The most important thing for me to do is to remain focussed."

FOR most DJs on the circuit, remaining focussed involves taking up hobbies which keep everything else in perspective. In Kevin's case, this is achieved through sport. He regularly shoots basketball in Detroit and he is also the backbone of the Detroit Dodgers, their local baseball team.

"I managed to recruit Derrick and Mike Banks, as well as one of the guys out of Members Of The House," says Kevin. "I had the hardest time getting Mike to play. He kept saying, 'I ain't got time'. He played for a year at college and I said, 'Mike, get out and enjoy yourself'. When he finally did, he told me, 'That's the best thing I've done in years'. We play in a league which involves over 30 games a season. Last year, we won 10, tied two and lost the rest. We even took a plane over to Phoenix for a big league national. We face guys throwing balls at us at 80 miles per hour! Yeah, we're competitive. It doesn't matter what we do, music or baseball, we like to be the best. We get out and bust our butts and try to sow some damage out there."

What makes you guys so competitive?

"Our generation just doesn't like to lose. We strive to be the best we can be. It's all part of a natural process."

IN spite of the continued progress of the Inner City machine and the success of "Your Love", the current formation of the group seems to be in some doubt. Paris Grey, for years the main vocal face, is pregnant with her second child. And right at a time when she was expected to promote the single and tour the forthcoming album, which is set for release in the summer.

"We knew Paris wanted more kids, but it's come as a bit of a shock," says Kevin. "We were thinking about making a few changes anyway, though. We're rapidly heading for the millennium, so it's perhaps time for something a little different. The tour will depend on how well she is during and after her pregnancy."

Paris has recorded vocals for 12 tracks on the album, but this may now be cut back to three, with plans to draft in a new vocalist to work alongside Ann. As well as the single, the album will also include "Anhongay", which truly shows Kevin is one of the most creative producers on the scene. In many respects, this is the only track ever to capture a mood similar to Ron Trent's "Altered States". Cited by Dave Clarke as one of his favourite ever productions, the failure of "Anhongay" to become as important as "Altered States", or any other vocal Inner City production, would seem to back up everything Kevin says and feels.

Ten years from now, however, "Your Love" is sure to stand up next to the other Inner City classics. And to a whole new generation, a generation who may be feeling more positive about dance music than in 1996, it will possibly mean as much as "Big Fun".

"This single is right up here with 'Pennies From Heaven', 'Good Life' and 'Big Fun'," says Kevin. "It's an anthem and people will say, 'Man, Inner City always find a way of coming back with anthems'. It's just another one to be added to the list."

'Your Love'/'Hiatus' is out now on KMS/Six6, with remixes from Kevin Saunderson, Mr C, Kenny Larkin, Nail, Mike 'Hit Man' Wilson and Serial Diva. Ann Saunderson's Surreal project will be releasing material on a major UK label later this year

SURREAL
Ann Saunderson on the forthcoming album from Surreal, her own solo project which Kevin is producing. Surreal is deep, soulful and far removed from the dancefloor. "I've recorded tracks right around the world, working with everybody from Kevin to Andrew Komis to Slo' Moshun to Groove Corporation... The result is a very international album. It's great to go to different countries and be able to feel the different vibes. I love dance music, but Surreal moves in the opposite direction. It's important for me to write songs for other projects, as I don't want to be categorised. I'm not Paris, I have my own identity. Surreal is more like alternative soul music. But then any music from the heart is soul music."

HIATUS

Kevin and Ann's five favourite holiday locations

KEY WEST (USA)
Kevin: "It's so secluded. It was such a beautiful place, we dreamt about having a rave there. It was ideal, except there was nowhere to plug in the electricity!"

CAPRI (Italy)

Ann: "The sea is just so blue! I've never seen anything like it. I was expecting our first child when we there, so it was especially pretty to me."

THE BAHAMAS (Caribbean)

Ann: "They make the best Pina Colada. Kevin sat for five hours watching them do it. Then, when we returned home, he invited the whole family round to test it out on us. We were guinea pigs! Still, he got it right first time."

BALI (Indonesia)

Kevin: "Mainly for the natural living. We went white-water rafting and we came across a little village which was just so picturesque. People were bathing out in the street. It was incredible."

GREECE

Ann: "The perfect place to get away and think about nothing. Kevin loves clams and he says they're especially fresh in Greece because they're alive until they pour the lemon juice on them. I just sat there and made the normal noises!"

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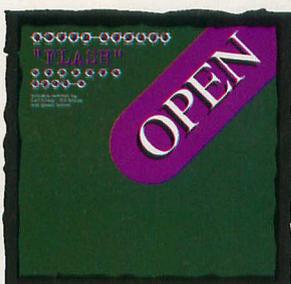


MUT@GE
MIX@GE
'FRONT 242'
 RELEASED: 19/2/96
 THE ELECTRONIC BODY MUSIC PIONEERS RELEASE A COLLECTION OF MIXES INCLUDING PREVIOUSLY UNRELEASED WORKS BY THE ORB AND UNDERWORLD, ALONGSIDE A COUPLE OF POUNDING PRODIGY MIXES. ONE WORD DESCRIBES FRONT 242... SEMINAL.



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FROM JULIAN JONAH AND DANNY NUSH ONE OF THE HIGHEST QUALITY GARAGE TRACKS TO BE RELEASED IN EONS. OUT 19TH FEBRUARY ON 12" AND CD.



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FLASH
 REMIXES
 RELEASED: 04/03/96

AT LAST, THE NEW REMIXES OF THIS PERENNIAL CLUB FAVE. CARL CRAIG DELIVERS AN EPIC PERCUSSIVE MIX IN A CLASSIC 'PAPERCUP PEOPLE' STYLE, WHILE ROACH MOTEL THROW DOWN A DARK AND DIRTY HOUSE MIX. THESE TWO TWELVE ALSO FEATURE THE BEST OF THE NOW DELETED CHICAGO MIXES.



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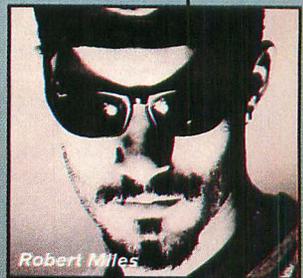


charts

March 1996

THE MUZIK SWEEP

- 1 **YOUR LOVE** Inner City (KMS)
- 2 **CHILDREN** Robert Miles (deConstruction)
- 3 **BACK TO THE LAB** Kid Loops (Filter)
- 4 **THE SOUND** X-Press 2 (Junior Boys Own)
- 5 **STRINGS AREN'T WHAT THEY USED TO BE** Astrofarm (Astrofarm)
- 6 **FU-GEE-LA** Fugees (Ruffhouse/Columbia)
- 7 **HYPERBALLAD** Björk (One Little Indian)
- 8 **LOOP 2** Kenny Larkin (R&S)
- 9 **A GLASS OF CHIANTI** Dished Out Bums (Yoshitoshi, US)
- 10 **SURRENDER YOUR LOVE (REMIXES)** Sade (Illegal, US)
- 11 **BUG IN THE BASSBIN (REMIXES)** Carl Craig (Mo' Wax)
- 12 **DOMINATION** Way Out West (deConstruction)
- 13 **FIRE THIS TIME** American Indians Featuring Chuck D (Filter)
- 14 **LEVELS** Bloodsugar (Emissions Lo-Fi)
- 15 **SATELLITE** The Beloved (east west)
- 16 **DON'T LEAVE ME** Faithless (Cheeky)
- 17 **WE ARE PHUTURE (REMIXES)** Phuture (Primate)
- 18 **LOVING YOU MORE** BT (Perfecto)
- 19 **CAN U DIG IT** Mark The 909 King (ZYX)
- 20 **HYPNOTIZIN'** Winx (XL)
- 21 **LOUD MINORITY** United Talking Organisation (Talkin' Loud)
- 22 **TWO PAINTINGS AND A DRUM** Carl Cox (Worldwide Ultimatum)
- 23 **CRISIS** Ganesh (Phoenix Rising)
- 24 **SPACEWRECK** Man Made (Transmat, USA)
- 25 **MOOKING** Red Snapper (Warp)
- 26 **I'M SO GRATEFUL** Kings Of Tomorrow (Slip 'N' Slide)
- 27 **BONY INCUS** Eat Static (Planet Dog)
- 28 **ULTRA FLAVA** Farley & Heller Project (AM:PM)
- 29 **DIRT** Death In Vegas (Concrete)
- 30 **JUST CAN'T GET ENOUGH** Transformer 2 (Positiva)
- 31 **PASSION (REMIX)** Gat Decor (Way Of Life)
- 32 **THE PILGRIMAGE EP** Russ Gabriel's Audio Spectrum (Soma)
- 33 **PRIMAL ORBIT** Prana (Matsuri)
- 34 **PEOPLE EVERYDAY** Braxton Holmes Presents John Redman (Cajual, US)
- 35 **LIVIN' FREE** Small World (Hard Hands)
- 36 **WHAT DO YOU WANT?** Fallout Shelter (Tribal UK)
- 37 **I GOT 5 ON IT** Luniz (Virgin)
- 38 **I TRANCE YOU (REMIX)** Gypsy (Limbo)
- 39 **PH-UNKY** DJ Tonka (Force Inc, Germany)
- 40 **INFECTIOUS/STEPPIN' (REMIXES)** Endemic Void (Language)
- 41 **PUSHING AGAINST THE FLOW** Raw Stylus (Wired)
- 42 **UNDERWATER BLUES** 4am (Muzique Tropique)
- 43 **MEISO (DJ SHADOW REMIX)** Krush (Mo' Wax)
- 44 **NIGHTSHIFT EP** Soul Motive (Nuphonic)
- 45 **KEEP THE MUSIC STRONG** Bizarre Inc (Some Bizarre)
- 46 **ONE SHOT** The Brotherhood (Virgin)
- 47 **CELESTIAL DREAM/CERT X** Anacoecic Void (Save The Vinyl)
- 48 **INSTANT (REMIXES)** Joey Beltram (Tresor, Germany)
- 49 **ARE YOU WHOLE (REMIX)** Andronicus (Hooj Choons)
- 50 **I'M IN LOVE WITH YOU** Earl Grey (Rugged Vinyl)



Robert Miles



Sade



X-Press 2



Phuture



Joey Beltram

The Muzik Sweep was compiled from the following DJ returns: DJ Alan (Joy), Alex Anderson, Paul "Trouble" Anderson, Angel, Mark Archer, Rachel Auburn, Pat Barry, Black Market Records, Jason Boardmann, Pete Bones, Scott Bradford, Richard Brown, Kenny B, Spencer Broughton, Brownie (Rampant Records), Alvin C, Gavin Campbell, Jim Carroll, Andy Cleeton, Carl Cox, Russ Cox, Crash & Burn, Crash Records, Rob Dallison, Ben Davis, Deep Dish, DJ Def-E, Simon DK, The Egg, DJ Evolution, Simon Fathead, Paul Farris (Uptown Records), Greg Fenton, Keith Fielder, John "00" Fleming, Paul Fowler, Kelli Hand, Simon Harrison, Kenny Hawkes, Huggy (Burger Queen), Danny Hussain, I.D.O.L., Nick James, Jasper The Satellite, Jazz Professor, Mark Kavanagh, Conrad Kemp, Micheael Kilkie, Tim Lennox, Warren Le Sueur, Alan Luv-Dup, Mike Luv-Dup, Andy Mac, Kirsty McAra, Al Mackenzie, Kevin McKay, Joe McKechnie, Pierre Mansour, Vivien Markey, Gary Marsden, John Marsh, Marshall, Angela Matheson, Phil Mison, Russ Morgan (K Klass), Phil Morley, Morpheus, Joey Musaphia, NRK, DJ Oberon, Guy Oldhams, Simon Owen, DJ Pants, Graeme Park, Nick Peacock, Pipes, John Pleased Wimmin, Paz Pooba, Pressure Drop, Bruce Qureshi, Greg Robinson, Pete Robinson, Jim "Shaft" Ryan, Gayle San, Ann Savage, Mr Scruff, Mike Shawe, Andy Sherman, Danny Slade, Slam, Hugo Sland, Slate Records, Smith & Jones, Patrick Smoove, Paul Spring, Ricky Stone, Tantra, Tasha Killer Pussies, Paul Taylor, John Taylor, Three Beat Records, Paul Thomas, Rob Tissera, DJ Tonic (Offyface Sound System), Mark Turner, DJ Vadim, Tony Walker, Andy Ward, Oliver Way, Nick Weston, Allister Whitehead, Mark Wilkinson, Andy Williams, Ian Wilkie,

PLEASE FAX CHARTS TO 0171-261-7100. 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

DECEMBER 21 - JANUARY 31

- 1 **SPACEMAN** Babylon Zoo (EMI)
- 2 **CREEP '96** TLC (Laface)
- 3 **GOT MYSELF TOGETHER** Bucketheads (Positiva)
- 4 **LITTLE BRITAIN** Dreadzone (Virgin)
- 5 **RELEASE THE PRESSURE** Leftfield (Hard Hands)
- 6 **WHOLE LOTTA LOVE** Goldbug (Acid Jazz)
- 7 **LOOPS OF FURY EP** Chemical Brothers (Junior Boys Own)
- 8 **ANYTHING** 3T (Epic)
- 9 **SO PURE** Baby D (Systematic)
- 10 **HIDE-A-WAY** Nu Soul Featuring Kelli Rich (ffrr)
- 11 **HEY LOVER** LL Cool J Featuring Boyz II Men (Def Jam)
- 12 **REACH** Judy Cheeks (Positiva)
- 13 **WHY YOU TREAT ME SO BAD** Shaggy Featuring Grand Pru (Virgin)
- 14 **CHILDREN** Robert Miles (Platipus)
- 15 **PAINT A PICTURE** Man With No Name (Perfecto)
- 16 **LET'S PUSH IT** Nightcrawlers (Final Vinyl)
- 17 **TELL IT TO MY HEART** Taylor Dayne (Arista)
- 18 **WHITE SKIES** Sunscream (Sony S²)
- 19 **FEEL LIKE SINGING** Tak Tix (AM:PM)
- 20 **WHO CAN I RUN TO?** Xscape (Columbia)
- 21 **MR FRIDAY NIGHT** Lisa Moorish (Go! Beat)
- 22 **SOUTHSIDE** Dave Clarke (Bush/deConstruction)
- 23 **TOO HOT** Coolio (Tommy Boy)
- 24 **SEX ON THE STREETS** Pizzaman (Loaded)
- 25 **MISSING** Everything But The Girl (blanco y negro)

Chart details based on sales information supplied by CIN. CIN copyright.

READER'S CHART

PAUL J HAMILL (Dundalk, Eire)

- 1 **ULTRA FLAVA** Farley & Heller Project (AM:PM)
- 2 **GIVE ME LUV** Alcatraz (AM:PM)
- 3 **TRIPPIN' THE LIGHT FANTASTIC** BT (Perfecto)
- 4 **RESONANCE** Castle Trancelot 2 (Slate)
- 5 **MOODS** Desert (Stress)
- 6 **MAGIC FLY** Remake (Stress)
- 7 **THE BUBBLE** Indiana (Jackpot)
- 8 **OUTRAGEOUS** Stix N Stones (Bang)
- 9 **MUSIC IS THE PRAYER** Malawi Rocks (Nitegroove)
- 10 **RANDOM HOUSE** Dista (Pleasure)

Send all reader's charts to Muzik, King's Reach Tower, Stamford Street, London SE1 9LS

RADIO CHART

CHOICE 102.2FM (Birmingham, UK)

- 1 **PASSION (GRANT NELSON MIX)** Gat Decor (Way Of Life)
- 2 **ARE YOU READY** Greyling (Kult)
- 3 **MOVIN' UPTOWN** Leon Neal (Dancefloor)
- 4 **OYECOMOVA** Tito Puente (MCA)
- 5 **LOVE IS WHAT WE NEED** Livin' Large (Nice N Ripe)
- 6 **THE DEFENDER EP** Kenny Charles (Matrix)
- 7 **ULTRA FLAVA (REMIXES)** Farley & Heller Project (AM:PM)
- 8 **GOOD THING** Eternal (EMI)
- 9 **LOVE, LOVE, LOVE** Secret Life (Pulse 8)
- 10 **LIVE 'N' DIRECT EP** Itay (Kumba)

Chart supplied by Andy Ward from Choice FM. Telephone: 0121-776-7128

HOME-LISTENING CHART

ROBERT MILES (Venice, Italy)

- 1 **2295** Em:t
- 2 **ISDN** Future Sound Of London
- 3 **ARTIFICIAL INTELLIGENCE 2** Various Artists
- 4 **SHOW OF HANDS** Robert Fripp & The League Of Crafty Guitarists
- 5 **LIFEFORMS** Future Sound Of London
- 6 **TEXTUROLOGY** Beaumont Hannant
- 7 **TALES OF EPHIDRINA** Amorphous Androgynous
- 8 **CRIMSWORTH** Bill Nelson
- 9 **THE SONGS OF DISTANT EARTH** Mike Oldfield
- 10 **PASSION SOUNDTRACKS** Peter Gabriel

Robert Miles' new single, "Children", is out now on deConstruction



TOP 25 SALES Dance Albums

DECEMBER 21 - JANUARY 31

- 1 **BEST OF SWING '96** Various Artists (Telstar)
- 2 **RENAISSANCE** Various Artists (Network)
- 3 **PURE SWING 5** Various Artists (Dino)
- 4 **WAITING TO EXHALE** Original Soundtrack (Arista)
- 5 **CREAM ANTHEMS** Various Artists (deConstruction)
- 6 **LEFTISM** Leftfield (Hard Hands)
- 7 **FUNKMASTER FLEX: MIX TAPE** Various Artists (Loud)
- 8 **BROWN SUGAR** D'Angelo (Cooltempo)
- 9 **EXIT PLANET DUST** Chemical Brothers (Junior Boys Own)
- 10 **ESSENTIAL MIX: TONG, COX, SASHA, OAKENFOLD** Various Artists (ffrr)
- 11 **YOSHI TOSHI - IN HOUSE WE TRUST** Various Artists (Tribal UK)
- 12 **IMA** BT (Perfecto)
- 13 **DISGRACEFUL** Dubstar (Food)
- 14 **THE ANNUAL** Various Artists (Ministry Of Sound)
- 15 **PLATIPUS: VOLUME TWO** Various Artists (Platipus)
- 16 **R KELLY** R Kelly (Jive)
- 17 **Q'S JOOK JOINT** Quincy Jones (Qwest)
- 18 **JOURNEYS BY DJ: VOLUME 8** Various Artists (Music Unites)
- 19 **A RETROSPECTIVE OF HOUSE '91 - '95** Various Artists (Sound Dimension)
- 20 **AGLIO E OLIO** Beastie Boys (Capitol)
- 21 **SILK** Silk (Elektra)
- 22 **TIMELESS** Goldie (ffrr)
- 23 **FAITH** Faith Evans (Bad Boy)
- 24 **UNITED DANCE - VOLUME 3** Various Artists (Fourbeat)
- 25 **EVERYTHING IS WRONG (REMIXED)** Moby (Mute)

Chart details based on sales information supplied by CIN. CIN copyright.

Touche

compilation **I**

available January 1996

formats: 12" vinyl (remixes), limited edition album, cassette and CD-album

DISTRIBUTED BY RTM

definition of sound. child

mixes by jah wobble & robin guthrie

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EXT STATIC



subject status...

BONY INCUS



THE NEW EP

Released 12 • 02 • 96

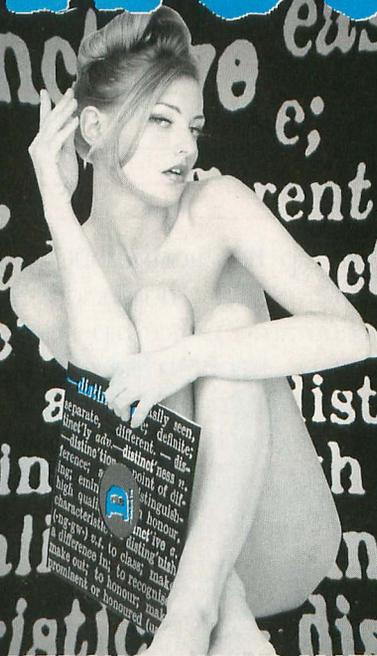
Featuring Three original mixes plus remix by
THE MAN WITH NO NAME

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BILLABONG

House Forever

Features mixes by: The Mudmen &

Kool World's Walshe & Fingers

Release Monday 4th March

REVIEWS

Key: Classic ●●●●● Cracking ●●●●● Competent ●●●●● Clumsy ●●●●● Cack ●●●●● Chunder ●●●●●

NU YORICAN SOUL

Mind Fluid

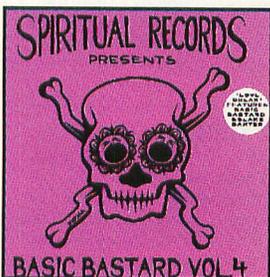
Nervous/Talkin' Loud

MASTERS At Work's Nu Yoricain Soul single is unquestionably the most eagerly awaited single this month. Its predecessor, "The Nervous Track", is widely credited as having set the whole jazz-house ball rolling. "Mind Fluid", although not as exceptional as you've been told, it's still sumptuous. Escaping the 4/4 beat, its dreamy, narcotic haze intersperses Puerto Rican funk grooves with some pointed cut-ups Brian Eno would be proud of. (CB)

●●●●●

Jon: "It's a bit laid-back, isn't it? Nice for the supermarket, I suppose. It's not really a disco record, You couldn't dance to it. It's more of a 'Chill Out Zone With Annie Nightingale' number. I think they must have been on drugs when they made this! The B-side is a trip hop thingy with that same old dub. It's a bit too jazzy for my liking. You can only do so much with the same old loop, can't you? And as for the ambient mixes, I prefer James Last to be honest! I'm sure this single will find its place, but not in my box."

○○○○○



BASIC BASTARD

Volume 4

Spiritual, Holland

ORLANDO Vroom and Blake Baxter have obviously been hanging out in the red light district of the former's home city of Amsterdam. This one just smells of sex, lies and acetates. With Baxter on vocals, "Love Break" takes house back to its roots, back to the days when he would express his feelings not simply in the sexy grooves, but in the pining emotion in his voice. Put simply, Blake Baxter has more soul than 2,000 crates of Mexican beer. (BT)

●●●●●

Jon: "Cheesy. It's a bit medalliony, isn't it? Get yer medallions on, fellas! It's hideous. The backwards speech on the B-side sounds like there's a poltergeist in the mix. I like some of the stuff on Spiritual, but this hasn't got any bollocks. It's all on one level, there's no beef to it and the mixes are very similar. It doesn't get you up and dancing, and you wouldn't listen to it at home, either. I don't know where it would fit in. Basically, it is a bit of a bastard!"

○○○○○

GYPSY

I Trance You (Remixes)

Limbo

TRY as hard as you like, but you will find these remixes by Aquarius, Alex Natale and Johnny Vicious never really match up to the 23rd Precinct classic of 1992. Of these, Natale's mix is perhaps the strongest, with a meatier bass and more interesting touches to the old "I will trance you" motif, but the original mesmeric effect has gone the way of crystal balls, rune stones and tarot cards in the digital age. (DF)

●●●○○

Jon: "I quite like Aquarius' remixes. I loved the original, but I don't know if Aquarius are the right people to do a mix of it. The point of the original was to be hypnotic and sort of all throbbly. This disco-ish mix is for the mass market. The Alex Natale mix is good. Very Italian, it plods along nicely."

●●○○○



Photo: Matt Bright

He's a turntable talent whose most stylish choice of danceable grooves and immaculate mixing is matched only by his incredible collection of designer ensembles, high heels and wigs. He has gained tremendous support nationwide, particularly in the Midlands, where at Hereford's Naughty But Nice he's consistently rated as their best guest jock. He has also recently conquered Uruguay, getting loved-up Latinos swooning at his Chanel-clad feet. As a Perfecto/east west recording artiste and with a mix album for Fantazia already in the bag, he's no stranger to the studio, either. His latest vinyl outing, "Give Me Strength", co-produced by Sister Bliss, is out shortly on east west. So here for you now, calling the hits and misses from this month's singles in his own inimitable style, is **JON PLEASED WIMMIN**.

CARL COX

Phoebus Apollo EP

World Wide Ultimatum

IF the big man's brand of techno is to your taste, Cox's debut solo offering on his very own World Wide Ultimatum imprint is a predictably flawless release. Already being caned by the likes of Tong, Angel, Sasha and Perry, this superbly produced three-tracker finds room for aggression, elegance and melodic subtlety. (DF)

●●●●●

Jon: "I like the way the noises on 'Phoebus Apollo' sound as if they're crowd noises. In a club, they'd sound great. At least it has some fresh, chunky sounds on it. Yeah, I might play it towards the end of one of my sets. It's got lots of slicey noises on it, just like knives being sharpened. 'Yum Yum' is quite dramatic and would be very good for opening a set while you're putting your hair up! Ha-ha-ha! It's urgent, it has an energy to it. At last, a half-decent record."

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Guest reviewer: JON PLEASED WIMMIN

Muzik reviews by Ben Turner, Calvin Bush and Dave Fowler

WAY OUT WEST

Domination

deConstruction

WITH three mixes of "Domination", plus "Hold On" thrown in for good measure, this slab of vinyl will be riding off the shelves and into the sunset. For many, the act of domination conjures up images of power, emotion and the complexity of the sexual psyche, and if that's what your dancefloor sensibility appreciates, then saddle up for the excellent "Way Out West Dub" and ride 'em, cowboy! (DF)

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Jon: "I really love the 'Way Out West Dub'. I'm playing it out already. There's this bit in the middle which is so gorgeous, it makes me cry! It sounds very modern, doesn't it? It's not too far up its own arse and it sounds really fab on a dancefloor. The breakbeat mix is quite nice, too, but it's a bit too manic for my tastes."

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CHYNNA PHILLIPS

Naked And Scared

EMI

MORALES does the business on a rather ropey vocal MOR number by the sultry Chynna (who'd certainly look good naked, if not scared, but then that's probably a matter of taste). Flip it over for the pick of the bunch, the "Naked Dub Mix", with its bouncy yet spacey electro feel. (DF)

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Jon: "Morales always does brilliant dubs. I really love this one. There's a great synth line, almost like an Erasure kind of thing, and I'd probably play it on +8. Yeah, it's lovely, it's simple with really strong beats. The Morales remix of Pet Shop Boys' 'So Hard' is one of my favourite records ever."

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WINX

Hypnotizin'

XL

IT should be interesting to see how Mr Wink's teeny fans take to "Hypnotizin'", a track which doesn't even have the same postal code as "Higher State...". Instead, he returns to the piercing, phased-to-fuck minimalism that made last year's "How's The Music" so devastating. Still, anybody missing their breakbeat breakfast can snack on the "'96 Remix". As Malcolm X said, no sell out, no compromise. (CB)

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Jon: "This is the sort of record you might play if you've got a 10-hour set and you're desperate. It doesn't go anywhere. I think he's just trying to capitalise on his recent chart success. This has no energy."

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OASIS

Cum On Feel The Noise/ Champagne Supernova

Creation

IF you like irritating Mancunians who wish they were Liverpudlians recording back in the Sixties, then this is the one for you. "Champagne Supernova (Lynchmob Beats Mix)" is the type of dated, skag-head medicine Primal Scream and Weatherall were prescribing years ago, while "Cum On Feel The Noise" would have been best left alone. Appalling. (DF)

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Stress

Mokum/Roadrunner

Almo

Arctic/Mustard

Big Life

Indochina/China

Cleartone

Internal

Jazz Fudge

Pleasure

Little Peach

Outcaste

Mixmag

Seven

Strong Room

Time

M.C. Projects

United Dance

X-Clusive

Planet of Drums

Cowboy

Pulse 8

Malaawi

Effective

SCR

Transworld

City Of Angels

Whoop!

Worldwide Ultimatum

Deep Distraxtion

Limbo

GPR

Smile

Dragonfly

Jon: "I liked 'Champagne Supernova' on the album, but this has no singing on it. It's trying to do a psychedelic, Beatles, Primal Scream, Andy Weatherall-type thing. It'll go down really well in student clubs. I like 'Cum On Feel The Noise' because I liked the original by Slade. I might play it at the end of the night if I felt excited."
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RED SNAPPER Mooking EP

Warp
WHADDYA mean totally live? None of the bleepy, whoosing, fandangling electronic noises? No repetitive beats? Yup, Red Snapper are the anti-LFO, the group which makes jazz sound less like something for the pipe-and-slippers brigade and more like the kind of music Alex and his "Clockwork Orange" mates would pop out and commit some ultra-violence to. Hearing the smouldering sound of "Mooking" is a bit like tearing through the heart of Soho on a chromium-plated, bullet-proof Vespa. Yee-haw! White knuckles guaranteed. All the way there and back. (CB)
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Jon: "Ugggggh! Jazztastic! I don't know if I dare put what I think about this track into words. There are just three things I've ever liked on Warp, and that's from five year's output. Not a very impressive record, is it?"
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VARIOUS ARTISTS Rainforest EP

Hypertype
A FOUR-tracker ranging from hard house to trance, this value-for-money EP offers a menu of remix-free delights. "Evolution" and "Hardhouse Heaven" from Project X, "Progression" by Tony C and Rainforest's "Raindance." Admittedly, the tracks are by no means culturally ground-breaking and the cynics will no doubt rush forward to brandish placards reading "formulaic", but the bottom line here is there's not a single dud in sight. And when was the last time you were able to say that about a record? (DF)
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Jon: "All this gives me a headache, really. They seem to have lifted the middle bit of 'Raindance' from 'Let's Get Busy'. It doesn't sound like it was made this year, does it? It doesn't have much of a personality, does it? I've never heard of the label before. No, not very exciting, really."
●○○○○

ROBERT MILES Children

deConstruction
ALREADY a classic after being picked up directly from Italy by the Platipus imprint, deConstruction obviously think a few more quid can be squeezed out of Robert Miles' elegiac trance tableau by slapping on a couple of remixes. "Dream Version" is far too close to the original to have even been worth the studio time, and while "Message Version" is a worthwhile outing, the overriding sensation of the release as a whole is one of distaste at the blatantly corporate cash-in. (DF)
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Jon: "This one sounds really old to me. It's a Sasha or John Digweed record, isn't it? It sounds as though it should have been out on DFC back in 1991. I also think the mixes are a bit pompous and I'm sure the sort of people who would be tempted to get this will probably already have it. It's definately too old-fashioned."
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INNER CITY Your Love/Hiatus

KMS/Six6
THE good times are back with the much-needed return of Inner City. Not sure about you, but life hasn't been the same without Paris Grey's rejuvenating voice and Kevin Saunderson's uplifting production. Already huge in clubs, "Your Love" could become Inner City's biggest hit. Equally as classy as "Pennies In Heaven" or "Good Life", it typifies what going out on a Saturday night is all about.

With a slick pop backing which builds into a unifying and anthemic chorus, it's the "Serial Diva" mixes which do this single the most justice. Saunderson's mix has a telling feeling of tension underneath the feel-good vibes, while the under-produced nature of Nail's "Hiatus" is so subtle it passes straight through you, via the heart and mind. Kenny Larkin heads back to 1988 with a distinct Detroit feel, acknowledging Saunderson's early influence and dark yet deadly feel. All in all, this is the first great simultaneous release of pop and experimental music in 1996. (BT)
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Detroit feel, acknowledging Saunderson's early influence and dark yet deadly feel. All in all, this is the first great simultaneous release of pop and experimental music in 1996. (BT)
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Jon: "This triple-pack is trying a little too hard with all that Detroit-type, roots of minimalism stuff. It's all a load of elastic bands and twigs twanging. To me, that stuff has already been done. People have spent hours on this, trying to make it sound really budget, trying to make it sound authentically old. What is the point, when you can make something really chunky and fab with today's technology? I hate the Kenny Larkin mix... I'd prefer Kenny Rogers! Ha-ha-ha! The 'Paris Is Burning Mix' is by far the best and that's the one I play."
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BLOOD SUGAR Levels EP

Emissions Audio Output
PEOPLE have been banging on about the middle ground between house and techno for years, but the "Levels EP" proves that one man interprets different musical moods and influences better than most. That man is Andrew Weatherall. Here, he defines "smokin' house" (that term again) with five dark, drawn-out journeys and some of the best structuring you will ever experience. Now working with Dave Harrow, Blood Sugar will prove to be the "Jackanory" of the hedonistic age. Tall musical stories for mood after-hours activities. (BT)
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Jon: "What a load of old shit. This is crap. It doesn't do anything at all. It feels like it's never going to start and it just does the same thing through and through. I think somebody has had a lot of money to waste here. It's just like that Josh Wink record. I can't imagine anyone playing it and I can't imagine anyone listening to it."
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NITIN SAWHNEY Migration (Remixes)

Outcaste
ALONGSIDE Talvin Singh, Nitin Sawhney is another figurehead in the nascent Asian avant-everything scene. Last year, his "Migration" was hailed by everyone from Gilles Peterson to Coldcut, while Outcaste Records made amends for our lemming-like rush for Bhangra-house all those years ago. Here, two of Nitin's label-mates take the title track into jungle and weirded-out, world-dub territory. Michael Howard and his cronies should be made to listen to this until their ears bleed. (CB)
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Jon: "It sounds a bit dated, like something which should have been on Rhythm King about three years ago. Hideous. I don't even know which speed to play this on. It's Brick Lane jungle! Vile. Uuuuuuuuugh!"
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E-ZEE POSSE Everything Starts With An E

More Protein
FULL marks to Boy George's imprint for a wicked sense of humour. With its hi-NRG sensibilities and kitschy disco vocals, Kinky Roland's camp retouching of a cultural classic, complete with acid break for good measure, is an hilarious must-play. Effective geezers Hanson & Nelson lend a laddish, dubby work-out on the flip. (DF)
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LOST SECTOR Funky ESP/The Haunted Groove

Fishtank
LOST Sector use fresh sounds and intricate devices in ways many other acts wouldn't even have the talent to dream of. "The Haunted Groove" sounds a bit like Francois Kervorkian meets Dave Clarke meets Link, with dashes of Detroit melting into thick clouds of smokin' house. "Funky ESP", however, is a "Chrome Peg" (by Centuras) of its day. At the correct speed of 33rpm, it's a laid-back, Mo' Wax-style groove. But at 45rpm, you'll find a minimal, skanking beat-fest, with splinters of emotion dripping all over it. (BT)
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Jon: "It's okay for listening to in the car, but I wouldn't play this in a club. It's as dull as dishwater, almost like a budget version of Slam's 'Positive Education'. Ha-ha-ha! It's rubbish! A load of old twigs! It says here it was 'made with a Detroit feel', but I'd say it was a load of old shit!"
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EAST 17 Do U Still

ffrr
WILDCHILD's attempt to save the droning, talentless Walthamstow wankers ends in total disaster. Even East 17's moronic, pre-pubescent followers would be testing the limits of their wretched infatuation by splashing out on this. No wonder it's a limited-edition pressing. And no wonder Danniella Westbrook developed a coke habit while shackled up with the perpetually posturing Brian Harvey. Anything to save a girl from this kind of misery... (DF)
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Jon: "It's all a bit skippy and garagey for me, too much Masters At Work/Todd Terry-ish. And the 'Vocal Mix' doesn't even have any vocals! Still, who'd want them, anyway? They couldn't sing to save their lives! I think Wildchild's mix is okay, though. He's done a few really fabulous things, like 'The Poser' which used that 'Strike a pose' line from Madonna's 'Vogue'."
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Jon: "Oh, the biggest cheeseathon going! Ha-ha-ha! But what they've actually done is beef it up and it's really fab! They've kept it really close to the original on the 'Kinky Roland Mix', but made it a more pumping and put a bit of acid in the middle, which is quite funny. Well, it makes me laugh. It's definitely worth putting out again. I hope the tabloids jump on this one!"

RUSS GABRIEL'S AUDIO SPECTRUM Pilgrimage EP

Soma
TAKING time out from his Ferox stable and DJing schedule, Russ Gabriel has signed on the dotted line with Glasgow's Soma to produce the first release in the Audio Spectrum series. "Alligator Voodoo" is a pleasantly bouncy slice of techno, while "Korgan" shows even more pronounced Detroit influences. Proficient enough but nowhere near the heights of labelmates Slam, Rejuvenation or even Daft Punk. (DF)

Jon: "I really used to be into Soma. I've got a lot of their stuff, but lately they've started getting up their own arses. It's quite funny, but I'm not too sure... It's really slow and it sounds like a Seventies Moog-type of thing. The 'Live In Detroit Mix' just sounds like Inner City. No, I haven't got a clue who Russ Gabriel is. But why are people still dragging out that whole Detroit thing. It all just sounds unfinished to me."

BLIM Headspace/Can't U See Emotif

JUST when you had Emotif pegged down as some kind of intelli-jungle homeland, they spit brimstone in your face, first with Elements Of Noise and now with BLIM's second single. "Headspace" is all tearing breaks spinning through a black hole of intergalactic sci-fi dialogue and "Forbidden Planet" FX, and would have Sun Ra rising from his grave to board the cosmic jungle mothership. The truly demented sound of "Can't U See" meanwhile borders on the cacophonous. (CB)

Jon: "A jungle tune which seems very badly produced and really tinny. This will be big up Peckham way! Ha-ha-ha! A complete waste of time."

HUNCH VERSUS AQUASKY Template Clean Up

If you've ever wondered what Tranquility Base's "Cantimilla" would sound like set to a jungle beat, then here's the answer, as Hunch pilfer the swooning, melancholic and solemn piano riff. However, flip it over and the ever-increasing genius of Aquasky rework the tune into the purest of drum 'n' bass opiate beauties. Get "Template" and Dave Wallace of Aquasky's solo excursion on Moving Shadow, "Expressions", and you'll never touch the ground again. (CB)

Jon: "Another drum 'n' bass thing which sounds unfinished. And to say this can be compared to 'Unfinished Sympathy' on the press release is an absolute insult. How dare they say that? This just sounds like another pile of old twigs to me! I bet they knock one of these out a day. How do you dance to this kind of stuff, anyway?"

KENNY LARKIN Loop 2 (Remixes) R&S, Belgium

QUITE possibly two of the finest remixes you are going to hear all year, one from an imminent megastar, the other from the often forgotten hero of techno. After his searing take on Tricky's "Brand New Not Retro" proved he was more than just a

ASTROFARM Strings Aren't What They Used To Be

Astrofarm
WORD has it that Derrick May is less than happy with this, Kelvin Andrews' unauthorised remix of the club classic, "Strings of Life." One can only presume the American's displeasure is due to the fact that his consent was not formally given (as was the case with Ashley Beedle's mixes for Network) and not because of the quality of Andrews' re-working, which is clearly of the very highest order. Funky and chunky, the man from Sure Is Pure juxtaposes the sexiness of the classical guitar with violins, just the right amount of electronica, and a pumping bassline. Surely this kind of quality remix constitutes the highest form of flattery, doesn't it? (DF)

Jon: "Kelvin's productions are always excellent. People are going to hate me for saying this, but I prefer this version to the original. Actually, if the 'things-aren't-as-good-as-they-used-to-be' people don't like it, it would make me like this track even more! I love it when a single is strong enough to be put out on its own, especially when you don't have to justify it with 20 mixes. This will be played to death. The original was just a little too manic for me, but there are probably a lot of 18-year-olds out there who haven't heard it, so this is definitely worthy of a re-working. If I was driving to a club, I'd be really excited at the prospect of putting this one on."

one sound-card trick, Alex Reece's version returns to the feel of the epic "Jazzmaster", with subtle piantronics and sublime flutes neatly interwoven into a spell-like trance. Meanwhile, over on the B-side, Luke Slater lays down the tech-house FX until you are facing an irresistibly immense wall of sound. Add in Larkin's own moody "Life Goes On" and you have further proof that techno, jungle and house can all get along just fine. (CB)

Jon: "Who's Kenny Larkin? This is really chunky, isn't it? [sarcastically]. He's got to be havin' a laugh. At least he's got the right name, though. He's definitely been larkin' about on this one! Ha-ha-ha-ha! It's that Detroit thing again, isn't it? Just how many records can you have which sound almost exactly the same? There are a couple of nice sounds on this, but we have all heard them before."

PHUTURE We Are Phuture/Slam Primate

LINEAR, dark and acidic, Phuture's brand of techno is designed for those who feel the need to escape from the world of the predictable breakdown. With this in mind, "We Are Phuture" is a well-worded musical mission statement. "Slam", as seen to by R&S' CJ Bolland, is meanwhile a far lighter and brighter affair than Phuture's original mix, with its relentless kick drum and manic acid beat. (DF)

Jon: "It's all a bit too much on the one level for me. It hasn't got a lot of soul, has it? It's aggressive, but not in a good way. The CJ Bolland mix sounds very Radio Rental. It's the sort of record you hear when you've taken a bad E in a dark club and you think you're having a nightmare. 'Slam' is okay, I suppose, but it's nothing special. It just doesn't surge."

JON PLEASED WIMMIN Give Me Strength east west

WE couldn't forget to put this little gem on the pile, could we? Beautifully crafted, emotionally-charged, pumping dancefloor material from the one and only drag queen of hearts. "Give Me Strength" ranges in texture from classical, sweeping, soaring harp arpeggios overridden by diva vocals, to pulsating beats, Euro synths, Italian tones and just a touch of acid. The "Slamming Mix", with its dubbier feel and more overtly percussive edge, will undoubtedly be the

Jon Pleased Single Of The Month



dancefloor choice of most DJs. It's been co-produced by Sister Bliss, too. (DF)

Jon: "I don't review my own records. It just wouldn't be right, would it?"

TRANSFORMER 2 Just Can't Get Enough Positiva

A WELCOME second outing for the long-standing dancefloor favourite, with enough remixes (six, count 'em) to satisfy all but the most idiosyncratic of tastes. Most in keeping with the spirit of the original track is probably the Goodfella's version, which drives along with a pounding energy once associated with all Italian imports. Classy and nostalgic. (DF)

Jon: "This is in my set. It's really fab. I love the Goodfella's mix because it's just so pumping and the original still sounds like it was made yesterday. The 'Kendoh Mix' is also very good. It's more of a garage-type reworking, but it does the business. All in all, it is a really excellent re-release, especially as it didn't do as well as it should have done the first time around. It's been in my box for about three years now. This is a fab classic!"

LIONROCK Straight At Yer Head deConstruction

JUSTIN Robertson comes "Straight At Yer Head" with a dubby, tripped-out offering à la Leftfield in two of the mixes. Didactic, politically-correct, "straight in yer face" raps aside, it's certainly interesting enough, although it does lack the inventiveness and sheer melodic beauty of his earlier work. The old favourite, "Packet Of Peace", also gets some fresh touches on this 12-inch, courtesy of Jeff Mills and The Chemical Brothers, with the former easily coming out on top. (DF)

Jon: "When this started, it reminded me of 'Sesame Street'. I could just imagine a big crowd with someone bouncing a ball down the road! Ha-ha-ha! It's a nice track, kind of like Massive Attack with a laid-back, intelligent rap. And it's good that it's also got 'Packet Of Peace', which people will know. Justin Robertson was my favourite DJ before techno got hold of everyone."

RELEASES '96

Gat Decor - "Passion" - Remixes
Way Of Life
12"/CD/MC

Gypsy - "I Trance You" - Remixes
Limbo
12"/CD

Secret Life - "Love Love Love" - Pulse 8/Cowboy
12"/CD/MC

Unreleased Dubs - Various
Stress
2 x 12"

Happy Anthems Vol 4 - Various
Rumour Records
LP/CD/MC

Josh Abrahams - "Satyricon"
Worldwide Ultimatum
2 x LP/CD/MC

Nick Hook - "Activate Me"
Strongroom
12"

Planet Of Drums - "Volume 4"
Planet Of Drums
2 x 12"

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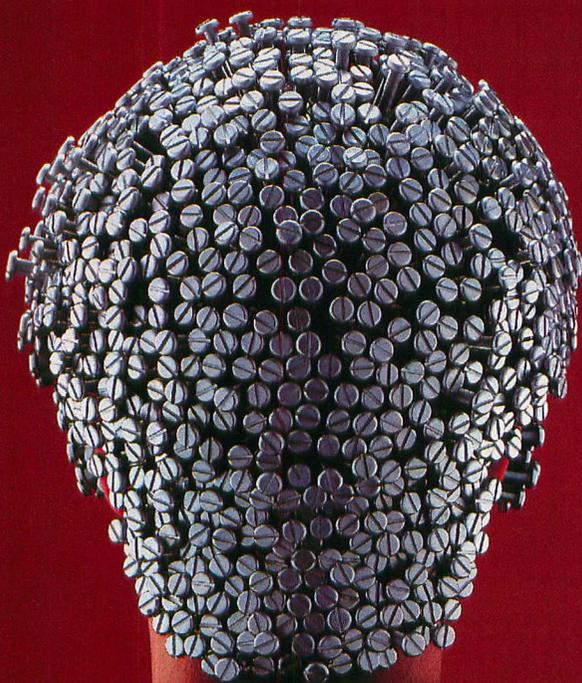
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Tuff Nuts

ALBUM OF THE MONTH

UNDERWORLD

Second Toughest In The Infants

Junior Boy's Own

THERE are few groups who can honestly say they only ever do what they want. Whether it be the constant pressure of having to sell enough records to make a profit or simply needing to keep face in the rarefied circles in which they move, the vast majority barely see the slightest glimmer of full creative autonomy.

Underworld, on the other hand, always do precisely what they want. They don't need to worry about the success of their records, you see. From the visual virus they create via the Tomato design team (typified by the collaged adverts produced for "The Guardian" and Orange) to the floor-filling talents of DJ legend Darren Emerson, they have created a perfectly cushioned foundation.

But with the follow-up to the superb "Dubnobasswithmyheadman", you might be forgiven for expecting them to hit the ground with a thud. How could they live up to the plaudits, the fawning admiration and the praise lavished upon them? To put it mildly, with "Dubnobass..." Underworld were adopted as the messiahs of a whole new culture, the chosen trio who would bridge the gap between indie guitars and dance rhythms. Two years down the line and Romford's golden boys may well have fallen out with the techno purists, but with "Second Toughest In The Infants", Underworld have spread their wings and matured. In the process, they've created an album which far outstrips its predecessor.

"Second Toughest In The Infants" is the sound of a band who have fully come to terms with their past. As you perhaps know, Underworld grew from the ashes of the rock/techno abomination known as Freur. So it's no surprise that some of the song structures on "Dubnobass..." suffered from the denial of old habits in the face of new ideas. This latest offering, however, sees them leaving behind a lot of those old hang-ups and exploring both their rock credentials and their club credibility in full.

Before you turn the page in disgust at the admiration being shown for anything resembling that guitar-toting dinosaur known as "rock", let me explain. "Second Toughest..." references the sonics of some of the more influential pre-techno bands. The Detroit-esque "Airtowel", with its twisting melodic mantras, echoes "Sister Feelings Call" by pre-stadium Simple Minds. The staggered vocals of "Pearl's Girl" are reminiscent of Eno & Byrne's "My Life In The Bush Of Ghosts" and "Sappy's Curry" hints at "Animals"-era Pink Floyd. With guitar loops cut up into a series of swamp dubs, "Blueski" and "Stagger" take the group's history back even further. It could be Floyd again, but the subverted techno contortions are undeniably Underworld.

The key to "Second Toughest..." lies in both its historical perspective and its acute grasp of the present. Baring many of the hallmarks of "Dubnobass...", this collection explores the tranced-out epic and the outer edges of digitised funk. "Rowla", for example, is a Hardfloor acid throbber, while "Juanita" layers vocal rants over pulsing techno grooves. "Confusion The Waitress" takes a cue from "Dark & Long", only it drags you down a moodier road with its insistent hi-hats and snares, jazzy bleeps and distant thunder. But it is on "Banstyle" that the group make the most concessions to the contemporary climate. A light and breezy drum 'n' bass lament, it contains enough of an off-beat atmosphere to fly high above the jungle wannabes flooding the market. It's classic Underworld with a different rhythm, that's all.

Ultimately, with Underworld there are no limitations of genre, just good or bad music. "Second Toughest In The Infants" is an album of twisted, euphoric, hi-rise epics. Joyriding soundtracks for clubs, coffee tables and stadiums alike, it swaggers, bobs and weaves on backstreets, main roads and motorways. Only second toughest in the Infants perhaps, but harder than the rest put together.

Martin James

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Picture: Raise-A-Head

Red Alert!

DAVE CLARKE

Archive One
Bush/deConstruction

IT'S practically impossible to over-emphasise the impact of Dave Clarke's "Red" trilogy. Few tracks have cut such a devastating swathe across the dancefloors of Britain. Few tracks have brought the house and techno tribes so close together. Few tracks have managed to retain as much of that underground credibility so valued by the cognoscenti.

For most people, their first exposure to the mighty "Red 1" was A Good Thing. Or more likely, An Unforgettable Moment. It's not dissimilar to the way people remember where they were when JFK was bumped off, or when Margaret Thatcher fell from office. "Red 1" allowed its listeners to achieve a previously unattainable higher state of consciousness. It was a call to arms. Dance music would never be the same again.

Incredibly, Clarke succeeded in surpassing even his own expectations with "Red 2". The umpteenth listen still gets you shouting "Yes!" as the shimmering metallic refrain reaches its coda and kicks back in with whiplash ferocity. It's monstrous. Naturally, both of these tracks, along with the no less apocalyptic third and final volume of the "Red" series, appear on "Archive One". Do not be misled by the title, though. It offers more than just a couple of big tracks you already own and a few dodgy fillers. Much more.

The opener, "Rhapsody In Red", lays down sweeping cinematic tones. It's like an alternative soundtrack to "Metropolis", the early Twenties German silent flick. Segueing into the urban oblivion of "Red 1", it makes absolutely perfect sense. "No One's Driving" cuts to the mack, hammering home its nihilistic missive before a bizzare track called "The Woki", the heavily polluted chemical beats of which are overlaid by a quite unnerving animal cry. A constipated Chewbacca, anyone?

"The Woki" provides an excellent foil to the relentless jollity of "Southside", from where the action sweeps into the reckless "Red 2". By the time you get to the last tune, "Splendour", you realise Clarke has out-manoeuvred us all. Picture Tricky sharing dirty needles and dirty talk with Shaun Ryder in a dream sequence out of "Twin Peaks". It's the blues at its most insalubrious, the air soaked with the scent of fucked-up, surrealist abandon. Hell, it seems, is right around the corner.

While many of these compositions have a pure, visceral quality, deep down you can sense the intellect which is at work. Clarke has spawned many imitators, most of whom have failed miserably to hit the mark. But that's probably because Clarke, a perfectionist through and through, laid down such a high standard in the first place.

With "Archive One", Clarke has raised the stakes even higher, setting another precedent for British techno in the process. And for that we should all be grateful.

Kieran Wyatt

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VARIOUS ARTISTS

Best Of Swing '96

Telstar

THERE was a time when Telstar were to music what Victor Kiam was to razors. Omnipresent and wack. But things have changed. First Telstar promoted jungle collections on peak-time TV. Now they release a "Best Of '96" album at the beginning of the year, managing to set a whole new precedent for the black music

compilation market in the process.

Assuming all forms of music are relative, swing is the young brother of soul. Soul, who is the sophisticated 20-something, seduces his lady with the likes of Marvin Gaye and Anita Baker. Swing seeks to replicate such sexploits, although not at the expense of partying. Keep that in mind when you're listening to the "party-hardy" lyrics and sexually connotative commentary included here and you

won't be offended by its simplicity.

It's not just the inclusion of UK acts like Soul II Soul, Kreuz or Damage alongside Jodeci, Brandy, Mary J, Silk and R Kelly which gives the set strength. It's the coexistence of already familiar material with exclusive mixes and import-only tracks. The first recording from Guy to be heard since the split, a gem from the crown of the Uptown imprint's latest princess, Monifa, and Aaron Hall's spar with Redman, all suggest this will appeal to the followers of swing and introduce it to those who want to do just that.

Jacqueline Springer

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AFRIKA BAMBAATAA

Warlocks, Witches, Computerchips, Microchips & You

Profile

AT a time when hip hop finally seems to be appreciating its own history, Afrika Bambaataa and his Zulu Nation are getting the props they've long deserved. And after many a sub-standard release and the assault on their HQ by Mayor Rudolph Guiliani and his cronies, Bam's got a album which can take the hype.

Like a long, long jam with instrumentals, hard rapping and a bagful of references to the man's spiritual mentor, George Clinton, "Warlocks..." is a party record which isn't afraid to say when it's heartily sick of something. As you would expect from a man of such eclectic taste, there is a sucker following almost every ass-shaker. Not that it matters. It's clever, crass, conscious, funny and foolish by turns, but always funky in that old skool son-of-Parliament way.

Tear the roof off.

Will Ashon

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SUNSCREAM

Change Or Die

Sony S2

"CHANGE Or Die". Yeah, right.

You don't have to be Charles Darwin to realise that if the process of natural selection really operated in a recording industry dominated by vertically integrated multi-national majors, this album would have withered in the studio. It's a stillborn affair, the references stuck back in the early Nineties. Back when Sunscreen had less wrinkles, less cash and more refined sensibilities.

Offering 12 tracks sequenced together with less imagination than it takes to boil an egg, this opens with the pedestrian "Exodus" and "Ice Screams". The latter pushes forward the proficient, if over-exposed vocals of Lucia Holm. She can wait a bit (in a wispy kind of way), but it's what she's mouthing you may object to. Take the inane, somewhat Enid Blytonish "Looking At You" for example: "Still / try/To get by/I'll know /I'll die". Baudelaire, eat your heart out.

But it's only electronic pop, I here you say, not an attempt to redefine house music. And yes, in fairness, Sunscreen can still pen a jaunty little melody *à la* The Lightning Seeds on double doves. Check out "When" or "No Angel". But as far as dancefloor credibility goes, a hefty investment in the inevitable serious remixes by serious remixers is what is required. If this is what Sony do to your creative output, it's no wonder George Michael got the hell out.

