

VOTED MUSIC MAGAZINE OF THE YEAR

No17 OCTOBER 1996 £2.30

MUZIK

Ibiza exposed!

What club babes really get up to!

THE NEW TESTAMENT OF CLUB CULTURE

Jamiroquai

Ray Keith

Emmanuel Top

Way Out West

Satoshi Tomiie

Notorious B.I.G.

Sasha & Digweed

Northern Exposure in America

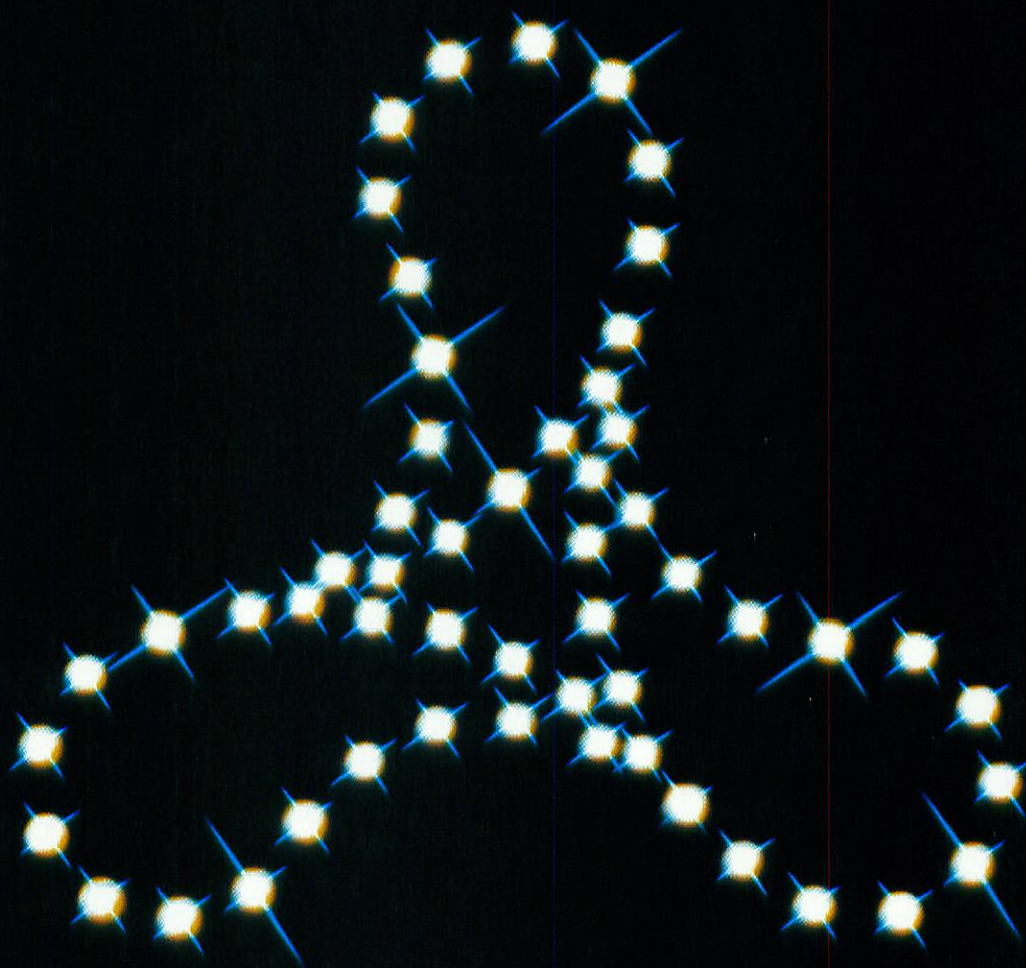
Win a day's DJing with Dave Angel ★ We hang LTJ Bukem

ISSN 0950-0804



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cream fourth birthday

4

Friday 11th October

Paul Oakenfold, LTJ Bukem, Andrew Weatherall, Jon Pleased Wimmin, Darren Emmerson, Nick Warren, Jeremy Healy, Mark Moore, The Ballistic Brothers, Justin Robertson, Paul Bleasdale, James Barton, Andy Carroll, Les Ryder, MC Conrad.

Saturday 12th October

Pete Tong, Danny Rampling, LTJ Bukem, Darren Emmerson, Justin Robertson, Judge Jules, Allister Whitehead, Nick Warren, Norman Jay, Dave Seaman, Paul Bleasdale, James Barton, Andy Carroll, Les Ryder, MC Conrad. Very special Live guests (to be announced).

Ticket Information

£22.50 each night plus booking fee. Doors 9pm-6am. Credit Card Hotline call 0151 708 9979. For all information regarding Cream and Cream related events call 0891 518 200. Coaches 0151 709 1693.

4th Birthday and Full On Outlets
Credit Card Hotline North: 0151 708 9979
Credit Card Hotline South: 0111 344 4444
(24 Hour Hotline)
Liverpool - Cream Shop: 0151 708 9979
Liverpool - 3 Beat Records: 0151 709 3355
Liverpool - Unity: 0151 707 2009
Liverpool - Swish Record: 0151 850 0975
Blackburn - Ministry of Vinyl: 01254 663 251
Birmingham - Depot: 0121 643 6045
Blackburn - V2 Mensware: 01254 690 364
Blackpool - Melody House: 01253 345 735
Bolton - Beat Street: 01204 392 586

Bradford - Global Beat: 01274 770 885
Bristol - Jaspers: 0117 948 4952
Cardiff - Claspark 100% Vinyl: 01222 228 890
Cardiff - Pink Panther: 01228 26740
Chester - Global Grooves: 01244 343 781
Derby - Scenearks: 01332 232 261
Edinburgh - 23rd Precinct: 0131 226 2134
Exeter - Urban Call: 01392 435 088
Glasgow - 23rd Precinct: 0141 332 4806
Huddersfield - Fulcrum: 01484 427 564
Hull - Sublevel: 01482 217 620
Leeds - Clarendon Travel: 01132 455 570
Leeds - Jumbo Records: 01132 455 570

Leicester - Pilot: 01162 625 535
London - Tower Records: 0171 413 1441
Manchester - Gleaze: 0161 539 3771
Manchester - Eastern Bloc: 0161 239 4330
Newcastle - Trax: 0191 222 1925
Nottingham - Arcade: 01153 474 932
Preston - Action Records: 01772 258 809
Plymouth - Urban Call: 01752 256 390
Rhyl - Third Planet: 01745 344 679
Stafford - Funkworld: 01785 226 213
Stoke - Global Grooves: 01762 201 686
Warrington - Hot Wax: 01925 659 235
Wigan - V2 Mensware: 01942 828 962

Wolverhampton - Ruby Red: 01902 771 160
Wrexham - Phase One: 01978 264 840
Arches Outlets
Glasgow - Arches Box Office: 0141 221 9736
Glasgow - 23rd Precinct: 0141 332 4606
Glasgow - Dina Records: 0141 334 9129
Aldershot - Crash Records: 01239 666 007
Edinburgh - 23rd Precinct: 0131 226 2134
Falkirk - Sleaves: 01234 625 275
Hamilton - Impulse: 01698 225 101
Kirkcaldy - Sleaves: 01592 263 247
Motherwell - Impulse: 01698 267 437
Stirling - Stones: 01766 482 848

SO why are Sasha and John Digweed on the cover of this month's Muzik? Firstly, because they are two of the UK scene's most popular figures. The buzz on their forthcoming "Northern Exposure" album, released in conjunction with the Ministry Of Sound label, says it all. And secondly, because these turntable heroes have a serious message to put across.

The two DJs agreed to appear on our cover, instead of that of certain tabloid publications, for one main reason. And that reason is in our name. Muzik.

Sasha and Digweed feel that certain sections of the British scene fail to treat them fairly. The pair believe it's high time they were taken seriously, as musically-minded artists, not just as pop star disc jockeys. And as you will discover, there is a lot more to them than you might have thought. Muzik is here to put such points across and to perhaps help change people's opinions.

In a similar way, we also want to champion hot new talent. Which is why Lord G is pictured on this page. Spinning at the Muzik/Renaissance party at Pacha in Ibiza, this stunning 21-year-old pieced together an inventive and inspirational set for one of the best bashes of the summer season.

This really was a landmark gig. Lord G played with three decks, dropping 10-minute sections of Brazilian batucada records before cutting into a series of underground house anthems. Some had their eyes glued to the turntables, while others stood on the dancefloor,

not quite knowing what to do. It's performances like this which are set to take dance music into the next millennium.

Put simply, Lord G restored many people's faith and gave the rest of us further reason to believe the scene is still progressing at a rapid rate.



MUZIK voted Music Magazine Of The Year (ITC Awards)

in the mix

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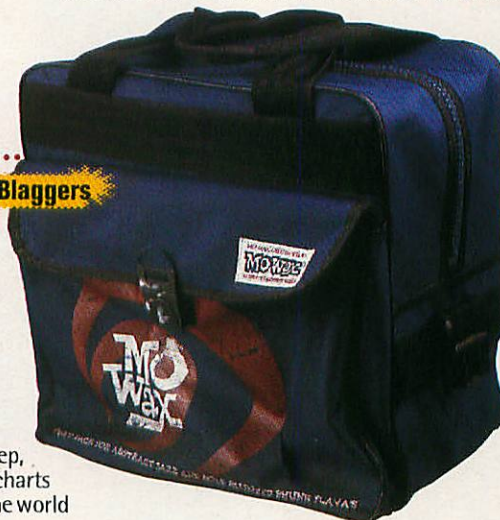
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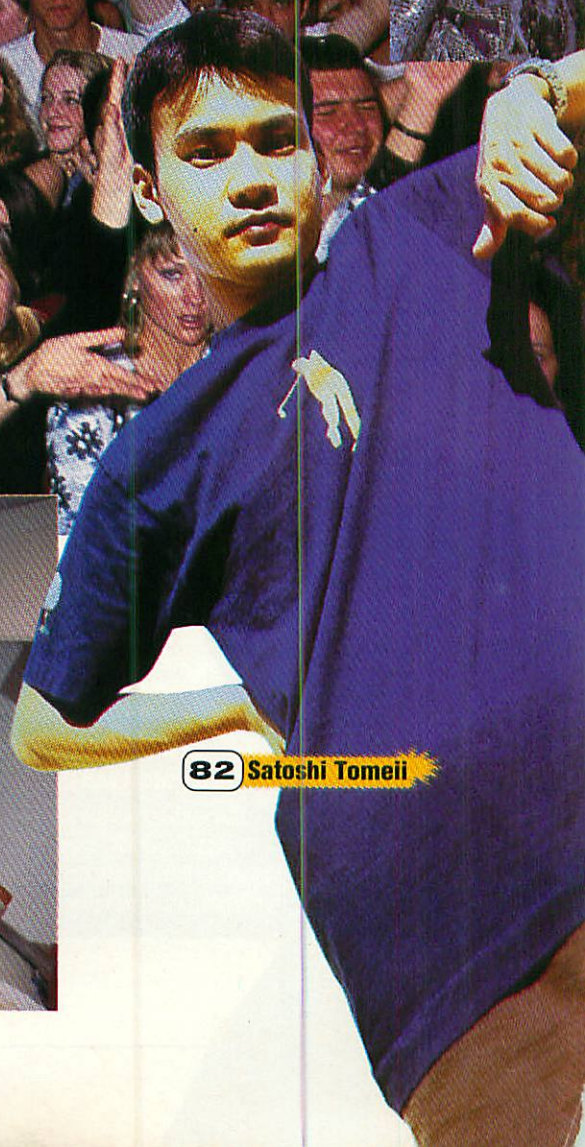
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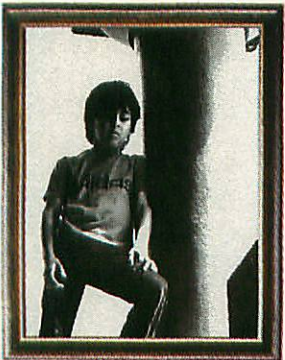
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DATE SET FOR BEDROOM DJ ON RADIO ONE

THE date for Muzik's Bedroom Bedlam "Essential Mix" on Radio One has been set for November 10. The special show, a positive sign of support by Radio One for up-and-coming jocks, will be broadcast at the usual time, from 2-4am. The competition to find new DJing talent has captured the imagination of you, our readers, who have flooded the Muzik office with some truly amazing mix tapes covering the spectrum of dance music. The lucky winner, who will undoubtedly go on to become one of the UK's new DJ talents, will be announced in next month's issue of Muzik.

The winner will be required to submit at least three full-length mixes before finally recording the show on DAT. He/she will be interviewed and featured in the next issue of the



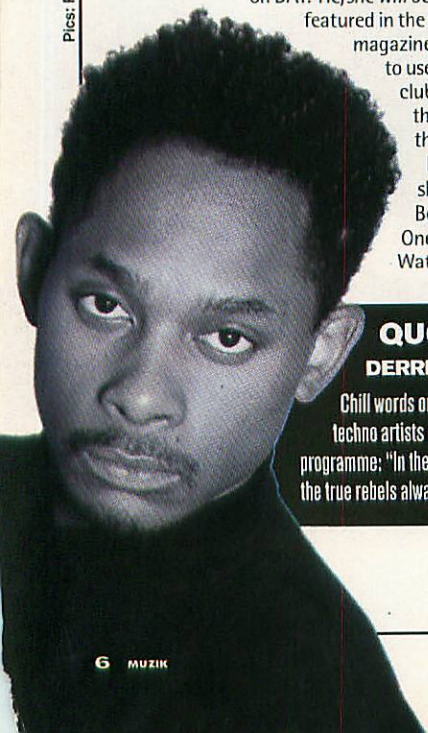
magazine. Muzik also plans to use the DJ as a resident at our special club nights and will be recommending them to club promoters throughout the country.

Depending on the response to the show, it may be the start of a regular Bedroom Bedlam section on Radio One's "Essential Mix".

Watch this space for further updates.

QUOTE OF THE MONTH DERRICK MAY

Chill words on the obscurity of many of Detroit's original techno artists on BBC2's superb "Dancing In The Streets" programme: "In the process, they are the true renegades. And the true rebels always walk alone."



LARRY HEARD TO CO-RUN PRESCRIPTION LABEL



Ron Trent

LARRY HEARD, the legendary Trax producer, is set to be Ron Trent's new partner in the Chicago-based deep house imprint, Prescription Underground. The news follows the recent announcement of Trent's split from his former partner, Chez Damier.

"We wanted to work out a scenario which would best allow Larry and myself to get our own sort of frequency out there," explained Trent. "There are a lot of powerful people in the States, but we're all separated. So right now, we're trying to brew up one big stew in order to feed not only ourselves, but the others as well."

"It was something which was going to happen eventually anyway," added Heard. "It's just that certain forces in the mid-West and the States in general have been stopping it from happening. We had to make some attempt at getting ourselves together. Nobody else was going to do it for us."

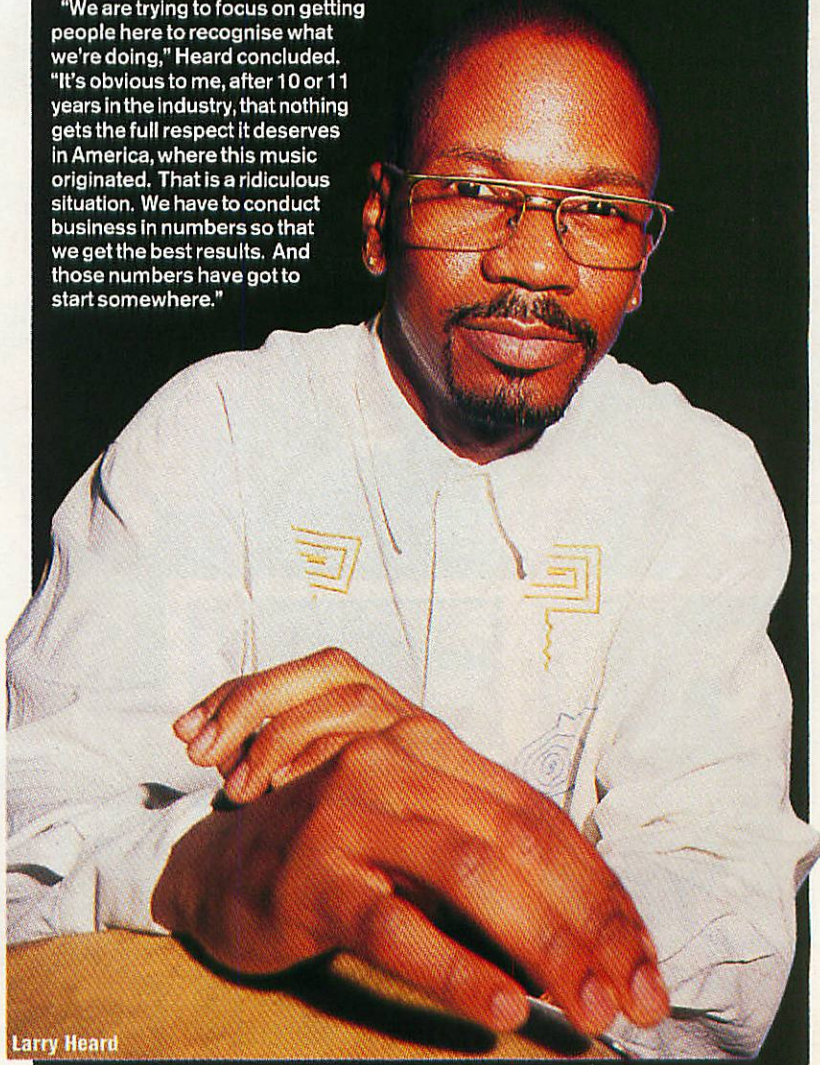
Both Trent and Heard will be directing the bulk of their recording work towards Prescription. They will also be collaborating on tracks over the coming months.

"We're going to keep the Prescription style," offered Trent. "But we will also be taking it to the next level. Apart from that, it will be a surprise."

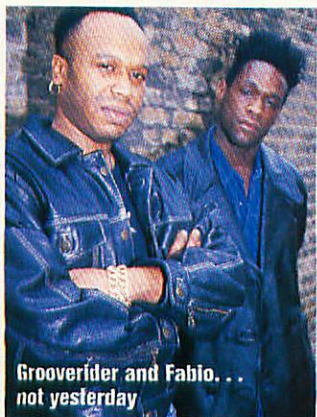
Heard also denied rumours that he is planning to re-sign to his old label, MCA. "Mmm... that's definitely not happening," he stated.

Heard's first outing on Prescription will be a 12-inch as The Ram Project, which Trent describes as "mature club music". The debut release under Heard's co-management will be A Man Called Adam's "Que Tal America?".

"We are trying to focus on getting people here to recognise what we're doing," Heard concluded. "It's obvious to me, after 10 or 11 years in the industry, that nothing gets the full respect it deserves in America, where this music originated. That is a ridiculous situation. We have to conduct business in numbers so that we get the best results. And those numbers have got to start somewhere."



Larry Heard



Grooverider and Fabio... not yesterday

THE END FOR SPEED... BUT FABIO STARTS NEW NIGHT

SPEED, the influential London jungle club, has shut down. Held every Thursday at the Mars Bar, the club is widely recognised as having helped break "intelligent" jungle, thanks to residents LTJ Bukem and Fabio.

However, the good news is that Fabio and Grooverider are set to start a brand new club... at the very same venue and on the very

same night! The new club will be called Tempo.

"We chose the name because it follows the theme of 'Speed'," said Tempo promoter Sarah Sandy. "We'll be bringing in loads of guests on an 'as is' basis. Musically, we still want to keep it on the deep side. With Grooverider, though, there will be a mixture. He'll probably even mellow out slightly."

Sandy added that existing Speed members will be able to swap their membership cards for Tempo membership cards.

★ The next releases from Fabio's Creative Source label are Carlito's "Grapevine", Big Bud's "Millennium" and Primary Motive's "Electric Blue". They will be followed by singles from Intense, Hidden Agenda and Origination. Meanwhile, Sarah Sandy's Groove Connection DJ agency will be issuing a series of mix CDs from DJs on their roster.

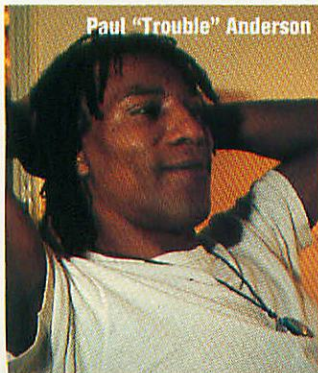
MASTERS AT WORK GUEST AT BIG LOVE

MASTERS AT WORK are confirmed as the headline act for Universe's Big Love '96 party on September 28 at Otmoor Park in Oxford. The venue was the original site for Tribal Gathering.

The legendary New York house masters are set to perform alongside names such as Underworld, Slam, Jeff Mills and LTJ Bukem,

to mention but a few. Richard James, aka Aphex Twin, has also agreed to play at the event, which will start at 1pm and continue until 7am the next day.

For more information, telephone 0181-963-0940.



Paul "Trouble" Anderson

LOFT MOVES BACK TO HQ

THE LOFT, the London night run by Paul "Trouble" Anderson, has moved back to its original home at HQ in Camden after only a week at the Blue Note. It is probably one of the shortest moves in clubbing history!

The Loft, which is considered as the capital's premier night for soulful garage, was forced to move because of building work at HQ. However, Loft regulars soon complained and asked

Anderson to take the club back to its original home.

For further details about The Loft, telephone 0181-813-5266.



CHEMICALS TO QUIT THE SOCIAL

SINGLE WITH OASIS FINALLY RELEASED

THE CHEMICAL BROTHERS are quitting their residency at London's Heavenly Social at the end of September, when the club will also close. It's been rumoured that Tom and Ed were to give up DJing completely to concentrate on studio work, but this is denied by Tom. "When you're DJing week in, week out, it kind of takes the fun out of it a little," he said. "After all, we have never even touted ourselves as DJs. We will still be doing one-offs, guest slots and other occasional appearances, though."

A spokesperson for Heavenly said the label would definitely launch another club night in the near future, but without The Chemical Brothers as residents.

★ The Chemical Brothers' single with Oasis' Noel Gallagher, for months the subject of rumour and hearsay, has finally been scheduled for release. It was originally said to be a reworking of The Beatles' "Tomorrow Never Knows", retitled as "Tomorrow Never Noels".

However, Tom Chemical revealed that the track is actually called "Setting Sun" and is an original recording.

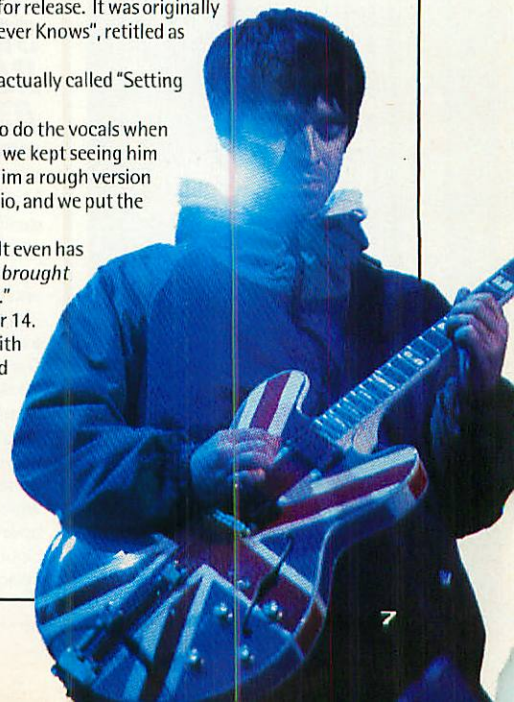
"Noel wanted to know why we hadn't asked him to do the vocals when we worked with The Charlatans' Tim Burgess. Then we kept seeing him out and about at the Heavenly Social. So we gave him a rough version of the track. He wrote some lyrics, came to our studio, and we put the whole thing down in about half an hour.

"It's fairly intense, with a heavy, psychedelic feel. It even has sitars on it. The first line is, 'You are the devil in me/I brought you in from the cold'. It doesn't sound much like us."

"Setting Sun" will be released on Virgin on October 14.

The Chemicals are also planning collaborations with Mercury Rev, the American avant-garde rockers, and a mysterious rapper known only as Walter.

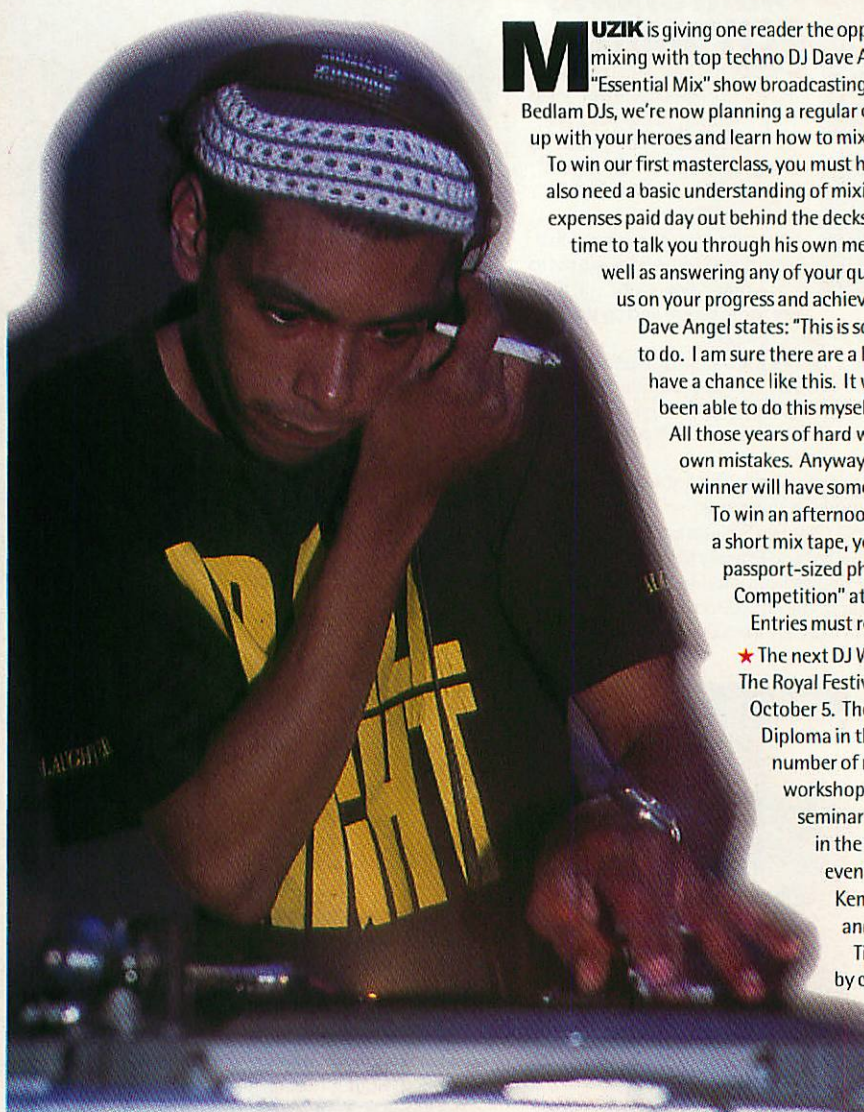
"We met him in Boston about two years ago," said Tom. "He was rapping about going to Jupiter and DMT experiences. Then, around a month ago, Ed bumped into this stripper in San Francisco and it turned out she lived with him, so we finally got the chance to record his rap."



news

FAITHLESS' "Insomnia" single has gone platinum (one million copies) in Germany! It is also Number One in Switzerland. The single is expected to be re-released in the UK after much support from Pete Tong... **THE LOOP** is a new Thursday club launched by former Drum Clubbers Charlie Hall, Red Marc and Uncle Al. The night begins on September 12 at London's Clinic venue and, according to Hall, "features the usual suspects". Guests will include Andrew Weatherall, Billy Nasty and Alex Handley. Call 0181-771-9322 for further details... **JUNIOR VASQUEZ** has remixed "Say You'll Be There" by the Spice Girls!... **SCAN 7** are recording an album for release on Tresor... Wall Of Sound's **PROPELLERHEADS** are currently the nation's hottest act, with their recent London gigs attracting a full compliment of A&R bods... **NEW ELECTRONICA** are set to release a new album from Neuropolitique, as well as new albums in the "Objet's D'Art" and "110 Below" series... Manifesto have won the battle to license **BORIS DUGOSH's** "Keep Pushin' On" from Germany's Peppermint Jam... **FRANKIE KNUCKLES** has been writing tracks with Byron Stingley in New York... Ever wondered what on earth **TORI AMOS** was going on about on "Professional Widow"? Then look no further. "Honey bring it close to my lips/It's gotta be big/It's gotta be big". So now you know... **HOWIE B** is in the studio with U2 following their collaboration on the "Passengers" project... **MUZIQUE TROPIQUE's** Kevin McKay is remixing Two Lone Swordsmen's "Ricos Helly". In return, Deanne Day from Weatherall's Emissions label will remix a Muzique Tropic production. The next singles on the Scottish deep house label are Communication X's "Montego Bay" and "Duality", followed by a Glasgow Underground EP with an Idjut Boys remix... **DAFT PUNK** are rumoured to be on the verge of signing a deal with Virgin... **EFFECTIVE**, the label launched by Lawrence Nelson and Simon Hanson with Gat Decors' "Passion", has folded... Australia's **IF?** label are releasing a new compilation, "Zeitgeist 3", with remixes of tracks by Claude Young, HMC and Jammin' Unit alongside new tracks from Zen Paradox, FSOM and more... **MODERN-NIQUE's** classic mid-Eighties garage hit, "Love's Gonna Get You", has been remixed for Germany's Mocca label. Don't miss it second time around... **STEFAN ROBBERS** has a new Terrace album, "Konnekt", out on Eevo Lute this month...

LEARN TO MIX WITH DAVE ANGEL!



MUZIK is giving one reader the opportunity to spend an afternoon mixing with top techno DJ Dave Angel. In the light of Radio One's "Essential Mix" show broadcasting a set from one of our Bedroom Bedlam DJs, we're now planning a regular competition where you can meet up with your heroes and learn how to mix like them.

To win our first masterclass, you must have a love for techno and you'll also need a basic understanding of mixing. The winner will receive an all expenses paid day out behind the decks with Dave Angel, who will take time to talk you through his own methods and ways of thinking, as well as answering any of your questions. Dave will also report to us on your progress and achievements!

Dave Angel states: "This is something really different for me to do. I am sure there are a lot of people who would love to have a chance like this. It would have been great to have been able to do this myself in the early stages of my career. All those years of hard work and having to learn by my own mistakes. Anyway, by the end of the day, I hope the winner will have some idea of how to rock a crowd!"

To win an afternoon with Dave Angel, put together a short mix tape, your current Top10 tracks and a passport-sized photo, and send it to: "Dave Angel Competition" at the usual Muzik address.

Entries must reach us no later than October 9.

★ The next DJ Workshop is due to take place at The Royal Festival Hall in London on Saturday October 5. The event, part of a BTEC National Diploma in the Performing Arts, includes a number of new courses, such as a beginner's workshop, studio workshops and a Q&A seminar on how to blag your way ahead in the business. The DJ coaches for this event include Ray Keith, Alex Knight, Kenny Hawkes, Kofi, Cutmaster Swift and Nicky Blackmarket.

Tickets cost £15 and are available by calling 0171-960-4242.

SWIPE CARDS TO REPLACE CASH AT NEW CLUB

SWIPE CARDS are being introduced as an alternative to cash at a new club in Manchester called MHQ. Based on a design used by the Ministry of Defence, clubbers can use the specially-issued cards to both gain entrance to the venue and buy drinks at the bar.

MHQ will open in Home's old building, a club which previously had numerous security problems, including shootings. MHQ's swipe card devices will attempt to prevent any repeat of past events by creating a completely safe and trouble-free environment for clubbers.

The refurbished, 1,600-capacity club, which also includes a cinema area, will open on October 5 with a Ministry Of Sound/Colors party. DJ Pierre, Frankie Foncett and Blake Baxter will all play.

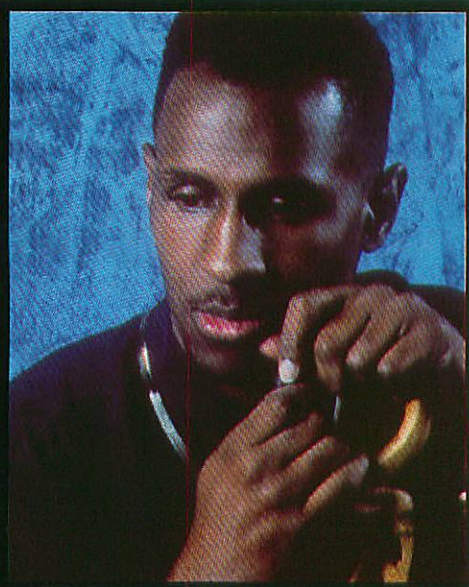
ARMANDO UPDATE

ARMANDO has slipped into a coma after suffering a stroke.

As reported last month, the top Chicago producer was recently diagnosed as having leukemia.

As Muzik went to press, Armando had been in the coma for a week and his condition was said to have worsened considerably.

★ Kool Rock Steady, the rapper featured on Tyree Cooper's 1989 hit, "Ain't We Funky Now", has died from AIDS in his home city of Chicago.



TONG SEAMAN JULES CARTER

VOLUME THREE

ESSENTIAL MIX

MIXED BY PETE TONG

The Fuzz featuring Nereen - 'To Be Real', Lu Tropicana - 'La Tropicana', The Mighty Dub Katz - 'It's Just Another Groove', Sil - 'Windows (Original First Take)', T-Empo - 'The Blue Room', Y-Traxx - 'Mystery Land', Underworld - 'Born Slippy (Nuxx)'.

MIXED BY DAVID SEAMAN

Quattara - 'Quattara (Pure Mix)', Last Rhythm - 'Last Rhythm (Way Out West Remix)', Coyote - 'Spirits Dancing', Chakra - 'I Am (Bedrock Mix)', Visions featuring Dianne Lynn - 'Coming Home (Sunday Club Remix)', Visions featuring Dianne Lynn - 'Coming Home (Coyote Remix)'.

MIXED BY JUDGE JULES

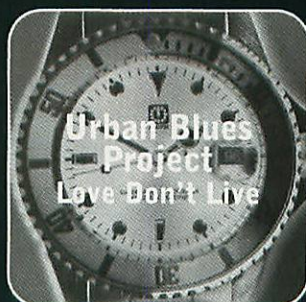
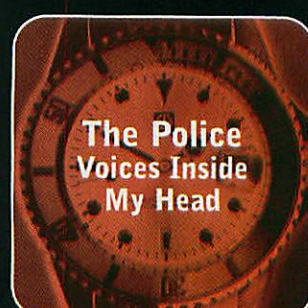
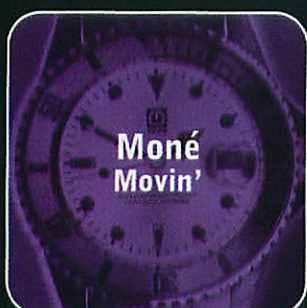
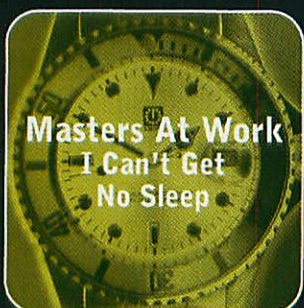
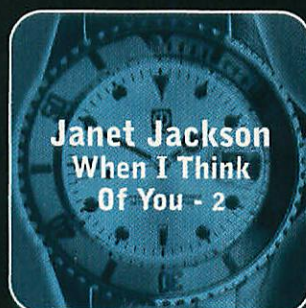
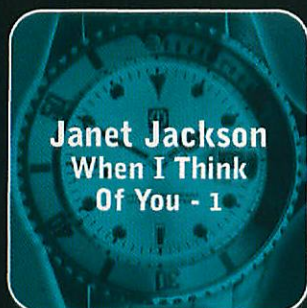
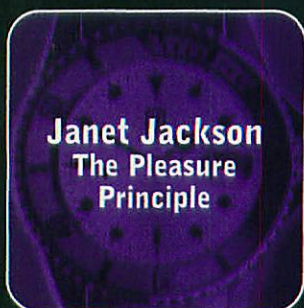
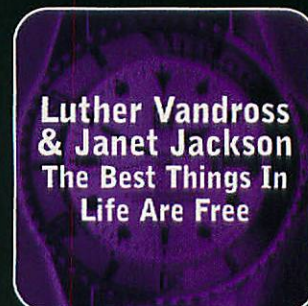
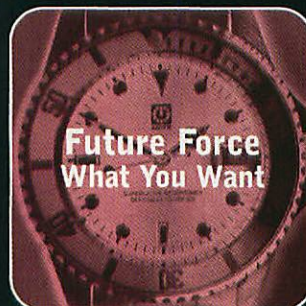
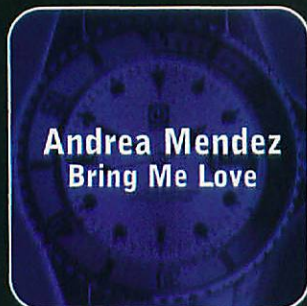
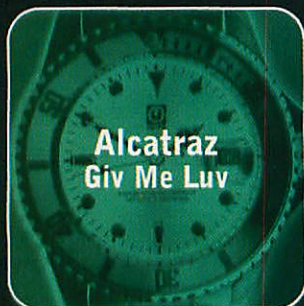
Digidance - 'The Horn', Noreen - 'Ain't No Way', Pink Noise - 'Always On My Mind', Stix 'N' Stoned - 'Outrageous', Fanny Flow - 'Kiss Of Life', Funny Walker - 'The Difference', Scot Project - 'U (I Got The Feeling)', Timezone - 'Imagination', Stretch And Vern - 'I'm Alive', Todd Terry - 'Jumpin'.

MIXED BY DERRICK CARTER

Blair - 'Life? (Tee's Cappella)', L.Cuba - 'Disco Cubism', Martha Washington - 'Carry On (Masters At Work Dub)', Armando - 'The Future (Cajmere's Vision)', Jodi Knights - 'One For Maw', Rednall Kidz - 'I Think Of You (Another Love Song)', Freaks - 'This Is The House (A Tribute To Howies House)', Lood featuring Donell Rush - 'Shout-N-Out', Dee - 'Feeling Mm-Pa-Paa-Paaa'.

ESSENTIAL MIX 3 OUT AUGUST
SPECIAL EDITION 3 CD SET INCLUDES INTERACTIVE CD ROM

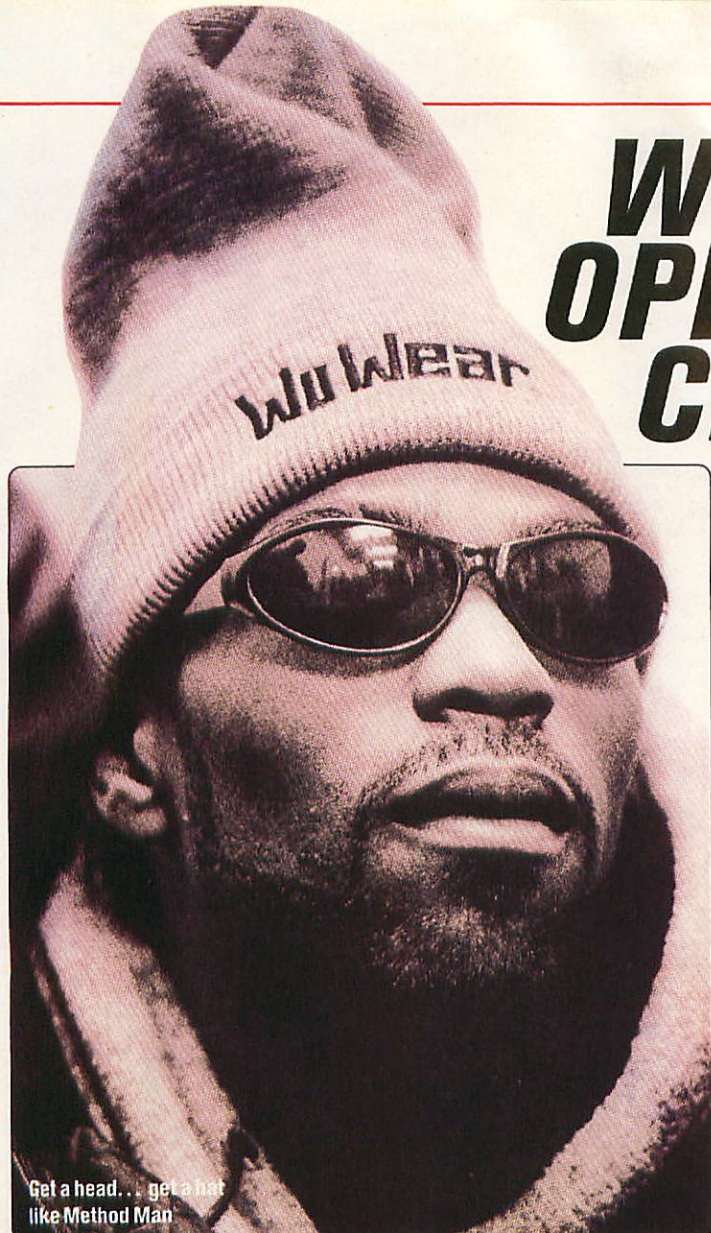




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AND CD FORMATS (SOME TITLES CONTAIN PREVIOUSLY UNRELEASED MIXES)**



WU-TANG OPEN NEW CLOTHES STORE



Get a head... get a hat like Method Man

WU-TANG CLAN have opened a second branch of their Wu-Wear store, this time in Atlanta.

The shop will sell not just Wu-Wear clothes but also the work of other black designers, in line with Rza's recent pronouncement on his "Wu-Wear" single.

Cleve Clark, manager of the original Staten Island branch of the store, explains Atlanta was chosen for the second shop because "we have a strong following there".

The 1,500 square foot outlet was opened on Monday August 19. The event was filmed for television and featured a fashion show, as well as a performance by the whole Clan.

There are currently no plans to open a shop in London, but the forthcoming Wu-Tang Clan and Iron Man CDs will carry mail order forms for UK-based Wu aficionados.

The US stores can be found at 61 Victory Boulevard, Staten Island, New York NY10304 (telephone 001-718-720-9043) and at 509 Peach Tree Street, Atlanta, Georgia 30308 (telephone 001-404-249-1738).

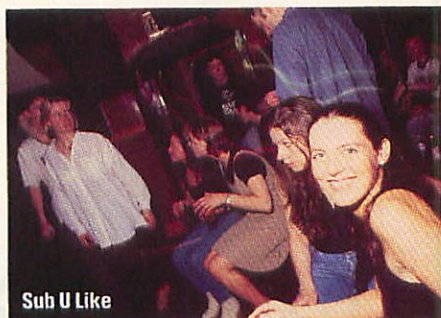
GLASGOW'S SUB CLUB CELEBRATES 10TH BIRTHDAY

THE SUB CLUB, the legendary Glasgow club which launched the careers of Slam and Harri, as well as pioneering acid house in the city, is celebrating its 10th anniversary next month.

A small basement space with minimal decor or extravagance, The Sub, as it's affectionately known, was host to Slam's Atlantis nights for four years. It is often cited as one of the finest clubs in the UK. More recently, its Saturday nights with Harri and Domenic Capello have been hailed as pivotal in spearheading the new, deeper house sound of British and American producers.

The celebrations are set to take place from Thursday October 10 to Sunday October 13. Claude Young, Twitch and Mark Ryal play on the Thursday night, Kemistry & Storm, KMC and Colin Gate on Friday and Juan Atkins, Domenic and Harri on the Saturday, with an invite-only party on the fourth night.

★ The Sub has announced it has signed an album deal with Arista/BMG. The first album will be mixed by Harri and "will reflect the deep dancefloor energy which is unique to The Sub Club". It will be released some time in November.