Dave Fowler

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VARIOUS ARTISTS

From Manchester With Love.net

(Love.Net)

MANCHESTER. So much to answer for. That, at any rate, seems to be part of the thinking behind "From Manchester...", the city's latest dance compilation.

Signed from local acts, sealed with a kiss and delivered on the new Love.net label, tracks from chart-friendly Simply Red and M People stand shoulder-to-shoulder with the likes of the deeply dubby Strange Brew and those Fat City funkmeisters. The album claims to be "not just another quick buck celebrity DJ mix", but does it represent the city? Well, in all honesty, it is not so much a freeze-frame of Manchester as a polaroid snap which chops off bits of limbs, most noticeably certain other local imprints and any kind of jungle.

What the album does reflect can be found in every city. In other words, an even spread of talent. With this in mind, it has its share of instantly forgettable moments. The peaks, however, include Hawtin's electro-static deconstruction of New Order's "Blue Monday", Cine City's house groove, Lamb's sublime acid funk and Strange Brew's smoked chestnut, "High Plain Steppin'". All of which are plainly high enough to remind you of why Manchester does have something to shout about.

Rachel Newsome

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PERCY X

Spyx

Soma

FROM his early days in Havana to his projects on Out On A Limb, Tony Scott has been busy building himself quite a reputation. With the assistance of engineer extraordinaire, Chris Cowie, his Percy X releases have been finding homes in the boxes of everyone from super-set maestros like Laurent Garnier to deep house hypnotists like Digs & Woosh and Ian Pooley.

"X-Trak" was the first, a mind-bending record filled with razor-sharp rhythms and steel beats, which took the then new-found Basic Channel ethos up to another level. "Odyssey" was next, still slamming in the groove but this time with enough melodic sensibility to stand the test of time. And the third had Andrew Weatherall so hot under the collar that a collaboration was in order.

The latter also paved the way for "Spyx", an album where house, hip hop, techno and jazz happily sit side by side. There's the DJ Pierre-style builder of "Loner" and the slo-mo beats of "Akira". There's the magical mystery tour of "Faint" and the tech-funk floor filler which is "Starsystem". There's just no let up with Percy X.

From The Arches to your living room, Scotland's answer to Scan 7 has created an album to rival the best of them. More power to the Glasgow underground.

Kevin Lewis

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EAZY-E

Str8 Off Tha Streetz Of Muthaphukkin Compton

Ruthless/Epic

EAZY-E has been dead for almost a year now. The West Coast gangsta/realty rapping which he played a part in making the predominant force in early Nineties hip hop has been dead for even longer.

While it's always sad to see someone off so young, Eazy's death serves as too neat a metaphor for the degradation of the genre in the ultimately futile search for commercial respectability.

"Str8 Off Tha Streetz..." does not, of course, come straight off the streets, but straight out of Eazy's luxury studio. This in itself shows his failure to develop anything beyond a sellable product. We're talking about uninspired music, uninspired rapping and uninspired ideas, making up a record with such stunningly original tracks as "Lickin', Suckin' And Fuckin'", "Gangsta Beat 4 Tha Street" and "Sippin' On A 40".

Slick, tame, über-pap. It'll sell millions. Shame Eazy won't enjoy the proceeds.

Will Ashon

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VARIOUS ARTISTS

Brit Hop And Amyl House

Concrete

WHILE certain areas of dance music continue to be too precious for their own good, there's been a parallel swing to increasingly more degenerate behaviour. Orgies of drunkenness, dancing on the furniture, juggling juggernaut stimulants, pulling faces, shouting and falling over. Good, honest, sleazy fun.

So who is to blame? Back To Basics? The Heavenly Social? Primal Scream? "Loaded"? The Chemical Brothers? Amyl Nitrate? Me? Who knows? Who is in a fit state to know? But during the Christmas period you could definitely feel it in the air, as more people seemed to hit the pubs than the clubs.

So you charge back home, a howling rabble in tow and rather than go to the trouble of putting on records, doff a CD into the box. Look no further than this collection of rowdy thumpers from the likes of Depth Charge, Monkey Mafia, Wink, Lion Rock, Sam Sever, Hardhop Heathen and Death In Vegas. Plus, of course, lashings of Chemicals mayhem in the shape of "Leave Home", and their Bomb The Bass and Prodigy remixes. Other attractions include Renegade Soundwave, Leftfield, The Jedi Knights' remix of Model 500's "The Flow" and Emmanuel Top's crazed "Lobotomie".

The perfect soundtrack to messiness from beginning to end.

Kris Needs

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PLANETARY ASSAULT SYSTEMS

Archives

Peacefrog

LUKE Slater has sure come a long way since working alongside Colin Dale and Jazzy M behind the counter at Croydon's legendary Mi Price record store. For a start, he relocated to Brighton and released a series of promising singles with peculiar titles ("Lloyd Owes Me A Packet"?!) on his own Jelly Jam imprint. But it was when he signed to Peacefrog that his career really took off.

Slater's Planetary Assault Systems EPs were unanimously well-received in the harder quarters of techno and this collection brings together some of the finer moments of those records. It kicks in with the turbo-charged 303 assault of "In From The Night" and the melancholic strains of "Twilight", his magnificent ode to Motor City. From there he skids into the jerky "Trek" and the soaring strings of "Flight Drop", the Garnier fave. The

piano-led housey groover which is the magnificent "Booster", the clattering "Manipulator" and three more hard-as-nails funkies complete the set.

Classic stuff indeed. And an absolute steal when you consider the silly sums which have been paid for original copies of the now long-deleted EPs.

Dave Mothersole

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SPACE TIME CONTINUUM

Emit Ecaps

Reflective, USA

FOR those who thought America's West Coast was just funky breakbeats, stoner funk and Chemical Brothers wannabes trading a poor line in trip hop, this is the ideal antidote. Since he relocated to San Francisco during the early Nineties, Edinburgh's Jonah Sharp has been the Neil Armstrong of nu-electronica. His Reflective imprint, with their distinctive hologram logos and projects such as Subtropic, Velocette and Reagenz, have proved that sunshine and drugs don't necessarily make for copy-cat indolence.

Space Time Continuum is Sharp's very own solo project and "Emit Ecaps", the follow-up to 1994's "Sea Biscuit", puts him up there with the Richie Hawtins and Kenny Larkins of his chosen continent. Instinctively jazzy, both in its intensely woven structure and its dense emotional impact, this is the missing link between Deep Dish, Goldie and The Black Dog. Rarely passive, it touches on deep house ("Funkyar"), windswept Dan Curtin-like electronica ("Movement 2"), powerful ambience ("Twister" and "Simm City") and more. Imaginatively free-form and subtly danceable, anybody moved by the likes of Ken Ishii or Roger Sanchez will find themselves succumbing to the haunting, icily beautiful grooves.

Time for a Sharp entrance.

Calvin Bush

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FAT JOE

Jealous One's Envy

Relativity, USA

AS everyone from Grandmixer DST to KRS-1 has stated in the past, "the Bronx is the home of hip hop". But recently, with the continued domination of G-Funk from the West Coast and Wu-Tang from Staten Island, the old Boogie Down seems to have been overlooked.

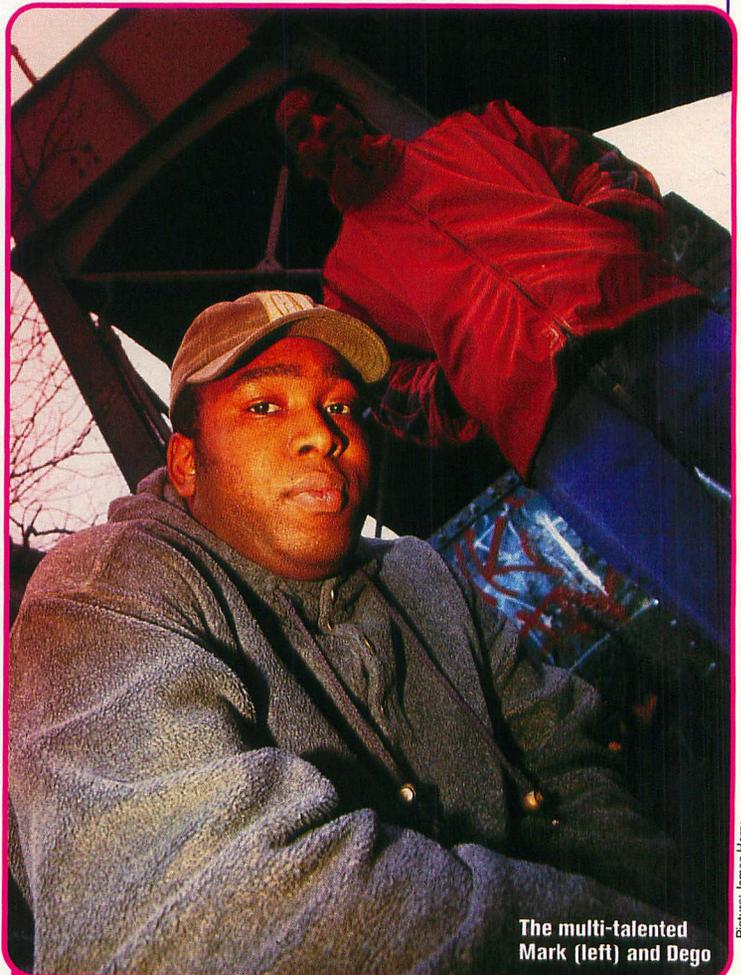
So Fat Joe's here to even the score, fly the South Bronx flag and above all get paid. He makes no bones about his main motivation. On the cover he's sneering over a crap game, armed with a fistful of bills. To show he means business, he lets KRS-1 splatter the opening "Bronx Tale" with his venomous articulation.

Throughout, the lyrics are graphic and the interludes are like crowd scenes from "The Warriors". Money and guns are never far from the surface. He might use Barry White's "Love Serenade" on "Part Deux", but he'd rather be stroking a cold gauge than a warm high. With "Envy" he adopts Gaye's "Sexual Healing" and has the girls singing, "Joey, let's just get this money". It's gangsta bombast all the way. Hard, bleak and extremely raw. When he opens up and relates his life story on "This Shit Is Real", it's a welcome dose of extra depth.

Harsh and uncompromising, yes, but with more life than a barrel of G-funk.

Kris Needs

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The multi-talented Mark (left) and Dego

Picture: James Harry

JACOB'S OPTICAL STAIRWAY

Jacob's Optical Stairway

R&S

TEK 9

It's Not What You Think It Is

SSR

WHERE are the heretics, mavericks and iconoclasts? The prognosis is that such breeds are on the brink of extinction in the dance community. Too many people are being conned into sacrificing integrity for a huge advance and are being sucked onto the production line of the music industry.

But not, however, Dego and Mark Mac, the guys behind Jacob's Optical Stairway, Tek 9 and a host of other aliases. They're also the head honchos of Reinforced Records, the imprint responsible for 4 Hero and Manix (two of Mark and Dego's other guises), as well as the likes of Goldie, Immortal Minds and OLM Productions. In playing with different genres of black music, the duo have made a mockery of the term "out-there". And because of this recalcitrance, the industry has banished them to their own little broom cupboard in north London.

By avoiding contamination, Dego and Mark have managed to keep searching for that holy grail, that next new sound. On "Jacob's Optical Stairway", for example, drum 'n' bass is osmosified. Dual purpose melody lines are segued into virtuoso jazz acoustics with "Jacob's Optical Illusion". A far more synthetic jazz sound is generated by "Harsh Realities". A soulful lyricism sings through "Solar Feelings". Beats alight on the Starship Enterprise in "Fragments Of A Lost Language". And in between all this, special guests Josh Wink and Juan Atkins manage to get their two bob's worth in.

Instead of churning out more of the same on the Tek 9 album, the duo completely turn the tables. The title, "It's Not What..." is supremely apt. Slowing down the breaks, skanking out and going hip hop, people are naturally going to be perplexed. But then Dego and Mark's mission in life seems to be provoking "What the...?"-type reactions. So what the... is going on when they come over all Quincy Jones with "The Friday Takeaway Order" or hit soul melancholia in "Phat Like A..."? But no matter. Hip hoppers should hear this album to understand that life isn't just one big roll-up, drum 'n' bassists should hear it to learn the importance of hooks, and everyone else should hear it to discover the sound of millenniums yet to come.

Forget the pundits, the hype, the descriptions. At the end of the day, you can count on Mark and Dego not giving a damn. Just so long as they can continue to produce music on their terms, nothing else bothers them. "No compromise" has been written into their artistic contract. And that, above all, is the mark of all true heretics, mavericks and iconoclasts.

Veena Virdi

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For Fug's sake

THE FUGEES

The Score
Ruffhouse/Columbia

IT'S now some two years since The Fugees (Lauryn, Wyclef and Pras) issued their unpretentious and promising debut album, "Blunted On Reality". Even then, despite being a bit rough around the edges, tracks such as "Vocab" showed they had the potential to rise to the top of the East Coast hip hop hierarchy.

In the interim, The Fugees have concocted a heated, anything-can-happen live set, executed with the help of backing musicians, and delivered impromptu freestyles for the likes of Funkmaster Flex's "Mix Tape" album. No less importantly, they've gained creative autonomy over their own destiny, so it is little wonder "The Score" makes "Blunted On Reality" sound like little more than an expensive demo tape.

At the centre of the vastly improved grandeur of "The Score" is the group's shifty ability to jump from one musical genre to the next, sometimes within the context of the same verse, dynamically and dramatically using their well-honed lyrical skills to encompass a host of choice r&b and reggae riddims. Lauryn, who also goes by the name of L.Boogie, is obviously their most lethal weapon. She can belt out soaring melodies, most notably with "Ready or Not" and "Fu-Gee-La", but she also has the ability to freestyle her heels off with ease. Check "The Beast", on which she destroys the mic with the support of her two brethren.

Unwilling to succumb to the hardcore nightmare/fantasy most posses and overtly glorify, The Fugees' vibe is unilaterally peaceful and rooted in classic sentiments. Here, for example, they tap into Roberta Flack's "Killing Me Softly" and present a heartfelt, albeit Fugees-ised rendition of Bob Marley's "No Woman, No Cry". Along the way, they laugh, tell stories and verbally spar with each other, with the tenacity of a heavyweight boxer digging deep inside himself for that knockout blow.

Speaking for a generation of ghetto youth who are desperate for an extra element in their music, this outfit are bridging styles from the past to today, while above it all remaining upbeat and hopeful that a brighter day is just around the corner.

Darren Ressler
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MANUAL

Tuneage
Out On A Limb

MANUAL finds Richard Miller of Havana fame on a solo mission. He's certainly come a long, long way from the days of "Schtoom", the progressive stomper which launched the Limbo label. With the help of Havana's engineer, Chris Cowie, "Tuneage" proves the road was worth travelling.

Following up on last summer's "Baby" single, a collision of tough house and groovy Stateside techno which alerted the curious to Miller's ability, "Tuneage" ranges from the instrumental hip hop of

"Alien Airwave", to the locked grooves of "Loopage" and the warm sounds on "Yellow Wave". The latter is probably what machines will listen to when they have souls. The influences of Chicago and Detroit are apparent on tracks like "Glitched (Continuous Groove)", but Miller manages to transcend these with his own little touches. A lot of it comes down to the way that the percussion hypnotises you.

Richard Miller might not be one of the names of the new techno vanguard, but miss this album and you'll be missing a true sonic delight.

John Collins
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TERRY ELLIS

Southern Gal
Elektra

TERRY is a gal. Well, a woman actually and a former member of En Vogue, that all-singing, all-swinging glamour-puss quartet who made soul sound almost as beautiful as it looked. But a rather disappointing second album, followed by one of their members falling pregnant and the advancement of the all-girl r&b group market, left Vogue's recordings on hold. Three years later, Terry Ellis was loosened her grip.

As such, she is now free to revel in the delights of co-written and co-produced material. While this remains loyal to the evergreen "my man and me approach", it is relayed in tones which dip between the falsetto Prince yearned to conquer and her own delicious standard. Songs like "What Did I Do To You?" and "Wait Till Tomorrow" succeed where others fail because they have clarity and polish. When combined, these elements reveal an album which stands on the threshold of hip hop, soul and luxurious r&b.

You could call it elegant slumming... if some dodgy pop group hadn't thought of it first.

Jacqueline Springer
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MAD SKILLZ

From Where???

Big Beat/Atlantic

MAD Skillz came to prominence back in 1993, when he was beaten in the final of the NMS Freestyling Competition by Supernatural, another name to watch out for this spring. Over here we heard his technique alongside Q-Tip on the "Freestyle Frenzy" compilation. So it's about time this Virginia kid's excellent debut album was granted a UK release.

With "From Where???", Mad once again teams up with The Abstract Poet, and Large Professor also puts in an appearance. As a result, the backing for his lyrical excursions occupies the stylish, oblique, jazz-sampled terrain which these two talents helped pioneer with A Tribe Called Quest and Main Source. Mad himself perhaps lacks the force of personality and vision which made such stars out of artists like Nas and AZ. He is, however, a straight-up, honest-to-God rhyme-styler who, on tunes such as "Extra Abstract Skillz", "Street Rules" and "All In It", gives you just what you need.

Will Ashon
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SPEECH

Speech

Cooltempo

THERE'S nothing wrong with a bit of bump 'n' grind. Or even a bit of social, racial or environmental consciousness. But unfortunately, despite the durability which a bohemian collective has to offer, Arrested Development discovered that the former out-sold the latter.

With this in mind, it's understandable to find Arrested's former leader, Speech, heading off on a solo trip. And just like the group's singer, Dionne Farris, who jumped ship a year or so ago, he offers a record which belongs to and represents the appended. He hasn't given up on his hopes of what could have been for those "Everyday People".

"Speech" is made by a man who, in his fields of vision, studies not simply the

interaction of people, the prejudices which govern them, the ignorance which traps them or the past which propels them. He also studies the musicians who have influenced him. He presents both picturesque tales and vehement soapboxing alongside melodies so darn sweet, you wonder why on earth you haven't heard them before. The folksy incantations seeping from "Filled With Real" do not detract from the soulful delivery, and the pop appeal of "Why You Gotta Feel Like That" juxtaposes the bluesy "If You Was Me", a track so warm it internalises.

But those qualities won't necessarily secure success. What will is the fact that "Speech" embodies everything that is radio-friendly without commercially prostituting itself.

Jacqueline Springer
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DEFINITION OF SOUND

Experience

Fontana

ALTHOUGH this is actually the second album Definition Of Sound have put on tape, hiccups at their label mean that "Experience" is actually their UK debut. In between the two sessions, they've swapped cheeky rhyming couplets such as "Wear your love like heaven/You are gonna be my number seven", for socially aware lyrics such as "Mama is not coming home/She says she can't take no more".

Definition Of Sound's feeling-good Eighties pop has also gone, replaced by a bluesy, rockish hip hop-lite affair with raps versus vocals and guitars laid over the breaks. "Here Comes The Sun" successfully deals a hum-along hook, but "Will You Love Me" will have you double-checking it's playing at the right speed. In the end, the abstract concept of crashing through generic boundaries is much more exciting than this actually turns out to be. Well-intentioned and smoothly executed as it is, Definition Of Sound ain't the fun they used to be.

Vaughan Allen
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ALTER EGO

Decoding The Hacker Myth

Harthouse

FRANKFURT'S Jorn Elling and Roman Flugal take time off from their Acid Jesus and Sensorama projects and return to Harthouse as Alter Ego. And you would never think that it was the same pair of nutters who created that booze-fuelled classic, "Patrick Kraut", with our own David Holmes.

You know the score. Slow stuff. Home listening. Devoid of bangers. But in this case, the twee blandness which riddles so much ambient techno is replaced by a startling vision and clarity. Not to mention soul. Their sound is stuffed solid with lustrous textures and a gentle musical exploration. It can only be called future jazz.

Acid Jesus have always steered clear of techno cliches and the same goes for Alter Ego. Hence the way that before the metallic space-funk of "Cyax Part 1" eases in, "Decoding The Hacker Myth" kicks off with what sounds like a bloke tapping a bathroom pipe. From there, they proceed through the pattering electro-tinged tickling stick which is "Cryonics" to the sepulchral bonking robots of "Brom". You are only three

Eddie "Flashin'" Fowlkes

**VARIOUS ARTISTS****True People – The Detroit Techno Album****React**

"THE Detroit Techno Album", eh? A tall claim in the hands of many, but when the man doing the compiling and claiming is Eddie "Flashin'" Fowlkes, you know that the boast won't be an empty one.

Fowlkes, you see, has been there from the start. If the holy triumvirate of Atkins, Saunderson and May was expanded to a quartet, Fowlkes would be the fourth man. But he has also stayed close to the underground, never courting publicity, always speaking his mind and being content to release a steady stream of what he calls "techno soul" on labels as far afield as Back To Basics in Leeds and Tresor in Berlin.

The prospect of an Eddie Fowlkes compilation of Detroit's finest is a juicy one and he doesn't disappoint. From the first electro-jazz flourish of Drexciya's "Davy Jones Locker" to the last dark alley rumble of Suburban Knight's classic "Art of Stalking", this is the Motor City techno trip in the company of one who knows. All the greats are here. Juan Atkins edges towards drum 'n' bass in "The Fusion (Part 2)". Derrick May is represented by the remix of "Wiggin'". Kevin Saunderson shows how he helped forge the phunky techno-house proto-model with "E-Dancer".

Sticking close to their trademark sounds, Blake Baxter's panting vocal oozes over "Where Is The Love?" and Stacey Pullen builds a typically lush affair. Kenny Larkin takes a tough, jagged sprint and Thomas Barnett races along on tribal wheels. Alan Oldham is sparse and moody with a cut called "D May 87". Our host, however, has never been easy to pinpoint and his two selections mine different seams. "RMF 60" rides a sexy disco-house mutant waving an old pipe organ, while "TMF 61" opts for a Detroit-style take on funky hip hop grooves.

So what exactly does "Detroit-style" mean? An emotion-soaked combination of granite funk power, heart-melting soul and deep space ambience from a decaying industrial community with one of America's worst crime rates. Take new blood Claude Young. The jazz funk massage he has called "Carna" is so deep that it brushes the Earth's core. That's another thing about Detroit. Stagnation is impossible. Fresh names continually surface. Those included here, like 365 Black and KT19941, stand tall with the older fellas.

Detroit has a mystique and a flavour unique in electronic dance music. By embracing the past, they point the way to the future. And Eddie Fowlkes manages both with this.

"True People – The Detroit Techno Album" indeed.

Kris Needs

tracks in and you already know this is one of those special albums.

When they're stoking the warm swells of a track like the gorgeous "Slacker", Alter Ego are slow motion humping the same leg as outfits like Fila Brazillia, and by the time you sweep into the skeletal duberama of "Alterism", there's just no turning back. Your mouth and flies are open, but you don't even notice. You're too busy gurgling in delight. Oops, there goes "Lycra", the single, a real taut little funkier. And here comes "Telekinetik", jostling Sun Ra's Arkestra on the rings of Saturn.

Altered state achieved.

Kris Needs**LES JUMEUX****Feathercut****EFA**

TOO much banging techno? Too many spaghetti junction beats running around your head? Time for a change, mate. Penetrating the furthest leftfield of electronica, Les Jumeux, who also work as In The Nursery, have here created a wonderfully blissed-out lullaby for the post-rave generation.

Although Sheffield-based twins Nigel and Klive Humberstone made their club reputation with their remixes of Sabres Of Paradise's "Haunted Dancehall", they have a history going right back to Eighties industrial music. "Feathercut" neatly develops the duo's original digital ethics for consumption in the Nineties and the result is an ariel panorama of an imaginary steel city. Electronic towers of dub are swathed in ether clouds of synths. "Snake Pass" is a starlit trip from the Humberstone's home town, while "Cyflo" wistfully vaporises into miniscule particles suspended in air which float on and on.

"Feathercut" is the perfect come-down for sleepy-heads.

Rachel Newsome**VARIOUS ARTISTS****The Chicago All Stars****Radikal Fear**

THE last couple of years have seen the renewal of Chicago, rising again from a dance music ghost town to a major force. Outfits such as Relief and Dance Mania have stoked the embers of house music with a new style of jack track and

watched as the music has spread right around the world.

At the forefront of this is Radikal Fear, the imprint started by DJ Pierre protege, Felix Da Housecat, after some bad label experiences in his early days. Kicking off with his own tunes, under aliases like Aphrohead and Outerealm, he quickly established a manifesto for out-there house sounds. But rather than retread ancient formulas he took the original spirit of trail-blazing experimentation and headed into the unknown, although rarely hovering very far away from the sweaty dancefloor.

Felix brought in fellow new schoolers such as Roy Davis Jr, DJ Sneak, Johnny Fiasco and Detroit's Kelli Hand, plus legends like Armando, Mike Dunn and the mighty Kaay Alexi. *Wahoooo!* The Chicago All Stars" ropes in 77 minutes of radical house sounds from the entire roster. Wreckless, sleazy and funky, it's a mighty fearsome collection of work with a smattering of the boss cat's own selections, including "Submarine" and the stunning "Metropolis".

Sweet flatulence from the Windy City.

Kris Needs**SOUND PATROL**

And there's more...

VARIOUS ARTISTS**Nu Yorica – Experiments In Latin Music, 1970-77****Soul Jazz**

AN utterly brilliant and well-documented snapshot of the musical culture-clash in Seventies' New York, with the sounds of Cuba, Puerto Rico et al colliding into the Big Apple's street hustle-bustle. If you want to know where everyone from Masters At Work to Patrick Pulsinger get their jazz-funk inclinations from, here is the answer, as classics from Joe Bataan, Eddie Palmieri and Harlem River Drive do the original funky do. (CB)

**VARIOUS ARTISTS****After Hours – Journeys by DJ****Music Unites**

IT'S time to lay back and relax to this cool and minty selection of chilled out house grooves, all deliciously melted into a lush, liquified essence. With tracks including Ashley Beedle's sublime "Logorhythmic Black" under his Urban Bushman guise and Deep Systems' sensual "Pleasure", "After Hours" offers the ideal Sunday seduction soundtrack. (MJ)

**VARIOUS ARTISTS****Essential Elements 6****Essential, Netherlands**

FLOATING between the vital elements of Chocolate City's swinging jazz beats on their luscious "Love Songs", the horny mutant house twists of DJ Duke's "Funky Horns" and super bad funkateering of Fila Brazillia's awesome "Brazilification", "Essential Elements" offers a superbly deep and sassy selection of funkyed up, sexy jazz grooves. (MJ)

**VARIOUS ARTISTS****Compilation 1****Touche, Netherlands**

ANOTHER set of chilled house grooves, with Holland's Dobre and Jamez pulling together some of the superb sounds they have produced under the various guises of 51 Days, Jamshed, Trancesetters and Tata Box Inhibitors. Add to this Orlando Voom's P-funked electronic soul and you have a recipe for the perfect comedown. Serve with ice. (MJ)

**LUCID DREAMS****A 3-D Documentary For The Ears And Imagination****Emit**

EVER wondered what Freud might sound like with an ambient backing band? Lucid Dreams might just have the answer, as Oxford professor Celia Green's distant monologues explore "the controversial paradox of consciousness during sleep" while the Emit loons lay down snoozy woody minimalist backgrounds. Intense concentration required. (CB)

**VARIOUS ARTISTS****I Love Fuse****Fuse, Belgium**

FROM arguably the finest nighter in the world... ever, Brussels' mighty dandy Fuse. But "I Love Fuse" bucks the trend for anthemic blockbusters in favour of "overwhelming after-club techno". Which means radical experiments in emotional electronic overload from the likes of Link, 4 Hero, Baili, Deepside and Carl Craig. For those who can't afford the Eurostar over, this will give you an idea of what you are missing. (CB)





SYSTEM 7

The Power Of Seven
Butterfly

STEVE Hillage and Miquette Giraudy have enjoyed a curious relationship with the music press during their six-year existence as System 7. Opinions have been sharply polarised, with countless column inches of frantically frothing judgement from both camps. Put simply, you either love 'em or you loath 'em.

The group's previous albums have occasionally been knocked on the grounds of over-indulgence. Pundits have declared their attempts at techno as lightweight, as nothing more than New Age noodlings dressed up in a 4/4 beat. They've described the duo's ambient interludes as mere wallpaper muzak, resurrecting the spectre of Hillage's prog-rock days (daze?). For those weaned on a diet of nu-electronica, it's probably a case of one gliding guitar solo too many.

But System 7 have also been praised for their widescreen take on techno, for their willingness to be open-minded and absorption of fresh innovations in dance culture. In an age of reclusive boffins locked in their studios, System 7's collaborations with such luminaries as Derrick May, Alex Paterson and Carl Craig have been particularly refreshing. And anyone who doesn't go weak at the knees on hearing Richie Hawtin's reconstruction of "Alpha Waves" must be dead from the neck up.

So where does all this leave System 7 in 1996? Is this another album to split the critics, or have Hillage and Giraudy delivered an opus to silence the sniping once and for all? Fortunately, "The Power Of Seven" is the latter. While the likes of "777" and "Point 3" suffer from a lack of definition, this album is stripped down, cohesive and supremely focussed. System 7's vision is as strong as ever, but a greater sense of space permeates the sound, giving the individual tracks room to breathe.

The album opener (and current single), "Interstate", sets the course with drum 'n' bass undertones weaving around an elastic bassline. System 7 collaborator, Derrick May, pops up to spread a little of his Detroit magic over "Big City Sky", while "Davy Jones' Locker", co-written by Alex Paterson, sends subaquatic harmonics over lilting acoustic guitar riffs. But the defining moment is "Osmosis Suite". Epic? The word doesn't even come close.

"The Power Of Seven" is a massive "fuck you" to those who ever doubted. More importantly, it will hopefully see System 7 getting the more widespread praise which, after all these years, they so richly deserve.

Kieran Wyatt



DJ FOOD

Refried Food

Ninja Tune

DJ Food started as a literal name for a series of breaks albums, but now it has developed a personality of its own and swans around demanding remixes left, right and centre. It's a mark of the way Ninja have become major players in British dance music.

Those nutritious chunks, rich in funk, have been given the once-over here by a variety of fancy chefs and the cordon is now definitively bleu. Released as a CD or as six 12-inch discs, the latter containing more selections, "Refried Food" presents almost the entire Food menu frazzled and flambéed by the likes of Wagon Christ, Ashley Beedle, Fila Brazillia, Lemon D, Mr Scruff, The

Herbaliser, Skint, and Autechre. And while there are stand-out moments, including The Angel's mix of "Dark River" and Squarepusher's drum 'n' fretless bass on "Scratch Yer Head", the overall quality is so high, it almost seems unfair to mention them.

Will Ashon



PRESSURE OF SPEECH

Our Common Past, Our Common Future

North South

PRESSURE Of Speech always deal in concepts. Fortunately there's a big difference between an album having a concept and a concept album. The latter usually feature long-haired retardards warbling on about warlocks as stupefying heavy metal histrionics score the whole

sorry mess. Hardly techno material.

Here, though, Micky Mann and Luke Losey explore notions of time, space and society, letting their imaginations run riot as they conjure up images of past, present and future possibilities. Their journeys through history and mythology are neatly soundtracked by some startlingly holistic compositions. From the techno-dub of "Mothmath" to the tribal isolationism of "Uluru" and the baroque aboriginal ambience of "Crow Road", the group tap into a consciousness which flickers across the sound spectrum.

Initially overwhelming but ultimately fulfilling, "Our Common Past, Our Common Future" is a musical vision of a world which, given a choice, we would rather not live in. Compelling stuff.

Kieran Wyatt



THE LUNIZ

Operation Stackola

Virgin

BEING sane isn't a sin. That you don't want to wander around with a paper bag on your head shouting, "Jumpin' Jehesophet" shouldn't be held against you. Normally.

The situation is slightly different if you're called The Luniz. Insanity, you'd think, is not optional. Despite all the hype about the Bay Area boys being a cross between Digital Underground and The Pharcyde, this album is quite straightforward fare. The bulk of the tracks have a r&b/West Coast flavour and the subject of their raps, neatly summed up on "Pimps, Playas And Hustlers", isn't new.

That said, The Luniz do have style, their dense, funny, rhyme-heavy verses distinguishing them from the pack. And on cuts such as "Broke Niggaz" and "51 50", the sparse, bassed-out production gives their voices space to cut loose. If they spent less time worrying about making dollars and thought a bit more about expressing themselves, their next album could unhinge them from the mainstream and turn them into something special.

Will Ashon



STRANGE BREW

Earth Out

Robb

CUT 'n' paste techniques are often the result of boneless confusion. But the techno-dub fumes unfurling from Strange Brew's cauldron of beats are a completely different kettle of fish.

The long-awaited debut album from this Manchester duo (Martin Fisher and Jake Purdy), "Earth Out" blends Studio One dub, "Avengers"-style easy-core and techno in their Magimix, to come up with a collection of spookily good tracks. Using bizarre sampledelia to monitor the subliminal paranoia which is all around us, Strange Brew absorb the deceptively everyday and interpret it from an ominous perspective. There are stand-out tracks, most particularly the bottomless bass-heavy "Subway" and the ricocheting pea-souper which is "Children Of The Rain", but listen to the album as a whole and it curls about you in total surround-sound.

Out of this earth, indeed.

Rachel Newsome



SOUND PATROL

And there's even more...

TERENCE PARKER

Building Blocks Volume 1

Intellinet

IF you have never heard of Terence Parker before, let this be your starting guide to the man's immense abilities. Cutting up the harder edge of dubby house and garage, this first CD in a new Plus 8 mix series pitches heavily on the American side, with the likes of Kenny Dixon Jr's superb "Emotional Content" and Barada's "Flesh". As the intro declares, welcome to "the sensational Mr Terence Parker". (CB)



VARIOUS ARTISTS

Totally Kaos 2 - The Sound of Portugal

Kaos, Portugal

PART two of DJ Vibe and Rui Silva's ongoing quest to promote Lisbon as the new dance capital of Europe. And although rarely coming close to the classic quality of Vibe's "Unreleased Project" from last year's compilation, "Totally Kaos 2" still conjures up a Portuguese paradise of hard house beats, deep garage and sultry strings. Roll on summer! (MJ)



VARIOUS ARTISTS

Progressive House Classics

Firm

A TIDY and timely reminder that the sounds which defined progressive house were far better than the name itself. There are no surprises here, as Darren Emerson's Lemon Interrupt, Justin Robertson's Lionrock and, of course, Leftfield come together in a collision of cheese, tribal beats and leather waistcoats, but where are The Aloof and Boomshanka? (MJ)



FLORENCE/WLADIMIR M

Assembled 001/002

Eevo Lute

THE first in a series of joint albums on Stefan Robbers' much respected Evoe Lute label, designed to couple highlights from past releases with unreleased material. We are talking snow-pure electronica, from the liquid poetry of Robbers' own "Vineyard" (as Florence) to the Rimbaud-meets-Autechre meditations of Evoe Lute co-owner Vladimir M's "Evil". Make sure you listen out for the Peter Ford remix of "The Vineyard". (CB)



JAH SHAKA

Dub Salute 5 Featuring The Twinkle Brothers

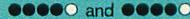
Jah Shaka Music

THE BUSH CHEMISTS

Light Up Your Spliff

Shiver

DUB albums of the month, and not a million miles removed from each other. Shaka's latest "Dub Salute" is actually a reworking of The Twinkle Brothers' "Rasta Surface" and is packed with thundering bass and noise. The Bush Chemists have meanwhile obviously been inspired by Shaka and turn in a set of head-spinning burners straight from Jah's own chalice. (CB)



Sound Patrol reviews by
Martin James and Calvin Bush

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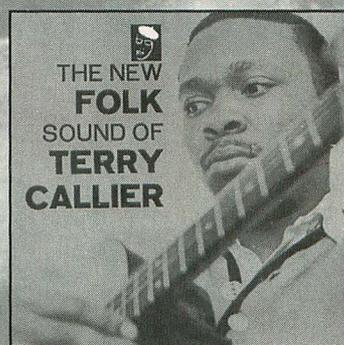
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TRAINSPOTTING

House

Reviews by **TERRY FARLEY**



VITAL single

MYSTIC SOUL

Fatal Attraction

Muzique Tropicque

4am

Underwater Blues EP

Muzique Tropicque

Glasgow's deepest continue their quest for house for the head with two more extremely good releases courtesy of Kevin McKay and Andy Carrick. "Fatal Attraction" is a deep sounding, jazzy, piano-led groove, while "Underwater Blues" is a lush string-fuelled soundtrack with jazzy overtones and an hypnotic vibe. House for the head? Yus. But warm-up DJs and collectors should search both of these out immediately.

●●●● and ●●●●

SINGLES

M&S PRESENT...

Girl Next Door

Strictly Rhythm

With this fabulously atmospheric groove, Ricky Morrison and Fran Sidoli prove that you don't have to be on an obscure Chicago label to make the most deep and soulful of house. Almost "Voices In My Mind" in style, "Justify" will hook you from beginning to end.

●●●●●

BRAXTON HOLMES

People Everyday

Cajual

Soulfully sung by John Redman, this truly is nu-soul and one of the forward directions which house is taking in 1996. Braxton Holmes brings his usual funky disco flavas to the board, while the backing vocals sound totally "back in the day" in a Undisputed Truth style. A great song and great vocals, but too good to crossover to most of the corporate house DJs. A future classic in the making.

●●●●●

GAT DECOR

Passion

Way Of Life

Fuck me. Talk about pulling one out of the bag. Grant Nelson not only drags the old prog house chestnut into 1996 in style and flavour, but he also gets Micheal Watford to wail over the top. Gat Decor? Micheal Watford? Grant Nelson? Put away your doubts until you've heard it.

●●●●○

LAJ & QUAKERMAN

Fat Cow/Hot Cakes

Fiasco

More nu-London shit courtesy of the U-Star crew. "Fat Cow" is a Sneak-style, EQ-ed trip through dub and disco, while "Hot Cakes" is a much more traditional deep house affair. The talent coming out of the capital city is not only inspirational, it's frightening.

●●●●○

RAW JUNKIES

Roomba

Strictly Rhythm

A dark, tribal trip through the hip hop-type use of a top-notch sax sample, a large dose of Sandy and a wicked, bottom-heavy kick 'n' bass section. When it's all put together, Raw Junkies create a real bad track for those who like it darker.

●●●●○

VITAL single

GEORGE MORRELL

Morrell's Groove Part 9 (Mixes)

Strictly Rhythm

Here's yet another Strictly biggie. Morrell puts on his Hispanic hat with "Todos Los Latinos" and crafts a moody, ruff and pumping slice of Spanish New York.

●●●●○

ESSA

Been Too Long EP

Strictly 4 Groovers

The DIY crew's first outing of the year is a deep, hypnotic organ-led groove, with some fabulous male and female spoken vocals, which finishes up with acidic overtones. Over on the flip, Essa treat us to a wicked, disco-flavoured groove with a modern soul feel to it.

●●●●○

ATLANTIC FUSION

Don't Fail Me Now

Fluidity

Although this track has been out for a while, it seems to have gone unnoticed. This Deep Dishy slo' groove, complete with funky vocal snippet, really is a grower and is well worth searching out.

●●●●○

X-PRESS 2

The Sound (Remix)

Junior Boys Own

Jamez and Dobre of Touche fame give the elbow to Ashley, Sprock and the boy to create a totally new track of stark, hypnotic, wild pitch darkness. It doesn't do much, but what it does do...

●●●●○

KCC PRESENT ALDEONI

Move Closer

Tomp

This fine, old skool London crew bring new vocalist, Aldeoni, to do his soulful stuff over a typically snappy and funky KCC groove, which works best in the excellently percussive "Bahia Mix".

●●●●○

OUTSIDER

Pain In My Brain

Jus Trax

Marvin and the boys return with a catchy, hard house throbber, with all the thumps and grooves in the right place. On the flip, remixes by the SWAG team get darker and... well, more swaggy. Love it.

●●●●○

ALBUMS

DIMITRI

Static Tracks Volume 4

Outland, Holland

"Static Tracks" have never failed to impress, uncovering pivotal classics like no other compilation can. "Volume 4" is no different. It peaks with Ron Trent's "Altered States" and finishes off with The Jaziac Sunflowers from Dr Bob Jones' Black On Black imprint. Always impressively diverse, the only downfall is Dimitri's rather short attention span, mixing out "Altered States" and also Dave Angel's "First Symphony" long before they've brewed. (BT)

●●●●○

BUCKETHEADS

All In The Mind

Positiva

Anyone expecting "The Bomb" reworked *ad infinitum* for Kenny Dope's Bucketheads' debut is in for a shock. "All In The Mind" is boogie-back brilliance, an instant NY block-party with technicolour ticker-tape. Moving from some woozy, sample-heavy dope-funk on "Sayin' Dope" and "Time And Space" to nu-disco madness on "Went" and "Jus' Plain Funky". It will have the Relief posse chewing the carpet with envy. Meanwhile, Masters At Work's moodier half takes the legacy of Todd Terry *et al* and carves his name indelibly in the House Hall Of Fame. (CB)

●●●●○

VARIOUS ARTISTS

Hi-Life Compilation Volume 1

Hi-Life/Polydor

The weekend starts here for the generation of cred-less clubbers, as Hi-Life revive the dance faith at Polydor by plundering some crucial Saturday night names and sounds. With mixes from Morales, BT, Love To Infinity and Chris & James, this LP is a storming at the gates of Handbag Towers. Kim English, Nootropic, Vida Simpson and Up Yer Ronson roll out the party sound, along with Wildchild's "Renegade Master" and DOP's "Manifest Your Love", all mixed together by Graeme Park. (CB)

●●●●○

BURIED TREASURE

Terry Farley reminisces about this month's lost classic, the 'Balearic Beats Volume 1' compilation

“Loads of hugs 'n' kisses... Smiley T-shirts and happy faces... Sparklers at the future”. God, did I really write all that on the sleeve notes of "Balearic Beats (Volume 1)" all of those summers ago?

What's more, did I really believe it? If ever a compilation of music summed up the summer of 1988, then this is it. We all know the story about how two London clubs, Shoom and Future, took wholesale the spirit, drugs, fashion and the sounds of Ibiza club culture.

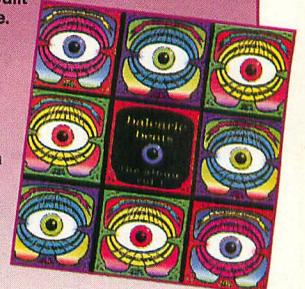
During those glory days of 1986-1989, "Balearic Beats" were basically whatever Amnesia's DJ Alfredo deemed them to be. It wasn't coked-up English louts, it was glammed-up Spanish girls, Italian gays and people who partyyyyyed. They never, ever "ad it".

From the rocked-up dance of Thrashing Doves' "Jesus On The Payroll" to the thrash thrill of The Woodentops' "Why, Why, Why" and Nitzer Ebb's seminal "Join In The Chant", they blew away my black-American-only snobbery. Mandy Smith's pop-house flop, "I Just Can't Wait", became an anthem throughout luv-dup London in the early months of 1988, it induced those moments of happiness and silliness (drug-induced, yeah, but

so what?) which most of us have now sadly lost. But there's more. Oakey Cokey covered (rather well) Nelson and Elkin's all-time Ibiza classic, "Jibaro", and Nicky Holloway offered his version (sure beats working!) of "Stone For Chase". They were two of the first really popular London DJs making purpose-built tunes for the scene.

The whole of this album represents the extraordinarily vibrant, if also a bit cliquy scene of the day. That day has gone and Ibiza will never be the fabulous place it once was, but just listening to this has reawakened those memories and the feelings I used to have.

"Lovely girls with blinding accents... Eating fruit on the dancefloor... Sparklers at the future". So did I really believe it? Fucking right. I still do, too.



Jungle

Reviews by VEENA VIRDI

EARL GREY

untitled
Rugged Vinyl
Earl Grey's "The Lick" might have sent shock waves through the jungle community and beyond, but this follow-up seems likely to catapult them to previously undreamed of altitudes. And all because of one hook. Impaled between percussion rolls, multi-tiered orchestration and diva-ish wails is a crystal clear piano riff whose cousin is the riff in Derrick May's "Strings Of Life". And you can't get much cooler than that.



SINGLES

TEKKEN

Windemere (The Jungle Mixes)

JVC
Tekken, a world-famous Namco arcade game, commemorates its release on the Sony Playstation with a collection of sterling mixes by jungle titans, T-Power, Lemon D, Dillinja and Dubtronix. Ditching the usual cliches, all these mixes provide an interesting antidote to the amphetamine rushes which fuel the vast majority of arcade game soundtracks.

MOTIVE ONE

Technical Wizardry

Certificate 18, the label which has been responsible for the careers of Photek, Klute and Sounds Of Life, have quite a knack for finding new talent. The latest discovery is Motive One, who here offer three chillin' cuts. While the title track is an introspective affair, while both "Sunday" and "Summer" are at the more traditional tempo.

PARADOX

New Statement

Stronghold
So is there still life in the "Amen" break? There is according to this outfit, even if it has been used by all and sundry. Utilising it for yet another walloping session, they prod their percussive inferno with incisive sample inserts. The result is unquestionably anthemic, but is it able to stand the test of time? We'll see...

THE MEDICINE MAN

Stream In The Jungle (Remixes)

Headroom
What turns this little platter into a platinum disc is the high quality of the remixing. Source Direct's arrangement, with its low-slung basslines, willowy echoes and successive edits, proves these boys know a good tune when they hear one. On the flip, Lemon D generates turbo-charged bass kicks for speedstar enthusiasts.

THE JOKER

Tonic's Jazz Lick

Suburban Base
Was 1995 the year Suburban Base lost the plot? Well, if it was, then this release from Lucky Spin and Tonic, the Kool FM DJ, gives the label its very own version of International Rescue. Employing inflated tom-toms, tumbledown snare shifts and submarine blow-outs, "Tonic's Jazz Lick" is a neat lesson in sub-level sonics. Look out, Batman.

G-FORCE

Players

Freebass
Although he's already appeared on the Reinforced "Enforcers" series alongside veterans Goldie and Gerald, Indochina's drum 'n' bass subsidiary, Freebass, have plucked G-Force from relative obscurity for their second release. With "Players", G-Force lattices subliminal electronic jabs into spacelab circuitry. Welcome to the new school of electro beat.

PROPHETS OF SOUL

Wisdom

Reinforced
When the result of jazz cafe drum 'n' bass is an anaemic melody, the only thing which can resuscitate a tune is the kiss of life in the form of dynamics. And that is exactly what "Wisdom" needs. Still, at least the cut on the B-side, "New Song", manages to retrieve some of the lost opportunities, as Dixie-style blues swims against the tide of deep basslines.

OLLANO

La Couleur

Artefact, France
A musical mutation has emerged in Paris which combines its own hip hop and jazz scenes. The result from this French imprint is homebrewed "funkhipa", drum 'n' bass which shares a number of musical bylines with Ninja Tunes. Oh, and Daphreophunkteerz' mixes could comfortably find a home in a Bukem set.

AREA 39

Sparkling (Aphrodite Remix)

Genetic Stress
This cut is just begging to work alongside Agents Mulder and Scully in "The X-Files". Plucked from the "Artcore" compilation, the remix name of the moment, Aphrodite, handcuffs "Sparkling" to cyclone drills and tribal drums. And if that isn't surreal enough for you, check out the goings-on on the B-side.

BILL RILEY

The Chill

Full Cycle
Bill Riley, one half of DNA and a fully-fledged member of Bristol's Full Cycle posse, decides to go it alone. Hurling iron jazzbotatics into popcorn breaks for his debut, Riley proves he's not a bassline

wimp and is willing to confront any steroid-infused breaks which cross his path.

THE DREAM TEAM

Just A Little Hiphop

Suburban Base
When The Dream Team came up with "Stamnia", they knew they had gold-dust in their hands. This number looks set to go the same way as its predecessor, as gliding music box chimes explode into bass bin boomademics. Infectious hooks supported by some deft programming elevate this track into the huge tune league.

CLOUD NINE

The Ultimate Seduction

Moving Shadow
This is a definite grower. Cloud Nine (Nookie's alter ego), usually known for his robust production, doesn't beat the living daylight out of his melodies, but he does disrupt the plain sailing, child-like chants with haywire rhythmic. Pure jazz jungle turbulence.

IQ

Rebound (Remixes)

Renegade Recordings
Rather than simply following the pack, Renegade Recordings has employed scenester jungalist, DJ Stretch, and label artist, Just Jungle, to rearrange the keys of a popular IQ number. The result is an aural cornucopia of Stax soul swings, "lighta" torch drumming and funkateer symphonics.

SMOKIN

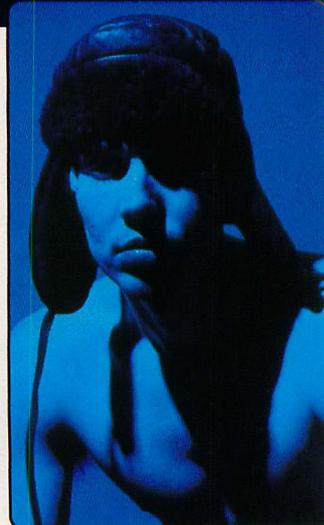
Firebird

Ignition
Smokin might have led a past life as part of Xen, the ambient dub outfit, but he also happens to be the chap behind The Urbanite.

JONNY L

This Time

XL Recordings
1996 looks set to be Jonny L's year, even though he was the midi operator behind the 1992 hardcore anthem "Hurt You So" and the 1995 Speed favourite "I'm Leaving". What should elevate him to jungle's heady heights is this mini-album. The long-player includes the ultra sheen of "This Time" with its posse of mixes, the bright lights, big city sound of "Nightlife" and the atmospheric mellotronics of "Jazz". But the stunners are the garage/breakbeat mixes from techno fusionist, Carl Craig.



Which would explain why this track has a lot in common with Urbanite records. Revealing spooknite tempos and a great rhythmic crossfire, "Firebird" is music straight from "Hammer House Of Horror".

FUSION FLAVAS

Vintage Keys

Reinforced
"Vintage Keys" may be a slack-jawed smoothie, but there's no denying the fact that this cut is an ambitious hybrid, especially when it combines nifty hip hop pulsations with kinetic snare lines and some grand "Joanna" tricks. And when the rapping and toasting enter the fray, this musical melting-pot starts to bubble away.

ALBUM

VARIOUS ARTISTS

Still Smokin' - The Album

SOUR
"Still Smokin'" is a compilation which entwines anthemic cuts from two established imprints, Pascal's Frontline Records and DJ Hype's Ganja. Pascal's (alias Johnny Jungle) Frontline imprint was behind the release of Rude Bwoy Monte's break-fractured, Rocky theme, "Warp Ten", and the urban ska blues of HMP's

"Runnin's", while Ganja has been an important channel for jock wizard DJ Hype to release his own style of music. This selection on SOUR contains those big floor fillers, as well as the swamp-like blips of Hype's "Freestyle Of Bass", the piranha-snipped programming edits of Pascal's "In Da Meantime" and the beautiful stardust chimes of DJ Zinc's "The Source". A rhythmic Tower Of Babal.

COUNTERFORCE

Robert Martin from METRO RECORDS in Oxford offers this month's store guide

Vital Statistics

Metro Records, 220 Cowley Road, Oxford OX4 1UQ. Telephone/Fax: 01865-244-577. Open Monday to Saturday 11am to 7pm.

Shop History

After a career in catering, I set up Metro in April 1995 because of the difficulties I had obtaining releases like R Kelly and Jodeci on CD.

What do you specialise in?

At the moment, jungle, although we do sell all other kinds of dance music.

Do you sell mix tapes? And which are the most popular?

Yeah, we do. At the moment, Dreamscape 20 and Dance Planet at the Cornwall Coliseum are doing really well.

How many listening posts have you got?

We've had some before, but people offered us money for them, so we sold them!

Have you got a VIP room?

We have got a little corridor which we stuck a deck in. Nobody famous uses it, just regulars and big spenders.

Which record can't you get rid of?

There's some swing thing on Awesome which we've had for ages.

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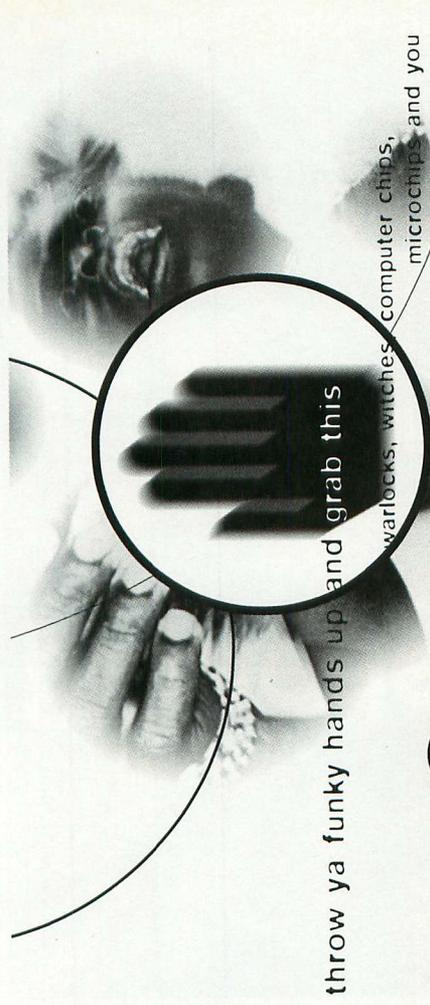
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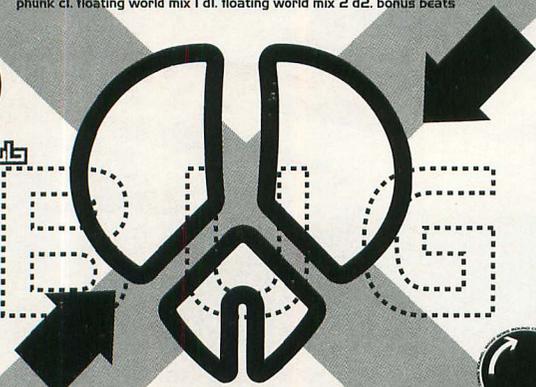
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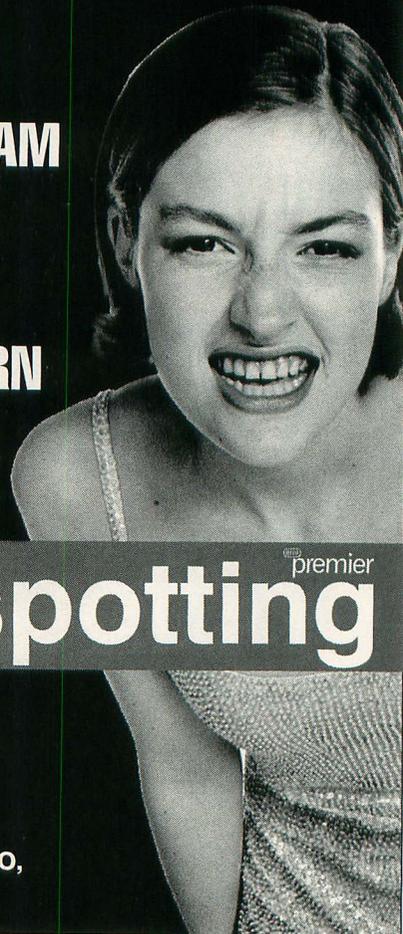


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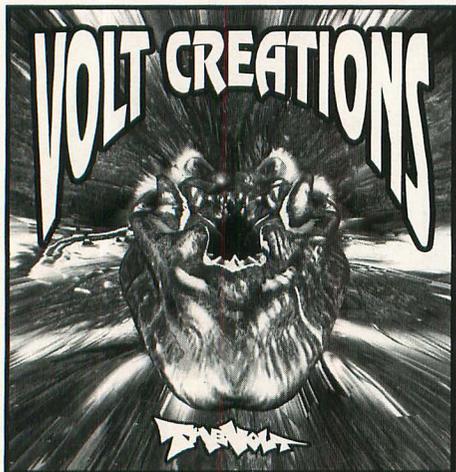
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Techno

Reviews by DAVE MOTHERSOLE

1-LEVELS

EP

Grow, Austria

An awesome EP with four equally good untitled tracks from the production team who gave us last year's superb deep house groover "Glory B". The lead alone, with its wonderfully dynamic arrangements, sharp crisp drums and lush keyboard pads, more than justifies its Vital Single status. But there's more, a Mr Fingers-influenced future trancer with delightfully uplifting strings, a tasty Jeff Mills meets Basic Channel-style stomper and a sparse, slightly off balance, tech-house phunker. Inspirational.

●●●●○



SINGLES

FLORENCE

The Vineyard Remixes

Evo, Lute, Holland

The original version of this track was released on Stefan Robber's 1991 "US Heritage EP" and is generally recognised as a Euro-tech classic. A good five years later, we now have the remixes courtesy of the Ifach supremo, Peter Ford. Leaving Rodines' poetic, beautifully spoken vocals intact, he replaces the Front 242/ Split Second-style synth motifs with his own jerky, funk-infested jacktronics.

●●●●○

SUBHEAD

001

Subhead

Three untitled, very hard hitting minimal workouts from the guys behind the capital's infamous Growth parties. The first couple of cuts, although thoroughly effective dancefloor-wise, are essentially too derivative to really stand out. However, when you flip it over, you will find the third track more than compensates, with its cunningly effective drum programming and deep, speaker-blowing subs.

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PA PRESENTS

Night Control

Deviate, Holland

Deviate (the Pere Ubu of techno land) are a label known for their brave but sometimes annoyingly awkward approach to electronic music. All too often, their records are critically acclaimed but rarely bought or listened to. Which is why "Nightcontrol" comes as such welcome relief. The work of the unfortunately named Peter Aarsman, "Nightcontrol" is an effervescent trek through the lush analogue jungle, tempered with some wonderfully dub-a-long drums and a big, fat, juicy booming bassline.

●●●●○

MAN MADE

Space Wreck

Fragile, UK

Fresh from the success of their recent album, The Advents' first release for Transmat's esteemed Fragile offshoot can surely only help to heighten their steadily growing stature. Built around a simple bass groove, "Space Wreck" is this year's first techno anthem, appealing as much to the heavy-house loving bods as it does to more mellow, house-influenced crowds.

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SCREWTOP

Mx6x

1200, USA

Comprising nothing more than a haunting string sequence underpinned by an 808 drum pattern, a sharp stinging hi-hat, some well placed rimshots and one of the funkier b-lines ever committed to vinyl, "Mx6x" is a masterpiece of understatement. The only way to describe this truly remarkable record is to say it sounds like the music which buzzes around your head for hours after a particularly good night out.

●●●●○

FURRY ANIMALS

Acoustic Dustbin

Plank

After the underground success of the almighty "No Smoke", Matthew B and DJ Vorn team up together once again for the second chapter in the Plank saga. Just like its predecessor, "Acoustic Dustbin" has a terrific sense of motion, only this time the ultra funky groove is further enhanced by the innovative layout of the tune, which creates an action-packed feeling of excitement and anticipation.

●●●●○

ECTOMORPH

Stark

Interdimensional Transmissions, USA

The second release on this new Detroit imprint specialising in purist electro, "Stark" offers a trio of deep, minimal 808-based techno-funk tracks. The cold, mechanical beats, the plump, squelchy basslines and the jerky, Kraftwerk-style melodies all add a certain early Eighties feel to it. Seriously retrospective stuff, which somehow manages to sound remarkably fresh.

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MIND FOOD

Paralytic Equalisation EP

Kickin'

Hampshire lad Ian Collinette follows up last year's very well received "Not Quite 9 To 5" EP with three new tracks which should help put him on the UK's Underground map. The first two are banging affairs, which are already finding favour with the techno fraternity's harder DJs. The last offering sees Collinette moving into gentler waters, as the melancholic refrains and infectious percussive hooks of "Things To Come" make for a truly inspired excursion into dancefloor esoterica.

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RO

Solartrek

Top Secret

Famed for his outings on Primary and Shiver, Reswell, Holland's bad boy extraordinaire, is back with this great white vinyl release. Pitched between the deepest house and the most atmospheric electronica, the booming b-line and slamming beats of "Solartrek" are intertwined with some sublime keyboard pads. On the flip, there's a gentle but still driving end-of-the-night lullaby.

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SWITCHCRAFT

The Wave

Abstrakt Dance

The second release from techno veteran Colin Dale's label. "The Wave" is a dark and slightly sinister slice of tech-noir, underpinned by a fiercely reverberated kick drum, flickering hi-hats and some hyper-phased analogue motifs. Flip the record over and there's an Angel-esque bouncy trancer with more swirling than R Kelly's codpiece.

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INTERLOPER

Daddy Vegas

Plink Plank

Plink Plank's latest signing inhabits a strange distant planet, on which lush cinematic sweeps and cutting-edge dancefloor bio-rhythms meet head on with spiraling trance. As sublime as it is original, the binary-coded hypnotica of "Daddy Vegas" is tempered with rich cinematic sweeps and warm, reverberating 808 subs. This is a record with a different flavor.

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ALBUMS

VARIOUS ARTISTS

Innovators - Future Techno

Breakdown

A compilation which is designed to showcase the wealth of talent currently exploring the harder side of techno. Compiled by Brenda Russell and Collette Lewis (two women whose tireless devotion to the scene is unquestionable), the track-listing reads like a "Who's Who" of today's underground. The real stand-out cuts are Dark Star's percussion-fuelled "Afro-Pean", Mike Ink's drum 'n' bassy "Live Evil Part 2", Air Liquide's 303-drenched "Live In New York" and the popular Kenny Larkin mix of LA Synthesis' "Agoraphobia".

●●●●○

VARIOUS ARTISTS

Networks 2

Studio K Seven, Germany

"Networks 2" is a well compiled album featuring some of the artists who have helped to merge deep house and the mellower side of techno. Kicking off quite sedately, with "Emanipate My Soul" by Terrance Parker and the Raw Silk-sampling "Hypnotize" by Wandmeu Kids, the pace picks up with Ian Pooleys' "Puppets" and Thurston Robbs' splendid bump-arama "I Will". Elsewhere, the record also offers Richie Hawtin's fiery mantra, "Call It What You Want", and the dark, reverberating tones of Co-Jack's "Night Shift".

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SENSURREAL

The Occasional Series

Beam Me Up, Holland

A sci-fi extravaganza of cool 21st Century jazz-adelica with six gleaming soul serenades. Opening up with the undulating atmospheric of the sublime "Neo-Cortex" and the future house of "Chocolate Stuff", the production and clarity of sound is nothing short of astonishing. On "Confidential Suite" the breakbeats are neatly interwoven with satin-smooth melodic and sub-aquatic bass tones, and the disco basslines and dub-shimmering chimes of "Scoff" transport the listener to a parallel universe of polished metallic dream machines. Imagine Herbie Hancock liaising with Alex Reece and Space Time Continuum, while being remixed by Carl Craig, and you're halfway there.

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CRISTIAN VOGEL

Body Mapping

Tresor, Germany

An album bursting with madcap jacktronics from the south coast's answer to Jeff Mills, this record is only really for the headstrong. In other words, these eight cuts are dedicated to Vogel's harder side. The jerky, stacato rhymes

and foreboding undercurrents of tracks like "Forward Backwards" and "Snake" are as harsh as they are grating, essentially relying on disorientating repetitiveness which, no matter how effective and innovative it may be, is often too exhausting to be able to really lose yourself in.

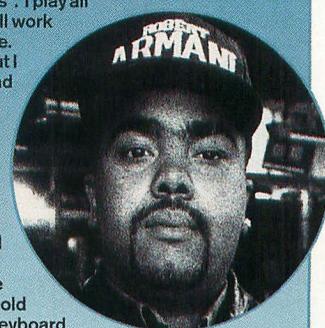
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IN THE BAG

ROBERT ARMANI lifts the lid on his record box

My first record has to be the Joey Beltram album "Places". I play all of the tracks, as they all work and make the audience move. Mostly I play my own stuff, but I like this, it's kind of beatin' and it gets people jumpin'. I've known Joey for about a year now and we get on well. His style's sort of like mine.

I'm also really into the new Paul Johnson record, "Sex Craze". I like the vocals. Paul's my cousin. We started out together and have been making tracks since we were about 14. We used to use an old Sonic drum machine and a keyboard my mother bought for about £60. Real basic stuff, man. Nowadays, though, we use just about everything.



My next selection is "Nighttime" by Robert Hood. It's kind of soft techno, but it's movin'. I've just got back from Russia and I played it out there. I had around 10,000 people jumpin' to this. I really liked it in

CHECKLIST

- JOEY BELTRAM - Places (Tresor)
- PAUL JOHNSON - Sex Craze (Dance Mania)
- ROBERT HOOD - Nighttime (Cheap)
- uncredited - "Hangover" (white label)
- MIKE DEARBORN - untitled (white label)

Russia, so I'm going back next month. It's strange, way different from America, but it's cool. Another big record I'm playing at the moment is a white label called "Hangover". I don't know who it's by, but it's straight, like my style. It's a real beatin' track. I've also just got the new Mike Dearborn record. It's a test press but I think it's on Djax. That's real beatin', too, it gets the crowd movin' good.

Sven Vath's remix of Robert Armani's 'Circus Bells' is out now on ACV

THE BROTHERHOOD

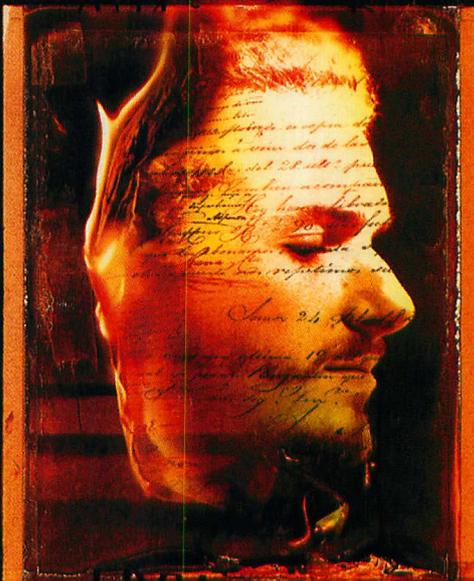
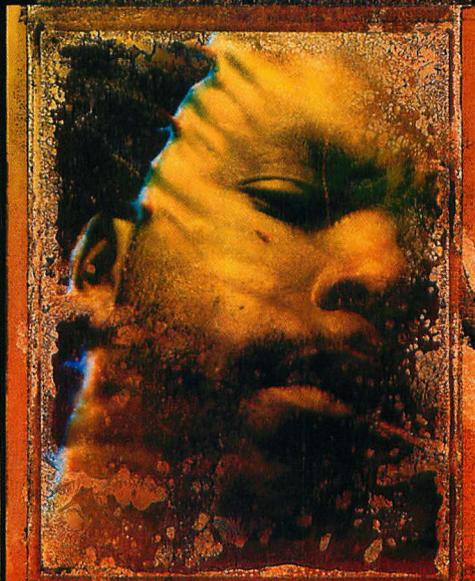
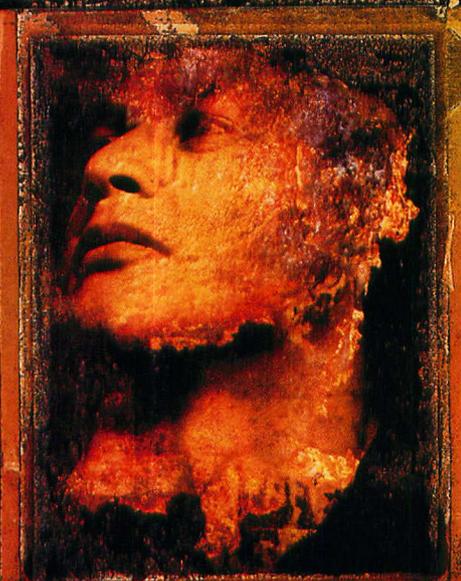


ELEMENTALZ

ONE MIXED RACE

ONE BLACK

ONE RED



Power of a pyramid

1 [rap] if you like a [chid]

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Hip Hop

Reviews by WILL ASHON

DJ KRUSH

Meiso
Mo' Wax

There seem to be hundreds of remixes of this tune so let's concentrate on one. DJ Shadow returns to top form with a developing, funky, drum-rolling base, on which he spreads the original rap from Blackthought and Malik B of Roots. The drums are hard and Shadow continues the (presumably jungle-influenced) beat chopping, which characterised his "Duality" collaboration. With neat scratching and more breakdowns than you can shake a stick at, this is a classic Shadow/Krush mash up.

●●●●●



SINGLES

NEW KINGDOM

Mexico Or Bust
Gee Street

No prizes for guessing who's set to win this year's Utterly-Loony-Toonz-Shouting-And-Wailing Down-The-Microphone Tom Waits Memorial Award. Yes, the Kingdom have returned and their diction's no better than before. However, if you happen to like fucked-up Tex Mex hip hop, you are in the right place.

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FUNKMASTER FLEX

The Album Sampler
Loud/RCA

Yes, here in the U of K we're lucky enough to get a roll of Flex on vinyl. Unfortunately, however, the A-side is taken up with Yvette Michelle, but flip over and out for some yelling from Sadat X and Akinyele. It's not just the fact that Sadat used to be called Derek which makes this track work, but it does help...

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ERICK SERMON

Welcome
Def Jam

Mr Sermon and Mr Murray, the manager and the cashier at the Royal Bank Of Gold, put out their "Welcome" mat, wait for someone to stand on it and then pull it out from underneath their feet. Presumably the guy who's shouting "Yeaheahheah" in the background cracked his skull on the step.

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BUSTA RHYMEZ

Woo-hah! Got You All In Check
Elektra, USA

The Ill Street Blues man (without whom the Wu-stylers may never have come through) launches his solo joint with what sounds spookily like a tribute to British TV kids' prog of yore, in particular "Grange Hill" and "Roobarb And Custard". This highly fortuitous

synchronicity merely enhances the star's ragged babble. Phat like Ro-land's gut.

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MISTERJON

Seachange
Ultimate Dilemma

"Seachange" itself is junglist, but check out the b-side, "Gratis", a cut-up of jazzy piano riffing, merry-go-round organ, laughter, talk and trombone. Often threaded backwards over itself, the whole shebang is complemented by a booming beat and some neat scratching. Never has a record starting off with electronic claps sounded so good.

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SLEEPY WONDER

Rookie
Phat Wax, USA

Sleepy Wonder does that New York dancehall thing, while Chuck

Chillout lays down what is already established as the house sound at Phat Wax - namely, big beats and sweeping, orchestral funk samples. Flip over for the real ragga with Shinehead guesting.

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SPEECH

(Like Marvin Gaye Said) What's Going On
Cooltempo

Speech has decided to continue his development unarrested by a full group. However, like much of his previous output, this single relies on wholesale pillage of a soul classic with the addition of some "conscious" lyrics. Alright, but a little bland and lacking in the collective passion which at least made AD interesting.

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DJ FOOD

Refried Food (Part Six)
Ninja Tune

Any open-minded hip hopper will find something to enjoy in DJ Food's work. The "Refried Food" remix album is also reappearing as a six-part vinyl set, and it's the sixth slab which will particularly appeal. Featuring the Jeep Beat Collective on the old megamix tip, it's utterly contemporary but also a fine reminder of those "stick on the tape and chop wax" days.

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THE LUNIZ

I Got 5 On It
Noo Trybe/Virgin

Not one of the best tracks on the album, but it's much improved when Bay Area all-stars such as Digital Undergrounder Humpty Hump get on the mic. Check the two Drop Zone mixes. The first is empty and sinister, the second all jazz syncopation and upwardly-mobile horns.

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ROYAL FLAM

Summin' Gotz To Give
Capitol, USA

More from Wu-Tang Productions here. Ill Figure lays down deep double-bass and tinny hornpipes,

BAHAMADIA

Uknowhowwedo

Chrysalis, USA

The latest voice from the Illadelph Renaissance, Guru's new protege, or simply one of the best lyricists your likely to hear? With a delivery which makes other deadpans sound positively lively, it's the latter. Bahamadia is a storyteller who isn't afraid to "discombobulate" with some smart verbiage, yet remains concious and subtle. Add Premier production on "True Honey Buns" and startling intelligence throughout, and you've got a glorious single.

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followed up by huge swathes of what might have started as piano before the FX took control. And lyrically, Flam's more from the Kris Parker skool of battle-rhymes, which is no bad thing.

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GODHEAD JOHN

Babel 17
Orange Egg

If there exists a thin line between eclecticism and sounding lost, this ex-Sandals boy crashes right through it. Despite good beats and some very fine moments of dubbed-up sound, other parts of this 12-incher meander along like acid jazz out-takes with breaks added. Instrumental music such as this surely requires a more focussed approach.

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TRIFLICTS

Genuine
Snaek Tip/Hydra, USA

"Genuine" has been knocking around for a couple months now but just hasn't generated the buzz it deserves, despite this superb production from Beatnuts, which is better than anything they've done for themselves recently. Triflicts rhyme dense webs of metaphor on the mythic tip. Sax-soaked, booming, clever.

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BENZ Urban City Girl

RCA

Females beware. It seems one of Benz' number is keen to "Show you a place where the sun don't always shine". Yes, it's arse all the way, on a track which sounds like the theme tune to a Eurosoap about cod fishermarn. Not even the vocoder can save it. And that is saying something.

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ALBUMS

JAMAL

Last Chance, No Breaks
Rowdy, USA

At last, Erick Sermon's latest prodigy leaps forth with an album. Featuring the Green-Eyed Bandit plus Messers Noble and Murray, the record revolves around the sort of low riding, East Coast P-funking which the Def Squad specialise in. As a result, a lot of the responsibility for making the album sound fresh rests with Jamal. Unfortunately, he's neither the stylist Redman is, nor as distinctive as Keith Murray. It's not that he's bad, some of his lyrics hit the mark and his delivery is uncompromising, it's just that something more is needed to transform this from a reasonable album into a really special one. And apart from tunes like the ludicrous "Genetic For Terror", the Sermon-bomb "Keep It Real" and the single "Fade Em All", this just hasn't got it.

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VELL BAKARDY

Genuine Liqua Hits
American

"I drink therefore I am". Here we have Kansas City homeboy Vell Bakardy's simple yet effective philosophy of life. His stories of drinking too much, waking up with a hangover and, erm... drinking too much again are stretched over slight, off-centre G-funk pastiches. The overall effect of this record is like being cornered in a bar and slavered in beer breath. All of which makes Kansas City sound like somewhere even the drunks would drink to forget. I can only presume American have put this out in the hope of getting a large dollop of dollars from the Kansas Tourist Board for its withdrawal. "Genuine Liqua Hits" is 40 ounces of adulterated tosh.

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LABEL STABLE

Richard Curtis of BLINDSIDE RECORDINGS

What are your aims?

Essentially, we want to try and promote some independent hip hop in the UK. And also to encourage more instrumental stuff. Not many major labels are particularly interested in hip hop at the moment, but there's definitely the talent here so why not do something with it? Which artists have you released?

Our first release was "Hip Journey" from The Lee Curtis Connection, which was an eight-track EP of instrumental music. It had hip hop beats, but with a jazzy feel. After that was The Creators' "The Creators Have A Master Plan", which was a seven-track mini-album. It was The Creators' debut release under their own name. They are a two-man production crew from Kingston, who've been working together for three or four years. They did the UK remix of Nas' "It Ain't Hard To Tell" and they worked with MCM on his "Power Moves" EP, as well as with an MC called Stash. They've got a whole lot of MCs on their album.

What are your plans for 1996?

We're doing some remixes of the Quam tracks

for release as a single and there's going to be a Creators instrumental album as well. We're hopefully also going to be doing a new project with MCM and a couple of other rappers, plus a single of pure hip hop instrumentals by Kushti, the group I'm involved in. We're recording that at the moment. There's also the possibility of hook-ups with San Francisco's Peanut Butter Wolf and Joe of Vinyl Reanimators in New York.

What are your hopes for the future?

Just that we can continue to put out quality stuff and try to represent UK hip hop. We just want to do something for the genre in this country.

Contact Blindside Recordings at 12a Queenstown Road, London SW8 3RX. Telephone: 0171-498-5112



Trance

Reviews by **DAVE FOWLER**



COSMOSIS

Morphic Resonance/San Yacid
Transient

God only knows what this devastating twin-tracker sounds, sorry, feels like when someone puts liquid acid in your punch on the beach at Anjuna. For "Morphic Resonance", read five minutes of sublimely produced, medium-paced psychedelia. And if it sounds TIPesque, that's because Cosmosis (aka Jeremy van Kampen and Bill Hasley) also record for TIP as Laughing Buddha. Stepping up a gear, "San Yacid" is almost a natural second movement, its initial moonlight charms soon yielding to a thudding bass and screaming acid storm that'll tear the leaves off the palm trees. "Consciousness altering music" is what Cosmosis call it. Wouldn't argue with that.

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SINGLES

FLOORPLAY

Automatic
Perfecto Fluoro

Not quite what you would expect from Perfecto Fluoro in terms of content, "Automatic" is a highly classy track (originally produced by Disco Volante on Transient) with hardly a tinge of the texture we've come to pigeon-hole as Goa. In fact the pick of the four mixes, the "Original Mix", is a little reminiscent of Sigma 2's classic "Chemical Hostage", a Euro nu-NRG blinder which went down a storm at the likes of Garage and Trade. Also doing the business in a fractured, less frenetic way, is the "Gam Mix", while the "Biff & Memphis" workouts on the b-side give you two more options you might like to save for a rainy day.

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MAN WITH NO NAME

Lunar Cycle/Neuro Tunnel

Dragonfly

Martin Freeland again delivers the goods, here with two superb, no-nonsense slices of quality psycho-trance conjured up via his magickal touch at Dragonfly's Butterfly Studios. "Lunar Cycle" draws the listener into a swirling gravitational pull with its catchy question-and-answer synths, while a prolonged exposure to "Neuro Tunnel" could well result in cerebral contortions. Oh, and you'll love the quasi-subliminal "I need something stronger" sample (taken from Norman's "I Need It Stronger" on Suck Me Plasma) on the latter track. Top tunes, top marks.

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ASTRAL PROJECTION

Enlightened Evolution

TIP

From the moment diamond hits vinyl with the ominous "You have now taken your first step" sample, it's plain there's no room here for the faint-hearted and strictly no turning back for the undecided. For "Enlightened Evolution" is a searingly powerful mindbender from the Israeli masters of trance. A track which succeeds in out-scoring all their previous efforts with a frenzied yet controlled foray into tonal and melodic madness. One for the middle of the night. Be warned, my friends.

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TUFAAN

Tufaan/Probe (Green Nuns Of The Revolution Remixes)

Phantasm

Those Sisters Of Our Lady Of Aceed turn out two accomplished reworkings on this, Phantasm's 12th vinyl outing. "Tufaan" is a real heads-to-the-floor stomper which whirls along nicely, tastily punctuated by classical synths. "Probe" kicks in harder, builds dirtier and keeps its acid in check before a swift breakdown leads to the more intense and suitably psychedelic conclusion.

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STAR POWER

Nothing Can Save Us, (London)/

Renegade 303

Stay Up Forever

For lads who love their acid, Chris Liberator turns out two solid 303 workouts on the Liberator DJ's increasingly well-respected and popular label. "Nothing Can Save

Us, (London)" is a scorcher with more truth to its title than most, while "Renegade 303" shows depth of composition through a blend of techno minimalism and traditional acid build up.

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DOOF

Youth Of The Galaxy/Yoof Of The Galaxy/Secret Sun

Dragonfly

"Youth of the galaxy, the time has come to demand your freedom!" A very timely call for megaversal liberation and bang on once again with his seamless production, Doof offers excellent value for money with three rush-inducing, mesmeric trancers which pass the acid test with flying colours. Classy stuff to shake out those psychic cobwebs.

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NEBULA 2

Chased/Gods

Collide

After outings on M-Track, Wan and Synthetic, Nebula 2 return to Collide Records with a classy 12-inch which defies simplistic categorisation. "Chased" has the benefit of a laid-back breakbeat and numerous interesting key changes, which serve to push it upwards and onwards, not unlike a contemporary jazz cut. "Gods", with its subtle samples, sweeping breaks and acid inlets, could meanwhile easily slide into many a different set. Relaxed elegance all round.

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ALBUMS

VARIOUS ARTISTS

First Step Into Phuture

Phuture Wax, Germany

The great Jack Kerouac, replying to a provocative comment that he looked surprisingly straight one evening, remarked, "You can't spend your whole life on magic mushrooms". He might have said the same thing about psychedelic trance, had he not caned himself

VARIOUS ARTISTS

The Blue Compilation

TIP

Blue is the colour of Shiva, all-protecting with his mighty trident. No surprise then that TIP's "Blue Compilation" is set to be to the fluoro-friendly what Goldie's "Timeless" is to the junglist massive. A classic that with the passing of time will probably define the whole genre it represents. With 10 fresh, innovative and previously unreleased tracks from around the globe, "Blue" sets the standard for others to follow. As you'd expect, the talent roll-call is a veritable "Who's Who" of the scene (The Infinity Project, Green Nuns, Astral Projection, Hallucinogen, Kox Box, Doof etc), each creating their own brand of vibrational medicine in its most distilled form. Where on earth can TIP go from here? Earth? Where they ever on it?

●●●●○

to death at such a tender age. Which, to draw a hazy parallel, is why British trance lovers caught up in the current frenzy over Goa should not overlook the work of our Teutonic cousins. At the cutting edge of Euro-trance and on a par with the likes of Noom, Superstition and Lunatec, sits the impressive Phuture Wax imprint, which has recently issued "First Step Into Phuture", a compilation of utterly electrifying brilliance. Highlighting the talents of DJ Tom Wax (on "Pumpin' Waves", the superb "Behind The Sun", Wax Scientist's "It's Time For House" and "I Won't Stop"), as well as Watchman's played-to-death "Cut The Midrange" and "The Watchman's Theme", this is an 11-tracker which oozes quality, energy and the compositional heritage of a nation who gave us Wagner and Commander Tom.

●●●●○

MARK ALLEN

Deck Wizards - Psychedelic

Trance Mix

Psychic Deli

Featuring a host of great tracks, including Mindfield's "Green Worm", the Union Jack remix of Tempest's "Salamander", Plasmatik's "Rhythmtec" and

Cannabanoid's "Cosmosis", DJ Mark Allen flaunts the polished talents which have landed him employment at a range of leading underground and overground dates on the UK scene, as well as appearances in Israel and Greece. If mix albums are your bag, grab this one.

●●●●○

VARIOUS ARTISTS

Order Ordonata 2 - Experiments

That Identify Change

Dragonfly

The long-awaited sequel to the 1994 "Order Ordonata", this album does not disappoint, with 11 tracks varying in style from acid-fuelled floor shakers to more reflective living-room trance-outs. The contributors this time around include Simon Posford (better known as Hallucinogen), Man With No Name, Dino Psaras and Joti Sidhu, together with a rather quirky collaboration between long-time partners in gothdom, Youth and Zodiac Mindwarp, who, as Zodiac Youth serve up "Fast Forward To The Future". Aficionados will also welcome the inclusion of "X Files" and "Cybercheese", both previously only available on white label.

●●●●○

PRODUCTION VALUES

Some sound talk from Simon Carmen of **MINDFIELD**

How would you describe your production sound?

Psychedelic to the max. Techno that kicks arse, trance that goes for the jugular, particularly if we're doing a 12-inch. Of course, if we're doing ambient stuff or even album tracks, we take a different, more relaxed approach. Our sound really depends on how we feel and what we're supposed to be doing.

What were your first and last productions?

Our first successful production as Mindfield, the first one to make it to vinyl anyway, was either "Life's An Illusion" or "Mandarin". I can't actually remember which. But our last production was "Touch The Sun". We did it for the next Return to the Source compilation, which is due out soon. The sample we used is from a Mel Brooks farce, don't ask me which one, but he's in the cockpit of a plane shouting, "Touch the sun!". I've been waiting months to use that. Oh, yeah, we've just done the "Exogenous Mix" on "Odyssey Of The Mind", one of the tracks from the new Mindfield album. I'd rather have called it the "Down The Pub Mix", but you can't really do that, can you?

How are you pushing your production technique forward?

With the same drum rolls and breaks, again and again. It's time to push the psychedelic scene somewhere else before it becomes far

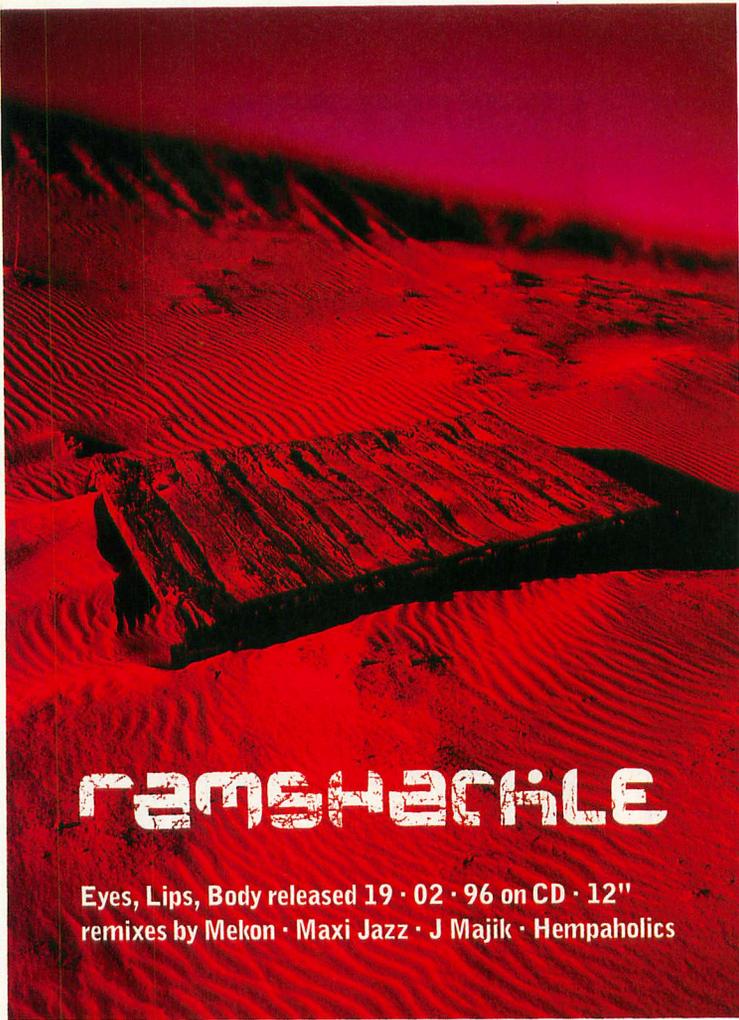
too formulaic.

I'm looking for influences outside the techno idiom, it's kind of a search for the lost chord. I don't really listen to many other trance artists at the moment. It's too easy now to recreate the trance sound, we have to keep moving onwards or we will disappear up our own arses. We've got to avoid a techno painting-by-numbers scenario at all costs. I'm looking at other forms of music in general... I mean, what kind of drugs do you think David Bowie was on when he made "Low"?

Which artists have you most enjoyed working with?

All of them, really. That's the thing about the whole psychedelic trance scene, everybody is so cool, especially the guys at our record label [Phantasm]. The only person who has really managed to piss me off is this total nutter who calls himself Rupert The Master. You could say that he's a kind of record label stalker. He has obviously taken way too much acid in his time, he keeps these writing letters saying how he invented Mindfield and Goa trance. But what can you do?





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Garage

Reviews by MICHAEL MORLEY

MARTY ST MICHAEL

The Spirit
Cutting, USA

Paul Anderson has been busting this one big time on his KISS 100FM show. But rather than a new fad, this track has a majestically soulful vocal and is stamped with all the ingredients of a classic song. It's real music and that's the way we like it.

★★★★



SINGLES

KRIMP

Catacombs
Strictly Rhythim, USA

Following hard on the heels of the very notable "Get Up" EP, the nu school of fucked-up garage music produces another three-tracker of FX, crazy solos, 303 splurges and a great groove. Like a modern day version of Herbie Hancock circa "Mr Hands", "Catacombs" is well worth investigating.

★★★★

INDO
R U Sleeping Remixes

Azuli
With the UK's Grant Nelson and New York's Todd Edwards on remix duties, this is a battle of the rising stars. Nelson carries the original bright and bouncy vibe in his usual manner while, typically, Edwards steers away, ups the tempo and gives it the rub-a-dub treatment. And as for the winner? As always, it's the music.

★★★★

LIL' MO' YIN YANG
Reach Remixes

Multiply
These remixes are from the boys of the moment, Alcatraz, and the up-and-coming Basement Jaxx. Both manage to retain the intensity of the original record, with Alcatraz'

reworking being a dark and dirty affair, à la Deep Dish, while the Jaxx use fireworks and a very cool breakdown to inject their flava.

★★★★

DON-E

Don't She
4th & Broadway

This one smacks of classic period Stevie Wonder. The New York garage godfather, Tommy Musto, tweaks dials with the necessary subtlety to retain the song. The remixes are sing-along garage and, if you're not 100 per cent into vocals, there's a sweet, melodic dub, too.

★★★★

BLAK 'N' SPANISH

Jazz Powa (Tribute To The Loft)
Slip 'N' Slide

The return of Phil Asher and Orin Walters. "Jazz Powa" is a mood tune with some tropical beats and a totally mesmeric bassline. It's a long track and is full of surprises. The further you go in, the more exotic it gets.

★★★★

MINDCHIME FEATURING

ISI SAMUEL
For Our Culture

Crash, Canada
Originally released a year ago on Nottingham's No Requests label, the production talents of Sanza Digabla, together with Toronto's Dino and Terry, provide the mixes on this outing. It may be a bit too much like soul music for some, but for others it'll be a welcome breath of fresh air.

★★★★

ANTHONEY

The House
Public Demand

Danny "Buddah" Morales sets up a kind of old school, plinky-plonky groove, topped with enthusiastic male warblings. There is also a tribal rhythm and a deeper, "Casa

Blunted" remix spread across this double-pack.

★★★★

NORMAN JAY

Message In A Dream/She Needs To Know

High On Hope
Norman Jay goes back to his roots to blend together MF5B's "Love Is The Message" disco classic and a righteous speech from Martin Luther King. Over on the flip is the ultra-sampled "I Need You Now" by Cinnamon, plus the legendary "Love Sensation" from Loleatta Holloway. The necessity of this project is bound to be questioned but, if you are in a party mood it's worth a try.

★★★★

GREYLING

Are You Ready?
Kult, USA

This is typically deep and soulful NY/Jersey house and, if you listen to Paul "Trouble" Anderson's mix show, you will know what you are getting. Nothing new, but finely executed with a solid vocal and a memorable keyboard hook.

★★★★

SOUL MOTIVE

The Night Shift EP
Nuphonic

More excellent disco meets jazz music from the Nuphonic imprint. Emanating from Bournemouth, it's a four-tracker of musical originality reminiscent of the finer moments of seminal house label, Nu-Grooves. "The Night Shift" takes a classy instrumental journey from Blaze to Azymuth, ending up at the superb "In The Night".

★★★★

BEL CANTO

Rumour
Atlantic Lava, USA

In the words of Kenny Gonzales, Masters At Work have turned this "From a pretty weird, alternative vibe, like Everything But The Girl's 'Missing' into a slammin' deep house track which builds with an hypnotic "Higher love" vocal and a beautifully muted horn solo. The result is a record with a great deal of potential.

★★★★

IDJUT BOYS

Jazz Fuk
U-Star

Another golden nugget for Dan and Conrad of the U-Star crew to add to their already fine collection of nu-disco instrumental tracks. This will float you up, up and away, giving you a well-earned rest from the domination of production-line house music.

★★★★

ALBUMS

VARIOUS ARTISTS

The Collective Sounds Of Prescription

Prescription, USA
Prescription have continued to confound all of those wanting to dismiss their output as nothing

DREAM DATE

COLONEL ABRAMS

What is your dream venue?

Carnegie Hall in New York or the Hammersmith Apollo. I have never been on stage at either but to be to play at Carnegie would be really exciting, it's got great acoustics. It's a classy place. I saw Cameo at the Apollo in 1985 when "Trapped" was out. To go there with a band would be on another level. You can move your dream venues, where will you put them?

I like both places just where they are. Carnegie Hall is on 57th Street, which is where I go shopping. It's a main area. It would also be exciting to play somewhere far away from home like Hammersmith in London.

How will you get there?

I'd like to do it the right way, in a limo. I can't see myself going to Carnegie Hall in a taxi cab.

Who is the promoter?

Dick Clarke from the "American Bandstand" TV show. You've heard of "Soul Train" and Don Cornelius? Well Dick Clarke did it before him, back in the Sixties.

Which five names will you put at the top of your guest list?

It's kind of hard. Let's say I'll put my five best friends on the list.

I've got to be very discreet about that one.

What is on the rider?

Just juice and water. I don't need nothing to get me going. After the show it's a different story!

Who will warm up for you?

I would like it to be an artist who is trying to make it, who I liked and thought were real talented. I wish I'd had an opportunity like that when I was coming along.

What songs will you open and close your set with?

The songs all depend on the audience. I don't really cover other people's songs, although I once did Dionne Warwick's "Anyone". I think I'd start with an uptempo song everybody knew, then in the middle there'd be a nice ballad, maybe an old standard, and I'd close with something upbeat.

Who will you have in your band?

I'd want a seven-piece band. Something like when I played the Budweiser Superfest in New York with Maze and Bootsie Collins. Backing vocals are always Chandra Armstead, Sandie B and a new guy, Keith Fluiet. It'd be interesting to use horns. I'd go for Maceo Parker and Fred Wesley, the masters of horns.

Where will you go afterwards and who with?

I'd go back to the hotel to cool out a bit, to relax and take it easy with Maurice, my brother. I'd have a drink and we'd talk about the show. There'd be no sweet parties. I used to party before I got into the business, but the real me is far more laid-back than my stage persona.

● *Livin' Large Featuring Colonel Abrams' 'Love Is What We Need' is out now on Nice 'N' Ripe*

VARIOUS ARTISTS

Stateside Volume 1

Indochina Stateside

Now that China Records is more streamlined, we've the Stateside subsidiary to deal with "classy, American-style garage". Well, almost. "Stateside Volume 1" offers Carolyn Harding & Damon Horton's "Sing A Song" (this page's first Vital Single, back in May 1995), which has worn very well indeed, along with various other adequate tracks from Noel McKoy, Charlene Smith and Joey Musaphia. In addition, there are six previously unreleased songs, with mixes from Linden C, plus DJ Phil Asher on one of the album's finest selections, Innermood's "Out In The Rain". Unfortunately, there's little here which is really unmissable, few tracks which are truly classic and rather more which are simply competent.

★★★★

● *Imports provided by Vinyl Junkies 0171-439-2775, Uptown Records 0171-434-3639 and Dangertrax, Brighton 01273-622063*



SMOKIN' BEATS

Smokin' Beats Volume 4

The main cut from this EP, "Look Who's Lovin' Me", very cleverly energises a lost a cappella from The Escofferys' track of the same name and cuts a swathe through most of the usual vocal fodder around. The lovely Latino-style keys and throbbing bassline will leave you speechless.

★★★★





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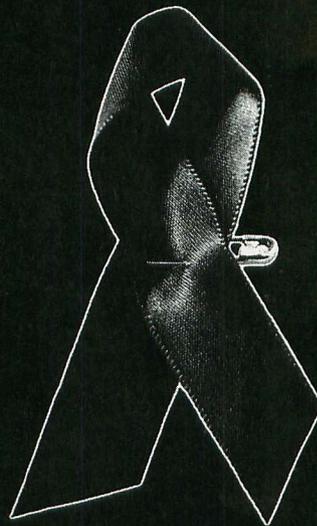
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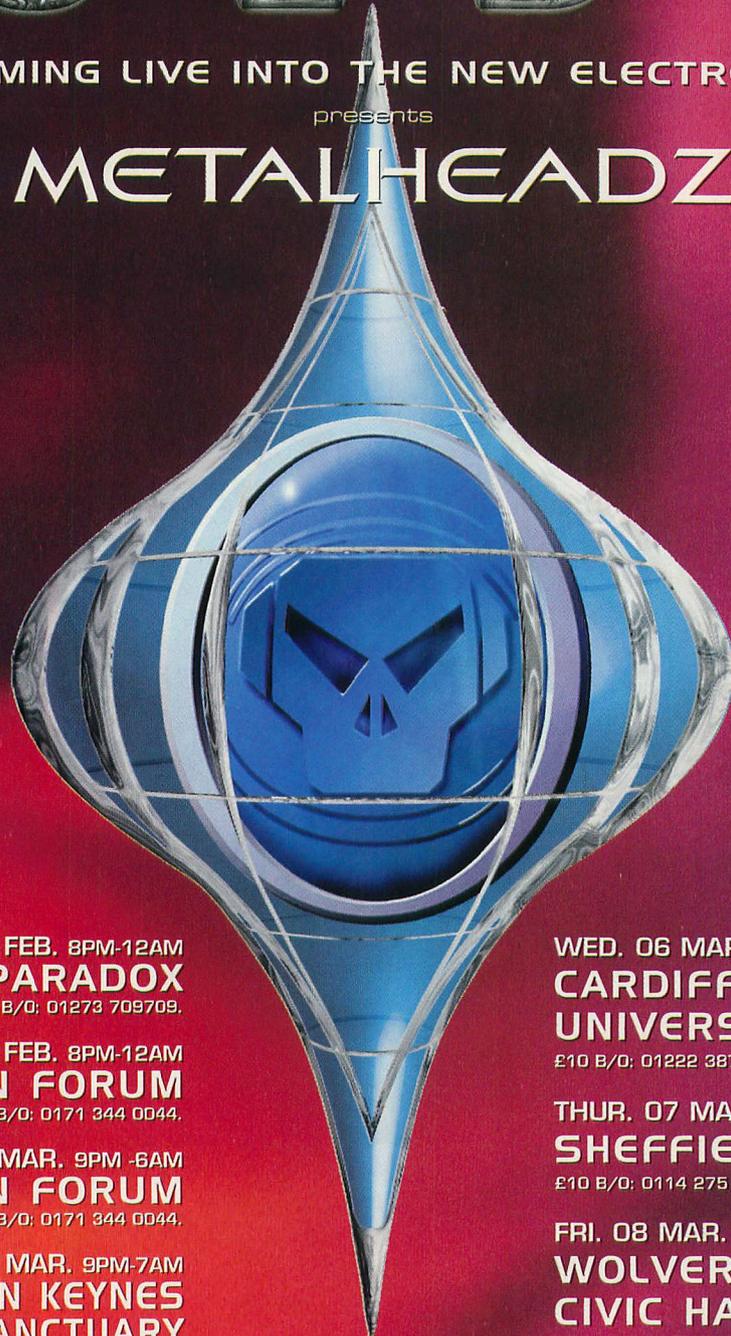
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THE FACE

Soul

Reviews by **BOB JONES**

JESTOFUNK For Your Precious Love Rec In Pause

Our friends in the land of opera and pasta make very good black music, which is weird when you think they have no history of the sound we call soul. But nevertheless they make great funk 'n' jazz and this band, whose "Love In A Black Dimension" album is one of the classic slabs of 1995, have gone and recorded a tough tune using the bad bass of El Coco's Seventies classic, "Cocomotion". Superb stuff and, like a good cappuccino, it hits the spot.

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SINGLES

RAW STYLUS Pushing against The Flow Acid Jazz

The blurb accompanying this drop reads, "The new single from Raw Stylus". Well there's nothing new about "Flow". It was Stylus' big underground slice of street funk which grabbed the attention of the media and the record labels a few years back. The only thing new is the mixes, perfectly performed by Foncett, Alvin Speights and the band themselves. All in all, this is a tuff little mother. Whatever year you release it.

●●●●●

TROI 24 Hours Juice

The homegrown Troi get into the slick, American r'n'b thing. And without having those dreadful whines and grinds to their voices. At least this lot have voices, and for those who get off on lyrics, it's all about making lurve 24 hours a day, seven days a week, 365 days a year. How the hell are they able to keep it up?

●●●●●

3T Anything Epic

Take a member of the now defunct Jackson Five, say Tito, put his sons on his brother Michael's imprint, MJJ Music, give the world enough hype about how they can sing and how they're the nephews of the modern-day version of Peter Pan, and you have got a Top 10 hit on your hands. The trouble is, they all sound just like their uncle. Sorry, but just because your surname happens to be Jackson doesn't guarantee talent.

●●○○○

DON-E Don't She/Circles (Remixes) 4th & Broadway

The two biggest cuts from his last maxi are reworked by the man himself, Dodge, and UK flava of the Month, Crew 233. There's not a lot between them as both cuts are slow 'n' low and hit the spot in the funk department. The production is crisp with "Circles" just winning it, but the extra cut, "Baby's Got Cold Feet", is the real killer.

●●●●○

INSPIRATIONAL ALL STARS Don't Give Up Island

As the title of the band suggests, "Don't Give Up" is uplifting and inspirational gospel music, and before you turn atheist, it's what all of today's church songs should

of them. Raid the bank account and file under extreme goodness.

●●●●○

LOVE TAMBOURINES

Deeper Love EP
Crue-L, Japan
Unknown to most of the UK record circuit but collectable to those in the know. The Tambourines are a talented bunch from the Land Of The Rising Sun. This EP of Tokyo-produced soul is as raw as sushi and tastes twice as good. "Let Me Love You" is one of the ballads of the last decade, an absolute stormer and worth raising a glass of your finest saki to.

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DUBONIKS Grip On Your Head EP Delancy Street

A quartet of selections from the London duo of Mikey Benn and Paul Gunter, and a very tasteful offering it is too. "Don't Panic" thunders along like a modern jazz funk demon and fits into the same puzzle as classic Lonnie Liston Smith or Johnny Hammond, while "Emily's Story" takes us slow and below. Extremely soulful, this is a great debut offering.

●●●●○

JENNIFER MICHAELS Just Can't Hide A-Kus

Watch out good people, there's a new UK diva to reckon with. And her piercing vocals and soulful nature will take her far. This debut sounds a little bit rough around the edges, but there's no question that the basics are there.

●●●●○

ALBUMS

FEDERATION Earth Loop China

Bristol's finest funksters take us on a mystical journey of spacey breaks, driven strings, haunting ballads and the proverbial drum 'n' bass, all



SOLO

Solo Perspective/A&M

Jimmy Jam and Terry Lewis have this uncanny knack of hauling supreme talent from almost out of nowhere. Solo are a quartet who were discovered singing street symphonies and are self-taught to sing soul like it should be sung, individually voiced and from the heart. They have produced a faultless debut album which ranks alongside the "What's Goin' On" and "Brown Sugar"s of this world. Superb production, superb songs, superb voices. At last, some real soul for the Nineties.

●●●●●

joined together with Nineties jazz funk. It's a real melting-pot of songs, but you know what? It works just fine. Another example of us Brits leading the way.

●●●●○

GUABELLA Hitting Hard Epsilon

A thoroughly welcome re-release of an album which originally saw the light of day in 1977. "Hitting Hard" pushes the Latin side of our soul even right down to the sleeve,

which looks like a percussionist's delight. But don't judge this book by its cover, because tucked away among the hot South American rhythms are a couple of corkers on the more soulful tip. "Fantasy" is so sweet it's good enough to eat and "Image Of A Star" is an harmonious slap of wonderfully slow Seventies soul. If released as a single, it would set you back several hundred on the collectors circuit. Yes, here is a Seventies rarity available in the Nineties at a giveaway price.

●●●●○

JOSIE JAMES Candles Expansion

The situation here is something of a mystery. This lady can walk big time, she can break a glass at 50 paces, so who has decided to produce her in such a mundane way for her debut album on one of the UK's finest soul outlets? The voice is fine, but that's it. Very few of the songs are memorable. Play 'em once and forget 'em the next time around. This reallity is such a disappointingly poor example of Josie's talent.

●●○○○

OHM GURU The Groove Improver Irma Mollo Jazz

Another set from Bologna's finest sons. OHM Guru and Gaod-A-Man mixed and produced this at Italy's Kinder studio and the result is a journey of meditation, funk-my-ass and excursions into the secret world of the Acid Jazz junkie. It's an especially great fix for those on a downer.

●●●●○

DREAM DATE PAUL TUCKER of LIGHTHOUSE FAMILY enters the realms of fantasy for his dream date

What would be your dream venue?

The Royal Albert Hall. You'd have to take the roof off. Actually, we'd just blow it off!

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

At Malecon in Havana, Cuba. It's a seafront resort with lots of Art Deco buildings and a lighthouse. It used to be the playground of the pre-revolution Mafia. We used a picture of it on the back cover of our album.

How would you get there?

I'd fly to Miami, then take a yacht. Or perhaps we could use a refugee raft. It would have a sturdy one, though.

Who is on the guest list?

Robert De Niro, to keep out the riff-raff. Sophia Loren, from the Fifties, to keep everyone smiling. Giorgio Armani, to take care of the costumes. He's a great tailor. Wim Wenders can video the whole shebang and Marco Pierre White can do the catering.

Who is the support act?

As the main event is a soul one, it would be nice to have something trancey and hypnotic. I would say Sasha, Leftfield or BT.

What songs do you open and close your set with?

"Keep On Moving" by Soul II Soul to open. We'd close with Stevie Wonder's "Another Star" and our own "Ocean Drive".



Who would you ask to play in your backing band?

The Berlin Philharmonic Orchestra for the strings. A gospel choir with Lawrence of Nu Colours on arrangement. Stevie Wonder on piano, so I can take a break, George Benson on guitar and Sade, Mary J Blige and Marvin Gaye as backing vocalists.

What would be on your rider?

A masseuse, a truck-load of Marlboro cigarettes, plenty of skins, kilos of Galaxy chocolate, Ben and Jerr's "Cookie Dough" ice cream, loads of oysters, some Cohiba cigars, Jack Daniel's and plenty of champagne.

Where will you go after the gig? And who with?

After a quick drink in the Nacional Hotel, I'd take a helicopter to Miami for a beach party on Ocean Drive. My companion? Sade, naturally.

● Lighthouse Family's 'Lifted' is out now on Polydor. The next single, 'Goodbye Heartbreak', will be out in April

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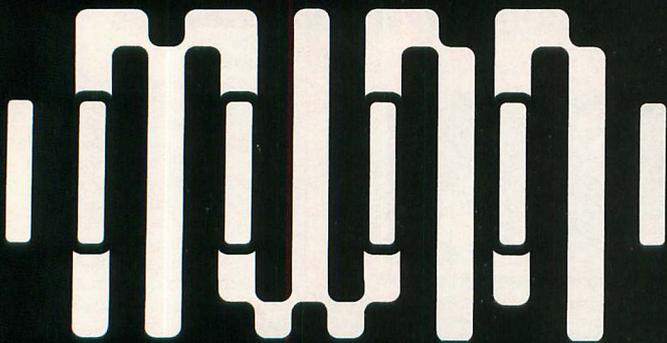
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Hardbag

Reviews by MUFF FITZGERALD

TECHNOHEAD I Want To Be A Hippie

Mokum

"I want to be a hippie and I want to get stoned on marijuana" is the refrain which had our European cousins reaching for their ECU's and rolling papers. This European number one from the late (and very much missed) Lee Newman and partner Michael Wells has been re-released and deserves similar treatment over here. It's full-on, firing and the video is very, very funny indeed. Say a prayer for Lee, spare a thought for Michael and pass the Rizlas.

★★★★



VITAL single

SINGLES

INFAMEY You Spin Me Round

WEA
"Infamy, infamy, they've all got it in for me" declares Pepsi of Pepsi & Shirley fame. But not so, love, especially not with this fierce mix from the Sharp boyz, George Mitchell and Steven React, and especially not with a good friend of Pepsi's (a superstar we are unable to name for legal reasons, but lets just say he has "Faith" in the project) on backing vocals. Drop this and watch the crowd spin round and go mental.