Sub U Like

KEVIN SAUNDERSON TO RECORD FOR TRANSMAT

INNER CITY's Kevin Saunderson is recording an album of experimental material for Derrick May's Transmat label. Saunderson says the tracks aren't exactly techno, but are more in the vein of his Ess'ray work. A deal between the two parties is still being struck, but Saunderson is keen for the world to once again hear the other side of his talents.

news

snapshots

WISHMOUNTAIN, Bio.Com, Slab and Two Lone Swordsmen have recorded special soundtracks for old films by the likes of Kenneth Anger, Ian Hugo and Jan Svankmajer. Catch the movies complete with new soundtracks at Glasgow Film Theatre (October 12), Manchester Cornerhouse (19), Leicester Phoenix Arts (25), Newcastle Tyneside Cinema (31), Belfast Queen's Theatre (November 7) and Bristol Watershed (22).

The artists will also accompany the films live at London's Queen Elizabeth Hall on November 21 with a special performance from Spooky...

Highly-rated French jock, **DJ DEEP**, is in the UK next month. Find him spinning at London Bar Rhumba (October 2), London Plastic People (4), Leeds Hard Times (5), Waterford Metroland (25) and Edinburgh Tribal Funktion (26)... **MIKE**

DEARBORN has left D-Jax to start his own label, Majesty Recordings. The first single will be Dearborn's own "Blast Off". Further singles from Gene Farris, DJ Rush and Wyndell Long are promised...

The mixes of **RAVEN MAIZE**'s legendary "Forever Together" single are finally ready for release. Having turned down Miles & Elliot's effort (subsequently released on Paper), the chosen mixes come from Faze Action and Basement Jaxx...

BIG MOSES follow up their "Brighter Days" single for King Street with "Holding On To Your Love". Grant Nelson, Soul Solution and Davidson Ospina provide the remixes...

A GUY CALLED GERALD is working with David Bowie after remixing the Thin White Duke's "Telling Lies". At the time of going to press, Gerald was in New York working with Bowie, although no releases have been scheduled...

TONY DRAKE's long-awaited "Textures" album has now been put back until October 14. A simultaneous release between Transmat and New Electronica, the album is one of the ambient highlights of the year...

UNDERWORLD, Death In Vegas, PFM, Lionrock and Way Out West are just some of the remixers featured on Saint Etienne's "Casino Classics", a Heavenly compilation featuring a pile of remixes from their back catalogue...

A collection of **LARRY LEVAN**'s greatest Salsoul cuts is set for release. It will be called "Larry Levan's Paradise Garage". Watch this space...

The battle over **DANNY TENAGLIA**'s "Oh-No" single seems to have been resolved. It will be released by Rob Di Stefano's Twisted imprint, not Tribal...

T POWER releases his second LP, "The Second Coming" on SOUR in October...

wink

the debut album from

josh wink

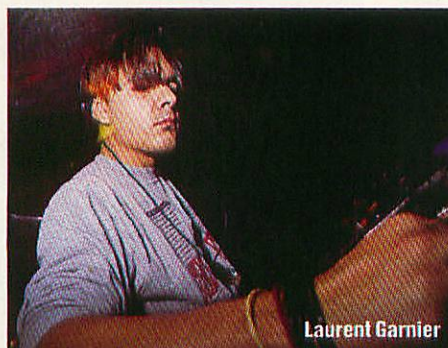
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PULLEN AND GARNIER IN DETROIT SHOOTING



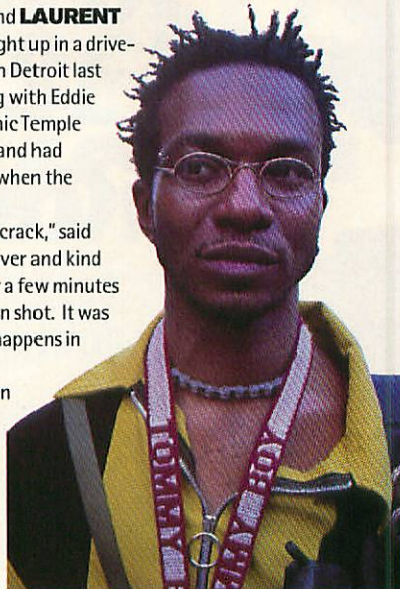
Laurent Garnier

STACEY PULLEN and **LAURENT GARNIER** were caught up in a drive-by shooting incident in Detroit last month. Garnier had been DJing with Eddie "Flashin'" Fowlkes at the Masonic Temple club in the city's Hispanic area and had just left the venue with Pullen when the shooting occurred.

"We suddenly heard this loud crack," said Pullen. "This girl knocked me over and kind of fell on top of me. It was only a few minutes later that I realised she had been shot. It was almost me, man. Shit like this happens in America all the time."

The girl was taken to hospital and is believed to have made a full recovery. Nobody has been arrested over the incident. When asked why the shooting might have happened, Pullen added, "Sometimes the gangs get pissed off when we're in their neighbourhood trying to let a lot of multi-cultural people have a good time."

★ Stacey Pullen has mixed the latest in the German "DJ Kicks" series. He's also recently completed a remix of Killer Loop's "Glamazon" for The End, and will be putting out an album of new and old Kosmic Messenger material later this year.



UP YER RONSON IN ECSTASY SCARE

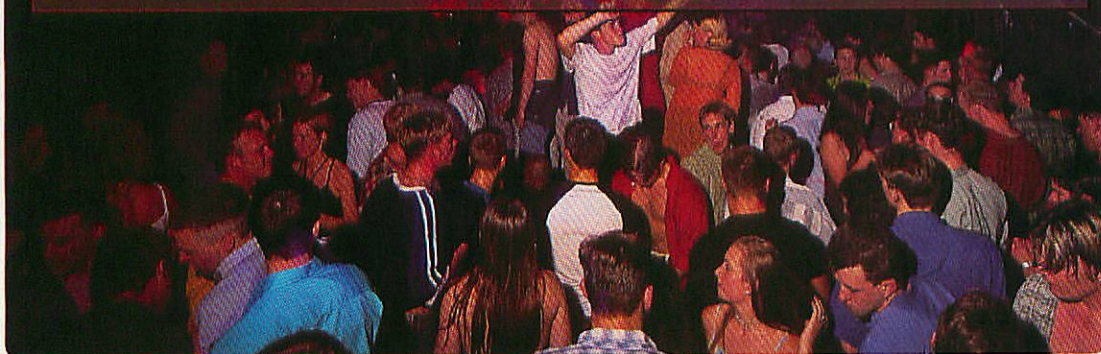
UP YER RONSON, the Leeds house club, was involved in an Ecstasy scare last month when a girl was found suffering from the effects of the drug outside the club's Pleasure Rooms venue.

Contrary to the inevitable media fuss, the girl was not at any stage placed on the "critical" list. According to Up Yer Ronson's James Keen, she was taken away in an ambulance after being discovered outside the club. After spending the night in hospital, she was released.

Both her and her friend are reported to have taken "Dollar" type pills, although her friend suffered no adverse reaction. The pills were said to have been bought in Rochdale. As a result of the scare, Keen said Ronson will be expanding their current on-site medical team to include fully qualified doctors as well as paramedics.

The night after the Up Yer Ronson incident, a death was reported at Bradford's Winter Baths venue following a rave. At the time of going to press, no further details were available.

★ Network Records were dragged into the controversy surrounding the events at Up Yer Ronson after a story in the "Yorkshire Evening Post" said that flyers outside the club were "promoting Ecstasy". The flyers turned out to be advertising a new Network release, The Twister's "Clean It Up", which is ironically an anti-drugs song! The newspaper had clearly misconstrued the flyer's prominent use of the letter "E".



Pics: Matt Bright

SANCHEZ TAKES UP RESIDENCY AT NEW YORK CLUB

ROGER SANCHEZ is to become a weekly resident at a new club in New York called Plush. His weekly Thursday night slot begins on September 26, which is also the opening date for the venue. The club, which is based on two floors with a capacity of 800, is situated on 14th Street, between Ninth and 10th Avenue.

"The night is mine to do what I want with it," stated Sanchez. "I'm going to use the second floor to set up sound systems and bring in people who I respect, people like Bukem. Playing regularly in New York is very important to me. I've been waiting a long time for this kind of opportunity, but it's been hard finding the right club. There are a lot of politics involved with clubs in New York, but at last I've found a promoter who is sympathetic and dedicated to what I'm doing."

Sanchez' last residency in New York was a Saturday night at Tilt, over three years ago.

★ The "Muzik Masters" compilation album, featuring full-length mixes from Sanchez, Dave Clarke and Fabio, is out now on deConstruction. Sanchez is also about to remix The Fine Young Cannibals for London Records.

news

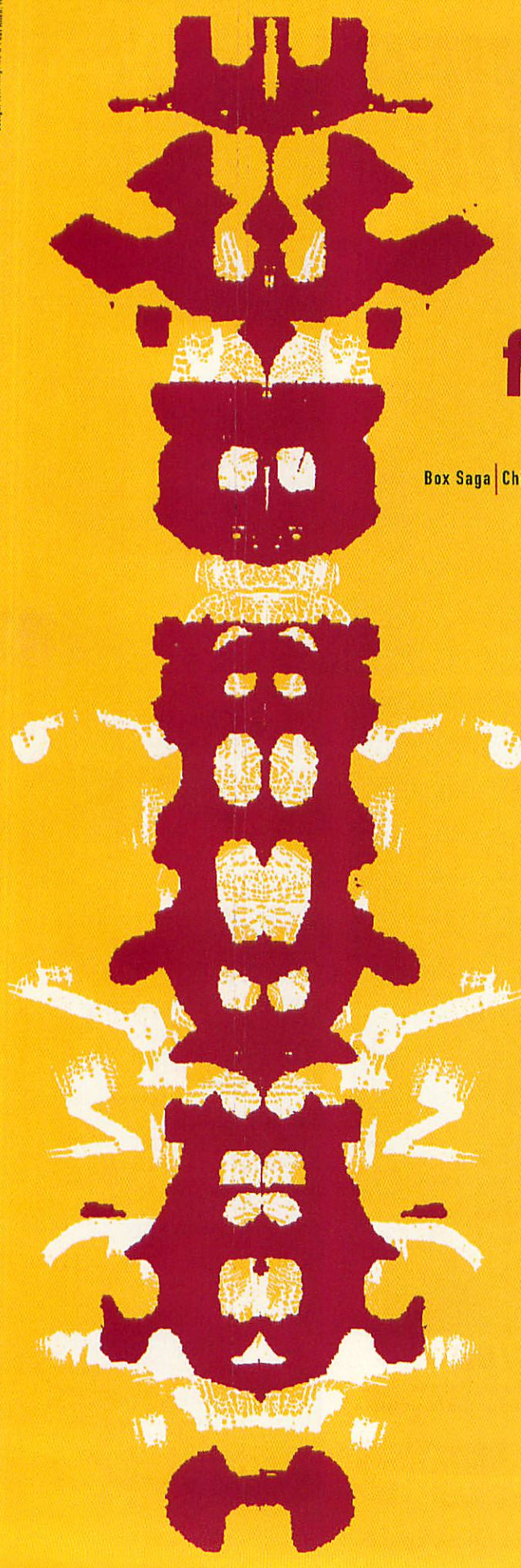
snapshots

THE SHAMEN return with an instrumental album, "Hampton Manor". It's due out towards the end of this month... Manifesto's latest signing, **INDO**, release a single entitled "Love Will Be On Your Side" on October 7. The single comes complete with mixes by Dillinja, A Guy Called Gerald, The Fugees and Massive Attack. Indo performed live recently at Cafe Del Mar and Manumission in Ibiza... **GALLIANO** are back with the "Roofing Tiles EP" on Talkin' Loud, with fine reworks from Attica Blues, Peshay and Ashley Beedle... **FILA BRAZILLIA** serve up yet another album for Pork. "Black Market Gardening" is out in October... **DOC MARTIN**, the LA DJ featured in last month's Muzik, has a mix album, "Unlock Your Mind", released on Moonshine this month... **ALTER EGO** have had a variety of tracks from their "Decoding The Hacker Myth" album remixed by Luke Slater, Andrew Weatherall, Wallstar and Wishmountain. Available as two EPs, the mixes are out now on Harthouse... **THE DEF MIX** team of David Morales, Frankie Knuckles and Satoshi Tomiie have set up a label called Definity. The first release is "Looking For Love" by Joe Roberts with Morales. Other releases include Tomiie and Knuckles collaborating on "Didn't I" and Bobby D'Ambrosio's track, "Moment Of My Life '96"... **FUTURESONIC** is an adventurous one-day multi-media symposium taking place at Leeds' Pleasure Rooms on Tuesday September 17. Participants include Cristian Vogel, Autechre, Andrew Weatherall, Locust, Cujo and Sureshot. Call 01524-382-292 for info... **KIM ENGLISH**'s "Nightlife" is getting re-released with mixes from Armand Van Helden, Masters At Work, Joe T Vannelli, Basement Jaxx and Leeman... **DJ VADIM** releases his debut album, "USSR Repertoire", on Ninja Tune in October... **FILTER** are unleashing a compilation of their biggest tracks and exclusive cuts called "Killing Music" on September 23... **DAVID HOLMES** returns (at last!) with a new single this month. "My Mate Paul" comes with Pulsinger & Tunakan and Skylab remixes... **MR ELECTRIC TRIANGLE** have rejigged their trip hop album, "Kosmosis Of The Heart", into a dub version called "Kosmosis In Dub"... Blackmarket's **DARREN JAY** has put together a second volume of the "Total Science" series. It will be available in October... **4 HERO** have just finished compiling a second "Deeper Shade Of Techno" album for their own Reflective label. Artists featured include Claude Young, Titonton, Morgan Geist, UR and Octave One...

be at the **TRAVEL FOX BRITISH BREAKDANCING CHAMPIONSHIPS**, which is on September 29...

venue. It will join Metamorphosis' existing club nights at the Blue Note every Sunday and at Heaven on monthly Mondays.

laden black and yellow socks "Flim Flam" (aka Diesel of X-Press 2 fame) to their Yoshitoshi label.



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TAKE NO PRISONERS is a new techno night at London's Cloud 9 venue. Taking place every Thursday at the Vauxhall club, it's open until 6am and costs £7 to get in. Keith Fielder, EJ Doubell and Melomaniac are the residents. For details call 0171-701-7113. ... **Terrance Dixon's** "Population One" track is the latest release on **METROPLEX**. ... **APHEX TWIN** releases a new single, "Girl/Boy", on Warp in October. Early reports suggest that Aphex has gone all pop. ... **DJ DUKE** has remixed the beautiful vocal from "Free My Soul" by Felix Da Housecat for Music For Your Ears. The track originally appeared on Felix's stunning "Thee Madkatt Courtship" album on Deep Distraxion practically three years ago. ... **MAN WITH NO NAME** is back with a single called "Teleport" on Perfecto Fluoro. ... "It's So Hard" by **ANGEL MORAES PRESENTS THE BLIND TRUTH** is back out on Minimal. The track is top of Kris Needs' playlist, proving that Moraes is uniting dancefloors across the UK. ... **"EMOTIONS WITH INTELLECT"** is an astonishing collection of deep drum 'n' bass from Icons (aka Blame & Justice). The album is out on Modern Urban Jazz. ... **SPACE DJZ** have recorded a single for Soma. "Lights" will be released on September 30. ... **THE BLUE NOTE**, currently the capital's coolest venue, are looking for record labels to host showcase nights on Wednesdays. Anyone interested should call them on 0171-729-8440. ... **CREAM** and **RENAISSANCE** are to throw a joint party at Allerton Castle in North Yorkshire on October 26. Renaissance will also release their fourth mix collection this autumn. It will feature mixes by long-time associates, Dave Seaman and Ian Ossia. ... Sheffield's **REPUBLIC** has been taken into receivership. A number of potential buyers are interested in the venue. Their club nights will continue as usual for the time being. ... Charlie Chester has been replaced by **SWOON** as the Saturday night promoter at UK Midlands. ... **RAP**, Andrea Parker, K Hand and DIY give the remix treatment to G Squad's "Baby G" on the all-female compilation LP, "G File". The album is slated for an October release on Charlie Hall's MC Projects offshoot label, Yumo. ... Wales' first superclub, the **ESCAPE** in Swansea, is heading for Cardiff with a new night called Time Flies. The opening night will take place on September 14 and feature guests Angel and Danny Slade. ... Schooly D, Crazy Legs and the London posse will be at the **TRAVEL FOX BRITISH BREAKDANCING CHAMPIONSHIPS**, which is on September 29. ...

LARKIN SET TO RELEASE THREE ALBUMS!

KENNY LARKIN is set to release three new albums before the end of the year. Talking exclusively to Muzik, Larkin said the first release would be under his Dark Comedy alter-ego. The album is called "Seven Days" and will be the first Dark Comedy project since 1992's "War Of The Worlds".

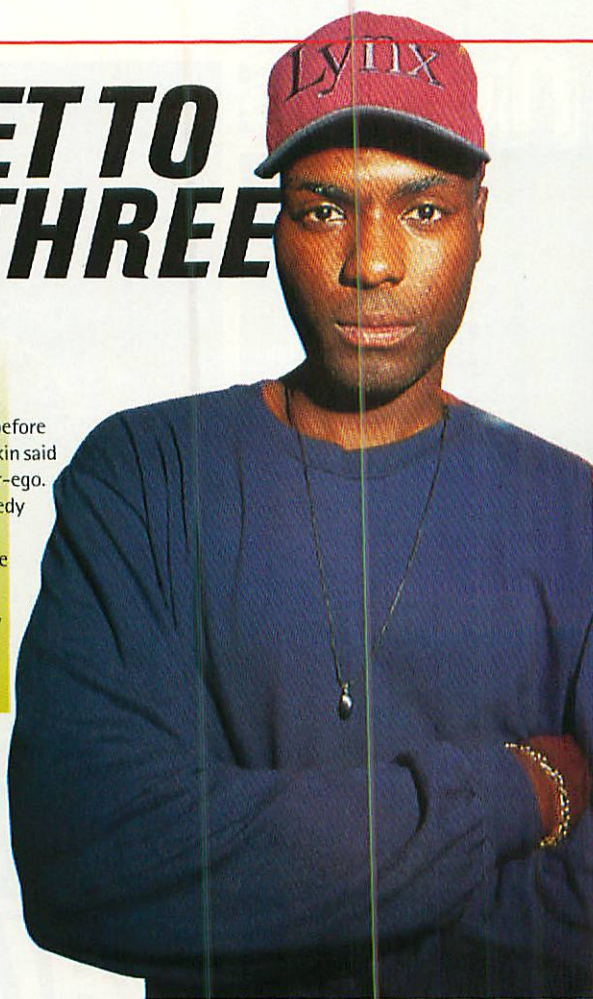
"The album is not quite the same as my Kenny Larkin stuff," he stated. "It's much more track-based, more minimal. About 70 per cent of it is aimed just at the dancefloor. The title is because, theoretically, it took seven days to do."

"Seven Days" will be released on Larkin's own Art Of Dance label. However, another album will be simultaneously issued on Elysia, a European imprint. Entitled "Seven Nights", it will consist of almost entirely different material.

"There might be a couple of tracks in common with 'Seven Days', but that's it," explained Larkin.

When asked about the extra cost his fans will incur for this dual release, Larkin laughed, "Well, they can always buy one this year and one the next. Or they can swap them with each other, like baseball cards!"

Larkin is also finishing off his next R&B album, which should be released before the end of the year.



INSURANCE POLICIES PROTECTING ECSTASY USERS SCRAPPED!

AN insurance company which offered life insurance and medical costs to cover Ecstasy use has been forced to withdraw its policies. The company, London-based Goodfellow Rebecca Ingrams Pearson, who were offering £100,000 life insurance for an annual premium equivalent to one Ecstasy tablet, had been slammed by the British Insurance & Investment Brokers Association.

Lesley Mackay, the BIIBA's Communications Manager, said, "It has made professional insurance brokers look like they endorse drug-taking, which is absolutely not the case. I cannot see any policy of this kind being re-introduced at any point in the future."

Muzik spoke to several other insurance companies, including Abbey Life and Scottish Widows, who all declared that they would not offer cover for anything self-inflicted, which includes taking Ecstasy and all other illegal drugs.

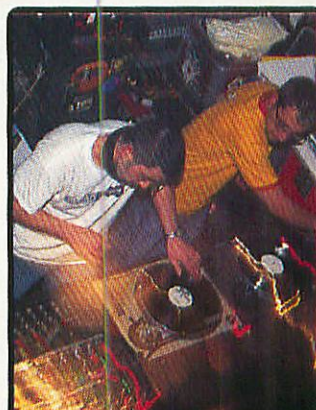
IBIZA BEACH PARTY UPROAR

BEACH PARTIES could soon be outlawed in Ibiza after pressure from the local Green party. Unusually, the Greens have been co-operating with the Ibiza police to help close down such parties, complaining about the damage which is occurring to the island's ecology and natural beauty. There are also suggestions that the police have been acting in collusion with Spanish club owners, who are worried about recent drops in attendance at their venues.

METALHEADZ ON TOUR AGAIN

METALHEADZ are on the road again, following the success of their British tour earlier this year. They will be at Leeds Cockpit with Kemistry & Storm, Peshay and Grooverider (September 12), Brighton The Zap with Kemistry & Storm, Goldie and Grooverider (16), Sheffield Leadmill with Kemistry & Storm, Doc Scott and Fabio (17), Hull The Room with Randall, Peshay and Grooverider (19), Middlesbrough Arena with Goldie and Grooverider (21), Edinburgh The Venue with Kemistry & Storm, Doc Scott, Peshay and Fabio (22) and Dublin The Kitchen with Fabio and Grooverider (27).

The last night of the tour is at London's Leisure Lounge on September 28, which is the launch of Metalheadz' new weekly Saturday night at the venue. It will join Metalheadz' existing club nights at the Blue Note every Sunday and at Heaven on monthly Mondays.



DEEP DISH BOUNCE BACK

DEEP DISH return next month with a stunning new single, "Stay Gold". Released by deConstruction, the track is a 10-minute instrumental epic and is already being tipped as one of the singles of the year. The single will be followed by an album at the start of 1997.

Deep Dish are meanwhile among the mixers set for the forthcoming Cream compilation album. They have also agreed to remix the new Global Communications single, "The Deep". The Beloved's "Three Steps To Heaven" and Sandy B's next single. In addition, they have licensed The Kings Of Tomorrow's "Fade II Black" and Yellow Sox's "Flim Flam" (aka Diesel of X-Press 2 fame) to their Yoshitoshi label.

STEVE "SILK" HURLEY is touring the UK this month. The dates are Edinburgh Astro Hotel (September 20), Sheffield Republic (21), London Space (25), Brighton Escape (27) and Leeds Hard Times (28)... The debut EP from **MORE ROCKERS'** new signing, Jaz Klash, is out now. Called "Intrigue", it features remixes from Flynn & Flora. An album, "Through The Haze", will follow early next year. Fellow label artists, Smith & Mighty, release a single in late October called "The Same" which features top vocalist Tammy Payne... **NINEBAR Records'** Cujo has also signed to Ninja Tune under his own name, Amon Tobin. An album is due early next year... The defunct **SABRES OF PARADISE** release their last ever single this September. "Ysaebud" will appear as a one-sided, etched 7-inch and will be limited to 2,000 copies... Manchester's **GRAND CENTRAL** release their second compilation, "Central Heating", on November 4. It features exclusive new material from Kenny Dope, Rae & Christian, Tony D, Mr Scruff, Funky Fresh Few, Aim, Only Child and Votel... **FANTAZIA**, the people who release the "House Collection" and "Club Classics" series, have launched a new singles imprint called F-1 Records. Allister Whitehead is at the A&R helm... Continuing the "Yesterday & Today" limited-edition releases, **EMOTIVE** unleash Project 14's "It's Our Turn" and Bottom Dollar's "You Can't Turn Around"... **MOVING SHADOW** are releasing their second geographically-based compilation album, called "Transcendental Connection". Following the East Anglian "Storm From The East" collection, the new LP features Midlands and Home Counties artists, including exclusive tracks from Neil Trax, Vext, Carlito and Essence Of Aura... Carl Cox, Jim Masters and Phil Perry host an Ultimate Base party at **FULL CIRCLE** on September 29... **GALAXY 101**, the Bristol-based dance radio station, continues to pioneer dance music in the regions with the total percentage of adults tuning in per week reaching a record 15%... **JEREMY HEALY** and Allister Whitehead were refused entry to Oasis' after-show party at Knebworth by the police, even though they'd been booked to play... **DENISE JOHNSON** releases her second solo single on September 16. "I Believe" is out on her Hologram label. Kris Needs and Manchester duo The Joy are on remix duty... **DJAIMIN'S** "Hindu Lover" has been licensed from Slip 'N' Slide by deCon. It is set to hit the racks at the end of September...



POLICE RAIDS CONTINUE

ARTLAB, the Preston-based party collective, had their most recent event busted by Lancashire Police, the Fire Department and the council for noise pollution. Around £3,000 worth of equipment was confiscated.

This is the third time in less than two years that Artlab events have been raided by the police. The first raid resulted in the confiscation of some £10,000 of equipment. On that occasion, the organisers were charged with producing pornography on the premises, dealing Class A drugs, running an event without an entertainment licence and allowing cannabis to be smoked at the venue. The first three charges were dropped because of lack of evidence and the authorities also lost their case against the cannabis smoking charge.

Artlab say their aim is to dissolve the divide between clubbing and art. Throwing parties for "friends and friends of friends", the organisation's reputation has grown by word of mouth and people now come from all over Europe to attend their events. The parties take place at an industrial warehouse, which is also the home of one of the members, and entry is by donation only.

Artlab co-founder Alan said, "We were really upset because everyone's party was spoilt. But in a way, what happened is in our favour. When the police take us to court, they will only lose again and that should keep them off our backs."

"If the police can just barge into my home like this, it means they can do it to anyone. A lot of people involved in Artlab are unemployed and we give them a creative outlet. We should be commended for our endeavours, not condemned."

During the same weekend as the raid on Artlab, 11 people were arrested after an illegal party at Charmondean stately home in Buckinghamshire.

Pic: Matt Bright

MASSIVE ATTACK & BJÖRK LAUNCH LABELS

MASSIVE ATTACK and **BJÖRK** have both launched their own labels. Björk's label will release remixes of tracks taken from "Debut" and "Post". The remixes will be strictly limited to 1,000 copies and only be available in specialist record shops. The first releases on the currently un-named label will include Plaid's reworking of "Big Time Sensuality", Dobie's interpretation of "I Miss You", and Talvin Singh and LFO's remix of "Possibly Maybe".

Massive Attack's new label is an offshoot of Virgin called Melankolic. Run by Massive's manager, Marc Picken, it will showcase new music and also reissue old classics. The first release to be scheduled is by Horace Andy, the Studio One pioneer and sometime Massive Attack vocalist. His "Skylarking" album is out now.

New artists set to record for Melankolic will include Craig Armstrong, the man behind all the string arrangements on "Protection". A new band called Ariel have also been signed to the label and their debut EP is due in the autumn.



ALAN OLDHAM WINDS DOWN GENERATOR LABEL

ALAN OLDHAM has announced he plans to close down his highly respected techno label, Generator, after three years and 27 releases. The final outing is an experimental soundtrack double-pack entitled "Enginefloatreactor".

"I thought that some of our tracks were brilliant, even if they didn't do as well as I had hoped," said Alan. "But in retrospect, a few of the other tracks shouldn't have been released. I think it's time to come back on a whole new level."

In place of Generator, Alan is starting up a new label, Pure Sonik. The debut release will be his own "Pure Sonik Manifesto" by DJ T-1000.

"Pure Sonik will be purely T-1000 cuts. Black labels, black jackets. Anti-art. All slammin' and DJ-friendly. In fact, just the way I spin."



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THE MINISTRY'S FIFTH BIRTHDAY

MINISTRY OF SOUND celebrate their fifth birthday on the weekend of September 19-21, with DJs LTJ Bukem, Paul Oakenfold, David Morales, CJ Mackintosh, Frankie Fonnelt, Seb Fontaine, Jon Pleased Wimmin, Judge Jules and Sister Bliss. Call 01 71-240-5200 for ticket details.

The above picture is a photo-collage of the Ministry before building work on the club was completed. The collage was put together by none other than top DJ, Tony Humphries!

THE PRODIGY, Underworld, The Chemical Brothers, FSOL, Daft Punk, Orbital, Leftfield, Photek, Source Direct and Fluke have all contributed to the soundtrack for the Sony Playstation game, "Wipeout 2097". Featuring the above artists, a compilation album of the same name will be released on September 30, with Fluke's "Atom Bomb" following as a single...

BANG INTERNATIONAL, the label who brought you Stix 'n' Stoned's "Outrageous" and Dex & Jonesey's "The Beginning", are now looking for new talent. Send your demos to Hilka@Bang International, 218A Archway Road, London N6 5AX...

RADIO ONE are launching a Sunday evening album-based show. Beginning on October 16, the show is presented by Stuart McConie and will cover a wide range of artists, from The Prodigy to Pulp... Chemical Honey release **THE MAD DOG REFLEX**'s "Liquid Crack" on September 23... The Dutch music industry is helping to track down the equipment stolen from **BLUE AMAZON** after a recent show in Amsterdam. Anyone with information should contact 0171-610-2100...

RENEGADE SOUNDWAVE's Danny Briottet and Gary Asquith have left Mute to work on solo projects. RSW will, however, continue to do live, DJ and remix work... Dougal, Slipmatt, Spinback, Vibes, Sy and Seduction all appear on "Giving It Up", **KISS 100**'s occasional hardcore series. The show is set to be broadcast every Wednesday from 1-4am throughout October...

The Void in Stoke hosts **ALLISTER WHITEHEAD**'s monthly Zero G club on September 21 with Phil Morley. Zero G also starts as a weekly Thursday night at Essence in Nottingham on October 3...

The **HACIENDA** has dropped its long-running house-based Saturday night in favour of a more eclectic mix. Flesh's Paul Cons is to take over promoting the night which is called Freak. It'll focus on all-round entertainment rather than guest DJs... A workers association has been set up in **IBIZA** to support British clubbers who live and work on the island during the summer. Called The Biz, the group aims to minimise the exploitation of workers while also improving relationships with the locals. For more info call 01633-026-4749...

Manchester's underground techno promoters, **THE WOMB** are launching a new night at The Music Box. Called Drama, the residents will be Dan Keeling, Johnny Abstract and Irf. The guest line-up so far is as follows: Ron Trent (September 21), residents (28) and Patrick Pulsinger (October 5).

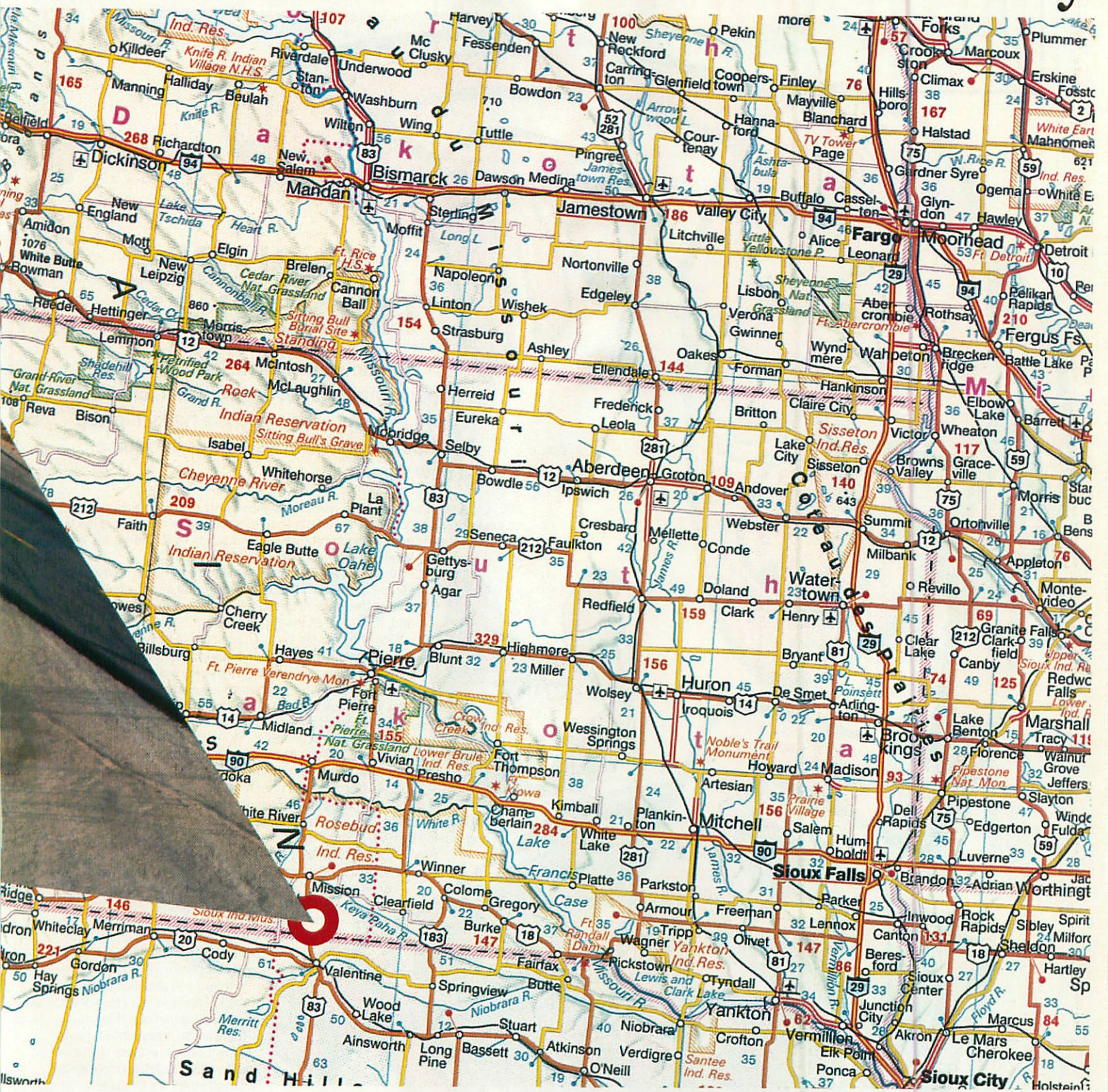
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phuture*

DOUBLE TROUBLE

Pete Houser, aka THE BASSBIN TWINS, packs his musical bag with memories of days gone by. The result is a funky hip hop hotchpotch which twists sounds into some neat new shapes

PETE Houser is one of a kind. His studio alias would have you believe there's a posse involved, but Pete is The Bassbin Twins en masse. Hiding behind the graffiti-esque b-boy/b-girl characters which adorn his white labels, the truth is he does it all himself.

"It started with hip hop," explains Pete. "That is what really set me off. The whole thing, the graffiti and the breaking as well as the music. I then branched out into electro, dancehall and, of course, all the cut-up tracks."

With The Bassbin Twins' trademark of heaving breakbeats rolling beneath acid lines and quirky, neatly placed samples, Pete's infectious funky style may very well embody a whole revolution of sound. His records are evidence of a generation who have been brought up on hip hop, early radio mix shows and electro and are now using its mutations to spawn some radically different genres.

"Hip hop was the phenomenon which made me start doing a lot of stuff differently," he continues. "One of the very first real hip hop records I bought was the 'Wildstyle' soundtrack. Together with a few others of that era, it made me take a hard left. Like a lot of kids at around that time, I started painting with spray cans and making beats with drum machines. And I'm still at it today."

Pete's home city of San Francisco also had something to do with nurturing his sound. He began his career by unleashing a slew of white labels upon the city, which then found their way into record right across over the planet. But while he's grabbed the attention of larger labels, his whole demeanor, in person and on vinyl, screams "independent". For Houser, white labels are a way of life.

"I think I will always make white labels. I really love them. For me, they're a big part of making music. There are so many advantages to being independent and I just love the freedom and that whole do-it-yourself ethic. It's fantastic."

And it's the DIY approach which allows Pete to craft tracks evocative of the pure club experience, a mix of ingenious vibes and youthful tones. "I try to round up all of my favourite elements, beats, samples, club memories, DJ moves and dope mix tapes, and mix them up in my tracks," notes Pete. "Like most people I know, I have had those moments when the energy in a club is so massive that you stop for a second and think, 'That's it! I've been changed forever!'. And those are the moments which set you off on all kinds of courses."

words **Todd C Roberts**

The Bassbin Twins' remix of Electroliners' 'Loose Caboose' is out now on XL



BRANCHING OUT

Wonderous, haunting, spontaneous. All good words to use when describing the wonderous, haunting, spontaneous beauty of OLIVE

THERE'S this particularly wonderous moment during Olive's emotion-packed "Extra Virgin" album which seems to transcend all others: "This affair approaches all you ever gave to me/Either way, you didn't care/Maybe if you had the honesty you need to see/Wager everything?/You wouldn't dare!"

Written by Tim Kellett and sung by the glorious Ruth-Ann, the sentiments of "You Are Nothing" capture the clever simplicity of Olive's lyrics with sublime ease.



Tim's first introduction to Ruth-Ann came through hearing her sampled vocals while on tour with The Durruti Column. An occasional contributor to the Manchester group, Ruth-Ann couldn't afford to take the time off from working in a bar to travel with them, so they sampled her voice and replayed the samples live. Bit by bit, the haunting beauty of her voice first seeped, then saturated Tim's mind. So he called her and told her they should work together.

"She thought I was taking the piss," he laughs. "Well, you would, wouldn't you?"

Not necessarily, despite the fact that, as well as his work with The Durruti Column, Tim had become something of a name as Simply Red's keyboardist and trumpeteer for the last decade. Now, however, he was keen to embark on his own projects. He'd already built a library of backing tracks with his partner, Robin Taylor-Firth, the man described as "bringing nice noises, chords and arrangements" to Nightmares On Wax.

And Ruth-Ann had precisely the kind of voice they wanted.

Finally persuaded, she travelled to Tim's studio, positioned herself in front of the mic and was given a set of Tim's lyrics. She recorded them in one take, quivering voice and all. The result was "Miracle", a track which became the nucleus of "Extra Virgin".

But then most of the album was made in a similarly spontaneous fashion. Take "You Are Nothing", for example.

"Robin came over to put down a few backing tracks," recounts Tim. "I was sitting out on my doorstep with a walkman on and I suddenly said, 'That's it! I've got them! I've got the lyrics!'. So we tried them and they worked."

"We then got on the telephone to Ruth-Ann, she took a bus over to my place, demoed it and it was done. That same vocal is the one actually on the album."

words **Sonia Poulton**

'Extra Virgin' is out now on RCA

uppers and downers

MUZIK's guide to modern clubbing

uppers

* The production work of Huggy and Ralph Lawson. First was "Amelia" on Soma and now there's "The Lair" on 20/20 Vision. Leeds once again leads the way

* Bloodsugar. Andrew Weatherall's club converts the techno disciples into new depths of house music. At long last

* The Prodigy totally blowing Oasis off stage at Knebworth. Beats rock in the rain

* Those cool A's Records photos of Wax Doctor, Pulse, Alex Reece and Pim. Stone Island and Ralph Lauren has never looked more at home

* The return of scooters. Mod culture returns to rule the floor

* Students back in the clubs. Will promoters now stop moaning about empty venues?

* TV goes dance crazy. Latin house documentaries on Channel 4, and Arthur Baker, Afrika Bambaataa and Derrick May featured on "Dancing In The Streets" on BBC2

* The Spice Girls. If only a few DJs could be as varied and "eclectic" as this bunch

* Pure and Sex, Love & Motion both celebrating their lengthy existences. Respect to the two of you

* Video jockeys enhancing the vibe in nightclubs

downers

* Insurance companies trying (and thankfully failing) to offer life policies "to protect young druggies" from the side effects of Ecstasy. Nice try

* The death of Speed. The end of an era for London clubbing

* Junior Vasquez finally agreeing to DJ outside of New York. For the sum of \$150,000. In Japan. And after all the support this country has given him. Cheers, mate

* Satellite TV's "Super RTL" channel. Watching fish swimming about and log fires burning only makes our club comedowns worse

* Car seat belts. Why bother ironing our togs before we go clubbing?

* Radio One's "Essential Selection" without Pete Tong. Healy, stick to your day job. On second thoughts, maybe not

* Richie Hawtin's Concept label. Cool music, but how much for an import?

* Alex Reece, Perfecto, Plus 8 and all other artist and label-related mouse mats. So where's the special rest for our wrists, as recommended by the Health & Safety guidelines?

* Club casualties chewing the rubber on Grolsch bottle tops in an effort to stop their teeth from grinding at Sex, Love & Motion. Sort it out!

* Those Babylon Zoo remixes. Even Arthur Baker and Goldie couldn't save the day

MUZIK box

Kicking off the footie season in style, these are the tunes rocking our terrace

Tony Drake	"Texture" (New Electronica album)
Various Artists	"Baïla Con Migo! - Mixed by Norty Cotto" (Digital Dungeon CD)
Faze Action	"Turn The Point" (Nuphonic 12-inch)
Heavenly Saturday Social	"Essential Mix" (Radio One broadcast)
Edge	"Report" (Edge Test 12-inch)
Terrence Parker	"Tragedies Of A Plastic Soul Junkie" (K7 CD)
Deep Dish	"Stay Gold" (deConstruction promo cassette)
Vienna Dub Melange Dubble Sandart	"Classic Cuts" (Austrian album)
Laurent Garnier	"Laboratoire Mix" (React CD)
Rainer	"Nod To N20 (The Grid Remix)" (X 12-inch)
Slam	"Dark Forces (Kenny Larkin Mix)" (Soma 12-inch)
Whirlpool Productions	"Dense Music" (Ladomat 2000/ElektroMotor CD)
Project 23	"Pleasure And The Pain" (Dorado 12-inch)
Freaky Chakra/Single Cell Orchestra	"Freaky Chakra Versus Single Cell" (Astralwerks CD)
Beber	"The Boat Race (Phil Mison Mix)" (Izit 12-inch)
Primitive Urges	"Volume One" (Primitive 12-inch)
Terrence Dixon	"Population One" (Metroplex 12-inch)
Cane	"Cained EP" (Dust 12-inch)
Fatboy Slim	"Better Living Through Chemistry" (Skint CD)
Madagascar	"Madagascar (DIY Remixes)" (Six By Six 12-inch)

sponsored by **NAL ONKYO**

THE New York rapper with a vocal not unlike Bluto, Popeye's old pal, is sitting in his record company office in New York. He's recounting his recent trip to the UK, where he played a Tim Westwood live broadcast.

"That was real hip hop and it was appreciated. In America, people take it for granted. Hip hop is a dime a dozen here. Even guys on the street corner rap."

NUMBER CRUNCHING

"I refuse to get caught up in the whirlwind of this industry," asserts NINE, the NY rapper with the pseudo-comic vocal. You won't find me dancing in other rapper's videos or going to industry parties. . ."



Nine's words are as strong as the impact he made when he first appeared several years back as the guest rapper on Funkmaster Flex's "Six Million Ways To Die". The track blew up with the force of a barrage balloon and brought his inimitable croak to the attention of the major record companies. He eventually signed on the dotted with Profile Records and, within a year, had scored a US hit with "Whut'cha Want", which was later sampled for a remix of Madonna's "Human Nature" single.

"Whut'cha Want" was followed in 1994 by his debut album, "Nine Lives", which trawled the lives of New York's underbelly. And now there's his crushingly dramatic sophomore album, "Cloud Nine".

So named because he was born on the ninth day of the ninth month in 1969, Nine is plainly keen to keep utilising his name.

"It was never meant to be a gimmick and now my knowledge is expanding on it."

Meaning?

"Numbers between one and nine have characteristics and qualities. Nine represents versatility, war and completion. I'm at war with everybody, as well as myself at the moment. Everything is destructive, from the attitudes of the people in my environment to the troubles in Bosnia. Everybody is contributing to the destruction of the planet."

Serious stuff, but then Nine and his formidable intellect have plans. He says his next album will be his last.