★★★★

TOADSTOOL

Aldous EP
Rumble
One lick of this little Toadstool and you'll be through the doors of perception in next to no time. Pausing only to catch your breath in the gaps between the hi-hats, this is a no-nonsense burn-up.

★★★★

E-MOTION Naughty North, Sexy South

MCA
Who says that it's grim up north? The north/south divide is brought under the microscope with this rousing, roustabout of a record which investigates the "Naughty North where the girls look nice/In the Sexy South where the boys look twice". Naturally enough, the South wins hands down.

★★★★

BULLITT Cried To Dream

white label
An absolutely awesome number which features a vocal to die for against a totally anthemic backing section. Mysteriously promoted

★★★★

with only a photograph of Steve McQueen on the label, it's had the spotting posse beating their way to DJ booths in an attempt to ascertain its origin. Whatever it is, it's large, it's love on a stick and looks set to cross over big time. Massive.

★★★★

RAMP Rock The Discotek

Loaded
Originally an underground track of anthemic proportions, this has been a firm favourite in all the best clubs ever since it was released a couple of years ago. With this selection of brand new mixes, it now it looks set for some major re-interest. But it's Ramp's own "Revamp" which will cut it at the gay niteries that matter. It's a ruff, tough track which certainly isn't backwards in coming forwards in the general pumpability stakes.

★★★★

RIO & MARS Boy I Gotta Have You

Fever Pitch
Causing quite a commotion due to these splicediferous new mixes courtesy of the divine Candy Girl, Rachel Auburn, and Ken Dodd's best mate, Diddy. Rachel takes the vibe up, up and away with a hi-octane delivery which is utterly un-ignorable. Diddy stays at the same sort of tempo, turning in his trademark wobbly basslines and a faaab-ulously oohjahed (faaab-ulously ooh-what? - Ed) vocal. Now will you please stand for the new National Anthem.

★★★★

LEMON 8 The Bells Of Revolution

Basic Energy
The work of one Harry Lemon, a DJ from Rotterdam who is often found in that fair city spinning out with DJ Tim, of DJ Misjah & Tim fame. "The Bells Of Revolution"

★★★★

VARIOUS ARTISTS Drag Addict

Hut
"Parker!" "Yus, m'Lady?" "Parker, take off my dress." "Er, yus, m'Lady." "Parker, take off my bra." "Yus, m'Lady." "Parker, take off my knickers." "Yus, m'Lady." "And don't ever let me catch you wearing them again!"

Tom Stephan of Tracey & Sharon fame offers a queeny, dreamy 70-minute mix of "Bitchin' House". Now, where did I leave that white taffeta?

★★★★

VITAL album

is a tuff, pumping cut which has been bringing the house down recently at clubs such as Trade and Garage. This has just been signed to Tripoli Trax, so expect some firing remixes in the very near future.

★★★★

MIGHTY DUB KATS It's Just Another Groove

Southern Fried
Ooooooooooh, order that straight-jacket Doctor, puh-lease, Norman Cook is back...

Ooooooh Doctor, every time I go into the studio I keep thinking I'm off my face.

There's a simple explanation for that Normy. It's because you are. Oh yeah, you had me worried for a minute Doc. Do you fancy a go on this? Oooooh, That's most kind of you, young man... Normy, look, it's not just the drugs talking, right, but I really love you...

★★★★

ZEITIA MASSIAH Sexual Prime

Virgin
Gigantic on the gay scene, this much sought-after promo offers up a raging "Sharp Dub" and is

jam-packed full of fabulous tricks and turns. Over on the b-side, the wonderful Tony De Vit turns in a hi-octane, no speed limit delivery, which features oddles more of Ms Massiah's divine diva-stating tones. Gorge!

★★★★

SPEEDY J Pullover (Remix)

Dos Or Die, Germany
A remarkable remix from Celvin Rotane, who has converted what was an amazingly flat and boring coffee-table techno record into tip-top party-hearty material. The wicked horn sound wends and winds its wicked way deep into the subconscious, while a subtly acidic flavour slowly builds up into the most exhilarating of climaxes. And we all love climaxes around these parts, don't we?

★★★★

ELEKTROCHEMIE LK Da Phunk (Remixes)

Confused, Germany
My flabber is ghastrd. This is like DJ Pierre on a nu-NRG tip. Very deep and very trancey, it builds for what seems like a good couple of lifetimes before dropping into a nifty bassline-led knees-up, with a Pierre-like vocal repeating the words, "This is the phunk!". "Da Phunk" is really rather marvelous, in actual fact.

★★★★

SKIN DEEP Wandering Years

Cotton Club, Holland
If beauty is only skin deep, then there is nothing beautiful about this fan-tab-ulosa double-header. Hard and dirty rhythms pound in a gloriously hypnotic fashion, building and building until a good rub-down with a tub of Swarvega is the only answer to get deep into the pores after getting down. Get down, Shep.

★★★★

HOUSE TRAP II Floating Capsule

Nitric, Belgium
This groove gives out a mighty hard-assed rhythm which sounds a bit like Hardfloor bumping into DJ Misjah & Tim in a steel refinery. Swallow this little capsule and you won't just be floating, you'll be faahking hammered. Forging ahead, mate.

★★★★

● All imports supplied by Pure Groove, London. Tel: 0171-281-4877

IN THE BAG RACHEL AUBURN of The Candy Girls empties out her record box

The perfect track for my box is the 18th Edge release, "Set Up". With it's excellent funky beats, percussion loops and this lovely string line weaving in and out over the top, it's sort of emotional yet pumping. "Set Up" goes perfectly with Kadoc's "Night Train", an absolute belter of a track with real crossover potential. It's really swinging, hypnotic and very funky, with the camp vocal hooks, "All aboard" and "Bum, bum, bum". Every mix is useable, but my favourites are the original and the GTBD mix. Phil Jubb's "Remember Me" on Koolworld is one of those records you simply can't get out of your head when you're trying to get to sleep. The mix which gets me is the "Coalesced Dub", with the "You just want me, you just want me" line being repeated non-stop. "Remember Me" is kind of reminiscent of Grant Nelson's "Pure Energy" on Nice 'N' Ripe. Excellent.

Transformer 2's "I Just Can't Get Enough" was around a couple of years ago on Italian import. It's recently been picked up by Positiva and has been reworked slap-bang up-to-date by The Goodfellows. Its full-on, crunchy, energetic and tough and has some really dramatic breakdowns in there. Chopping and changing mood several times as it goes along, "I Just Can't Get Enough" works a treat.

I really can't go without saying a big "Wham Thank You Mam" to Baby Doc and those Sharp

Boys for delivering up two equally fierce mixes for the new Candy Girls' single. From Baby Doc's whipped-up hard beats to Sharp Boys' pumping "Hit The Door, Here, There, Everywhere" version, I hope you all love this as much as I do.

● 'Wham Bam (Thank You Mam)' by The Candy Girls is out now on VC Recordings

- CHECKLIST**
EDGE NO 18 - "Set Up/My Mind" (Edge)
KADOC - "Night Train" (Urban Sound Of Amsterdam)
PHIL JUBB - "Remember Me" (Koolworld)
TRANSFORMER 2 - "I Just Can't Get Enough" (Positiva)
CANDY GIRLS - "Wham Bam (Thank You Mam)" (VC Recordings)



DownTempo

Reviews by CALVIN BUSH

DR ROCKIT

D For Doctor
Clear

WISHMOUNTAIN

Radio

Two of the most innovative singles you will hear all year, from a West Country bod already touted as some sort of a new Mike Paradinas/Richard James, thanks to a zany mentality and a love of performing live with cutlery. Nevertheless, both these 12-inch releases are immense listening pleasures, utilising the weirdest of found-sound rhythms and percussive to create the kind of joyous deep bass grooves which surely mark the future of electro-funk and tech-funk. The highlights include the utterly irresistibly melodic rumblings of "Tape Measure" and "Bathtime", plus the Plastikman-esque dark minimalism of "Radio". The messiah of the soundlab has arrived.

●●●● and ●●●●

SINGLES

GESCOM

Motor 1-4

Source, Germany

After a pretty quiet six months, Heidelberg's ever-questing and ever-fascinating Source people mark their return with an EP care of Sheffield's Gescom (Autechre plus one). "Part 1" takes first place, its twisting, wildly snaking rhythmic, complimented by a bassline to surf on, while "Part 2" and "Part 3" pick up the pace like a clanking, rusting, runaway Russian train.

●●●●

OHM GURU

The Groover Improver

Ima, Italy

Hot dang! As if being the finest footballers, clothes designers and pasta-makers in the world wasn't already enough, Italy's Ohm Guru posts a claim at trip hop's premier league on this excellent six-tracker. Mixing up the tempos and the moods, from the electro-dub of "Meditations" to the vibes-suffused lilt of "Jazz Brake" and the Zion Train-like skanking of "Montagna", "The Groover Improver" is slicker than a Ravannelli-Baggio one-two.

●●●●

MR SCRUFF

The Frolic EP (Part 2)

Pleasure

Manchester's very own guru of weird sound science and phat alien beats is back with a couple of newies and a pair of remixes. Programmers' Revenge twist "Chicken In A Box" to clucktastic new heights in a post-P-funk style, while Votel offer up a languorous

version of "Sea Mammal". On the flip, Scruff himself plunges into the rivers of electro-sleaze and freestyle Latin doodlings with "Tubby Mechanical Friend" and "Slug Beats". Frantic good fun.

●●●●

THE METALUNA MUTANT

Midi-Knight At The Oasis EP

Cloak & Dagger

KILLER MOSES

Seizure EP

Cloak & Dagger

Also returning from an extended holiday, the irrepressible C&D continue their barrage of daft funk for those who enjoy swaggering and staggering. Killer Moses' "Insomniac" screeches along the highway of soundtrack madness, sirens and dope beats blaring. The Metaluna Mutant's take a more calculated approach to off-kilter disco with "Metaluna Skank", an audacious sci-fi dub, while "Blinky Blue Eyed Sunrise" you may already know from "Cafe Del Mar 2". Both essential stabs into a dark and devilish future.

●●●● and ●●●●

LAVA LAVA

Firewalk

Honeydipped

From the distinguished south London label, this double-pack is the perfect way forward for anyone finding 1996's trip hop fare a little too soporific. Flexing their taut muscular grooves across ambiently dub ("After Life"), slinky tribalistic Talking Heads-style rawness ("Feel The Heat" and "The Brief") and even adding a touch of acidic screech ("Fault Line"), Lava Lava flow with loingirding coolness.

●●●●

SLACK JAW

Big Belly

Earth

MELTING POT

Melting Pot

Earth

Promising the best in industrial funk, Earth is the new Sheffield label run by Sweet Exorcist's Parrot. Tapping directly into the city's Cabaret Voltaire-inspired penchant for deconstruction, Slack Jaw sees ex-Forgemaster Winston Hazel performing some crazy autopsies on the spirit of electronic dub, while the superb proto-junglist, Melting Pot, is said to be the Elastica stalker at last year's Glastonbury. Get ready to quake.

●●●● and ●●●●

EBO MAN

Sampling Madness (Part 1)

Prime, Holland

One to get you doing that strange dance with freestyle elbows and maximum punky-funky aggro. Pitched somewhere between Mr Scruff's off-the-wall doodlings and Daft Punk at their harshest, the best selection, "Donuts With Buddha", brilliantly slam-dunks post-electro basslines through a hoop of avant-trip hop. An apt title and no mistake.

●●●●

ANACOIEC VOID

Celestial Dreams/Cert X

Sav: The Vinyl

What was once Logic's rather patchy trance-gearred subsidiary relaunches itself with a far more av. int-garde bent. "Celestial Dreams" is an auspicious start - oneric basslines drift across a tidal wash of ambient dub tapped from deep blue lunar seas, while "Cert X" is a darker, Autechre-ish knife in the back of post-mod electro. And the pronunciation? "Anna-ko-ik", if you're asking.

●●●●

ALBUMS

OBO

Slide Burn II

Tush

A swift follow-up from the winner of last month's Vital Album, "Slide Burn II" (from Alan Riding of 8UP) is another fragmented collection of disparate soundscapes in search for a film. A little darker than its predecessor, what with the sparse Anacoiec Void mix of "Breed" and the alien undertow of "Skinwalker", this is at its most wonderful ("Piked II", "Forelash" and the title selection) when the instruments jam in full-on, 70mm spectroscope like a terminally high space orchestra.

●●●●

INSANITY SECT

Manisola

Beyond

Not quite the bonkerthon ravings of an utterly brainwashed digital movement you'd expect, Insanity Sekt follow their appearances on Beyond's "Ambient Dub" series with a debut which casts them as close relations of label mates, Higher Intelligence Agency. This

album displays the same passion for squelchtastic ambionics and highly synthetic textures, making for a perfect stop gap until the next HIA episode, as opposed to a new chapter in digital adventuring of its own. "Manisola" is limited to just 1,000 copies, so act quickly.

●●●●

THE BIONAUT

Lush Life Electronica

EMV Harvest/Eat Raw, Germany

For anyone not familiar with the work of Cologne's supremely talented Jorg Burger (especially "Burger Industries Volumes 1-3" and 1993's superlative Frugivore project), here is the perfect introduction. Resolutely synthesised, "Lush Life Electronica" still manages to pack oodles more drama, beauty and dreamy Zen-like machine-motion into its immaculately-constructed, soft-centered sculptings than almost anything the new electronic movement has managed of late. Detroit-influenced and morphing through the post-ambient galaxy, imagine a stoned dub-take on Dave Angel crossed with ultra-melodic Black Dog. Incredibly, it's even made it to major label release. Only in Germany, eh?

●●●●

album displays the same passion for squelchtastic ambionics and highly synthetic textures, making for a perfect stop gap until the next HIA episode, as opposed to a new chapter in digital adventuring of its own. "Manisola" is limited to just 1,000 copies, so act quickly.

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THOMAS KONER

Aubrite

Barooni

Germany's Thomas Koner has already presented us a body of work which is the epitome of the Isolationist sound, pushing the boundaries of minimalist textured atmospherics until they swim into silence. 1993's "Permafrost" even had Brian Eno on the floor with his head between the speakers. "Aubrite" is more of the same, the

kind of record which, to be best appreciated, requires tantric patience and a yogic ability to float into your stereo. Go on, give it a try. Will-o-the-wisp ambience at its most effective.

●●●●

GOL

Sensations Of Tone

China

The aural equivalent of a patchouli enema from a reformed Goth who is into Deep Forest and 19th Century French poetry, this sounds like it was made by people for whom William Orbit is daring. Designed, apparently, as "songs for the next wave of synchronous human awareness", it's as dated as the notion that anybody can make this kind of music.

●○○○

LOOSE TALK

MATTHEW HERBERT of Wishmountain. Dr Rockit and Herbert, talks about his rather unusual recording techniques

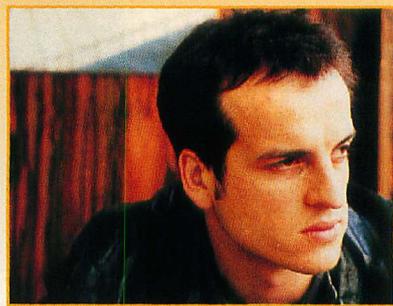
THE sampler is quite simply one of the most amazing instruments ever invented. You can either completely appropriate someone else's music, like everybody else does, or you can invent sounds out of just about anything. And as soon as you've got those sounds loaded up, you can play with them a while, pitch them up, or any number of other things. It continually amazes me all the wild sounds you can get out of the smallest thing or detail.

On my Wishmountain record I used the sound of a centrifugal salad dryer to make the snare drum. I spun it around really fast and sampled about 10 seconds of it. Then I sped it up about times eight until I got the right sound. When you compress it in that way, you tend to get higher frequencies and eliminate low-end rumble.

With Wishmountain's "Radio", record, there isn't actually a single electronically-generated percussion noise on the record. Every single noise is from a little £1.50 radio from Singapore. Even the kick drum. And the Dr Rockit single, "Bathtime", is made out noises of me having a bath. Obviously, you can hear the sound of the water going down the drain. The chain on the plug tinkling against the taps also gives you a nice top end. And totally by accident, there are some water splashes which go down the scale. No, there's no rubber duck, I'm an accessory-free bather.

When I played live at the Big Chill last year, I used objects from my kitchen, like my cheese grater and a pepper pot. It shows people how I make my sounds so they can make the connection between what they're hearing and what they're seeing. I also dress up as Fred Astaire. Yeah, I'm a fan. Once someone described what I do as tap-dancing with my hands because of the way I make rhythms and cross-rhythms.

Wishmountain's 'Radio' is available now on Evolution, Dr Rockit's 'D For Doctor' is out now on Clear, while Herbert's 'Part 1' is out on Phono. 'Part 2' will be in the shops on February 19



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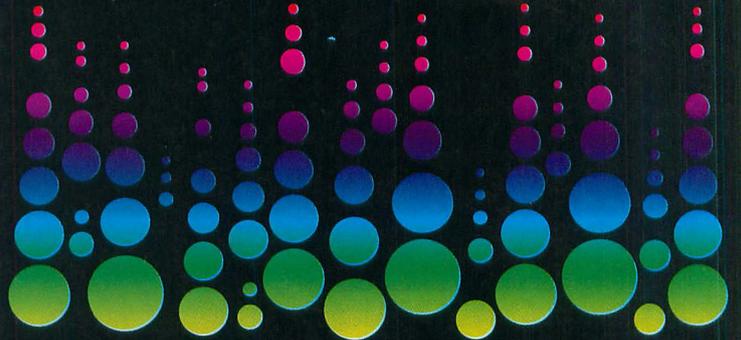


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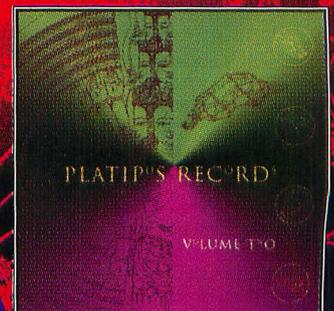
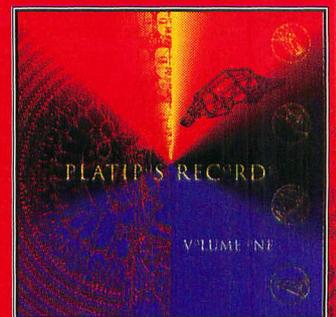
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In his first ever face-to-face interview, DJ Duke reveals the thinking behind...



Power Music

IT'S three o'clock in the afternoon and DJ Duke has just strolled into the offices of his Power Music empire in New York's Greenwich Village. Bleary-eyed from working late last night on a session at his home studio, he makes his way into the modest, no-frills corner suite, where he plops his tall, thin frame on a chair behind his desk, forgetting to take off his hat and coat.

This scenario might just sound like an average day in the life of DJ Duke, but what makes it particularly special is that it's being chronicled by *Muzik*. The music press is something Duke has gone out of his way to avoid over the past few years.

Known throughout the world as a leading DJ/producer, Duke gets his kicks out of the little things in life, such as sculpting a cracking record or rocking a sweaty club from behind a set of turntables. In sharp contrast to many of his mixologist peers, he refuses far more interviews than he gives. And even when he does agree to answer a few questions, it's usually via a fax, never face-to-face.

Until today, that is. Essentially, staying clear of the political crossfire and simply doing his own thing is how DJ Duke operates best. Apart from offering the facts that he's been a DJ for the last 17 years and he was a break-dancer in his youth, Duke is an intensely personal chap. He likes it that way.

In person, however, Duke certainly doesn't live up to the reports of him being the Greta Garbo of dance music. The man who has tackled everything from heavy acid excursions to progressive house does not want to be alone, he just wants to be able to create his own dancefloor art without being questioned and taken to task.

It was five years ago that the Danish-born Duke first toyed with the idea of starting his own record label. His only qualifications were a logical temperament, a working knowledge of the history of club music and some raw production skills. He thought it would be

easy. After all, hundreds and hundreds of new labels pop up every year.

"Wanting to get deeper into the production side of the music industry, I had already started shopping for equipment," explains Duke, reclining in his seat. "I'd been collecting gear for the previous five or six years and, after learning to programme drum machines, I began making my own music."

With his tracks still in their embryonic stages, Duke started shopping his wares around the various local independent labels in New York.

"Some of them liked my stuff and others didn't," he reveals. "I was like, 'Screw this! I'm going to do my own label!'"

Armed with a small budget which allowed him to press just 500 promos, Duke set sail, testing the waters with his first batch of white labels.

"I didn't even want to deal with the industry bullshit from distributors," he recalls. "It was a pain in the ass, so I did everything myself."

Soon afterwards, Duke issued the first proper Power release, a self-produced 12-inch called "Club People", which was then followed by his Inner Soul project. During the next year or so, Power Music grew until it became a serious, full-time business. Although Duke initially set up the imprint as a vehicle for his own recordings, he quickly ventured into a wide variety of sub-labels, including Sex Mania, Sex Trax, DJ Exclusive and Power Trax. Roy Davis Jr and Mark The 909 King were among the artists who put out full-lengths and EPs with Duke during these early stages.

These days, DJ Duke is locked into a blistering release schedule which often finds him shipping out half a dozen new records a month. This

high output has enabled him to support fresh talents such as Danell Dixon and David Alvarado.

"On one hand, I wanted to make deep, experimental underground tracks, but labels need to sell records and there is always a clash between the two forces," declares Duke. "Both sides have different agendas as to how they want to operate so there has to be a smooth transaction. It's very hard to see artists who are making great music not getting any exposure. The mainstream is conditioned to only like a certain kind of music. It's very difficult to get them to like something which is a bit more progressive."

Although Duke's seminal "Blow Your Whistle" shot to the top of the pop charts after being gobbled up by London Records, he says he never has commercial aspirations for his music. He tells himself that "Blow Your Whistle" and his other hits, "Can You Feel It?" and "Turn It Up", were all flukes, so he knows he'd be

foolish to force himself to equal their success.

"I've got away from making a track and waiting for it to blow up. If I do something which does that, then fine. If not, there's always the next one."

THE growth of Power Music has been accomplished without any sort of local grass roots support, thank you. DJ Duke readily admits that his label is almost anonymous in the Big Apple. But if the last three years has taught him anything, it's that his faithful support lies in Chicago, London and assorted cities in Germany.

"You see, there are lots of cliques here in New York and, if you are not part of them, you don't get any support," he muses. "I know most people here, but I don't stand by the DJ booth or hang with other DJs during my free time. Maybe that's why my records get overlooked."

Although he'd planned to launch a merchandising line later this year à la Eightball and Nervous, Duke recently reached the conclusion that getting into the fashion world would be too draining for him at this point in the game. Instead, he wants to work on more artist-oriented projects for his new jazz fusion label. He's already snagged Pal Joey to the cause. Then there's his "Techfunkers" series, which has not only touched on a sound packed with sonic potential, but also given rise to yet another buzz phrase.

"I just make names up when I do my tracks," notes Duke. "'Techfunkers' came from me trying to get a sound which blended together techno and funky house. DJ Pierre had his wild pitch sound, but mine is more rounded. I guess I kind of tapped into what Arthur Baker did back in the day. What he did was brilliant, but the sounds didn't evolve. How many electro classics are there today? Maybe 25?"

WHAT else is in store for DJ Duke and Power Music? Plenty. Thanks to the success of his mix albums for Journeys By DJ, x:treme, as well as for Power, Duke is planning to mix up a few more. And then there are the surprises he has up sleeve.

"I'm getting more and more into doing videos and maybe one day I'll even make a film documentary about dance music," he smiles. "I've already spent some time looking into it and it seems like a logical step for me to take."

But isn't making a film a risky venture?

"Sure," snaps Duke. "I never thought I would have my own business, but I have one now. I see Power Music as a stepping stone to greater things. This is the struggle before the big pay-off. Even if I go and do other things, I'll still believe in this music."

DJ Duke is bound to write a few more pages in the annals of club culture before he throws in the towel. But above all, he'll keep doing it his way right until the bitter end.

DJ Duke's 'Power Mastermix' album is out now on x:treme



"I didn't want to deal with all of the industry bullshit from distributors. It was a pain in the ass, so I did everything myself"



FUJI RDP

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FUJI RDP

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FUJI RDP

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RDP-171

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FUJI RDP

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FUJI RDP

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FUJI RDP



A whistle-stop tour of the coolest clubs, bestest bars and ruffest record shops in

Manchester

words **Rachel Newsome** pictures **Mark McNulty**

ACID house. The first Summer Of Love. Madehester. Gunchester. Gaychester. Cantonaaah. Oasis. Robbie from Take That (well, sort of). By 'eck, the Manes are mad for it! From northern soul to northern house, from the antics of the Reds and Blues to the more unfortunate eruptions of gang warfare, rarely has one city so extensively fed the voracious appetite of the media. Manchester is the place headlines are made of. Yeah!

Not content with fuelling front-page news, Manchester is also the home of invention. Apart from being the mother of Boddies and Baggy Attitude (see Shaun Ryder), both the steam engine and the computer were conceived here. It was precisely this kind of gritty northern ingenuity which saw Manchester survive and prosper through the post-industrial slump of the Eighties.

In the Nineties, the place is finally leaving its smog-stained past behind and preparing to forge into the next millennium as an all new Euro uber-city. A huge sense of urban pride has led to an eco-friendly tram system, the Nymex-sponsored arena, a spanking brand new concert hall and, erm, the 2002 Commonwealth Games.

THE most accurate thermometer of Manchester's chic factor is the plethora of cafe-bars opening at an increasingly silly rate throughout the city centre. These churches of designer ambience are the hub of the city's pre-club culture. As well as being places to meet, drink and hang out, they showcase both budding and established DJs and work as alternative exhibition spaces for a growing number of young artists.

A superb example of this is TeN Bar. One of Manchester's best-kept secrets, this womb-like drinking spot is the turf of dreadlocked skate types. Martin and Jake, the Strange Brew DJs, keep everyone in a strictly laid-back mood on Saturday evenings with the best head-nodding selection imaginable.

But the real coup goes to Sundays at Alaska. With the help of JMC from Soul Nation, the pirate station, the place rocks to some

truly awesome drum 'n' bass vibes. Sadly, you won't hear a great deal of jungle anywhere else up here.

Do not, however, be deceived by the cosmetic affluence of the city centre. Manchester is still pretty rough around the edges, a fact the crumbling cotton mills of Ancoats, the razed crescents of Hulme, and the highest rate of homelessness outside London all testify to. That said, the best music often comes out of lean times and Manchester proved the rule by being at the forefront of the massive UK house explosion.

By 1989, thousands were beating a path to The Hacienda for Mike Pickering's seminal *Nude*, a night which broke an entire generation's dancefloor virginities. While The Smiths were exploring indie shoe-gazers to "Hang the DJ", the real soundtrack to the city was provided by the hazy beats of *Maptronix*, *Royal House*, *The Todd Terry Project* and *Raze*.

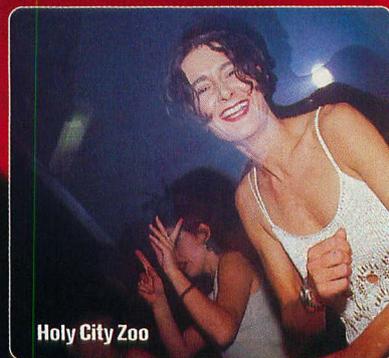
The Hacienda has now become a bit of a tourist attraction. Being the original cornerstone of Manchester clubland, you can even buy a piece of the dancefloor as a memento of those heady early days! And yet the venue continues to thrive by constantly reinventing itself and remains at the cutting edge via the no-frills basement club, *The Fifth Man*.

Building away from the mainstream, *The Fifth Man* offers a quality catalogue of specialist nights including the house/techno soundclash, *Domina*, and a trance-ient night, *Es La Reoca*. This kind of division is a microcosm of the duality of the underground and overground cultures which feed club life around these parts.

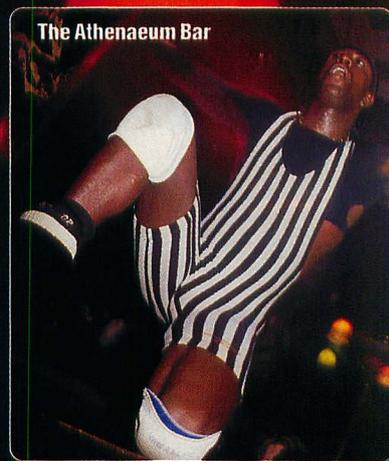
THURSDAYS are the night of choice for Manchester's more off-kilter events. Bringing together crustie-ravers and lost-it students, *Herbal Tea Party*, the fortnightly festival-in-a-club, converts the *New Ardri Social* in Hulme into a melee of live techno and trance-you-like. The world music fest that is *One Tree Island* (bi-monthly at *Jabez Clegg*) promises the only chart cuts to get an airing are from the Asian and Latin American Top 10s. Cream's tough techno bash, *Sleuth*, and the devastatingly deep *Robodisco* (both at *Paradise Factory*) are also well worth a mention.

Fridays used to be reasonably quiet, but there's absolutely no excuse for staying in with the telly these days. For a start, there's *Planet Shine* at *The Hacienda*, which is ramming 'em in. International big guys like *Todd Terry* and *Li'l Louis* work the floor into sweaty, radiantly beatific mayhem, while *The Fifth Man* plays host to the Sanfransisco talents of DJs *Duke* and *Digit*. For some New York garage flavas, the local *Planet 4* label (spearheaded by *Danny Hussein*) take over *Holy City Zoo* on the last Friday of every month. With the likes of *Danny Tenaglia* and *Joe Vanelli* guesting, expect deep house grooves.

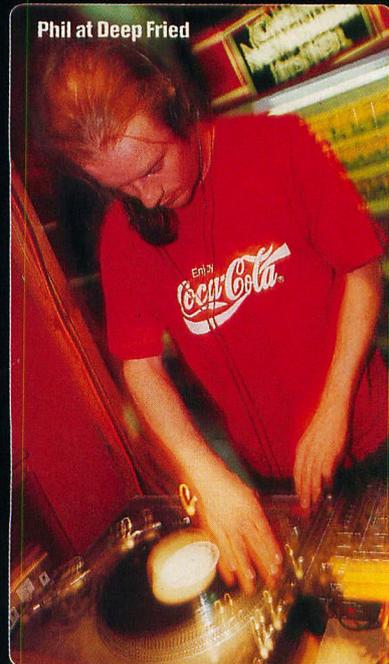
The groundswell of non-house music nights in Manchester seems to be growing all the time. *Fat City's Headfunk*, in the lo-slung cavern of *Time*, represents every aspect of hip hop culture and is a stepper's delight. The work of local graffiti writer *Kelzo* sprawls across the walls, while *Chubby Grooves* takes the floor forward into



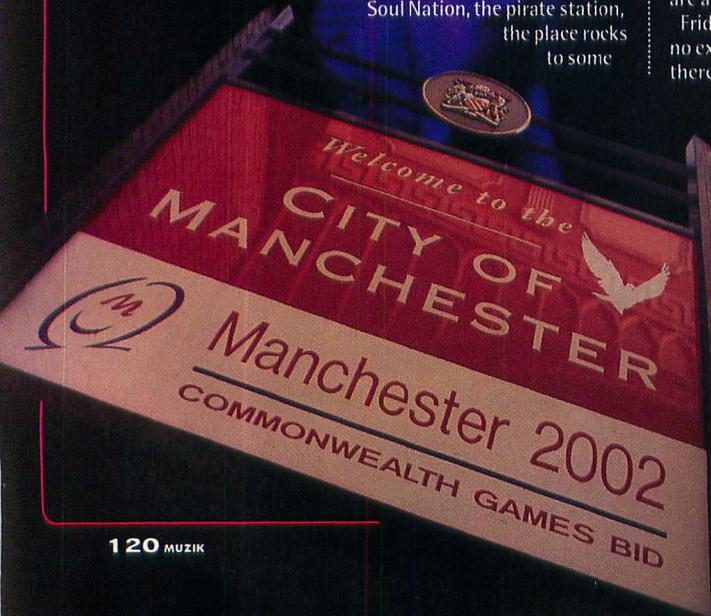
Holy City Zoo



The Athenaeum Bar

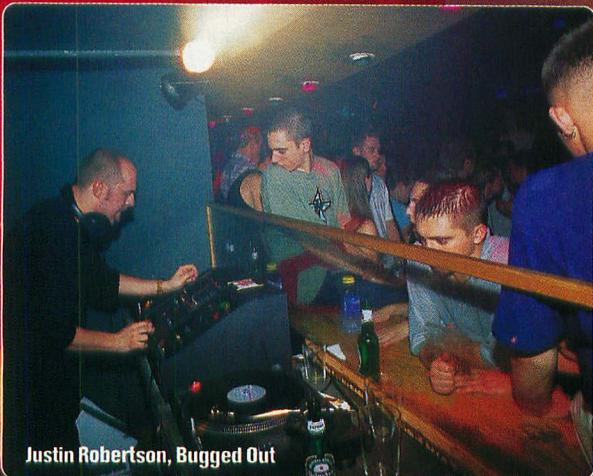


Phil at Deep Fried

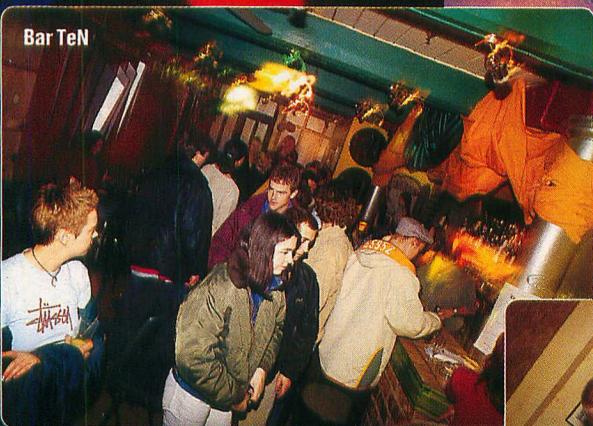


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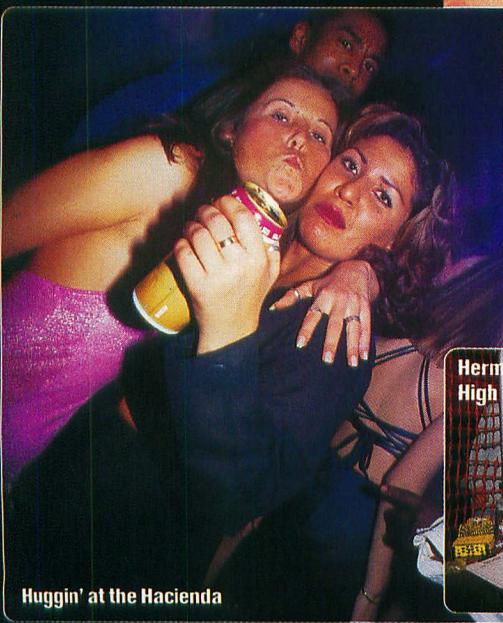
Manto's Breakfast Club



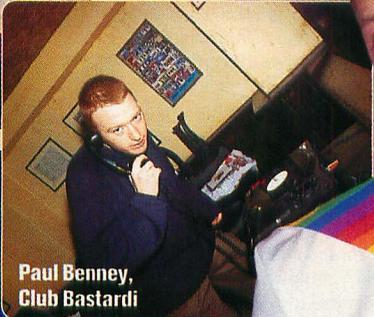
Justin Robertson, Bugged Out



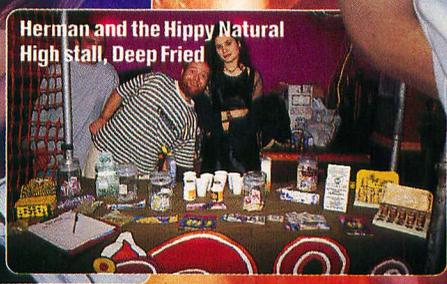
Bar TeN



Huggin' at the Hacienda



Paul Benney, Club Bastardi



Herman and the Hippy Natural High stall, Deep Fried



Hallelujah at Paradise Factory



DJ RESIDENTS	ARTISTS	LABELS
Graeme Park	808 State	Eastern Bloc
Justin Robertson	New Order	Robs
Tom Wainwright	Lionrock	Bush
Bobby Langley	Simply Red	Out On Vinyl
Dave Haslam	Black Grape	Flesh
Planet Janet	Oasis	Paper
Dave Kendrick	M People	Synthetique
Tim Lennox	Stone Roses	Intalex Prods
Nikolai	Mr Scruff	Rollin'
Chubby Grooves	Lamb	Blood & Fire
James Holroyd		Planet 4
Kelvin Andrews		UFG
Dean Wilson		Fantastic
Jam MCs		Grand Central
Miles Holloway		the ruf
Elliot Eastwick		Skam
Jason Boardman		

CLUBS

- The Hacienda (Whitworth Street West. Tel: [0161] 236-5051)
- The Boardwalk (Little Peter Street. Tel: 228-3555)
- Paradise Factory (Princess Street. Tel: 228-2966)
- Home (Ducie Street. Tel: 237-9499)
- Holy City Zoo (York Street. Tel: 237-7467)
- Time (Princess Street. Tel: 237-9924)
- Sankeys Soap (Jersey Street. Tel: 950-4230)
- The Roadhouse (Newton Street. Tel: 237-9789)
- Phoenix (Oxford Road. Tel: 273-3753)
- Thirsty Scholar (New Wakefield Street. No phone)
- Jabez Clegg (Portsmouth Street. Tel: 272-8612)
- New Ardri (Cauldland Street, Hulme. Tel: 226-4688)

BARs

- Dry 201 (Oldham Street. Tel: 236-5920)
- Atlas (Deansgate. Tel: 834-2124)
- Alaska (Whitworth Street West. Tel: 236-2011)
- Generation X/Code (New Wakefield Street. Tel: 236-4899)
- Manto (Canal Street. Tel: 236-2667)
- The Athenaeum (York Street. Tel: 833-3784)
- TeN Bar (Tariff Street. Tel: 228-2938)
- Isobar (Oldham Street. Tel: 839-1989)
- The Shelter (Oldham Street. Tel: 835-2224)
- Canal Bar (Whitworth Street West. Tel: 237-1718)

CAFES AND RESTAURANTS

- Cafe Metz (Canal Street. Tel: 237-9852)
- Pizza Express (South King Street. Tel: 834-0145)
- Night And Day Cafe (Oldham Street. Tel: 236-1822)
- Cafe Pop (Oldham Street. Tel: 237-9688)
- Abduls (everywhere!)

RECORD SHOPS

- Eastern Bloc (Oldham Street. Tel: 228-6432)
- Fat City (Oldham Street. Tel: 833-9631)
- Vinyl Exchange (Oldham Street. Tel: 228-1122)
- Piccadilly Records (Brown Street. Tel: 839-8008)
- Decoy (Deansgate. Tel: 832-0183)
- Expansions (Swan Street. Tel: 832-1364)
- Manchester Underground (Fennel Street. Tel: 839-4043)
- Spin Inn (Underground Market. No phone)

FAMOUS MANCS

- Terry Christian
- Joanne Whalley-Kilmer
- Paul and Pauline Calf
- Frank Sidebottom
- Tony Wilson
- Jane Horrocks

SIGHTS EVERY TOURIST MUST SEE

- The Hacienda!
- Granada Studios Tour
- China Town
- Old Trafford

The STD code for Manchester is 0161

the nu-school by blending old breaks with abstract beats, jazz with jungle and funk with swing. Moving even further leftfield, Deep Fried at The Phoenix pub drifts into ethereal planes of electro-chemical beats and slo-burn dub-i-ence.

If you only visit one club in Manchester, then make sure it is Bugged Out!, which goes off every Friday at Sankeys Soap.

The progeny of the highly respected "Jockey Slut" magazine, Bugged Out! is a marvellous, genre-bending affair which puts the "Slut" policy of promoting quality music into practice. Dave Clarke is always a big favourite with the enthusiastic crowd, while five-star names such as Jeff Mills, Josh Wink and Robert Hood also frequently crop up among the guests playing alongside the deeply dippy resident, James Holroyd. This is a club which neatly rides roughshod over mediocrity and enjoys nothing better than laughing in the face of dodgy remixes.

Once you've tasted the wealth of sounds in the bars and clubs, you will no doubt yearn to own some of the finer cuts.

Fortunately, Manchester more than meets the laws of supply and demand when it comes to record shacks. The best advice is to head down to Oldham Street, a bizarre paradox of sleazy sex stores, flash amusement arcades and greasy spoons which stand side by side with designer hairdressers, bars like Dry and the finest vinyl run in the city.

No visiting DJ leaves here without making a trip to the infamous Eastern Bloc. If you can put up with the mean and moody atmosphere, you will find a good selection of British and Euro house, plus plenty of elusive US imports. Eastern Bloc also boasts a wide range of soul records and an ever-growing jungle section in the basement.

Pop across the road to discover the recently refurbished Vinyl Exchange, which is a treasure trove of old classics. And next door is the all-new Fat City shop, which not only surpasses its past self with all the latest jazz, funk and hip hop releases, but now has a house section, too.

JUST as Saturdays were made for shopping, so Saturday nights were made for clubbing. And nowhere more so than here. The whole city undergoes a metamorphosis from drizzly, monochromatic grey into a naked speedway of crazy fluorescent lights. Taxis career around Piccadilly, laden with clubbers toggled out in their best Dolce & Gabbana.

If there's one place guaranteed to get you in the mood for it, it's the decadent Victorian of the Athenaeum bar. DJs spin classic cuts for the glammed-up clubbers who mingle among the pillars of this former bank, while in-house dancers give it some pumping action on the podiums.

The sound currently seducing Manchester's house nation is vocally, pianoey, discoey garage. And the theme tune is Farley & Heller's "Ultraflava". So, from bars like The Athenaeum, it's on to the promise of four-to-the-floor euphoria at The Hac, Holy City Zoo and Freedom at The Boardwalk, all of which are usually roadblocked by 11pm.

Holy City Zoo, the new kid on the block, is hosted by Planet Janet and run by the promoters of The Athenaeum. The decor is along similarly louche lines as the bar. But a quick word of warning. The door policy is pretty tight, although from the mixed styles inside, it is difficult to tell what their criteria is. Dave Haslam's long-running Freedom night, however, is just

that and the no-nonsense house music which pumps from the speakers is sure to set those pheromones a-flowing.

As on Fridays, Saturdays at Sankeys wins hands down for the most rockin' night in town with their glamorous glitter spot, Golden. Having successfully weathered the transition north from Stoke, Kelvin Andrews and his guests deliver righteous

tunes for a (dressed) up-for-it crowd. They are not afraid to drop the odd classic from days gone by, either. And the punters love it. "It's all down to the timing," says Kelvin.

Manchester is a big place and there are plenty of clubs which keep well away from the madding crowd. Treading all over the corporate club ethic, Club Bastardi (upstairs at The Thirsty Scholar) gets "right up the arse of music" with a bit of help from Scott Emerson from Final Frontier. The bulk of the action, though, consists of sinking copious amounts of alcohol downstairs in the pub area, where the editors of "Jockey Slut", John and Paul, DJ (or rather, bung their Goldie CDs into the machine) for the outrageous fee of free beer.

Another good night to keep tabs on is the month Electric Chair "discotek" at a "cheap, dark and seedy" place called The Roadhouse. The resident DJs, The Unabombers, set up a fascinating vinyl slanging match with various local guests, slaloming from deep house to electro to hip hop to funk and back. For a weekly dose of black music, the Jam MCs' Family Circle over at Time is meanwhile a loose 'n' smooth night of raw, uncooked funk.

It would be an extreme injustice to write about Manchester without mentioning the collection of clubs, bars and pubs in the area known locally as Gay Village. A law unto itself, the Village has purchased a one-way ticket to Planet Hedonism and frequently shows the rest of this city how it's done.

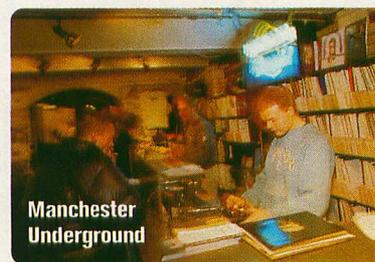
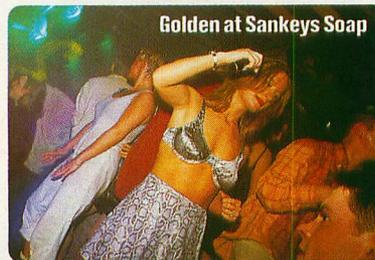
Pulsating at the centre of all this is Up & Coming, located at the Paradise Factory. Dave Kendrick, Tim Lennox and Nikolai spin hi-NRG, nu-groove and hard, driving house records to a crowd more than willing to be pushed over the edge. On it and up for it, they're here each and every Saturday night.

The Village, it would appear, never sleeps. The vast majority of clubs shut at 2am (or three if you're really lucky), but the party at Manto's Breakfast Club just keeps on keeping on all night long. A chilled bar which helps ease your come-down? No chance. It reaches 4am, then to five, then six. Hordes of loved-up clubbers continue to pile into the venue, elbowing their way to the bar and shimmying in the ever-decreasing available space.

Another hardcore Manc weekend bites the dust.



The whole city undergoes a metamorphosis from drizzly, grey into a naked speedway of crazy fluorescent lights. Taxis career around, laden with clubbers toggled out in their best Dolce & Gabbana



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SCANNERS

Babylon's Burning

'HOTEL BABYLON' is the latest late-night youth TV offering from Planet 24. But is it worth checking in to?

AT a secret location deep in the heart of rural Buckinghamshire sits the ultimate experience in kitsch glamour. "Hotel Babylon" is a gothic palace of sin, where the beautiful people drop in to enjoy a glam stopover. Where the decadent elite can investigate the hip and happening sounds, styles and gossip, and mingle with clubland's coolest cliques. Just like Greta Garbo's Grand Royale, Singapore's Raffles Hotel and New York's infamous Chelsea Hotel all rolled into one, "Hotel Babylon" offers a Nineties take on the divine decadence of the Thirties.

This, at any rate is the image Planet 24 would like us to have when tuning into their latest offering. The brainchild of Bob Geldof, ITV's "Hotel Babylon" aims to present a slick and chic high-speed trip through the glamorous desires of late-night liggers.

The show promises a fresh approach to the Friday night post-pub slot, but it will have to live up to all of its pretentious

promises and more if it is going to avoid inheriting the legacies of its infamous predecessor, "The Word". Of course, it's the personalities who make or break a show, so what brave new talent do they have on offer? None other than that perennial fave, Dani Behr. Which, at first glance, makes it seem suspiciously like "The Word", only in a different location. It's time to take a closer look.

ARRIVING at the grandiose stately home in which "Hotel Babylon" is filmed, I'm quickly ushered into the Grand Ballroom. This is where most of the action takes place. Already architecturally stunning, the hall has been redesigned to fit the themes of fire and ice. Huge pillars flank the staircase, neo-Pompeian details are positioned throughout and a four-sided, fake ponyskin-upholstered banquette is surmounted by a gilded gyroscope. In turn, this surrounds a flaming fountain. Heavily stylised, with little concern for the original environment, the effect is both arresting and disconcerting.

Over in the adjoining bar area, Billie Ray Martin is going through a final rehearsal for a performance of her latest single, "Imitation Of Life". The making of any television show is generally an intensely boring affair for an artist. A whole day of hanging around for just three minutes of filming. Billie Ray, however, is still in surprisingly good spirits.

"I don't mind the waiting around," she explains. "I do this for a living, so I just have to put up with it. I don't really even care if the programme is no good. All I worry about is camera nerves."

Camera nerves is not a problem which the audience are especially concerned with, though. Their main problem is how to get in shot. Hand-picked from clubs like Velvet Underground and bussed in for the day, their role is to provide the show with hip style, and Liz, Sam, Rachel and Roisin are typical of the people the producers have chosen. All avid clubbers with a penchant for deep garage, they have come along with few illusions as to what is expected of them.

"We've been asked along to make the show look trendy," one of them tells me. "It's pathetic, but yesterday we got paid for walking up some stairs so we're not complaining."

Not complaining, that is, until the idea of having to dance to Therapy?, the Irish rock group is broached.

"It's like some old git got nervous about having just club music on the show, so they've wheeled in this shit. They don't seem to realise the viewers aren't fooled at all. They just laugh at all the clubbers air fucking to heavy metal."

Indeed, one of the most surreal aspects of "The Word" was always the junglist pelvic thrusting which appeared to be applied to every kind of music. Surreal, just a little stupid and whole-heartedly endorsed by "Hotel Babylon".

But clubbers and their moves are this programme's chosen image (as well as perspective audience), and the revellers are invited to come on down wearing exactly what they would for any good night out. Which is bad news for Pierre, a chic young Parisian whose clubbing clothes meet with delirious disapproval from the resident stylist. Dressed in a see-through shirt and Jean Paul Gaultier underpants, Pierre is swooped on by the style superintendent, who insists that he "simply has to put some trousers on". This might be Pierre's finest copping off gear down at Trade, but only the grrlles are allowed show their knickers at "Hotel Babylon". Much to the delight of the cameramen, who spend most of their time crouched on all fours, zooming in on those pelvic thrusts.

So the crowd twitch and spin to every bit of music thrown at them. They bogle and jack to rock, rap and theme tunes. They even give it up and strut their stuff for complete silence as Dani Behr does voice-overs. It's all rather strange, until you realise how many are laughing at the proceedings. A few hours of being herded around the set for a few seconds of screen glory and only a small pocket of wannabe-famous types seem to be taking it seriously. As one dancer puts it, "I'm not getting paid so why should I care if what I do isn't what they want?"

TWO weeks later and "Hotel Babylon" is broadcast in all of its cheesy glory. The venue is virtually unrecognisable beyond the exterior shot. Caressing a python,

Hired help at the "Hotel Babylon"



Latoya Jackson comes on looking like her brother in a blonde wig (hmm, have you ever seen the two of them together?) and there is a feature on that essential accessory for the hip, the electric guitar. The crowd get their 15 seconds, though, albeit from some very odd angles. And in the middle of it all, Billie Ray Martin, complete with a low-cut, very spangly number and a diamanté tiara, attempts to bring a little sophisticated glamour to the proceedings.

Clumsily edited and bizarrely dubbed, "Hotel Babylon" is a down-market mix of "The Word" and "Viva Cabaret" which takes late-night youth programming even further into the fiery depths of TV Hell. A fact which has not been helped by the controversial publicity heaped upon the programme immediately after its debut transmission. A representative of the sponsors, Heineken, had certain misgivings and upon viewing the pilot episode he dispatched a fax to Planet 24. According to an article which appeared on the front page of "The Guardian", the fax declared that the "audience should be aspirational but not too much on the edge. There was a too high proportion of negroes".

Although Heineken quickly apologised, with such overtly racist considerations, a whole new bag is opened up. Exactly how much power do show sponsors have over the producers and directors? "Hotel Babylon" (and television in general) may have a lot of things wrong with it, but with this kind of attitude, it will never get to improve.

And with a run of 52 weeks promised, let's hope this isn't the one "Babylon" which will only ever smoulder and never actually burn.

words **Martin James**

'Hotel Babylon' is broadcast on ITV at midnight on Fridays and repeated late on Tuesdays. The times of this second broadcast vary according to region



Behr-faced chic

SOFA REPORT

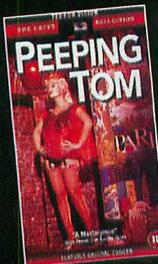
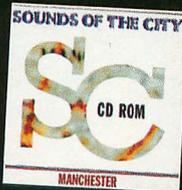
10 reasons to sit in a comfy chair for a bit

reviews by Lisa Carson

SOUNDS OF THE CITY – MANCHESTER

CD-ROM

Sounds Of The City Manchester's Planet 4, UFG and Fantastic Records combine to produce this click-and-tell journey through the city's bars, cafes, restaurants and, of course, clubs. Along the way, you can have go at mixing on the virtual DJing console. And if you can't get the hang of the dual decks, there are plenty of handy tips from DJs Danny Hibrid and Mike E Blo. Informative, groovy and occasionally very funny.



PEEPING TOM

Directed by Michael Powell
Warner Home Video
Originally released in 1960 but now available as part of Warner's Terror Vision collection, "Peeping Tom" is a terrifying account of a serial killer with a penchant for snuff films.

By day, Mark Lewis (Carl Boehm) is a mild-mannered film projectionist, by night he's a Super 8-wielding killer. Both controversial and influential, this is a film which fully lives up to all its expectations. Just make sure you keep your curtains closed while viewing.

THE GUEST LIST

Club 'zine

Fax: 0171-734-7378

This pocket-sized 'zine offers interviews with Eric Morillo, Definition Of Sound, Nighterawlers and Smith & Mighty, as well as record reviews and club listings for London. The essential portable accessory for getting around the capital's coolest clubs.



Showgirlie

KABUTO



Directed by Buichi Terasawa
Manga Videos

An evil queen has invaded Kabuto's homeland with various creatures of the darkness and some bizarre mechanical beasts. Lucky for the inhabitants, then, that Kabuto is a top Ninja overlord, who knows exactly where to kick for maximum effect. And yes, as usual, our hero is pursued everywhere by Manga babes. Amazingly, they're not even put off by his unfeasibly large hair.

TREVOR NELSON'S RHYTHM NATION

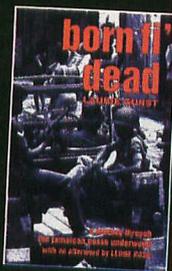
1 FM
Sundays, 2pm

This is the first part of 1FM's promised trio of black music shows, which will also include new reggae and jungle programmes. Trevor Nelson takes the soul function and explores r&b, funk and just a little bit of disco à la Chaka Khan. Tune in, turn on and wig out.

BORN FI DEAD

Laurie Gunst
Payback Press

Exclusively mentioned in the first issue of Muzik and now finally in print, "Born Fi Dead" is a brutal and, at times, utterly terrifying documentation of life inside Jamaica's Yardie organisations. A no-holds-barred account, it lifts the lid on government corruption and names names like they're going out of fashion. Brilliant.



JAZID

Acid Jazz 'zine
Fax: 0171-613-5266

From the label which gave us the much-despised acid jazz tag, "Jazid" is a fanzine exploring soul, funk, hip hop, jazz and that other much dissed genre, trip hop. Issue One boasts articles

on The Brand New Heavies, Afrika Bambaataa and Wall Of Sound, plus heaps of news, reviews and the essential Bugs & Drugs cartoon. Check.

PARTYZONE

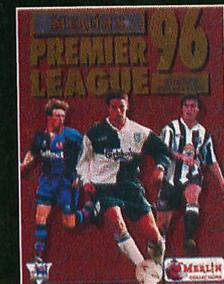
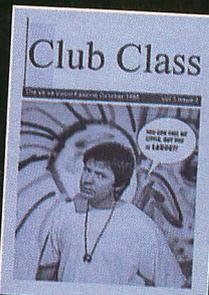
MTV
Fridays, 11pm

"Partyzone", satellite's finest slice of club action, goes for the jugular with a mixture of chat, sounds and special guests. The co-host slot on February 16 welcomes none other than Mr "Energy Flash" himself, Joey Beltram.

CLUB CLASS

Va Va Voom 'zine
Tel: 01592-757-437

A spin-off 'zine from Kirkcaldy's Va Va Voom club. Featuring plenty of reviews and listings galore, "Club Class" also dips a toe into the more humorous spirit of clubbing, with the neatly titled Smilers & Smellers offering a jaundiced snapshot laugh at this strange old world we live in. Mind you, calling Ibiza's Guardia Civil "facist bastardos" (sic) is a sure way to get arrested next summer!



PREMIER LEAGUE '96

Sticker book
Merlin

Since there isn't a DJ sticker album (yet), the next best thing has to be this collect-and-swap footie annual. Oh, the memories. Now,

have any of you got Les Ferdinand for the entire Arsenal squad? (Don't you mean Darren Edie for the entire Newcastle squad? – Ed)



SETS OF STEEL

Listings from 1FM's ESSENTIAL MIX

Saturday December 23

(midnight – 4am)

Part One: DANNY RAMPLING (midnight-2am)

Cheryl Lynn – "Good Times" (A&M)... Connie Harvey & Juvon Vasquez – "Lift Me Up" (Eight Ball)... Future Force – "What You Want" (white label)... Key To Life – "Find Our Way" (Sub-Urban)... Swing 52 – "The Joy You Bring" (Cutting)... Alcatraz – "Give Me Liv" (Yoshi Toshi)... Inner City – "Your Love" (Network)... Sounds Of Blackness – "Pressure" (A&M)... The Beloved – "Satellite" (east west)... All Star Madness – "Magic" (east west)... Cerrone – "Love In C Minor" (Pure)... Gat Decor – "Passion" (Big Life)... Life Force – "Kimana Tania" (Centrestage)... Angel Moraes – "Heaven Knows" (Tribal America)... M-People – "Rendezvous" (deCon)... The Boss – "Congo" (Cool Tempo)... Cut For Life – no info (acetate)... Brigit Reznor – "Ray Gun" (Brute).

Part Two: PETE TONG (2am-4am)

Lisa Marie Experience – "Keep On Looking" (3 Beat)... Mighty Dub Kats – "It's Just Another Groove" (Southern Fried)... Passion – "Degrees Of Passion" (white label)... Gat Decor – "Passion" (Big Life)... Natural Born Grooves – "Forerunner" (NBG)... Grace – "Not Over Yet" (Perfecto)... Crescendo – "Are You Out There" (frr)... Way Out West – "Domination" (deCon)... Sasha & Marie – "Be As One" (deCon)... Josh Wink – "Higher State Of Consciousness" (Manifesto)... Klubbheadz – "Klubb Hopping" (Blue)... Lupo – "Transpose" (Low Spirit)... Candy Girls – "Wham Bam" (VC)... X-Press 2 – "The Sound" (acetate)... S&X & Stoned – "Outrageous" (Bang)... JX – "There's Nothing I Won't Do" (London)... Misjah & Tim – "Access" (X-Trax)... Robert Miles – "Children" (Platypus)... Man With No Name – "Floor Essence" (Perfecto).

Sunday December 31

(midnight – 2am)

Part One: JUDGE JULES

A-Men – "Countdown" (Avila/Hernandez)... Robert Miles – "Children" (Platypus)... no info – "Neuro" (acetate)... no info – no info (acetate)... Candy Girls – "Wham Bam" (VC)... Dave Clarke – no info (deConstruction)... no info – no info (acetate)... Natural Born Grooves – "Forerunner" (NBG)... Yoshi & Love DJ Akemi – "Screamer" (no info)... Rhythm Robbers & Todd Terry – "Jumpin'" (Manifesto)... Positive Star – "Star EP" (JMM)... Plux – "Over And Over Remix" (frr)... Donna Summer – "The State Of Independence" (Vestry)... Mary Kiari – "Let The Music Play" (Mercury)... Laurent Garnier – "Pigalle" (F Comm)... Dream Drop Experience – no info (acetate).

Part Two: JUDGE JULES

DJ Hero – "La Campana" (Manifesto)... Bah Hu – "We'll Do" (Dig It)... Nu Yorkian Soul – "Mind Fluid" (Talkin' Loud)... 20% Extra Free – "It's Mine" (Basic Beat)... S&X & Stoned – "Outrageous" (Bang)... Sophies Boys – "Yum Yum" (acetate)... no info – no info (acetate)... 2 In A Room – "Giddy Up" (acetate)... KLM – "Wake Up" (acetate)... Gusto – "Disco's Revenge" (Manifesto)... St Germain – "Alabama Blues" (F Comm)... Black Box – "Positive Vibrations" (Mercury)... Ken Doh – "Nagasaki EP" (Nice Vinyl)... Klubbheadz – "Klubb Hopping" (Blue)... Dex & Jonesy – "The Beginning" (acetate).

Monday January 1

(2am – 5am)

Part One: DJ TINMAN

Popcorn – "Tap Moi La" (Mercury)... Gun – "Word Up" (A&M)... Ruffneck – "Everybody Be Somebody" (MAW)... Kathy Brown – "Turn Me Out" (Stress)... Space 2000 – "Do U Wanna Funk" (Wired)... Sara Parker – "My Love Is Deep" (Sharp)... Asha D – "Stay" (Cleveland City Blue)... Ken Doh – "Nagasaki EP" (Nice Vinyl)... Gusto – "Disco's Revenge" (Manifesto)... Mary Kiari – "When I Call Your Name" (Mercury)... Umboza – "Cry India" (Positiva)... Amos – "Church Of Freedom" (Positiva).

Part Two: DJ TINMAN

Q-Club – "Tell It To My Heart" (Manifesto)... Donna Summer – "I Feel Love" (Manifesto)... Faithless – "Salvea Mea" (Cheeky)... E-Motion – "Naughty North Sexy South" (MCA)... Tinman – "Gud Vibe" (frr)... Grace – "Not Over Yet" (Perfecto)... Jam & Spoon – "Odyssey To Anyoona" (Epic)... BT & Vincent Cavello – "Loving You More" (Perfecto)... Mothballs – "Instant Of Self Preservation" (acetate)... Shiva – "Work It Out" (frr)... New Order – "Blue Monday" (frr).

Part Three: DJ TINMAN

Itty Bitty Booby Wooby – "Tempo Fiesta" (VC)... Rhythm Robbers – "The Creator" (Rhythm Robbers)... Indica – "Labi" (Movin' Melodies)... Mrs Wood – "Joanna" (React)... Tocayo – "All Night Long" (Limbo)... Man With No Name – "Floor Essence" (Perfecto)... Polter Geist – "Vicious Circles" (Platypus)... Robert Miles – "Children" (Platypus)... Westbam – "Wizard Of The Sonic" (Urban)... Dave Clarke – "Red 3" (Bush deCon)... Misjah & Tim – "Access" (X-Trax)... The Paragiders – "Basis" (Superstition)... Virus – "Sun" (Perfecto).



MAN ABOUT THE HOUSE

STEVE HILLAGE FROM SYSTEM 7
TALKS HOME ENTERTAINMENT

ON THE VIDEO

I actually rarely watch videos. I prefer seeing films on the big screen. My wife, Miquette, watches a lot of the "Star Trek" and "X Files" stuff on video. She's a huge fan of space programmes. The last video I watched was "Bladerunner", which has to be my favourite film. It's just so indefinably techno!

ON THE APPLE MAC

I like "Doom", "Rebel" and "Assault". System 7 actually did the music for "Cyberwar 2", which is almost a virtual reality gore game. I hate the idea of CD-Rom at the moment. It's too slow, too far away from the techno ethic of speed. I prefer to surf the Net for the speed at which you can get information. My favourite site? How long is a piece of string! I love the techno and rave news groups. The UFO groups, too.

ON THE BOOKSHELF

At the moment I'm reading "The Art of Dreaming" by Carlos Castaneda. I love books about magic and strangeness. Another big favourite is "Far Journeys" by Robert A Munroe, which is just mind-blowing. But I get the bulk of my reading material from the Internet, so you could say the computer is my bookshelf.

ON THE LIVING-ROOM FLOOR

A furry rug, comfy chairs, loads of CDs and not much mess. Unlike my studio, which looks like a war zone. I have to admit that Miquette keeps the living-room clean because I'm not a particularly tidy person.

Sound Investment

Riding high on the success of their 'Ultra Flava' single, house maestros TERRY FARLEY and PETE HELLER show off their shiny new studio

IT'S taken Kylie Minogue production jobs, mixes for The Farm and pursuing payment from major labels after chopping out classy house productions for them, but 1996 has got off to a flying start for Terry Farley and Pete Heller. At long last, they have their own studio. What's more, it's not in a garage and it's not in a bedroom.

"I used to have all the gear in a bedroom at my house," reveals Heller, one half of Roach Motel, 50 per cent of Fire Island and, erm, an equal partner in Farley & Heller. "I thought it would be okay, but you can't really invite people you want to work with to come to a poky little bedroom, can you?"

As a result, up until a couple of weeks ago, all of the duo's work has been completed in £500-a-day studios, usually with a strict deadline. More often than they'd like, they've made important decisions at five in the morning, when the most sensible thing to have done would have involved home, bed and sleeping.

Not that the new studio has been exactly plain sailing. Engineer Gary Wilkinson, who has worked with Farley and Heller since they first teamed up and who will now be joining them full-time, has been putting together the gear for them. The only problem is he hasn't quite finished yet. And he's gone off snowboarding.

As Pete Heller tries to fit a compressor into a rack, he drops it and bashes the rack with his fist in frustration. Gary's ears might well have been burning as he glided his way down the piste.

TERRY Farley and Pete Heller's studio is part of a larger recording facility in London's East End called Intimate, whose regular clients include Transglobal Underground and Loop Guru. The duo have leased what used to be part of Intimate's kitchen/living room area.

Included in the deal is Intimate's old Harrison mixing desk, which was apparently once a big favourite with Imagination. And it's an absolute monster, the two 32-channel mixers offering 64 automated channels to play with. Close to the desk, in a tiny cubby hole, lurks an MCI two-inch, 24-track tape machine. This, Farley proudly states, was used by Olivia Newton-John.

With history like that oozing out of your machinery, how can you go wrong?

"We really needed this computerised desk," declares Farley. "We've used them right from the beginning. I suppose we've been spoiled. It's essential when you're doing proper vocal records, because you can't rely on being able to punch things in and out. It's not a fully automated desk, where you can save EQ settings, but you can save mutes and edits."

"And it's not as if we're going to be working on two album projects at the same time," adds Heller. "This is specifically our space, so it's been set up for the way we work. Nobody will be coming in and changing the settings when we're not here."

In the past, the luxury of live rooms in studios such as Swanyard in north London have enabled Farley and Heller to record live instruments and plenty of vocals. It's always been a trademark of the duo's to sample, say, a saxophone track recorded specifically for them by a session player. Space is a more limited here.

"We are hoping to get plumbed up to Intimate's live room, so we can use that," says Heller. "But there's no visual contact, which will be a bit of a problem. For the time being, we'll have to record live tracks in here. If we want to do some proper live stuff we can obviously use the studio next door."

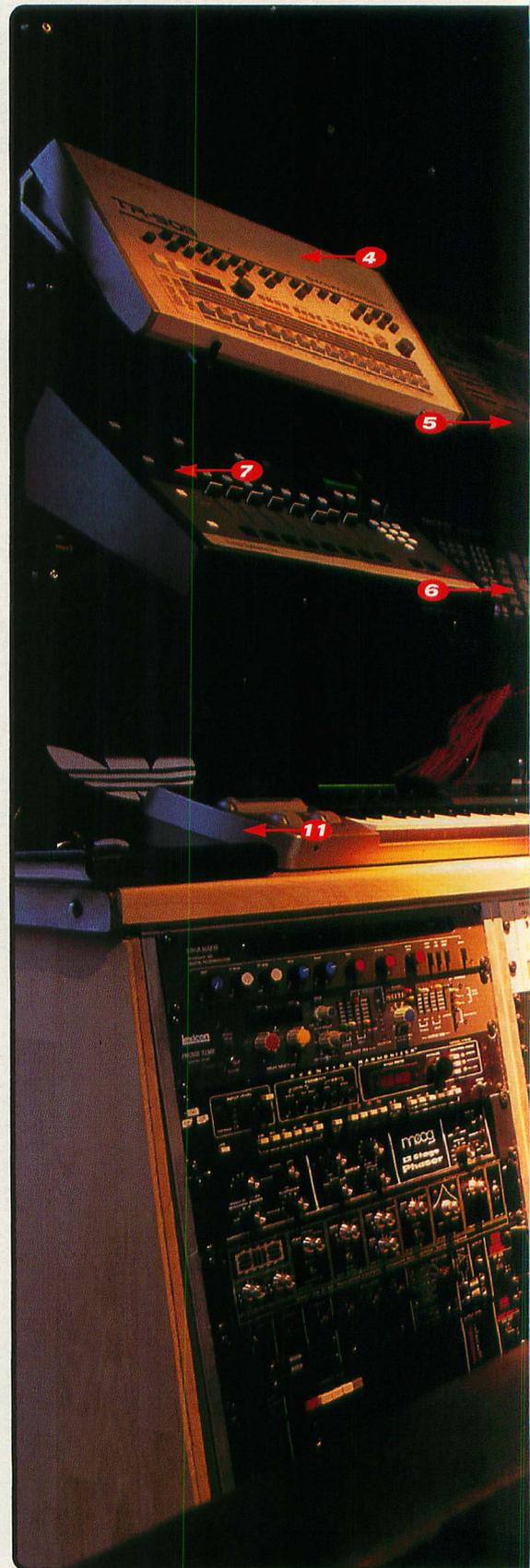
Most of the duo's equipment has been amassed over the years, but building their own studio has involved investing in some new gear, like the pair of enormous Genelec monitors which loom over the desk.

"We're just spec'ing those out at the moment," notes Heller. "They're just on loan, but we're thinking about going for them. The speakers are fantastic and the response is wonderful. The only trouble is handling the transience. At the levels we sometimes like to monitor, they start to limit."

These behemoths start to limit? What sort of levels are we talking about here?

"Well, every now and then, when we're listening back to a finished mix, we want to monitor at club level."

SO have Messrs Farley and Heller somehow managed to develop an ear for what a mix will sound like once it's transposed from the comfy surroundings of the studio



into the less predictable environment of a club full of having it punters?

"No, not really," admits Heller. "You are always trying to mix a track for what you think is the perfect system in the ideal club. It all depends on the club itself. The Sound Factory in New York, for example, is perhaps the most ideal sound system I've ever heard in a club. It's about as good as it gets. You just have to hope the mix you've done sounds hi-fi enough and will come over on a really good system."

The host of other new goodies Farley and Heller have



on display centres around a comprehensive hard disk recording set-up. Despite the two-inch tape machine hiding in a cubby hole, the 16-track version of Pro-Tools resides on an Apple Macintosh Quadra 950, which is one of two they've bought.

"We wanted both machines," explains Heller. "We like the sound of analogue tape, but the flexibility of Pro-Tools is obviously very handy. A 16-track direct-to-disk system is very powerful, particularly if you like moving vocals around and generally messing about with stuff. By using Studio Vision on the other Mac, we have a total

of 24 digital tracks, 24 analogue tracks and 64 tracks on the mixer. I'd say we've got ourselves the best of both worlds here."

Some might even say that, sitting pretty in their own custom-built studio and with their "Ultra Flava" single set to storm into the UK charts, Terry Farley And Pete Heller have the best of considerably more than a mere two worlds.

Farley & Heller Project's 'Ultra Flava' is out now on AM:PM

KIT LIST

- 1** 2 X 32 channel Harrison Computerised desks
- MCI 24-track two-inch tape machine
- 2** Genelec monitors
- 3** 2 X Apple Macintosh Quadra 950 (each with 20 MB RAM)
- 4** Roland 909 drum machine – the vintage dance machine
- 5** Roland R8 drum machine – Roland's pro-machine
- 6** Roland R70 drum machine – the successor to the R8
- 7** EMU SP1200 drum machine – rare as hen's teeth and much loved for its crunchy 8-bit sampling by hip hop producers
- 8** Roland Jupiter 6 – with its big sister, the Jupiter 8, this is the definitive techno analogue poly synth
- 9** Roland JD 800 – the flight deck digital-with-analogue-knobs synth which Roland sadly discontinued in 1993
- 10** Roland Super Jupiter (plus the programmer) – aka the MKS-80, a rack-mounted Jupiter 8
- 11** Korg Prophecy – top of Muzik's Christmas list, the astounding new mono synth from Korg
"We got that in Japan for about £600," says Heller. "But I have to have this huge transformer to convert the voltage for the UK. The most interesting thing about it is you can route anything to anywhere on it. All the filters and LFOs can be controlled from the log. I saw the Trinity, but I didn't really like it."
- 12** Studio Electronics SE1 – a pricey but sought-after mono synth in a rack
- 13** EMU Vintage Keys – lots of old synths, pianos and various organs sampled and stuffed into a multi-timbral box
- 14** Akai S1100 – sampling workhorse
- Sony PCM 2300 A DAT Machine
- 15** Pete Heller
- 16** Terry Farley



LADY B on the sample-fest, that is 'It's Not Enough' (F Communications)

"THE vocal sample comes from a duet with Donna Summer and Barbara Streisand. It's from the Donna Summer track, "No More Tears" which was produced by Giorgio Moroder and released on Casablanca in 1979. There are about nine samples on my track and every single one of them is from that song. The reason I did it is because, when I used to DJ in a gay club in Cannes, the original was always the most popular record of the night. None of the samples are cleared, so there are only 2,000 copies of the track!"

Akai The New

A user's guide to the Akai S2000 Sampler

OTHER than tinkering with the format, it has been impossible to imagine where Akai were going to take their industry-standard S Series of samplers. Since the S900 was introduced back in 1987, the large, white-ish box has been a consistent feature of studios the world over. Each new model has offered larger memory capacity, more outputs and better software operating systems. It has also cost more money. With the S2000, however, Akai have forged perhaps the most significant advance for the bedroom boffin since their first sampler. This high-spec machine sounds every bit as good as the 3000 series, but costs under £1,000.

Of course, to achieve the price, corners have been cut. Like the budget S01, the S2000 has ditched the large format LCD display, replacing it with a standard 2 x 16 display. So the wonder of graphic editing is gone and the days of squinting have returned. Except, that is, if you intend to use an Apple Macintosh computer with the S2000, for bundled in with the operating software and demo disks is Akai's Modular Editing System. Connect your Mac to the S2000 via SCSI and full-screen graphic editing is yours. Indeed, practically every element of the S2000's operating system can be accessed this way, which is very, very handy.

If you're planning to use the machine without MESA, there is a newly-designed data wheel to fiddle with. The outer wheel acts as a cursor control to navigate the parameters, while an inner wheel changes values. Pages are reached by

the suitably titled Page buttons, and these are organised into logical groups which you can skip through using the Group buttons, thus saving you from having to wade through every page until you reach the one you need.

Akai have also developed a new method for multi-timbral use. Although you can still use the old formula of coaxing the machine into responding to different MIDI channels, the S2000 has a new Multi function, making it more like other multi-timbral synths and samplers. The S2000 is compatible with all of the other S Series machines, but some tweaking may be required between them, especially if you are using the Multi function.

A final cost-saving boon is the fact that the S2000 can be upgraded to 32MB of RAM using standard computer SIMMS. Which means no more long waits for costly memory boards from Akai. Other upgrades include the EPS 16, which gives the unit a powerful multi-effects processor. Also available are a board which gives digital in and out plus eight separate outputs, and a second bank of resonant filters.

With high-spec features such as time-stretching, 32-voice polyphony and its powerful filters, the S2000 is a fantastic machine for the price. Add on the FX processor and the eight output options and it looks like it's a tough act for the other sampler manufacturers to beat.

What is it? A quality sampler at a budget price
Cost? £999 Contact Akai on 0181-897-6388



TRICKS OF THE TRADE

Johnny Vicious

1 Hard-edged New York DJ/producer Johnny Vicious knows a thing or two about tricks. Just check this, for all jockeys who may be a little off-beat. Or even a bit tipsy!



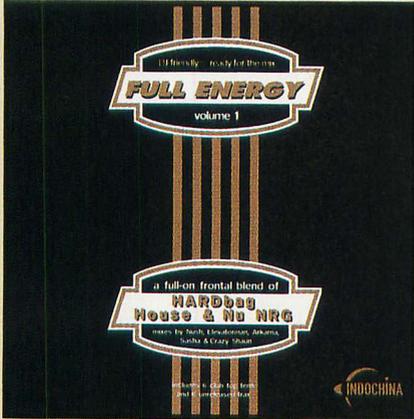
2 If ever that perfect beat-mix goes astray, hold down the 33rpm button on the slower record and quickly hit the 45rpm button. The slow record should then catch up with the other one, without you having to move the pitch control.

3 All of your mixes should now sail through, allowing you to advance to the next level. But hey, Mr Vicious, are you trying to tell us you make a habit out of having to rescue the mix? How much did you say you get paid?

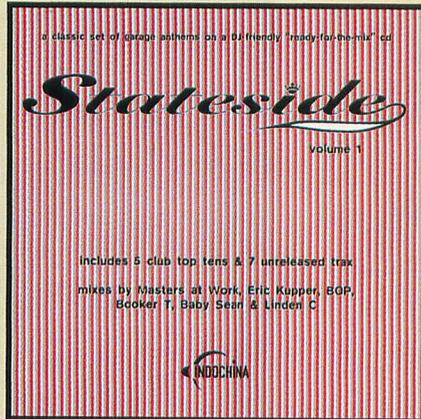


REVOLUTION IN INDOCHINA

TWO ALBUMS BREAK OUT! MORE TO FOLLOW?



FULL ENERGY... volume one



STATESIDE... volume one

THE world was in turmoil last night after the breakout of two new albums from Indochina. The albums, Full Energy and Stateside were both inscribed 'volume one' indicating that there could be further disturbance. Rumours of tampering have been flatly denied. "The tracks are d.j. friendly and ready for the mix" said a source. It was also revealed that there have been three previous escapes by Indochina albums. A state of emergency has been declared and members of the public have been asked to be on the lookout for all these albums.

UPDATE
THREE ALREADY AT LARGE



PHILADELPHIA BLUNTZ...
...blunted at birth



A-ONE... free association



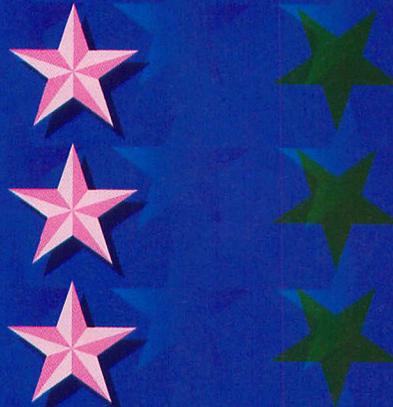
FEDERATION...
...earthloop, feb 26th

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Ruby-New Single 'Tiny Meat' out Monday February 12th

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A state of Grace



BY THE GRACE OF GOD

My friend reckons **GRACE**'s mega trancey new single, "Orange", bares more than a passing resemblance to some old U2 record? She can't actually remember the title of the U2 song and I am not really into Bono enough to want to listen to their entire back catalogue to make out, so can you please tell me if there's any truth in what she's saying?

SHEILA WATSON, Woking

STRANGE as it might seem, there is indeed a connection between U2 and Grace's new single. His name is Paul Oakenfold.

Grace is singer-songwriter Dominique Atkins, who's been involved in music for the last 10 years or so. She first met Oakenfold in a club, of course. He was looking for a talented singer to work with him and his production partner, Steve Osborne, and she was looking for a producer. There are no prizes for guessing what happened next.

Grace's first single for Oakenfold's Perfecto label, "Not Over Yet" (12-inch/CD, PERF104), was a club and chart hit in March, 1995. The record had, however, originally appeared in 1992, when Perfecto were part of BMG, so last year's hit was actually a reissue. This was followed by "I Want To Live" (12-inch/CD PERF 109), which went Top 30 in September 1995.

So where do U2 come into the story? Well, back in 1994, Oakenfold and Osborne had remixed U2's "Lemon" for Island Records. But although it was released in the States as part of a remix package which also included Dave Morales reworkings (12-inch, 422-8627957-1), it was never commercially available in the UK, surfacing only as a ludicrously rare DJ promo.

Oakenfold subsequently remixed his remix again, coming up with a track he called "Orange". Relying heavily on the U2 version, he started playing it out on acetate to massive acclaim.

"Oakenfold and Osborne then asked U2 if they could have the rights to their remix back," explains Dominique. "U2 said, 'No problem', so when we began working on the Grace project we wrote a track around it, but with vocals."

The resulting track, "Skin On Skin", is actually the A-side of the new Grace single, which is released this month (12-inch/CD, PERF 116). "Orange", the Oakenfold and Osborne's legendary instrumental trance remix reworked from their U2 version, can be found on the B-side. Other mixes come from Man With No Name, Grace's Perfecto label-mate.

FOOD FOR THOUGHT

I've just heard a track which has the same bassline as **BOMB THE BASS**' "Bug Powder Dust". It was kind of a funky, trip hop groove. Do you know what the track might be? It has also made me wonder which one contained the original bassline, or whether they'd both sampled the same record without realising it?

DANIEL HARTLY, London SE1

THE track in question is "Dark Lady" by DJ Food, which first appeared on "Jazz Brakes - Volume 4" (Ninja Tune LP/CD, ZEN6). DJ Food are essentially a recording collective involving Coldcut's Matt Black and Jonathan Moore, plus Ninja Tune's in-house DJ, Patrick Carpenter. For DJing purposes, however, DJ Food is Patrick (aka PC) and an additional spinner who goes by the name of Strictly Kev.

The bassline you mention was not originally created by either DJ Food or Bomb The Bass. It comes from "Open Your Eyes, You Can Fly" a song by a Brazilian jazz singer called Flora Purim. The track was issued in late 1976 on the Milestone label (seven-inch, MS303), and can also be found on the compilation album, "Milestone Memories" (BGP CD, CDBG1008).

"Bomb The Bass's Tim Simenon nicked the riff from us," says Patrick Carpenter. "How do I know that? Because when we sampled it, we added one note to get it to loop and it's this reworked bassline which is used on 'Bug Powder Dust'".

"Dark Lady" also appears on the new DJ Food album, "Refried Food" (Ninja Tune LP/CD, ZEN21), where it has been mixed by Skint Records' Midfield General.

CANINE IT AT THE WEEKEND

Can you tell me anything about an artist called **BROK**. As far as I can see, he's only released only one record, "Five Sisters", but it is so good that I'd love to track down some more stuff by him. Who is he? And has he made any other records under any other names?

MARTIN MCDONNELL, Sunderland

BROK has only been responsible for one track in his career so far, but already he has become something of a celebrity up in Glasgow. Brok, you see, is actually a dog!

Issued on Fini Flex, "Five Sisters" (12-inch, FF1007) was recorded by Glasgow DJ Wilbur and Fini Tribe's John Vick, as the result of a Saturday night spent in the Fini Tribe studio. Due to the somewhat hurried nature of the recording, the pair decided to release the track under the name of

Brok, yesterday



Wilbur's dog. The DJ describes Brok as his "wee companion", and the pair have been together since Brok was a small Stafford pup.

"Brok's actually preparing himself for recording his own track" adds Wilbur. "It's funny because more people recognise him in the street than they do me."

Anybody still looking for a copy of "Five Sisters" should drop a line to Finiflex at 1 Queen Charlotte Street, Edinburgh EH6 6BA.

A LOAD OF OLD BALEARICS

I recently heard somewhere that **JUSTIN ROBERTSON**, once the pioneer of the Balearic vibe with his mad sets, has only gone and sold all of his Balearic records because he thinks he's moved on from all that now. Is there any truth in this?

PETE, Wigan

CONTRARY to rumours, Robbo has not actually sold all his Balearic his records.

"I don't know where you got that one from," he says. "All I sold was a stash of old promos by people like Maria Carey and Michael Jackson and a bloody barrowload of cheesy Italian house."

It turns out Justin moved house four months ago, and as a result, decided to get rid of the flotsam and jetsam of his record collection.

"I sold about three shelves worth to Vinyl Exchange in Manchester," he reckons. "I can't remember how much I got for the lot, but I do recall getting about £50 for this limited grey vinyl version I had of KLF's 'It's Grim Up North'. And I got loads for my Kylie calendar. Did I keep my Black Box records? Yeah, only for sentimental reasons."

So does this mean Justin will still be playing the odd Balearic set?

"Well, I did actually play 'Ask Yer Dad' in Nottingham the other night, alongside stuff by Oasis, Hamilton Bohannon and 808 State."

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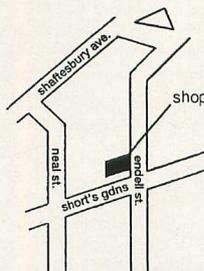
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| SUNSCREAM - PERFECT MOTION (BOYS OWN) | SULTANA - TE AMO (DIGWEED REMIX) | THAT KID CHRIS - KEEP ON PRESSIN ON |
| FLUKE - SLIDE | SUBLIMINAL CUTS - LE VOIE LA SOLEIL | OUTRAGE - TALL 'N' HANDSOME |
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 23/2 Freedom of Sound...Salisbury
 24/2 Hypnosis...Ikon.52...Newquay
 29/2 Pure.Nova...Holy.Trinity...Derby
 1/3 Sketch...Pawlott.Manor...Bridgewater
 2/3 Scream...The.Warehouse...Plymouth
 4/3 Exposed...Jollys...Southampton
 5/3 Efigy...Park.End.Club...Oxford
 8/3 Rise.@.The.Leadmill...Sheffield
 9/3 UK.Midlands...Wolverhampton
 15/3 Up.For.It...Escape...Cardiff
 16/3 Passion...Emporium...Leicester
 21/3 Dazzle...Beat.Root...Nottingham
 22/3 Succoso...Academy...Bournemouth
 23/3 Shindig...Riverside...Newcastle
 28/3 Shame...Judy.Gees...Torquay
 29/3 Temptation...Lakota...Bristol
 30/3 Wobble...The.Venue...Birmingham
 12/4 Menage.A.Trois...Academy...Bournemouth
 13/4 Back.II.Basics...Pleasure.Rooms..Leeds
 22/4 Helter.Skelter..venue.tbc...Brighton
 27/4 Cream...The.Arches...Glasgow
 8/5 Unknown.Pleasures...The.Bloc...Jersey



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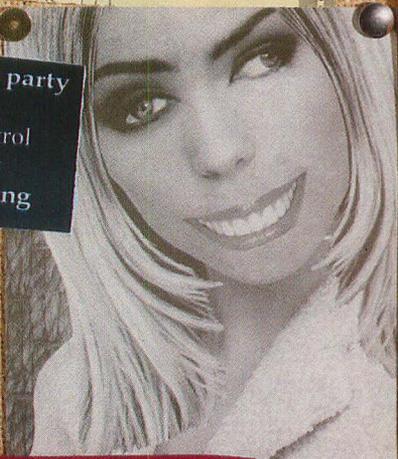
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ZOOM RECORDS

checkpoint charlie's third birthday party
 thursday, 29 february 9pm-4am
 carl cox, billy nasty & permanent patrol
 at alleycat live, gun street, reading
 putting the bing back into clubbing



AIRBORNE



Muzik's essential club guide

INSOMNIA

listings compiled by **Sam Bevan** edited by **Ben Turner**

PLEASE FAX ALL CLUB LISTINGS TO: 0171-261-7100

TOUR OF THE MONTH

GOLDIE PRESENTS METALHEADZ

National Credit Card Hotline: 0171-344-0044

National Information line: 0181-963-0940

WEDNESDAY FEBRUARY 14 – TUESDAY MARCH 9

WHAT time is it? You know what fuckin' time it is. It's Goldie time. Which means that all you drum 'n' bass disciples will be taking to the road for one of the most anticipated live tours of the Nineties.

Yes, that man Goldie, fresh from being on the front cover of almost every music magazine around and having sold over 100,000 copies of "Timeless", is set to take the album live almost nine months on from his debut at the Glastonbury Festival. Carl Cox might have overshadowed him on that sunny afternoon, but this time around there is no doubt who will be leading the show.

Joining up with Universe and The Mean Fiddler, Goldie has called in the troops to take the UK's leading cities by storm and draw all coffee-table junglists out of their living rooms to experience what it's really about. Goldie's crew of friends, label mates and believers-in-the-cause will be getting together to drop the dopest of dub plates. Opening in Brighton and ending in March in Manchester, the gigs will hopefully leave people as stunned as they were on his recent Stateside tour (as was reported in last month's issue

of Muzik).

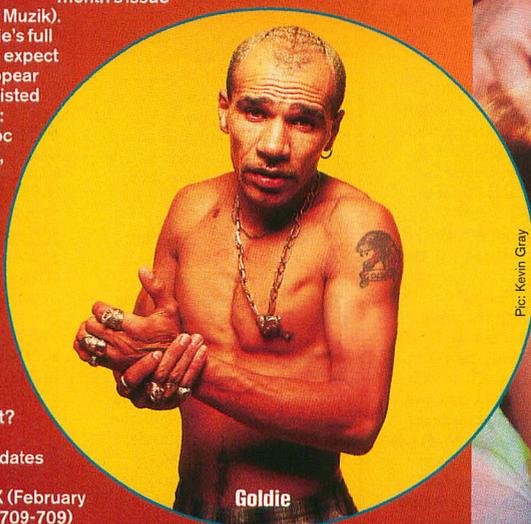
In addition to Goldie's full live band, you can also expect the following DJs to appear on some of the nights listed at the foot of this page: Grooverider, Fabio, Doc Scott, Randall, Peshay, Kemistry & Storm and the host, Cleveland Watkiss. To avoid any disappointment, call the telephone numbers below to find out exactly which DJs will be appearing where. And, as the motto for the tour states, "Peace to universal beats".

What fucking time is it? It's Goldie time.

The Metalheadz tour dates are as follows:

BRIGHTON PARADOX (February 28. Telephone 01273-709-709)
LONDON FORUM (February 29/March 1. 0171-344-0044)

MILTON KEYNES SANCTUARY (March 2. 01908-368-984)
BRISTOL ANSON ROOM (March 5. 0117-929-9008)
CARDIFF UNIVERSITY (March 6. 01222-387-421)
SHEFFIELD OCTAGON (March 7. 0114-275-3300)
WOLVERHAMPTON CIVIC HALL (March 8. 01902-312-030)
MANCHESTER ACADEMY (March 9. 0161-832-1111)



Goldie

Pic: Jamie B



Pic: Kevin Gray

DIRECT-DRIVE [the next five]

- 2 MEGADOG (London, March 2)
- 3 LOST IN PARADISE (Skegness, March 2)
- 4 DECADENCE – FOURTH BIRTHDAY (Wolverhampton, February 17)
- 5 THE PARASITE EMPORIUM (Birmingham, February 16)
- 6 THE ROOMS – FIFTH BIRTHDAY (Hull, February 17)

Thirst Aid

The tap sign signifies clubs where cold drinking water is freely available. For further details, contact Muzik on: 0171-261-5993.

Free tap water is available at these clubs/venues:

- COMPLEX (London)
- CREAM (Liverpool)
- GOLDEN (Manchester)
- HACIENDA (Manchester)
- JUICE (Leeds)
- LAKOTA (Bristol)
- NAUGHTY BUT NICE (Hereford)
- OPTIC (Cardiff)
- RED (Brighton)
- SHINDIG (Newcastle)
- VOODOO (Liverpool)
- WOBBLE (Birmingham)



VIBE ALIVE

Forthcoming Live Tour Dates

- ETERNAL**
 Guildhall Portsmouth (February 15)
 International Centre Bournemouth (16)
 Saint David Hall Cardiff (17)
 Civic Hall Wolverhampton (19)
 Royal Concert Hall Nottingham (22)
 City Hall Newcastle (24)
 Usher Hall Edinburgh (26)
 Royal Concert Hall Glasgow (27)
 Capitol Theatre Aberdeen (29)
 Apollo Manchester (March 2)
 City Hall Sheffield (4)
 Colston Hall Bristol (7)
 Fairfield Halls Croydon (8)
 Brighton Centre (9)
 Wembley Arena London (10)
- R KELLY**
 NEC Birmingham (February 23)
 Wembley Arena London (26/27)
- D'ANGELO**
 London Shepherds Bush Empire (February 13/14)
 MDH Manchester (17)
 New Trinity Centre Bristol (18)
- DONNA SUMMER**
 The Point Dublin (March 7)
 Royal Concert Hall Glasgow (8)
 Empire Liverpool (9)
 Royal Albert Hall London (11)
 International Arena Cardiff (14)
 Apollo Manchester (15)
 City Hall Newcastle (16)
 Symphony Hall Birmingham (18)
 Royal Centre Nottingham (19)
 BIC Bournemouth (20)
- LIONROCK**
 Leeds University (February 17)
 Middlesborough Arena (20)
 Newcastle Northumbria University (21)
 Birmingham Que Club (23)
 Manchester Academy (24)
 London Brixton Academy (with Hardfloor, System 7 and Ken Ishii) (March 2)
- SYSTEM 7**
 Que Club Birmingham (February 17)

- WEDNESDAY FEBRUARY 14**
BRIGHTON: SHAKE YER WIG The Jazz Place, 10 Ship St. 01273-328-439. 10-2am. £3/£2.50. Resident Robert Luis is joined by James Lavelle... Catch the Valentine's special at **POPSTARZ** (The Zap Club, Old Ship Beach. 01273-821-588. 10.30-2.30am. £4/£3)
LEEDS: d.o.p.e. 2a The Mex, Call Lane. 0113-279-3045. 9-2am. £4.

Chilled out drum 'n' bass night hosted by Mowgli, EFX, JJ with MCs Ash and Pain and guest Doc Scott... Check **JUICE** (Dighy's, York Place. 0113-242-4617. 9.30-late. £4) for a Valentine's night special.

LONDON: THE END 16a West Central St, WC1. 0171-379-4770. 10-4am. £5. Matthew B, Evil Eddie Richards, Muzik's very own Dave Mothersole, DJ Vorn and Mad Mick... Techno madness can be expected at **INDULGE** (The Fridge, Town Hall Parade, Brixton Hill, SW2. 0171-326-5100. 10-4am. £5/£3cons) with Chris Cross, Mrs Wood and Pete Wardman (Kiss FM)... Catch **SPACE** (Bar Rumba, 36 Shaftsbury Av. 0171-287-2715. 10-3am. £3 B4 11/NUS, then £5) for the Classic Records Party with Derrick Carter (Chicago) and Diz (Prescription Records)... Jon Pleased Wimmin resides at **PLEASED** (The Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-3am. £6) with Paul Woods playing a happy house party mix. Always full... Darren Hamlin from the Garage is on **CLOUD NINE** (9 Young St, Kensington. W8. 0171-636-6271. 10-3am) with Michael Witte from Glitter & Glamour in Holland and Jason Martin from Courts and The Showbar in Bournemouth... Get **CONNECTED** (The Soundshaft, Hungerford Lane WC2. 0171-930-9604. 9-late. £5/£4/£3) featuring Fuel Presenting "Solid slabs of chunky beats to build up a musical Madhouse!". Guests include Dave Tipper (Fuel) and Derek Dahlarge (Wall Of Sound)... Paul "Trouble" Anderson is at **THE LOFT** (HQ, West Yard, NW1. 0181-813-5266. 9.30-3am. £5).

HUDDERSFIELD: UP YER RONSON AT EDEN University Of Huddersfield, Queens Gate Campus. 0113-244-5521. £6/£5NUS. With Graeme Park and Neil Metzner on floor control.

MANCHESTER: HOLY CITY ZOO 126 Grosvenor St, All Saints. 0161-273-7467. £4/£3. Craig Campbell, Ricky Stone and Alan Holt... Dave Kendrick is at **FLESH VALENTINE'S BALL** (Hacienda, Whitworth St. 0161-236-5051. 10-4am. £8/£6) with Richard Koby and Cath McDermott. Downstairs, The Rock 'n' Roll Fag Bar.

THURSDAY FEBRUARY 15
BATH: LAKOTA The Hub Club. 9.30-4. £10. With Ivor Wilson and Grayson Shipley.
BRIGHTON: VIVE LA SHAFT The Zap Club, Old Ship Beach, Brighton. 01273-821-588. 10-2am. £2.50/£3.50. Lovetrain and Inferno on the floor controls.
BRISTOL: SKY JUICE 28 St. Nicholas St, Bristol. 0117-951-6967. £5/£4.50. LTJ Bukem, Simon Palmskin', Richmond and Cridge.
DERBY: PURE NOVA Holy Trinity Willow Rd. 01332-372-374. 10pm-2.30am. Residents Jon Beckley and Steve Hanks, with guests Tom & Jerry Bouthier.
FOLKESTONE: MELTDOWN Club XS, 32 Dover Rd. 01303-242-600. 9-2am. £3 B4 10/£5/£4. Jungle night with residents Kandyman, Jordan and MC SG 1. Guest is Dr S Gachet.
HULL: A BIG GIRLS' NIGHT OUT - THE INDUSTRY UNIVERSITY TOUR Hull University, Cottingham House. 8-11.5am. £6.50/£5.50. Jon Pleased Wimmin, Daisy and Havoc.
LONDON: SKIP Rock Cafe, 1 High St. Ealing W5. 0181-840-0616. 9-2am. Graham Gold and Dave Stuart play a night of uplifting house... Derrick May and Luke Slater guest at **TOTAL DEFIANCE** (Turmmills 63b Clerkenwell Rd. 0891-516-666. 10-

6am. £7/£5)... Steve Lee resides at **ANIMAL HOUSE** (The Gardening Club, 4 The Piazza Covent Garden, WC2. 0171-497-3154. 10.30-3am. £3/£5), where all drinks are £2... Fabio is at **SPEED** (Mars, 12 Sutton Row W1. 0171-439-4655. 10.30-3am. £5) with Grooverider, DJ Lee and MC Conrad... **FLUID** (The Cross, King's Cross, Goods Yard, York Way, N1. 0171-837-0828. 10-5am. £5) opens with Rob Acteson, Kid Bachelor and Linden C mix it up with original house grooves... Mr C is at **NANCY'S** (The End, 16a West Central St. WC2. 0171-379-4770. 10.30-4am. £6/£3) with Craig Jensen, Darren Darling, Lisa Pin Up, Dusty O, Tim Morgan and Andrew Souter.
NOTTINGHAM: DELUXE 22 St. James St. 0115-947-4819. 9.30-late. £3.50. Residents Ian Tatham and Dave Congreve, with guest Mark Moore.
READING: CHECKPOINT CHARLIE After Dark, 112 London St. 0171-486-1877. 9-2am. £6. Dmitry, Richard Ford, Pierre and Stripe.
WOLVERHAMPTON: LIFE'S A BITCH UK Midlands, Foxes Lane, West Midlands. 01902-450-011. 10-2am. £5. Allister Whitehead on the decks.

FRIDAY FEBRUARY 16
BIRMINGHAM: THE PARASITE EMPORIUM The West End Bar, Snow Hill. 0121-773-7056. 6pm-11pm. £1. Surgeon, Sir-Real, Tapeworm, Fred The Parsnip and Herbie... Bite into **CRUNCH** (The Venue, Branson St, Hockley. 01973-728-652. 10.30-6am. £6/£7) with Jon Hollis, Mark Jarman, Jem Atkins and Tony Walker.
Bournemouth: SUCCOSO The Academy, Boscombe. 01202-399-922. Ring for ticket details. Gaz White and Warren L. Seur.
BRIGHTON: CLUB FOOT Escape Club, 10 Marino Parade. 01273-606-906. £5/£6. Andy Mac and Judge Jules... Mrs Wood, Eric Powell (Bush Records) and Dave Randall are at **TUFF RED 7** (The Zap Club, Old Ship Beach. 0273-821-588. 10-5am. £7.50/£6.50).
BRISTOL: TEMPTATION Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am. £7. Josh Wink, Craig Walsh and Mark Williams.
BURNLEY: RETRO VS BACK TO THE OLD SKOOL Angels, 68 Curzon St. 01262-352-22. £8. Paul Taylor and Rick Jones, with Manic performing a live PA.
CAMBRIDGE: WARNING The Junction, Clifton Rd. 01223-412-600. 10-3am. £7.50/£8.50. DJ Hype, MC GQ, DJ Ron, MC Det, Mickey Finn, MC Blakely, Gappa G, MC Five Alive, DJ Barrington, DJ Cens'e & DG Select.
CARDIFF: THE HIPPO CLUB 3-7 Penarth Rd. 01222-341-463. 9.30-4am. £8. Ollie, Jimpy and Shane are joined by guest Kelvin Andrews.
DERBY: THE FRIDAY CLUB Blue Note Club, 14a Sadler Gate. 01332-295-15510-2am. £4/£5. Resident DJs Timm and Laurie team up with guest spinner Patrick Smooove.
DEVON: CLUB KAOS The Strand, Barnstable, North Devon. 01271-813-994. 9-1am. £7. Carl Cox and Kevin Walters spin house sounds.
DORSET: 6 NITE SPOT 6 Sunrise Business Park, Higher Shaftsbury Rd, Blandford. 0585-189-102. 9-3am. £7. Easygroove, Madness and guests Jonah & Che'.
DUBLIN: ALIEN Columbia Mills, 14 Sir John Rogerson's Quay. 00-3531-677-8466. 10.30-late. £6. Francois and Steve Bicknell.
FOLKESTONE: MELTDOWN Club XS, 32 Dover Rd, Folkestone. 01303-242-600. 9-2am. £7. Spencer Broughton, Larry Kane, Johnny

Nomates and Chris Davies.
GLASGOW: SLAM The Arches, 30 Midland St. 0141-353-2552. 11-3/4am. £7. Orde Meikle and Stuart McMillan.
HEREFORD: NAUGHTY BUT NICE Crystal Rooms, 13 Bridge St. 01432-267-378. £6. Ludvup and Guy Siggers... Mr C, Simon Spencer and Julian Williams all guest at **FETISH** (The Venue, 18a West St. 01432-279-107. £6).
KINGSTON: GOING GA GA Bishops Hall, Bishops Palace House. 0181-818-0696. 9-4am. £6/£8. Pumping house and underground grooves are promised from resident DJ Tee Smith and guests John Kelly and Matt Frost.
LEEDS: UP YER RONSON The Pleasure Rooms, 9 Lower Morris St. 0113-244-5521. 10-4am. £9. With Graeme Park, Marshall and Neil Metzner.
LEICESTER: GOODBYE CRUEL WORLD 24 Dryden St. 01332-372-374. 10-3am. Dmitry (Deee-Lite) and Paul Harris.
LONDON: MINISTRY OF SOUND 103 Gaunt St, SE1. 0171-378-6528. 11-7am. £10. Josh Wink, Mr C and The Shamen live, Brandon Block, Smokin Jo... **FLAVOUR** The End, 16a (West Central St, WC1. 0171-379-4770. 10-6am. £10) with Unique, Mr C, Layo, Ralph Lawson (Back To Basics), P Funk and Jasper & Catfish... **KITTY LIPS** (Mars, 12 Sutton Row, W1. £6. 10.45-5am) continues with Queen Maxine and Vikki Red & Steve... Roy The Roach is at **MOTIVATION** (Broadway Boulevard, Ealing High St. 0181-840-0616. 10-6am. £7/£5) with James Anthony and Paul Slattery... Dominic Moir, Rob Blake, Pete Wardman and Chris Good play at **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £7/£10. £5 after 3am)... Take a look at **THE GALLERY** (Turmmills, 63b Clerkenwell Rd, E1. 10-7.30am. £10/£8 0171-250-3409) with Lawrence Nelson, Tall Paul, Malcolm (Trade), Lottie and Steve Lee... Keith is at **JAZBAH** (Next door to Equinox, Leicester Sq, WC2. 0171-738-6527. 10-3am. £3/£5) with Abbey and Clive Johns... Tony Foxwell, Joby, Johnny Shags Good and Rick Elliot are at **3 SHREDDED WHEAT** (Happy Jax, Arch 5, Shand St, SE1. 0973-267-715. 10-6am. £8)... Check out the return of **DEBBIE DOES DALLAS** (The Aquarium, 256 Old St, EC1. 0171-328-4711. 10-late) with Judge Jules, Rob Sykes, Sweet Peach and John Caster. After working up a sweat you can cool off in the large pool and Jacuzzi! Playing the funky disco vibes on the waterproof decks will be Slinky McVelvet, Alec Soundwave and Terry Luther... Nicky Holloway and Tall Paul are at **VELVET UNDERGROUND** (The Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-4am. £10/£8)... **THE LAB'S SECOND BIRTHDAY** (Club Circa, South Berkeley Sq, W1. 0181-671-4042) features TMB (Pill Box), Big Smoke and Rui (Genius)... Harri resides at **FRIDAYS R FIRIN'** (Plastic People, Oxford St, W1. 0181-981-2144. 11-6am. £5)... Tom Harding, Colin Dale, DJ Skull and Andy Weatherall are in the Cosmic Cave at **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11/£9) with Nick Brown, Jody, DJ Neon, and Jon Cooke in the Tribal Temple. Shangri-La is hosted by the Sugarlump Sound System... Residents and guests get it on at **STASIS** (Chunnel Club, 101 Tinworth St, Vauxhall, SE11. 0181-986-5567. 10-6am. £10/£8/£5) with Brenda Russell, Martin Roberts, Black

Bitch, Tony Sexton, u-ziq, Ben Divine, Jean-Pierre and Milo (Platinum Dust).
MANCHESTER: PLANET SHINE Hacienda, Whitworth St. 0161-236-051. 10-3am. £4/£7. Paul Bleasdale, Nipper and Stuart B. The 5th Man features Pete Robinson and Dave Rofe... DJs Derrick Carter and Luke Solomon host the Classics Records Tour at **BUGGED OUT** (Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6).
NEWCASTLE-UPON-TYNE: NICE Planet Earth, Low Friars St. 0191-232-5255. 10-2am. £6. Skev, Hans and guest Sister Bliss.
NORWICH: OFF YER FACE AND THE FREESTYLE FOUNDATION Club Mantra, The Waterfront, King St. 01603-626-638. 10-6am. £10. Return To The Source host.
NOTTINGHAM: HEAVENLY SOCIAL Deluxe, 22 Saint James St. 0115-941-0037. 9.30-2.30am. £6 adv/£8 at the door. Deluxe are expecting a sell-out for this event so we advise you to get your tickets quickly. Manning the decks will be a mighty fine selection of jocks including The Chemical Brothers, Richard Fearless (Death In Vegas), John Carter, Daft Punk, Ballistic Brothers, Jeff Barret, The Scream Team and many more. Heavenly Records are running a coach from a central London location to Deluxe. Call 0171-494-2998 for details... Dave Clarke is at **INNER TRANCE** (The Marcus Garvey Centre, Lenton Boulevard. 0115-9417-467. 10-6am. £10/£7) with Thomas Heckmann, Nebula 2, Mexican, Bandit, Tarantella, OHM and Deep Joy.
PORTSMOUTH: FUBARED The Grand, 84-90 Palmerston Rd, Southsea. 01705-830-322. Mike Knight and Sarah Chapman.
READING: THE FULL MONTY The Holy Rooms, Castle St. 0973-522-610. 10-4am. £8/£7. Fabio Paras and Pete Heller.
SHEFFIELD: RISE Leadmill, 6/7 Leadmill Rd. 0114-274-500. 10-4am. £8/£6. With Allister Whitehead, Tom Wainwright, Ludvup, Minty Mike.
STAFFORD: SWOON Coliseum, Newport Rd. 01785-228-384. £7. Lisa Loud and Angel.
STOKE-ON-TRENT: RENAISSANCE TOUR Time And Space, The Midway. 01782-717-711. 9.30-2am. £7/£5. Fathers Of Sound, Allister Whitehead, Nigel Dawson and Ian Ossia on the decks.
SWANSEA: GATECRASHERS Escape, Northampton Lane. 01792-652-854. 8-2.30am. £5/£10. Brandon Block, Alex P, Scott Bond, Danny Slade, Andy Cleeton.
SWINDON: THE FRUIT CLUB The Brunel Rooms, Havelock Sq, Swindon. 01793-531-384. 9-3am. £5/£6/£7. John Kelly, Slipmatt, Slam, Lomas and Menace.
WATERFORD: MAN FRIDAY'S Metroland, Mary St. 00-3535-157-3531. 10-2am. £5. Residents Mickey Barry and Owie.

SATURDAY FEBRUARY 17
ABERDEEN: EXODUS Triple Kirks, Schoolhill. 01224-624-288. 8-late. Electric Indigo.
BIRMINGHAM: FUN! - MUZIK PARTY Steering Wheel, Wrottesley St, Chintown. 0121-622-1332. 10-late. £8. Sister Bliss, Paul Chiswick, Bowen and Mister Jib... Kelvin Andrews is at **WOBBLE** (The Venue, Branson Street Hockley. 0121-233-0339. 11-7am) with Phil Gifford, Chris & James and Si Long... Scott Bond and Andy Cleeton are at **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3839. 9-late. £5/£6/£8)...