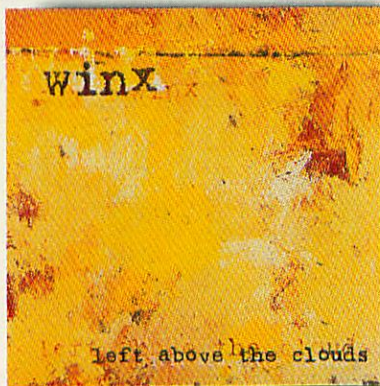
"I love hip hop but she, and I say that because I consider anything which gives life as female, doesn't love me. She doesn't love anybody except herself now."

words **Sonia Poulton**

'Cloud Nine' is released by Profile on September 23

respect

JOSH WINK unveils the thinking behind the thanks list on his debut album, 'Left Above The Clouds'



● DJ SNEAK AND THE RELIEF FAMILY

I've grown close to Sneak. We vibe really well together. He's done a remix for my new single, "You Are The One", and we have been trying to record a track together for a while. As for Relief, well, I'm good friends with Cajmere and the others at the label. There's always at least one cool cut on their singles. And they jump-started the whole Chicago house revival.

● THE INTERPRETERS

They're three friends of mine who are in a mod rock group in Philadelphia. They make total three-minute pop songs and they are going to be really big when they get signed. One of them, Hershel, directed my videos for "I Am Ready" and "Hypnotizin'". I was negotiating to sign them to Ovum, but some of the majors have now started a bidding war. Was I ever a mod? Well, I was into ska and reggae, and I wore Doc Martens and braces, but I never rode a scooter.



● RUFFHOUSE FAMILY

This is the Philadelphia label which The Fugees and Cypress Hill are signed to. They're helping us with Ovum's distribution deal. I met one of the guys from Cypress Hill and he's supposed to be really into electronic dance music. I was meant to hook up with him again in Los Angeles, but it never happened.

● TERRY MULLEN & CATALYST

I met Terry years ago and I think he's a talented DJ. Catalyst is his label, but they've only put out one tune so far, Sneak's "Track Assassins". Terry and I share the same kind of humour, we are on the same wavelength. Does he have the same lifestyle as me? Not really. I don't think he looks after himself, but I think that he wants to. No, I wouldn't go as far as saying I was his guru. Not at all.

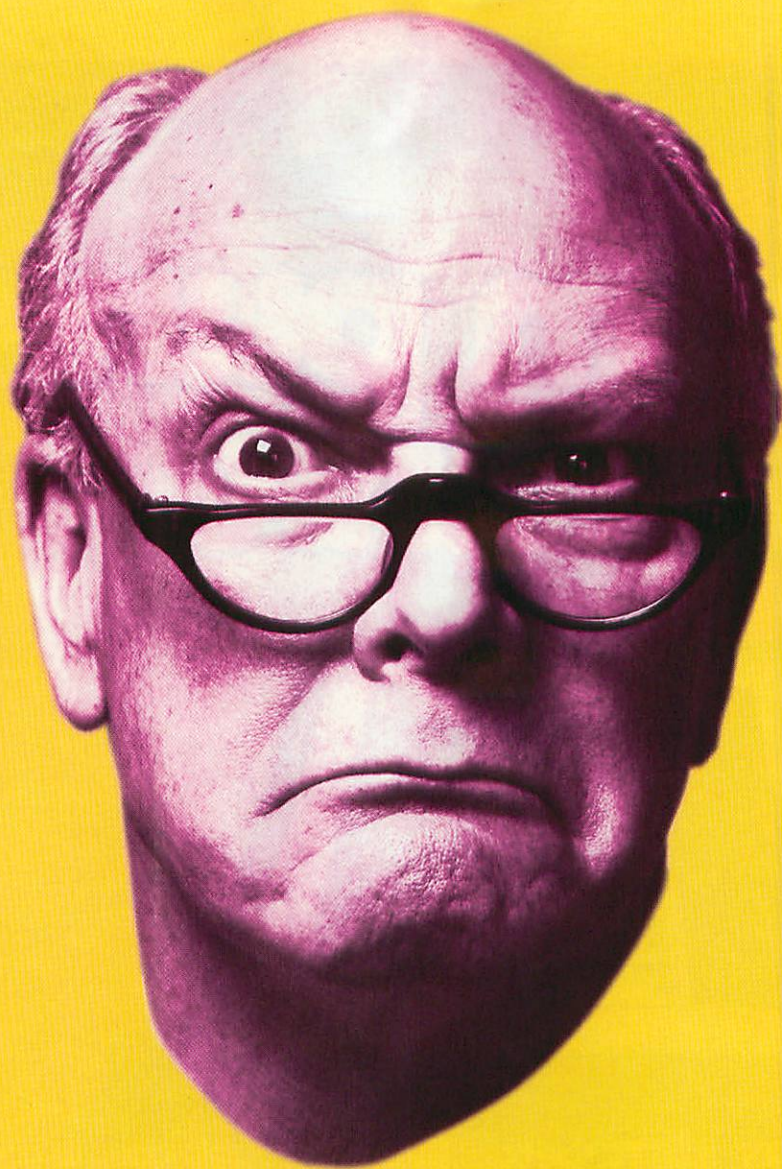
● SUGARPLUM

This is a night hosted by a couple of good friends of mine, Stacey and Andrew. Every now and then, they also do events called Hang Free, which are free parties down the park. They get a generator and have a cook-out, people bring blankets and footballs, and different DJs come along to play for an hour or two. It's a bit like Full Circle, but outdoors among the trees.

● GARY RICHARDS & GOD LIVES UNDERWATER FAMILY

Gary is a friend from LA who I met when I was reporting for "Billboard" magazine. He was a DJ then, but now he's managing a band called God Lives Underwater. They're a rock band with electronic beats and a kind of analogue influence, kind of Alice In Chains meets Meat Beat Manifesto. They're signed to a sub-division of American Recordings called Nitrous, which Gary runs.

'Left Above The Clouds' is out now on XL



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MEGASTORES

beyond
entertainment

NORMA JEAN BELL talks us through her dream date

What is your dream venue?

In a beautiful ancient Greek amphitheatre with enough space for at least 150,000 people. I'm certain that it would be an inspiring place to perform in.

You can move this venue anywhere in the world. Where would you put it?

The south of France. It's one of the most romantic places I've ever been to. The whole area is really magical.

How would you get there?

By private jet, because I like my privacy. It would just be myself and a few close friends. With all the luxuries, like endless glasses of champagne, of course.

Who is on the guest list?

Definitely Aretha Franklin because she is my favourite singer and she is so cool. Then Prince, because he is the greatest composer, and Michael Jackson, because he's the greatest entertainer. Another hero of mine is Eddie Murphy, so he'd be there, too. And so would Oprah Winfrey because she's such an intellect.

What is on the rider?

Lots of caviar and champagne, with an array of apples, bananas, pineapples and grapes. I'd also have hot food, such as vegetarian lasagnes and Chinese stir fries. Basically, there would be something to please everyone.

Who would you have as a support act?

Dajae. She's a very powerful singer and really charismatic. She'd have the crowd going crazy.

Which musicians would you have playing in your backing band?

I'd like to have a great brass section with Marcus Belgrave and Roy Hargreave on trumpets. I've done a bit of studio work with Marcus before. And Roy is just so talented. I would also really love to have Michael Jackson's bass player come and play. That would be fantastic.

Which song would you most like to cover?

Al Green's "Take Me To The River". We do a really rocky r&b version of it. It's the kind of song which just makes me want to get wild.

Where would you like to go after the gig?

And who would you take with you?

I'd like all of my friends to be taken down to the beach in limousines. I'd throw a beautiful party for everyone. It would be totally dark with the only light coming from the full moon and campfires on the beach. I'd like all styles of music to be played there, so we'd have a sitar band, followed by a juggling group and then a folk guitarist. It would be an intimate but very exotic affair.

Norma Jean Bell's 'I'm The Maddest Bitch' is out now on F Communications



STAGE DIVA

Treading the boards in London musicals has given **SHENA** a greasepainted head start on the chanteuse carousel

THE success of The Fugees' "Killing Me Softly" has offered us some hope for the future of real soul, real singers and real songs. But what are the chances of a similar success story coming out of the UK?

Shena could provide the answer. Her debut release for VC Recordings, "More Than Woman", takes in distinctively styled r&b and inspired soulful house. It also has one Paul "Trouble" Anderson on the mix.

Signed after performing alongside Chaka Khan in the London musical "Mama I Want To Sing", Shena is currently taking part in another stage production while waiting to record her second single. And if you witnessed her recent set at The Loft, you'll already be aware that she knows the difference between acting and doing it for real.

"PAs are more of a party thing," she acknowledges. "People want a nice soulful voice and a thumping bassline. As for the musicals, well, appearing in 'Mama I Want To Sing' certainly rekindled my Gospel background and gave me the vocal stamina to sing every night."

Classically trained at the Royal Academy Of Music, Shena's combination of technique and experimentation results in a style all of her own. Which is why she's keen to break free from performing other people's songs day in, day out and take the chance to be creative in her own right.

"You don't have any power in this world unless you are able to create something," she believes. "I want to sing about life, fighting against the odds and rising above the difficulties we all face."

"More Than Woman", she adds, is an indication of what to expect from her debut album, which is due out next year.

"Whether it be jazz, ballads or dance music, the whole album is going to be of the same musical quality. Music takes over my life. I never know where it will take me, but nothing is impossible."

For Shena, that would certainly seem to be the truth.

words **Michael Morley**

'More Than Woman' is out now on VC Recordings



AIR BEAR BUNCH

Is there no end to all this Parisian trip hoppery? No. Now take a deep breath. Here's AIR

HOW cool are Air? Oh, cooler than a Mediterranean breeze ruffling the frills of the cocktail crowd at a St Tropez drinks party. Cooler than an army of Vanessa Paradis look-alikes. On sun-loungers. Reading Albert Camus while the sun sets. And definitely even cooler than anything Yves St Laurent designed. Ever.

Okay, thanks to Dimitri, Yellow Productions, La Funk Mob et al, we're already finding ourselves somewhat swamped with the new, urbane sound of swinging Paris. We'll probably soon be ruing the day the Channel Tunnel was built.

But for now, Air are different. And very special.

One listen to the group's contributions to the two "Source Lab" compilations and you'll hear why James Lavelle picked them up for Mo' Wax quicker than you can say "Ooh-la-la!". First there was "Modulor", an exultant wisp of summery magic which wrapped you in a silk sheen of dreamy Moog hallucinations.

Then there was "Casanova 70", which came on like Keyboard Money Mark rewriting The Beatles' "Here Comes The Sun".

"We want to share the pleasure of music with other people," enthuses Nicolas Godin while his partner, JB Dunckel, nods his head in approval. "We don't want to be an avant-garde band. We'd rather people sang our tunes in the shower."

Air have an organic approach, working out songs on just acoustic guitar and piano before transforming them into sweeping epics of moody magnificence in the recording studio. But then Nicolas and JB have been working together since their schooldays.

So what the hell has taken them so long?

"In France, we need a bit more time to analyse our art," proffers Nicolas. "Look at Serge Gainsbourg and Jacques Brel. They got better and better as they got older. So maybe it's only now that the time is right for us."

Ready or not, Air they come. Très bloody cool indeed.

words Calvin Bush picture Raise-A-Head

'Modulor' is about to be released as a single on Mo' Wax. 'Casanova 70', featuring Brendan Lynch remixes, is out now on Source, France



where the hell are... SPIRAL TRIBE

SCARIER than Attila The Hun and his hordes. Responsible for mass gatherings of debauchery and the kind of drug-taking not seen since Woodstock. Purveyors of mindless machine music likely to turn you into an instant serial killer. In the summer of 1992, this was the media perception of Spiral Tribe, the infamous sound system collective. But, as quickly as they'd organised the legendary Castle Morton six-day free party in June of that year, they disappeared from the scene.

A tight-knit group of hardcore techno travellers and avowedly determined free party organisers, the Tribe had sealed their reputation with a series of high-profile insta-warehouse parties during 1991 and 1992. Little was known about them, media secrecy was everything. They even blagged themselves a record deal with Big Life. They refused to sign a contract, though. With their manifesto of techno dissemination at any price, they epitomised the heady pre-Criminal Justice Act days of free partying at its most anarchic.

In fact, the 25,000-strong assembly at Castle Morton was their apex. Soon after the event, hounded by right-wing media fright merchants, five of the Tribe's members were hauled up for a number of public order offences. Amazingly, they won their case, but the damage was done.

"It wasn't simply the court case and the Criminal Justice Act," a Tribe associate said recently. "We had been planning to go over to Europe for ages. We just thought we'd done what we could in the UK."

Relocating to France, they continued to host large-scale commando-style parties. These paved the way for Europe's Teknival festivals, a series of free parties around the continent each summer. Their sound became harder, more industrial and gabba influenced.

Today, in the liberal climates of western Europe, they are thriving. They have set up a record distribution base, Network 23. They have their own mobile studio and even a CD pressing unit, enabling them to release their music anonymously, with the proceeds going back into the collective.

This summer, they were spotted at Teknivals in France, Italy and the Czech Republic, before heading off to Bosnia with the Desert Storm sound system. Next year, they'll be touring America and, according to some, even a return to Britain isn't out of the question.

words Andrew Knight picture Steve Gullick



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I Am Ready	Size 9	Stay	Isha D	Le Voie Le Soleil	Subliminal Cuts
Techno Cat	Tom Wilson	Ultimate	Antic	They're Here	EMF
I'm A Bitch	Olga	Waterfall	Alantic Ocean	Just Can't Get Enough	Transformer 2
Blue Orgasm	Greenfields	It's Alright	Sain II	Everybody All Over The World	FPI Project
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Into Your Heart	Six By 6	In Spirit	Dilemma	Let Me Show You Love	K Klass
You Gotta Know	Rockford Files	Morning	Direct 2 Disc	Rhythm On The Loose	Break Of Dawn
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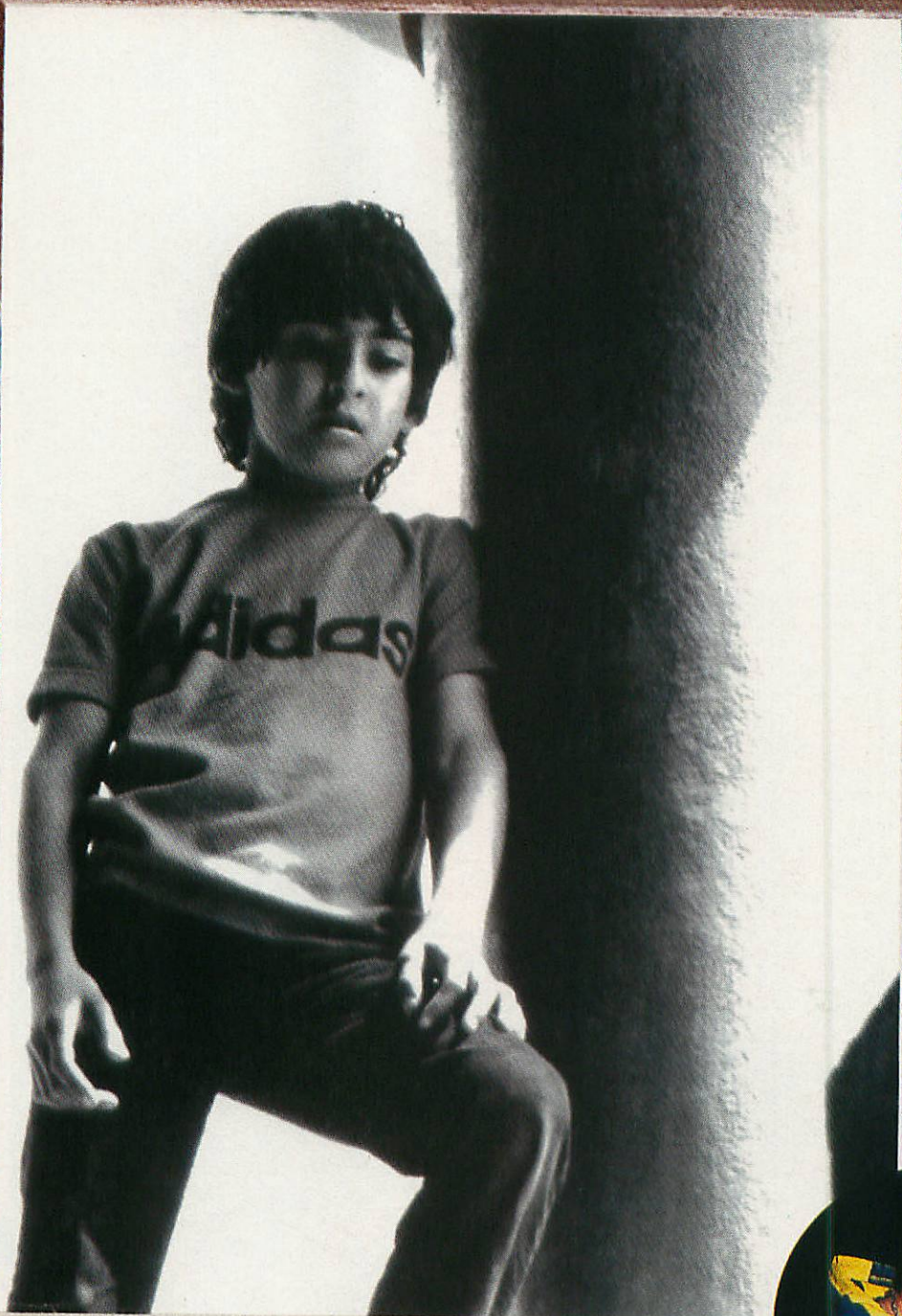
september guests
main room
6/9 - p.a h²o featuring billie
13/9 - allistair whitehead
20/9 - stretch 'n' vern
the balcony
6/9- paul myers 13/9- nicky slick 20/9- scott hockley

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nancy noise
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a mooncat production, south bank house, london se1 7sl, tel: 0171 582 0300, fax: 0171 587 0350





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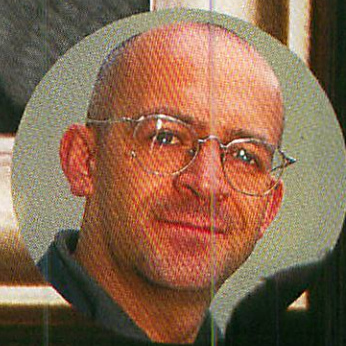
Muzikal Youth: Armand Van Helden

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Muzikal Youth: Dave Beer from Back To Basics



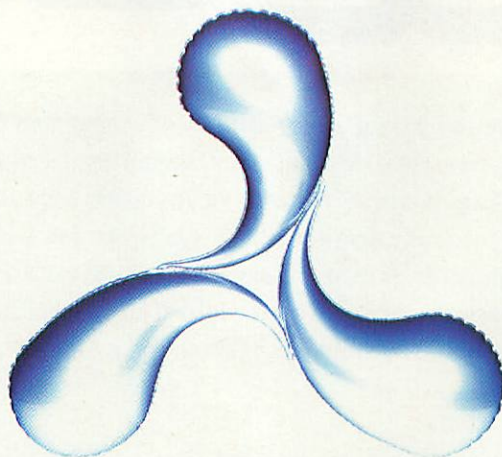
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Muzikal Youth: Graeme Park



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Muzikal Youth: Carl Cox



CREAM

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JON PLEASED WIMMIN, DAVE SEAMAN, DAVID HOLMES, COURTYARD: LTJ BUKEM PRESENTS LOGICAL PROGRESSION WITH LTJ BUKEM, BLAME, ORBIT, NOOKIE, CONRAD.

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LIVE: BLUE AMAZON.
COURTYARD: LTJ BUKEM PRESENTS LOGICAL PROGRESSION WITH BLAME, ORBIT, DREAM, CONRAD TBC, DRS.

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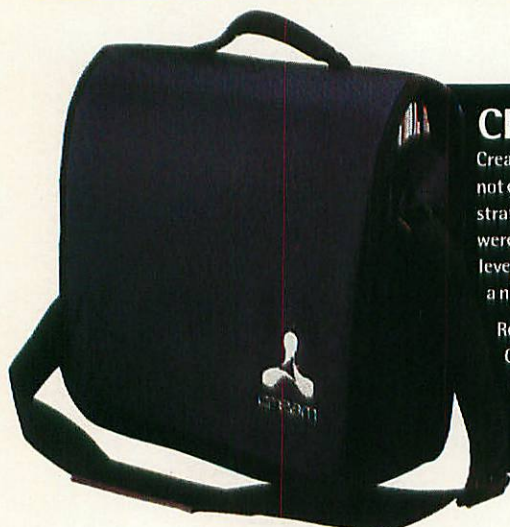
MOLSON
BED
AWARDS
CLUB OF THE YEAR
1996 BEDA AWARDS

blaggers plc

“You can always judge a man by the cut of his record bag,” commented Samuel Johnson, renowned 18th Century philosopher and part-time mobile jock in the Worthington district. And it’s true. In these heady days, when some imprints sell more T-shirts and record bags than they do actual vinyl, you are what you have strapped over your left shoulder. Your record bag is as much a fashion statement as any item of clothing. We’ve already had the Louis Vuitton number, but before Versace and Calvin Klein turn their über-couture hands to record bags, we thought we’d better take a look at some of the variations currently on offer, as well as a couple of classic designs. We stacked them full of records, lugged them around the environs of south London for far too long and attempted to chat up strangers while showing them off. Here are the results...

STYLE GUIDE

★★★★★ Versace ★★★★★ Paul Smith ★★★★★ Marks & Spencers ★★★★★ Top Shop ★★★★★ Mister Byrite



CREAM

Cream in “not the best” shocker! Subtle, yes, but not exactly overburdened with secret eat flaps or strategically positioned pockets. Just when you were expecting a bag with complete VR, multi-level, all-night, full-on compatibility... you get a night out at Cleethorpe’s Ritz. Pah.

Records Held: 40
Coolness: ★★★★★
Design: ★★★★★
Comfort: ★★★★★
Overall: ★★★★★



FLYING

For no apparent reason whatsoever, one of London’s top vinyl vendors has produced a bizarrely Scot- seducing record holster. The bag itself is one of those flimsy shoulder-swing plastic numbers you get from the trendier clothing stores. Sadly, however, it’s

neither sturdy nor stylish. Expect lots of cries of “You look like Mrs Brady The Trainspotting Old Lady” when you dump your discs in here.

Records Held: 30
Coolness: ★★★★★
Design: ★★★★★
Comfort: ★★★★★
Overall: ★★★★★

MOVING SHADOW

Is this designed to hold your 10-inch dub plates or is it a girls’ handbag? Both, say Moving Shadow, although we can’t really see Kemistry Et Storm or DJ

Rap swinging this one down at AWOL, let alone Ray Keith or Randall. Still, in spite of the garish, Top Shop-esque pink gloss, you have to hand it to the Shadow crew for once again catering for all the ladies in the jungle. Unlike the Unity bag (right), it’s not padded, but it does have a useful inside pouch.

Records Held: No idea, but there’s plenty of room for lipstick and mascara
Coolness: ★★★★★ (slightly less if you’re a bloke)
Design: ★★★★★
Comfort: ★★★★★
Overall: ★★★★★



TRIBAL UK

Something of an office fave, we’ll still gladly swank around Hard Times with one of these, no matter what anybody says. Slightly padded, it comes with several useful side and front pockets, as well as a hidden inner zip-pouch. And it’s called the “Flap Sac”, which for some reason just cracks us up.

Records Held: 40
Coolness: ★★★★★
Design: ★★★★★
Comfort: ★★★★★
Overall: ★★★★★



UNITY

Incontrovertible proof that jungle is here to stay. Now you can get your record bag custom-shrunk to hold all your 10-inch dub plates! Unfortunately, this perfectly proportioned Unity holdall won’t help

you jump the queue at your local cutting-room, so unless your name is Fabio or Grooverider, you’re not going to have much call for it.

Records Held: Nobody we know had enough dub plates to check
Coolness: ★★★★★
Design: ★★★★★
Comfort: ★★★★★
Overall: ★★★★★



UNDERWORLD

Oh yes! Everything you ever wanted from the world's greatest dance-rock interfacers and a whole lot more. This is a design classic.

Enough pouches to satisfy the kangaroo population of Australia, as capacious as an elephant's scrotum after it caught elephantitis, and with so many straps, pulleys and harnesses you could probably use it to abseil down Everest. And a nifty abstract design woven on the front to boot. Dub your head with this bagman!!

Records Held: 50
Coolness: ★★★★★
Design: ★★★★★
Comfort: ★★★★★
Overall: ★★★★★

MO' WAX

The ultimate leader of the old school. And that is pretty much as you would expect, really. Sadly no longer available, this is the record bag which defined the peaks of bagology. Ultra-spacious, it has back-straps for those weekends spent climbing Scottish mountains, hand-grips for when your shoulder's crocked, and even a large pouch at the front for all those Studio One and King seven-inch cuts. This has long been the classic container. Nowadays, you will have to flog your entire collection of mono Blue Note originals to afford one.

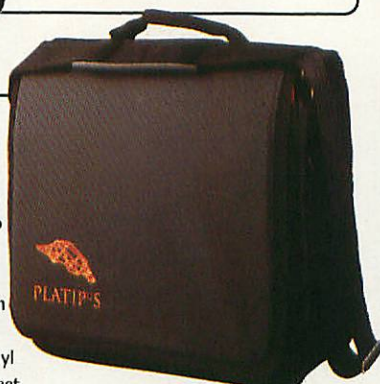
Records Held: 70
Coolness: ★★★★★
Design: ★★★★★
Comfort: ★★★★★
Overall: ★★★★★



PLATIPUS

Those duckbill-minded trance masters have issued only a very limited number of their bags, so you'll have to be quicker than a speeding Virtualismo 303 acid line to get one. Similar in design to the Cream offering, the real attraction is the slick, glossy vinyl finish. Which makes it the perfect replacement for a placey bag for penny-pinching tobaggonists.

Records Held: 40
Coolness: ★★★★★
Design: ★★★★★
Comfort: ★★★★★
Overall: ★★★★★



MANIFESTO

Well, it's certainly consistent with Jules' label colours. "It looks like it was designed by the Tango man," commented one wag in the office. Nevertheless, this bag is as capacious as an elephant's scrotum, which is probably just as well given the imprint's reputation for incessant triple-packs. And subtly light for those summer holidays.

Records Held: 60
Coolness: ★★★★★ (wear shades)
Design: ★★★★★
Comfort: ★★★★★
Overall: ★★★★★



MINISTRY OF SOUND

The world's former greatest superclub were pioneers of the great logo-endorsed product push in the early Nineties. They've even got their own Covent Garden shop to sell the stuff. Office consensus holds that this adaptation would have been cool two years ago, but now looks as redundant as a silver puffa jacket or a sequinned John Richmond shirt.

Records Held: 30
Coolness: ★★★★★
Design: ★★★★★
Comfort: ★★★★★
Overall: ★★★★★

VITAL

Most excellent independent distribution company Vital get in on the marketing act with their own record bag. It turns out it is exactly the same design as Manifesto's version, except it's in moody black. As capacious as an elephant's... etc, etc.

Records Held: 60
Coolness: ★★★★★
Design: ★★★★★
Comfort: ★★★★★
Overall: ★★★★★



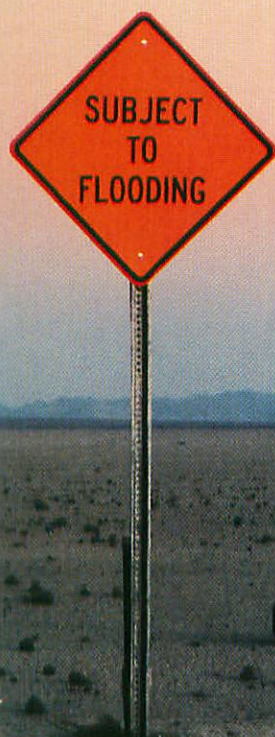
Barstow, San Bernardino County.



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13mg Tar 0.9mg Nicotine

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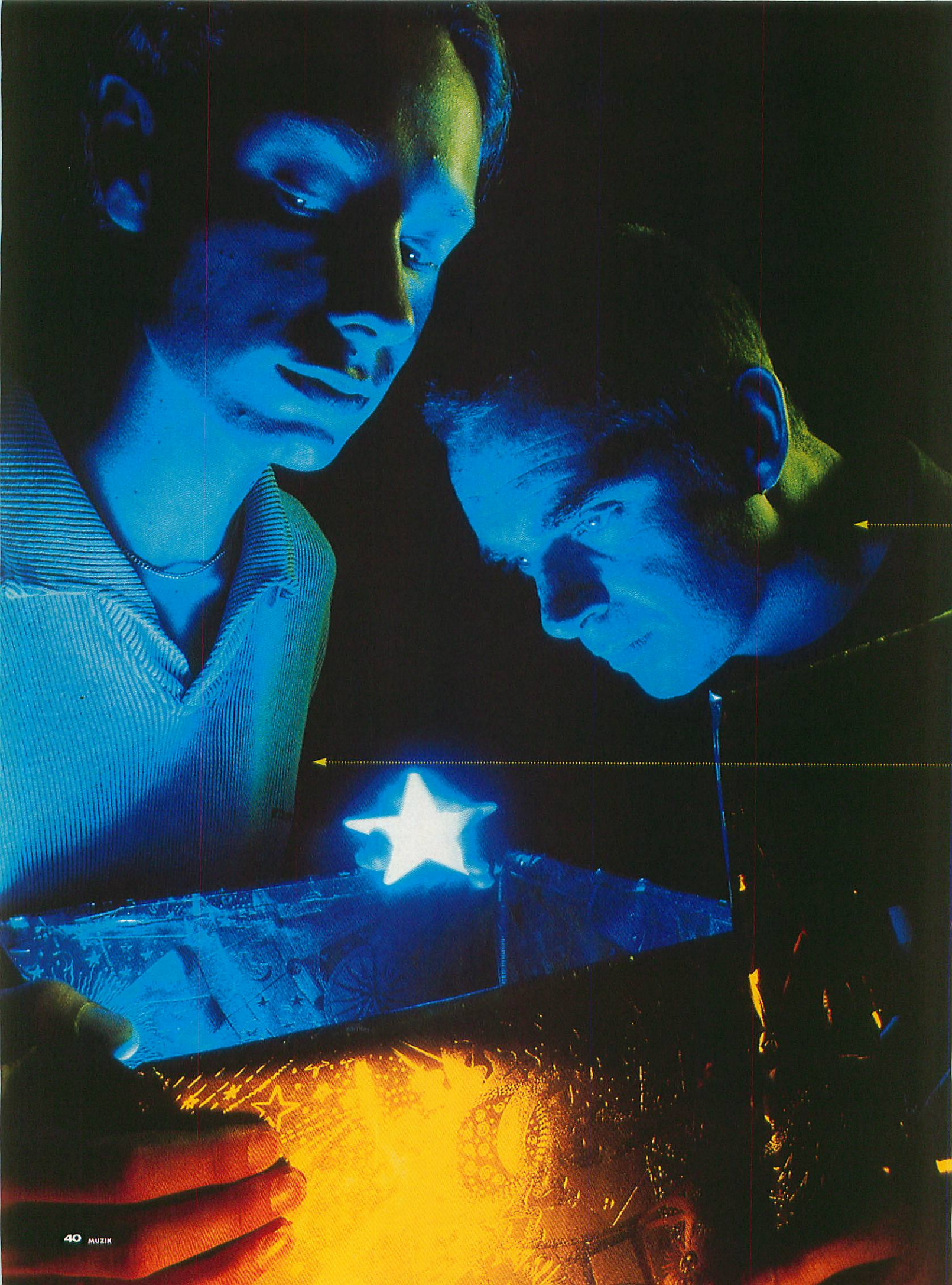


Welcome to Marlboro Country.

HEART DISEASE

Officers' Warning
Medium
0.7mg Nicotine

Marlboro Lights
6mg Tar 0.5mg Nicotine



all present and correct

1974. THINK TANGERINE DREAM, CAN, TIE-dye, Adidas trainers (the first time around) and Choppers. And if you veered anywhere near the unconventional or the alternative, then acid was the drug and psychedelia was the name of the game.

The chances were you'd join one of the many hippy communes which drifted between villages in the sun-kissed, cider-drenched counties of Somerset and Avon. And it was in this setting that a young **Jody Wisternoff**, best known as the techno whizzard from *Way Out West*, had his first musical experience.

"When I was younger, my Dad used to play me loads of hippy music," reminisces Jody. "We lived on a commune, so I was exposed to weird shit right from the beginning. I can remember this band called Deezo, or something, who made weird electronic rock. I must have been influenced by all that stuff subliminally, while I was asleep."

Meanwhile, in a market town in deepest Oxfordshire, a quiet, ginger-haired boy with a mild stutter was annoying his parents by playing Clash and Cocteau Twins records too loud. For *Way Out West*'s other half, **Nick Warren**, sonic revelation came in the not so subliminal form of John Peel.

"I remember him playing Steinski's 'Lessons One And Two'," says Nick. "It was the first hip hop record I'd ever heard. I was like, 'What the fuck is this?'. All I knew was I liked it."

WHO COULD POSSIBLY HAVE PREDICTED THAT, TWO DECADES ON, THE SEVENTIES hippy child and the provincial Oxfordshire kid would wind up working together? And not only that, but by fusing their diverse backgrounds, they'd become one of the UK's most gifted (geddit?) house outfits, producing tracks like "Ajare", "Domination" and, of course, "The Gift". Tracks with a lingering appeal, tracks which last long after the final lights have spluttered out on the dancefloor.

It certainly seems a long way from Jody's b-boy days. Aged 15, he cut his teeth on vinyl with his kid brother on the mic as The Tru Funk Possee. Sounds cheesy? Well, talent manifests itself in mysterious ways and the brothers found themselves at the UK Rap Championship finals. Not bad for two kids whose voices had barely broken. Beat-centric Bristolians Smith Et Mighty were quick to get on their case. "Break The Beat" followed on SETM's Three Stripe label, Jody got his first taste of exposure and, to this day, the track sits proudly in Nick Warren's all-time dance Top 10.

"Break The Beat" gave me the groundwork for making and chopping beats, and understanding how breakbeats work," explains Jody. "But although hip hop was cool, it wasn't me and it was never really going to be me."

Put another way, maybe Jody's musical antenna had already picked up on something afoot which was entirely a product of British youth culture. UK techno. Spotting a new and exciting outlet which seemed far more relevant to a teenage kid, Jody accelerated his bpm's and formed Sublove with fellow Bristolian, DJ Die (who is now part of Roni Size's Full Cycle stable). As hardcore fever tore up the UK, Sublove performed PAs up and down the country. Jody's sense of intuition was clearly already finely tuned, an intuition which would later help pave the way for *Way Out West*. But first...

"When I was young, my Dad used to play loads of hippy music. We lived on a commune, so I was exposed to weird shit right from the beginning"

1992. THINK SL2, HUMAN RESOURCE, RAVE, HOODED TOPS and Vicks. This time, Ecstasy was the drug and getting out of it was the game. Universe had just put on their first party, with all of their artists squashed under the canvas of one marquee.

Returning from a steamy holiday only to meet the summer and all its bags in the departure lounge is usually a pretty miserable experience. Not this year, though. Drop the needle on WAY OUT WEST's 'The Gift' and the summer seems to last forever. . .

The headlining act, Easy Groove, had dropped out at the 11th hour, and it was Jody and Die who replaced him, spinning crack techno tunes and early jungle to the lightstick-wielding crowd.

"It was just wicked!" Jody enthuses. "We took the prime slot and it was like full-on hardcore. At that time, this was the music to be into. You only realise what those scenes were about when you start to look back. I mean, clothes shops in Bristol must have sold thousands of hooded tops. Having said that, though, I never wore what you were supposed to wear."

Not even a pair of white gloves?

"Nevaahhh!"

Nick had meanwhile abandoned the musically-challenged backwaters of Oxfordshire and, following a brief spell as a gamekeeper, had gravitated to Bristol. Back then, there were no Creams or Goldens and Nick's first DJ outing was a Thursday night slot at his local boozer.

It was a gig where the student crowd would grab an earful of anything from early house and rap to reggae and even Barry White. Consequently, in 1988, Nick was right in tune with the Balearic vibe and, like Jody, he was instinctively beating to the pulse of the times.

Which leads us to Vision, Bristol's very first acid house hoedown. On an unexpected week night (Wednesdays) at an unlikely venue (Ritz's), Vision

Way Out West

had all the right elements to catapult it into that nebulous territory of cult status.

With DJs like Carl Cox, Fabio and Li'l Louie Vega guesting in the main room, Nick took charge of the back area, carving sonic landscapes from Carly Simon's blissed-out vocals through to The Woodentops, from the stoned heights of Happy Mondays into Finitribe's experimental beats.

One of the regular punters on those nights was Massive Attack's Grant. Coming along to hear Nick's narcotic sets, the two struck up a friendship. Not only did this lead to a DJ partnership which culminated in a support slot on Massive Attack's US tour, it also opened up another avenue for Nick to explore. Grant introduced him to the arcane mysteries of reggae and its lo-fi dub cousin, Studio One. To the demon weed, too.

"Grant turned me on to King Tubby and The Mad Professor, so I've been exposed to those ideas too," muses Nick. "But that's the beauty of Bristol. All the music you can think of, from indie to hip hop, can be heard in this city at the same time and all of those influences are taken in. I think smoking draw can also open your mind to the rhythms."

Nick and Jody first met while the former was working behind the counter at Bristol's main hip hop shop, Sidetracks. At the time, Jody was working on a vocal house track with, erm, a student rugby player. Nick told Jody that it might be better if the two of them teamed up instead...

Enter Way Out West.

SO NOW WE'VE NICK AND JODY.

There's Nick, the one-time punk now in his mid-thirties, casually dressed in Mambo jeans and flip-flops, and dipping into a packet of chocolate cookies which he somehow manages to smear all over his face. There's Jody, a 22-year-old, pony-tailed tech-boho, a guy who could easily give Rob Playford or Photek a run for their money in the studio boffin stakes. Smartly toggled up in felt pin-striped trousers and a sleek black T-shirt, just the way current club chic demands, he tucks into a plate of spag bol, trying to squeeze in his comments and his opinions between large mouthfuls.

Jody says he'd really like Tribal Gathering to be a three-day occasion next year, his two main complaints being that this year's Tribal wasn't long enough or loud enough. While Nick, given his eclectic background, can't think of anything worse than three days of nothing but repetitive beats.

"I am slightly averse to what Paul Shurey said about Tribal being the next stage after Glastonbury," he considers. "Of course I love dance music, obviously I do, but if I was going to a festival, then I'd like to hear all sorts of different music over the weekend."

Strangely, however, it's this age and generation gap which bonds Nick and Jody so strongly. Theirs is a complementary rather than distracting business relationship.

They work together in Jody's attic flat at the top of a rambling Victorian house built on one of Bristol's seven hills. If you look out of the window, you can see the patchwork roofs of the city mapped out below. Inside, the airy studio leads to Jody's lounge, which is draped in ethnic wall hangings. A red and blue Way Out West graffiti tag, designed by one of Jody's mates, throws yet more colours into the room.

"Yeah, you have really opened my eyes to bands like New Order and Joy Division," Jody confesses to Nick.

"The age gap works because it means there's no ego clash," responds Nick. "If we were the same age, we'd probably be far more competitive with each other."

Spending most days up here in the studio, Jody meticulously applies himself to filtering basslines, while Nick plunders Glass and Eno soundtracks, and obscure Bulgarian vocals, searching for that perfect sample. It could take a day or a week, but they are in no rush. And although they'd be the first to deny it, there's definitely something in the Bristol air encouraging a mellow approach. It's this chill factor which ensures that Way Out West's lovingly lingering approach to their work. Jody puts it another way.

"I know it sounds like a cliché but, when it works, it's like a magic thing. You have got to relax and enjoy it, otherwise it won't happen. We don't work to deadlines. If the record company says it's got to be ready for Tuesday and it's not, well, they'll have to wait."

And while house music has been tagged as "the new throwaway pop", Way Out West's sound manages to transcend disposability. A distillation of Nick and Jody's very diverse backgrounds, the dark odyssey of "Domination", complete with that JFK sample, and the duo's orchestrated remixes of Freakpower's "New Direction" are certain to still be rotating

on a lot of people's turntables for years and years to come.

"We're spunky hard house!" exclaims Nick.

"Spunky?!" splutters Jody.

Well, you can't win 'em all.

1996. THINK TECH-STEP, NU BRIT HOUSE, HOOCH, ADIDAS TRAINERS (STILL) AND SONY Playstations. Skunk has evolved into the eternal drug of choice and, while the alternative is rapidly being absorbed into the mainstream, the underground remains innovative. And the clubs? Vibing off of the likes of Billy Nasty, Jody whips the eager crowd down at The Lakota into a tech-lather, as his Friday night residency keeps going from strength to strength.

However, it's Cream which continues to call the shots.

Booking a plethora of big name jocks from Jeremy Healy and Jon Pleased Wimmin to Dave Clarke, those Chemical Brothers and LTJ Bukem, it makes sense that Nick's eclectic tastes should earn him a regular spot at the UK's über-club.

Following on from his Balearic days at Vision and then later on at Venus in Nottingham, Nick knows how to tap into the crowd's psyche and tweak it where it counts.

"The last Cream night I played was so great," he beams. "Paul Oakenfold and I were DJing out in the back room and, by about 10.30, the place was already going off. That's the good thing about 2am finishes. It means the place always warms up a lot quicker. It also helps to improve the social aspect of going clubbing, because people move on to house parties at the end of the night, where they talk about the club and socialise more."

"I really love Cream. I think it is a brilliant club. Unfortunately, it's a very British thing to knock something when it gets popular. But nobody goes to Cream to hear Robert Miles or Kadoc. They're not what the club is about anymore."

Which is the statement behind Cream's (if not low key, then certainly understated) second album, where Nick's mix nudges between those of Paul Oakenfold and James Lavelle.

Kicking in with the affirmative Munsterland's "I Like That Sound" before then moving into the moody terrain of Deepsky's "In My Mind", the selection shows Nick at his absolute finest, as he creates a crisp, hard house-scape fit for total dancefloor consumption.

But the stand-out, the cut everyone was talking about as soon the album came out, the one which gives you the same feeling as that trembling kiss with your first ever boy/girlfriend... Of course, you know by now. Way Out West's "The Gift".

FROM CREAM AND GOLDEN IN THE NORTH OF ENGLAND TO THE BALEARIC HACIENDAS of Amnesia and Ku in Ibiza, the glittering breaks of "The Gift" have scattered across the dancefloors and the dreamy piano samples have reached their fairytale tip-top notes all summer long. "The moon and the stars are the gifts you gave," sings Joanna Law, while legions of clubbers blubbered into their silk shirts.

The original hip hop version of "The Gift" marched into the Top 10 of 1991 alongside The KLF and Tricky Disco. Five years on, with the track now available as Way Out West's new single, Joanna Law's vocal samples continue to betray an ethereal timelessness.

Attached to Nick Warren and Jody Wisternoff's little-short-of-epic production, "The Gift" is a culmination of their diverse histories. It's about their deep appreciation of music from every genre. Of where it comes from and, more importantly, where it's going.

And that's how Way Out West's sound has crossed over from the house clubs to not only mainstream daytime radio but also to underground jazz nighteries such as John "Dope On Plastic" Stapleton's Bristol-based The Cooker.

"It has a lot to do with attitude," grins Nick. "If I'd played 'The Gift' in my bedroom when I was 15 or 16, my mum would probably have wanted to sing along to it."

"Yeah, it's music for your mum!" quips Jody.

He may only be joking, but Way Out West's increasingly universal appeal means that, in a way, he's almost right...

'The Gift' is out now on deConstruction



"If I'd played 'The Gift' in my bedroom when I was 15 or 16, my mum would probably have wanted to sing along to it"

grace

IF I COULD FLY



grace IF I COULD FLY

THE DEBUT ALBUM. FEATURES NOT OVER YET, SKIN ON SKIN,
ORANGE, I WANT TO LIVE AND IF I COULD FLY. CD • MC • LP
PRODUCED BY PAUL OAKENFOLD AND STEVE OSBORNE



the name game

House music from Detroit? You betcha. Under a whole host of pseudonyms, including the mighty disco-cutting Seven Grand Housing Authority, TERENCE PARKER has scythed a path through the seemingly impenetrable wall of the Motor City's techno stranglehold

ON

THE FLIGHT, TWO FRESH-FACED COLLEGE KIDS

are swapping notes about America's spiralling crime rate. They scare each other with stories about areas where even the police have given up hope. They talk about friends and relatives who have sold up and moved out of the cities to escape the rising tide of guns and violence. They talk about New Orleans, Washington DC and, of course, Detroit.

"Detroit is the worst," they both agree.

TERRENCE PARKER

Tragedies Of A Plastic Soul Junkie

Studio K7, Germany

FROM the clattering guitars of "Pure Disco" to the utterly wired and deeply trippy "Your Love", Terrence Parker's long-awaited debut album throws some pretty neat curves around the upbeat vibes of many of his best-known records. Check out the hypnotic jazz flavouring of "88 Phat Ivory Keys" or the off-the-wall funk of "Tatina Speaks" and you'll find a weirder and more compelling artist at work. Of course, those big piano workouts are still there (on "Track For OJ Simpson" and "Emancipation Of My Soul"), but it is the more open-ended material which really hits the target. After all, you'd expect a Detroit house album to sound a little bit strange, wouldn't you? A case of a wolf in nightingale's clothing, perhaps...

★★★★○



Elsewhere, waiting at the connecting airport for another gritty-eyeballed flight, some equally clean-cut kids take a different view.

"Detroit is a really great place to hang out, particularly downtown at weekends," one of them reckons. "Yeah, it's something special," insists another. And finally, their friend cracks a wide, lop-sided grin. "I can't wait," he says.

THERE ARE A MILLION CONFLICTING TALES ABOUT THE MOTOR City. Long ago, the tales were about automobiles and sweet soul music, production lines and charm schools. Then, somehow, they were transformed into a monotonous litany of recession and inner city decline. For a brief while, Detroit even sank low enough to pick up the unenviable distinction of being America's "murder capital".

These days, though, things are different. Detroit is a city which is rebuilding itself from the inside out. As a recent missive from the north shore explains, "Contrary to popular belief, crack cocaine isn't the drug of choice here. When you can get your hands on it, hope is the drug of choice."

This is the kind of sentiment which Terrence Parker understands only too well. In the past, he's been robbed and shot at, had knives poked in his chest and guns put to his head. But despite it all, there is a determined streak of optimism in the music he makes.

You can hear it deep in the wide-screen spirituality of his Seven Grand Housing

Authority's "The Question". You can hear it in the thermo-nuclear disco of "I Wanna Get Cha", a track he recorded under his Jovan Blade guise. You can hear it when he's behind the

Plastic Soul Junkie" album for Berlin's Studio K7 label. And you can hear in it his voice as we take the long drive up Gratiot Avenue from downtown Detroit to the east side of Seven Mile Road, close to where he grew up.

"It would be easy for me to make negative music," reflects Terrence. "I could take all the negative energy which has come my way and let it all flow into my music. But that's not what I'm about. I want my music to make me happy."

Maybe it's just incidental, but Terrence Parker's music also makes other people happy. Packed dancefloors push up close to the edge, arms waving ecstatically in time to the blissed-out strings and the piano-fuelled groove of "I Wanna Go Higher". Eyes light up in record shops as soon as his Intangible releases hit the racks. And people are quickly sucked back into the whirlpool when one of his Disco Revisited tracks drops a smart-bomb in an otherwise sleepy set.

"For me, it's a circular thing," he explains. "If I put positive vibes out, I'll get positive vibes back."

SOME OF YOU MAY BE SURPRISED TO LEARN THAT, ALTHOUGH TERENCE Parker is from Detroit, the music which he makes is not techno. It's house music. House music with an added, indefinable, Motor City edge. Tough sounds wrapped up in deceptively sweet piano lines and relentlessly insistent vocals.

"I could take all the negative energy which has come my way and let it all flow into my music. But that's not what I'm about"

In the beginning, Terrence was a hip hop DJ with a passion for the likes of Grandmaster Flash, Whodini and Run DMC. From there, he started to explore the Detroit "progressive" scene during the mid-Eighties, when records such as D-Train's "You're The One For Me" were being mixed up with Alexander Robotnik, Sharon Redd and the embryonic beginnings of what we now know as house and techno.

"I was listening to local guys like Duane 'In The Mix' Bradley, Tink Thomas and Gary Romalis," notes Terrence.

"I was a bit too young to get into The Downstairs Pub back in those days, but a friend of mine used to sneak me in so I could

hear Ken Collier play. I can even remember the track which did it for me. 'Funk You Up' by Jesse Saunders. When I first heard it, I knew I was going to be playing house music and not hip hop. To this day, that's one of my favourite records."

In 1988, Terrence teamed up with Marc Kinchen and Lou Robinson as Separate Minds. The group took one of their early recordings, "We Need Somebody", to Cliff Thomas at Buy Rite Music and Cliff financed an independent release of the track. It did well enough for Terrence to decide to pursue a production career.

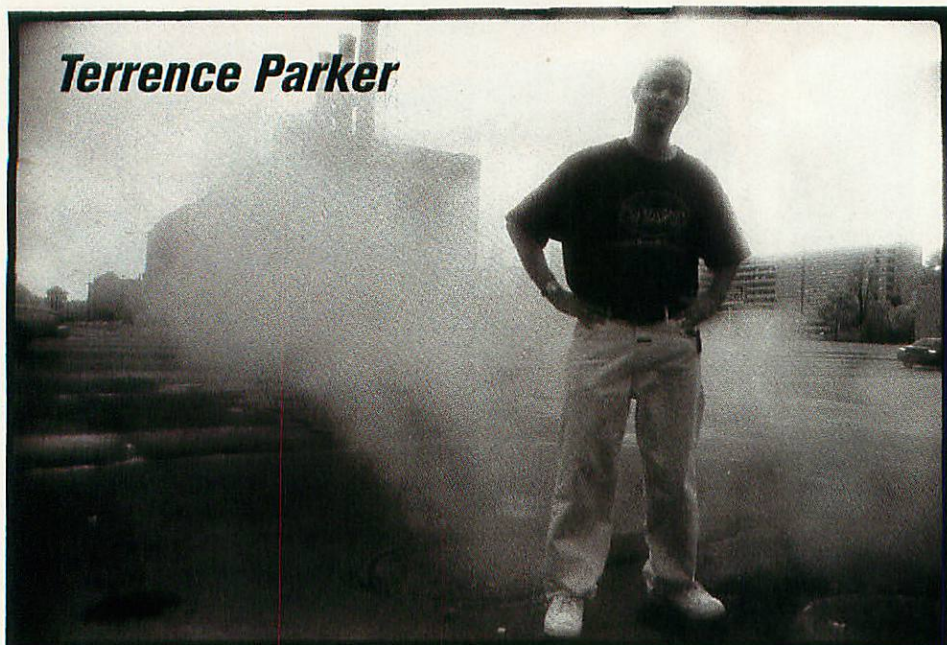
"We made a lot of plans together as a group," he explains. "Then Marc signed a solo deal and it changed everything. After that, I went through a dry spell which lasted up until I hooked up with Lawrence and Lenny Burden at 430 West. They took a chance and released my first solo record when nobody else was interested."

turntables, snap-shifting from Anita Ward's "Ring My Bell" into one of the tracks on his new "Tragedies Of A

NO
FEAR



Terrence Parker



That release was the "TP1 EP", the first in a series of well-received solo records which Terrence made for the 430 West label before moving across to Kevin Saunderson's KMS imprint with "Hold On".

A BEGINNER'S GUIDE TO THE MULTIPLE PERSONALITIES OF MR PARKER

Terrence Parker doesn't just make tracks under his own name. That would make things far too easy. Instead, he releases records under names ranging from the obvious (TP) to the bizarre (Lenny Gait's Melody Band). Here are some favourites...

Seven Grand Housing Authority

"The name developed several years ago, when I got together with seven of my friends who were also DJs. Each one of us had a unique style, from the way we worked the turntables to the music we played, and the name just seemed to fit what we were doing at the time. In the end, I used it for records such as 'Soul Beats #1' and 'I Wanna Go Higher' on Serious Grooves, because the feeling of those cuts suited what we were trying to do as a collective."

Disciples Of Jovan Blade

"One of my friends came up with this. He said that it described the people who were into my music. It was a kind of similar thing to Seven Grand Housing Authority. The name first appeared on the 'Take Me Away' record for 430 West, and it was then later shortened to just Jovan Blade for tracks like 'Blow Your Whistle' and 'Shantè'."

Minimum Wage Brothers

"I was watching a movie one night when one of the characters mentioned this and it just stuck in my head. It seemed to encapsulate that whole idea of people who do a lot of hard work for nothing, or close to nothing, and feel their efforts don't get any recognition. But then somewhere down the line, it shows and someone acknowledges you or what you've done. I used the name for the 'Broke As Hell EP' on Intangible, for obvious reasons."

Let's not forget... Madd Phlavor ('Make It Better' on KMS), Disco Revisited (the 'Fish Tail EP' on Serious Grooves and the 'Crab Legs EP' on Intangible), Lost Articles ('Get Some' on Transfusion/KMS)

volume of names and projects has diluted the focus of Terrence's career as a producer. He has seen Marc Kinchen, his one-time partner, clamber up the ladder of success. He's

watched contemporaries such as Kenny Larkin (who he went to school with) consolidate an enviable reputation. With his own progress often stalled behind the momentum of higher-profile acts, even his assured positivism appeared threatened after the suicide of his close friend Brian Coleman.

"Brian was a truly awesome talent," says Terrence. "But things weren't happening quickly enough for him and his music. After he died, I couldn't do anything for ages. I've been through a lot of stuff myself, not simply physical dangers, but also situations where I feel I've been used by people or my music has been wrongly exploited. I've gone from one extreme to another. But Brian's suicide was by far the most disturbing thing I've ever experienced."

ON A HAPPIER NOTE, KENNY Dixon's "Emotional Content" last year charted totally fresh territory for Terrence Parker's Intangible imprint and, along with Seven Grand's delightful "Love's Got Me High", raised the label's profile to the point where Terrence has now set up a couple of new offshoots, Makin' Madd and Makin' Phat. These days, Intangible focuses exclusively on what he describes as "Classic big vocal productions". It's all part of a move to put the sweet, soul-tinged sounds of Terrence and his crew back on the centre stage, which is just where he believes it belongs.

For Terrence, one of the most essential elements in this strategy is his current deal with Studio K7 and, in particular, his recent debut album, the tellingly titled "Tragedies Of A Plastic Soul Junkie". The record is an exercise in romantic optimism backed up with fat-ass b-lines and slinky beats. It displays the kind of soulful emotions which characterised his home city's musical output in the days when The Detroit Emeralds and The Detroit Spinners occupied the dance charts.

"I put every single ounce of myself into each piece of music I make," notes Terrence. "That way, what ends up on the vinyl is my energy and my soul."

"I put every single ounce of myself into each piece of music I make. That way, what ends up on the vinyl is my energy and my soul"

Packed with big strokes and grand pianos. Imagine "Someday" or "Move Your Body" or "Let's Get Busy" pressed up against the future and laced with a bitter-sweet, abstract edge and you'll have some idea of what to expect from material such as "Track For OJ Simpson (The Acquittal)" and "House Ghost".

Initial reports suggest the album will finally provide Terrence Parker with the sort of recognition his music more than deserves. And then?

"If I can make a difference, that will be the greatest reward of all," he concludes. "I've been through a lot to put this record out, but if I can do something which makes life just a little brighter for someone else, then I will feel I've made a difference."

"It's not an issue of making a lot of money or becoming a big star. I just want to keep putting out music and see some good come out of it."

TERRENCE PARKER ON KEN COLLIER

Until his death earlier this year, Ken Collier was one of Detroit's most compelling DJs. Ken's career spanned getting on for 20 years, from his roots in underground disco to his pioneering support of house music. Many of the stories about him are based around the inspired sets he played during the series of residencies he held at venues like The Downstairs Pub, Todds and, perhaps most notably, Heaven on Detroit's West Seven Mile Road. Many of the Motor City's most celebrated talents cite Ken as an important influence on both their DJing and on their music production.

Terrence Parker is no exception. "Ken Collier was like a mentor to me," he notes. "I would watch him play and be totally amazed by what I heard. The coolest thing about Ken was you never knew where he was going to come from on any given night. He could go in any direction and it would still be amazing. One night, he might start by playing laid-back cuts and build it from there. Another night, he'd just come out with hard stuff. He played everything and he made it all seem special."

"I first got into DJing after I had heard Grandmaster Flash play and I learnt lots from him, like the mechanics of mixing and being able to do different tricks with records to make them a bit more exciting. But it was Ken Collier who showed me the best way to manipulate and control a club. He showed me there was an art to playing records which went way beyond anything which I had ever imagined. A lot of DJs believe all they have to do is match beats. There's more to it than that. A lot more. Ken Collier looked upon DJing as a deeply powerful and deeply emotional artform, and he demonstrated that every time he played."

TP's 'Tribute To Ken Collier' is available on Intangible

'Tragedies Of A Plastic Soul Junkie' is out now on Studio K7, Germany

Communiqué#2

Madagascar - Madagascar

Frenzied funk: It's a percussive thing from Dansa. Mixes to make you sweat from Scott & Ken, Danny Taurus, DIY, Madagascar and Xen Mantra.

Do Me Right - Inner City

Hallelujah: The biggest fun you can get legally. Classic Inner City. Mixes by Serial Diva, Lisa Marie Experience, Urban Sound Gallery (aka Chez 'N' Trent), Xen Mantra and Stacey Pullen. Limited Edition 12" exclusively contains Kevin's latest techno epic "Swingin". From the amazing new album "Hiatus".

Day By Day - Andrew Pearce

High in a penthouse suite: The song that rocked the Six6 party after the Muzik awards and caused (ahem) serious damage. A major new voice mixes it with Chez 'N' Trent, Kevin Saunderson, Splice Of Life, Allister Whitehead / Tom Frederikse. Deep.

Communiqué - Singles & Signals

Packaging as nifty as an SX200: 2 x cd, 2 x mc, Limited edition vinyl sampler. Do Me Right: Inner City, All Funked Up '96: Mother, Madagascar: Madagascar, Happiness: Surreal, On And On: Beverlei Brown, Clean It Up: The Twister, Day By Day: Andrew Pearce, Into Your Heart: 6 By Six, Gonna Take Time: The Trinity, Forces: Ess'ay, Strings Of Life: The 10th Planet, Ahnonghay: Inner City, Game One: Infiniti, Spiritual Vibe: The Formula, Feel The Fire: Naomi Daniel, Eon: Fade II Black, Brooklyn A Train: Houztown, TSOP: Johnny Vicious vs MFSB, Merciless: The Groove Corporation, Hold On: Terrence Parker*, Wonders of Wishing: Urban Culture*. (*vinyl only).

Mother - Wattamanu

Futuristic retro and horny house from Lee & Jools. Fred Wesley blows up and The Strikers do the disco. Funked up mangled beats with loads of attitude. LP out soon. Album taken from the live shows.

Coming Soon

Singles: Poppers '96 - Poppers, Bells of New York (Remix) - Slo Moshun.

LPs: Faces and Phrases - Kevin Saunderson / KMS Retrospective, Hiatus - Inner City, Renaissance 4.

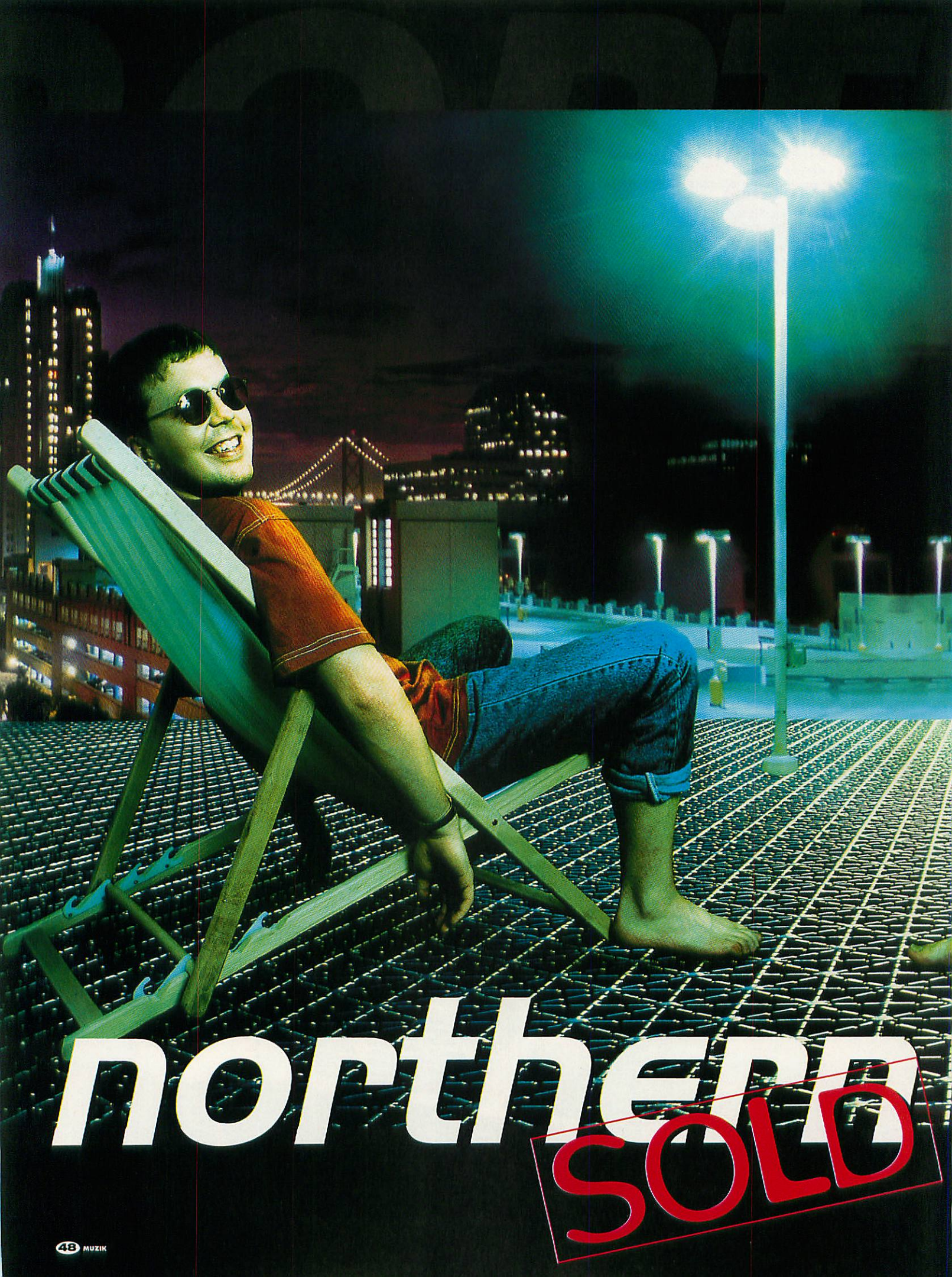
six6 シックス・バイ・シックス ⑥

not just a number



2 illustrations from a set of six(6)





northern

SOLD

Sasha & John Digweed

words **Iestyn George** pictures **Vincent McDonald**



"You need some eye-drops," says Digweed. "I need a fucking crowbar, mate," replies Sasha, lifting his sunglasses to reveal the extent of the damage...



northern

SOLD

SASHA and JOHN DIGWEED.

Two names guaranteed to cause
queues round the block. And if

the American leg of the pair's

Northern Exposure tour is

anything to go by, expect

nothing less than double

trouble when they hit

the road in Britain

at the end of

the month

THE LOST WEEKEND PART ONE

IT WASN'T MEANT TO BE LIKE THIS. OKAY, THERE ARE WORSE THINGS IN LIFE THAN SITTING in a hotel room in downtown San Francisco, sloshing back a glass of whisky in the company of two of the UK's leading DJs. But you don't need to be a psychic to recognise the thick fug of bad vibes hanging in the air like a cheap air freshener.

John Digweed, his droopy eyelids hidden behind round-rimmed glasses, is slumped in his chair. He chuckles, his guttural drawl speaking volumes. You can tell he's gutted. He's still philosophical about it, though.

Sasha, on the other hand, wears the expression of a man who has been stripped of his dreams. Earlier on, members of his travelling entourage had warned us he was close to tears. It doesn't look anything like that bad, no tantrums or emotional outpourings, just this righteous anger tinged with desperation.

"I need to play," he murmurs like a junkie in need of a fix.

At which point in the proceedings, some explanation may well be required. And it will probably also help to introduce some of the bit-part players who make up this Californian lost weekend.

The stars, of course, are Sasha and Digweed, purveyors of great tunes and even greater atmospherics. Members of that select band who have the ability to make music sound like a wave breaking into perfect shape.

But there are others. Heralding the best British clubland has to offer, Carl Cox started off what LTJ Bukem hopes to continue with a blissful Sunday afternoon set outside San Francisco's imposing Civic Hall. In between, Sasha and Digweed are scheduled to play at the city's biggest dance music event for years, supported by BT's first live performance in America and a cavalcade of home-grown DJing talent.

All 5,000 tickets for Dance Nation have sold out well in advance. The licence is sorted and the expectation is immense. This, quite rightly, is what we're here for.

But it is never that simple. Even when the city has just voted in a new mayor, a man widely regarded as being one of the most enlightened members of his profession, things don't necessarily go according to plan. Particularly if the police have just cordoned off every street within six blocks of the venue.

The show is off and no official reason is given. But then why do you need to bother with an official reason when you pack a pistol and a night-stick?

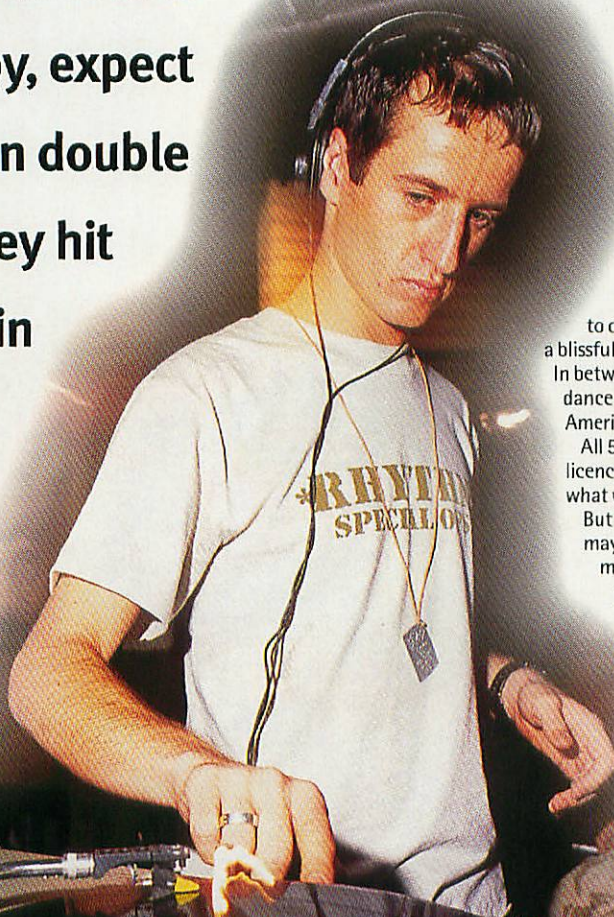
"Fuck," says Sasha, despairingly.

"What are we going to do, then?" asks Digweed.

The phone rings. The news that Sasha and Digweed are short of a booking is obviously not confined to room 734 of The Renoir. A gap in the bill at San Fran's 10.15 Club has suddenly appeared from nowhere.

"I do really need to play," continues Sasha, defiantly. "We'll go down there with our record boxes and make the final decision after we've checked it out."

Digweed ponders for a moment, then leans his hat back. Another of his famous guffaws rebounds off the walls. After the furniture is put back in place, the pros and cons are considered.



Sasha & John Digweed

IT'S GRIM DOWN SOUTH

IT'S LUCKY JOHN DIGWEED ISN'T THE KIND OF MAN TO HARBOUR A GRUDGE. After all, he had good reason to dismiss this Sasha bloke as a jerk, particularly when he failed to show for one of his nights in Hastings in 1990.

"Everybody knew Sasha never played down south, so I made a special effort to get him to come down," explains Digweed. "I knew he'd love it if he would just give it a try and, surprise surprise, he said that he was up for it. But when I phoned him up on the afternoon of the gig to see when he was arriving, he said, 'I'm not.'"

"I'd never even played in London at that time, let alone some place on the south coast," says Sasha, his defences crumbling. "I suppose I was spoilt because every Friday night at Shelly's was amazing. There wasn't that much incentive to travel for hours on the motorway for something which might not be as good."

"I had Paul Oakenfold booked on the same night and he cancelled as well," continues Digweed. "The bill was Sasha, Oakenfold and Digweed. The whole club was rammed and all they had was me."

It took another three years to persuade the errant DJ to journey south. He eventually played, unannounced in front of just 200 people, at one of Digweed's Bedrock parties at Hastings Pier.

"It was mental," remembers Sasha. "John and I did the last 40 minutes back-to-back, playing one record each. That's where it started for us, really."

"It's much more than just a working relationship now. We speak to each other every week, whatever we're up to. We're good mates. John's an amazing mixer and his knowledge of music is incredible. He's a really solid and reliable bloke, the exact opposite of me."

"In a way, I suppose it's quite a strange relationship," admits Digweed. "But we get on really well. No club DJ

"You tell us what we're worth, then. The promoters are making money and so are the venues. If we weren't pulling punters, it would be a completely different story"

The Dance Nation promoters are planning to reschedule their event for the next night, so do Sasha and Digweed hang-fire on a promise or choose the more immediate option? A collective scratching of heads ensues. Digweed is in favour of getting an early night in the hope of a second bite tomorrow. Sasha plainly isn't.

"I tell you what," resolves Digweed. "I'll get my head down for a bit and see how I feel later. You can start without me. Okay?"

And with that, Sasha is out the door, record boxes in hand.

A man on a mission, if ever there was one.

THE ODD COUPLE

LET'S MOMENTARILY PAUSE AND CONSIDER JUST HOW THIS AMIABLE GEEZER FROM Hastings and his nomadic mate from north Wales ended up in this whole predicament. Although both made their names playing up north, Sasha at Shelly's and John Digweed at Renaissance, they come from very different backgrounds.

Inspired by the soul and funk which was touted by jocks like Robbie Vincent, Digweed bought his first decks when he was 13.

"I must have been the only guy in Hastings who dreamed of having a pair of Technics," he reminisces. "I saved up for them for ages and they cost me about £400, which was an absolute fortune to me. I went up to London to buy them, but nobody seemed to have more than one deck in stock at a time. The assistants kept on saying, 'What do you want to have two for?'"

"After that, I did college parties and birthday parties all around Hastings. I played everything from New Order, The Smiths and The Cult to dance and hip hop." Deciding to set up his own nights rather than being forced to depend on unsympathetic promoters and unfamiliar crowds, Digweed brought the likes of Carl Cox, Andrew Weatherall and Darren Emerson down to the Sussex coast.

"Even when it wasn't going well, I never once thought about packing it in," he stresses. "There was nothing else I ever wanted to do."

By this time, Alexander Coe, better known as Sasha, had already made a name for himself in and around Manchester. How he ended up here is quite a different story to Digweed's. Brought up in sleepy Hawarden in Clwyd, the young Sasha wasn't too bothered about music.

"You read interviews with people saying they were into Prokoviev when they were five, but that wasn't me," he shrugs. "I just followed whatever was going on at the time."

After a spell in Maidenhead, he won a scholarship to a private school in Epsom. From there, after just a year, he fled to Bangor in north Wales.

"It was a fucking nightmare," he recalls. "There was an entire generation of people who'd grown up together, gone from school to school together, and then there was me, this kid who just didn't belong to any of that."

Not that Bangor offered much more than a sixth-form college and a few mates who were on Sasha's wavelength. So to get away from the drudgery, he'd disappear to Manchester, where he found the purpose and direction which had previously evaded him.

"It was The Hacienda, pure and simple," he remarks. "That place was my temple of worship for two years. As soon as I saw all those smiley T-shirts and bandannas, that was it for me."

He ended up moving to Manchester, where he began messing about with a pair of decks, first and foremost as an enthusiastic punter, but eventually doing the odd night around the city. From then on, he was completely hooked.

THE LOST WEEKEND PART TWO - FROM DESPAIR TO... WHERE?

ALL OF WHICH GOES PART OF THE WAY TOWARDS EXPLAINING SASHA'S desperate need to get out there and play in front of an unfamiliar crowd on a Saturday night in a foreign city.

Less than two hours after the hotel scene, one of the UK's biggest names sets up his cases on the concrete floor of the 10.15, checks out the Technics mounted on a pair of breeze blocks and clocks the crowd. There's no booth and there are no bouncers. Just 400 punters and him, in the thick of the action.

For a jock whose name alone is sufficient to guarantee queues around the blocks of most clubs in Britain, something like this is an opportunity to test their skills on an even playing field, to prove to themselves they have still got what it takes to rock a party. This is Oasis at Chelmsford's Army & Navy Club, Alan Shearer in a Sunday League side, Bobby De Niro in a community workshop play.

And Sasha isn't about to let it pass him by.

Six hours later, dawn has come and long gone, breakfast is no longer being served at the diner down the road and the local news stand is fast running out of Sunday papers. But Sasha is still going strong.

By this time, the hardcore punters still in attendance at the 10.15 are tuned in to every last tweak, each subtle shift in mood and tempo. It's one of those rare nights when every preconception is blown away, off with the morning breeze.

And just when it seems as though it could go on for ever, events draw to a hasty close, everybody is turfed out to greet the blistering sun and the man himself disappears in the opposite direction to his hotel room. Somebody has apparently mentioned something about a party.

Oh dear.





Sasha & John Digweed

has ever been such a recognisable figure as Sasha and I think he's done well to handle it. But above all else, he can do the job. He likes playing in clubs where everyone's up for it. He really feeds off the crowd."

It takes a very special chemistry for two people to work seamlessly with each other on building a six or eight hour set the way that Sasha and Digweed do with their Northern Exposure nights. And it's this chemistry which makes 1,500 people go bonkers at Heaven in London on a Monday night, with a further 500 queuing diligently outside. Few clubbing experiences can match the sight. The same goes for Kelly's in Port Rush, where the massive perspex wall in front of the DJ booth was recently shattered under the sheer weight of clubbers trying to shake hands, embrace and touch the hems of their heroes' garments.

THE LOST WEEKEND PART THREE - PARK LIFE

THE MID-AFTERNOON SUNLIGHT SEARS THROUGH THE NET curtains like a laser beam. The alarm clock kicks into life and the phone rings.

"Hi," says a voice. "It's John. Erm, listen, you haven't seen Sasha have you?"

Didn't he mention something about a party? Or was that just a dream?

"Oh, right," replies the voice. "It's just that we're swapping hotels so we need to track him down. Meet me in the foyer in 15 minutes."

And so the great search begins. Panic has yet to set in, but the glint in Sasha's eye when he left the 10.15 suggested he may be some time. Even though there's a gig to play tonight and a plane to Mexico to catch at dawn tomorrow.

"Ha-ha-ha-ha-ha," explodes Digweed with characteristic mirth. "This is a bit of a laugh, innit!"

He produces a piece of paper from his back pocket with an address hastily scribbled on it. We dive into the nearest cab and head out of town.

On the way, Digweed talks about how his search for a base to work from has led him to get involved in a new club close to The Zap on Brighton's seafront. When it's launched next spring, it will be the culmination of 10 years hard labour.

So will Brighton become his own little Sound Factory?

"Well, there's no point in owning a club you don't want to play at, is there?" he smiles with self-mocking modesty.

Fifteen minutes later, we arrive at our destination. We ring the bell, but there's no answer. We check the address. Check the bell works. Bang on the door. Ring the bell again. Check the address again. Nothing. A guy working on his motorbike in the street checks the scenario and tells us he saw a gang of people heading downtown in a fleet of cabs.

"A-ha!" exclaims Digweed. "They'll be off to see Bukem."

So off we go again. Then, just when the search seems like it might never end, a mirage appears in the shadow of the imposing Civic Hall. Can that really be Bukem on the decks and Conrad pacing through the 300-strong crowd of blissed-out clubbers, most of them still rocking after last night's activities? And isn't that Sasha in the throng, beaming the kind of guilty smile which would melt a mother's heart?

"You need some eye-drops," says Digweed.

"I need a fucking crowbar, mate," replies Sasha, lifting his sunglasses to reveal the extent of the damage.

POLITICS & MONEY

NORTHERN EXPOSURE IS JUST AS MUCH A STATEMENT about the way clubland is going as it is a good night out. There's a definite air that Sasha and Digweed are not happy if they're not in complete control.

"I've noticed a gradual change," observes Sasha. "A lot of people going to clubs these days are hearing a lot of really good, underground music. Ten years ago, these people would have been down at The Hippodrome and now they're going to a superclub. Promoters are putting on great DJs, but I don't think the music always connects."

"I've died on my feet a couple of times recently. There was this one big night when I played for the last two hours and it just didn't happen. So I suggested John and I come back and do the whole night. But the crowd still didn't respond. It just made me realise that people want anthem after anthem."

While Sasha and Digweed are two of the most intuitive spinners around, their Northern Exposure night started off as a calculated risk. An indulgence, even.

"If you get a crowd at your club on a Monday night, it's because they're into the music," asserts Sasha. "Whereas a Saturday crowd will see something in a magazine and turn up expecting to be entertained. In the end, you have to turn your back on the money."

Their imminent "Northern Exposure" album is also an eyebrow-raising alternative to the norm. It's not so much an up-to-the-minute mix as one solid body of work, moulded together in their inimitable style.

"It's a listening thing, not just a club thing," offers Digweed. "It will hopefully sit there on a few coffee-tables and bring out a few classic cuts people may not have appreciated in the past."

Still, having teamed up with Ministry Of Sound to promote the album with a huge tour, Sasha is well aware of the battle to avoid being just another night on the circuit.

"It'll be hard," he admits with refreshing honesty. "People may think it's weird that we've teamed up with the Ministry, but they were on the ball and were ready to stick their necks out for us."

If there's been a slight whiff of controversy over Sasha and Digweed teaming up with an organisation they would seem to have very little in common with, rumours of large sums of cash changing hands has again raised the ugly debate about whether DJs are really worth the money they're paid.

"You tell us what we're worth, then," challenges Digweed. "Most of the clubs we play at are rammed, the promoters are making money and so are the venues. If we weren't pulling punters, it would be a completely different story."

"The whole thing is stupid," huffs Sasha. "When I stopped playing out for a couple of months in order to set my studio up, my price suddenly went up. It was as if I was holding out on them or something!"

As far as Sasha and Digweed are concerned, it's a matter of artistic conscience. What else would make them spin sets of anything up to six hours at a time when they could be in and out and off to the next club within a couple of hours?

THE LOST WEEKEND PART FOUR - THE BURN

NOW WE'VE MANAGED TO FIND HIM, ALL WE HAVE TO DO IS force Sasha to have some kip, get him behind the turntables at tonight's scaled-down version of the Dance Nation event at the 10.15, then persuade him to have some more shut-eye before getting him to the airport. Simple.

With the first bit of the jigsaw in place, Digweed fields calls from the Dance Nation promoter. He's less than happy about a rival benefitting from his misfortune by having Sasha play for six hours. He is also concerned Sasha's socialising might prevent him from turning up tonight.

Digweed is sympathetic and polite. Not once does he seem to despair, lose patience or merely stress the fact that, "He's not a bad DJ either, pal".

Nevertheless, Digweed approaches the decks a few hours later while his sidekick is still tucked up, snoring his heart out.

He knows that, when his set is over, he'll have to face a promoter on the verge of tossing himself over the side of San Francisco's Golden Gate Bridge.

Under those circumstance, it's amazing he manages to work up any kind of fervour at all. But Digweed makes the most of the opportunity to show the subtle skills which have cast him as the dependable if often under-rated part of the team. He varies the sounds from the rougher end of garage to full-on trance workouts without the slightest hint of a hammy string break or a cheesy piano flourish.

When it's all over, he sits chewing anxiously on his lip as he dissects the performance. By his own standards, this was by no means one of the greats, but then the situation was far from ideal.

The party retire knowing full well there's more chance of Ross Perot becoming the next president of America than Sasha turning up to end the proceedings with a neat flourish. Digweed says his goodbyes and heads back to the hotel, where he orders a wake-up call and tries to get his head down.

We should have known better. As John Digweed zips through the rush-hour traffic to the airport, another yellow San Francisco cab crosses his path and pulls up at the door of the 10.15. Out pops Sasha, bright as a button and ready to rock again.

"Sorry, mate, I lost it a bit back there," he tells the promoter. "I enjoyed playing so much last night, I just didn't want it to stop."

Forgive him?

How could you do anything else?

'Northern Exposure' is released on Ministry Of Sound on September 30. The Northern Exposure tour is as follows: Huddersfield University (September 27), Otmoor Park Big Love (28), Glasgow Arches (29), London Ministry Of Sound (30), Newcastle Shindig (October 3), Cardiff Hip'po (4), Birmingham Que Club (5), Exeter University (10), Brighton Babelicious (14), Manchester Hacienda (17), Newcastle-Under-Lyme Time & Space (18), Birmingham Decadence (23), Sheffield University (25), Liverpool Cream (26), Bolton Temple (30), Coventry Eclipse (31), Middlesbrough Empire (November 1), Leeds Corn Exchange (2)

"It's much more than just a working relationship. We speak to each other every week, whatever we're up to. We're good mates"

change your life



change
the GAME

San Francisco Hip Hop

words Will Ashon

bay watch

It's come from the East and it's come from the West. But if you know hip hop, then the noises which are going to matter are those being made by the crews from the **SAN FRANCISCO BAY AREA**. Just watch this space...

"I GAIN

ALL OF MY INSPIRATION FROM TRUE innovation, not from the shit which is coming around for the millionth time."

DJ Shadow is talking about his music, but he could easily be talking about the endless column inches he's had in the UK.

This month sees the appearance of DJ Shadow's first album, "Endtroducing..." on Mo' Wax. The record is a broad-ranging and expressionistic mix of beats, scratches and samples which quickly flits from mellow soul to thrash-punk drums with no hesitation. Yet it will probably be viewed as part of two fairly narrow debates here in Britain. Firstly, are Mo' Wax still the pack leaders or are they old news? Secondly, has the trip hop phenomenon still got legs?

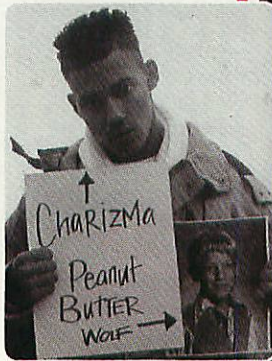
Neither of which tell you a lot about Shadow. You could even be forgiven for forgetting he is American.

This man's predominantly wordless hip hop sound-suites have invited many tags and been pigeonholed more than most pigeons. But one way of looking at his music has tended to be overlooked. On "Entropy", his debut

PEANUT BUTTER WOLF

Originally coming to people's attention for his stunning track on "Return Of The DJ", Peanut Butter Wolf has since brought out a series of excellent and highly individual EPs. From his Southpaw release, "Step On Our Egos?" (featuring six different sets of Bay Area MCs), to his recent instrumental "Lunar Props EP" for 2Kool in London, PB combines razor-sharp scratches with cool, slightly abstract sounds and large beats.

With his own label, Stones Throw, now up and running, he's hoping to bring through other members of his crew, like the excellent FanaticK. PB is also planning to release some of the material he made with Charizma, his old rhyming pal who was shot and killed back in 1993. All this and an album for the British All Good label, plus a full European tour in the pipeline.



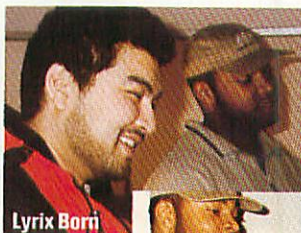
San Mateo



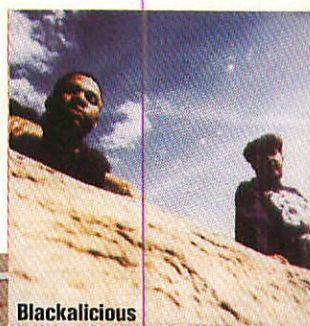
SOLESIDES

Shadow is only the very start when it comes to talking about the cool Solesides Records. Blackalicious are the second big name. Their excellent "Melodica" EP also had an outing on Mo' Wax, showcasing Chief X-Cel's jazz-funked production and Gift Of Gab's vocal gymnastics. This man can jump octaves like horny salmon jump rivers. Gift Of Gab can also be heard laying it out on the Blue Note remix project, "New Groove", while X-Cel is said to be working on material with spoken word legends, The Watts Prophets.

More recently, we've had new tracks from Lateef, displaying a more direct and bruising style of rap, and creating one of the oddest and most striking hip hop records of the year with the excellent "Latyrx". And last but by no means least in the crew comes Lyrix Born (formerly Asia Born). This guy's styling has to be the nuttiest of the lot and his forthcoming single, "Burnt Pride", is a small triumph of post-pub rock 'n' rumble funk hip hop. Just listen to those drum fills.



Blackalicious



Gift Of Gab



Lyrix Born



Chief X-Cel

VARIOUS BLENDS

Oakland-based but from all round the Bay, Various Blends' first vinyl release, "The Dopeps", was dope indeed. A perfect combination of laid-back 'n' funky vibrations, swinging drums and great lyrics, all delivered in cross-rhythmic bursts vaguely reminiscent of Godfather Don, which is high praise indeed.

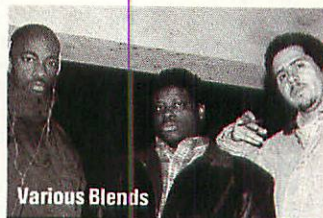
In addition to the group's musical endeavours, the Blends' rapper, Eb F The Rasta Cue Tip, produces his own 'zine, writes for "The Vinyl Exchange" (a local newsletter for DJs and vinyl junkies) and also runs the show vinylwise down at Amoeba, a music store in Berkeley.

MYSTIK JOURNEYMEN

Hip hop hobos, the Mystiks appear to spend more time in Europe and Japan than in Oakland. This is all thanks to their hectic, improvised tour schedule, which involves getting on a plane, going somewhere, playing as many shows as they possibly can and moving on. Ambassadors for the Bay Area DIY ethic, they also produce a magazine ("Unsigned And Hella Broke") and have set up a website (http://www.hmw.com/Mystik_Journeymen/). In between, they have released and sold a string of tapes, plus a fantastic vinyl cut, "4001 - The Final Legacy", which shows off their free-wheeling style something lovely.

THE WHORIDAS

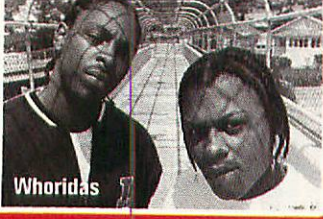
The Whoridas are the very latest group to emerge out of Hobo Junction, the Oakland boys whose main man is Saafir (The Whoridas, incidentally, feature Saafir's younger brother, King Saan). Assiduous local street tape-sellers, their reward came with the appearance of "Shot Callin' And Big Ballin'" on the Southpaw label. The Whoridas' brand of cryptic post-gangsta blew up on LA breakfast radio and Delicious Vinyl came in with a deal.



Various Blends



Mystik Journeymen



Whoridas

AUTOMATOR

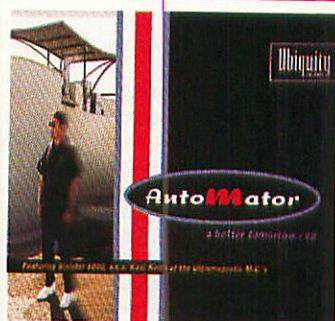
The man responsible for the sound on "Dr Octagon", a production fanatic, a slave to Mantronik and, according to Zen of Solesides, "the king of food". After years of time-serving, things are about to go ballistic for Automator. His single, "A Better Tomorrow" (featuring Kool Keith), is out on Ubiquity (an SF assjazz label) and there's an album to follow, as well as rumours of more for Mo' Wax. His sound is always different and experimental, while his beats crack and boom like thunder. Your eardrums will be bleedin' bleeding.

INVISIBLE SCRATCH PICKLES/ROCK STEADY DJs

A loose association of sonic supermen (Q-Bert, Mixmaster Mike, Shortkut, Apollo, Disk, Flare and Tomkat) who have a completely ridiculous quantity of national and international DMC titles between them, plus just about any other DJ battle title you'd care to mention. In fact, such was the success of Q-Bert, Mixmaster Mike and Apollo that the DMC organisers had to "retire" them from their competitions.