Wobble 11-7 Saturdays

17th February
Chris & James
Kelvin Andrews

24th February
Josh Wink
Sister Bliss
Guy DMC

March 2nd
Alex Knight
Pete & Russell (progress)
John oo Fleming

March 9th
Mike 'e' Bloc
Rhythm Doctor

Happy Birthday To Us !
March 16th
Massive old enough to
know better
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Matt Skinner

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STARSHIP UNIVERSE Universal/No Limits

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Graeme Park • Paul Oakenfold • Steve Johnson

NEXUS

Hardcore/Jungle/In Association with Bristol Exposure

LIVE ACTS:

GOLDIE PRESENTS METALHEADZ

DJS:

Mickey Finn • Slipmatt • DJ Rap • Kenny Ken • Randall • Sy • Dougal • Dazee • Brisk
Bungy • Seduction • DJ Vibes • SS • Swanee • Lomas

TRIBAL TEMPLE

Hardhouse/Spiritual Trance

LIVE ACTS:

HALLUCANOGEN • SLINKY LIZARD • COSMOSIS • TECHNOSSOMY
DISCO VOLANTE • LAUGHING BHUDDA • KOXBOX • BT • TOTAL ECLIPSE

DJS:

DJ Dag • Danny Rampling • Fabio Paras • Phil Perry • Billy Nasty
James Munro • DJ Dominic • Tin Tin • Jon Cooke • Serge

ASTRAL NUTS

Eye-Q/Harthouse acts and remixers

LIVE ACTS:

HARDFLOOR • ALTER-EGO • SPEEDY J • EARTH NATION • BANDULU

DJS:

Sven Vath • David Holmes • Frank Lorber • Luke Slater • Paul Doherty • Oliver Bonzio • Djs Vandal Sound • Djs Bill & Ben
House/Garage

EROTICA

LIVE ACTS:

FLOUKE • BLUE AMAZON • SHIVA

DJS:

Sasha • Marshall Jefferson • Jon 'Pleased Wimmin' • DJ Sneak • Ashley Beadle
Doc Martin • Dr Bob Jones • Claudio Coccoluto

CYBERPUNK

Techno/Acid

LIVE ACTS:

SCAN X • ADVENT • CJ BOLLAND • CONEMELT • TECHNOVA • SLAB

DJS:

Jeff Mills • Andrew Weatherall • Richie Hawtin • Colin Dale • Derrick Carter • Manu Le Malin • Mr Dz • Simon Shurey
Experimental

PLANET PHUNK

LIVE ACTS:

NIGHTMARES ON WAX

DJS:

James Lavelle • Gilles Peterson • LTJ Bukem • Jon Carter • Richie Fearless • Coldcut • Ninja Tunes • DJ Food
Athletico • Weird Beats • Joi • Depth Charge • Wild Cat Will

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-BILL SUBJECT TO CHANGE-SUBJECT TO LICENCE-ARTISTS NOT IN ORDER OF APPEARANCE-



Lisa Loud and Jon Pleased are at **MISS MONEYPENNIES** (Bonds, Hampton St, Hockley. 0121-693-6960. 9.30-late £8.50/£10)

BRIGHTON: KINKY CASINO Escape Club, 10 Marine Parade. 01273-606-906. £5/£6. Marcus Saunderson with Tony Humphries... Paulette (Flesh), Rich B (Heaven) and Neil Roden are at **GO IT GIRL** (The Zap Club, Old Ship Beach. 01273-821-588).

BRISTOL: LAKOTA 6 Upper York St. 0117-942-6208. 9.30-6am. £7. Seb Fontaine, John Kelly, Nick Warren, Digit and Max.

BURNLEY: ANGELS Angels Nightclub, 68 Curzon St. 9-2am. 0128-235-222. £6/£8. Doc Martin and Allister Whitehead.

CAMBRIDGE: GOD'S KITCHEN The Junction, Clifton Rd. 01223-412-600. 9.30-6am. £15. Al Mackenzie.

CARDIFF: THE HIPPO CLUB 3-7 Penarth Rd. 01222-341-463. 9.30-4am. £8. Ollie, Jimp, Shane, Mark Moore and Dimitri.

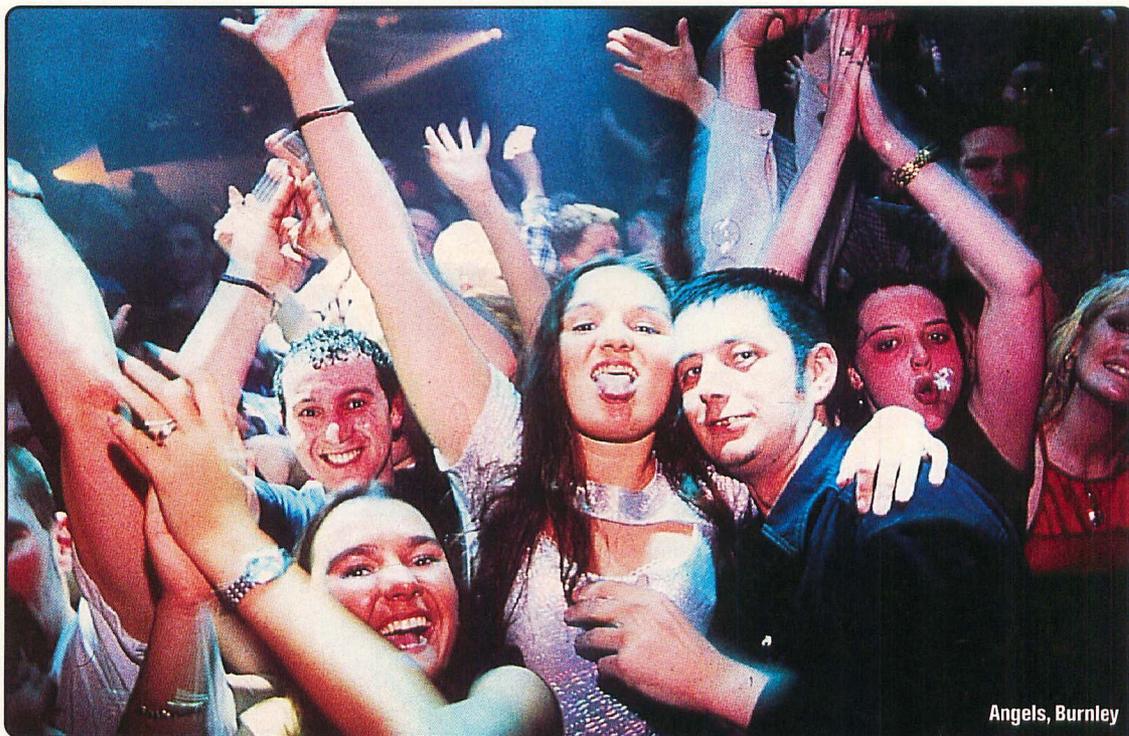
DERBY: DPS INTERNATIONAL PRESENT A VALENTINE'S DAY SPECIAL O'Hagans, Regent St, Works. 01788-565017. 9-2am. £4. Ladies take control with Precious, Pebbles and Fallout... Get **LOST IN MUSIC - VALENTINE'S BALL** (Paradise, Mansfield Rd. 9.30-2.30. £8/£10) with Lisa Loud, Alex P and Brandon Block...

Brett, Maisy and Danielle Davoli go **SHOPPING** (Holy Trinity, Willow Rd. 01332-372-374. 10-2.30am).

EDINBURGH: HORNY MONKEY'S VOYAGES 12, Wilkie House, The Cowgate. 0421-452-977. 10.30-3am. £8/£6. Stuart Duncan, Steve Livingstone and Colin Cook.

GLASGOW: THE SUB CLUB The Sub Club, 22 Jamaica St. 0141-248-4600. 11-4.30am. £8. Harri, Oscar and Dominic.

HEREFORD: SENSATION The Venue, 18a West St. 01432-279-107. £5.



Angels, Burnley

Sarah Chapman, Darron Price and Simon Spencer.

HUDDERSFIELD: THE INDUSTRY FOLLIES, Lockwood Road, Huddersfield. 01484-846-703. £7.50. Kenny Carpenter, Chris Iredale, Lex Loofah and Luke.

HULL: MANTRA Room 82-88, George St. 01482-323-154. £5/£6/£7. The Rooms' fifth birthday party, with Kris Needs and Secret Knowledge joining Paul Dundee, Murry, Beige (OPK) and Pork

Recordings behind the decks.

KENT: BABYLOVE Polo Club, Maidstone. 01622-750-818. 9-2am. £7.

Athos and The Boot Boys.

LEEDS: THE ORBIT South Queen St. 0113-252-3542. 9-2am. £10/£8.

Westbam and Andy Weatherall (look out for his forthcoming mix on the Back To Basics compilation, which Ralph Lawson believes sees the great man back on his very best form)... Rocky & Diesel, Mark Wilkinson, Justin

Robertson and Jamm MCs are at

BACK TO BASICS (9 Lower Merion St. 0113-244-9474. 10-6am. £10/£12)...

Carl Bedford and Anne Savage (Vague) host **MEX** (Mex, 2a Call Lane. 0113-242-8522. 8.30-2.30. £4/£3).

LIVERPOOL: CREATION Clear 051, Media Centre, Mount Pleasant.

0151-708-6909. 9.30-2am. £7/£8. The opening night with Paul Kane, Kenny Carpenter and Norman Jay...

Josh Wink joins Skitch, Andy Nicholson, S Weapon and Steve Shiels at **VOODOO** (Le Bateau, 62 Duke St. 0151-709-1693. 10-2am. £6)...

Allister Whitehead, Justin Robertson and Judge Jules are at **CREAM** (Nation, Wolstenholme Sq. 0151-709-1693. 9.30-2am. £10/£7)...

LONDON: RENAISSANCE The Cross, Kings Cross, Goods Yard, York Way, N1. 10-5am. £15 in advance. Paul Oakenfold, Fathers Of Sound and Nigel Dawson... Hypnotic global house beats can be heard at **SEX, LOVE & MOTION** (Soundshaft, Hungerford Lane, Charing Cross, WC2. 0831-137-454. 10.30-3.45. £8) with Russ Cox, Paul Tibbs, Keith Fielder and Jason Roberts...

LONDON AFTER MIDNIGHT (Kulcha Cafe, Wild Court, Kings Way, WC2. 10-4am. £10) features Daft Punk, Dave Clarke and Barry Ashworth from Deja Vu... Tall Paul, Mark Felton and Joe Fish will be at **THE DOLLY ROCKERS** (Go West, Paramount City, 17 Great Windmill St, W1. 10-3.30am. £12)...

Ricky Morrison is at **THE POWERHOUSE** (Waterden Rd, E15. 01810-533-2781. 10.30-late. £8/£10) with Tee Harris, Marcus Anthony, Dana Down and Dean Savonne... Satori is at **THE TRANCE MISSION** (Adrenalin Village, Queenstown Rd, Chelsea Bridge, SW8. 8-6am. £15) with Sequenci and Roy... **THE MINISTRONE OF SALMONE** (Club Nine, 9 Young St, W8. 0181-933-4088. 10-3am. £7/£5) featuring Frank Tope, Massimo, Jaxx Boys Ratcliffe and Felix B... Jon Marsh from The Beloved is at **CLUB UK/KINKY OVERDOSE'S VALENTINE'S NIGHT** (United Kingdom, Buckhold Rd, Wandsworth, SW16. 0181-877-0110. 10-6am. £12/£10) with Alex P, Seb Fontaine, Costelloe, Fabio Paras, Si Long, Andy Morris, Danny Eke, Miss Barbie, Queen Maxine, Sonique and Lindy Layton...

DEEP SPACE (The End, 16a West Central St, WC1. 10-7am. £12) features Brenda Russell, Josh, Mark Dale, Colin Faver, Colin Dale, Damon Wild. London's Spira make their debut live performance... Tony Humphries, Craig Drysdale, Kid Batchelor and Bobbi & Steve are **RULIN'** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-9am. £10/£15)...

Jon Pleased Wimmin, Tall Paul and Alex Anderson are at **CLUB FOR LIFE** (Gardening Club 2, 196 Piccadilly, W1. 0171-734-3416. 10.30-6am. £12)... **GARAGE CITY** (Zoo, 78 Shaftsbury Av, W1. 0171-734-0610. 9-6am. £10) with Linden C, Matt Jam Lamont and the mighty Gusto... Nicky Holloway and Chris Good are at **"SO GOOD THEY DON'T NEED A NAME"** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-4am. £10/£8)...

HOUSEQUAKE (Belugas, 309 Finchley St, NW3. 0171-794-1267. 10-4am. £8) features Feelfree, Keuski and Jason Kaye... Darren Darling, Lisa Pin Up and Tim Morgan are at **BAMBINA** (Venom, Bear St, WC2. 0171-734-7110. 11-4.30am. £12)...

Ben Wilcox and Gilles Peterson are at **FAR EAST** (Blue Note, 1 Hoxton Square, N1. 0171-729-8440. 10-5am. £8).

MANCHESTER: GOLDEN Sankeys Soap, Jersey St, Ancoats. 0161-237-5066. 9.30-3am. £8/£10. Judge Jules, Kelvin Andrews and Dean Wilson... Ted Patterson is at **HOLY CITY ZOO** (York St, All Saints. 0161-950-4246. 9.30-2am. £10) with Planet Janet... Graeme Park and Tom Wainwright play at **PLANET SHINE** (Hacienda, Whitworth St. 0161-236-5051. 9.30-3am. £12) with Bobby Langley... Slammin' and The Milkmen join Elliot Eastwick and Jason Boardman at **CODE GENERATION - HARD TIMES** (11-13 New Wakefield St. 0161-236-4899. 10-3am. £8/£6)...

Jam MCs, Paula 'n' Tabs and Andy Robinson are all playing tonight at **FAMILY CIRCLE** (Time, 48 Princess St. 10-4am. £6).

MIDDLEBROUGH: ARENA Arena, 208 Newport Rd. 01642-241-061. 9pm-late. £8/£10. With Joey Musaphia, Simon Gibb, Marcus Gordon, Alex Joy, Tino Lugano, Graham Clarke, Hooligan X and Chandrika.

BEDROOM BEDLAM

Mix Tape Of The Month

NAME: Alison Marks.

CONTACT: 0161-448-8121.

BORN: Manchester. 8/2/75.

EXPERIENCE: "I've been into buying records for years. I started mixing on this shitty old pair of decks and kept practising for a year while I saved up the money for some Technics. Then I began DJing in bars in Manchester, places like Joshua Brooks and The Paradise Factory. What inspired me was the lack of good music here, so I decided to do something myself. At first, I really liked English stuff, but I buy very little of that now. Eastern Bloc helped me out with the deeper side of music and I think I have now found my niche with the American-produced stuff."

FAVOURITE DJs: Derrick Carter, CJ Mackintosh, Masters At Work, Roger Sanchez, Harvey, Danny Tenaglia.

FAVOURITE CLUBS: Robodisco ("My dream night, just beautiful"), Hard Times ("When it started"), Ministry Of Sound, Headfunk.

FAVOURITE LABELS: Tribal UK, 83 West, Cajual, Yoshitoshi, Jus' Trax, Strictly Rhythim.

ALL-TIME FAVOURITE TRACK: Deep Dish Presents Elastic Reality - "Casa De X" (Tribal UK).

CURRENT CLASSIC TRACKS: Chris & Derick - "Am" (Green Label), NYDC - "Up In This House" (Tribal UK), Sade -

"The Stacey Pullen And Kenny Larkin Remixes" (bootleg), RWJ Project - "New York Sunday Morning" (Tanner) Paper Music Issue One - "Downtime" (Paper Recordings).

FRUSTRATIONS: "Being a girl makes it hard for me to gain confidence. It's difficult getting people to take you seriously, because lads just come up and say how good you are. You can never tell whether they just want a bit or if they're genuinely into what you're doing. I've been offered slots for all the wrong reasons and when I haven't given them the goods, they've fallen through. The Manchester scene is distressing. There is little diversity and people are just concerned with beat-mixing. There are no tricks and little effort is involved in what they are doing. Robodisco is the only good night. There is a real lack of support for quality deep house music. It's all cheesy, Birmingham-style music or girlie garage. Nobody wants to take risks and that is so annoying. You have to plug yourself and I don't find it easy doing that."

MUZIK'S VERDICT: As more and more clubs supporting deep house music appear, all we need now is a few more DJs. And here is one for Hard Times, Fridays R Firin', Rulin', Robodisco and Muzik & Tribal UK's week in Portugal 1996 for starters. Showing an open-



Alison Marks

mind approach which draws from the deepest American house through to sleazy New York garage sounds and experimental jazz influences, this is a listener's dream. Taking in cuts from production masters like Eric Kupper, Alison's set peaks when she keeps Ruffneck's "Everybody..." brewing for two minutes, while sliding in DJ Duke's "Funky Horns" release in underneath. Elsewhere, the mixing is a little fast, but it doesn't detract from the flow of the music. Cleverly programmed, it's clear that Alison's nurturing on a pair of "shitty" decks has made her a true mistress of the Technics. And yes, Alison is the first female to be awarded a slot in Bedroom Bedlam. Let's hope there's many, many more.

Please send all Bedroom Bedlam tapes to Ben Turner at Muzik, King's Reach Tower, Stamford St, London SE1 9LS. And remember to include a passport-sized photograph.

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DJ PROFILE

Drum 'n' bass deck maestro **KENNY KEN**



WHEN/WHERE WERE YOU BORN? Whitechapel in east London, some time in the Sixties.

HOW DID YOU START DJING? I went to an Energy rave just off the M4 in 1989, where everyone just parked their cars on the motorway. Grooverider was playing and the way that he played his set was just amazing. I was wondering how he was doing it and I said to him, "One day, I want to be playing with you". So I bought a couple of decks and a mixer, and by the end of 1989, I was playing for real.

HOW WOULD YOU DESCRIBE YOUR SOUND?

It's right across the board drum 'n' bass. Whether you call it jungle, intelligent or whatever, I play it.

WHAT WAS THE FIRST RECORD YOU EVER BOUGHT?

The first dance record I bought was "I'm In Love" by Shalor. I got it in 1988. Everybody in the business knows that one. But the very first record I ever bought would have been a reggae record, but I can't remember which.

AND THE LAST?

I haven't bought anything recently. I get the bulk of my test pressings

through the post, but the last dub plate I had cut was a track from DJ Phantasy. He brought the DAT over to my house last week. It doesn't have a title. He made it especially for me. It's got my name in it!

HOW MUCH MONEY DO YOU SPEND ON RECORDS?

It varies a lot, but it's usually about £300 a month. I pick most of them up from Black Market, Section 5, Unity and Vinyl Distribution.

WHAT CHANGES WOULD YOU MAKE TO THE DJ SCENE?

I'd really like to see the quality of monitors in clubs improved. When it's a good monitor, it's far easier to play a wicked set, but if it's shit, you can't really build a good vibe.

I also think clubs should be more professional about who they let in. Sometimes they let almost anyone in and a lot of them aren't getting searched properly. In the last five or six months, I've only seen two fights at clubs, but that is still two too many.

WHAT ARE YOUR STRENGTHS AND WEAKNESSES?

I think my strength is that I'm well liked by the ravers, the DJs and the promoters. Anyone can talk to me

and I will talk to anyone. It doesn't matter who you are. I haven't got any weaknesses I can think of.

WHO ARE YOUR FAVOURITE DJs?

I get off on all of them. If I wanted to name names, I'd have to list the lot of them. When I first started, I was really into Grooverider, Fabio, Frankie Valentine and Carl Cox.

AND YOUR FAVOURITE CLUBS?

AWOL, Hastings Pier and Voodoo Magic.

WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?

I would probably be working on the trains as a ticket collector. That's what I did before I got into DJing. Either that or I'd be in jail!

WHAT'S NEXT FOR KENNY KEN?

I've just built a studio in my house, and I'm learning how to work it.

My label, Ton, is starting this year. The first tune is by Nick Andrews and I've remixed it. It will be out in a couple of months. I also want to start producing and exploring other avenues.

Phil Brill and DJ Alice heat it up at **CLUB TROPICANA** (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5).

PORTSMOUTH: VURT Harry Lime's, Granada Rd, Southsea. 01705-870-717. 9-2am. £3.50. Dave Barker, Ed Real and Jody.

TUESDAY FEBRUARY 20

ABERDEEN: EXODUS Triple Kirks, Schoolhill. 01224-624-288. 8-late. With Cristian Vogel.

BIRMINGHAM: NO BITCHIN' The Steering Wheel, Wrottesley St, Chinatown. 0121-622-3385. 10-late. £3/£4. Mark Jarman and Marc Goddard.

BRIGHTON: THE LICK The Jazz Place, Ship St. 01273-626-111. 10-2am. £2/£2.50. Drum 'n' bass night with Riddim Records.

LONDON: THE PINCH The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3154. 10-3am. £3/£4/£5. Fabio Paras and Josh Wink. . . .

Jedi Knights joins Jonah Sharp (Spacetime Continuum), Wismountain, Subtropic, Jak & Stepper, John Reynolds, Dave Brook, Lee Grange and Richard Thomas, all live at **EVOLUTION VERSUS REFLECTIVE** (Blue Note, 1 Hoxton Square, N1. 0171-729-8440. 10-3am. £7).

MANCHESTER: STONE LOVE Hacienda, Whitworth St. 0161-236-5051. 9-2am. £1. . . .

Anton, Craig Hill, Space Monkeys and Trigger Happy live.

WEDNESDAY FEBRUARY 21

BATH: JACKATTACK The Hub Club, The Paragon. 01225-446-288. 9-2am. £5/£4. Richie Hawtin, Nick Harris and the Obelix Boys.

BRIGHTON: LEGENDS OF THE DARK BLACK The Zap Club, Old Ship Beach. 01273-821-588. 10-2am. £5. LTJ Bukem and Alex Reece.

LEEDS: d.o.p.e. The Mex, 2a Call Lane. 0113-279-3045. 9-2am. £4. Chilled out drum 'n' bass with LTJ Bukem, Mowgli, EFX, JJ, MCs Ash and Pain.

LONDON: SPACE Bar Rumba, 36 Shaftsbury Av, W1. 0171-287-2715. £5. Kenny Hawkes, Luke Solomon with Evil Eddie Richards. . . .

DRUM FM (The Brix, St Matthews Church, Brixton Hill. 0171-274-2121. 10-late. £7/£5) host with Le Rouge, Loxy, Cleveland Watkiss, Steve Williamson and Talvin Singh. . . .

Paul "Trouble" Anderson is at **THE LOFT** (HQ, West Yard, NW1. 0181-813-5266. 9.30-3am. £5). . . .

ON CLOUD NINE (9 Young St, Kensington, W8. 0171-636-6271. 10-3am) with Darren Hamlin, Michael Witte and Jason Martin. . . .

Jon Pleased Wimmin is at **PLEASED** (The Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-3am. £6) with Paul Woods. . . .

React host a party to promote "Dope On Plastic 3" at **ANYTHING AND EVERYTHING GOES** (Soundshaft,

Hungerford Lane, Charing Cross, WC2. 0171-930-9604. 9-late. £5). . . . Ian Wolfe, Mr Hoe, Liberator, Colin Faver and Cake appear at **DISORGANISATION'S FIRST BIRTHDAY** (SW1 Club, 191 Victoria St, SW1. 10-late. £6).

MANCHESTER: HOLY CITY ZOO 126 Grosvenor St, All Saints. 0161-273-7467. £4/£3. Allister Whitehead, Lex L'amour and The Family Affair.

NORWICH: EMMISSONS TOUR Club Mantra, The Waterfront, Kings St. 01603-626-638. 8-1am. £6. Andy Weatherall, Alex Knight and Conemelt live.

THURSDAY FEBRUARY 22

BATH: RENAISSANCE and GORGEOUS The Hub Club, The Paragon. 01782-711-816. 9-2am. £6. Ian Ossia, Chris & James and Robin (from Stardust Records).

BOURNEMOUTH: DIONYSUS Ryvalls, 21 Wheaton Rd. 01202-434-586. £2/£3. With X-Cite and guest Kieran Cheer.

BRIGHTON: VIVE LA SHAFT The Zap Club, Old Ship Beach. 01273-821-588. 10-2am. £2.50/£3.50. Lovetrain and Inferno.

DERBY: PURE NOVA Holy Trinity, Willow Rd. 01332-372-374. 10pm-2.30am. Alex P with residents Jon Beckley and Steve Hanks.

FOLKESTONE: MELTDOWN Club XS, 32 Dover Rd. 01303-242-600. 9-2am. £5. Kenny Ken.

LONDON: ANIMAL HOUSE Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3154. 10.30-3am. £5. Resident Steve Lee and various guests. . . .

SPED (Mars, 12 Sutton Row, W1. 0171-439-4655. 10.30-3am. £5) along with Kennedy & Storm and MC Conrad. . . .

FLUID (The Arches, King's Cross, Goods Yard, York Way, N1. 0171-837-0828. 10-5am. £5) features Rob Acteson, Kid Bachelor and Linden C. . . .

Mr C, Craig Jensen, Darren Darling, Lisa Pin Up, Dusty O, Tim Morgan and Andrew Souter are at **NANCY'S** (The End, 16a Central St, WC1. 0171-379-4770. 10.30-4am. £6/£3). . . .

CJ Bolland, Frankie D, Alex Hazzard, T23 and Ben Thompson are at **EUROBEAT 2000 VERSUS SILVERFISH** (EC1 Club, 29-35 Farringdon Rd, EC1. 0181-450-4506. 10-8am. £7).

MANCHESTER: JOY'S 1ST BIRTHDAY Paradise Factory, Princess St. 0161-225-1143. 10-4am. £5. Joy celebrate their birthday with Nick Hussey, John Hollis, Dave Quaid, Timmy Tickle, Miss Simms, Dave Stewart and Mike & Adrian. . . .

Todd Terry is at **PLANET SHINE** (Hacienda, Whitworth St. 0161-236-5051. 10-3am. £4/£3) with Nipper, Stuart B, Pete Robinson and Dave Rofe. . . .

Luke Slater is at **HERBAL TEA PARTY** (The New Ardr, 85 Coupland St. 0161-226-4685. 9-2am. £6) with resident Rob Fletcher. Cubic Space Collective play live.

MILTON KEYNES: ULTRA VEGAS LAUNCH PARTY Upstairs at the Winter Gardens. 01908-218-795. 9-3am. £9. Parks & Wilson, Seb Fontaine, Richie Long, Ashley and Joseph.

NEWCASTLE: SHINDIG Riverside, 57-59 Melbourne St. 0191-261-4386. 9.30-3am. £10. Victor Simonelli, Colin Dale, Scott Bradford and Scooby.

NOTTINGHAM: DOPE - 1ST BIRTHDAY BONANZA Rumpshaker, The Box, Goldsmith St. 0115-941-0445. 11-2am. £3.50. Hen, Ryszard, Suzy Cream Cheese, Deep Joy and Pablo. . . .

Sister Bliss and Nelson Rosado are at **DELUXE** (Deluxe, 22 St James St. 0115-947-4819. 9.30-late).

PAISLEY: CLUB 69 Roxy's, 40 New Sneddon St. 0141-848-1674. 10-2.30. £5. With Martin and Wilba.

PORTSMOUTH: BY THE SEA Gaiety Showbar, South Parade Pier. 0860-149-213. 10.30-2am. £4/£5. Junior Perez, Ricky Stone and Martin Metcalf.

SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 0113-242-7845. 10-4am. £10. Jon Pleased Wimmin, Brandon Block, Daniele Davoli and DJ Pants. . . .

Derrick Carter and Luke Solomon bring the Classics Tour to **REPUBLIC** (The Old Roper & Wrecks Works, 112 Arundel St. 0114-249-2210. 9-6am).

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-27. 9-2am. £6 other. Graham Gold and Adam Carter.

STAFFORD: SPOILT Time And Space, The Midway, 0385-245-402. 9.30-2am. £8. Seb Fontaine, Pete Heller and Harvey.

STOKE-ON-TRENT: PLATINUM The Academy, Glass St, Hanley. 01782-201-839. 9-4am. £10. Journeys By DJ tour with Pete Heller and Jay Chappel.

SWANSEA: ESSENCE Escape, Northampton Lane. 01792-652-854. Please ring for times and price. Jim "Shaft" Ryan, John Dasilva, Jack 'n' Daniels, UK Read, Danny Slade and Jamie Griffiths.

SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-2am. £7. Adrian Luvdup.

WOLVERHAMPTON: DECADENCE - FOURTH BIRTHDAY PARTY UK Midlands, Foxes Lane. 01902-450-011. 9-2am. £9/9. Carl Cox, Fabio Paras, Tony Devit, Lee Fischer, Alex P, Guy, Simon and Jules.

SUNDAY FEBRUARY 18

EDINBURGH: HORNY MONKEY'S VOYAGES 12, Wilkie House, The Cowgate. 0421-452-977. 10.30-3am. £5. Tall Paul Newman, Seb Fontaine, Stuart

Duncan and Stevie Livingstone.

LONDON: SUNNY SIDE UP! The Chunnel Club, 101 Tinworth St, Vauxhall, SE1. 0181-723-4884. 9am-8pm. £7. Nick Hook, Skol, Pete Wardman, Drew, Trixta and Darren Pearce. . . .

Shrink2Fit present **THE CHASE** (Zelda's, 74 Charlotte St, W1. 4.30-11pm. £5) with Phil Mison, Stuart Patterson, Ashley Beadle and Lewis Copeland (Vinyl Junkies). . . .

HABIT (The Vestry, Blacklion Lane, Hammersmith, W6. 0181-748-1035. 6.30-10.30. £1) features Jo Mills, Jim Masters and Harvey. . . .

The Cross host another new night with **THE BIG PICTURE** (The Arches, King's Cross, Goods Yard, York Way, N1. 0171-837-0828. 6-late. £5) pushing house, jazz, garage and soul.

MONDAY FEBRUARY 19

BRIGHTON: HELTER SKELTER PRESENT CARL COX The Zap Club, Old Ship Beach. 01273-821-588. Carl Cox returns to his former hometown.

LONDON: WORLD RECESSION The Velvet Underground, 143 Charing Cross Rd. 0171-439-4655. 10-3am. £5/£4. Paul Harris and Nicky Holloway. . . .

Meanwhile, James Lavelle and Giles Peterson mix it up at **THAT'S HOW IT IS** (Bar Rumba, 36 Shaftsbury Av, W1. 0171-287-2715. £3). . . .

another beatnik experience for the 90's of ambient hip hop & eclectic dub...smokin'.

The cream of

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hop



FULL 12" MIXES ON FRIENDLY FINAL VINYL. CONTINUOUS MIX ON CD BY KISS FM'S NOCTURNAL BEAT SPECIALIST PAUL THOMAS
RELEASE DATE: 19/2/96

- *NIGHTMARE ON WAX - BLESS MY SOUL
- *NEOTROPIC - HERE I AM
- *BEAMISH & FLY - NARMED UP (WINDOW PANE DUB)
- *THE BALISTIC BROTHERS - USCHIS GROOVE
- *RUBY - PARAFFIN
- *THE CHARLATANS - CHEMICAL RISK (TOOTHACHE REMIX BY THE CHEMICAL BROTHERS)
- *EDISON - JARR
- *UNITED - WITH THE SUN
- *EARTHLING - 1ST TRANSMISSION (PORTISHEAD'S EARTHEAD REMIX)
- *PRESSURE DROP - UP AGAINST THE WALL
- *GRANTBY - TIMBER
- *RARE - SAME AS ALWAYS



DISTRIBUTED BY PINNACLE

Insomnia
 Music's essential club guide

CLASSIC clubs

DOP's KEV SWAIN talks about the RAID club at London's Limelight



RAID was one of the very first house clubs to open up in the West End at a time when the scene was still pretty much a suburban thing. Gary Haisman and Paul Denis launched it in 1989 and ran it at the Limelight Club on Shaftesbury Avenue. Paul Oakenfold and Steve Lee played upstairs, and me, Kev Hurry and Terry Farley were downstairs in the basement room. It was my first residency and to manage to get your first residency in the West End is really something.

Rather than it simply being a Euro, techno or hip hop club, we played a really eclectic mix of music. You'd hear anything and everything, from The KLF to The Shamen's "Move Any Mountain" (a track which was reissued a few times and didn't

become a hit until over a year later) to the Happy Monday's "Hallelujah". Paul used to play a bit of hip hop upstairs and we played Italian disco music downstairs. The Italian house scene came out of that club. There was a lot of good Italian music, a lot of it bootlegged. At the time, nobody knew where it was coming from and people used to cover their records up so you couldn't find out!

The venue itself had just been renovated when Raid started. There were eight speakers in the little room downstairs and it was a really wicked sound for DJing. The building was an old converted church and the DJing area was on this sort of podium. The biggest problem with the place was the drinks were fucking expensive, they

were real West End prices. It certainly didn't stop everybody getting pissed, though!

There was a good mob down there and everyone turned up with the idea of having fun. It was a guaranteed great time. Later on, there were a couple of occasions when a bit of a bad element crept in, which was a shame, but most of the time the atmosphere was just brilliant. A lot of people who wanted to start spinning went there, and people who were already DJs, like Oakenfold, were beginning to get involved in remixing. The scene was on the up and the movement was coming on strong. It was an excellent time and the club ran for two years, which is a long time for a West End night.

SWANSEA: ESCAPE Northampton Lane, Swansea. 01792-652-854. 8-2.30am. £10. Seb Fontaine, Parkes & Wilson, Danny Slade and Andy Cleeton.

SWINDON: THE FRUIT CLUB The Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £4/£7. Amnesty International tour with Sarah Chapman, The Lovely Helen, DJ Lee, DJ Rap and Mickey Finn.

WATERFORD: MAN FRIDAY'S Metroland, Mary St. 00-3535-157-3531. 10-2am. £5. Resident Owie performs with guest Greg Dowling.

SATURDAY FEBRUARY 24

BELFAST: NETWORK 11a Lower North St. 01232-237-486. Resident's night with Mark Jackson, Eamon Reagon and Jay Kay.

BIRMINGHAM: FUN! Steering Wheel, Wrottesley St, Chinatown. 0121-622-1332. 10 till late. £8. Dress up or dress down! John Kelly and Patrick Smoove, John Locke and Phat Phil Cooper (Sweet)... Josh Wink and Sister Bliss are at **WORBLE** (The Venue, Branstown Street, Hockley. 0121-233-0339. 11-7am) with Guy and The Lovely Helen... Mrs Woods, Blu Peter, Rachel Auburn, Stephen React and Caspa are at **THE ULTIMATE ORANGE REACT PARTY** (2 Ascot Rd, Moseley. 0121-449-8606. 9pm-7am. £10)... Danny Rampling is at **REPUBLICA** (Bakers, 162 Broad Street. 0121-633-3839. 9-late. £5/£6/£8) with residents Scott Bond and Andy Cleeton... Terry Farley is at **MISS MONEYPENNIES** (Bonds, Hampton St, Hockley. 0121-693-6960. £8.50/£10) with Mark Wilkinson.

BRADFORD: DUBSHACK The Windsor Baths, 11 Great Horton Rd. 0113-279-3045. 10-6am. £14/£12. DJ Rap, Ron, Darren Jay, Krust, Mowgli, L-Double, EFX and Pugwash.

BRIGHTON: KINKY CASINO The Escape Club, 10 Marine Parade. 01273-606-906. £5/£6. Marcus Saunderson with Boy George... First Priority is at **HEAVY VIBEZ EXPRESS** (The Concorde, Madeira Drive. 01273-606-460. 10-2am. £5) with Hannah (Honest John's) and Robert Luis (The Wig)... Chris Cocco is at **GO IT GIRL** (The Zap Club, Old Ship Beach. 01273-821-588) with Paulette and Neil Roden.

BURNLEY: ANGELS Angels Nightclub, 68 Curzon St. 01262-3522. £6/£8. DJs Paul Taylor and Big Danny with Tony Humphries.

CAMBRIDGE: DOT COTTON CLUB The Junction, Clifton Rd. 01223-412-600. 10-3am. £6/£7. With Chris G and special guest Sonia.

CARDIFF: THE HIPPO CLUB 3-7 Penarth Rd. 01222-341463. 9.30-4am. £8. With residents Ollie, Jimpy and Shane.

CORNWALL: NATURAL RHYTHM The Venue, Branwells Mill, Penzance. 01637-875-096. 9-1am. £4/£6. DJs John "OO" Fleming, Simon G and

Piers all manning the decks.

DERBY: SHOPPING Holy Trinity, Willow Rd. 01332-372-374. 10pm-2.30am. Residents Brett and Maisy, with special guest Jon Marsh from The Beloved... Resident DJs, Raymond Franklyn and Fonky Dawg & Collar, team up with T Baron and Jeff Allen for **DPS INTERNATIONAL PRESENT** (O'Hagans, Regent St. Works. 01788-565-017. 9-2am. £5).

EDINBURGH: COLOURS FIRST BIRTHDAY CLUB Mercado, Market St. 0131-264-224. 11-4am. £8/£10. Billed as Scotland's first "superclub", Colours celebrate moving to their luxurious new home with a very special guest.

GLASGOW: WET WITHOUT A BROLLY Numinous, University Gardens. 0141-339-9107. 9-2am. £4.50. James Broly and Bhaskar Dandona play hard, fast trance... Harri, Oscar and Dominic reside at **THE SUB CLUB** (The Sub Club, 22 Jamaica St. 0141-248-4600. 11-4.30am. £8).

HEREFORD: SENSATION The Venue, 18a West St. 01432-279-107. £5. Greg Fenton, Chris Draper and Julian Williams.

LEEDS: THE ORBIT South Queen St, Morley. 0113-252-3542. 9-2am. £10/£8. DJ Skull... Pete Tong headlines at **BACK TO BASICS** (Lower Merrion St. 0113-244-9474. 10-6am. £10/£12) with Secret Knowledge, Kenny Hawkes, John Aquaviva and Primal Scream's Scream Team. Tong's set will be broadcast live on Radio One.

LIVERPOOL: CREATION Clear 051, Media Centre, Mount Pleasant. 0151-708-6909. 9.30-2am. £7/£8. Resident Rob Jay (Three Beat) is joined by Farley Jackmaster Funk and Robin Jackson... Mark Moore and Roc & Kato are at **CREAM** (Nation, Wolstenholme Sq. 0151-709-1693. 9-2am. £10) with Paul Bleasdale, Andy Carroll and James Barton... That man Andy Weatherall, Skitch, Andy Nicholson, S Weapon and Steve Shiels are at **VOODOO** (Le Bateau, 62 Duke St. 0151-709-1693. 10-2am. £6).

LONDON: THE POWERHOUSE Waterden Rd, E15. 0181-533-2781. 10.30-late. £8/£10. Bobbi and Steve, Pete Davies, Frix, Hickleberry Finn, Gareth Cooke, Tony Grimley... Kirstie McCara, Alex Sparrow and Simon Fathead perform at **ATHLETIC** (The Blue Note, 1 Hoxton Sq. 01. 01782-201-839. 10-5am) with a live show by Renegade Soundwave... Residents rule at **SEX, LOVE & MOTION** (Soundshaft, Hungerford Lane, Charing Cross. 0831-137-454. 10.30-3.45. £8) with Russ Cox, Paul Tibbs and Keith Fielder... Rock with Miss Barbie and Nancy Noise at **THE DOLLY ROCKERS** (Go West, Paramount City, 17 Great Windmill St, W1. 10-3.30am. £12)...

NEWCASTLE: CLASSICS TOUR Newcastle University. 0191-222-6000. Derrick Carter and Luke Solomon

NOTTINGHAM: DELUXE Deluxe, 22 St. James St. 0115-947-4819. 9.30-late. £3.50. Ian Tatham, Dave Congreave and Josh Wink.

WOLVERHAMPTON: LIFE'S A BITCH UK Midlands, Foxes Lane. 01902-450-011. 9-2am. £8/£9. Judge Jules.

FRIDAY FEBRUARY 23

BIRMINGHAM: CRUNCH The Venue, Branstown St, Hockley. 0973-728-652. 10.30-6am. £7. Mark Jarman, Jon Hollis, Jem Atkins and Mike E Bloc.

BRIGHTON: CLUB FOOT Escape Club, 10 Marine Parade. 01273-606-906. £5/£6. Classics Tour with Derrick Carter, Ralph Lawson and Luke Solomon... Eric Powell is at **TUFF RED 7** (The Zap Club, Old Ship Beach. 01273-821-588. 10-5am. £7.50) with Dave Randall and Danny Rampling.

BRISTOL: TEMPTATION Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am. £7. Gayle San, John Aquaviva and Scott Braithwaite.

BOURNEMOUTH: MENAGE A TROIS The Academy, Boscombe. 01202-399-922. With Danny Rampling.

BURNLEY: BACK TO THE FUTURE Angels Nightclub, 68 Curzon St. 0128-235-222. £5/£6. Moggy, Nipper and Ian Williams.

CAMBRIDGE: HOUSE OF FUN The Junction, Clifton Rd. 01223-412-600. 10-3am. £6. Jim "Shaft" Ryan, Grant Plant and Southern Experience.

CARDIFF: OPTIC Womanby St, Central Cardiff. 0421-534-616. 9-2am. £5. Johnny Stoppford, Matt Jarvis and Neil Hinchley... Nick Warren, Seb Fontaine, Ollie, Jimpy and Shane at **THE HIPPO CLUB** (3-7 Penarth Rd. 01222-341-463. 9.30-4am. £8).

CARLISLE: PURRFECT The Pagoda 01228-818-584. 9-2am. £5. Lex Loofah, Mike Woods and Plus Aurora.

CHESTER: SWEET Blimpers, City Rd. 01244-315-434. £5/£6/£7. Phil Cooper and Russ K Klass

DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. Timm and Laurie.

DUBLIN: ALIEN Columbia Mills, 14 Sir John Rogerson's Quay. 00-3531-677-8466. 10.30-late. £6. Francois, Steve Bicknell and guest Alan Simms.

FOLKESTONE: MELTDOWN Club XS, 32 Dover Rd. 01303-242-600. 9-2am.

£7. Spencer Broughton, Larry Kane and Nika.

GLASGOW: SLAM The Arches, 30 Midland St. 0141-353-2552. 11-4am. £7. Orde Meikle, Stuart McMillan and Josh Wink.

HEREFORD: NAUGHTY BUT NICE Crystal Rooms, 13 Bridge St. 01432-267-378. £6. Darren Emerson and Gayle San... Trevor Rockliffe is at **FETISH** (The Venue, 18a West St. 01432-279-107. £6).

HULL: DEJA VU The Ryedales, Ryde St. 01482-470-906. Ian Ossia, Paul Harris and Christian Woodyatt.

KINGSTON: GOING GA GA Bishops Hall, Bishops Palace House. 0181-818-0696. 9-4am. £6/£8. Tee Smith, Phil Gifford and The Boot Boys.

LEEDS: UP YER RONSON Pleasure Rooms, 9 Lower Morris St. 0113-244-5521. 10-4am. £9/£7. Marc Auerbach and Brandon Block.

LEICESTER: GOODBYE CRUEL WORLD 24 Dryden St. 01332-372-374. 10-3am. Craig Campbell, Craig "Burger" Queen and Simon Owen... Dave Seaman, Gordon Kaye and Jose Padilla are at **JOY FOR LIFE** (The Emporium, Coalville. 0115-911-7761. 9-2am. £7/£5) with residents Dave Congreave and Chris Hurley.

LIVERPOOL: FULL ON CREAM Nation, Wolstenholme Sq. 0151-709-1693. 10-5am. £10/£7. Carl Cox, DJ Skull, Mark Moore, Jeremy Healy, James Barton, Andy Carroll and Paul Bleasdale... Luke Slater is at **HERBAL TEA PARTY** (The Mardi Gras, 59a Bold St. 0151-708-5358. 9.30-2am. £6) with Rob Fletcher, Ian Fletcher and Beatle.

Cubic Space Collective play live.

LONDON: FRIDAYS R FIRIN' Plastic People, Oxford St, W1. 0181-981-2144. 11-6am. £5. Harri, Kenny Hawkes and guest... Johnny No Mates is at **NO EXCUSES** (Zeebra Bar, 62 Frith St, W1. 8-3am. £5) with Jon Laidlow and Sam... Graham Gould is at **MOTIVATION** (Broadway Boulevard, Ealing High St. 0181-840-0616. 10-6am. £7) with Steve Facey, Normski, James Anthony and Paul Slattery... Scott Mac, Rob Blake, Paul Kelly and Mark Anthony are at **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £10)... Roc & Kato play at **MINISTRY OF SOUND** (103 Gaunt St, SE1. 0171-378-8528. 11-7am. £10) with Gusto, Mr C, Fat Tony, Craig Campbell and Breeze... Judge Jules and Tall Paul are

at **THE GALLERY** (Turnmills, 63b Clerkenwell Rd, EC1. 0171-250-3609) with Darren Payne, Steve Lee and Danny Keith... There's soul food for late-night snackers at **SOUL'D OUT** (Jazz Cafe, 5 Parkway, Camden Town, NW1. 0181-678-0270. 11.30-2am. £5/£3) with DJ Fitzroy... Nicky Holloway and Lisa Loud are at **THE VELVET UNDERGROUND** (143 Charing Cross Rd, WC2. 0171-439-4655. 10.30-4am. £10/£8)... Judge Jules, John Kelly, Chandrika, Andrew Galea and Jay Chappell are at **TRIPTONITE** (The End, West Central St, WC1. 0171-379-4770. 10-7am. £8/£10) with Morgan Jackson, Jason Moore, Mad Ash and The Nighthatchman.

MANCHESTER: ONE TREE ISLAND The Fitzcarrald, Pier 9, Salford Quays. 8-late. £8. With Stefano, Gut Dwana, Mr Scruff and Jah Conguero... Todd Terry is at **PLANET SHINE** (Hacienda, Whitworth St. 0161-236-5051. 10-3am. £4/£7) with Nipper, Pete Robinson, Dave Rofe and Stuart B on the decks

NEWCASTLE-UPON-TYNE: NICE Planet Earth, Low Friars St. 0191-232-5255. 10-2am. £6. Skev, Hans and Trannies With Attitude.

NORWICH: LATE LUNCH The Waterfront. 9-6am. £10/£9. Features Tony Devit, Ricky Stone and Tim Coombs.

NOTTINGHAM: ATOMIC JAM Marcus Garvey Centre, Leyton Boulevard. 01203-555-065. 10-6am. £10. Richie Hawtin, Colin Dale, Nathan Gregory and Tarentella. The Adventure play live... Pendle is at **NICE & RIPE** (Deluxe, 22 St. James St. 0115-947-4819. 9.30-late) with resident Dave Little, Tasha and Simon Graham.

PORTSMOUTH: THE DUB CLUB Grand, 84-90 Palmerston Rd, Southsea. 01705-830-322. 10-2am. £5. With Pete Couzens and Mr C.

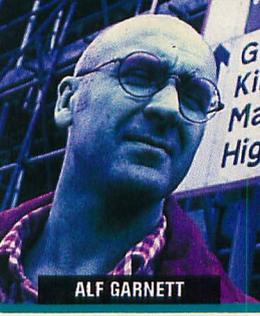
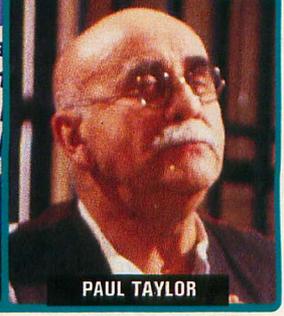
READING: THE FULL MONTY The Holy Rooms, Castle St. 0973-522-610. 10-4am. £8/£7. C.Smooth, Stuart Patterson and Dave O'Neil.

SHEFFIELD: RISE Leadmill, 6/7 Leadmill Rd. 0114-274-4500. 10-4am. £8. Sister Bliss and Luvdup.

STAFFORD: SWOON Coliseum, Newport Rd, 01785-228-384 £5/£7. With Tom Wainwright and Mark Rowley.

STOKE-ON-TRENT: TIME AND SPACE The Midway. 01782-717-711. 9.30-2am. £7/£5. Boy George and Nev Johnson.

DOUBLE EGG

ALF GARNETT
PAUL TAYLOR



Chester

Sweet
Fri 8th March
John Kelly, Paul Bleasdale
Info. 01244 815434



Burnley

Angels
Sat 9th March
Paul & Russ (K-Klass), Paul Bleasdale
Info. 01282 35222



London

Ministry of Sound
Fri 15th March
Graeme Park, Alistair Whitehead,
Dave Clarke, Les Ryder
Info. 0171 378 6528



Portsmouth

Bang
Sat 23rd March
Eric Powell, Andy Carroll,
Paul & Russ (K-Klass)
Info. 01705 791 330



Brighton

Babealicious
Mon 25th March
John Digweed, Graeme Park
Info. 0891 518 200



Reading

Full Monty
Fri 29th March
Matthew Roberts, Andy Carroll
Info. 01753 774810



Wolverhampton

Pimp
Fri 29th March
Alistair Whitehead, Dave Seaman
Info. 01902 711619



Bath

Gorgeous
Thurs 4th April
Carl Cox, Paul Bleasdale
Info. 01225 338880



Manchester

Hacienda
Fri 5th April
Norman Jay, Paul Bleasdale,
Matthew Roberts
Info. 0336 404460



Southampton

Bang
Fri 12th April
Jon Pleased Wimmin, Andy Carroll
Info. 01705 791 380



Cardiff

Hippo
Fri 19th April
John Kelly, Norman Jay
Info. 01222 341463



Rhyl

Fresh
Fri 26th April
Paul & Russ (K-Klass),
Graeme Park
Info. 01745 345 025



Burnley

Expo
Sat 4th May
Boy George, Alistair Whitehead
Info. 01282 35222



Bradford

Maestro
Mon 6th May
Graeme Park, Jeremy Healy,
Paul Bleasdale
Info. 01274 304455



Stoke

Time & Space
Fri 10th May
Doc Martin, Paul Bleasdale,
Les Ryder
Info. 01782 719911



Bristol

Lakota
Sat 11th May
Paul & Russ (K-Klass), Doc Martin,
Norman Jay, Paul Bleasdale
Info. 0117 9426193



Hull

Deja Vu
Fri 17th May
Alistair Whitehead, Norman Jay
Info. 01482 587206



Aberdeen

Ministry of Sin
Sun 19th May
Doc Martin, John Kelly,
Paul Bleasdale
Info. 01224 211 661



Nottingham

Ask Yer Dad
Thurs 23rd May
DJ Pierre, Paul Bleasdale
Info. 01159 580150



Middlesbrough

The Empire
Fri 24th May
DJ Pierre, Norman Jay
Info. 01648 253553



Sheffield

Love 2 Be
Sat 25th May
DJ Pierre, Matthew Roberts
Info. 01132 427845



Leeds

Back 2 Basics
Sat 1st June
Norman Jay, Paul Bleasdale
Info. 01132 449474



Stafford

Swoon
Fri 7th June
Norman Jay, Matthew Roberts
Info. 01785 224384



Newcastle

Shindig
Sat 15th June
Paul Bleasdale plus Guests
Info. 0191 276 3027

cream pulse tour

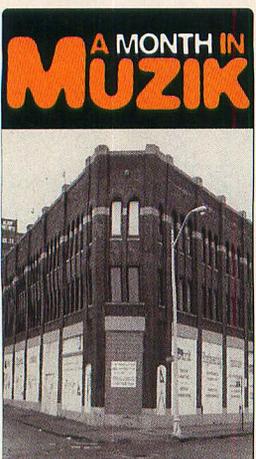


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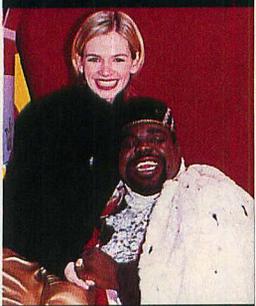
E mail cream@topaz.com

For all information regarding Cream and Cream related events call 0891 518200, calls cost 39p min rate and 49p min all other times

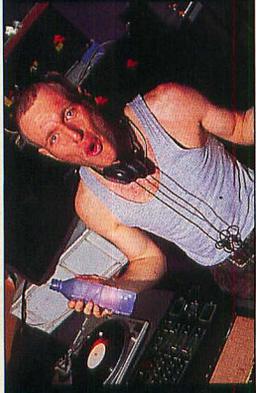
For any information regarding the Cream Merchandise mail order service call Mark or Paul on 0151 708 9979



Underground Resistance Building, Detroit



Darryl Pandey, after performing the legendary "Love Can't Turn Around" on "The Big Breakfast"



Kelvin Andrews. At it again



Goldie "with" Björk at the 1996 Brat Awards

Pic: Brett Carson

Pic: Alpha

Pic: Jamie B

Pic: Big Pictures

Luvdup are at **CLUB UK** (United Kingdom, Buckhold Rd, Wandsworth, SW16. 0181-877-0110. 10-6am. £12/£10) with Laurence Nelson, Tom & Jerry Bouthier, Judge Jules, Rad Rice and Jamie Tolley... Harvey and Todd Terry rip it up at **RULIN** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-9am. £10/£15)... Phil Gifford is at **CLUB FOR LIFE** (The Gardening Club 2, 196 Piccadilly, W1. 0171-734-3416. 10.30-6am. £10/£12) with Danny Keith and Steve Lee... Hosts for **GARAGE CITY** (Zoo, 78 Shaftsbury Av, W1. 0171-734-0610. 9-6am. £10/£6 after 4) are Booker T, Femi B and Phil Asher... Nicky Holloway hosts **SO GOOD THEY DON'T NEED A NAME** (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-439-4655. 10.30-4am. £10/£8) with Chris Good... Darren Darling, Lisa Pin Up and Tim Morgan team up with guest, Tasty Tim, for **BAMBINA** (Venom, Bear St, WC2. 0171-734-7110. 11-4.30am. £12)... Satori is at **THE TRANCE MISSION** (Adrenalin Village, Queenstown Rd, Chelsea Bridge, SW8. 8-6am. £15) with Sequenci and Roy.