However, perhaps more important than their titles is the sheer inventiveness, creativity and all-out insane brilliance of their playing. It's no coincidence that Q-Bert has turned up as part of the fab Dr Octagon crew, been fêted by none other than Bill Laswell (both live and on the "Altered Beats" album) and helped out Peanut Butter Wolf on his recent remix of Big Kwam's "I Don't Give A Whut" 12-inch for Blindsight. Credits for the others in the crew include MCA (of the Beasties), Souls Of Mischief, Saafir, Branford Marsalis and Ras Kass.

But for the real deal, track down the "Shiggerfragger" mix tapes, cassettes of live shows which will leave you gasping. And watch out for the album, provisionally titled "The Invisible Scratch Pickles Versus The Clams Of Death".



AutoMator

a better tomorrow

a better tomorrow

a better tomorrow

a better tomorrow

a better tomorrow

a better tomorrow

a better tomorrow

a better tomorrow

a better tomorrow

a better tomorrow

a better tomorrow

a better tomorrow

a better tomorrow

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a better tomorrow

a better tomorrow

San Francisco Hip Hop

release on the American Solesides label, the record begins with the words, "Presenting to you, the Bay Area's very own, the dynamic, the soulful, DJ Shadow".

THE BAY AREA IS THE REGION AROUND SAN FRANCISCO AND OAKLAND. IN HIP HOP circles, it is best known for names like Too \$hort, E-40 and The Luniz. It does, however, have another deep and strong tradition. An underground committed to the founding, progressive principles of hip hop music, a community producing independent records and tapes which are literally sold on street corners, but are now snaking their way out across the world.

All of a sudden, people are starting to describe the Bay Area as a place to watch. Despite some of the cross currently emanating out of New York and Los Angeles, hip hop is not dead at all. In fact, if you're willing to look elsewhere and search out the relevant vinyl, you'll find it's still growing and developing.

"Hip hop is underground, but it's really large here," notes Eb F, a member of Oakland's Various Blends crew. "There are about 30 groups gigging on a regular basis between San José and the East Bay".

Looking at it from this perspective, DJ Shadow is simply the most overground manifestation of a major underground phenomenon.

"The Bay Area is my adopted hip hop home," explains Shadow, otherwise known as Josh Davis. "I live in a sleepy college town about an hour or so from the Bay Bridge. It's an intellectual movers-and-shakers kind of yuppie place called Davis. But my main link to the Bay were the radio stations. There was a San Francisco AM station which was really urban for AM. It was where I first heard records like 'Planet Rock' and 'The Message'."

His other formative experiences include being taken to Fisherman's Wharf, a popular tourist spot in San Fran. It was here he used to watch the break-dancers and listen to what they were playing on their ghetto-blasters.

"I can remember hearing 'Calling On The Dream Team' by the LA Dream Team coming out of this box and going, 'Damn! Hell!'. That was also the first place I heard 'Roxanne, Roxanne'. We were in McDonalds. Oh my God, when I heard that. Those beats..."

By 1990, Shadow's love of the sounds and culture of hip hop had led to his own show on San Francisco's KMEL radio station and, with the help of a group of friends and like-minds, the formation of Solesides Records. A move which meant they no longer had to worry about trends or whether they'd get signed.

"The cool thing about the Bay is we're all hip hop bastards," says Shadow. "Everybody knows hip hop came from New York, so that has never been an issue. But when I'd buy vinyl with my allowance, I would have Knights Of The Turntables and Uncle Jam's Army from LA, a group out of Miami, one out of Houston and another out of Philadelphia. It was all accepted as hip hop and there was never a regional dispute. Only the East Coast people stayed in New York and never knew hip hop was being made in other places. As a result, I think the West Coast scene probably takes a broader view and is less retentive about what this music really means."

So how does the Bay Area differ from Los Angeles?

"I feel like both New York and LA have way too much baggage. They're too inwardly inbred and don't look to see what else is out there. The other advantage the Bay Area has is that we're not used to getting props, we're used to being overlooked. We're not used to expecting anything, we're used to struggling and not having a rep. There are so many groups in the Bay and none of them care about where they strike or who knows they're there. They're just doing their thing."

UP IN THE HILLS BEHIND SAN FRANCISCO, BENEATH A HUGE, SPACE-AGE MICROWAVE ariel, sits an ordinary house containing an extraordinary studio. The Glue Factory is the pride and joy of Dan "Automator" Nakamura and is so named because, when he moved in, the whole place reeked of glue.

The Glue Factory is where Shadow recorded much of the "Endtroducing..." album. Where all of Solesides' output makes it onto tape. Where Peanut Butter Wolf cut the material which has established his growing reputation in Britain. Where The Bomb's "Return Of The DJ" compilation was mastered. The Glue Factory is also where Kool Keith and Q-Bert put down their rhymes and scratches over Automator's tunes to create Dr Octagon's widely acclaimed eponymous album.

The studio itself is a box into which only two people can fit at once. It's packed to the loosely sound-proofed walls with the equipment Automator has built up over his many moons in the hip hop business.

"Automator is one of those people who has been doing stuff for years," explains Dave Paul, the editor of the highly-respected magazine, "The Bomb". "He keeps it totally on the downlow and does work here and there as he pleases. People still don't really know about him and his mad beats."

However, Automator has been far less on the downlow since the Dr Octagon project blew up and today he's only too happy to get together with Zen from Solesides Records

and assess what makes the Bay's underground pound.

"There is definitely an independent attitude out here," ventures Automator. "Unlike LA or New York, where there are lots of labels and you can shop around for a deal, here you have got to make your own thing. Generally speaking, it allows people to be more creatively free."

The same point is later raised by Peanut Butter Wolf.

"In a lot of ways, it's been something of a blessing in disguise," he says. "We are really fortunate not to have the opportunities! If that makes any sense..."

"All of the Bay Area guys who have made it made tracks on an independent level before they got themselves a major deal," notes Zen. "Too \$hort influenced a lot of people to go independent, particularly business-wise. Paris released an indie record. So did Digital Underground. In fact, I even remember when MC Hammer was selling records out of the trunk of his car. The people who blew up out here, the people who are now considered as big hip hop heroes, they all first started off by doing independent stuff."

IF, ON A TUESDAY EVENING, YOU find yourself near the Tenderloin, San Fran's most notorious district, head for Club Deco. As you enter, you will see a little bar and a pool table, and you will hear the sound

of hip hop and r&b pumping from the dancefloor round the other side.

Walk across the dancefloor, past the DJ booth, and there's a small set of rickety stairs. If you can climb down them without cracking your head open on the low ceiling, you'll find a little room with a sofa, a couple of tables and some chairs. At one of the tables, a group of graff-buffs will probably be scribbling in their sketchbooks. But everybody else will be looking to the corner where, behind the Technics, the DJ is cutting it up.

"It's like back in the jazz days, when people like Thelonious Monk were playing small clubs," explains Q-Bert, one of the three resident DJs at Deco. "That's the kind of flavour we get down here. It's an underground practice spot for us to check out if what we do works. It's where we try new tricks."

"The world's best DJs are right here in San Francisco, there's really no question about it," declares Shadow.

But why should that be? Why is it that some of the most innovative deckmen around are gathering at this tiny club every Tuesday night?

"Scratching never died out here," says Dave Paul. "There are even crews who are still breaking. And scratching has been big since the beginning. I think one of the reasons is because of the Asians, Philipinos and Latinos. They've helped keep it alive."

Peanut Butter Wolf, who is himself a regular guest spinner at Club Deco, also points to the relatively small size of the Bay's hip hop scene. He believes this results in a friendly competitiveness and a constant raising of standards.

"That's why they're coming out so bugged over here," he offers.

Q-Bert, meanwhile, applies this philosophy specifically to DJing.

"Every time we do a show, we do something new," he says. "And if you do something new, it just branches off into something else. Everyone goes home and starts practicing that style, then they'll make their own style and so it just keeps growing from there. It's always interesting and never the same."

And that could be the motto of the Bay Area underground, a scene built on diversity, innovation and self-sufficiency. While New York and Los Angeles burn, metaphorically speaking that is, in the Bay Area they're rebuilding the United Funky Nation which hip hop was always meant to represent.

"The main thing you get out here is a feeling reminiscent of Sly & The Family Stone," suggests Zen. "Sly's whole theme was diversity and that's also so true of the Bay scene. You have all kinds of different sounds going on and that's what's dope about this place. Everybody's going in different directions at the same time."

SHADOW SEEMS TO FEEL THE SAME WAY. ALTHOUGH HE PUTS IT VERY DIFFERENTLY, showing the pride and defiance of a scene which will never collectively sip the Moet.

"Right now, hip hop is the most conservative and unexciting form of music. It's like seeing your mother dissolve into alcoholism. After a while, you feel the only way it can change is through tough love. That's why Automator made the ill record of the year. And I guess it's also why innovation and experimentation are key issues for people like me. We couldn't care less whether someone like Biggie Smalls thinks it's slamming. We only care if it's slamming to us."

DJ Shadow's 'Endtroducing...' is out now on Mo' Wax. Charizma & Peanut Butter Wolf's 'My World Premiere' is out now on Stones Throw, USA. Latif's 'The Quickening' and Lyrix Born's 'Burnt Pride' follow soon on Solesides, USA



a retrospective of house 91-96

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wish you were here?

IBIZA. The famed White Island.

The home of summer clubbing.

The last bastion of messiness.

But what's it really all about?

In the hope we might learn

something, we persuaded three

party people to show us the way.

Here's what happened...

BRITS GO ON HOLIDAY TO IBIZA FOR A VARIETY OF REASONS. SOME HAVE GONE for years, because Thomas Cook tells them to, it's sunny, and you can get egg and chips from a waiter who speaks English. Others, of a more tie-dyed inclination, have heard the island's bedrock is made of quartz, a medium ideally suited to receiving alien messages. Hence the high incidence of UFO sightings in the Balearics. Apparently.

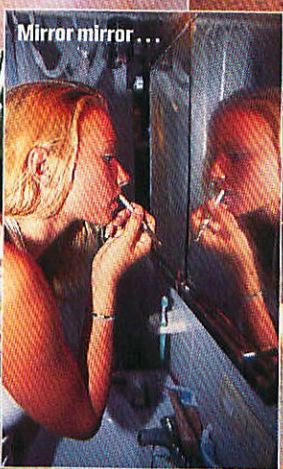
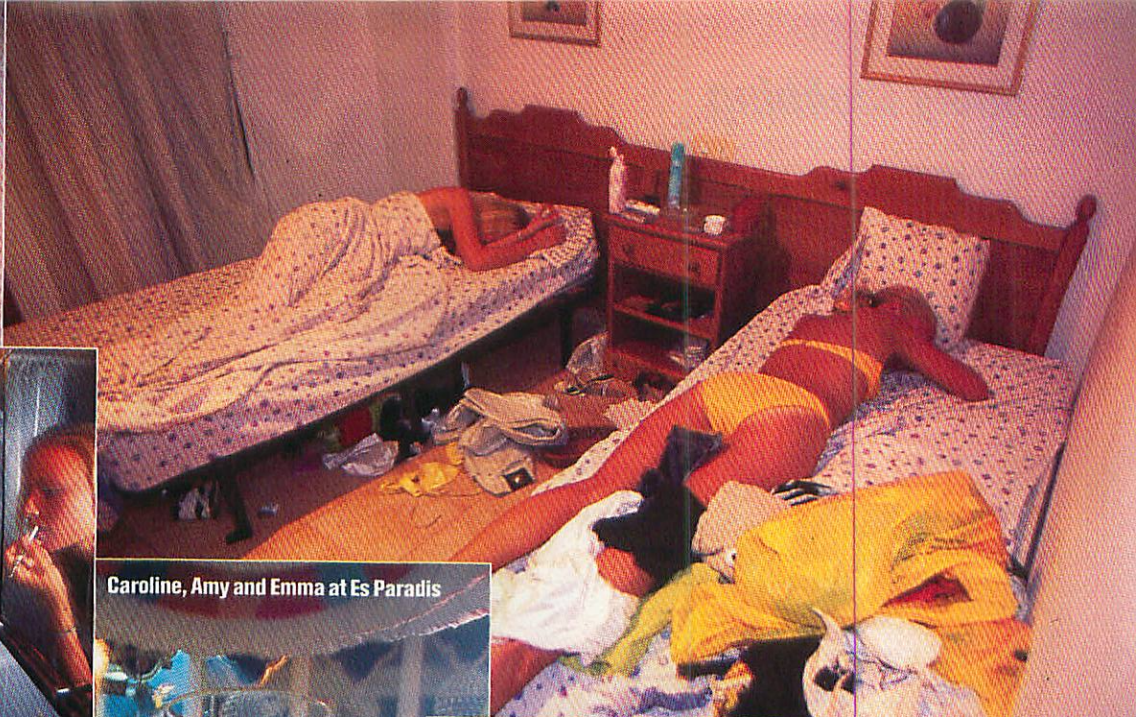
A more recent generation has bought heavily into the myth of a Mediterranean clubland nirvana for beautiful people. Propagated by melodic ambient compilations and easily-led journalists on music biz junkets, the White Island has transmuted from a package holiday destination into a palm-fringed Iberian paradise.

Think topless babes lolling around passing gin palaces captained by cocaine-snorting Euro hunks with washboard stomachs and perfect tans. For good measure, add the odd house record (nothing too heavy, mind). Throw in a few pills and it even becomes a bit spiritual. "Spiritually Ibiza!" know what I mean, mate?

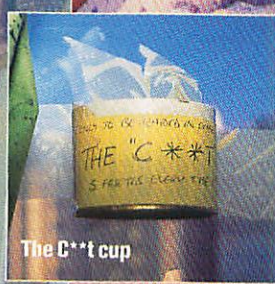
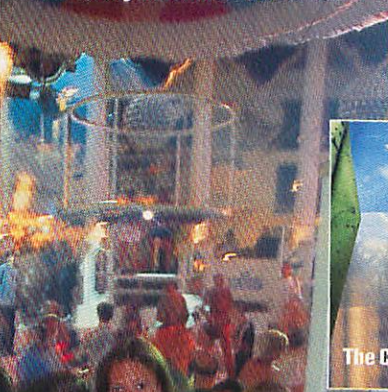
Emma, Amy and Caroline were under no such illusions when they booked their Ibiza holiday back in rainy Loughton, Essex. Forget true romance, intrigue or cultural adventure. Forget reading books beside the pool. Forget sunbathing, even. Our trio of vertical vacationers are here to escape from "crappy England" and party like they've never partied before.

"WE ORIGINALLY CAME WITH CLUB 18-30," explains Emma, rolling up what looks like the biggest spliff on the whole island. "It was very cheap and they provide the accommodation in advance. I guess it's okay if you're the sort

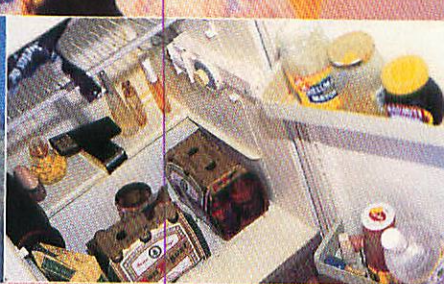
(left to right) Emma, Amy and Caroline outside Cafe Del Mar



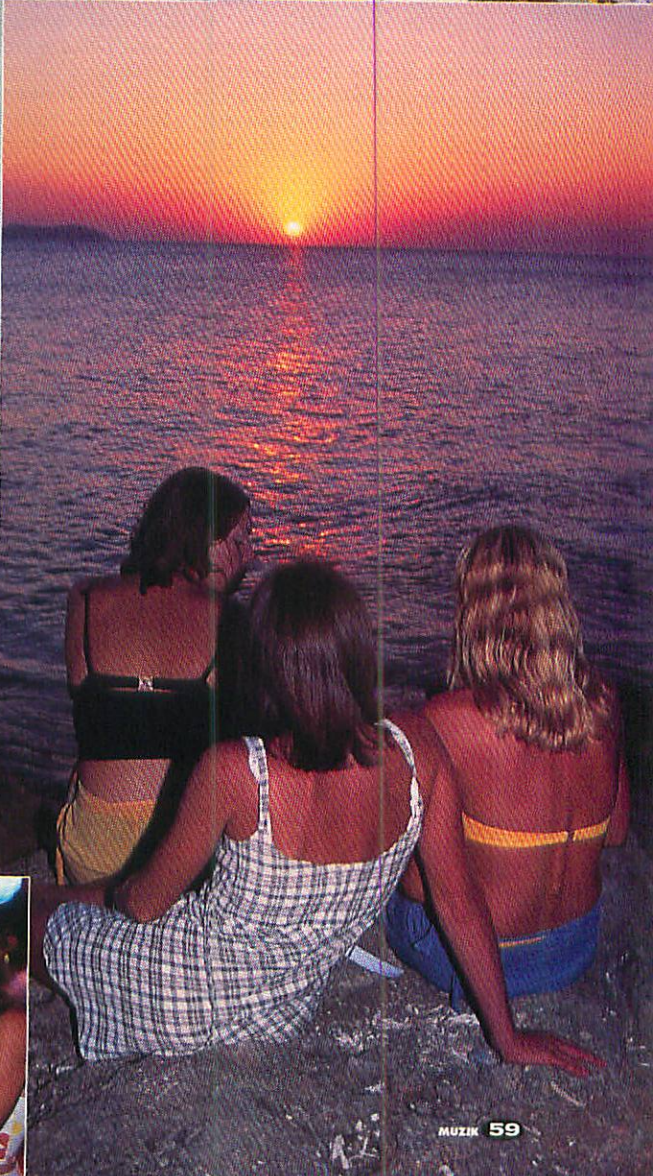
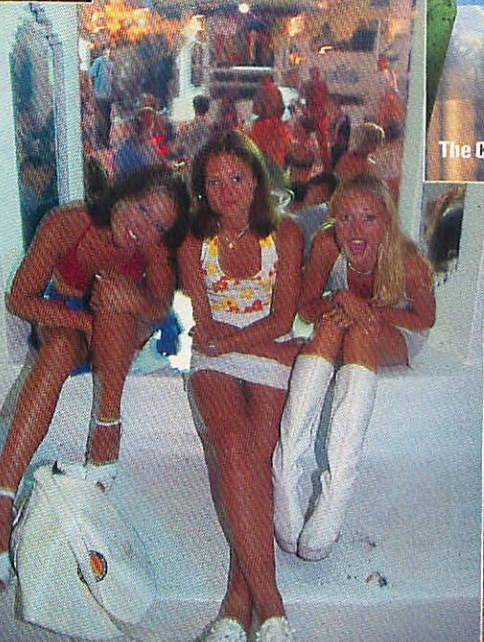
Caroline, Amy and Emma at Es Paradis



The C**t cup



San Smirnoffs!



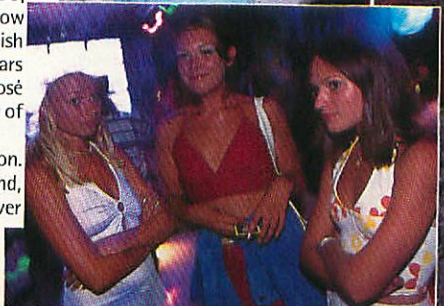
of person who enjoys playing pass the cucumber. If you want to go into San Antonio for a fight, go to shitty clubs like Kaos and throw up a lot, you'll probably like it, too. But the 18-30 people chucked us out. The maid came in and woke us all up. We were still caned from the night before and we even forgot our stereo when we left."

"We didn't want to go home, so we managed to find a place in San Antonio," continues Caroline, as we reward the initially suspicious girls for their co-operation with a round of drinks and fags. "Six of us are sharing it at the moment and there's only one bedroom. But it's miles better than the 18-30 dump. We hate the beer-monsters-in-football-shirts mentality you get there. You get that sort down the West End [central San Antonio], but not in the clubs we go to, like Pacha, Ku, Amnesia and Space. We're into the right stuff, know what I mean? You fucking should do if you're from Muzik..."



SITTING ON THE ROCKS IN FRONT OF CAFE DEL MAR AND MAMBO, we watch as the sun gradually dips into the sea. Behind us, the now traditional contest between the two venues to see who can finish their ambient soundscape at the exact moment the sun disappears from view is taking place. Tonight, the Cafe wins and resident José is saluted by an appreciative ripple of applause from the throng of pre-party clubbers.

Everybody is transfixed, open-mouthed, in a westerly direction. It's as if this were some defining moment in the history of mankind, like the Second Coming or England winning the World Cup. Never



Holiday Clubbing

mind the empty bottles of Stella washing off the beach. Never mind that "the beach" is actually volcanic rock covered with a job lot of sand robbed from a building site. Never mind the thousands of duty-free fag ends floating around in waterside pools. There's no marine life left here at all. It died of liver failure and lung cancer long ago. There is a very peculiar smell, though. It's probably the Franco era sewage system.

Caroline, however, holds a totally different view of it all.

"I came to this wonderful place for the first time three years ago," notes the one-time waitress. "And as soon as I went back to Britain, I got into a really dark depression. I was in tears for two days. It was really terrible. I missed it so much that I had to get a flight straight back here."

"Ibiza has always had a mysterious appeal for me," declares Amy. "Four years ago, when I was 15, a friend's brother came over here to work and I heard all these stories about naked girls walking on the beach shouting, 'Hash for cash!'. I really didn't think places like this existed."

"When we first arrived, I thought it was mad. I had never even been on holiday without my parents before, so you can just imagine..."

WITH DARKNESS ENVELOPING THE still busy beach, we are invited back to the girls' apartment. Along the way, we run across a buzzy and bare-chested Josh Wink. He's here for the fresh air and to dive off cliffs into the sea. Suitably humbled by endless tales of his healthy lifestyle, we make our excuses and duck into a bar for a swift one. Then it's out, past Charlie Chester and his entourage, into a neighbouring block of flats and up five flights of stairs.

A different mix tape blares from every landing. A group of Welsh lads already obviously off their tits wave a packet of Rizlas in our direction. We don't stop. We're weighed down by the bottles of Spanish beer we've picked up in a dodgy off-licence round the corner. It's to keep our interview subjects talking.

Inside the flat, are six or seven girls. They bitch at each other incessantly. The talk is of which clubs to go to tonight and what clothes to wear, of which clubs they went to last night and what clothes they wore. Their accents range from deepest Essex to plummiest Kensington. Either way, the language is ripe.

The plummy one points to a "Cunt Box" by the window. She says that it wasn't a word in her vocabulary before she came to the island. Now, along with the others, she is obliged to pay 20 pesetas every time she uses it. The box is full, she boasts with a coming-of-age pride. And it's only been there since the previous evening.

But something tells us that using naughty words is the least of their worries. There's the plastic washing-up bowl, for starters. It has been sellotaped over a hole in the wall to stop the rat who lives there running around the lounge where three of the girls have to sleep. Not that the rat is bothered. It just runs around inside of the walls and in the bowl itself. In true Johnny Morris fashion, the bowl is see-through, thus presenting an unparalleled appreciation of Balearic rodent life.

Precisely why a rat would want to visit this apartment is, however, open to debate. The floor is strewn with cigarette butts, flyers and tatty copies of "The Sun". Discarded clothes lie everywhere and dishes are piled in the sink. The fridge is bare apart from our booze, three bottles of perfume and a couple of eye-liner crayons. The cupboard contains curry powder and spaghetti.

Away to the left, the bathroom boasts a bidet which doubles as a washbasin, a wall of empty tampon boxes and a leaking toilet. There's no loo paper and the door hangs off its hinges. In the solitary bedroom, there are no bedclothes and the window looks out on a concrete-scarred wasteland. This is the infamous Badlands, where acid-crazed tourists crash out in the bushes and lose their minds. Or so we're told.

"This flat costs us about £200 a week," explains Emma. "What do you think? The toilet paper? Oh, we nick that from the bars. Things are really expensive, so we've sorted out the cheap places. We buy our toiletries at the 100 peseta shop up the road. We spend hours in there. There is a food shop there, too. We don't eat in the West End because the food's shit. You have to be careful because there's some dodgy stuff out here. We usually just go for beans on toast."

All this talk of food makes everybody hungry. Ten minutes later, after a quick trip to the grub shop, dinner is served. Pasta covered in uncooked sauce straight out of the jar, white bread, margarine and a bottle of vodka. Anything to stop us thinking about the rat.

AT ONE O'CLOCK IN THE MORNING, WE'RE IN THE WEST END. AT LAST. IT HAS TAKEN THE girls three and a half hours to get ready to go out.

The strip is packed. Fat birds with white legs clatter around in turquoise stilettos as they try to get away from balding blokes wearing Newcastle United shirts. Scantily-clad babes

wave flyers in our faces, telling us how their respective club/bar is the best on the island. Unsurprisingly, they are told to "Fuck off, love" by a group of Scousers who disappear into "The Londoner - The Best Roast Dinners In Ibiza" for a half a shandy. It's good clean fun, though. After all, a decent fight is only a bar stool away.

Emma, Amy and Caroline are not impressed. They don't want beer and they don't want bars. We offer Es Paradis.

We gain entry with a litre of vodka disguised as a bottle of mineral water, which is just as well because the drinks prices are frightening. Emma skanks a German guy for a lager with a little smile and a peck on the cheek, and he spends the next couple of minutes circling like a vulture. She eventually tells him to piss off. He just takes it as a compliment.

"Before I came out here, my boyfriend told me that it was either him or Ibiza," she offers by way of explanation. "It was a very easy choice. Most men bore me and Spanish men are the worst of them all. They're constantly trying to put their hands up your skirt. When I'm dancing, I get them staring at me all the time and I hate that. It's horrible."

"We love the DJs, though," add Caroline and Amy in unison.

"They're our heroes, especially Tall Paul, Alex P, Brandon Block and Daniele Davoli," expands Caroline. "Tall Paul came back to our flat once. No, we didn't sleep with him, but there are some girls who will. Like the girl at the Manumission party who shoved a bottle of champagne up her crotch and popped the cork into the crowd. She must have been a professional entertainer. In a way, that's the trouble with Ibiza. Nothing shocks you in the end."

ES PARADIS IS A DISAPPOINTMENT. IF YOU HAD PAID THE FULL £30 ENTRY FEE, YOU'D BE tempted to mug the doorman on the way out.

"It's miles better at Manumission," says Caroline. "I love the atmosphere and the people there. Everyone's smiling and you get these mad Spanish trannies in huge platforms. You could go there in a see-through bikini and nobody would look twice."

"It's mad," agrees Emma. "I once dressed up as a rabbit and gave out sweets to everyone. Another time, I dressed up as Benny Hill and ended up sitting in a paddling pool for hours. You can do whatever you want in Ibiza. That's what I like best about it."

"The only thing you have to be careful of is the Guardia Civil," adds Amy on a more sober note. "They're lenient when they want to be, but they can be just as quick to stitch you up for nothing. If they find somebody with 10 pills on them, they might let them off or they might decide to send them down for a few years. It's a lottery."

SOMEONE GREAT ONCE SAID THAT THE BEST PART OF A HOLIDAY WAS RETURNING HOME and appreciating it in the light of new experiences. Putting your day-to-day life in order through a process of quiet contemplation. Someone else reckoned that true travel is only possible in the mind, not by visiting far-off countries.

Both sentiments seem relevant to a generation of pleasure-seeking clubbers who have been everywhere and are going nowhere. For many, it seems as though travel has become little more than a cheap fix, a temporary escape for cosseted lotus eaters who, in another age, would have happily settled for a pint of gin or a cheap hooker.

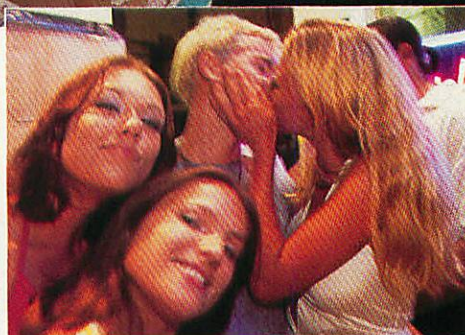
In short, it's a cop-out, a pipe-dream.

"You've probably got a point," admits Caroline. "I do think Ibiza has had its day. It's not really busy any more and they have started playing drum 'n' bass down at Mambo. You go down the West End and the only people there are the ones giving out flyers. As for Britain, well, you can lose it badly when you get back home, but I want to sort my life out. I want to go to college and find myself a decent job when I leave. I want to do media studies and become a music journalist."

"I'm not so sure," ponders Amy. "I'm sick of getting Ibiza flu, but I love it out here. I keep delaying my flight back to Luton. My mum thinks I'll be coming home next weekend, but she's sadly mistaken."

The last coherent word of the night falls to Emma, who grows mildly thoughtful before disappearing into the dawn light.

"You can lose sight of reality here," she notes. "The last time I went home, I couldn't talk to anyone for ages. I lost it. If you spend a long time in this place, it changes you beyond recognition. My mum probably won't let me get through the door when I go back. That's why I'll be flying straight to Goa. Ever been there? I've heard it's wicked..."



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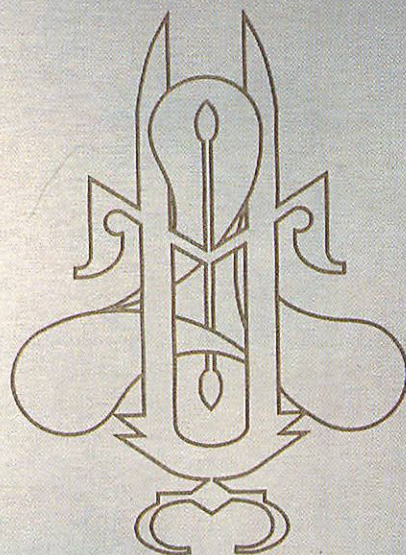
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Thursday 26th September
Ultimate Bass, London.
Carl Cox, Paul Bleasdale, Jim Masters.

Saturday 28th September
Rave City, Germany.
Carl Cox, Les Ryder.

Tuesday 1st October
Askelon, Israel.
Carl Cox, Les Ryder, Trevor Rockliffe.

Wednesday 2nd October
Öberhausen, Germany.
Carl Cox, Les Ryder, Trevor Rockliffe.

Friday 4th October
The Arches, Sheffield.
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Saturday 5th October
Lisbon, Portugal.
Carl Cox, Les Ryder, DJ Skull, Eric Powell,
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Friday 11th October
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Carl Cox, Les Ryder, Trevor Rockliffe,
Jim Masters.

Saturday 12th October
Scream, Plymouth.
Carl Cox, Les Ryder,
Daz Saund, Eric Powell.

Friday 18th October
The Pod, Dublin.
Carl Cox, Paul Bleasdale,
Darren Emmerson, Les Ryder.

Saturday 19th October
Cream, Liverpool.
Carl Cox, Nick Warren, Les Ryder.

Thursday 24th October
Rex, Paris.
Carl Cox, Laurent Garnier.

Saturday 26th October
The Arches, Glasgow.
Carl Cox, Paul Bleasdale,
Darren Emmerson, Nick Warren,
K-klass.

Monday 28th October
Sutra, Bristol.
Carl Cox, Paul Bleasdale, Charlie Hall,
Les Ryder.

Wednesday 30th October
Newcastle University.
Carl Cox, Les Ryder, Nick Warren,
Colin Dale.

Friday 1st November
The Academy, Bournemouth.
Carl Cox, Les Ryder, Darren Emmerson,
Eric Powell.

Saturday 2nd November
Que Club, Birmingham.
Carl Cox, Les Ryder, Darren Emmerson,
Nick Warren.

Friday 8th November
Warwick University, Coventry.
Carl Cox, Les Ryder, Gayle San,
Trevor Rockliffe.

Saturday 9th November
Essence, Nottingham.
Carl Cox, Paul Bleasdale, Nick Warren,
Les Ryder, Eric Powell.

For further details about the Ultimate
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MUZIK





trip top **condition**

BBE's 'Seven Days And One Week' is forcing the reluctant EMMANUEL TOP, the French lord of dark trance, into the limelight. Hit the switch and catch him while you can

EMMANUEL

Top is the Shadow Man of trance. He is the 25-year-old French guy who has taken the melodia and mellifluousness of trance and brutally shoved it into a dark underworld where a never-ending spin-out trip is just around the next corner.

A world of extreme trance terror, a world as bleak as the most distant black hole, a world as dark and murky as the outermost reaches of Hades. The instant trance toppings and the trippy cliches of old-school Euro and standard Goa are definitely not for this man.

The full 16 minutes of Top's new "Spherique" single, on which radioactive 303 lines pulsate like some alien frequency over brooding, knife-edged, rolling hi-hats, is terrifyingly good. Once immersed, forever scarified, the track is the sonic equivalent of spending a night in Amityville on some seriously bad acid. "Spherique" is smothering to the point of claustrophobia.

BUT IT'S NOT JUST TOP'S MUSIC WHICH LURKS IN THE shadows, lingering with intent. The man himself rarely gives interviews and refuses point-blank to be photographed. He hates clubbing, he doesn't share boys' nights out with Garnier or Daft Punk, and he talks of his love of Joe Cocker, Bob Marley and Elton John. A French Mad Mike Banks, perhaps?

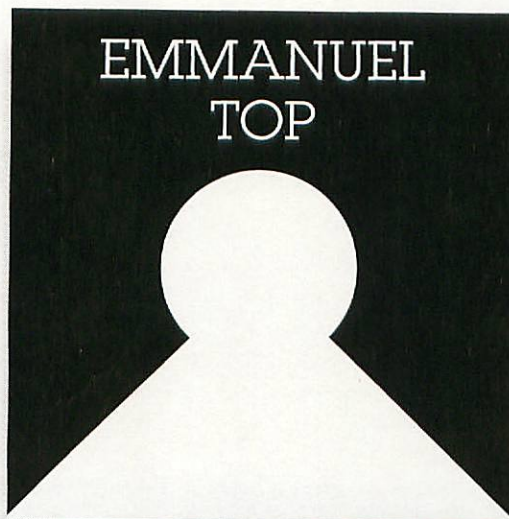
"I don't like to speak about the past," he proffers, deflecting all probing into his early days as a producer. "What I am interested in is the future."

Rumour has it Top was involved in the New Beat sound. All he will say is, rather vaguely, "No publicity, no advertisement for my old label. I have many problems with this."

As far as he is concerned, life began in 1993 with Attack, a label dedicated to his own searing, acidic trance productions. Dip into his back catalogue and you will uncover moments of devastating minimalism. Epic, 10-minute plus workouts such as "Radio" and "Stress" turbo-thrusting you into a cosmic, tranced-out galaxy where silence drifts on for days and fierce electronic frequencies sting for light years.

"Asteroid", his forthcoming album for NovaMute, is in a similar vein. A dangerously simple, single-track intensity, the bulk of the tunes unfold over what seems like an eternity, allowing for total immersion. And just when you think you're comfortable, the title cut breaks down into near-nothingness and "Replay" pushes the 303 to insane levels of high pitch.

"This is trip music, because I think people want to trip. For me, though, it's a personal trip, maybe sometimes a forbidden picture from my childhood. Life is too sad. But by



[Sferik]

-----> Spherique <-----

-----> Emmanuel Top <-----

listening to music, you can escape. All most people want to do now is escape."

With "Asteroid", the escape is via a chrome chute plummeting down the live wires of a 303.

Electrification is only a heartbeat away.

ALL OF WHICH IS SOMETHING OF A CONTRAST TO the production for which you will probably know Top, BBE's "Seven Days And One Week". This year's Ibiza anthem (but don't let that put you off!), BBE is a collaboration with Bruno Sanchioni and Bruno Quartier, two fellow residents of Lille, a city in the north of France.

Over a sharp little trance 4/4, the trio shoot the sweetest of old school synth riffs, almost instantly rendering the melodic overload of Goa indulgent and functionless. No wonder the scramble to sign the track from Top's own Triangle label made most A&R feeding frenzies look like a garden party.

"I love trance music, Jam Et Spoon and Energy, for example, but this sort of music is finished," declares Top. "Good trance music is quite rare because for it to work, you must bring together the commercial

people and the underground people."

For Top, this means days on end locked inside a hangar-like studio, a gigantic echo chamber whose infinite reverberation and hollowed emptiness dominates his music. And it's here Top defies convention, society even, by immersing himself in the art of weirdo sampling.

"There is this natural reverb in my studio, so I sample things like the air conditioning or playing with water in a bath. It's just that I prefer my own sounds."

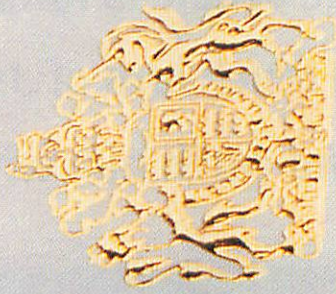
Until BBE, Top was probably previously best known for his "Lobotomie" single (appropriate title or what?), which found its way into The Chemical Brothers' sets and made everything else look positively geeky. Now he's promising a relaunch of his Attack label ("I want it to be more for your mind, to make you think. It will be mental, but not in a crazy way"), as well as setting up another imprint, Electret, which will offer half electro, half what he describes as "loop music".

Drug music for all the fucked-up children of this electronic demi-monde.

But what about Emmanuel Top's personal drug intake?

"I used to smoke joints, but not any more. These days, I try to smoke with my music."

'Spherique' is issued on September 23 on NovaMute. Top's 'Asteroid' album follows at the end of October. BBE's 'Seven Days And One Week' has been licensed to Positiva



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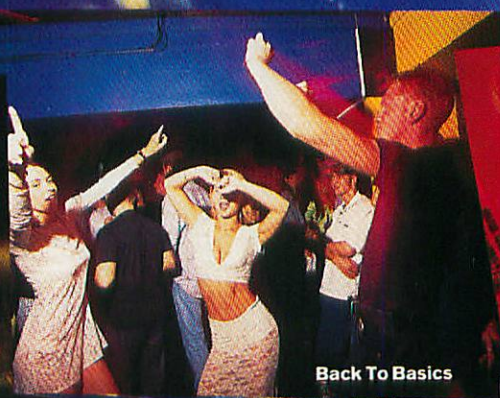
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Leeds

Leeds Town Hall



Back To Basics



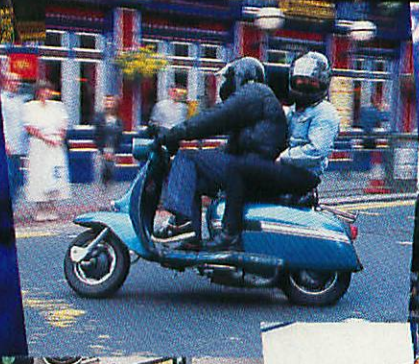
DJ Bev, I Spy, NATO



NATO



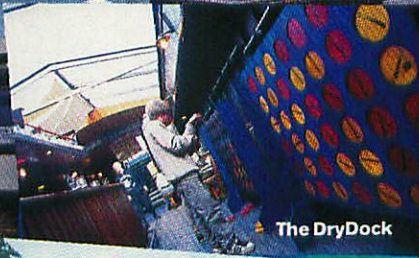
City Centre



Eastern Bloc Records



The DryDock



Indje Joze

Lord G, Steve Raine and Satoshi Tomeli



The Dubterranean



The Dubterranean



Huggy, Back To Basics

Up Yer Ronson

Mark Turner, The Orbit

The Orbit

With lots of chrome and steel on show, the main dance room looks a little like an out-take from a bad Eighties cyberpunk movie. As a result of the materials used, the sound is unbearably tinny, and only a full house can soak up the treble and bring out the full power of this system. Up in the DJ booth, Daisy Et Havoc have

THE LEGEND OF LEEDS GOES BEFORE IT. THE GREY-SKIED CAPITAL OF BLACK puddings, flat caps and whippets. A rain-drenched place where goths and rockers hide in every doorway. The stereotype view of this West Yorkshire city is one which refuses to fade, no matter how hard the locals try.

But while the rest of the country think Leeds is full of extras from "Emmerdale", the truth is it's stuffed to the gills with clubs, bars and endless shopping malls. And in the fight to reclaim the city from its previously less than exciting image, two perceptions of what constitutes the essence of contemporary Leeds culture have emerged. The first is the official tourist board version, which claims Leeds is a truly cosmopolitan "24-hour city". The second finds clubbers upholding the place as the centre of the UK house underground.

Of course, both versions are equally true. Or equally false. It depends on which angle you're coming from.

DETERMINED TO AVOID THE PR VIEW OF LEEDS, WE DECIDE TO PICK AT A LOCAL'S brain. In our hotel bar, Adi the barman is eager to impart his knowledge of Leeds' club life. He proudly confirms this is indeed house central and that all other forms of dance music are practically nonexistent.

As a result, we decide to head straight for Up Yer Ronson at The Pleasure Rooms. We are immediately faced with a police roadblock manned by officers decked out in riot gear. There's been an incident involving a gang of youths and a few baseball bats, and we seem to have walked in on the aftermath. This kind of violence is not a normal occurrence, we are later assured.

What is normal, however, is Up Yer Ronson's dress code. As we approach the club entrance (which is situated down one of Leeds' numerous shopping arcades), the doorman's eyes are fixed on our feet. Northwaves and Vans are apparently not *de rigueur*. We eventually manage to blag our way in to discover that fluffy bras and fat boys in white silk shirts are.

Having said that, the venue isn't exactly rammed, the lack of students being used as the catch-all excuse. Indeed, the "summer holiday" becomes the scapegoat for every lacklustre event this weekend.

The Pleasure Rooms is designed like a rabbit warren, with corridors opening out onto the dancefloors and bar areas on the three floors. Only two of them are open tonight and the clubbers seem less than excited at the prospect of a Jeremy Healy set. As it turns out, Healy is stuck in Middlesbrough and tonight is another of the man's infamous "no show" events.

Up Yer Ronson has also been hit by the launch of I-Spy over at NATO, a new night promoted by Susie from Vague. Although Vague has closed down for the summer, it's rumoured to be reopening at The Warehouse in October. Nothing is confirmed as yet, though, so I-Spy are determined to make the most of it by pushing its "gay-friendly" policy on flyers.

NATO itself is a nightmare of clashing designs. Gothic corridors with fake torches on the walls lead to the foyer, where punters are circled by iron busts of imaginary Egyptian figures. The centrepiece boasts four Nubian slave women standing back-to-back in a circle, their arms aloft to hold up lights. It's a striking fixture, but it's been designed by someone with an optimistic understanding of the female form. The figures' erect nipples threaten to take your eye out every time you walk past.

to battle hard to get tonight's atmosphere cooking.

But it's next door in the "front room" where the designer (a loose term) has really gone to town. Every known cliché to contemporary clubbing is crammed into this area. Bookcases, lamp shades and plastic fauna are all arranged around Baroque-style picture frames, which in turn house projected images from the history of fine art. Thus, Dutch interiors, Gauguins, Mires and whole host of other famous images are subsumed into the chintzy interior.

The *piece de resistance* is the dentist's chair on the dancefloor. The overall effect is supposed to be *tres post-modern*. Which means a complete mess to you and me. Still, at least the music makes up for it, DJ Bev's selection of deep and funky hip hop tunes delighting the post-goatee cool crowd.

THE NEXT DAY IS SATURDAY, WHICH BRINGS WITH IT AN OVERWHELMING DESIRE to shop. Luckily, Leeds boasts an excellent array of shops within its many arcades. The best known of these is The Corn Exchange, a round, three-tiered construction where you'll find some of the city's cooler clothes outlets alongside the inevitable hippy goth shop offering henna tattoos.

For record buying, you will probably need to comb the city a little more. The most popular vinyl outlet is Eastern Bloc, which features three rooms selling r&b and hip hop, techno and house and, finally, drum 'n' bass.

Other places worth checking out are Crash, Jumbo and Racks Of Wax. The latter is run by Steve Luigi, a one-time DJ on Leeds' famed Dream FM pirate station. When Dream attempted to obtain a legal licence, they were forced to go legit for a while, resulting in the demise of the station when the licence concerned was awarded to the consortium of businesses acting under the franchised banner of Kiss FM.

Steve maintains the loss of Dream FM has affected the city in a negative way. He believes that most people are now only interested in the more commercial records they hear at the better known clubs. He even goes so far as to suggest Leeds lost its right to that "capital of UK house" title over a year ago. What's more, he doesn't see the introduction of Kiss FM in 1997 making much difference.

ON A HAPPIER NOTE, LEEDS IS LITTERED WITH EXCELLENT CAFE BARS. IN KEEPING with the local council's bid to make the city as cosmopolitan as possible, a plethora of trendy bars have recently appeared and a lot of them are ideal pre-club meeting places. The most famous is probably Bar Basics, which opens up onto the Leisure Rooms. Some of the people we spoke to suggested they prefer to go to the bar and not bother with the club, as the former maintains a much friendlier atmosphere.

Closer to the University, The Laversham is a pub which thinks like a club. With a range of DJs covering house, techno and drum 'n' bass, it is a big draw for students and locals alike. Such is The Fav's infamy that the "Lux" TV show was filmed here, with LJJ Bukem playing a superb set for the cameras.

Another pre-club haunt is Indie Joze in the Victoria Quarter. When we arrive, it's absolutely packed. It's hard to tell whether this is because of the cafe's great choice of food and drink, the "Oz" magazine covers which adorn the walls or the fact that Fiona from "Coronation Street" is sipping coffee close to the entrance. But what is certain is you'll have to wait a long, long time for a seat.

The Art Bar is a slightly less frenzied alternative. Its carefully arranged artifacts



FLY BY NIGHT

DJ RESIDENTS

Miles & Elliot
Daisy & Havoc
Crash & Burn
Mowgli
Mark Turner
Templehead
Simon Mu
Chris Madden

LABELS

Hard Times
Dubshack
Soundclash
Little New York
Armadillo
Friendly Fire
Communications

CLUBS

The Pleasure Rooms (Lower Merriam Street. Tel: 245-0929)
The Warehouse (Somers Street. Tel: 246-1033)
NATO (Boar Lane. Tel: 244-5144)
The Orbit (South Queen Street, Morley. Tel: 252-8202)
Club Utopia (New Briggate. Tel: 242-2224)
Edwards (Merriam Street. Tel: 245-9297)

PRE-CLUB BARS

Indie Joze (Victoria Quarter. Tel: 254-0560)
Arts Cafe (Call Lane. Tel: 243-8243)
The Faversham (Springfield Mount. Tel: 245-8817)
The Drydock (Woodhouse Lane. Tel: 245-4064)
Cuban Heels (The Arches, Assembly Street. Tel: 234-6115)
The Courtyard (Great George Street. Tel: 242-7588)
Zacks (Cookridge Street. Tel: 242-2990)

AFTER HOURS

The Dubterranean (Hyde Park. Tel: 247-0909)
Casaloca (for details call 242-5242)
Club Millennium (Byron Street. TBC)
Club Mex (Call Lane)

RECORD SHOPS

Eastern Bloc (Central Road. Tel: 242-7797)
Racks of Wax (Call Lane. Tel: 244-9331)
Crash (Headrow. Tel: 243-6743)
Jumbo (St John's Centre. Tel: 245-5570)

PLACES TO VISIT

The Corn Exchange
Leeds AFC (Elland Road)

DIALING CODE

The STD code for Leeds is 0113

Special thanks to Adi the barman

and sculptured chairs give it more of a wine bar feel, making it popular with what the manager describes as "the jazzy and arty crowd". It's apparently also a bit of a local DJ haunt, so take your autograph book with you.

FROM THERE, WE GET A CAB TO MORLEY FOR THE ORBIT AT After Dark. Although it's only a short distance, the taxi driver manages to fill us in on every club he thinks we ought to be going to. Which includes the somewhat dubious DV8, where topless girls dance on the tables. "It sounds really good," we assure him, with nary a hint of sarcasm.

After Dark is an old theatre consisting of three rooms. The main area has a big dancefloor with a wrap-around balcony, while the other spaces are reserved for a somewhat more chilled vibe. The Orbit is known for its excellent nights and it's soon obvious why.

This place encapsulates all that is good about clubbing. There is no strict dress policy, so the regular crowd features both dressed-to-kill clubbers and dressed-to-chill crusties. Even people sporting trainers are welcome, which is a bit of a relief after the persecution we have had to suffer at the hands of the footwear fascists.

Tonight's line-up boasts Sven Vath, but it's resident jock Mark Turner who gets people giving it up on the dancefloor with a superb set of deep techno. Lads are hanging out around the DJ booth, a lot of them requesting tapes, and the whole place is filled with the vibe of unselfconscious enjoyment. And it's still only 9pm.

From there, it's a quick sprint back to the city centre, where we are due to check out NATO again. It's fair to say that the nasty decor is furthest from our minds tonight, because it's Hard Times' third birthday bash (well, the fourth if you count the club's year out).

For the occasion, the Hard Times posse have booked a line-up which includes Lord G, Satoshi Tomiie and Barbara Tucker. Plus, of course, Miles Hollway and Elliot Eastwick. Inside, the atmosphere is electric and the crowd are friendly. People are also a bit more relaxed in the fashion stakes. Even fluffy bras and white silk shirts are conspicuous by their absence.

NATO is to be the Hard Times home from now on and they have big plans for the front room, including live jazz groups, art performances and African drummers. But on leaving the club, the downside of the decor becomes frighteningly clear. In the foyer, a young lad has draped himself around one of the Nubian slaves. With his lips attached to the aforementioned chapel hat pegs, he sucks and licks to his heart's content as a gaggle of girls fall about in hysterics. One of them says it's the closest he ever gets to that loved-up feeling.

Next on this a-city-in-a-jiffy trip is The Warehouse, where we've been promised a selection of glammed-up fashion queens and trannies for cabaret. Only nobody is here apart from myself and the photographer, and we're not exactly glamorous. Nor cross-dressed. So we decide to head back to The Pleasure

Rooms to experience some of that old Back To Basics magic.

Unlike the night before, all three of the floors are open and the venue is absolutely stuffed with people, most of whom run up to the photographer the moment they see him. It's a sight which poses the question, "how come girls put their arms in the air as soon as a camera appears?". I reckon it's a

Pavlovian thing, the photographer suggests it is something rather more physical. Whatever the reason, we are forced to over-excite the smoke machine in order to escape the gangs of burly lads who are equally insistent on getting their faces immortalised in print.

Now moving off in search of Leeds' much-claimed 24-hour cosmopolitan energy, we head for an after-hours joint called Casaloco. Formerly known as Bedrooms, this most salubrious of dives presents an early morning dose of hard house for the still wired clubbers. Unfortunately, the security won't let us in with a camera, fearing for the anonymity of their clientele. We decide to give the place a miss.

Bedrooms itself is set to reopen in October as Club Millennium at a venue on Byron Street, where it will offer after-hours vibes and a VIP lounge complete with video game consoles, televisions and, erm, mattresses. It will also no doubt be more willing to allow photo calls than Casaloco.

ON THE FACE OF IT, THIS CITY has little for anyone not into house music. But dig deeper and you'll soon find a whole host of alternatives. Many of the people we chatted to

believe the house monopoly is slowly being eroded by the more freestyle approach. This idea is backed up by the rumour that Up Yer Ronson are planning to open a Heavenly Social-style room.

In the meantime, there's always It's Obvious, which takes place once a month at The Warehouse, although such is the demand that the night might become a weekly event in the near future. Just about everywhere we went, we were told how good the club's most recent night was, with a range of techno, drum 'n' bass and dub tunes rocking the house.

It's Obvious also has a reputation for doing things a little out of the ordinary. So don't be surprised to find a barbecue going on, some trapeze artists flying around or even the odd DJ playing in the toilets at one of their nights.

Another recommendation is The Dubterranean, an old cafe on Hyde Park which has been turned into a venue. Offering a multitude of different styles, including downtempo trip hop nights, the occasional drum 'n' bass event and lots of techno, The Dubterranean is a vibrant and creative environment with the ambience of an Amsterdam squat. Remaining open until 6am, it is invariably frequently used as a chill-out space. Oh, and the food is as good as the sounds.

The activities of the d.o.p.e. posse at Bar Mex are also well worth checking out. With residents Ricky Blaze and Mowgli spinning alongside guests such as LTJ Bukem, Doc Scott and Peshay, the club is a focal point for Leeds' growing army of drum 'n' bass heads. Previously held on a Wednesday night, d.o.p.e. is moving to Fridays from the end of September.

You'll hear drum 'n' bass at Exit 9, too. The idea of this club is to break away from the typical admission and bar prices, to promote underground and bedroom jocks, and house events in lots of different venues rather than simply endorsing one host. And on the subject of nomads, keep an eye out for The Friendly Fire Sound System and Bedlam-A-Go-Go, who are promising to reignite the free party spirit.

LEEDS IS A MIRROR OF THE UNDERGROUND/OVERGROUND divide in contemporary clubland. It might boast some of the best-organised, corporate-minded joints in the country, but it also offers some excellent grass roots adventures. There's something for everyone, as the saying goes.

Whatever the approach, one thing is crystal clear. Club life in Leeds is sure to grow in all directions, with "quality" being the important password.

As we leave the city, a couple of posters grab our attention. The first is an advert for the corporate vision of the city, "The Leeds Sound City" album. The second is a headline stuck on a newspaper vendor's box which simply declares, "City Police Hunt Killer Heroine".

Two bytes from a city which seems to thrive on opposites.



Crash Records



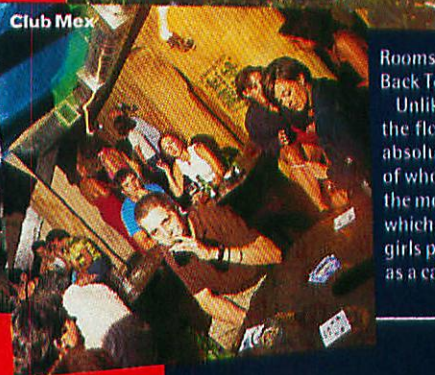
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CD 02: DAVE CLARKE

OUTRUN - THOMAS BANGALTER, RUNNIN' - DJ MILTON, BELLWINCH - CHEAP KNOB GAGS, TIMES SQUARE - THE BLUNTED BOY WONDER, LIVE APPEARANCE - ACID KID, BACK AND FORWARD - ACID KID, SOMETHING DIFFERENT - GROUP X, L TRAX - LESTER FITZPATRICK, BADGER BITE - SURGEON, KILLER BEEZ - KAREEM SMITH, RUNNING IN OCTOBER (ORIGINAL MIX) - DJ VALIUM, MECANO - ODC VS CARL LEKEBUSCH, ON DA RUN - DJ DEEON, NARCOTIC INFLUENCE (DAVE CLARKE MIX) - EMPERION, OUTLINE - FIRST CONTACT, D-TECH - SANTONE, ITAL - REGIS, DISTANT AVENUES - RAOUL DELGARDO

CD 03: FABIO

PHUTURE - SUBJECT 13, CARLITO'S WAY - CARLITO, AIRTIGHT - FUNKY TECHNICIANS, ARTIFICIAL BARRIERS - SOURCE DIRECT, THE FLOW (ALEX REECE MIX) - MODEL 500, DRUMS IN A GRIP (WAX DOCTOR MIX) - FRANK DE WULF, FREE LA FUNK (PFM REMIX) - JMJ & RICHIE, SPACEFUNK - DIGITAL, ONE AND ONLY - PFM, HEAVEN - CARLITO.

3x CD/CASSETTE, 02.09.96

MUZIK

Well Hard

MILES & ELLIOT. Hard Times residents, Paper Music supremos, motor-mouthed maestros and legends in their own lunch boxes. . .

MILES

HOLLOWAY AND ELLIOT EASTWICK ARE TWO normal blokes from Manchester. As DJs, they've played their tough blend of cool garage and killer deep house to audiences everywhere. From Portugal to Plastic People, they've rocked it.

Working with Simon Brad, as producers they have been responsible for Salt City Orchestra's Tribal anthem, "The Storm" and Paper Music's future-disco classic, "Downtime". They run the Paper Music label and have forthcoming releases from a couple of Welsh geezers and a house outfit from Norway. Oh yeah, they're also residents at some club in Leeds called Hard Times. And they're not exactly shy. . .

How did you guys get started?

Miles: "I didn't start DJing until around six years ago. I wasn't DJing when I was 13, like every American you read about."

Elliot: "They do say that, don't they? All that, 'I did a party for my gran when I was nine' business. Playing records for your gran isn't your first gig. Going to a club and getting paid is your first gig."

Miles: "I used to put on records when there were other people in the room."

Elliot: "Hey, that means you've been DJing since you were five. You managed to drop 'The Hokey-Cokey' just as the family were peaking."

What were your earliest adventures in clubland like?

Elliot: "We did a club called Out To Lunch. It was a kind of buffet. People wouldn't have come to hear us because they didn't know who were. So we'd go to the bakers and buy lots of old pasties. A big fucking box of them for a quid. We did one which was supposed to be a picnic. We wanted to get astroturf, but it was too expensive. . . So we used a green rug. We made some cardboard clouds, too."

Miles: "We even had a scarecrow!"

Elliot: "When people arrived, they'd see the decor and the tables full of food and they'd be like, 'Fucking righteous'. They'd all be there at nine o'clock and, typical Mancs, they'd trough all the grub and fuck off home. Some of them were great, though."

It's a different story now, right?

Miles: "Earlier this year, we played to a crowd in Chester who normally went for the Jeremy Healy-type sound. We just did our own thing and carried it off without compromising. The promoter said it was as mad as when Healy played. Which makes you think the situation may change, that cheesy house will eventually die and other styles will come along."

So where does Hard Times fit in with that?

Miles: "If you were to take Basic Channel as the ultimate underground and Jeremy Healy as the ultimate cheaser, on a scale of one to 10, I'd say we probably average out at cheese factor five. The lowest we would go is three and the highest is seven. We've got a big club, so we can't be too choosy. We wouldn't book Maurizio or Healy, but we would book Derrick Carter or Roger S."

You're saying you have to compromise, then?

Elliot: "Of course we do, everybody has to, but we've not had to compromise much with Hard Times because we've been responsible for shaping it. We don't have to open with cheesy records. That is not why punters go to the club. They come for the music and they are generally very open-minded. Mind you, our big logo confuses some people into thinking we're a Cream-type affair."

So you're not a superclub?

Elliot: "Nah. A superclub has a fucking healthy bank balance and lots of nice merchandising. Whereas we don't have any money. We had to shut for eight months, so how the fuck could we have? We have never done any merchandising, except for a couple of shit T-shirts nobody bought, and the one and only tour we've done was for a free education campaign, so we didn't make anything out of that. When Pete

and Donna are sitting down the pub, I'm sure everybody is thinking, 'The promoters of Hard Times, way-hey!'. Then Pete will come out with, 'Can you lend us a fiver?'"

You're from Manchester, but Hard Times is in Leeds. What's the story?

Elliot: "About two years ago, we woke up one morning to find that house music was no longer fashionable in Manchester. When we put out 'Downtime', all of the people who 'weren't into house anymore' were saying, 'I didn't know house was like that'. Loads of good records were ignored just because they weren't fashionable. Just because there was more happening on the eclectic front, everyone was convinced house had died in Manchester. But there were still a handful of people into it, like him and me and. . ."

Miles: "Me and him. . ."

Todd Terry used to be one of your biggest stars at Hard Times, but there's been no sign of him since the club moved to NATO. Why?

Elliot: "Because he's. . . too expensive. It's really bad because we've almost singled him out. We slagged him in a 'Jockey Slut' interview and now everybody is saying, 'Where's your mate Todd Terry, then?', but he's not the only one who has gone overboard money-wise. They all have. Roger S is just as bad. It's just that Roger smiles occasionally. People like Masters At Work take the piss, too. They're fucking brilliant as producers, they're the best, but when they come over here, they take the piss. It's as if they are biting the hand that feeds them. Todd wanted X thousand dollars and two business-class flights to play Hard Times. We were like, 'Hold on a minute, we've done you loads of favours, can't you do it a little cheaper than that?'. But he just said, 'Nope, you're going to have to speak to my agent.' So fuck him."

But you helped put him up there, didn't you?

Elliot: "Yeah. In fact, we felt semi-responsible for that 'US DJ charging lots of money in the north of England' scenario. We kind of instigated it. When we first brought those people over, they weren't working much in the UK. I don't mind paying somebody £2,000 if they only play here twice a year. For instance, I don't mind paying Tenaglia that because he's rarely here and he's worth it when he is. But when they are here every week, it's like, 'Nah, you wouldn't give that money to Miles and me. . .'"

Surely they can't all just be after money?

Elliot: "We're booking Roger S because loads of people have asked for him. And he actually wanted to play. So Pete called him to say we only had a little money in the budget and just left it at that. Then Roger called back and said he'd do it for less than usual! That's kind of situation sorts the wheat from the chaff."

When it comes to your record label, some journalists think you can be a bit moody. How come?

Miles: "People have called us up wanting to do a piece on Paper and we have refused. The thing is, we've only released three records, so there isn't really anything to talk about. There's an office in Manchester and we've put out three records. Two by us, one by a French bloke. Ta-daa!"

Neither of you are that musical, so what happens in the studio?

Elliot: "It pisses me off when people talk about Miles & Elliot's new track. It's not like that. There's Simon, too. We're not going to be all Farley & Heller-ish about it and pretend it's just us two. We've always propped up for Simon because we're not into the idea of the DJ getting all the hype and the guy who does a lot of the work getting nothing. Simon gets paid more than us for a track because, in the general scheme of things, he does more work."

Hard Times is every Saturday at NATO in Leeds



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Ralph & Huggy

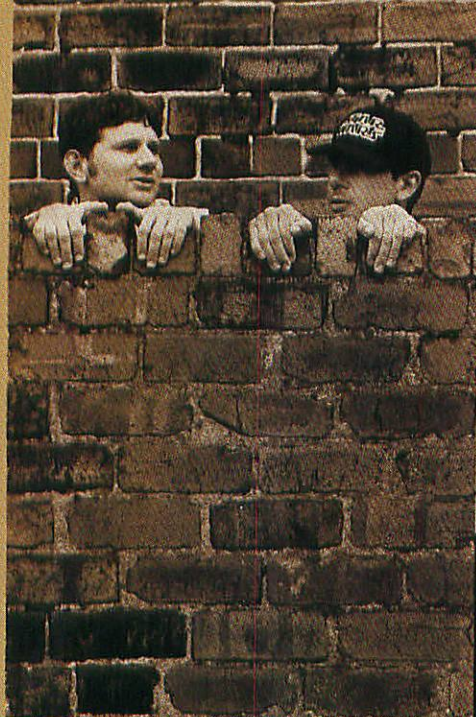
words Calvin Bush pictures Kevin Gray

LEEDS SPECIAL

■ Basics *instinct*

Back To Basics residents **RALPH LAWSON** and **HUGGY** are Wulf 'n' Bear. Not because they prowl around North American forests, but because their punk funk take on house music is ravaging clubland. Go wild in the country!





ROTHWELL

NEAR LEEDS. NOT TO BE CONFUSED WITH Rothwell in America, the top secret army base where, as you might remember, some papier-mâché kid's doll is presently passing itself off as an extra-terrestrial in the hope of getting a nice house under the witness protection programme.

This Rothwell is much more tranquil. You could well find yourself engulfed by a swarm of Red Admiral butterflies, but you're unlikely to be snatched by aliens.

On a good day, four or five buses will pass this way. Just down the road, there's a beautiful Norman abbey. And all around are miles of sprawling green rhubarb and potato fields. This part of Yorkshire apparently grows more rhubarb than anywhere else in the world. A hub of land situated between Wakefield, Leeds and Bradford, it's known as the Rhubarb Triangle. As you have probably already gathered, it's very, very rural.

THE LOCAL PUB IS PRETTY ORDINARY, BUT THIS is actually no ordinary village. At one end, you will find the home of Rob Tissera, the DJ responsible for Leeds' most infamous warehouse parties. At the other, lives the somewhat reclusive Mark Bell of LFO notoriety. And in between them, along a dirt path framed by overgrown hedgerows which hide dilapidated farm machinery and a massive, crumbling barn, lies "The Farmhouse".

It may not be up there with Abbey Road, but the music emitting from this unlikely studio is every bit as radical. For it's here that all of the music on Ralph Lawson and Huggy's 20/20 Vision imprint is recorded.

"The farmhouse is a family thing," says Back To Basics resident Ralph, who shares the house and its built-from-scratch studio with Fraser Brydson Carl Finlow. "We don't record anywhere else and our tracks reflect the vibe of this place as much as anything. There are times when we'll finish in the studio at six in the morning, roll a spliff and sit watching the sun rise."

Inevitably, the music is soaked with emotion. A quick look at their back catalogue reveals myriad of sensations. Wulf 'N' Bear (aka Ralph and Huggy) and their vortex-deep techno and house. Random Factor and Black Labs (Carl), with his pervy-beat takes on dark, moody electro. Chuggles (aka Ralph and Chez Damier) making sweet, soulful garage. Otaku (Ralph's solo project for Soma), whose "Emilia" was declared by Colin Dale to be one of the most radical cuts he'd ever heard. There are remixes, doodlings and jam sessions. There's even the Back To Basics label, now given over to other artists, but originally launched with singles from Ralph and Huggy.

"Come the winter, we squirrel ourselves away with a pot of broth and a sackful of skunk," laughs Ralph. "We'll just lock ourselves in... and make tracks!"

Last winter, he reckons over 60 were knocked out by this creative pool.

NOT BAD FOR A FORMER SUBURBAN PUNK FROM LONDON (RALPH) AND A BLOKE with an impenetrable Yorkshire accent straight out of a Hovis advert (Huggy).

Together, Ralph and Huggy have turned Back To Basics into one of Britain's best-known clubs. A club founded on the "White Riot" principles of The Clash, but with black soul music roots replanted from Chicago's Warehouse. Run by that legendary

nutter promoter Dave Beer, nothing really sums up Basics better than the Hunter S Thompson quote once used on their flyers. "There were no rules, fear was unknown and sleep was out of the question". The only thing missing was a reference to their music policy. Back To Basics is almost unique in its combination of fearsome party anarchy and unbelievably bang-on-it underground slammerdom.

"We're mad fuckers," admits Huggy. "But we're mad fuckers who know our stuff inside out. I'm telling you. We... know... our... shit!"

THEY'RE AN ODD PAIR. RALPH IS ANGEL-FACED, TALKATIVE AND SLIGHTLY BUILT. Huggy is imposing, straggle-haired and quiet, but given to bouts of pants-on-head silliness. Together, with Ralph on Basics' middle, housier floor and Huggy creating pandemonium in the basement with fierce funk and ruffneck techno, they've made Basics far more than a club. It's an experience.

How these two came to be where they are now is a strange and tragic tale. They met outside a rave in London. Huggy had already had his big break as the warm-up for Marshall Jefferson and Adonis on the Chicago Trax Roadshow in 1988. Ralph, on the other hand, had grown up with post-punk indie. It was not until a visionary night at The Wag Club in London in 1987 that he felt the funk.

Back To Basics started up in 1991, the brainchild of Dave Beer and his lifelong pal, DJ Alister Cooke. The club was beginning to make its mark when, in late 1992, on their way to a gig in Glasgow, the car carrying Dave, Ali, Ralph and his girlfriend Jocelyn was hit by a lorry. Dave and Ralph were badly hurt, Ali and Jocelyn suffered fatal injuries. Their wake remains one of the most emotional gatherings in UK club history. Ali Cooke's legacy and the void he left cannot be understated.

"Ali was a crazy, eclectic DJ," remembers Ralph. "He'd be playing techno and then suddenly drop in Nirvana. He was the ultimate Balearic DJ."

Ironically, Ali's death and Ralph's enforced break from the scene gave Huggy his chance. Which may explain why, some four years on, theirs is one of the most solid DJing partnerships around.

THEY'RE STILL MAD BASTARDS, THOUGH. THIS MONTH SEES TWO NEW RELEASES on 20/20 Vision and, frankly, they're both awesome. Doodally, but awesome.

Wulf 'N' Bear Versus Random Factor's "The Lair" is a deliriously menacing electro-techno tune which claws at your brain like a demonic Godzilla. Huggy Bear Versus Fandango Wide Wheels' "Droid Funk" is straight out of the UR/Aux 88 text book. It rocks, big time. And when they give us a sneak preview of other tracks for Filter and Afro Art, we have to get up and shake our heads down to get a grip on ourselves.

And their philosophy?

"You've got to get out of it to get into it," says Huggy. "No sell-out, no rules, be yourself, get a bit of individuality, decide what you like," says Ralph. "Stop being a sheep. Get on the bus."

Wulf 'N' Bear. Far ahead of the madding crowd and showing the way to go.

Wulf 'N' Bear Versus Random Factor's 'The Lair' and Huggy Bear Versus Fandango Wide Wheels' 'Droid Funk' are both out now on 20/20 Vision

RALPH 'N' HUGGY PRODUCTIONS

RALPH LAWSON

THE CLASSIC - "A Dedication To Jos" (Serious Groove)

CHUGGLES - "Thank You" (Prescription Underground)

CHUGGLES - "Thank You (Re-Edit)" (Back To Basics)

CHUGGLES - "I Remember Dance" (Prescription Underground)

CHUGGLES - "Deep Alarm" (20/20 Vision)

All the above with Chez Damier

SHIELDED - "The Shielded EP" (20/20 Vision)

SHELTERED - "The Sheltered EP" (20/20 Vision)

SPIKEY - "Spikey" (Horizons)

All the above with Domenic Capello

BIG BOTTOMED HULA - "Big Bottomed Music" (Black Sunshine)

OTAKU - "Percussion Obsession" (Soma)

OTAKU - "Emilia" (Soma)

HUGGY

HOTH - "System" (Back To Basics)

HUGGY BEAR VERSUS FANDANGO WIDEWHEELS - "Droid Funk" (20/20 Vision)

RALPH 'N' HUGGY

WULF 'N' BEAR - "Space Groover" (20/20 Vision)

WULF 'N' BEAR - "Raptures Of The Deep" (20/20 Vision)

WULF 'N' BEAR - "The Lair" (20/20 Vision)

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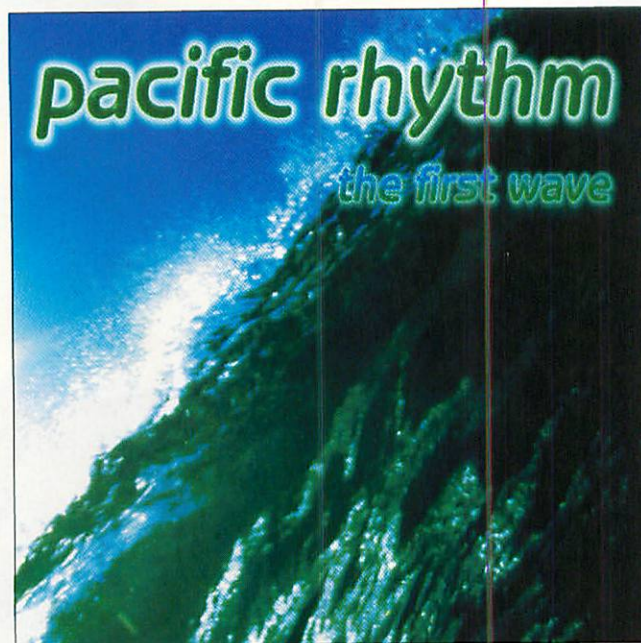
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golden wonder

Old school hero and man of the people, **RAY KEITH** is as much at home behind the counter of London's Black Market store as he is busting genres in front of a crowd with his innard-whipping junglist melting pot

ON HIS RIGHT WRIST, RAY KEITH WEARS A GOLD BRACELET WITH THE LETTERS "RK" PICKED OUT IN DIAMONDS. It's the sort of personal adornment you can only get away with when the words, "additional production and remix by Ray Keith" have appeared on everything from Orbital's "Chime" to Baby D's "Let Me Be Your Fantasy" to the music for "Ridge Racer", the arcade driving game. It symbolises a certain status. It demands a certain respect.

Which is something "RK" has had to earn the hard way.

"The gold is a personal thing. I came from a broken home, with loads of mental headaches. When I was at school, I used to wear a bit of silver and I always said, 'When I can afford it, I'm going to be rolling out in gold'."

Yet for somebody with a track record like his and a taste for such heavyweight jewellery, Ray maintains a curiously low profile. For a start, he still works behind the counter at the Black Market record shop in London's Soho, patiently listening to the demands of eager punters and sifting through the weekly influx of new vinyl. It's a place he obviously still has great affection for.

"Don't forget Black Market was the only place to stay true to breakbeat. When everybody else thought hardcore was dead and dropped it, we were still pumping it out."

But having worked so hard for so long, surely he'd like his own place in the limelight?

"Some people like all of that, which is their prerogative," he says, lighting his umpteenth cigarette in a sandwich bar near the shop. "I've just tried to stay consistent. I think that's the way to be if you want to survive. And I'm still here."

YOU HAVE TO EXPECT THE UNEXPECTED WITH RAY KEITH. HIS "RIDGE RACER" MIX MIGHT have been a double bass-led jazz roller, but his re-edit of One True Parker, Creation's quirky newcomers, is pure dark distortion. Raw hardstep beats stapled onto a fierce bass vibration. Even on his early productions, Ray had everybody guessing. He was as likely to come up with a mid-tempo hip house mix as a jittery rave headrush.

But then he has always kept diverse musical company. The days he spent as a soul, rare groove and hip hop DJ in Ipswich and Colchester, before graduating to playing London clubs alongside the likes of Trevor Fung and Paul "Trouble" Anderson, provided him with both education and inspiration.

"I've been playing clubs since I was 15 and I'm now 29. I started out twiddling the lights. One night, the DJ didn't turn up and it just so happened I'd brought along my record bag. In those days, I think people had more bollocks. I could play what I wanted, a hip house track, then a garage track, then a techno track. The good thing about this music is it covers the whole spectrum. You can have a soul lick, a jazz lick, a dark lick, a vocal lick, whatever."

Most of the drum 'n' bass/jungle pioneers have this kind of knowledge. They have been around long enough to see rare groove and funk filter into hip hop and electro, then give birth to house, techno and hardcore, and finally disperse into the shifting currents of musical cross-fertilisation which distinguishes contemporary drum 'n' bass. The music itself has become an expression of community.

"All of the DJs who are there today have grafted. They've come from different backgrounds, some ran sound systems, some started on pirate radio, some did mobile discos, which is what I did, and I take my hat off to them all. At the end of the day, this is not a job, it's a way of life. You breathe it and eat it every day."

ONE RAY KEITH PRODUCTION WHICH HAS PROVED TO BE PARTICULARLY SIGNIFICANT FOR TODAY'S BREAKBEAT FANS is "Terrorist", the track he recorded for Moving Shadow under the name of Renegade back in 1994. A Grooverider staple ever since, the track's shifting rhythmic code and dark urban intensity helped to create a blueprint for the hard stepping/tech stepping producers now starting to break through.

"It was one of the first tracks to chop and change the breaks, even having two, three or four breaks coming in and out

of each other. But it's not about saying, 'Look at me, I'm the originator', it's about seeing how other artists take that concept and change it.

"I like to do a bit of everything, while other people like to follow a straight path. Which gives more incentive to those like me to dip into different camps. There really is nothing I don't want to touch."

As a result, Ray now has three record labels on the go, Dread, Penny Black and UFO. Between them, they cater for a complete spectrum of breakbeat styles, from pure dancefloor madness (Dread) to experiments in the dark and ambient styles (Penny Black and UFO). Aside from his own work, many of the producers responsible for the material are luminaries in their field, but their names do not appear anywhere on the releases.

"I can't tell anyone who they are," says Ray. "They are well-known people taking a different route. I don't use their names because I'm not in it for the money. I'm just trying to move forwards."

FORWARDS FOR RAY KEITH MEANS TESTING HIS limits in collaborations with other producers and extending the geographical range of his Technics adventures (Bedford, Coventry and Milton Keynes one week, Canada, Germany and Greece the next), while staying faithful to the three principles on which his life and his music have always rested.

"Longevity, consistency and an open mind, that's your ticket. It's good to be original, but nobody is original for long. I have seen lots of artists come and go.

"People say to me, 'I haven't seen your name on a flyer for ages', but that's because I'm working out of town or I'm off abroad. I'm still working, though. Mondays and Tuesdays I'm in the studio or sorting out the three labels, Wednesdays, Thursdays and Fridays I'm at Black Market, Friday and Saturday I'm DJing. Then, before you know it, it's Monday again! But you've got to work hard to get anything out of life."

In other words, it's time for Ray to put out his last gag, settle up with the cafe proprietor and step back into the basement of Black Market. You see, even underground renegades have to pay the rent.

Tracks by Military Police and Dark Soldier are forthcoming on Dread. A new release from Jus' Jungle on Penny Black, and 'Volume One' and 'Volume Two' of the UFO series will follow

freebie jeebies

JVC STEREO AND 'THE HOUSE THAT JACK BUILT' GOODIES

THIS is a triple-deck heavyweight house sandwich and no mistake. In the blue corner, we have **BREAKDOWN**, the compilation arm of the mighty **SUBURBAN BASE** empire. In the red corner, there's **STEVE JACKSON**, Kiss FM's megawatt personality and daytime DJ. And refereeing the whole bout is JVC, those makers of super-fine technologically advanced stereo equipment.



They've all teamed up for a special competition to celebrate the release of "The House That Jack Built". Compiled by Steve and released on Breakdown, it's got 20 of the very best deep house tracks from labels like Strictly Rhythm, Eightball, Azuli, Hard Times, Shelter and Cutting. If you want to hear how superb it is, there's no better stereo to do it on than JVC's UX-1000 CD mini-system. It's got a "hyper neo-elfin cone". It's also got an

"edgewise-wound 4-layer voice coil". The volume probably goes to 11, too. Normally, the UX-1000 retails at £300, but **ONE** winner will walk off with a system completely free, along with a copy of "The House That Jack Built" to test those bassbins to the max and a Breakdown T-shirt. **TEN** runners-up will each receive a copy of the album.

PRIZES GALORE!!!



All you have to do is answer this little brain-teaser:
Where are Suburban Base suburbanly based?

- (a) Uzbekistan
- (b) Essex
- (c) Surbiton

● Mark your entries "Breakdown/JVC Competition" and get them in by Friday October 11. Please state whether you'd like your album on CD or cassette.

WARP'S 'BLECH' GRAB BAG

THEY'RE the best thing to come out of Sheffield since Viner's stainless steel cutlery or The Human League circa "Dare". Okay, so you can't eat your dinner with their products, nor do any of their groups sing about cocktail waitresses, but hey, WARP are still the electronic equivalent of Gucci. Stylish, fashionable and sought-after the entire world over.

To celebrate their seventh birthday, they're releasing a second volume of "BLECH", in which those deck wizards DJ Food mix up a host of Warp classics. There's material from Aphex Twin, Black Dog, Nightmares On Wax and more, all conveniently squeezed into one CD-shaped listening experience.

Warp are offering **TWO** winners (one male, one female) the chance to win the following. A "Blech" T-shirt so limited only 50 were ever made. A goodie bag of "Blech" toys, including keyrings, frisbees, lighters, picture puzzles and stickers. And a copy of the album, of course. **FIVE** runners up will each win the album and the toys. Simply solve this blechtastic riddle:

What does Aphex Twin's bank manager call him?

- (a) Richard James?
- (b) James Richard?
- (c) Rames Jichard?

● Mark your entries "Warp Competition" and get them in by Friday October 11. Please state whether you'd like a boy's or girl's T-shirt.



● 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 mailing. The editor's decision is final. So there! Last month's winners are as follows:

QUART FESTIVAL: Niall O'Brien - London, Robin Deane - Humberston, **EPISODE:** Winner: Louise Miller - Hoywell, Runners-Up: Simon Eyre - Chichester, Gido - Southsea, Sara Henderson - Inverurie. **DELANCY STREET:** Lutter Diamonds - Richmond, Lisa Collins - Putney, David Bailey - Chichester, Stuart Cooper - Sutton Coldfield, Dave Rodgers - Newcastle-upon-Tyne. **MANICA GIVEAWAY:** Amy Lozano Green - Dorset, Dale Murdoch - Warrle, Renée Knott - Brighton, Sami Dine Galan - Paris, Lee Tyler - Chelmsford, Geoff Doherty - Southall, Gordon Stewart - Cambridge, Martin Lewis - Leeds, E. Cahill - Heston, M. Gabriel - London.



'GIVE EM ENOUGH DOPE 3' SWAG

OVERHEARD in the Muzik office recently... "Like, gee whizzzz, hey man... Radical dude... Totally c-o-o-o-o-l... Laying back in the sunshine, inhaling those deep, intoxicating vibes... Yeahhhh... Pass the dope man, don't hog the joint..."

Not jumping to conclusions, you will have therefore realised that the "dope" in question is the latest instalment in **WALL OF SOUND**'s toketastic "GIVE EM ENOUGH DOPE" series. It's the only drug which puts a smile on our faces right now. And no wonder. Because "Give Em Enough Dope 3" hits more legal highs than any one person's good taste can take. There's loads of funky grade one shit from Basement Jaxx, Les Rhythmes Digitales and Russ Gabriel, as well as exclusive new tracks from The Ballistic Brothers, Propellerheads and Spacer.

Hauling themselves away from their office bong for a moment, WOS have agreed to give **ONE** winner not just a copy of this album, but the label's entire back catalogue on the format of their choice. **FIVE** runners up will each get the "Dope" series on CD in a limited edition pack.

Just answer this doped-up tester:

Who was the guest vocalist on Mekon's "Revenge Of The Mekon"?

- (a) Normal Norman Goodboy
- (b) Ordinary Orville
- (c) Mad Frankie Fraser

● Mark your entries "Give Em Enough Dope Competition" and get them in by Friday October 11. Please state which format you'd like your album on.

Please note that all competitions are only open to UK readers. Sorry!

Grip Flare

All titles created by Ken Ishii

01. Intro
02. Low Res 'Amuck'
03. Sweet Katharis
04. Transition
05. One Blink
06. Grip
07. Sweet Katharis
08. Curved Sunburst
09. Transition
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DJ Shufflemaster '575' Nagai Eri mix

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as exciting as what's on your mind.

Satoshi Tomiie

words **Kevin Lewis** pictures **Raise-A-Head**

out of **japan** into the fire

Some people have all the luck. **SATOSHI TOMIIE** was introduced to house music by Frankie Knuckles and he once shared a flat with David Morales. He's also

EVERYONE KNOWS FRANKIE KNUCKLES

and David Morales. The two most celebrated members of New York's Def Mix team, they've both been DJing as long as most clubbers have been breathing. And the list of absolutely killer records they've been responsible for stretches longer than the queue for a Cream event.

However, unlike his two long-time studio mates, Satoshi Tomiie, the third name on the DJ bill of last year's Def Mix tour, cannot claim such fame. As a DJ, even though he's rocked venues such as Ministry Of Sound and Hard Times, he wasn't around at seminal places like The Warehouse or The Paradise Garage, where both Knuckles and Morales have played. As a producer, while his list of credits is certainly cool, it's nowhere near as mind-bending as the curriculum vitae of the other two...

Then again, Satoshi is only in his late twenties. And despite lacking that overwhelming sense of history and experience which Knuckles and Morales bring to a nightclub or a remix session, this man has been in and around studios with some of the best house producers in the business. He's had a hand in classic records like Knuckles' "Rainfalls" and Robert Owen's "I'll Be Your Friend", to say nothing of his own, heart-melting "Tears". What's more, with records such as his current single, "K-Gee", devastating dancefloors the whole world over, he is going to be here for a long time to come.

worked with both of them.

Extensively. Say

no more

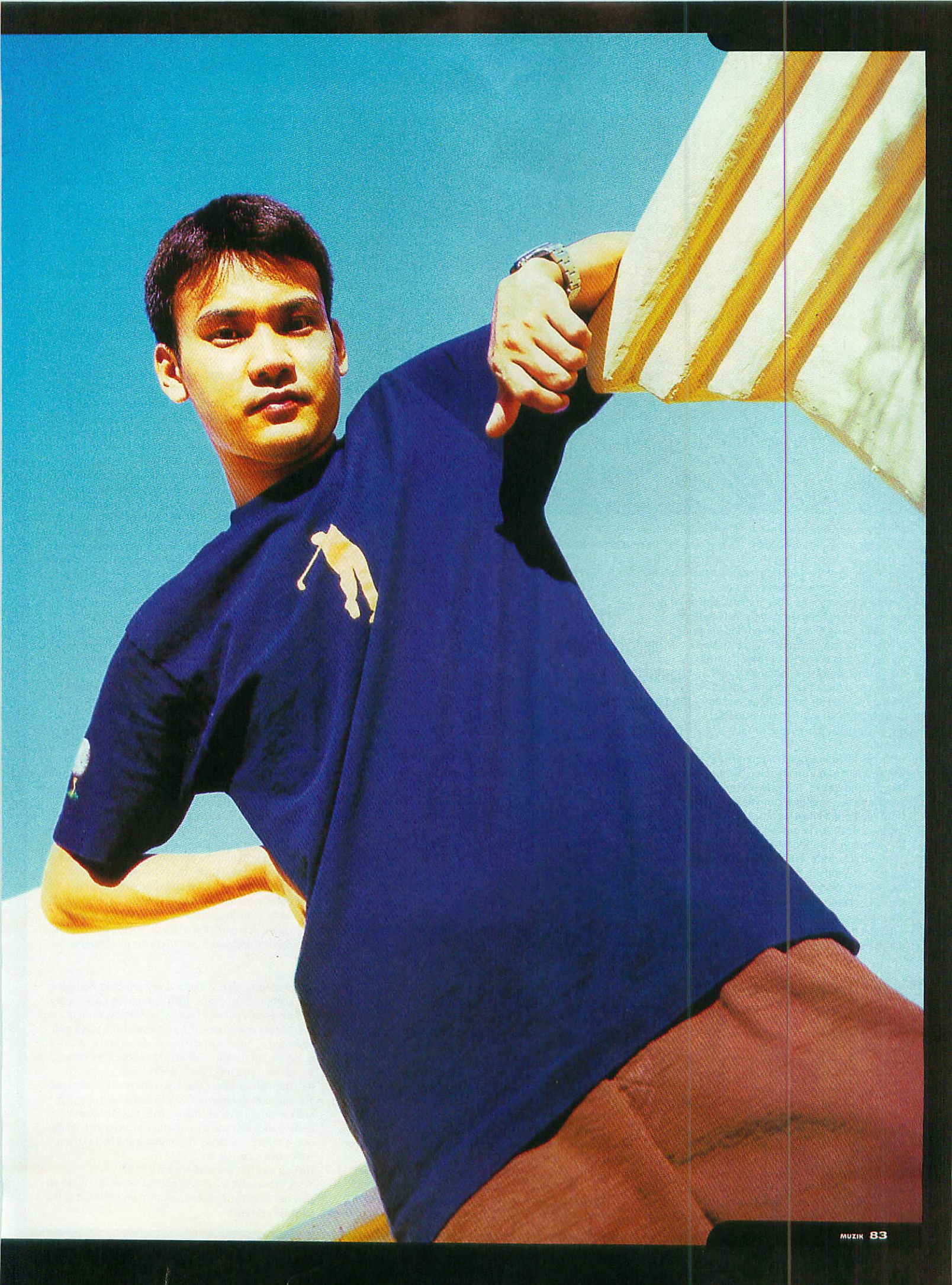
HOWEVER, WHILE THE MUSIC COMES EASY TO SATOSHI TOMIIE, OTHER FORMS OF COMMUNICATION ARE NOT so smooth. For the most part, this amiable Japanese guy speaks English in short stuttered sentences. Every now and again, though, he'll get a sudden burst of confidence and three or four strings of words will unravel at once. Like when he mentions the first time he saw a DJ mix two records. It was at a Herbie Hancock show in Tokyo back in 1983. Or how he'd scour Japan for house records after Frankie Knuckles introduced him to the genre in 1987. Or how he was so desperate to be a DJ, he'd concoct mix tapes with just one turntable.

"I couldn't afford two of them," he grins. "I used to make these mad mega-mixes using only one deck and a four-track tape machine."

Satoshi got into music at an early age. He was playing keyboards in various bands by the time he was 13. When hip hop came along, he was right in there, experimenting with slo-mo instrumental grooves. Then, in 1988, he had his big break.

To promote the launch of a new product, a Japanese cosmetics company brought Frankie Knuckles to the Land Of The Rising Sun for a series of gigs. Each night that Knuckles played, Satoshi composed a fanfare to be played before his set. They went on the road together and, by the end of the two-week tour, had become firm friends.