MAIDSTONE: BABYLOVE Polo Club, Wierton Pl, Boughton, Monchelsea. 01622-750-818. 9-2am. £7. With Luke Neville, Athos and Boot Boys.

MANCHESTER: THE ELECTRIC CHAIR Roadhouse, Newton St. 0161-237-8789. 11-4am. £4. Deep house grooves from residents Una Bombers and guest Fila Brazillia... Get **GOLDEN** (Sankeys Soap, ersey St, Ancoats. 0161-237-5606. 9.30-3am. £8/£10) with Gordon Kaye, Nick Warren, Pete Bromley and Dean Wilson... Graeme Park is at **PLANET SHINE** (Hacienda, Whitworth St. 0161-236-5051. 9.30-3am. £12) with Tom Wainwright, Bobby Langley and Dick Johnson... Hector Romero and Danny Foster are manning the decks at **CODE GENERATION - RELEASE THE PRESSURE PARTY** 11-13 New Wakefield St. 0161-236-4899. 10-3am. £8/£6).

MIDDLESBROUGH: ARENA Middlesbrough Arena, 208 Newport Rd. 01642-241-061. 9pm-late. £8/£10. DJ Vibe (from Portugal), Simon Gibb, Marcus Gordon, Alex Jovy, Tino Lugano, Graham Clarke, Kenzie and Hooligan X. And watch out for Muzik's second pioneering tour of Portugal this summer.

MILTON KEYNES: ULTRA VEGAS Upstairs at the Winter Gardens. 01908-218-795. 9pm-late. £7/£9. With Craig Campbell and Chris Anslow on the decks.

NEWCASTLE-UPON-TYNE: SHINDIG Riverside, 57-59 Melbourne St. 9.30-3am. £10. With Luvdup, Luke Slater, Scott Bradford and Scooby.

NOTTINGHAM: THE DOPE FIRST BIRTHDAY BONANZA - PART TWO Rumpshaker, The Box, Goldsmith St. 0115-941-0445. 11-2am. £3.50. Planck, Lynda, Porkchop, Peak and Jazz Spirit... Kelvin Andrews and Mark Keys are at **DELUXE** (Deluxe, 22 St James St. 0115-947-4819. 9.30-late).

PAISLEY: CLUB 69 Roxy's, 40 New Sneddon St. 0141-848-1674. 10-2.30. £5. Martin, Wilba and Alex Knight.

PLYMOUTH: RENAISSANCE The Academy. 01782-717-872. £10. Ian Ossia, Chris & James, Nigel Dawson, Anthony Pappa and Mark Taberner.

PORTSMOUTH: THE GRAND ZONE The Grand, 84-90 Palmerston Rd, Southsea. 01705-830-322. 10-2am. £5. DJ Leo and Bump & Hustle.

SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 0113-242-7845. 10-4. £10/£8. Farley Jackmaster

Funk, Angel, Princess Julia and Paul Harris.

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-27. 9-2am. £4/5 £5/6. With Choci and Chris Powell.

STOKE-ON-TRENT: PLATINUM The Academy, Glass St, Hanley. 0342-347-654. Chad Jackson and Glen Gunner, with Athletico spinning in the back room.

STAFFORD: SPOILT Time And Space, The Midway. 0385-245-402. 9.30-2am. £8. Paul Gotel and Sarah Chapman, with residents Heaven and Chris Lyons.

SWINDON: FRISKY The Brunel Rooms, Havelock Sq. 01793-531-384. 9-2am. £5/£6/£7. Alex P and guests keep the punters partying.

WATERFORD: CAN'T STOP Metroland, Mary St. 00-3535-157-3531. 10-2am. £8. The Classics Tour continues its journey with Derrick Carter, Luke Solomon and Can't Stop's residents, Nailor and Mickey Barry.

WOLVERHAMPTON: UP YER RONSON Present Up Yer Anglo-ITALIAN UK Midlands, Foxes Lane. 01902-450-011. 9-5am. £12/15. Norman Jay, Marshall, Buckley, Ricki Montinari, Alex P, Marc Auerbach, EASE (Nightmares On Wax) Newbee and "the ultimate guest DJ"! Plus, Up Yer Ronson play live with percussion from Shovel (M People).

WORCESTER: WET DREAM Zigzags. 01905-619-069. 9.30-2am. £4. Tony Sanchez, Tom & Jerry Bouthier and James Speer.

SUNDAY FEBRUARY 25

GLASGOW: DISCO 2006 Sub Club, 22 Jamaica St. 0141-848-1674. £5. Wilba, Martin and Alex Knight.

LONDON: METALHEADZ Blue Note, 1 Hoxton Square, N1. 0171-729-8440. 7-12am. £7. Randall, Goldie, Peshay, Kemistry & Storm and Doc Scott... Jim Masters is at **HABIT** (Boom Boom, 48 Lonsdale Rd, Notting Hill Gate, W12. 0171-792-2838. 6.30-11pm. £2) with Harvey (Ministry Of Sound)... Darren Poole, Pete Wardman, Terry Marks, Drew and Darren Pearce keep the **SUNNY SIDE UP!** (The Channel Club, 101 Tinworth St, Vauxhall, SE1. 9am-8pm. £7).

MONDAY FEBRUARY 26

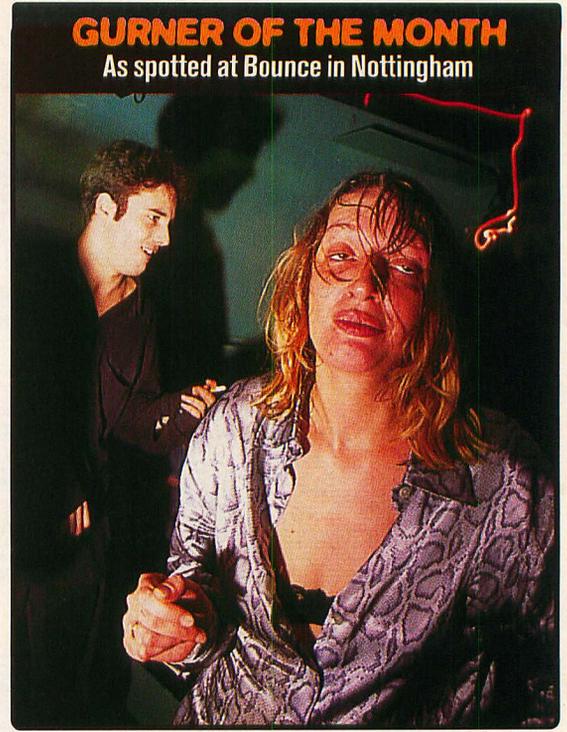
LONDON: WORLD RECESSION The Velvet Underground, 143 Charing Cross Rd. 0171 439 4655. 10-3am. £5/£4. Includes Paul Harris and Nicky Holloway... James Lavelle and Gilles Peterson host **THAT'S HOW IT IS** (Bar Rumba, 36 Shaftsbury Av, W1. 0171-287-2715. £3)... Phil Brill and DJ Alice heat it up at **CLUB TROPICANA** (The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10.30-3am. £5).

TUESDAY FEBRUARY 27

BIRMINGHAM: NO BITCHIN' The Steering Wheel, Wrottesley St, Chinatown. 0121-822-3385. 10-late. £3/£4. With Patrick Smoove and James La Rock... Pete Tong, Boy George, Allister Whitehead and Paul Beasdale host **CREAM** (Que Club, Corporation St. 0151-709-1693. 10-6am. £16)

BRIGHTON: THE ROOTS GARDEN The Jazz Place, Ship St. 01273-626-111. 10-2am. £2.50. Roots reggae night with Standing Stone.

LONDON: THE PINCH Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3154. 10-3am. £5. The Pinch celebrate their fourth birthday with Fabio Paras and some very special guests... LTJ Bukem, Cleveland Warkiss, Talvin Singh, Steve Williamson and Mark Gilmore are all at **LIVE DRUM 'N' BASS** (Blue Note, 1 Hoxton Square, N1. 0171-729-8440. 10-3am. £7).



GURNER OF THE MONTH
As spotted at Bounce in Nottingham

WEDNESDAY FEBRUARY 28

BRIGHTON: GOLDIE PRESENTS METALHEADZ The Paradox, West St. 01273-321-628. 8-12am. £10. Goldie live with Randall and Grooverider.

BRISTOL: LAKOTA 6 Upper York St. 0117-942-6208. 9.30-4am. £7. Darren Emerson and Underworld live... Funky Chicago house and trax at **JACKATTACK** (The Thokla, The Grove. 0117-929-2301. 9-3am. £8/£4) with house legend Derrick Carter (check his outstanding mix album for Cajual Records, completed on four decks) and Luke Solomon.

LEEDS: d.o.p.e. The Mex, 2a Call Lane. 0113-279-3045. 9-2am. £4. Peshay, Mowgli, EFX and JJ, with MCs Ash and Pain... **JUICE** (Digby's, York Place. 0113-242-4617. 9.30-late. £4) continues for a totally wild weekday night out.

LONDON: SPACE Bar Rumba, 36 Shaftsbury Av, W1. 0171-287-2715. £5. Kenny Hawkes, Luke Solomon and Jon Marsh from The Beloved (watch out for their new album, which features a track based around Ron Trent's "Altered States". A brave move, but will they pull it off?)... Jon Pleased Wimmin and Paul Woods host **PLEASED** (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-439-4655. 10.30-3am. £6)... Paul "Trouble" Anderson is at **THE LOFT** (HQ, West Yard, NW1. 0181-813-5266. 9.30-3am. £5).

MANCHESTER: HOLY CITY 200 126 Grosvenor St, All Saints. 0161-273-7467. £4/£3. Three Beat night with Paul Kane and Robin Jackson.

THURSDAY FEBRUARY 29

BIRMINGHAM: FRUITY The System, 28-30 Bristol St. 0121-472-4857. 9-2am. £4.50. Mistress Mo, Jon Hollis, Jason Kaye and Top Buzz... Paul "Trouble" Anderson plays at **BAMBOOZLE** (Bonds, Hampton St, Hockley. 0973-315-538. 9.30-late. £5/£4) alongside Ben and Sam.

BRIGHTON: VIVE LA SHAFT The Zap Club, Old Ship Beach. 01273-821-588. 10-2am. £2.50/£3.50. With Lovetrain & Inferno at the controls.

BRISTOL: SKY JUICE 28 St, Nicholas St. 0117-951-6967. 10-2. £6/£5. Cridge, Funki Porcini and Alex Reece.

DERBY: PURE NOVA/CHECKPOINT CHARLIE Holy Trinity, Willow Rd. 01332-372-374. 10pm-2.30am. Jon Pleased Wimmin and Steve Hanks.

FOLKESTONE: MELTDOWN Club XS, 32 Dover Rd. 01303-242-600. 9-2am. £3 B4 10, £5/£4. Kandyman, Jordan, MC SG 1 and DJ Ash (Cool FM)

LIVERPOOL: BALLISTIC John Moores University Students Union, Maryland St. 0151-794-900. £4. Alex Reece hosts a jungle night.

LONDON: GOLDIE PRESENTS METALHEADZ The Forum, Highgate Rd, NW5. 0171-284-1001. 8-12am. £12.50. Goldie plays live with Peshay and Doc Scott on the decks... Carl Cox opens his new weekly club with Phil Perry, Jim Masters and Trevor Rockliffe. The night is called **ULTIMATE** (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-439-4655) At last London has a regular weekday techno night with the potential to follow the vibe of the Drum Club... LTJ Bukem, Fabio, Doc Scott and MC Conrad are at **SPEED** (Mars, 12 Sutfon Row, W1. 0171 439 4655. 10-3.30am £5)... Four-deck mixing can be witnessed at **STEALTH** (Blue Note, Hoxton Sq, N1. 0171-729-8440. 9.30-3am. £5) with Coldcut, DJ Food, The Herbaliser and Funki Porcini. Visuals by Hexstatic... A mixture of spoken word and beats can be heard at **SPRAWL** (Cafe Internet, Buckingham Palace Rd, Victoria. 0181-883-0972. 7-11pm. £3/£2.50) with Scanner, DJ Spooky and Christopher Lum... The Advent perform live at **TOTAL DEFIANCE** (Turnmills, 63b Clerkenwell Rd, E1. 0891-516-666. 10-6am. £7/£5) with Andy Weatherall... Steve Lee is at **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3154. 10.30-3am. £3/£5) With Steve Lee and guests... All drinks £2... **FLUID** (The Arches, King's Cross, Goods Yard, York Way, N1. 0171-837-0828. 10-5am. £5) offers Rob Acteson, Kid Bachelor and Linden C... Mr C, Craig Jensen, Darren Darling, Lisa Pin Up, Dusty O, Tim Morgan and Andrew Souter are down at **NANCY'S** (The End, West Central St, WC1. 0171-379-4770. 10.30-4am. £6).

MANCHESTER: PULP FICTION Hacienda, Whitworth St. 0161-236 5051. 10-3am. £5. Alex Reece, Stuart B and Jack Smooth.

NOTTINGHAM: DELUXE 22 St. James St. 0115-947-4819. 9.30-late. £3.50. Ian Tatham, Dave Congreve plus Jon Da Silva... Luvdup and

LAKOTA BRISTOL

SATURDAY

RESIDENTS
IVOR WILSON
GRAYSON SHIPLEY
REGULAR WARM-UP:
MARK DAVIS
9.30 TILL 4.00 AM

FEB 17TH
6AM SPECIAL
JOHN KELLY
ANGEL
DIGIT & MAX
NICK WARREN
DELI G
9.30 TILL 6.00 AM

FEB 24TH
BRANDON BLOCK
MARK AUERBACK
GRAYSON SHIPLEY
GRANT PLANT
DAVID JAMES

MAR 2ND
DOC MARTIN
PAUL HARRIS
MIKE SHAWE
BEN HUDSON

MAR 9TH
LISA LOUD
JON MARSH
JAMES SAVAGE

FRIDAY *temptation*

RESIDENTS
IAN WILKIE
JODY
LEON ALEXANDER
REGULAR WARM-UP:
MARK DAVIS
9.30 TILL 4.00 AM

FEB 16TH
JOSH WINK
CRAIG WALSH
MARK WILLIAMS

FEB 23RD
GAYLE SAN
SCOTT BRAITHWAITE
JOHN AQUAVIVA
STUART

MAR 1ST
6AM SPECIAL
CHARLIE HALL
TREVOR ROCKLIFFE
TIMO MAAS
9.30 TILL 6.00 AM

MAR 8TH
DANNY RAMPLING
BLU PETER
SHERWIN RICE



NIGHTS AWAY

FEB 15TH GORGEOUS, HUB, BATH:
ANGEL, GRAYSON SHIPLEY & IVOR WILSON
FEB 25TH UNKNOWN PLEASURES, THE VENUE, JERSEY:
GRAYSON SHIPLEY, IVOR WILSON & WARREN LE SUEUR



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SHINDIG

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Luv Dup
Luke Slater : Peacefrog

March 02/03:96
Phil Asher
Gareth Sommerville : Mark Williams : Acorn Arts

09/03:96 : Tickets £8.00 Advance from Trax : Volume (Ncle) : Riverside : Tucci (Ncle)
Farley 'Jackmaster' Funk : Miss Bistro : Es Paradis, Ibiza
Classic Tour : Derrick Carter : Luke Solomon

16/03:96
Dave Valentine : Self Preservation Society
Erik Powell : Bush Records

Scott Bradford : Scooby
Occasional appearances by Mark Lush Armstrong
Lee Ferguson : Stewart Campbell

23/03:96 : Tickets £8.00 Advance from Trax : Volume (Ncle) : Riverside : Tucci (Ncle)
Saturdays : Riverside
Melbourne St : Newcastle upon Tyne : 9:30 : 03:00
Back Room with Bing Bong Djs
Darren Laws : Phil Browne : Nick Barrera
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Checkpoint Charlie Tour
Jon Pleased Wimmin
Billy Nasty

30/03:96
Gordon Kaye : Paul 'Trouble' Anderson
Ian Pooley : Force Inc

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FAT CONTROLLER • RUSH
+ DJ CLOUD**

**& MC'S
PETA PAN • JD WALKER
FLUX • RIBBS • STORM**

**SATURDAY
2ND MARCH**

Creme de la Creme
PRESENTS

CHUNKS OF FUNK, RARE GROOVE
NORTHERN SOUL, ELECTRO
HIP HOP, MO BEATS, TRIP HOP
AND A DINGWELLS JAZZ REVIVAL
SHAWN ROWLEY + PAULO HEWITT
(OASIS & PAUL WELLER TOURS)
DARREN PLEASED WIMMIN
STEVIE B, FRED QUIMBY, PAT SCOTT
RUSS FENBY, A. R. SOUL
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Imagine the World of Fantasy
Island. Situated beneath the Giant
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of the countries best night clubbing
experience, complete with it's
totally mindblowing indoor
fairground attractions, will make
this an experience not to be
missed. Our New Year's Eve event
sold out in no time at all, so do not
be disappointed, and buy your
tickets early.

FORMATION RECORDS PRESENT




**GROOVERIDER • DARREN JAY
JUMPIN JACK FROST
DONOVAN BAD BOY SMITH
RATTY • SS • DJ SOUND
MENTAL POWER
WHITEY • HYPER • STOMP**

**& MC'S
WARREN G • FLUX**

**SATURDAY
2ND MARCH**

Tonight there will be more cloakrooms,
more bars, more cigarette machines,
more condoms and more toilets for the
ladies, just a few things we had no
control over on New Year's Eve. Even
though, 10,000 people had the time of
their lives. This time we will have 2
chillout arenas, a larger Jungle arena
and two cinemas showing films
throughout the night. In fact we have so
many surprises in store for you that
we haven't time to tell you now. So come
along and prepare to be amazed.
Welcome to Europe's most exciting
clubbing concept.

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PRESENTS**

**THE CHILL OUT
AMBIENCE AND SLOBEATS
WITH LIVE INSTRUMENTATION
FROM obO
MARK TABERNER
LAZEE STYLE AND SKANK
WITH CHILLOUT VISUALISATION
FROM DELTA QUADRANT**

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TONY DE VIT • SISTER BLISS
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*Chris & James, Daniele Davoli
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Mark Taberner
and Very Special Guests
Dmitry (Deelite NYC)
Nick Warren (May Out West)
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Production*




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SATURDAY NIGHT FEVER

Scottish DJ legend HARRI, resident at the Sub Club in Glasgow and Fridays R Firin' in London, talks about a recent typical Saturday



HOW DID YOU FEEL WHEN YOU WOKE UP? WHERE HAD YOU BEEN?

I usually wake up in London, as I DJ at Plastic People on Friday nights. I stay at a flat which belongs to Ade, who runs Plastic People. I'm usually hungover, although I do try to drink some water before going to bed, and I'm always paranoid that I'll miss my flight back up to Glasgow. That's perhaps because I often do miss it!

WHAT DID YOU DO ON SATURDAY?

I always get a taxi from the airport and get the taxi to take me round the record shops. I telephone the shops from the airport and they put together bags of records for me to pick up. First I go to Bomba, then to 23rd Precinct, as Saturday is the big import day. My girlfriend and children generally go out on Saturday afternoon, my son Jasper and daughter Ruby go to this tap dancing class. They come back at about tea-time so I have a bit of

time to listen to the records. My son, who is five, loves dancing. He dances to anything, my records included. He does this semi-sexy dance he once saw on "Top Of The Pops". It's the kind of stuff which would be rather embarrassing if your mum was round!

WHICH CLUB WERE YOU PLAYING AT? WHAT WAS IT LIKE?

I play at the Sub Club on Saturdays. Last week we had The Idjut Boys on and they were excellent. We thought it might be quiet and we could have taken a tumble as it's January and there were loads of other things on, but it was a really good night. My biggest records of the night were "Moonwalk" by Blaze, a new track on Nuphonic, and "Sleaze" on Matrix Records. **WHERE DID YOU GO AFTERWARDS?** I usually sit back and have a lager and a fag. But last Saturday I took a lift home and we stopped for a kebab. I didn't indulge, though.

TELL US ONE FUNNY THING WHICH HAPPENED ON THAT PARTICULAR NIGHT?

Oscar, who is one of our resident DJs, never gets his times right. We rotate the times people play and last week he arrived at 11 pm, but he was not supposed to play until 4am. The week before, he turned up at 2am and he was supposed to play at 11 pm!

HOW DID YOU FEEL WHEN YOU GOT UP ON SUNDAY?

I down two pints of water before going to bed so I feel fine. My little girl recently had chicken pox and then she caught a cold and came down with pneumonia. She had to stay in hospital for five days, so Grampa Graham came up last week and we had a jolly family afternoon. We normally go out for Sunday dinner at a restaurant, but because everyone had been so ill, we couldn't go.

Paul Chiswick are at **RISE** (Goldsmith St. 0115-041-0445, 9-3am. £3.50/£4.50). **READING: CHECKPOINT CHARLIE-THIRD BIRTHDAY** Alleycat Live, Gun St. 01273-709-709, 9-4am. £8. Carl Cox, Billy Nasty and Richard Ford. **WOLVERHAMPTON: LIFE'S A BITCH** UK Midlands, Foxes Lane. 01902-450-011, 9-2am. £9/£9. Seb Fontaine.

FRIDAY MARCH 1

BARNSTABLE: CLUB KAOS The Strand. 01271 813-994, 9-1am. £7. John Kelly and Clive Henry. **BIRMINGHAM: CRUNCH** The Venue, Branston St. Hockley. 0973-728-652, 10.30-6am. £7 Jon Hollis, Mark Jarman, Jem Atkins and Ricky Stone. **BRIGHTON: CLUB FOOT** Escape Club 10 Marine Parade. 01273-606-906. £5/£6. Doc Martin and Andy Mac. Eric Powell hosts **TUFF RED 7** (The Zap Club, Old Ship Beach. 01273-821-588, 10-5am. £7.50). **BRISTOL: TEMPTATION** Lakota, 6 Upper York St. 0117-942-6208, 9.30-4am. £7. Trevor Rockcliffe, Charlie Hall and Tiamo Maas. **BURNLEY: RETRO VS BACK TO THE OLD SKOOL** Angels Nightclub, 68 Curzon St. 01282-352-22. £8. Matt Bell versus Rick Jones. **CARDIFF: THE HIPPO CLUB** 3-7 Penarth Rd. 01222-341-463, 9.30-4am. £8. John Kelly guests. **DERBY: THE FRIDAY CLUB** Blue Note, 14a Sadler Gate. 01332-295-155, 10-2.30am. £4/£5. Timm, Laurie and Jim "Shaft" Ryan.

EDINBURGH: CLASSICS TOUR Venue, 17-21 Caltoun St. 0131-200-3662, 10.30-3am. £7. Derrick Carter. **GLASGOW: SLAM** The Arches, 30 Midland St. 0141-353-2552, 11-3-4am. £7. Orde Meikle, Stuart McMillan with Juan Atkins and Trevor Price. **GUILDFOUR: THE W.O.K. CLUB** Bojanglez, 4-6 Woodbridge Rd, Guildford. 01483-456-987, 9-2am. £6/£5. Mark Wilkinson, Rocky & Diesel and Paul Sawyer. **HEREFORD: NAUGHTY BUT NICE** Crystal Rooms, 13 Bridge St. 01432-267-378. £6. Paul Oakenfold and Brandon Block... Tin Tin is at **FETISH** (The Venue, 18a West St. 01432-279-107, £6) with Delerium. **LEEDS: UP YER RONSON** The Pleasure Rooms, 9 Lower Morris St. 0113-244-5521, 10-4am. £9/£7. With Marshall and special guest Jeremy Healy. **LEICESTER: GOODBYE CRUEL WORLD 24** Dryden St. 01332-372-374, 10-3am. Smokin Jo, Simon Owen and Jon Beckley. **LONDON: BEYOND THE FINAL FRONTIER** Complex, 1-5 Parkfield St. N1. 0181-963-0940, 10-late. £10/£12. Featuring Carl Cox, Jeff Mills, DJ Dag, Gayle San, LTJ Bukem, Johnathon Cooke and Steve Johnson... Steve Rachmad performs as Sterac across at **VAPOURSPACE** (Fridge, Town Hall Parade, Brixton Hill, SW2, 0171-326-5100, 10-4. £5) with Colin Dale, Richard Gray and Alien Funk Movement... A jungle all-

nighter with **GOLDIE PRESENTS METALHEADZ** (Forum, Highgate Rd, NW5. 0171-284-1001, 9-6am. £15), with Goldie, Kemistry & Storm, Randall, Doc Scott, Grooverider and Fabio... Dominic Moir is at **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933, 10-6am. £7/£10, £5 after 3am) with Rob Blake alongside Lawrence Nelson and Seamus... Tune into **THE WIRELESS** (The Garage 20-22 Highbury Corner, N5. 0171-607-1818, 9-3am. £4/£3) for an unpredictable selection from Ian, Glulla, Julian and Neil... Keith, Abbey & Clive Johns are at **JAZBAH** (Equinox, Leicester Sq, WC2. 0171-738-6527, 10-3am. £3/£5)... **SOUL'D OUT** (Jazz Cafe, 5 Parkway, Camden Town NW1. 0181-678-0270, 11.30-2am. £5/£3) with Fitzroy The Buzzboy... Nicky Holloway hosts **THE VELVET UNDERGROUND** (143 Charing Cross Rd, WC2. 0171-439-4655, 10.30-4am. £10/£8)... Harri and guests fire up **FRIDAYS R FIRIN'** (Plastic People, Oxford St, W1. 0181-981-2144, 11-6am. £5)... **FLAVOUR** (The End, West Central St, WC1. 0171-379-4770, 10-6am £10) features Francois Kervorkian, Unique, Jasper The Vinyl Junkie, Hooch and Foster-Ingly. **MANCHESTER: HACIENDA** 11-13 Witworth St. 0161-236-5051, 10-3am £7/£4. LAPD Norther launch party with DJs Alex P, Brandon Bloc and Seb Fontaine. The 5th man has DJ Stuart B, Dave Rofe and Pete Robinson. **NORWICH: THE KITCHEN** Zoom,

Prince Of Wales Rd. 01603-626-638, 10-6am. £7. DJ Lewis. **READING: THE FULL MONTY** The Holy Rooms, Castle St. 0973-522-610, 10-4am. £8/£7. With Sister Bliss and Mr C. **STAFFORD: SWOON** Coliseum, Newport Rd. 01785-228-384. £5/£7. DJs include Judge Jules and Mark Rowley. **STOKE-ON-TRENT: TIME AND SPACE** The Midway. 01782-717-711, 9.30-2am. £7/£5. This new club is meant to be the biz. Dave Seaman and Parks & Wilson mix it up. **SWANSEA: ESCAPE** Northampton Lane. 01792-652-854, 8-2.30am. £5/£10. Alex P, Steve Harvey, Danny Slade and Andy Cleeton. **SWINDON: THE FRUIT CLUB** The Brunel Rooms, Havelock Sq. 01793-531-384, 9-6am. £9 in advance. Playing house cuts for the Gatecrasher special are Tall Paul, Guy DMC, Paul Ricketts, Andy Cleeton and Scott B. Vinylgroover, Freestyle Menace and Sy Dougal spin hardcore with others tbc...

SATURDAY MARCH 2

ABERDEEN: EXODUS Triple Kirks, Schoolhill. 01224-624-288, 8-late. Think Tank and Dane Tarrida (Sativa). **BELFAST: NETWORK 11a** Lower North St. 01232-237-486. DJs Ricky Stone and residents. **BIRMINGHAM: CREAM** Que Club, Corporation St. 0151-709-1693, 10-6am. £16. Graeme Park, Boy George, Doc Martin and Matt Booker mark the opening of Cream's latest night... Judge Jules and Roger The Doctor are at **FUN!** (The Steering Wheel, Wrottesley St, Chinatown. 0121-622-1332, 10 till late. £8) with The Funky Bus tour. The Background Boys and DJ Mykal play downstairs... Also, **WOBBLE** (Branston Street, Hockley. 0121-233-0339, 11-7am) Alex Knight, Pete Trussel, Matt Skinner and John "OO" Fleming... Allister Whitehead plays at **MISS MONEYPENNYIES** (9 Bonds, Hampton St, Hockley. 0121-693-6960, £8.50/£10) Joined by Craig Campbell. **BOURNEMOUTH: THE MANOR** 240 Hurn Rd, Matchams, Ringwood. 01425-480-855. £5/£7B4 10. £7/£9 after. DJ Paul Taylor (Loveland). **BRIGHTON: KINKY CASINO** Escape Club, 10 Marine Parade. 01273-606-906. £5/£6. Marcus Saunderson and Roc & Kato. **BRISTOL: LAKOTA 6** Upper York St. 0117-942-6208, 9.30-4am. £5 mem/£6 UB40/£7 others. Doc Martin, Paul Harris and Ben Hudson... DJs Kenny Ken, L Double, Donovan "Bad Boy" Smith and Dazee rip it up at **RUFFNECKTING** (UWE, Frenchay Campus, Coldharbour Lane. 9-2am. £5/£7). **BURNLEY: ANGELS** Angels Nightclub, 68 Curzon St. 0128-235-222, £6/£8. Guest is Jon Pleased.

CAMBRIDGE: GOOD TIMES The Junction, Clifton Rd. 01223-412-600, 10-3am. £7/£8. Chad Jackson and Paul Darking. **CARDIFF: THE HIPPO CLUB** 3-7 Penarth Rd. 01222-341-463, 9.30-4am. £8. Residents Ollie, Jimmy and Shane are joined by Clive Henry. **DERBY: SHOPPING** Holy Trinity, Willow Rd. 01332-372-374, 10pm-2.30am. Residents Brett and Maisy with Guest Al McKenzie. **GLASGOW: LOVE BOUTIQUE** The Arches, 22 Midland St. 0141-221-9736. Roy and Mark Moore... Harri, Oscar and Dominic reside at **THE SUB CLUB** (The Sub Club, 22 Jamaica St. 0141-248-4600, 11-4.30am. £8). **LEEDS: THE ORBIT** South Queen St, Morley. 0113-252-3542, 9-2am. £10/£8. Sven Vath and Luke Slater... Ralph Lawson and Huggy are at **BACK TO BASICS** (Pleasure Rooms, 9 Lower Merriion St. 0113-244-9474, 10-6am. £10/£12). **LIVERPOOL: CREAM** Nation, Wolstenholme Sq. 0151-709-1693, 9-2am. £10. Andy Carroll, James Barton and Paul Bleasdale... Eddie Richards joins Skitch, Andy Nicholson, S Wveapon and Steve Shiels at **WOODOO** (Le Bateau, 62 Duke St. 0151-709-1693, 10-2am. £8)... Dave Ralph from Bassheads is at **CREATION** (Clear 051, Media Centre, Mount Pleasant. 0151 708 -6909, 9.30-2am. £7/£8), joined by Hector Romero and Anthony Pappa. **LONDON: MEGADOG PRESENTS BASH** Brixton Academy, Stockwell Rd, SW9. 0171-924-9999, 8-6pm. £17. Hardfloor, Lionrock, CJ Bolland, System 7, Spring Heeled Jack, Children Of The Bong (their last live show), Ken Ishii, Alex Reece, Dave Angel, DJ Rap, Alexander DJs, Michael Dog, Evolution, Killer Pussy, Mr Becker, Andrew Till (Psi-Harmonics, Australia), MCT B, DJ Red, Justin Robertson, T Power, Shy FX, DJ Trance, Blim and Elementz Of Noise... Paul Oakenfold and Sasha lead the way at **KING SIZE** (Complex, 1-5 Parkfield St, N1. 0181-963-0940, 10-late. £10/£12) featuring Marshall Jefferson, Phil Asher, James Lavelle, Frazier Cook, John Carter, Derek Dahlgrave, J Saul Kane, Barnsley (Fantasy Ashtray) and Kieren Accelerator... Blacks, Massimo and Will Da Beest are joined by Unique at **KETTLE OF FISH** (Club 254, 254 Edgware Rd, W9, 9.30-late. £5/£7)... **THE DOLLY ROCKERS** (Go West, Paramount City, 17 Great Windmill St, W1. 10-3.30am. £12.) Gareth Cooke, Toney Grimley and Mark Felton... **JUNIOR BOYS OWN PARTY** (Aquarium, Old St, EC1. 10-4.30. £12) with Pete Heller, Terry Farley, Ashley Beadle, Rocky & Diesel and The Ballistic Brothers... **LONDON CALLING** (The Arches, 53 Southwark St, SE1. 0181-224-78579, 10-6am. £12)



All pictures taken at Escape, Swansea



Pics: Jamie B

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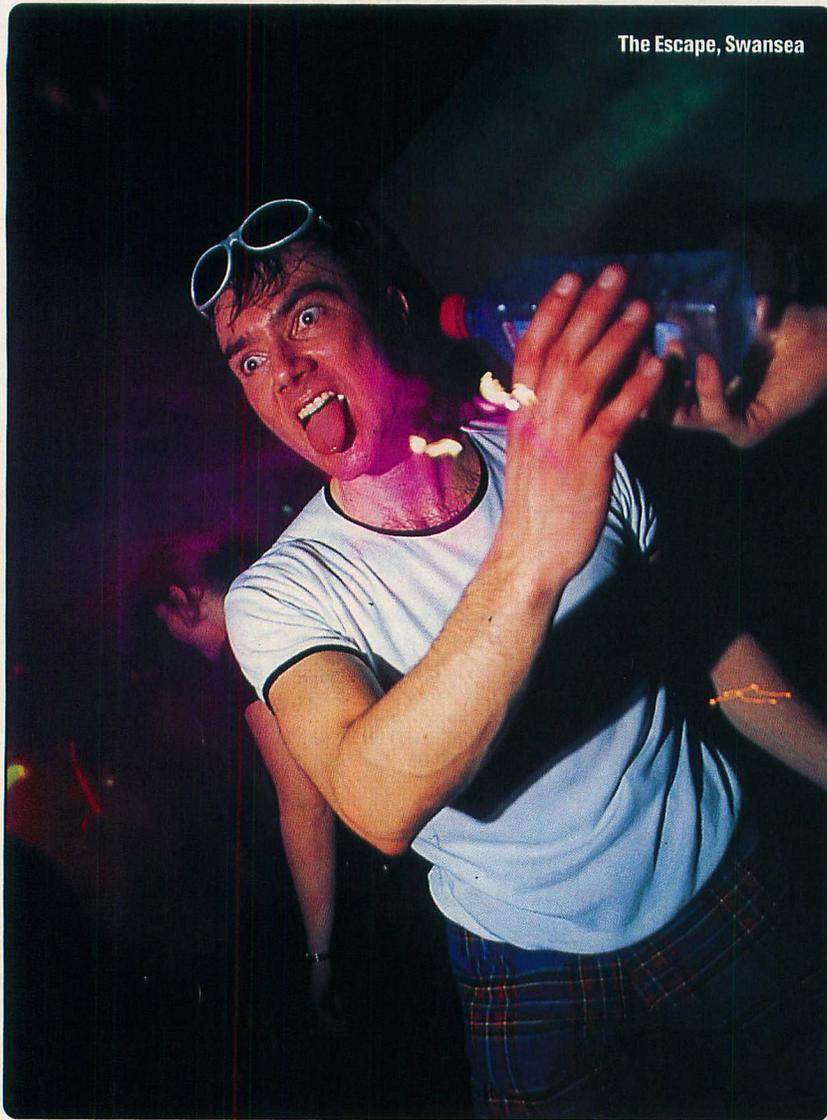
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The Escape, Swansea

NEWCASTLE: SHINDIG Riverside, 57-59 Melbourn St. 0161-236-5051. 9.30-3am. £10. Phil Asher, Gareth Sommerville, Mark Williams, Scott Bradford and Scooby.

NOTTINGHAM: RUMPSHAKER The Box, Goldsmith St. 0115-941-0445. 11-2am. £3/£2. With Nail (DIY) and Pork Chop.

PORTSMOUTH: OTHER PART2 The Grand Palmerston Ed, Southsea. 01705-830-22. 9.30-2am. Leo, DJD, Triggs and A Man Called Adam.

SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 0113-242-7845. 10-6. £12. Al McKenzie, Danny Rampling, Tom Wainwright and Gordon Kaye.

SKEGNESS: LOST IN PARADISE Fantasy Island, Ingoldmells, Lincs. 01754-610-316. 6-7am. Offers eight tents of world-leading DJs at one of the biggest events of the month. Muzik hosts "The Techno State" with Dave Clarke, Lady B from the famous Barbarella's Restaurant in Cannes, Eric Powell, Craig Walsh, Gemini from Relief, Blu Peter & Ribbs. Renaissance presents Ian Ossia, Dimitri, Chris & James, Daniele Davoli, Nick Warren, Nigel Dawson, Danny Hussain & Mark Tabberener. The "London's Burning" tent features Seb Fontaine, Tony Devit, Sister Bliss (who dropped Thomas Bangalter's "On Da Rocks" at Pleased), Al Mackenzie, Pete Wardmen, Tom & Jerry Bouthier, Paul Woods and Tanny. "Creme De La Creme" invite Paulo Hewitt, Shawn Rowley, Darren Pleased Wimmin, Stevie B and Russ Fenby. The "Pleasuredrome" tent features Dougal, Seduction, Vibes, Mark EG, Slam, Brisk, Easygroove. Finally, Ratty, M Zone, Mickey Finn, Mark Smith, Billy Bunter & Ramos drop hardcore in the "Chill FM" tent.

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-27. 9-2am. £5/6. John Kelly and Chris Powell.

STOKE-ON-TRENT: PLATINUM The Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10. Andy Carrol, Frankie Concett, Junior Perez and Paul B.

SWANSEA: POSITIVA RECORDS NIGHT Northampton Lane. 01792-652-854. 8-2.30am. £5/£10. With Dave Lambert, Neil Hinde, Christian Woodyatt, Danny Slade and a live PA by The Lisa Marie Experience.

WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 01902-450-011. 9-2am. £9. Craig Campbell, Jeremy Healy, Ashley James, Phil Perry, Edzy, Eric Powell & Steve Lawler.

SUNDAY MARCH 3
GLASGOW: AQUAPLANET Volcano, Patrick Cross, Ben Alder St.

0131-552-6643. 11-2.30am. £3. Mark Ryal, Cris Biquzzi, Simon Coulson.

LONDON: METALHEADZ Blue Note, 1 Hoxton Square, N1. 0171-729-8440. 7-12am. £7. Goldie, Randall, Peshay, Kemistry & Storm and Doc Scott...
THE CHASE (Zelda's, 74 Charlotte St. W1. 4.30-11. £5) Phil Mison, Bob Jones & Simon Lee (Faze Action)... The Cross hosts **THE BIG PICTURE** (The Arches, King's Cross, Goods Yard, York Way, N1. 0171-837-0828. £5).

MONDAY MARCH 4
LONDON: WORLD RECESSION The Velvet Underground, 143 Charing Cross Rd. 0171-439-4655. 10-3am. £5/£4. Paul Harris and Nicky Holloway spin the best in garage, heavy house and handbag... James Lavelle and Gilles Peterson mix it up tonight for **THAT'S HOW IT IS** (Bar Rhumba, 36 Shaftsbury Av, W1. 0171-287-2715. £3)... Phil Brill and DJ Alice heat things up at **CLUB TROPICANA** (Gardening Club, 4 The Piazza, Covent Garden WC2. 0171-497-3153. 10.30-3am. £5/£3).

TUESDAY MARCH 5
BIRMINGHAM: NO BITCHIN' The Steering Wheel, Wrottesly St, Chinatown. 0121-622-3385. 10-late. £4. Sean E Smith and John Turnbull
BRISTOL: GOLDIE PRESENTS METALHEADZ The Anson Rooms. 8-12. £10. Goldie teams up with Kemistry & Storm and Fabio.
LONDON: THE PINCH The Gardening Club, 4 The Piazza, Covent Garden. 0171-497-3154. 10-3am. £3/£4/£5. All drinks are £1.80. Resident Fabio Paras with guests.
OXFORD: EFFIGY - CHECKPOINT CHARLIE TOUR Park End Club, Park End St. 01865-721-620. Billy Nasty and Jon Pleased Wimmin.

WEDNESDAY MARCH 6
BRIGHTON: SHAKE YER WIG The Jazz Place, 10 Ship St. 01273-328-439. 10-2am. £3/£2.50. Resident Robert Luis is joined by Ashley Beedle.
CARDIFF: GOLDIE PRESENTS METALHEADZ Cardiff University. 8-12. £10. Goldie plays live with Peshay and Grooverider.
LEEDS: d.o.p.e. The Mex, 2a Call Lane. 0113-279-3045. 9-2am. £4. Drum 'n' bass hosted by Mowgli, EFX and JJ, with MCs Ash and Pain. Tonight's guest, Grooverider.
LONDON: SPACE Bar Rhumba, 36 Shaftsbury Av, W1. 0181-420-7282. 10-3am. £5. Francois Kervorkian, Kenny Hawkes and Luke Solomon... Darren Hamlin is at **ON CLOUD NINE** (9 Young St. Kensington, W8. 0171-636-6271. 10-3am) with Michael Witte from Glamour in Holland and Jason Martin from Courts and The Showbar in Bournemouth... Jon Pleased Wimmin and Paul Woods host **PLEASED** (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-439-4655. 10.30-3am. £5)... Boy George is at

features Giles Peterson, Paul "Trouble" Anderson, Fabio, Patrick Forge, James Lavelle, LTJ Bukem, Bob Jones, Joe Davies, Russ Jones, Steve Johns, Jo Rae and Roc Hunter... Nicky Holloway and Chris Good are **SO GOOD THEY DON'T NEED A NAME** (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-439-4655. 10.30-4am. £10/£8)... **HOUSEQUAKE** (Belugas, 309 Finchley St, NW3. 0171-794-1267. 10-4am. £8) features Feelfree, Keuski and Jason Kaye... **THE LIFT** (Blue Note, 1 Hoxton Sq, N1. 0171-729-8440. 10-5am. £8) with Dr Bob Jones, Paul "Trouble" Anderson, Damen, Earl (The Dive Bar) and Catfish... Residents

Darren Darling, Lisa Pin Up and Tim Morgan team up with Craig Jensen for **BAMBINA** (Venom, Bear St, WC2. 0171-734-7110. 11-4.30am. £12).
LOUGHBOROUGH: INNER STATE Echoes, Biggin St. 0115-941-467. 9-2am. £5/£4. Presents Stuart McMillan and Nebula 2.
MAIDSTONE: BABYLOVE Polo Club, Wierton Pl, Boughton, Monchelsea. 01622-750-818. 9-2am. £5. Roy The Roach, Athos and the Boot Boys.
MANCHESTER: GOLDEN'S FOURTH BIRTHDAY PARTY Sankeys Soap, Jersey St, Ancoats. 0161-237-5606. 9.30-4am. £10/£12. With Dave Seaman, Allister Whitehead, Pete Bromley, Kelvin Andrews and Dean Wilson...

The Jam MCs and Paula 'n' Tabs play at **FAMILY CIRCLE** (Time, 48 Princess St. 10-4am. £6) with Andy Madhatter.
MIDDLESBROUGH: ARENA Arena, 208 Newport Rd. 01642-241-061. 9pm-late. £8/£10. Offers Simon Gibb, Marcus Gordon, Alex Joy, Tino Lugano, Graham Clarke, Kenzie and Hooligan X with Paul Bleasdale.
MILTON KEYNES: GOLDIE PRESENTS METALHEADZ SANCTUARY. 0181-963-0940. 9-7am. The mighty Goldie plays live... Guest Judge Jules and Nick Norman man the decks at **ULTRA VEGAS** (Upstairs at The Winter Gardens. 01908-218-795. 9pm-late. £9)



All pictures taken at Republic, Sheffield

Pics: Raise-A-Head

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 hmv, reflex and the wedgwood rooms

thursday 14th march 8pm - 1am
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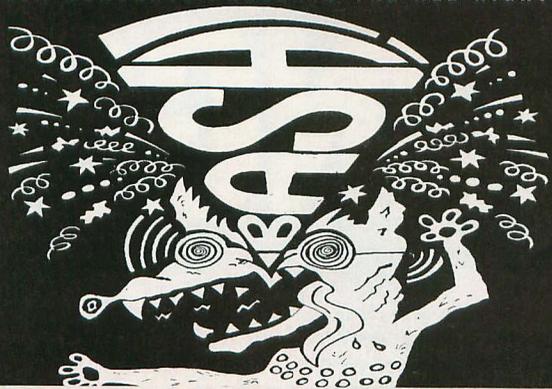
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University

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Monday 11th March 9-1am

Cardiff University

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Our Price (Bristol)

Tuesday 12th March 8-1am

Leicester University

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Wednesday 13th March 8-12am

Southampton

University

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JAMES LAVELLE (MO WAX)

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FRANKIE BONES (NYC)
ADAM X (NYC)
TONY SAPIANO
GAYLE SAN
OFF YER FACE (Norwich)

MARCH 22ND

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Opening Night Saturday 2nd March

Paul Oakenfold
Sasha
Marshall Jefferson
Phil Asher
James White

James Lavelle (Mo Wax)
Frazer Cook (Mo Wax)
John Carter (Wall Of Sound)
Derek Dehlarge (Cease Fire)
J Saul Kane (Depth Charge)
Barnsley (Fantasy Ashtray)
Keiron Accelerator (Acupuncture)

Mclusky, Shurey and Jenkinson Present

KINGSIZE

Saturday 9th March Saturday 16th March

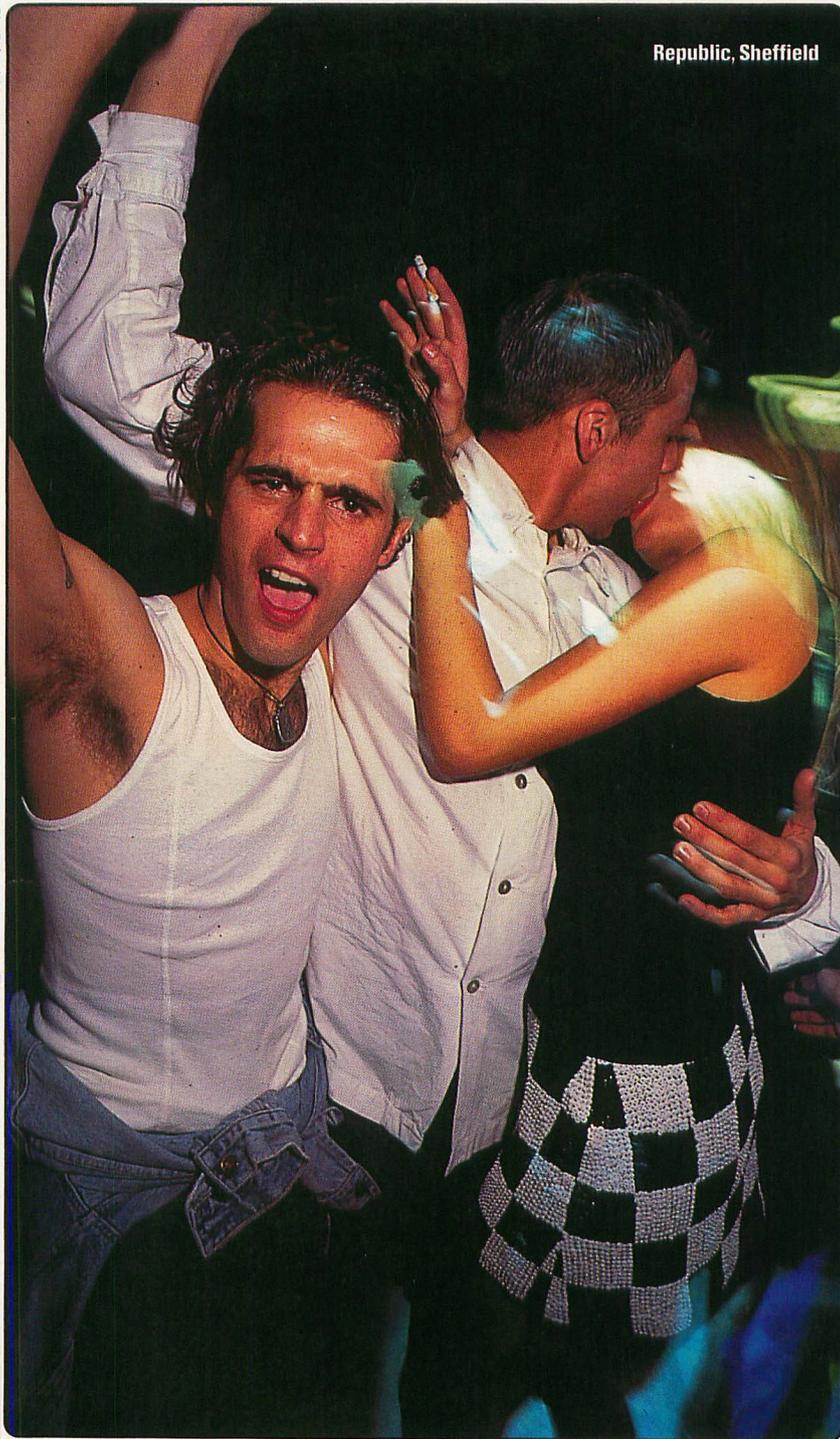
Alex Natale (Alex Party Italy) Franco Moiragni (Italy)
Robero Mello (NYC) Marshall Jefferson (NYC)
Barbrella (FRANCE) Terry Farley
DJ Deep (PARIS) James White

Athlethico Room Medicine Bar Room
DJ Ease (Nightmares On Wax) Jose Padilla (Cafe Del Mar)
Alex Sparrow Rob Wheeler
Simon Fathead Simon Fathead
Kirstie McAra Duane (Amato)

Saturday 23rd March Saturday 30th March

The Legendary Lil Louis (NYC) 8hr set Claudio Goccoluto (ITALY)
Pete Heller Marshall Jefferson (NYC)
Phil Asher James White
Dean Thatcher
Mo' Wax Room Smokin Jo
James Lavelle Ninja Room
Frazer Cooke Johnathan Moor (Coldcut)
J Saul Kane (Depth Charge) Luke Vibert
Weird Beats
Alex Knight

CRIMINALLY ECLECTIC



Republic, Sheffield

SMIRK (The Venom, 4 Bear St, Leicester Sq, WC2)... Paul "Trouble" Anderson is at **THE LOFT** (HQ, West Yard, NW1. 0181-813-5266. 9.30-3am. £5).

THURSDAY MARCH 7

LEEDS: **HAYWIRE** Mex, 2a Call Lane, Leeds. 0113-266-1292. 9-2am. £4/£3. Alex Knight and Daz Quayle.
LONDON: **ULTIMATE** The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-439-4655. 10-3am. £5. Carl Cox, Darren Emerson and Daz Saund... Steve Lee is at **ANIMAL HOUSE** (The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3154. 10.30-3am. £5)... Fabio, LTJ Bukem, DJ Lee and MC Conrad take the controls at **SPEED** (Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5)...
ROOMERANG (Turnmills, 63b Clerkenwell Rd, EC1. 0171-250-3609. 10-6am. £6) featuring Darren Murphy and Elliot Eastwick... The Cross hosts **FLUID** (The Arches, King's Cross Goods Yard, York Way, N1. 0171-837-0828. 10-5am. £5) with Rob

Acteson, Kid Bachelor & Linden C... Mr C, Craig Jensen, Darren Darling, Lisa Pin Up, Dusty O, Tim Morgan and Andrew Souter take turns in manning the decks at **NANCY'S** (The End, 16a West Central St, WC1. 0171-379-4770. 10.30-4am. £6/£3).
MANCHESTER: **ROBODISCO** Paradise Factory. 0161-953-4022. 9-3am. £5. Miles Hollway, Elliot Eastwick, Roy Davis Junior and Blakkat live.
NOTTINGHAM: **UP YER RONSON CLUB TOUR** Options, Goldsmith St. 0115-041-0445. 9-3am. £4.50. Tom Wainwright and Paul Murray.
SHEFFIELD: **GOLDIE PRESENTS METALHEADZ** Sheffield University. 8-12am. £10. Goldie live, plus Kenistry & Storm and Doc Scott.
STAFFORDSHIRE: **PLEASURE** Silks, Mill St, Cannock. 01543-504-490. 9-late. £6. John Kelly, Danny Necci, Graeme Park and Clough.
WOLVERHAMPTON: **LIFE'S A BITCH** UK Midlands, Foxes Lane. 01902-450011. 9-2am. £8/£9. Brandon Block.

FRIDAY MARCH 8

BIRMINGHAM: **CRUNCH** Branstons, Spencer St, Hockley. 0973-728-652. 10.30-6am. £6/£7. Paul "Trouble" Anderson, Jon Hollis, Mark Jarman and Jem Atkins.
BRIGHTON: **CLUB FOOT** Escape Club, 10 Marine Parade. 01273-606-906. £5/£6. Andy Mac & Claude Young.
BRISTOL: **TEMPTATION** Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am £7. With Blu Peter, Danny Rampling and Sherwin.
BURNLEY: **BACK TO THE FUTURE** Angels Nightclub, 68 Curzon St. 01282-3522. £5/£6. Moggy & Rob Thurston.
CARDIFF: **THE HIPPO CLUB** 3-7 Penarth Rd. 01222-341-463. 9.30-4am. £8. Ollie, Jimpy and Shane are joined by guests Roc & Kato.
CARLISLE: **PURRFECT** The Pagoda. 01228-818-584. 9-2am. £5. DJ Tom Wainwright and Aurora.
DERBY: **THE FRIDAY CLUB** Blue Note Club, 14a Sadler Gate. 01332-295-155. 10-2.30am. £4/£5. Timm & Laurie

with guest Allister Whitehead.
GLASGOW: **SLAM** The Arches, 30 Midland St. 0141-353-2562. 11-4am. £7. Orde Meikle and Stuart McMillan, with guest Carl Cox.
HEREFORD: **NAUGHTY BUT NICE** Crystal Rooms, 13 Bridge St. 01432-267-378. £6. Chris & James and Paul Harris... Club Uforic play live at **FETISH** (The Venue, 18a West St. 01432-279-107. £6) with Julian Morris and Simon Spencer.
HULL: **RENAISSANCE AT DEJA VU** The Ryedales, Ryde St. 01482-470-906. 9.30-5am. £10. Ian Ossia, Nigel Dawson and Dave Seaman.
LEEDS: **UP YER RONSON** Pleasure Rooms, 9 Lower Morris St. 0113 244-5521. 10-4am. £9/£7. Resident Marshall with guests Brandon Block and Craig Campbell.
LEICESTER: **GOODBYE CRUEL WORLD** 24 Dryden St. 01332-372374. 10-3am. With Danielle Davoli and Paul Harris.
LONDON: **FRIDAYS R FIRIN'** Plastic People, Oxford St, W1. 0181-981-2144. 11-6am. £5. With Harri, Kenny Hawkes and guest... Keith, Abbey and Clive Johns are at the **JAZBAH** (Next door to Equinox, Leicester Sq, WC2. 0171-738-6527. 10-3am. £3/£5)... Soul food is served for late night snackers at **SOUL'D OUT** (Jazz Cafe, 5 Parkway, Camden, NW1. 0181-678-0270 11.30-2am. £5/£3) where DJ Fitzroy The Buzzboy will be mixing it up... Nicky Holloway hosts **THE VELVET UNDERGROUND** (143, Charing Cross Rd, WC2. 0171-439-4655. 10.30-4am. £10/£8)... Experience **THE END** (16a West Central St, WC1. 0171-379-4770. 10-6am. £10/£8 mem) for Unique, Layo, Frankie Foncett & KCC. In the lounge, Julian Jonah, Jasper The Vinyl Junkie and Foster-ing... Eddie Pillar, Stuart Kirkham and Jean Young host **MAGIC BUS** (Blue Note, 1 Hoxton Square, N1. 0171-729-8440. 10-5am. £7).
MANCHESTER: **PLANET SHINE** Hacienda, 11-13 Whitworth St. 0161-236-5051. 10-3am £7/£4. With Nipper, Tony Humphries, Frankie Feliciano, Stuart B, Dave Rofe and Pete Robinson.
NORWICH: **CLUB YUM YUM** Zoom, Prince of Wales Rd. 01603-626-638. 9.30-2am. £6. With Dr Bob Jones.
PORTSMOUTH: **THE DUB CLUB** The Grand Palmerston Rd, Southsea. 01705-83022. 9.30-2am. £7 adv. DJ Colin Dale... **VURT** (Nuffield Centre. 01705-870-717) features Roni Size with Ed Real and Dave Barker. There will also be a surprise guest, full restaurant and visuals.
READING: **THE FULL MONTY** The Holy Rooms, Castle St. 0973-522-610. 10-4am. £8/£7. With Boy George.
SHEFFIELD: **RISE** Leadmill, 6-7 Leadmill Rd. 0114-275-4500. Checkpoint Charlie host with Billy Nasty and Jon Pleased Wimmin.
SOUTHAMPTON: **FUNKJUNKIE** Jolly's, Chapel Rd. 0378-638-172. 9-2am. Bebe and Funkland are joined by guest Justin Garrett from the Urban Collective Crew.
STAFFORD: **SWOON** Coliseum, Newport Rd. 01785-228-384. £5/£7. With Mark Rowley and special guest, Graeme Park.
SWINDON: **THE FRUIT CLUB** The Brunel Rooms, Havelock Sq. 01793-531-384. 9-6am. £4/£7. Billy Nasty plays house, Nicky Blackmarket and Fabio play jungle.
WOLVERHAMPTON: **GOLDIE PRESENTS METALHEADZ** Wolverhampton Civic Hall. 8-2am. £12.50. Goldie with Doc Scott, Grooverider and Randall.

SATURDAY MARCH 9

ABERDEEN: **EXODUS** Triple Kirks, Schoolhill. 01224-624-288. 8-late. The Memory Foundation.

ONE OF THE FACES...

Muzik's guide to those clubbers you never see the back of

DONNA TAYLOR (THAT SILVER LADY... AGAIN!) Spotted at Club For Life, London Born: 20/6/70. Maidenhead. Occupation: Nurse.

Would you consider yourself to be a face on the scene? Definitely not. I used to go out a lot but now I tend to go to a different club once a month. My first clubbing experiences were at Passion in Maidenhead and I then started venturing into London. I don't go out so much any more because the atmosphere just isn't the same. And the crowds are a bit too young! I think my friends and I are just growing out of it a little bit.

What are your favourite clubs? Ministry Of Sound (London), Emporium (London), Club For Life (London), Epping Forest Country Club (London).

Favourite DJs? Norman Jay, Graeme Park, Smokin' Jo, Paul Dakenfold, Nigel Brown.

Roughly how much money do you spend on records a month? About £50.

What were the last records you bought? Gusto - "Disco's Revenge" (on Bumble Beats), Donna Giles - "And I'm Telling You I'm Not Going" (Ore).

All-time club classic? Stex - "Still Feel The Rain".

What is your most memorable moment in a club?

Probably my 24th birthday party at Sign Of The Times at The Vox in Brixton in the summer of 1994. Norman Jay was DJing, the music was excellent and all of my friends were there. Did anything funny happen? Nothing I can remember, but I wouldn't be able to remember even if I tried!

What was your worst moment in a club? Last month at Slinky at Legends. There was no atmosphere, the music was really boring, it was just really poor. It was far too garagey for me. It felt like the same record was playing all night long.

Which DJ would you most like to go to bed with? And why? Darren Emerson. He's very good looking and he's a very good DJ, too.

Which DJ would you most like Muzik to hang? And why? Judge Jules. He's so boring. He really can't mix and I don't like his selection of records.

How do you relax? Going to the local pub with my friends. I don't really have much time to relax, as I tend to work pretty funny hours. I do shift work.



Donna Taylor



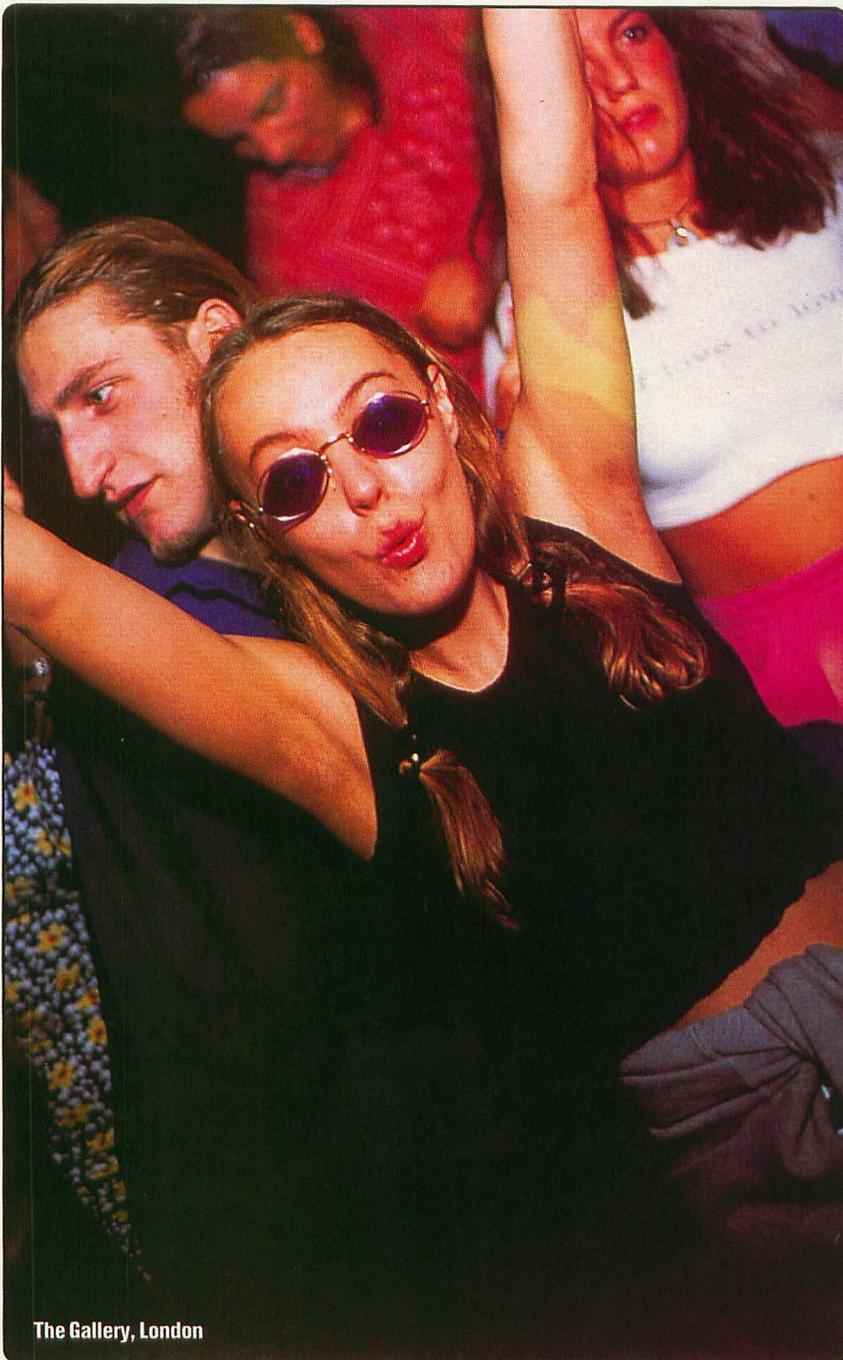
eden

The Royal Institution Building

Liverpool Spring

96

For Further information call (0151) 707 0551



The Gallery, London

BELFAST: NETWORK 11a Lower North St. 01232-237-486. Dimitri.
BIRMINGHAM: FUN The Steering Wheel, Wrottesley St, Chinatown. 0121-622-1332. 10-late. £8. Dress up or dress down for Jon Pleased Wimmin and Paul Chiswick. ... Phil Gifford and Si Long host **WOBBLE** (The Venue, Branton Street, Hockley. 0121-233-0339. 11-7am) with Mike E Bloc and The Lovely Helen. ... Jeremy Healy and Simon Owen are at **MISS MONEYPENNY'S** (Bonds, 9 Piccadilly Arc, New St. 0121-693-6960. £8.50/£10)... Scott Bond can be heard at **REPUBLICA** (Bakers, 162 Broad St. 0121-633-0397. 10-late. £6).
BRISTOL: LAKOTA 6 Upper York St. 0117-942-6208. 9.30-4am. £7. Jon Marsh, Andy Carroll and K Klass.
BRIGHTON: KINKY CASINO Escape Club, 10 Marine Parade. 01273-606-906. £5/£6. Roy The Roach.
BOURNEMOUTH: THE MANOR 240 Hurn Rd, Matchams, Ringwood. 01425-480-855. £5/£7 B4 10, £7/£9 after. Tony Devit (fresh from the Fantazia party in Midem last month).
BURNLEY: CREAM TOUR Angels

Nightclub, 68 Curzon St. 01282-3522. £8/£10. With Paul Taylor, Paul Bleasdale and Andy Carroll.
CARDIFF: THE HIPPO CLUB 3-7 Penarth Rd. 01222-341-463. 9.30-4am. £8. Ollie, Jimmy & Shane and Jo Mills.
DERBY: SHOPPING Holy Trinity, Willow Rd. 01332-372-374. 10pm-2.30am. Residents Brett and Maisy, plus CJ Macintosh.
GLASGOW: WET WITHOUT A BROLLY Numinous, University Gardens, Glasgow. 0141-339-9107. 9-2am. £4.50. With James Broly and Bhaskar Dandona. ... Ian Ossia, Chris & James and Nigel Dawson host **RENAISSANCE** (The Tunnell, Mitchell St. 10-5am. £12)... Harri, Oscar and Dominic reside at **THE SUB CLUB** (The Sub Club, 22 Jamaica St. 0141-248-4600. 11-4.30am. £8).
LEEDS: THE ORBIT South Queen St, Morley. 0113-252-3542. 9-2am. £10. Justin Roberts performs. ... Huggy & Ralph Lawson are at **BACK TO BASICS** (Pleasure Rooms, Marrison St. 0113-244-9474. 10-6am. £12).
LIVERPOOL: CREATION Clear 051, Media Centre, Mount Pleasant. 0151-708-6909.9.30-2am. £7/£8. Rolf is joined

by Frankie Foncett and Elliot Eastwick. ... Andy Carroll and Paul Bleasdale are at **CREAM** (Nation, Wolstenholme Sq. 0151-709-1693. 9-2am. £10)... Skitch, Andy Nicholson, S Weapon and Steve Shiels are at **VOODOO** (Le Bateau, 62 Duke St. 0151-709-1693. 10-2am. £6) with a leading experimental guest!
LONDON: THE TRANCE MISSION Adrenalin Village, Queenstown Rd, Chelsea Bridge, SW8. 8-6am. £15. Sequenci, Roy, Satori and some 60,000 watts of sound blast away at this outstanding new London location, which recently hosted the deConstruction Christmas party. ... Miss Barbie is at **THE DOLLY ROCKERS** (Go West, Paramount City, 17 Great Windmill St, W1. 10-3.30am. £12) with Darren Pearce. ... Nicky Holloway hosts **"SO GOOD THEY DON'T NEED A NAME"** (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-439-4655. 10.30-4am. £10/£8) with Chris Good.
MAIDSTONE: BABYLOVE Polo Club, Wierton Pl, Boughton, Monchelsea. 01622-750-818. 9-2am. £7. Gareth Cooke, Athos and the Boot Boys.

MANCHESTER: GOLDEN Sankeys Soap, Beehive Mill, Jersey St. 0161-237-5606. 9.30-3am. £8/£10. Alex Anderson, Tom & Jerry Bouthier and Pete Bromley. ... **GOLDIE PRESENTS METALHEADZ** (Manchester Academy, Oxford Rd. 0161-275-2930. 8-4am. £12.50) with Goldie, Peshay, Kemistry & Storm, Doc Scott and Grooverider.

MIDDLESBROUGH: ARENA Middlesbrough Arena, 208 Newport Rd. 01642-241-061. 9pm-late. £10. Simon Gibb, Marcus Gordon, Alex Jovy, Tino Lugano, Graham Clarke, Kenzie and Hooligan X are joined by Ashley Beadle and Jay Chappel.

MILTON KEYNES: ULTRA VEGAS Upstairs at The Winter Gardens. 01908-218-795. 9pm-late. £7/£9. With Gordon Kaye.

NEWCASTLE: SHINDIG - CLASSIC TOUR Riverside, Melbourne St. 0468-132-142. 9-3am. £7/£6. Derrick Carter and Luke Solomon.

NOTTINGHAM: RUMPSHAKER The Box, Goldsmith St. 0115-941-0445. 11-2am. £3/£2. With Planck, Deep Joy and Tony Global.

PORTSMOUTH: SONIC The Grand, Palmerston Ed, Southsea. 01705-830-22. 10-2am. £5. Urban Collective, Phil Jubb, Justin Garret and Ed Real.

SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 0113-242-7845. 10-5. £12. Judge Jules, Jon Pleased Wimmin, Dave Seaman, Jim "Shaft" Ryan, Marshall and a live PA by Ultra Flavour.

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-27. 9-2am. £6. Pete Wardman and Adam Carter.

STOKE-ON-TRENT: PLATINUM The Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10/£8. Sounds Of The City Tour with The UFG Sound System (aka Mike E Bloc, Danny Hybrid, LuvDup, Danny Hussein and John Waddiker).

SWINDON: FRISKY The Brunel Rooms, Havelock Sq. 01793-531-384. 9-2am. £7. With Paul "Trouble" Anderson on the decks.

WOLVERHAMPTON: CHECKPOINT CHARLIE AT UK MIDLANDS UK Midlands, Foxes Lane. 01902-450-011. 9-2am. £10. With Jon Pleased Wimmin, Barry Ashworth (Deja Vu), John Kelly, Richard Ford and Billy Nasty.

WORCESTER: WET DREAM Zigzags. 01905-519-069. 9.30-2am. £4. Smokin' Jo and Tristan Price.

SUNDAY MARCH 10

LONDON: METALHEADZ Blue Note, 1 Hoxton Square, N1. 0171-729-8440. 7-12am. £7. Rotational residents Fabio, Grooverider, Peshay, Kemistry & Storm, Doc Scott and Randall. ... The Cross hosts **THE BIG PICTURE** (The Arches, King's Cross Goods Yard, York Way, N1. 0171-837-0828. 6-The End. £5) with a journey through house, jazz, garage and soul. Ring for DJ information. ... Jazz DJ, Jonathon, is at the **HI-HAT** (Blue Note, 1 Hoxton Square, N1. 0171-729-8440. 1-6pm. £3).

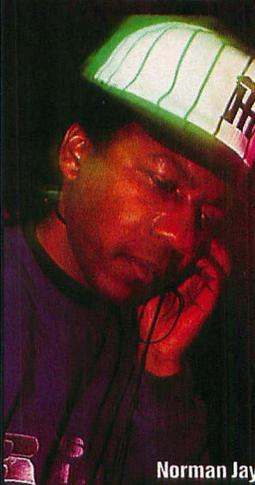
MONDAY MARCH 11

LONDON: WORLD RECESSION The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-439-4655. 10-3am. £5/£4. Paul Harris and Nicky Holloway. ... James Lavelle and Gilles Peterson are at **THAT'S HOW IT IS** (Bar Rhumba, 36 Shaftsbury Av, W1. 0171-287-2715. £3)... Phil Brill and DJ Alice turn up the heat at **CLUB TROPICANA** (Gardening Club, 4 The Piazza, Covent Gdn. WC2. 0171-497-3153. 10.30-3am. £5).

TUESDAY MARCH 12

LONDON: THE PINCH Gardening Club, 4 The Piazza, Covent Garden. 0171-497-3154. 10-3am. £5. Fabio Paras.

THOSE WHO ROCKED IT



Norman Jay

- Norman Jay at Cream, Liverpool
- Derrick Dahlarge at RTM, The End, London
- Farley Jackmaster Funk and Armando at Crobar, Chicago
- Kenny Dixon Junior at Radio Nova, Paris
- Steve Stoll live at Mayday, Frankfurt
- Kris Needs at The Bubble Club, Birmingham
- Orde Meikle at Slam On The Boat, Glasgow
- LTJ Bukem at Shake Yer Wig, Brighton
- Roger Sanchez at Cream, Liverpool
- Harri at Sub Club, Glasgow on New Year's Eve

THOSE WHO LOST IT

- Derrick Carter at The End, London. And we mean *lost it*

THOSE WHO FAILED TO SHOW

- David Holmes at Fluke/Mean Fiddler, Dublin
- Jeff Mills at Voodoo, Liverpool and Full Circle, Slough
- Pete Tong at Logical Progression, London
- Doc Scott at d.o.p.e., Leeds
- Paul Oakenfold at Cream, Glasgow
- John Kelly and Judge Jules at Debbie Does Dallas, London
- Roni Size at Concorde, Brighton
- David Holmes at Slam, Glasgow
- Jon Pleased Wimmin at Pleased, London
- Robert Armani at Cool Lemon, Glasgow

THOSE WHO WERE LATE

- Colin Dale at Strutt, London

● If you feel you've been let down by a DJ or a club, then call the MUZIK complaints desk on: 0171-261-7518

MUZIK

PRESENTS...

Saturday February 17

BIRMINGHAM

FUN - MUZIK PARTY

The Steering Wheel, Wrottesley Street, Chinatown, Birmingham
0121-622-1332. 10-late. £10 non-members. £8 members
Upstairs: Sister Bliss (Faithless) and Paul Chiswick
Downstairs: Bowen and Mister Jib

Saturday March 2

SKEGNESS

LOST IN PARADISE - MUZIK PARTY

The Fantasy Island Indoor Themed Resort, Ingoldmells, Skegness, Lincolnshire
01754-610-414. £25

Muzik Presents "The Techno State"

Dave Clarke, Eric Powell, Craig Walsh, Gemini, Lady B, Blu Peter and Ribbs.
Also featuring Grooverider, Darren Jay, Jumpin' Jack Frost, Ratty, SS, Hyper, Mental Power,
Sister Bliss, Seb Fontaine, Tony De Vit, Al Mackenzie, Pete Wardmen, Tom & Jerry Bouthier,
Paul Woods, Mickey Finn, Billy Bunter, Chris & James, Daniele Davoli, Ian Ossia, Nigel
Dawson, Dmitry and Nick Warren

Friday March 8

GLASGOW

SLAM - MUZIK PARTY

The Arches, Midland Street, Glasgow
0141-353-2552. 11-4am. £7
Carl Cox, Stuart McMillan and Orde Meikle

Friday March 15

CHESTER

SWEET - MUZIK PARTY

Bimpers, City Road, Chester
01244-343-781. 9-2am. £7 non-members and £6 members
Gordon Kaye, Russ from K Klass and Phil Cooper

**MUZIK PRESENTS...
THE CLASSICS LABEL TOUR**

Featuring Derrick Carter and Luke Solomon on all dates, with Kenny Hawkes and Roberto, Zaki and Diz from Prescription Underground on selected dates...
London Space (February 14), Manchester Bugged Out (16), Sheffield Republic (17),
Newcastle University, Hard Times Party (22), Brighton Escape (23), Waterford Can't Stop (24),
Bristol Jack Attack (28), Edinburgh Pure (March 1), Zurich Garden Of Eden (2), Newcastle
Shindig (9), Paris (8), Stuttgart FF (15), Liverpool Clear (16), Warrington Astrofarm (16) and
Chicago Smart Bar (26)

For details of all Muzik parties please call: 0171-261-5993

COMING NEXT MONTH IN MUZIK

**FREE
GIANT
CLUB
POSTERS**

You know how frustrating it is. You've had a top night out at your favourite club. You've bought the T-shirt and the compilation. All you need now is that giant-sized poster which has been splattered on all the walls around town. If only you could get it down without ripping it to shreds. . . But now you won't have to, because with the next issue of Muzik we'll be giving away two enormous double-sided posters of the best flyers from Cream in Liverpool, Ministry Of Sound in London, Fun in Birmingham, plus a classic flyer from Renaissance's halcyon days in Mansfield. You will never need wallpaper again.

It's the ultimate in blags and an exclusive opportunity to bring the visual delights of some of the nation's top club art-work to your bedroom wall.

Plus, of course, there will be Muzik's usual colour-crazed cornucopia of interviews, news, reviews and listings. Oh, and the occasional hanging.

MUZIK FOR THE FLYEST IN CLUB POSTERS



On Sale Wednesday March 13

Mouth Off!

Send your comments, compliments, gripes, groans and moans to: **Mouth Off**, Muzik, King's Reach Tower, Stamford Street, London SE1 9LS e-mail: muzik@ipc.co.uk

LAST Friday night (12/1/96), I and many others queued up outside Club UK to get into the Final Frontier Birthday Party. We had a brilliant time. Laurent Garnier, Carl Cox and Justin Robertson were all superb. We had a wicked night out.

The following afternoon, I caught the news. Somebody had died after taking an E. He had a heart problem and, as I write, nobody is sure whether it was the E or his heart which killed him. It doesn't matter. That's someone's best friend. A mother's son. Somebody's big brother. I guess what I'm really trying to say is that I'm confused. At the same time as I was losing it to Laurent Garnier, this 19-year-old was dying. What's going on?

In the last three months, we have heard nothing but scare stories about drugs and clubs. Why don't any of these so-called newspapers report on the positive side of clubbing? Why doesn't anyone write about the fact that all over the UK, each and every weekend, thousands of young people from every class and creed are united on the dancefloor?

As a young Asian male, blokes who I'd usually cross the road to avoid come up to me on the dancefloor and shake my hand. That's what clubbing is about. It's not about wearing the latest DKNY gear or being turned away from clubs because you'd rather spend your money on tunes than the latest overpriced fashion items. Maybe promoters should remember that the people who pay to get in are those who have to go to work on Monday and earn the money which allows them to go out at the weekend. The money which keeps their clubs open.

What's going on in the dance scene? Perhaps people should remember what it is all about. Music, not drugs. I'm not going to condemn those who take drugs because I believe in freedom of choice. But surely it's more important to be alive at the end of the night? It's music which pushes the scene forward. The drugs are part of the scene, but think about why

you got into dancing in the first place? Was it the music or the drugs? Or was it both? I don't know what the answer is for everybody, but I hope someone can answer for me.

They say that the hippy dream all went sour when Hell's Angels killed a Rolling Stones fan. For me, the dreams of dance became slightly too real on Saturday. **MOYEEEN ISLAM, Middlesex**

This is just one of the numerous letters we have received from people deeply saddened by the latest Ecstasy-related death. Thanks to all the Muzik readers who wrote to voice their concern.

KEEP up the excellent work! We've just finished reading about ourselves in your interview with Brian Transeau (Issue 9) and the article finally made us realise that we had nothing whatsoever to do with Deep Dish's success, or with the "Deep Dish sound". It was all the production genius of BT and, when he wasn't there (like the remix of De'Lacy's "Hideaway"), it was down to the engineering prowess of Victor Imbres. All we had to do was sleep and watch "Beavis And Butthead" while Brian and Victor graced their music with the Deep Dish name, giving us all the credit. And free of charge, no less!

Before reading this fantastic article, we had no idea how blessed we have been to have worked as a postal worker and a discount shoe salesman to make ends meet, while others stayed awake all night to produce great music under our name so that we could show off a brand new 1993 Toyota 560 SEC and a brand new 1991 Mazda Carrera 4 (targa-top) in our spare time. What a life! And it even went so far as to have others, unbeknownst to us, put a website on the Internet under our name and pass Tribal UK's property (such as Prana's "The Dream") on to us.

We can only hope that we can continue to not have to worry about mix deadlines while others make sure that chart-busting

tunes are created under the Deep Dish name as we sleep.

Thank you so much for making us aware of how little we have to do to succeed.

DEEP DISH, Washington

PS We have an album to do. Could you please see if Brian Transeau and Victor Imbres are available? We really would not be able to do anything without their help and, besides, we've got to be able to keep up with future episodes of "Beavis And Butthead".

Cheers to Deep Dish for this honest and truthful reply. We couldn't agree with you more. From Day One we've known that Deep Dish have about as much talent as the sleeve of a Fantazia compilation (more of which later). This is why Muzik journos wrote about them long before anybody else, why "Penetrate Deeper" was our 1995 Compilation Of The Year and why "In House We Trust" was our Album Of The Month in January.

Anyway, didn't you know BT also wrote and produced the theme tune for British Telecom's engaged tone. Funny how he admitted to that one.

THANKS to Sister Bliss for her fantastic set at Turnmills. It was the first time I'd heard her play and I shudder to think that I nearly didn't go out that week.

After only 10 minutes of her set, I found myself locked into the music she played with an intensity I had never experienced before. And just when I thought things couldn't possibly get any better, Bliss mixed in the next record with such a vengeance, I felt a warm shiver shoot up my spine and out through my arms, producing a magical rush of adrenaline which lifted me up and on to a higher plane.

The next hour and a half was possibly one of the most pleasurable experiences I can ever remember.

This sort of thing doesn't happen very often, but when it does (and when it also happens without illegal substances), that is when you are reminded precisely why you go out clubbing.

Respect to Sister Bliss. **EMILE GUERTIN, London**

"SHODDY adverts with sexist pictures. Fuck Fantazia, you lazy twats" is an unfair statement (Readers Poll, Issue 9). We aren't lazy. I for one cycle to work three days a week and my colleague Nick has never failed to take the rubbish out in time for the binman. We also all take turns to make the tea and get the sandwiches from the shop.

ANDREW GALLAGHER (FANTAZIA), Cheltenham

See And Another Thing...

MANY thanks for another excellent issue (Issue 8). Respect for your comments about Ibiza and Jeremy Healy. But even more respect for having your fingers right on the pulse and recognising the talent of Birmingham's finest, The Surgeon.

During my days as a student in Brum, we used to hear this previously unsung techno evangelist spinning the deepest and hardest beats on a devoutly regular basis at Third Eye (RIP) and House Of God. Hence we were mightily chuffed to read that he's doing so well and being connected with that "twisted techno" gun, Dave Clarke.

ADAM and MARK, London

WE and many northern clubbers were stunned to see Love To Be branded as a "handbag" club in your Clubs Of The Year (Issue 8).

It's taken a lot of hard work over the past 17 months to build up a garage/house reputation and I certainly wouldn't class

Roger Sanchez, Todd Terry, Paul "Trouble" Anderson, Disciple, Benji Candelario and Victor Simonelli as handbag DJs.

Yes, we have booked Boy George, as have many of your top house clubs of the year. But this doesn't mean a club is handbag. Please read our advertising. It quite clearly states that Love To Be is a house and garage night.

I thought Muzik was supposed to be right at the forefront of innovation and not falling into that old trap of labelling people and clubs. Knocking down a club for what it stands

for is just poor journalism. If it wasn't for the scene, music magazines like yours simply wouldn't exist.

Please give the scene the support it needs. **TONY GEDGE (LOVE TO BE), Sheffield**

AND ANOTHER THING...

"SHODDY adverts with sexist pictures. Fuck Fantazia you lazy twats," stated Lewis Smith from Manchester in last month's Readers Poll. But who is to blame? Fantazia can't be singled out from this issue, so should they be pulled up for only doing what everyone in the dance industry seems to be doing? Using women to sell a product. Or is it down to the narrow minds of those who will happily spend £15 on a compilation because a titillating marketing campaign has lured them in? In reality, both sides are to blame. Supply meets demand. But demand also dictates the supply.

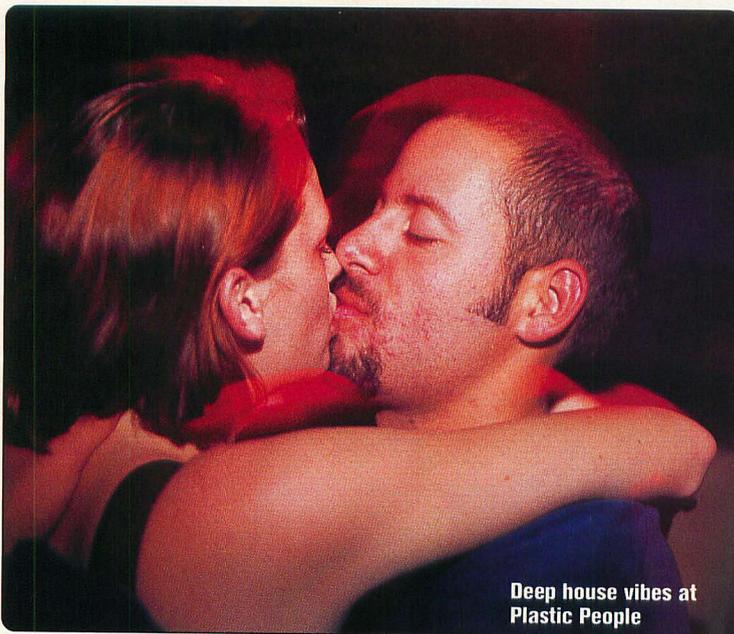
Yet Lewis Smith's comment is significant because there can be no question that 1995 was the year in which marketing overtook the quality of certain products. And 1996 currently looks like being no better. It appears that, if your marketing campaign, your logo and your branding is distinct enough, your album will sell thousands more than your competitors. This might be a good thing. Everybody likes the gatefold sleeves and quadruple CD mixes, but now that so many people are jumping onto the scene, those who are truly spending time seeking out creative music and innovative DJs are suffering. When a ground-breaking album of the high quality of Eric Kupper's "From The Deep" sells less than 5,000 copies in the UK, you have to wonder what people are spending their money on.

All we are saying is beware. Take care that you are not being coerced into buying an album by false marketing ploys which side-step the quality of the music. Remember, it's your ears you're trying to stimulate, not your sexual desires. In many cases, it's a bit like buying a timeshare apartment on the strength of the photograph in the brochure, only to find that it hasn't even been built yet.

Let's put a stop to this before the house that jack built starts crumbling away.

Ben Turner





Deep house vibes at Plastic People

Picture: Jamie B

THANKS for giving your Club Of The Year award to Speed. We are very proud of it and we would like to take this opportunity to mention the other key players who have made us the Number One club.

Firstly Kemistry & Storm, whose unique sound brought people inside the club at the very beginning and continues to do so. Thanks also to Doc Scott (a true innovator) and to MC Conrad (a big talent who has set the standard).

Thanks too to Grooverider and Peshay for their innovative sets at Speed, Lee on the sound, the DJs, producers and tuned-in youth (no messy business down there).

And finally, the Mars Kru, Nicky Holloway, Brian Hall, Joseph, Andrea, Bruce, Oscar, Alf, Graz, Ian, Joe, Baldy, Suzanne, Mark, Marvin, Tac and Leslie.

All the best for Muzik in 1996!

SPEED, London

In response to Mr Beck's totally unjustified comments regarding Laurent Garnier's Essential Mix (Issue 9), I recommend that, in future, you engage your brain before you put pen to paper. Furthermore, you were not even very witty, were you?

Okay, so Laurent's mix perhaps wasn't overwhelmingly inspiring, but it certainly didn't contain anything like the amount of "cheese" your ears managed to extract from it. That "cheese" was house music and the often stagnant dance scene can only benefit greatly from such individuals like Laurent, who are willing to play house, techno, hip hop and jungle, all in the same set. Dance music doesn't need barriers and, as the boundaries continue to break down, it's completely infuriating to read pathetic comments like yours.

Keep an open mind and stop whinging.
STEWART WALKER, Stevenage

WE have one wish in 1996 and that is for Fun to stay open longer. Do you think if I started a petition and collected loads of signatures they would do it? I'm sure that me and my friends aren't the only ones who feel this way.

WELLA, Birmingham

RESPECT is due for your piece on Fridays R Firin'. To me, deep house is the one true underground. Only deep house can revive the emotions I felt between 1988-91 and I know a lot of people feel the same. We can get off on deep house more than any other music. With deep house you can

really dance, move, groove, bounce and feel free. Each to their own. But you must put something right, as the natural home of deep house is DIY. They are the only people (other than perhaps Sugarlump) who have been devoted to this kind of music and have never diverted. They are the only underground in the UK.

DAVE, Somerset

SPECIAL thanks to Muzik for supporting deep house. We are constantly frustrated by the lack of acknowledgement that *real* house music gets. We are completely into underground dance music and have been since the early days. We love the way deep house moves us both physically and emotionally. We love the way it twists the soul, funk and jazz out of black music and adds it to a new groove. Like many others, we are in our late twenties and still enjoy clubbing, but we don't want to put up with the uninspiring drivell most big name DJs appear to believe in.

We don't want to take loads of drugs, we just want to go out with friends and listen to decent music. Is this too much to ask? There seem to be very few people backing deep house apart from the DJs at Fridays R Firin', Shark Attack, The Loft and Space. Outside of London it seems worse, with only Back To Basics and The Republic in Sheffield supporting underground music. We have to be very careful in picking our nights out and we usually end up going to jazz/jungle nights because at least we know we'll be able to hear good, innovative sounds there.

There is so much good music coming out at the moment, but so few promoters are willing to take risks and let underground music reclaim the dancefloor.

PETE COOMES and CATHY LAYTON, London

The proof that deep house really is here to stay. It may take a bit of time to make all of you listen closely to the nuances and intricate chord progressions in this truly inspirational form of music, but once you have been sucked in, you'll find it hard to let go. It is great to see that house music is firmly accepted as a creative force once more. And for those of you who failed to believe, shame on you.

And just wait until August, when Muzik and Tribal UK will be coming together for the deep house spectacular, A Week In A Paradise Called Portugal 1996. See you there.

IS there an upper age limit to clubbing? I ask because I went to the New Year's Eve party at Fantasy Island in Skegness and was having a brilliant time until I came out of the techno room and a 19-year-old guy told me I should be ashamed to have been dancing in there at my age!

I'm a trendy 39-year-old female and I go to clubs in Bristol, Plymouth and Manchester. I can't help it if I like hi-NRG dance music and don't need any stimulants to keep me dancing all night. Stick that in your chillum and smoke it. And leave me alone to have a good time.

Long live clubbing. Now I'm off to Goa!
SARA, Somerset

I'M writing to heap praise upon Cream at the Que Club in Birmingham. Cream have certainly established their position as the AC Milan of parties, and this bash didn't exactly harm their reputation.

Oakenfold, Sasha, Paul Bleasdale, Boy George and some untried hopeful by the name of Pete Tong, all played heavenly sets. Add to that an atmosphere seldom seen since 1990, put it on in Britain's best venue (Midlands bias, but what the hell!) and the recipe for a fantastic night out is complete. The biggest shout out ever to the people who we hooked up with, the organisers, the underpaid and overworked DJs (two grand an hour? Give 'em more!), and everybody who kicked it off and kept it rocking.

But just one minor gripe. Overcrowding. I know a place has to be full before there's a vibe, but when you can't dance because there's no room, you tend to get a bit upset. Add to that the years spent in the queue, the decades getting served at the bar and the centuries getting your coat back at the end of the night and you start to wonder.

On a much more serious note, it's getting dangerous. It's a long way to the toilets or a long wait at the bar, so people are not getting enough water. Up in the galleries, I saw this one girl fall over, probably from a combination of losing the plot and being bumped by those around her. Luckily, she fell backwards rather than forwards and didn't take anybody down with her. But it's only a matter of time before clubland has its own Hillsborough.

FELIX HALLANZY, Leamington Spa

It has to be said that Sasha and Oakey's sets that night were inspirational, proving that trance (however diluted the purists may say their choice of tunes were) can be played to the Saturday night glammed-up crowd.

In time, people will look back at this party as being the turning point for trance being accepted by the masses.

HOW dare you hang Jeremy Healy. When he came to our youth club, he rocked the place and played some wicked records, especially the ones by Michael Jackson.

Your magazine is completely out of touch. Who wants to read about DJ Sneakers or whatever his name is? I want to see more interviews with 2 Unlimited, Cappella and Clock, the people making proper dance music. From now on I will spend my money on "Top Of The Pops" magazine. They'll realise how good Healy is. They may even do a big poster of him, or give away a mix tape by him. In the meantime, I hope your magazine goes bankrupt.

DARREN DAWSON, Middlesbrough

PS Only joking. Keep up the good work. Why not run a competition where the lucky reader really does get to string up Jeremy Healy? Fuck the lottery, what a prize! Come on Muzik, make my year.

MUZIK

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Beer Goggles!

Paranoïa



“GARNIER’S QUESTION TIME”

When Larry met Laurent...

1980: Larry arrives from France at UK Immigration

OFFICIAL: Welcome to England, sir. What is your name, please?

LARRY: Larry? LARRY?? What eez zees Larry? You theenk my parents would 'ave named me after Larry Olivier, zat mediocre acteur inferior in every respect to Monsieur Jerry Lewis? Ha! Ma name is Laurent and do not forget it, mon brave!

OFFICIAL: So that's Larry... Sorry, I didn't catch the last name.

LARRY: Laurent! LAURENT!! Make a kissing shape weeth ze lips and work ze phlegm in ze back of ze throat to pronounce eet! Laurent! My name eez Laurent Garnier!

OFFICIAL: All right Larry, keep your hair on.

LARRY: LAURENT! LAURENT!! Make a kissing shape weeth ze lips and work ze phlegm in ze back of ze throat to pronounce eet! Laurent! My name eez Laurent Garnier!

OFFICIAL: (writing out form) Larry... Gardener.

LARRY: GARDENER?? I am a DEESC JOCKEY!

OFFICIAL: Happy gardening, sir. Goodbye.

LARRY: SWINE! SWINE!!

1987: Larry, after a few years settled in Manchester, looks to rent a bigger flat

LANDLADY: What's your name, young man?

LARRY: Ey up, I mean, bonjour. (Fooking hell, ah'll have to be careful zat I do not lose ma French roots living too long oop North, like). Ma name is Lar... I mean, Laurent Garnier.

LANDLADY: Speak up. Larry, you say?

LARRY: NON, NON, ecky thump, can nobody in zees place pronounce ma name? Eet is LAURENT GARNIER! Use your phlegm, woman!

LANDLADY: So your name is Larry and you have come to do the gardening. Oh, lovely. I'll pay you a pound to trim my hedges, young man...

LARRY: Non! Chuffin' hell, Mademoiselle, you are well out of ordure!

LANDLADY: Well, you'd know, you're the expert.

LARRY: Sacre 'eck. I am a DEESC JOCKEY!

LANDLADY: Where's your horse?

LARRY: For chuff's sake, zees eez eempossible! Ma name is LAURENT GARNIER! GARNIER!

LANDLADY: Gardener.

LARRY: GARNIER!

LANDLADY: Exactly. Gardener.

LARRY: -NI-ER!

LANDLADY: -dener.

LARRY: GARDENER, I mean... Oh, what the 'eck. Just gimme a room with a wash basin, space for 8,000 12-inch singles and a mattress, like.

1996: Larry, now totally Anglicised, jacks it all in to launch his own phone-in radio show, “GARNIER’S QUESTION TIME”

LARRY:... and so to recap, like, Mrs Johnson, the reason you're 'aving grief with yer 'olly 'ocks is you are not pruning 'em right. Tek the secateurs to them around April, whack on plenty of manure and they'll sprout like chuff knows what, you mark my words. Now, who's next?

HOST: Thanks very much, Larry. Our next caller is a Baz from Essex.

BAZ: Cheers. This is a top thrill talking to you, man. You're my hero! I really can't believe I'm talking to Laurent Garnier! That mix you did when...

LARRY: Sorry, what was that you called me?

BAZ: Laurent!

LARRY: Sorry, pal, no Laurant around here. My name's Larry. Proper Mancunian name. Garnier? Think I'd go round with a name like some poncey Frenchman's aftershave? Think on, lad.

BAZ: But... I was just going to ask you for some DJing tips...

LARRY: No way. If it's nowt to do with topsoil or geraniums, forget it. I'm Larry The Gardener. Me disco dancing days are behind me.

BAZ: So how come your show's called “Garnier's Question Time”?

LARRY: Eh? (looks up at neon-lit sign above him) GARNIER? GARNIER?? SWINE! SWINE!!...

This poem, by Jon Wheeler of Roehampton, is the winning entry from a competition on Cariten TV's 'Capital Woman', broadcast on Tuesdays at 2.50pm.

The judges were poets Roger McGough and Wendy Cope. Capital Woman presenter Julia Carling and Jeff Mills from London transport.



RUN OF THE MILLS

The world of techno was left reeling yesterday, as it was finally revealed just why people always say Jeff Mills is *sooooo* underground. As the above poster shows, Jeff is clearly having a little difficulty with the exact definition of "underground" and so has taken a moonlighting job on the London tube just to be on the safe side. It's also rumoured that he's applied to work on the pitface at Durham Colliery.

RAVING!

DJ MUGSY from Basildon on the subject of OVERPAID DJs

I'VE just read last month's Muzik, right, and I'm steaming. Steaming with rage at some of the rates these top DJs are demanding just to play a few records. Twenty grand for Jeremy Healy? I'd sooner hear bleedin' Jeremy Beadle DJ than him. Gammy hand and all. Twelve thousand pounds for Todd Terry? Just 'cos he weighs about that, the fat bastard, it doesn't follow you have to pay him it, y'know what I mean?

And it's not just the rates, but all the other stuff they demand. I heard one DJ, whose name shall remain, erm, like, nameless, who demanded £25,000 to play for half an hour at a top club. Half an hour! Plus a fleet of helicopters in seven different colours, one of which he'd use, depending on what kind of psychic mood he was in, to whisk 'im back to the Savoy for a midnight feast of stuffed camel and chips. Then there was one who demanded, like, £30,000 to play for two

hours, only he insisted on the in-house DJ putting on all of the records and doing all of the mixing, while this geezer spent the whole night eating caviar in this huge four-poster bed which had been plonked in the middle of the dancefloor! It's all true! It must be 'cos I 'eard this from someone who 'eard it from someone else.

Each month, a prominent character from clubland mounts the soapbox to air his grievance. This month:

But what makes me real mad isn't all these big fees and perks they demand. After all, these people are skilled artisans, craftsmen doing a vital job, helping put British culture back on its feet. No, what makes me real mad is that it seems to be one rule for that lot and another rule for me.

Take the other week, when I managed to blag this gig doing the Basildon Annual Girl Guides' Disco Dance up at the community centre. Now, I'm a reasonable sort of bloke. Normally I'd charge £35,000 for this sort of gig, but given they were probably a bit strapped for cash, I said I'd call it £33,000. Plus, of course, a pink Rolls Royce to get me to the venue and for me to keep afterwards, the community centre to be taken apart brick by brick and rebuilt six inches to the left, 47 litre tubs of mayonnaise on the rider and six of the most well-endowed Girl Guides to act as my concubines.

The Guide's leader came back with an offer which was frankly, like, insulting. A fiver to cover my petrol costs and all the orangeade I could drink. I said, okay, forget about the Rolls Royce and rebuilding the centre, just give me the money and the concubines. But she stood firm, so I said, okay, never mind the money, just let me have a snog with the best-looking Girl Guide. But the leader still said no way, so I said, okay, okay, a snog with any of the girls, even the dog of the troupe if necessary. And it was at that point the old biddy slammed the phone down. Just as I was going to tell her where she could stick the poxy gig.

So the message here is don't price yourself out of the DJ market and, more importantly, don't underestimate them Girl Guides. They drive a hard bleedin' bargain...

CAROLINE PROTHERO

VC Recordings' Caroline was at the Ministry checking out Frankie Knuckles. Come the end of the night, the über-bouncers at the Min wouldn't let him play an encore. So our Cazza grabbed a record out of Craig Campbell's box and stuck it on anyway. The crowd, natch, went wildaroonie.

KEVIN SAUNDERSON

A man who avoided the army on account of having flat feet! Apparently entranced by thoughts of a life spent killing and rubbing boot polish all over your face, a younger Saunderson enrolled in the US Army, only to be turned down because of his dodgy plates. "Big Fun"? Big feet more like.

CARL CRAIG

Detroit's young gun superstar is in serious love. Not only did he get engaged a mere three months after meeting his fiancée, but he's now planning on moving permanently to London to be with her full time. Warm's yer cockles, doesn't it?

MIKE PICKERING

Did you hear what Pickering said in a recent interview in Manchester's "Evening News"? Sample quotes include, "Club life has gone off for me... In Britain you only hear one type of dance music... You can't talk to anyone because of the volume of the sound system... I'm an old bastard". You said it, matey.

STING

His records might be a rather feisty blend of steaming bat guano and 10-year-old horse droppings, but Sting's recent comments suggesting the legalisation of Ecstasy and proper testing in clubs were a very brave, highly intelligent and possibly even career-damaging call for common sense. See ya down The End, pal!

JEREMY HEALY

Filling in for Pete Tong, the nation's favourite DJ (in the broadest sense of the word) took the opportunity to slag off Jon Pleased Wimmin. Going through the club guide, he "amusingly" commented, "Here's one to avoid, JPW at Fun". Jealousy or what?

PET SHOP BOYS

Whose utterly toptastic radio show on 1FM over the Christmas holiday period climaxed with DOP's trip hoppy "Manifest Your Love" played at 45rpm, thereby reinventing it as the world's first torch song jungle tune.

CULTURE BEAT

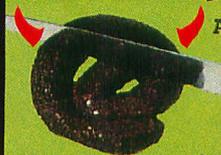
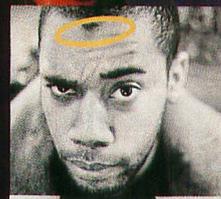
For blatantly nicking the riff off Interactive's trance classic, "Koma", for their new single, "Inside Out". The only "beat" this lot will get is one administered by the Muzik Mafia round the back of our offices.

SVEN VATH

On a recent trip to London, Herr Top Knot apparently asked the taxi he was travelling in to stop so he could nip into an all-night diner. "But the meter's still running," moaned the driver. "Then you may as well come in and join us," replied Vath, who then proceeded to buy the cabbie a slap-up meal.

MINISTRY OF SOUND

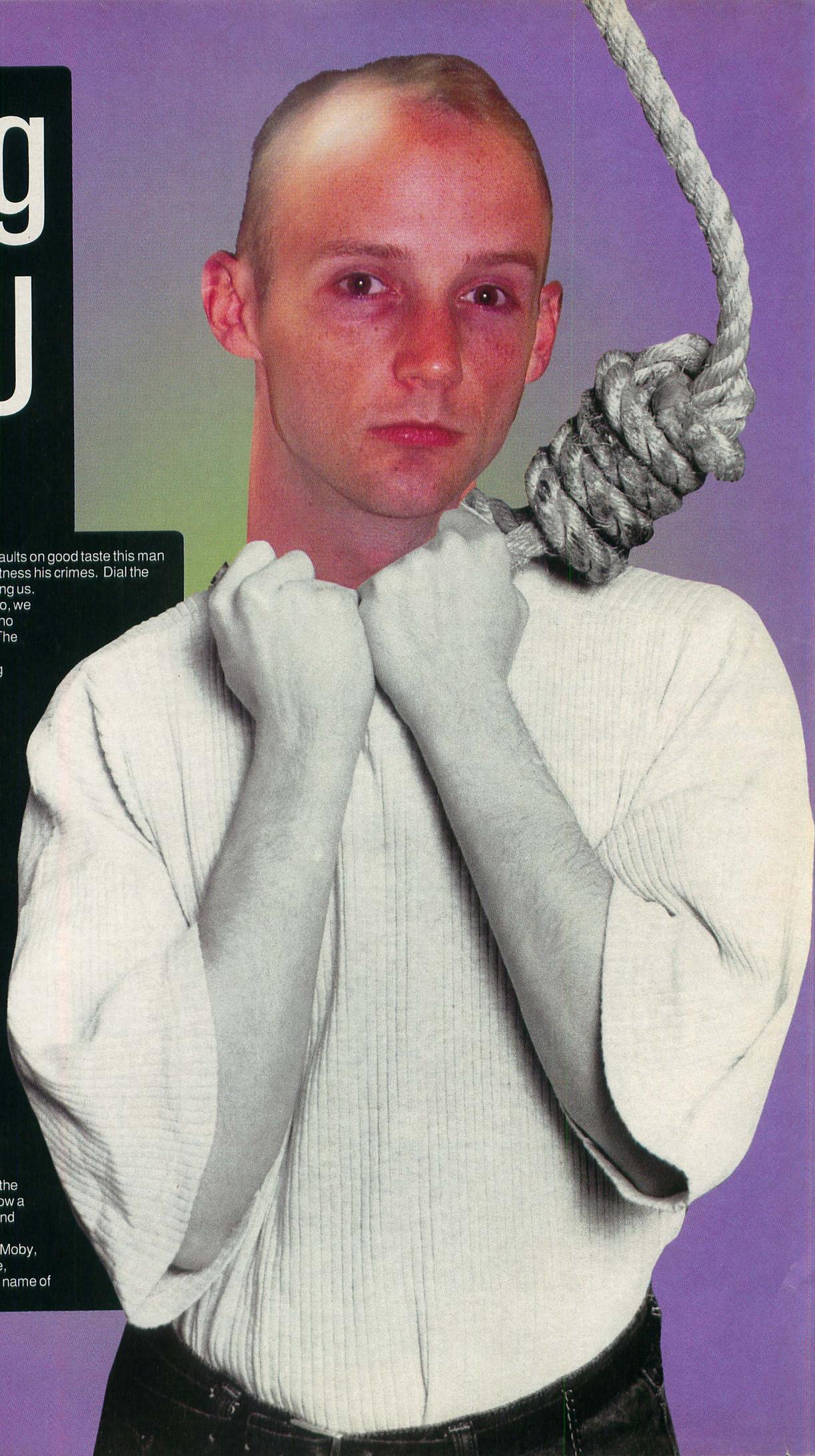
A certain DJ agency called the Ministry to book a room for "Larry Gardener" (aka Laurent Garnier). But the club rang back to say they'd gone over budget because they'd already booked rooms for Marc Spoon and Laurent Garnier, so "Mr Gardener" would have to be cancelled from the bill...



hang the DJ

This month we hang
MOBY
For crimes against. . .

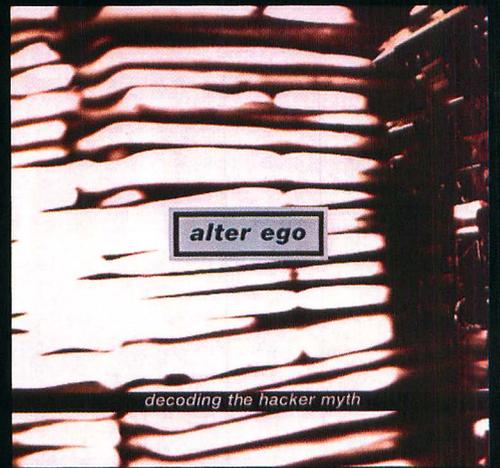
MUZIK. Bring forth the brutal assaults on good taste this man has waged and let all the world witness his crimes. Dial the music police, for Moby is still among us. The American ex-punk rocker who, we were told, was going to save techno and make it the new rock 'n' roll. The first dance superstar, apparently. A camera-friendly, stage-hogging crowd-pleaser, they reckoned. The year was 1992 and, boy, our judgement must have been seriously clouded. So he stole the theme tune to "Twin Peaks" to make a semi-decent stomper out of it, but what's he done of merit since then? And just how long can we let him cash in on that one temporary blip? We should have been wiser. An eco-crazed Christian, a vegan who insisted on taking his bike wherever he went. Bad start. He gave good interviews, but did his records start to stink. "Everything Is Wrong", "Into The Blue". . . all piss poor attempts at hardcore which sounded like Stringfellows-does-rave. Playing guitar on stage, making records at 1,000 bpm just to get into the "Guinness Book Of Records". His new remix album doesn't include Garnier's version of "Hymn" and he has recently even taken to slagging off club music and threatened to quit. He is the Liberator of techno, up there with Scatman John and Guru Josh in the laughing stakes. He wouldn't know a good record if it came up to him and said, "Hi! I'm 'Energy Flash'/'Hideaway'/'The Bomb'". Moby, wall away as much you like, mate, because we now hang you in the name of Muzik. Don't mess!



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