During this period, they also planned the release of Satoshi's debut single, "Tears". Satoshi wrote





all of the music and then sent it to New York, where Knuckles mixed the track and added Robert Owens' vocals. The result was massive. It gained Satoshi a deal with frr and heralded the beginning of the Knuckles/Tomiie partnership which was to produce a huge list of dance classics.

While these deals were being struck, Satoshi was meant to be studying law at university in Japan. He couldn't help himself, though, and bunked off of school to make frequent trips to New York, returning every two or three months to sit exams or pick up on some vital work.

When he'd finished his degree, Satoshi was free to head for the Big Apple and do what he'd always wanted. There was just one problem. He had nowhere to stay.

Until...
"I got a call from Morales," he remembers. "He was calling about something crazy, to do with a sound system. But as we were talking, he asked me when I was next coming over to New York. I told him I didn't know because I didn't have a place to stay and he said, 'Well, I've got this spare room at my apartment'. We were room mates for about a year."

Satoshi was made. When he was not working on a Def Mix session, he could use the studio at Morales' place. And with Morales' large collection of club records, some dating back to the early days of disco, he could catch up on everything he'd missed out in Japan.

It was a true learning experience. In the studio, he'd watch musicians like Eric Kupper and Peter Schwartz. And at night,

he'd be somewhere like Red Zone, checking Morales spin.

Now, of course, he can do everything himself. And how. Like the monstrous Black Shells "The Anthem" before it, "K-Gee", his disco-sampling stormer for Sony, is securing him major label brownie points left, right and centre. Mind you, Satoshi is taking it all in his stride. According to him, it's very simple.

"I couldn't afford two turntables. I'd make these mad mega-mixes using only one deck and a four-track tape machine"

"There are no concepts to my records," he explains. "There's no concept with 'K-Gee', for example. I woke up, turned on the TV set and the music from 'Saturday Night Fever' was playing. I loved the tune, so I sampled it. That was it. And almost the same thing happened with Black Shells. I did those tracks almost overnight."

However he does it, his work is getting him places. Tonight, he's in London. Next week, he's flying off to Italy. The hard life of the travelling superstar DJ, eh?

And for those of us mere mortals who don't get paid to jet around the globe, what does he reckon the best thing about his job is?

The clubs? The atmosphere? The people?

Nope.

"The food!" he gushes. "I just love eating. Italy is the best country in the world for food. Italy and Japan. You can get anything you want in those places."

Satoshi Tomiie Presents Shellshock's 'K-Gee' is out now on Sony

FRANKIE KNUCKLES ON SATOSHI

How did you meet Satoshi?

The first time I went to Japan, I was taken by this advertising company who were handling a big campaign for Shiseido cosmetics. They were in the process of launching a line of cosmetics geared for young men and they brought me over to help promote it. Satoshi was writing the music for the campaign. So each night, before I would come on and DJ, he'd play a different fanfare. That's what first turned me on to him and his talent. I was totally blown away by him. His music was very ethereal and very dreamy, not unlike what "Tears" turned out to be, although minus Robert Owens, of course. The last artist I'd worked with, just before I left Chicago, was Larry Heard and I thought Satoshi's work was very similar to that.



What's the story behind "Tears"?

When we first met, he didn't speak any English at all. I had an interpreter during the time I was over in Japan, and Satoshi and I both used an English/Japanese dictionary. So that's how we managed to communicate. When I was on the road with him, we kept talking about doing some tracks together and we decided to stay in touch. So he'd call me, I'd call him and so on. Anyway, we started talking about doing some stuff. He'd play different parts down the phone, I'd sing to him what I wanted to do and it just kind of went back and forth like that until it was sounding pretty good. Then he just shipped the tapes over to me. I thought that it was great the way it was and we should put it out as an instrumental. But Judy Weinstein (the head of Def Mix) thought we should put some lyrics to it. So we talked about who he would have in mind to sing, if we had to put some vocals on it. And he said, "Robert Owens". I called Robert up in Chicago, he hadn't been doing anything in a while and he ended up moving to New York and we wrote the lyrics together.

You've worked quite closely on various studio projects. How important was Satoshi?

It's easy for him to feel exactly the direction I'm going in, especially rhythmically. It's easy for me to be able to establish that with him. A lot of the time it doesn't take a lot of communication. All I have to do is tell him the direction I want to go in or I'll sing to him what I want, then he takes the ball and runs with it.

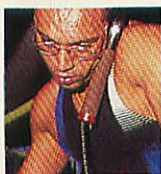
Now that he's moved more into doing his own productions, how do you rate his work?

I think the 'Black Shell's' stuff is wonderful. I love that side of him, the dark side. It's something he's always wanted to do. That's the real Satoshi. At least, I think he believes it's the real him. In my opinion though, I think the real him is the work we've done together. Aside from the hard-driven rhythmical part of what we do, there's the smooth musical part and, to me, that's the real Satoshi.

DAVE MORALES ON SATOSHI

You used to share a flat with Satoshi. What was that like?

When he first moved to New York, he stayed with me for a good eight months. I had a little studio in my apartment and obviously he had no problem with that becoming his bedroom. He had his own extra bits of equipment and just set up in there. He spent more time in there than I did. It was strange because I was never really one for room-mates although I did know what a hardship it is for somebody who doesn't speak the language fluently, especially being Japanese and shy. For him, it was a lot nicer to come here and stay with somebody he knew and trusted, somewhere he was able to slowly get accustomed to the outside environment.



Instead of just being dumped right in at the deep end, it was much easier for him this way.

So you had a good time together?

Yeah, although sooner or later it was time to kick him out! Get him out on his own! It was funny though, he had all these Japanese customs. Every meal he would have green tea and he would cook all these great Japanese dishes. That was cool. He loves to eat.

You were working together a lot then, weren't you?

We did some great stuff together. We co-wrote Robert Owens' "I'll Be Your Friend" in my apartment, when we were just messing around. And of course, he's played on many of my remixes.

He also played keyboards while you DJ-ed at the Red Zone. What was that like?

Oh man, those were some incredible days. We used to really rock it at the Red Zone. They really cared about the

sound system. We had digital delay, samplers, keyboards and a proper mixing desk. He'd come along on Saturdays and we'd really put on a show. It was almost like remixing live. Me playing on three turntables and him playing on keyboards. I mean, half the people didn't know what was going on, but the kids were into the music, they knew.

So, how do you rate him in the studio?

A+. The man's a genius, you know. He really understands. You can have a person who's been to a school of music and can be a master at what he does, but if he doesn't understand what you do and who you are, then it really doesn't make any sense. He's brilliant and he's a DJ too, which helps a whole lot.

Do you feel the same about his DJing?

Yeah, he's a great DJ. He's come on a whole lot. When we play out together, I have to pull all of my tricks out of the bag! He's excellent.

Wear it.



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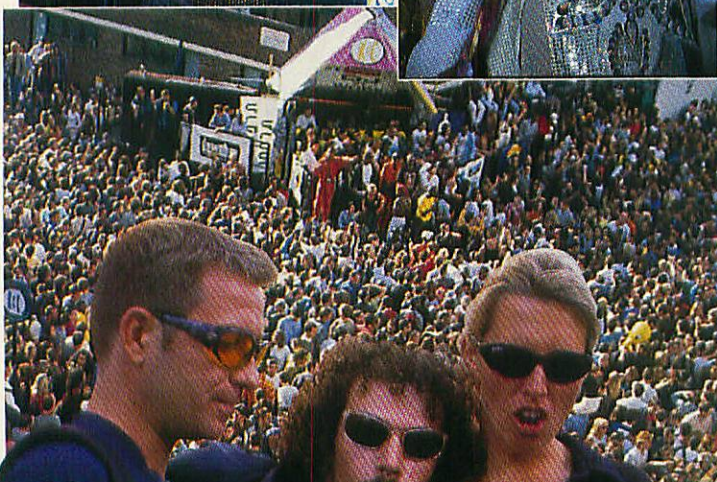
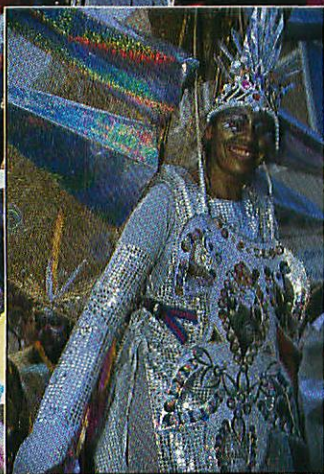
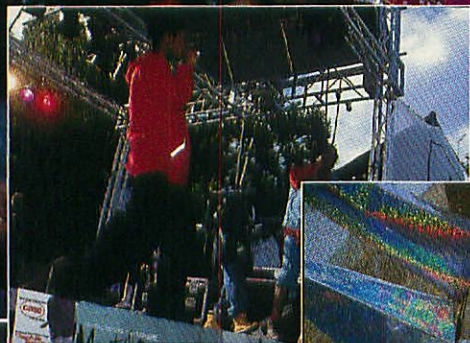
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House and jungle and hip hop and reggae and garage on the hill

Picture: Cody



NOTTING HILL CARNIVAL

Notting Hill Gate, London

THE shop windows are boarded up. Only one beaten-up joy-ridden car is left on the street. The tube station gates are closed. On any other weekend, this would make Notting Hill look like a ghost town. On this showery August Bank Holiday, however, nothing could be further from the truth.

The residents' cars, which normally line the leafy streets of Portobello Road and Ladbroke Grove, have all disappeared to make room for hundreds of hot gas stoves frying spicy fish, jerk chicken and plantain. While, if you walk uphill to the Westway, all you can see is one massive flow of damp, sweaty bodies (from every nationality you possibly could think of) pushing their way in the direction of Tim Westwood's loudly pumping hip hop stage.

Which is where the Lost Boyz happen to be holding court, hugging their mics and rapping over raw, sexy beats. "From the east to the west... just ride", they chant, while the jumping masses below mimic their lyrics in response. Some dumb-ass in the crowd lets off a can of CS gas and temporary chaos ensues as the crowd reaches ignition point. But it's no big deal and things soon return to relative calm.

But then, at the Carnival, you learn to expect the unexpected and the unusual becomes the norm. Like the two grannies stumbling on Confusion's huge, pounding jungle sound system, mesmerised by the MC's cartoon histrionics. Or the old guy in the Davy Crocket hat, gyrating his hips to lovers rock and attempting (but clearly

failing) to seduce every single female in sight. Meanwhile, the sea of West Indian toddlers marching down the middle of the road, decked out in silver zoot suits and Day-Glo head-dresses several times their body size, seems to be the most common sight in the world.

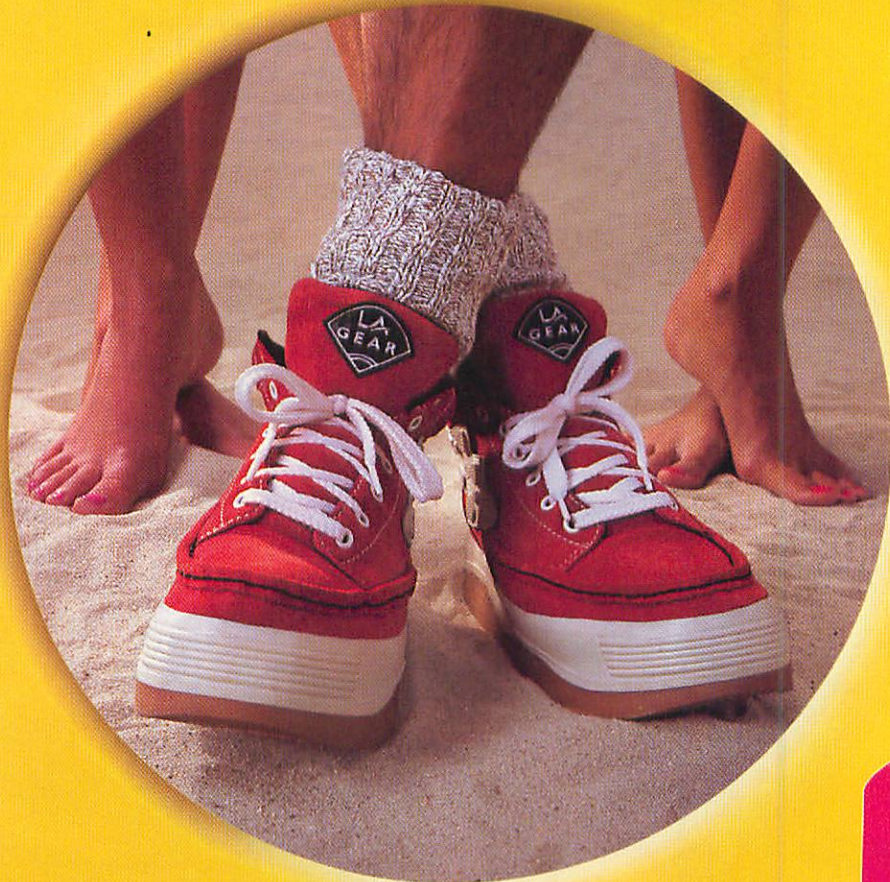
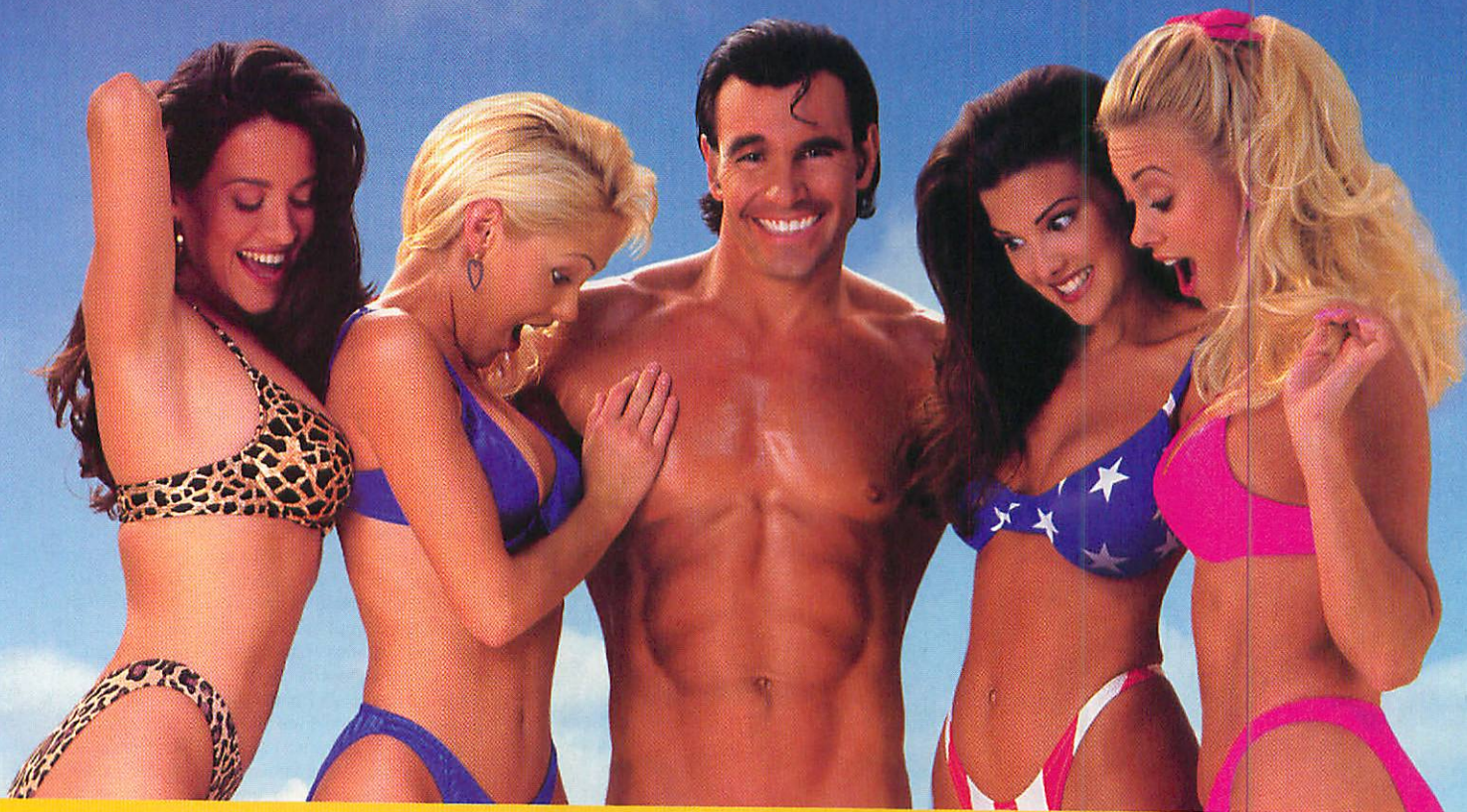
Walking along the pavement, it feels as though every single slab of concrete is shuddering to the tribal rhythms. African beats and Jamaican roots reggae are woven into into hip hop breaks and time-stretched into jungle. Which takes us to the KCC garage sound system that seems to blocking an entire crossroads. In some ways this would appear to be the absolute antithesis of Westwood's street-tuff rap stage, but essentially it shares the same black roots with a jump-up crowd giving each other high-fives every few seconds.

For about the hundredth time today, an over-enthusiastic skate kid smeared in red face-paint shimmies up a lamppost to survey the scene from above. "If you don't come down, we can't party," call members of the KCC crew, their sounds grinding to a halt. Horns, whistles and good-natured abuse from the crowd prove very effective. The lamp-post is vacated and the mayhem continues right up to the 7pm curfew.

Remarkably, just a few hours later, the only sign of the Carnival will be a thousand-odd squashed plastic glasses and empty Rizla packets. Notting Hill (along with the rest of the world) will get ready to go back to work and the momentary fusion will return to diffusion. Until next year...

Rachel Newsome





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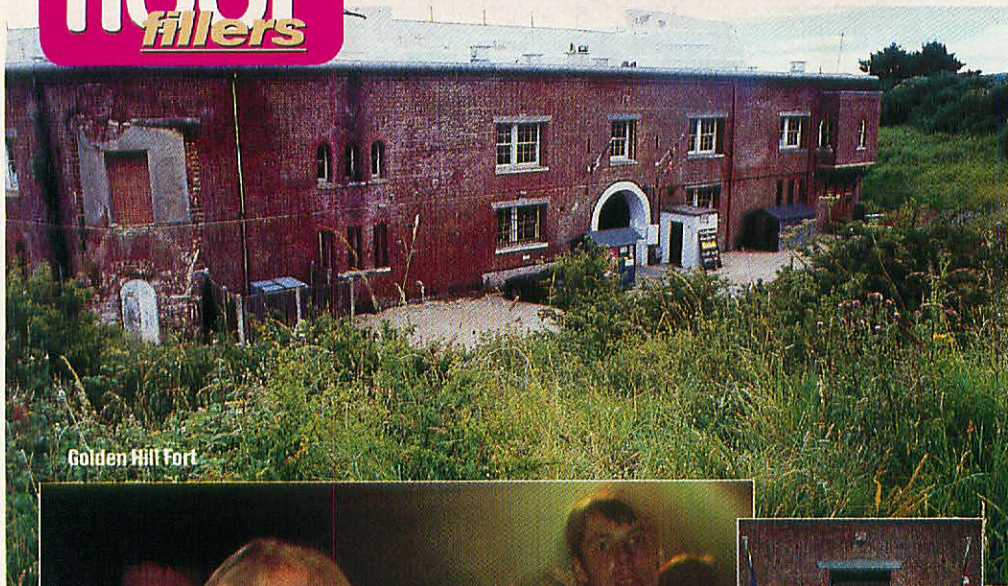


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Golden Hill Fort

GOLDEN HILL FORT PARTY

Freshwater, Isle Of Wight

THE Golden Hill Fort party is unquestionably one of the most bizarre and jaw-droppingly mad events it's ever been this journalist's privilege to attend. Muzik was tipped off about this occasional shindig, which is so underground it doesn't even have a name, by DJ Terry Francis. As a result, we discovered what may well be Britain's best-kept secret.

The Fort itself was built in the 1850s, but these days looks more like a folly than grand, palatial war-quarters. By day, the tea-and-cream-cake brigade pass by in coach-loads. By night, a complete transformation takes place. Two of the rooms off the perfectly circular courtyard are opened up, decked out in dazzling Day-Glo colours and wall-hangings, and the Isle Of Wight's club-starved youth at last have somewhere to go.

At the start of the evening, everyone gathers in the courtyard. Chatting and swigging take-outs (there's no license here, so you have to bring your own), the sound system drifts out from the "club", but things don't really warm up until Aaron M takes to the decks.

It's quite clear just who the local hero is around these parts. As soon as he comes on, Aaron seizes the mic, announces his presence and already there's a buzz as the courtyard empties and the floor fills. Then comes the biggest surprise of the night. The soundtrack. It's primarily old-school hard and happycore rave.

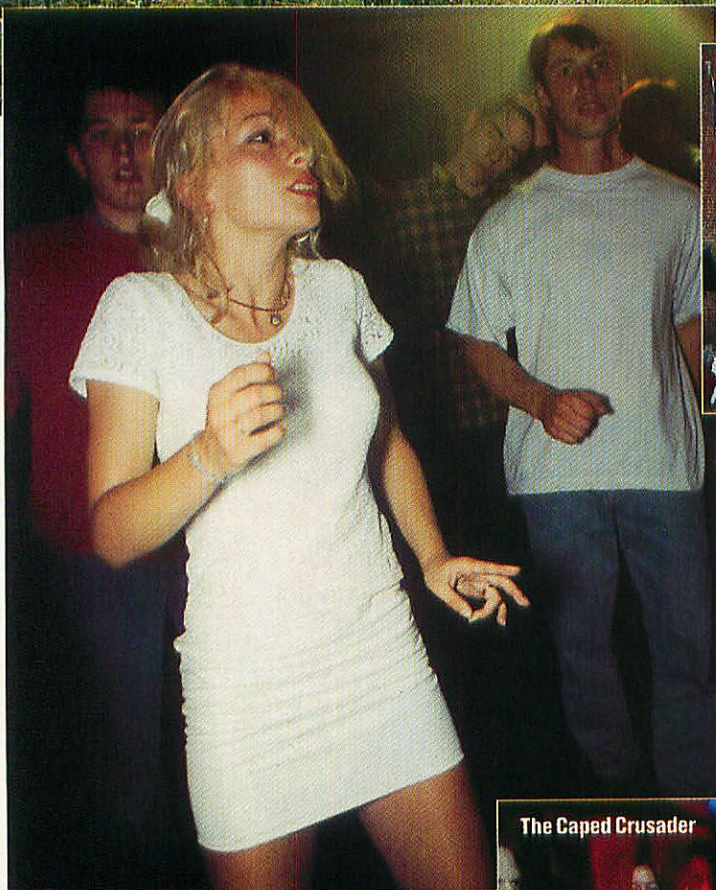
High octave vocals, mad Belgian synth attacks and runaway breakbeat drum rolls tumble straight out of yesteryear. We think we hear Love Decade, Shades Of Rhythm and Genaside II rubbing up alongside Billy Ray Martin's "Your Loving Arms", though we could be wrong. And we definitely hear a hardcore bootleg of The Beatles' "Here Comes The Sun".

Teen spirit and gushing enthusiasm raise the ceiling several feet. In the next door chill-out room, there's a girl wearing a cape who's quite clearly convinced she's an owl, swooping around like Batwoman on happy juice. Aaron's MC doesn't let up, and the fact that the whole thing feels like a throwback to the golden years of 1991 and '92 makes no difference.

As we slink away at dawn, a couple of clubbers come

up to us and plead, "Don't let them close this place down. It's all we've got". It turns out that the council are trying to ban any more parties at the Fort, forcing people to travel as far as Southampton or Brighton to get their 4/4 fix. Perhaps it's time the Fort was put to its original use once again. Get the rations in now. Fancy a siege, anyone?

Calvin Bush



10 TO CHASE

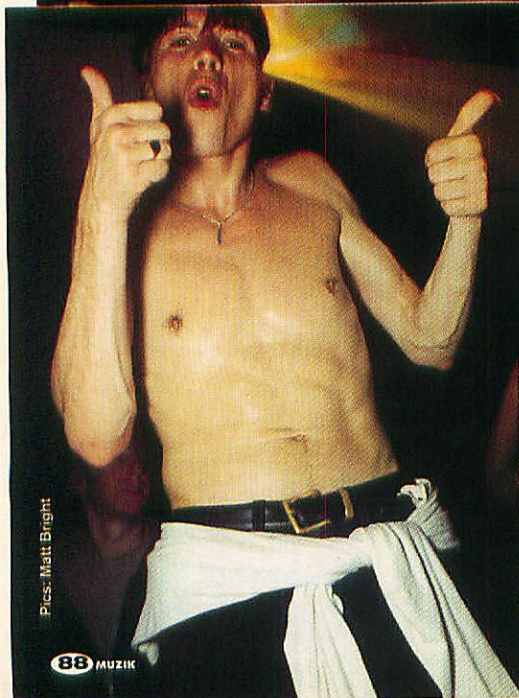
The tracks which rocked Aaron M's set

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OVER DUBZ - "I Want Base"
SMS PROJECT - "Take Me (Stabbed In Yer Back Mix)"
HECTOR'S HOUSE - "Pumpin' (Original Mix)"
TIME OF THE MUMPH - "Blow Out"
DJ FLAVOURS - "Rhythm Flow (Remix)"
DA PIANOHEADZ - "Give It Up"
FFARGETTA - "The Music Is Moving (Tall Paul Mix)"
MR JACK - "Only House Music (Original Extended Mix)"
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POSITIVE SOUND/WIGGLE

Stanmore Park, Brighton

RAVING, by its very nature, has always been apolitical. After all, people have been doing it in one way or another, since the Stone Age. But in these days of the Criminal Justice Act and unreasonable Government pressure on the dance scene, spending the night grooving under the stars without permission, without Gestapo-style security, fences and barriers, and without extortionate entrance fees, is not only a rare treat, but almost a revolutionary act.

Tonight's party takes place in Stanmore Park just outside Brighton. The Positive Sound collective have joined forces with London's leading underground house crew, Wiggle, to celebrate the birthdays of Matthew B and Danny M. Well, that's the excuse anyway. By the time we arrive at around 2am, the bash is already in full swing and Wiggle's Nathan is hammering the decks with his own distinctive brand of stripped-down, bottom-heavy house as the crowd whoop and holler like there's no tomorrow. By 4am, the party is really rocking and birthday boy Danny M turns in an excellent set of funky house grooves, which peaks with Charles Webster's mix of Hot Lizard's "Big Air" and R Factor's tech house anthem "G-Explorer".

The crowd consists of a pleasingly peculiar mix of crusties, Wiggle regulars, club babes in shiny A-line skirts and tiny T-shirts, the odd old hippy and a few "just back from Goa" flouro party people. The setting is perfect and, as the sun comes up, Tom Parris gets deep into the

mix and picks up the tempo with some hard

funky beats, before Positive's very own Simon Atkinson sends the crowd into overdrive with a wonderfully fluent set of Detroit-style phuture phunk.

Looking around, another sound system has set up at the bottom of the field. On closer inspection, they're found to be blasting out wild, psychedelic trance, as a group of semi-naked girls put on a show of mock fighting for anyone who's interested. We're vaguely entertained for a while, but the music proves too much and we return to the main system, where we catch the ultra-smooth fluid house grooves of Terry Francis.

At around 8am, in a decidedly battered state, some DJ called Mothersole gets stuck behind the twin decks for two and a half hours before Matthew B takes over to wrap things up. By this time, the records are beginning to warp under the hot sun and the party grinds to a halt at about midday. The police turn up for a look around but slope off without saying a word.

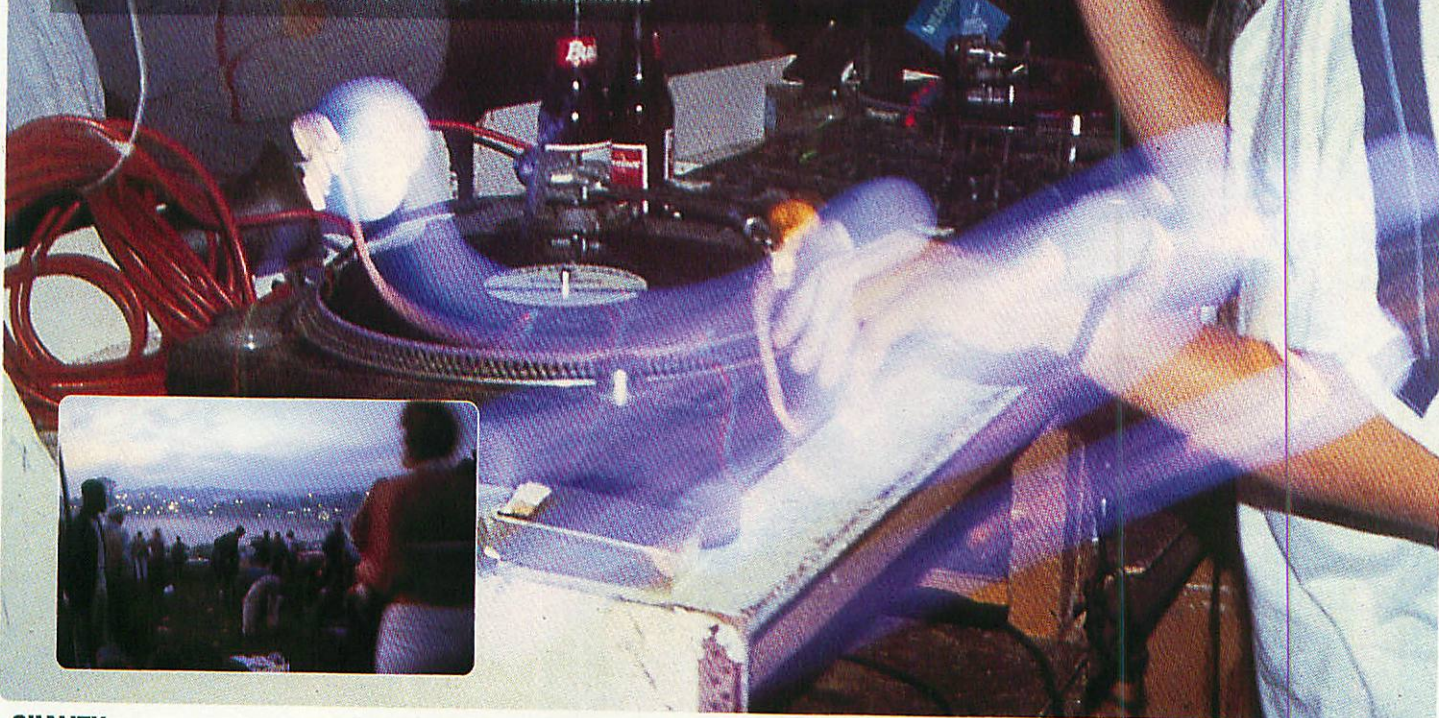
Two weeks later, Positive Sound organise another bash at the same venue. But this time the police turn up mob-handed and the whole thing is over by 2am. Some you win, some you lose. Whatever, tonight the feeling of solidarity among the party-goers is tremendous. Long live the revolution.

Dave Mothersole

10 TO CHASE

The tracks which rocked it in Stanmore Park

PARIS RED - "Get With Me (Roach Model Mix)" (UCA)
 PRESENCE - "The Strength" (Remote)
 SPOOKIN' THE HOUSE - "Trapdoor" (Reverberations)
 SUN CHILDREN - "Sun Beal" (Bonds)
 PURE SCIENCE - "Release" (Para Science)
 R-FACTOR - "G-Explorer" (Touché)
 PRIMITIVE URGES - "Volume 1" (Primitive)
 DEM DEEP C6'S - "Wasted Life" (El Chocolates)
 SHIELDED EP - "Montana Freight Mix" (20:20 Vision)
 SOUND AS A POUND - "Volume 2" (Sound As A Pound)



Pics: Richard Fawcett

QUALITY

The Fubar, Stirling

THINK of Fubar and you naturally think of hardcore, right? Wrong. Their new Friday house night, Quality, actually turns out to be a strange combination of underground releases from Limbo and commercial buggies from the likes of Hooj Choons.

Until now, the choice in Sterling for those who wanted to start their weekend with a couple of drinks and a shimmy down their local was limited. So Quality comes as a welcome alternative to the lager-swilling chaos of Rainbow Rocks, the decidedly mainstream disco up the road.

"Scotland is crying out for more house nights like this," explains resident jock Trevor Reilly. Perhaps some trainspotting

clubbers would turn their noses up at the idea of tracks such as Tall Paul Newman's "Rock Da House" and Bassheads' "Is There Anybody Out There" still getting hammered, but Trevor has always been good at reading a crowd and this night is about having a brilliant time rather than demanding the latest releases.

Promoter Caroline Moy has put all her energy and efforts into this new venture. Consequently, she can be found on the door greeting punters, behind the bar serving punters and on the floor mingling with punters. As always, she's aiming high, "We want to create one of the most up-for-it party nights in Scotland".

And why not. Upstairs at The Fubar is an ideal place for a bit of happy house. The

tunes are massive and, just like your best friends, they're all instantly recognisable. This monster mishmash of quality party grooves is set to become the perfect start to the weekend.

Claire Wyburn

APRICOT JAM

The Rhythmic, London

ONE of the final freestylers of the night staggers onto the stage, picks up the mic, turns to host and organiser, Jonzi D, and says, "This is the best hip hop jam I've ever been to". It may not have quite been that, but the Apricot Jam has become a pretty special night.

On this particular Saturday evening, the enthusiastic and supportive crowd are

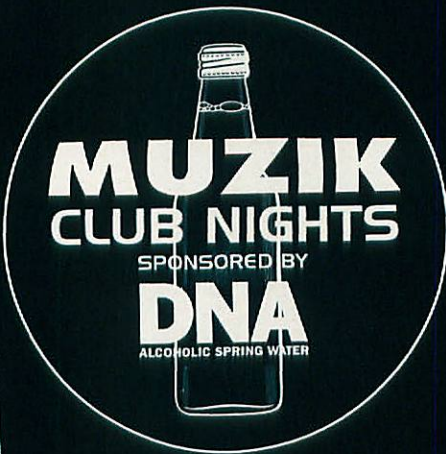
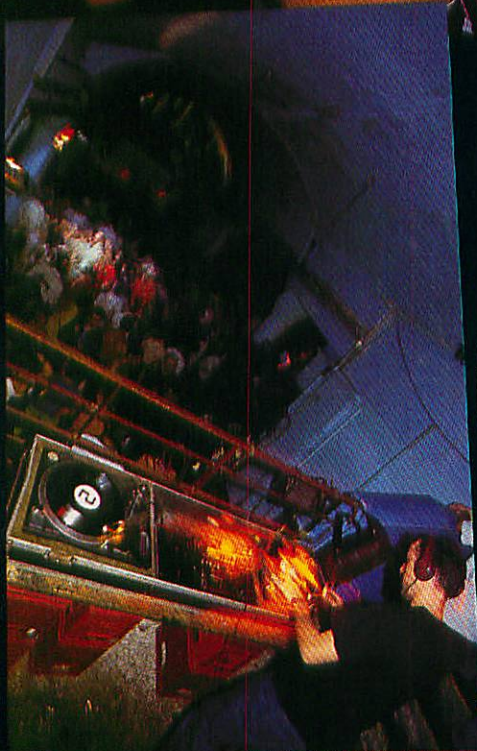
treated to up-and-comer Fallacy, old timers Original Foundation (remember the Sindecut?) and stars of the moment Blak Twang, as well as numerous asides, including the chance to win a Adidas T-shirts and large up freestyles courtesy of Jonzi D.

The three-piece band (drawn from the ranks of Quite Sane) lay down beats the size of mountains and Shortee Blitz adds some laid-back scratches. The audience has grown since the Jam's original outing, but the special sense of excitement and, yes, community remains the same.

As Saturday night becomes Sunday morning, what more could you want on your toast?

Will Ashon

Last Month's Parties



DNA
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MUZI K

CLUB NIGHTS

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ALCOHOLIC SPRING WATER

WHERE TO BE THIS MONTH

Friday September 20 LONDON

THE GALLERY - MUZIK PARTY Turnmills, 63b Clerkenwell Road

0171-250-3409. 10-7.30am. £10

DJs Pete Tong, Judge Jules, Steve Lee, Lottie, Darren Payne, Carl Clarke and Dean Rouley

Friday September 27 MIDDLESBOROUGH

SUGAR SHACK - MUZIK PARTY The Empire, Corporation Road

01642-253-553. 8-2.30am. £20

DJs Jeremy Healy, Judge Jules, Lisa Loud. Percussion by Shovel (M People)

Saturday October 5 LEEDS

THE ORBIT - MUZIK PARTY After Dark, South Queen Street, Morley

0113-252-8202. 8-2am. £10/£8 concessions

Space DJz, Bandulu, John Berry, Nigel Walker and Mark Turner

Friday October 11 HEREFORD

NAUGHTY BUT NICE - MUZIK PARTY The Crystal Rooms, 13 Bridge Street

01432-267-378. 9-2am. £6

DJs Billy Nasty, Si Long and Dubmerge live

Saturday October 12 WOLVERHAMPTON

DISTINCTIVE RECORDS NIGHT - MUZIK PARTY The Canal Club, Broad Street

01902-311-312. 9-3am. £tbc

DJs Terry Francis, Claudio Coccoluto, Richard Ford, Gordon Kaye, Jo Mills. Percussion by Shovel

Saturday October 12 PLYMOUTH

SCREAM - MUZIK PARTY The Warehouse, 34-36 Union Street

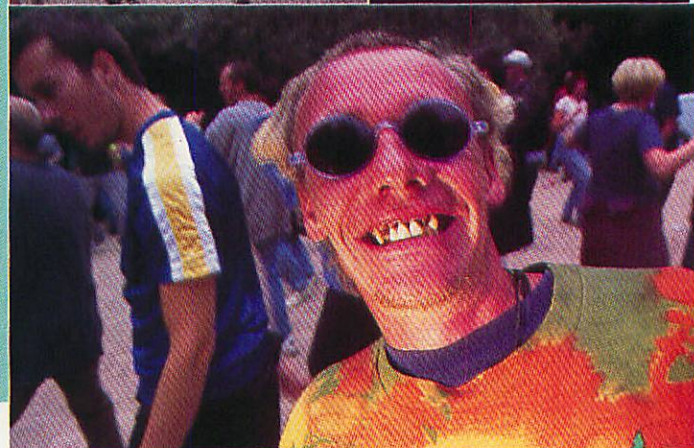
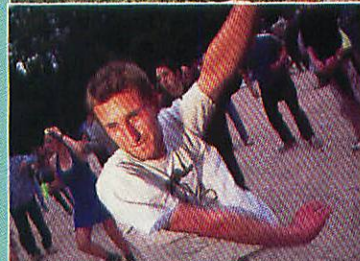
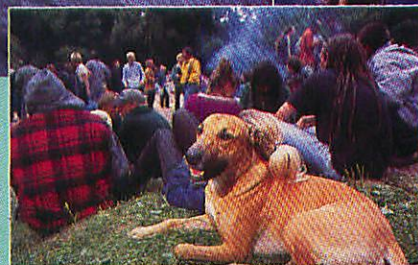
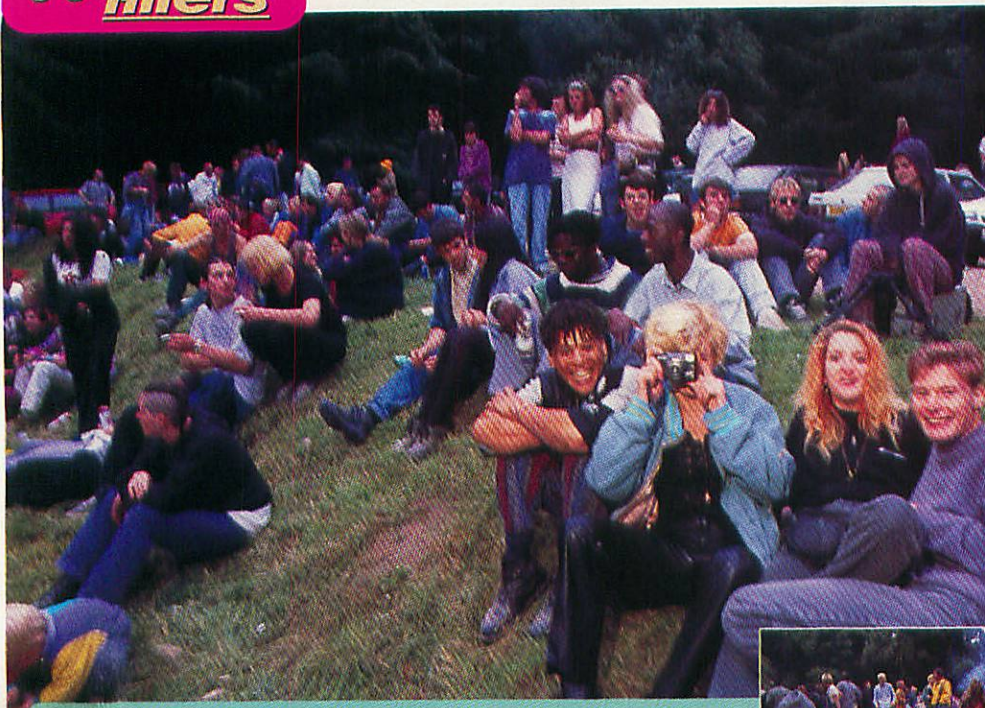
01752-266-118. 7-2am. £14/£12 concessions

DJs Carl Cox, Nick Warren, Eric Powell, Daz Saund and Les Ryder

Our lovely sponsor, DNA alcoholic soda, are giving away a crate of their fabulous drink. To win, just send your name and address on a postcard to "DNA Give Away, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS". First one out of the editor's sock wins. All entries must be received by Friday, September 27. You MUST be 18 or over to enter!!

DNA
ALCOHOLIC SPRING WATER





SACRED GROOVES

Rhondda Valley, South Wales

NOBODY said that a few hundred people dancing in the drizzle in a Welsh valley would change the world. And for the geezer in flip-flops spinning around in circles or the Bond girl club chick swaying from behind her big yellow shades, tonight is probably about as life-changing as cleaning your teeth. But maybe that's the point.

The introduction of 1994's Criminal Justice Bill may have politicised the free party scene by outlawing those infamous repetitive beats and everyone who dances to them. But finding an open space in the countryside or a warehouse, unloading a stack of bass bins powered off someone's van, and letting the beats crawl under your skin on a summer's night is about parties, not party politics.

Ever since Morris dancers first jangled their bells on the village green and pagan festivals celebrated the turn of the seasons, dancing in the mud and rain has been as natural as, well, cleaning your teeth. And that's why we're driving along the back lanes of South Wales, looking for the turn-off which will take us to a forest clearing drenched in blackness, except for a patina of strobes rotating across the fir trees.

Cardiff's Sacred Grooves sound system have been throwing fugitive parties in and around this area for the past three years, and tonight finds them creating foggy tech-scapes throughout the forest gloom. Later on, with a little help from their Full Cycle friends, the outer-galactic sound of drum 'n' space takes over where Sacred Groove's techno leaves off, while shadowy figures stumble down the slopes to shake their bones.

For some, like the face-painted travellers who've arrived from their base in the Welsh Black Mountains, following free parties around the country is a way of life. For the others, who've just tumbled out of clubs like Cardiff's Hip'po and Bristol's Lakota, it's a continuation of one night out, with room to move but also space to sit around and chat.

After all, this is where it all began. And despite the CJB, the British weather and having to drive miles to get here, with the country's Ritzys and Royales choked with small-time promoters out for a free lunch, it's why clubbers are getting right back to basics in a way that John Major never imagined. Okay, so a few hundred people dancing in the rain aren't going to change the world. But it's a damn good reason for staying up all night.

Rachel Newsome

FUNGLE JUNK

The Steering Wheel, Birmingham

If clubbing ever had a musical blueprint, you can be damn sure that Fungle Junk would have done away with it a long time ago. Lurching from easy listening one moment to rough dust beats and hyper-intense drum 'n' bass the next, residents Bowen, Del Agua and Mr Jib say "fuck you!" to the purists and play whatever the hell they like.

"Basically, we spin just about anything but house music," says Shirley Bassey fan, Bowen. "We want to create a much more sociable atmosphere, where you can chat as well as dance."

Their adventurous wall of sound even

attracts some of the glitter-babes from upstairs' glam hoedown to frug the floor. Once ensnared, they proceed to get wild to Mo' Wax sorts, The Psychonauts, with their four decks, master mixer and groovy sampling experience.

Taking a lead from the eclectic musical agenda on offer at pre-club bars such as Circo and Medicine, the Fungle Junksters have shown that four-to-the-floor isn't the be all and end all of clubbing. The fun(k) starts right here.

Kieran Wyatt

Fungle Junk is held every Saturday in the basement at The Steering Wheel, Wrotesley Street, Birmingham, from 10-late. The entry fee is £8

GENACIDE II

The Gardens, Fulham, London

THE GARDENS are packed for tonight's show by the London jungle/soul crew Genacide II, whose forthcoming album, "New Life 4 The Hunted", features full-strength collaborations from both the Wu-Tang Clan and Eek A Mouse. The celebrity pals theme is apparently being continued this evening, as Prince's New Power Generation have been flown in to act as the backing band and Oasis and Kylie are spotted amongst the audience.

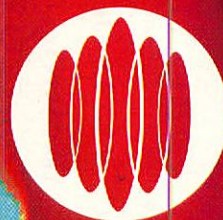
The highlight of this star-studded night is a command performance by the ex-

Soul II Soul singer, Rose Windross, whose Grace Jones-meets-Jessye Norman persona keeps the show on the boil. Her energy is much needed since, try as they might, the NPG can't match the high impact of Genacide II on wax.

The band funk as loud as the clothes they are dressed in, however the power of the breakbeat is sorely missed. As is Genacide's biggest track, "Narramine". Ultimately, it's only the TV monitors hung above the stage playing a forthcoming Genacide II Manga video which manage to hold the crowd's attention.

Jake Barnes

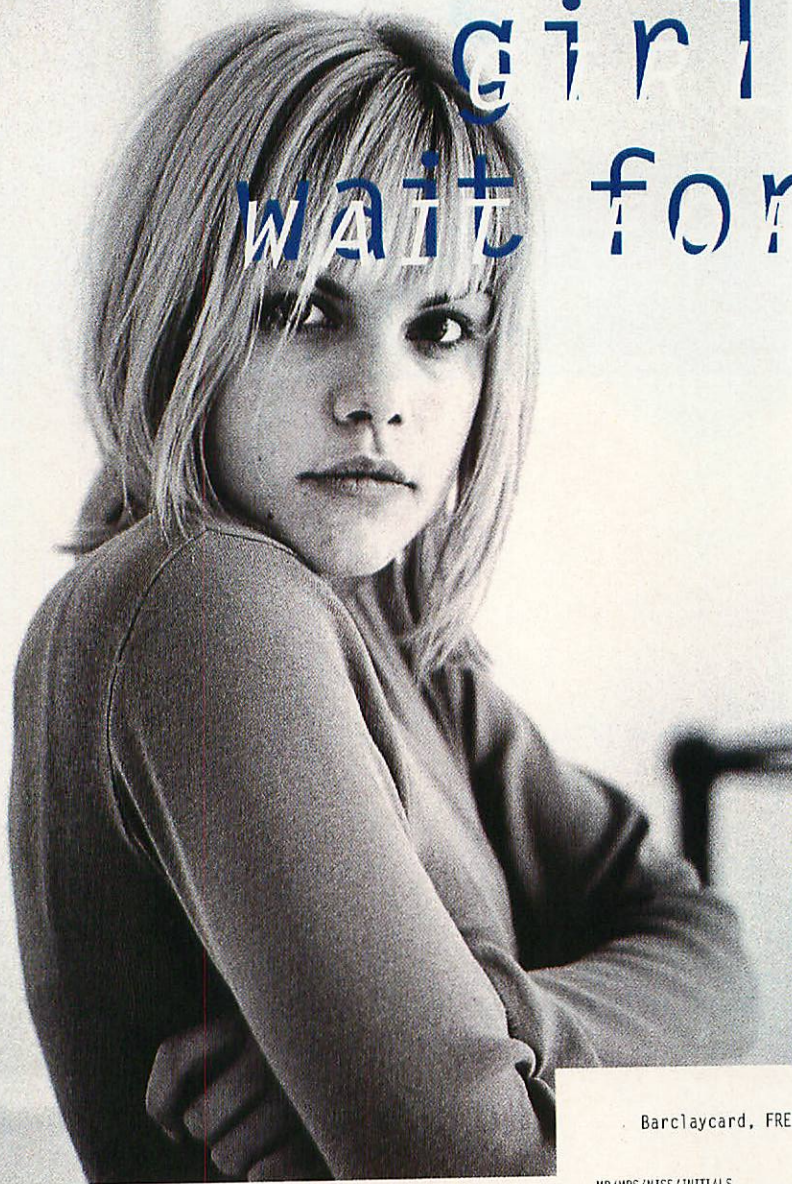
SONIC	Saturday 28th September Grand Opening	Saturday 5th October	Saturday 12th October	Saturday 19th October	Saturday 26th October
Main Floor Super Sonic	Essential Mix Live Pete Tong Doc Martin(NYC) Mark Keys	Northern Exposure Sasha Jon Digweed Live: Shiva	Graeme Park(3hrs) Timm & Laurie Dave Congreve	Robert Owens (Singing & Spining) Sonique(S-Xpress) (Singing & Spining) Timm & Laurie	Seb Fontaine Harvey(MOS)
Basement Sub Sonic	Jon Carter(Monkey Mafia) Jon O Flemming(Trade) Dave Congreve	Timm & Laurie Mark Keys Dave Congreve	Mark Keys Jon Dasilva Mrs Woods(React)	Phil Perry(Mr.Full Circle) Mark Keys Dave Congreve	Mark Keys Dave Congreve Ian Tatham
Lounge Ultra Sonic	Jeff Barrett(Heavenly) Ossie	Ossie	Ossie	Ossie	Ossie
	9.30-4.00am Tickets £12 Door £15	9.30-3.00am Privilege card/NUS £12 Other £15(arrive early)	9.30-3.00am Door £9/£10	9.30-3.00am Door £9/£10	9.30-3.00am Door £9/£10
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SONIC

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PURE'S SIXTH BIRTHDAY

The Venue, Edinburgh & The Arches, Glasgow

HERE'S the deal. It's been six years since the very first time Scotland's Pure opened its doors. Six sweet years of blissed-out disco house, diamond-hard techno and fevered hallucinatory grooves. Six years of massive grins and big dances. Six years of top quality underground entertainment. Seems like the perfect excuse to celebrate.

Stretching out over two nights and two separate cities, Pure's sixth birthday bash sees long-time residents Twitch & Brainstorm joined on the decks, first in Edinburgh and then on the following night in Glasgow, by the likes of Dave Clarke, Terry Mullen and Marshall Jefferson.

As you'd expect, there are plenty of other attractions, such as fellow residents Dribbler and The Bill (whose Friday night set, full of top classics and jacked-up super trax, can only be described as electrifying), Richie Hawtin, Barada and, most importantly, Pure's regular crowd of vibed-up club headz.

At the beginning of the evening, it's three floors of house music mayhem and so humid it feels like we're rocking in Louisiana rather than Edinburgh. By the time midnight chimes, the club is packed and we're rocking hard to an inspired series of voodoo grooves spun variously by Brainstorm, Dribbler and The Bill.

Suddenly it's all change and Marshall Jefferson takes over the top floor for an all-out assault built from rushing strings, deep basslines and euphoric pianos, all swinging wildly around a solid beat. The crowd love it and before long the temperature is spiralling crazily off the scale.

Downstairs, Dave Clarke is spinning a truly inspirational set. The reports may have been mixed over the last few months, but tonight the man is just stunning, pushing stripped-down drum grooves and metallic funk into a symphony of hard sounds and ecstatic rhythms.

All around, girls 'n' boys are locked deep in the seductive intensity of records which sound like they were purpose-built for precisely this moment. It's as if the future has come to visit and then decided to hang about for a little while, contort our bodies into super sexed-up shapes, open our minds piece by piece and then fucked off again. The whole thing is stupidly wonderful.

The hours which follow go by in a flash. Maybe you remember Twitch, hunched over the decks in the basement, twisting tracks together so effortlessly it seemed like a dream. Maybe you don't. Tonight was that kind of night. Before too long, Saturday's daylight streams through the doors of The Venue, announcing all too soon that the party's over. For now.

On Saturday night it all starts up again, this time in Glasgow. It's just as good. Richie Hawtin is on fine form and Terry Mullen (who seems unstoppable at the moment) delivers a totally mind-blowing set. But while the guests DJs might have pulled out all the stops on both nights, these parties really belong to Pure's resident jocks. And of course the Pure regulars themselves.

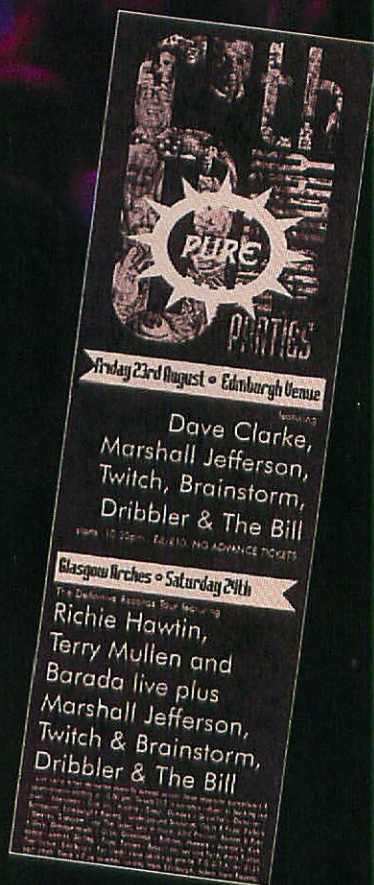
A simple case of something special for the weekend. See you next year...

Stephen Cameron

PURE'S ALL-TIME TOP TEN*

- KLF - "What Time Is Love?"
- GREEN VELVET - "Preacher Man"
- SLITS 'N' STRINGS 'N' BOB'S - "Real Rebellion"
- JIMI TENOR - "Take Me Baby"
- JOE SMOOTH - "Promised Land"
- BOMB THE BASS - "Megablast"
- S-EXPRESS - "Theme From S-Express"
- GX - "Bulb"
- FUSE - "Vortex"
- PHUTURE - "Inside Out"

*subject to change on a daily basis!



FUSE

Lion Arts Centre, Adelaide, Australia

IT'S the winter solstice, or thereabouts, in Australia and all we get is a freezing cold night inside a black steel cave with a cool, low-gloss throng.

However, the set list is real top-drawer stuff. John Acquaviva starts too early, but captures the crowd with two solid hours of raw, sweating, gutsy techno savagery. Local boy, HMC, does what he always does, somehow contriving to elevate the masses with the craft of a storyteller. Then, Taking up the reins, Ritchie Hawtin mauls people's perceptions with what can only be described as hard art techno.

Away from these primitive rites, another local spinner, Aquila, weaves a web of post-Aphex fluttering, deconstructing the

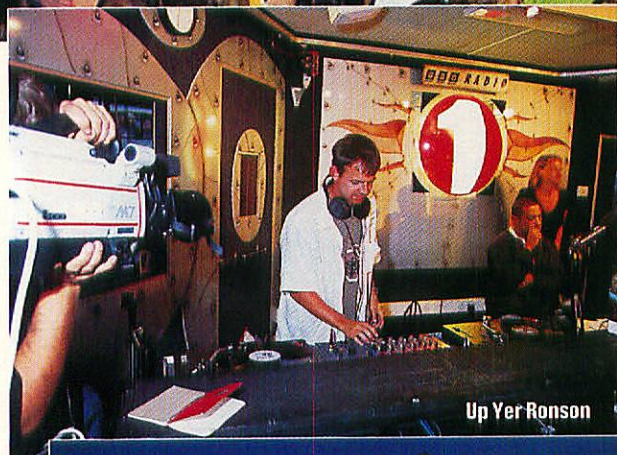
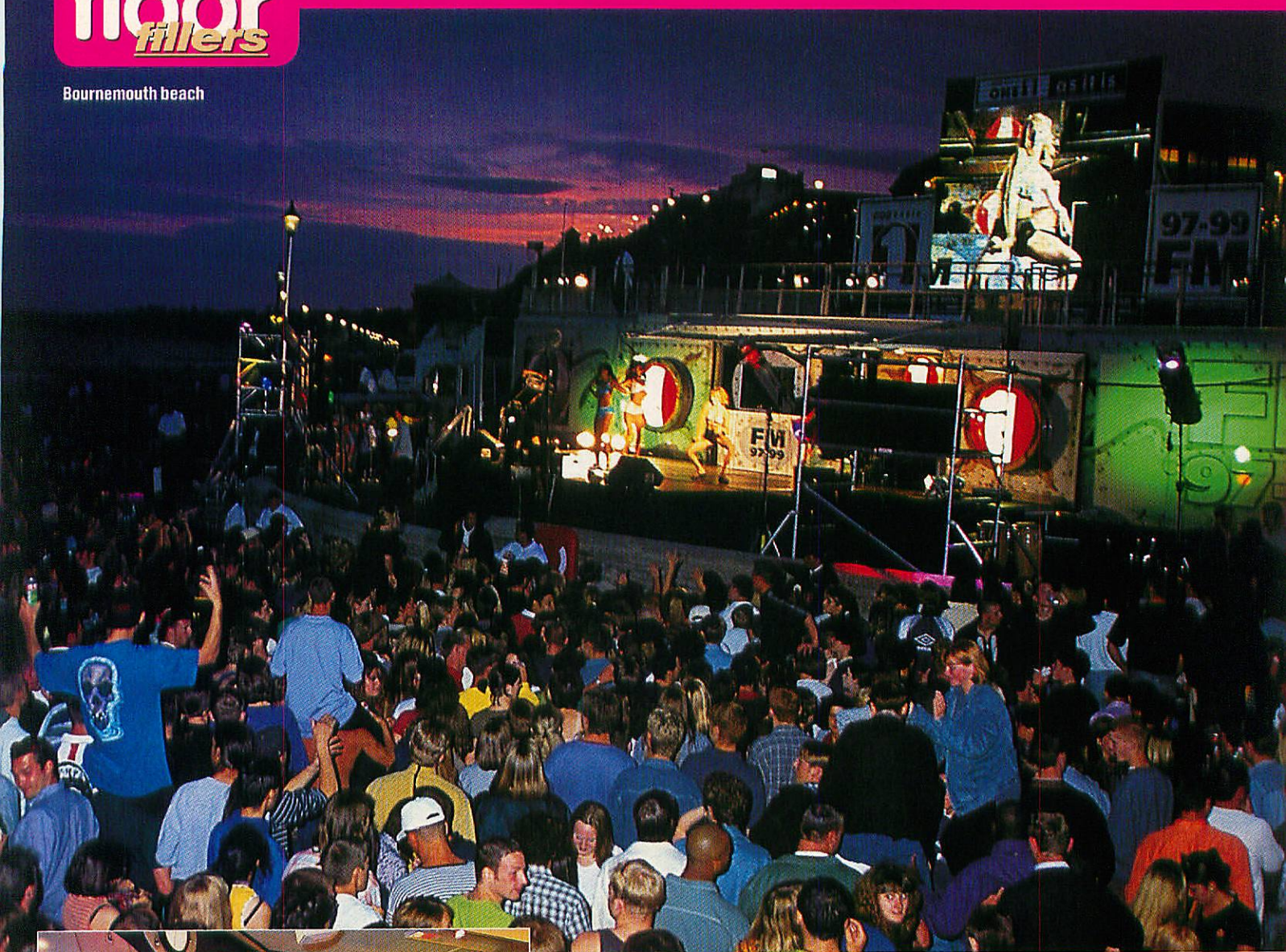
universe with tiny noises. Previously only known for the most poetic kind of techno and trance, such abstract ruminations are yet another bewildering chapter in a very intelligent career.

Djing duo, DCE, play a follow-up set of exuberant, effervescent acid. Tapping into the hard trance vibe, they show off the youthful delirium which velocity and insistence can induce.

As a night, FUSE illustrates how ability will always have the edge over fashion. With broad spectrum of DJs, all of whom have lifted their craft into an art form, the night was more flexible and expressive than most. Tonight, FUSE serves as a solid reminder of just why we got into this stuff in the first place.

Paul Ransom

Bournemouth beach



Up Yer Ronson

RADIO ONE SOUND SYSTEM

Bournemouth beach

NOT so long ago, if Radio One even so much as wiggled their little toe inside any club other than your local Ritzy, they'd have been laughed out of town. Nowadays, however, they seem to have exchanged their Smashie & Nicie crud for streetwise cred.

Pioneering ultra-hip shows like "The Essential Selection" and "One In The Jungle", the station both reflects and affects chart position and dancefloor direction. And it's this mass accessibility to dance music which, in turn, means house music has become the new pop. For proof, you need look no further than the 10,000 lime shirts and Warehouse skirts squashed onto Bournemouth beach, hanging over the pier and recklessly overflowing into the sea for Radio One's first ever beach party.

For many, on their very own sea front, it's a welcome taste of the club culture that they hear and read so much about. From the bearded old soak nodding his head in time to Love Tribe, to young couples with babies, through to the stoned 20-somethings drinking Special Brew, there clearly can't be many people who stayed at home.

Roadshow by day, the Beeb's tour buses convert into the Radio One Sound System by night. The Master Of Ceremonies, looking all sort of trendy in an orange Hooch top, is Mr Nice Guy and "Recovery Session" jock, Dave Pierce. Teen heroes, Boyzone and East 17 are replaced by the club-friendly Lisa Marie Experience, Up Yer Ronson and The Happy Clappers, while "Bits & Pieces" and baseball caps are exchanged for disco lights, Radio One whistles (yes, really!) and strobes which spin out across the sea.

"How ya doin'?" yells Pierce and 10,000 tonsils are displayed in response as the whole of Bournemouth screams its appreciation like it just can't get enough. Fat blobs of rain start to land on everyone's noses, but instead of dampening spirits, this sparks off yet another round of whistle blowing, screaming and bonkers hand-clapping.

The five minute PAs keep on rolling, "TOTP" style, as Sarah Washington's frothy soul is followed with barely a pause for breath by Dubstar's dreamy, post-angst cut, "Not So Manic Now". But it's Pizzaman's pure pantomime performance which sums up what this beach bonanza is really all about. And that's good (almost) clean fun. Or as our old friends Smashie and Nicie would say, "It's Radio One rave-tastic!"

Rachel Newsome



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14 Scott Bond + Andy Cleeton
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October

12 Tom & Jerry Bouthier
19 Farley Jackmaster Funk
26 Mixmag Night
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October (Wednesday)

23 Northern Exposure Tour
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rebel MC

One-time Drum Club member and full-time dust-buster on the nation's dancefloors, Charlie Hall is poised to put some anarchy back into the underground with his **MC PROJECTS** label

THEY

SEEMED TO HAVE IT ALL. OFTEN CALLED THE FIRST STARS OF UK house, they ran one of the hippest clubs in London, released a clutch of essential underground singles, a handful of hits and two well-received albums. They were also the first to take the club vibe on the road, with their Midi Circus tour.

The world appeared to be The Drum Club's oyster. But with a series of misjudgments, Lol Hammond and **Charlie Hall** seemed to throw it all away.

The relaunch of their club night, renamed as Bug, couldn't have been in a worse place or at a worse time. At the non-late license Dingwalls in Camden Town, a venue more used to r&b than techno, the club opened just as the genre bottomed out. Then, after leaving Big Life Records, the duo issued the less-than-successful "Live In Iceland" album on Nina Walsh's Sabrettes imprint. It turned out to be The Drum Club's swansong. Lol teamed up with Nina to form Slab, while Charlie continued DJing and running the MC Projects label.



MC PROJECTS WAS ORIGINALLY FORMED BY LOL AND CHARLIE AS A reaction to the way The Drum Club were handled by Big Life. Under pressure to deliver hit singles, the duo were coerced into radio-friendly vocals and big name remixes. The record label continually attempted to tug them away from their underground roots, whose origins lay in the free party sound system terrorism of Spiral Tribe.

Something had to give. Enter MC Projects.

"The Drum Club got onto the corporate remix trip with our 'Soundsystem' single," explains Charlie Hall. "I wanted Underworld and Claudio Coccaluto to remix it, but Big Life got loads of shit mixes done. One of them cost £10,000 and they didn't even use it! We were so hacked off that we decided to use the remix loophole in our contract. We released other artists on our own label and did a remix on the flip. Those 'remixes' were actually our tracks."

The result was a sound much closer to the true spirit of The Drum Club. The tracks featured during the early days of MC Projects came from a disparate collection of artists. Indeed, the very first release came courtesy of Lush, the indie group signed to 4AD Records.

"We thought we'd sell a few copies, even though it was meant to be a limited run of 1,000," notes Charlie. "We tried to export it to make a bit of money, but the boss of 4AD put a stop to it."

Ironically, Slab were recently called in to remix another 4AD act, Scheer. Lol has even suggested they might sign to the label.

"It would make sense for Slab to sign to 4AD," agrees Charlie. "I think Lol is on a trip to reinvent himself as an indie musician. He has seen the Chemicals do well and decided to go for that angle."

THE LABEL WAS CALLED MC PROJECTS RATHER THAN THE FAVOURED Midi Circus because Lol had registered a copyright claim on the name in case he wanted to do another Midi Circus tour at some point in the future. Unperturbed, Charlie settled for the abbreviated MC. He also brought in **Tomako**, who had previously worked with the Japanese label AO, the home of SubSurfing.

"She is a genius at organisation," enthuses Charlie. "She's helped to turn MC Projects from almost a hobby into a serious label."

"It can be such hard work," admits Tomako. "Artists are like babies. I have to listen to them going 'I want' the whole time. But I don't mind because I really like the music."

"Tomako tends to be the realist," interrupts Charlie. "I'll get a tape from a friend which I'll be totally into but Tomako will just say, 'It isn't actually that good'. Most of the stuff we get is great, though. We want to push forward the boundaries of house music rather than chase the current trendy sound."

A year or so into MC Projects, Lol decided to take a backseat. Which is when the cracks in The Drum Club armour first started to show.

Perhaps not surprisingly, Charlie is still deeply concerned with the notion that the underground is the creative core of club music. His passion has become an essential ingredient in the MC Projects melting pot.

"Things have started to go much more underground again," he explains. "My DJing obviously helps us a lot, but even labels which don't really have that kind of safety net are still putting out quality recordings."

It's a DIY ethic which dates back to Charlie's youth as a punk. The punks aligned themselves with ideologies like anarchy and situationism, while openly supporting movements like Rock Against Racism.

Similarly, the club scene has been on the political frontline time and time again, whether through the anti-CJA Right To Party protests or the attempts to achieve legislation for free drinking water in clubs. In light of the current harsh political climate, in which the underclass are being gradually marginalised, MC Projects recently issued a double remix album of Consolidated's "This Is Fascism" track.

"That song holds an important message, especially when you consider the rise of the right wing in Europe," says Charlie. "I like the idea of trying to shake things up. With MC Projects, we don't have any sort of commercial constraints, which is why we could put out 'This Is Fascism'. There are so many labels which never seem to go beyond the cool groove of house music. Sometimes you feel there's nothing else there."

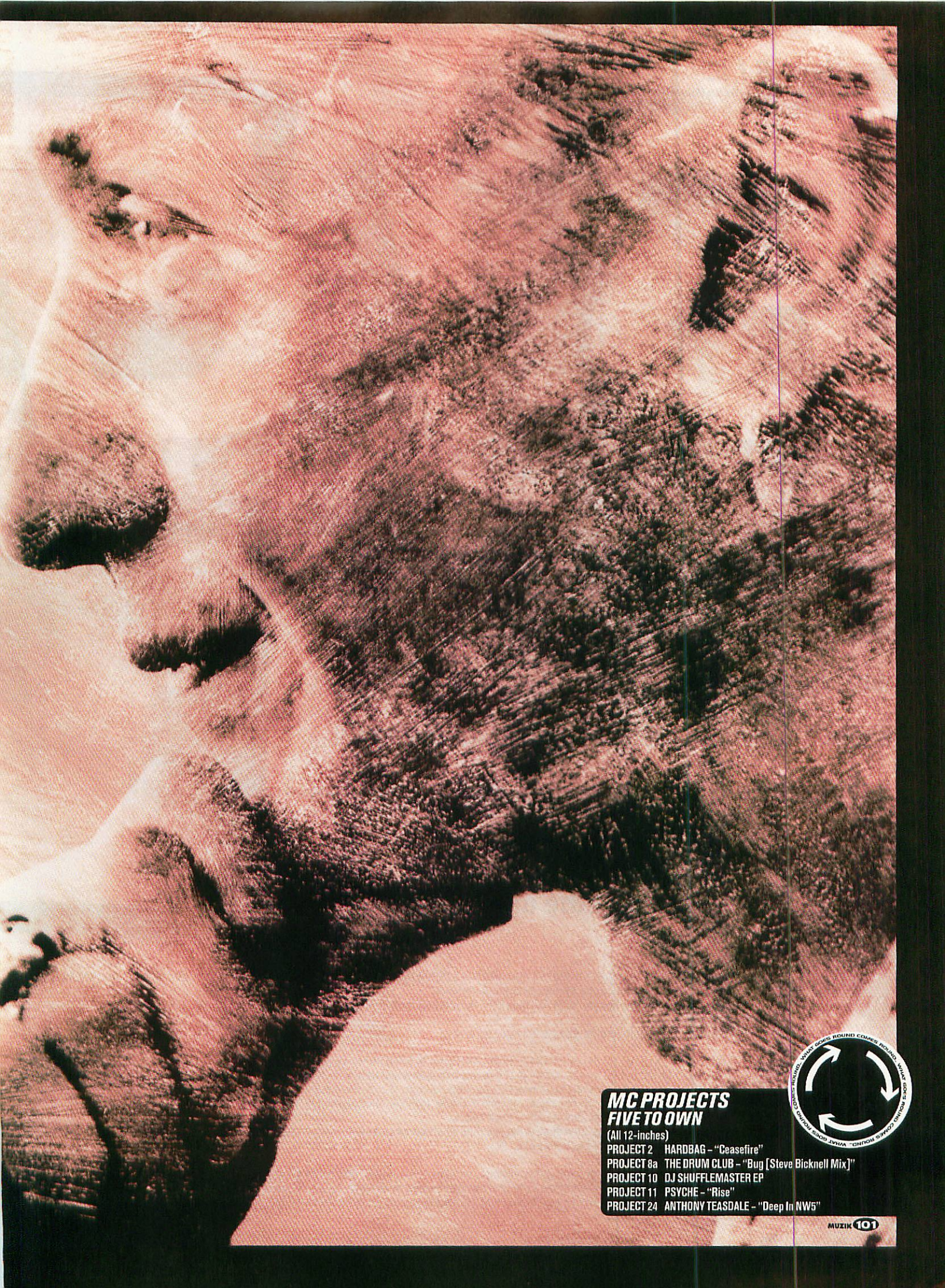
WITH THE LEGEND OF THE DRUM CLUB FRESH IN PEOPLE'S minds, the future for Lol Hammond and Charlie Hall looks decidedly different. Slab seem to have their sights set on international stardom, while MC Projects hope to equal The Drum Club's former glories.

But how do they plan to do it?

"We did an illegal squat party in King's Cross with ACV Records," reveals Charlie. "I'm sure every city has similar events because most of the clubs aren't providing the atmosphere people want these days. Illegal parties are all about good music, so we'll be doing more of those for a start."

"I like the idea of trying to shake things up. There are so many labels which never seem to go beyond the cool groove of house music"

The MC Projects tour stops off at Cambridge Junction (September 21), Manchester Herbal Tea Party (26), Edinburgh The Lift (27), Newcastle Shindig (28), London The End (October 2), Paris Rex (3), Heidelberg Connection (4), Manchester Herbal Tea Party (9), Noorderhagen Atak (10) and Amsterdam Melkweg (11). A compilation album entitled 'Goes Around...' will be issued in October



**MC PROJECTS
FIVE TO OWN**

(All 12-inches)

- PROJECT 2 HARDBAG - "Ceasefire"
- PROJECT 8a THE DRUM CLUB - "Bug [Steve Bicknell Mix]"
- PROJECT 10 DJ SHUFFLEMASTER EP
- PROJECT 11 PSYCHE - "Rise"
- PROJECT 24 ANTHONY TEASDALE - "Deep In NW5"



Notorious B.I.G.

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

B.I.G. *trouble?*

When the US hip hop elite hits the road, you expect sparks, right? When you put together names from the East and West Coast on the same tour, you expect double sparks, right? But when Europe is the venue and the players include **NOTORIOUS B.I.G.**, you should expect the unexpected. . .

THE OFFER. HOW DID I FANCY GOING TO HOLLAND FOR A WEEKEND WITH NOTORIOUS B.I.G. (AKA BIGGIE SMALLS), COOLIO, JUNIOR M.A.F.I.A. AND Total, who would all be performing at a stadium festival in Rotterdam?

After an unnerving tour trip last year with Wu-Tang Clan, the prospect thrilled me about as much as if Muzik had offered me a chance to be the target on a shooting range.

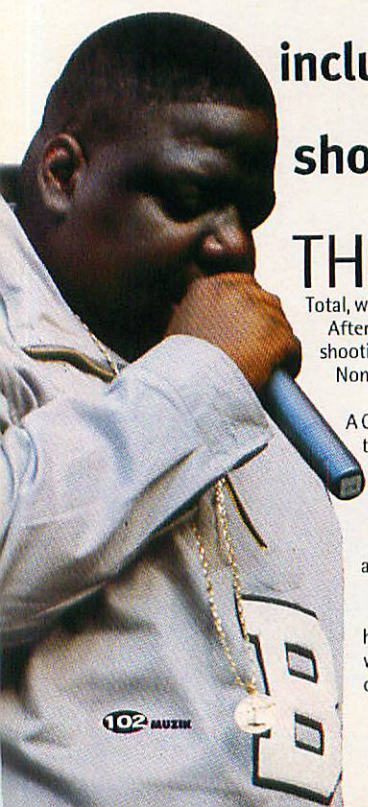
Nonetheless, call it insanity, curiosity or a masochistic tendency. . .

A COUPLE OF DAYS LATER, I'M IN THE FOYER OF THE HILTON HOTEL IN ROTTERDAM, WHERE VARIOUS MEMBERS OF JUNIOR M.A.F.I.A. ARE ACQUAINTING themselves with promoters, tour managers, publicists, marketing guys and security men. Dotted around the sofas are about 20 fans who have managed to convince the hotel personnel that they're with the crew. Outside, 15 or so less persuasive fans surround the entrance. Sitting on one of the sofas, a local radio DJ has brought three females with him. He spoke to Coolio once, just before "Gangsta's Paradise" blew up, and it was enough for the girls with him to believe he carries some weight in these circles.

Everybody here is waiting for something to happen. And what happens is a man in dark shades and free-spirited plaits cruises through the swing doors and stands observing the activities before him.

"Yo! Whassup, people!"

Coolio, the Californian who brought gangsta living to the masses, has arrived. He has a mega-watt beam across his face and, as he raises his arms above his head, his outsized jacket pulls out like a pair of extravagant wings. With barely a pause, he departs the waiting throng and makes his way to the lifts with three of his entourage carrying bags behind him. His brief appearance has lifted the vibe and reminded everybody that something is indeed going on in Holland this weekend.





MEANWHILE, ON THE SIXTH FLOOR, LARCENY, ONE OF THE JUNIOR M.A.F.I.A. CREW, IS PACING THE CORRIDOR. HE'S LOST his key. I'm the only other person in the corridor and I can't get into my room either, due to a jammed electronic pass.

He laughs at my dilemma for a few moments and then proceeds to walk backwards and forwards in front of his door, whistling as he does so. You get the impression he might be trying to summon up his lost key through some telekinetic power, or even that he imagines the door will suddenly spring open.

Neither happens. Practical action is called for, although what Larceny has to do next doesn't appeal to him. He decides to confess to the receptionist and hope his plea is met with sympathetic ears. He's dreading it. Experience has told him that young black men seldom have it so easy.

Five minutes later, Larceny is back up on the sixth floor, whistling again. The receptionist has supplied a replacement key without him having to show ID or be strip-searched. He still can't quite believe how "friendly" she was.

"Welcome to Europe," I shout as the hotel handyman attempts to reprogramme my door.

"I think I'm going to like it here," he returns.

THE GROUPS HAVE BEEN TOLD THEY MUST LEAVE THE HOTEL BY 5PM. TWO TOUR BUSES WILL TAKE EVERYBODY TO THE Feijenoord Stadium, a 15-minute drive away. At 4.50, the Hilton's foyer starts to swell. Outside, the autograph hunters have increased in number. About 30 of them are hanging around waiting for the invading Americans to emerge.

Biggie and Junior M.A.F.I.A. appear first and are immediately surrounded by camera-wielding autograph hunters. They oblige every request, systematically working their way through the signatures until they reach the coach doors.

Coolio's hypeman and DJ climb on the bus. Biggie is the next to board. He takes the seat at the front, while the Junior

M.A.F.I.A. entourage pile onto seats around him. Coolio is still outside, flirting with the autograph hunters and genuinely enjoying every second. Then the coach driver arrives and informs us we have to change vehicles.

Why isn't apparent, but we all traipse off and head for another bus which is parked a little way in front. As we do so, a stream of teenage girls run after Biggie and ask him for a signature. He signs, smiles, tells them they're welcome and boards the second bus. Everybody follows him on. But we have barely sat down before the driver reappears and tells us we have to change back again.

With a few grunts and sighs, we make our way back to the original bus. Total, Bad Boy Records' bad girls, finally emerge from the hotel and clamber aboard. One of the promoters follows them on and announces, "The Coolio people should sit at the back and Notorious B.I.G.'s crew should sit at the front."

Coolio's DJ looks at Biggie. They both seem confused by this. Nobody moves. Plainly, no matter what is being

Notorious B.I.G.

said about the East Coast/West Coast friction among the rap cognoscenti (Biggie & the M.A.F.I.A. are New Yorkers, while Coolio is from LA), it is not happening on this tour.

The coach driver starts up the engine. With barely a pause, Biggie slips a tape of his new album tracks into the stereo and everyone settles back for the short journey. The smell of cannabis fills the air and a ballad floats from the speakers. As the song reaches the chorus, Biggie, his associate L'il Caesar and the Junior M.A.F.I.A. crew sing along with the tape.

"Rejected, dejected/Why did you neglect me?". The chorus repeats and each time they follow it with more emphasis on the terrible treatment the man has suffered at the hands of an uncaring partner. I can't help but find it a bit ironic that some of the most notorious characters in contemporary music, whose infamy and wealth comes from stories of guns, drugs and loose women, are sitting on a coach in Holland singing about broken hearts.

ARRIVING AT THE FEIJENOORD STADIUM, THE massive iron gates are pulled back to let the coaches through and we are all directed to a portacabin to get our passes for the night. The promoter was anticipating a crowd of 30,000, but reckons there's only just over 20,000. And it's a strange mixture of people, too, ranging from toddlers to 40-somethings.

Jan De Buek, the production manager of the event, informs me that he's "so happy" to have brought these artists to Holland. Back in the Sixties, when he was in his twenties, he was a member of the first Dutch group ever to play black music. He looks upon this festival as a natural progression of his life.

The original line-up he had planned would have been the rap 'n' swing feast to end them all. But several of the names he'd hoped to have here aren't appearing. Jodeci won't be coming because of commitments back home. Likewise, Michael Jackson's nephews, 3-T, although nobody is bothered about that. Craig Mack, Biggie's label mate, is also missing. Personal problems, we're told.

Never mind. We catch a glimpse of H-Town thrusting their pees as they croon their audacious "Knockin' Boots" anthem before it's time for the M.A.F.I.A.'s set.

All 15 members of the crew run around the stage, slapping each other's palms in passing and removing their clothes as their set progresses. Although Biggie isn't in Holland to perform in his own right, he makes a guest appearance with his proteges, joining up with them for "Player's Anthem" and leading them through the remainder of their set. Little Kim (the only female member of the M.A.F.I.A.) is positioned at the front of the stage and stands out like any woman would if she had been squeezed into a handkerchief of black lace and little else except a pair of shades and a smile.

In varying states of undress, Junior M.A.F.I.A. and Notorious B.I.G. give the performance of the day. Their collective energy would put the Lucozade HQ to shame and their showmanship is nothing short of dazzling.

It's undoubtedly much more relaxing for them to be performing in Holland than at a similar gig in London or New York.

Cultural differences aside, the lewdness of Biggie and Junior M.A.F.I.A. excites the crowd to fever-pitch as their most infamous lyric, "Niggas, grab your dicks if you love hip hop/

Bitches, grab your titties if you love Big Poppa", reverberates around the stadium. This is the first r&b gig on such a massive scale that Rotterdam has ever experienced and it is greeted with all the warmth of a family home-coming.

AROUND 20 MINUTES LATER, NOTORIOUS B.I.G. ENTERS the makeshift cafeteria to the side of the stadium. After he and the M.A.F.I.A. end their set, they head back to the dressing rooms for a smoke. From there, they move on to the canteen, where one of the workers asks Biggie if he would like some mineral water.

"Yes," he responds. "With bubbles, please."

She returns with the water and then asks him what he would like to eat. Order taken, she disappears to emerge minutes later with a huge plate of chips and a beef burger sandwich, on which he promptly deposits a ton of ketchup.

It seems a good time to ask Biggie about all the gossip which surrounds him. In between bites, I prompt him to talk about the last 12 months, during which he has seen his debut album, "Ready To Die", shift three million copies.

The rumours and the controversies which have beset him since his meteoric rise have played their part in making this 22-year-old a more introverted person than the one I met just a year or so before. The US hip hop handbook, "The Source", crowned him the King Of New York and, while it may have appeared to give him status, it has done little to help his mind-set or personal freedom.

"It's hard, I don't even go out anymore," admits Biggie. "I'm not a security-type person, I don't want to have bodyguards around me, I'm not into all that. Now we just chill in the house. There are a lot of times when we want to go out, but we just don't. If it's not some

drunks out on the street wanting to fuck with me, then there is some Faith shit [Biggie's estranged wife] or some Tupac shit [who was rumoured to be having an affair with Faith]. I just don't need it. I got feelings too, you know."

Commenting on his marriage break-up to singer Faith Evans, he says the biggest lesson he's learnt recently is that he married too young. He also says his material successes have not brought the rewards he imagined.

"I came up from the ghetto. I used to sell drugs, rob and steal. I cleaned up my act and I made this rap thing work for me. I thought people would respect me for that. But instead it's, 'Oh, he's sold all these records and now he thinks he's all that.'"

A certain heaviness has been brought to the table with this reminiscing.

Biggie is at the head, with L'il Caesar sitting next to him. Caesar, who he's known since his days of selling weed down on the street corners of his Brooklyn home, is his constant companion. He knows when his friend is getting down and he also knows how to lift the Big One's spirits. Humour.

Caesar brings the conversation around to their tours. Biggie lightens up.

"In London, they go wild," announces Biggie.

"And in South Africa..." responds Caesar.

"In South Africa, they think we're pygmies!" comes back Biggie.

Everybody creases up.

"Yo!" giggles L'il Caesar, struggling to talk and stuff himself with french fries at the same time. "There are some really skinny women in Africa."

"How skinny is skinny?" returns Biggie.

"They are so skinny you can see their hearts beat."

More shrieks. Smiles all round. The white towel wrapped around Biggie's head quickly unravels as his large body quakes with mirth.

OUTSIDE, AARON HALL IS PREPARING for his set. Since his days with multi-million-selling swing innovators Guy, Hall has known all about hotting up a crowd and few people are oblivious to his charms. The girls from Total, Pam, Keisha and Kima, make their way over to the security enclosure, where they perch themselves on some barricades and sing along to his every lyric.

Finally, Coolio makes his way up the stage gangplank. As the headliner of

the tour, he has the most impressive setting. Two giant screens at the side of the stage beam out images of fantastic visual trickery, freezeframing him as he performs, montageing his body against backdrops of atom clouds and Hollywood signs.

BACK AT THE HOTEL, THE LOCAL RADIO JOCK AND HIS THREE FEMALE companions are sitting on the very same sofa they were on around 10 hours ago. The girls still haven't managed to meet Coolio, but they are as optimistic as ever.

Biggie and L'il Caesar have made their way to the hotel restaurant and are waiting for another round of burgers. A young woman is giggling like a lunatic at the entrance of the eatery. She knows the waitress serving the entourage and she wants an introduction. Finally, exasperated, the waitress leads her to Biggie's table and she peacocks herself in front of him. If it wasn't Notorious B.I.G., the chances are she'd be behaving badly in front of somebody else's table. As long as he was rich and (in)famous, that is.

Outside, some of the girls who have been waiting all day in and around the hotel are filling a coach which is going to take them to the after-show party in downtown Rotterdam.

"There is the pussy wagon," smiles one of Junior M.A.F.I.A., but he, like Biggie and Caesar, is more interested in food.

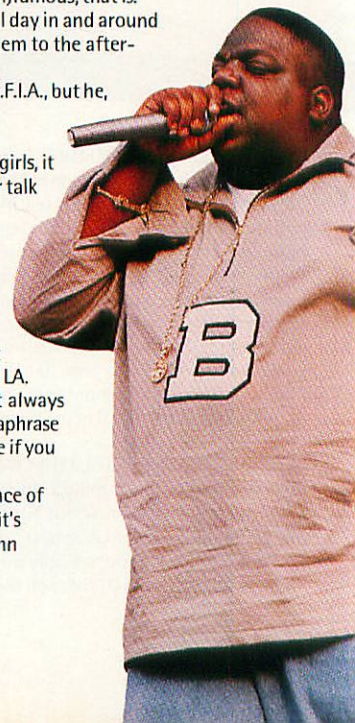
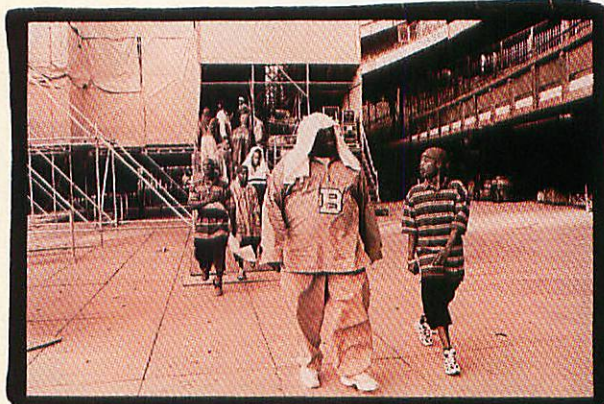
A comment Biggie made earlier comes to mind.

"Before, we'd go out and be into everything. Drugs, girls, it was so easy. But now it's like we can't get too drunk or talk to any girls. It's scary. Like a test, I suppose."

FLYING HOME THE FOLLOWING DAY, IT STRIKES ME this has been a bizarre weekend. Every preconceived notion I'd had has been turned on its head. There is some truth to the East and West Coast divide, where artists are literally waging war for hip hop turf, but it doesn't apply to the two biggest names from NYC and LA.

I also think about how world-wide success doesn't always bring happiness and, perhaps most importantly, to paraphrase Public Enemy, the hype might exist but it's your choice if you believe it or not.

This is a testing time for hip hop but, in my experience of life on the road with some of America's most wanted, it's a challenge which has been sailed through pretty damn cleanly this weekend.





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JONATHAN, LEROY HUSSEY.

19TH ROB ROAR, MARK WILKINSON
MIDDLE FLOOR FUNK & GROOVES WITH JONATHAN, LEROY HUSSEY.

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The cost of running a club

Words **Martin James**

how much does it cost to run a

With some clubs charging over £14 to get in, aren't we just helping to pay off

club?

the promoter's mortgage? Not so, as we found out by contrasting the costs of running two clubs of very different sizes

THE PREVAILING IMAGE OF CLUB PROMOTERS IN THE UK IS THAT THEY'RE Jack The Lads with more money than sense and more snow than Switzerland. The reality, however, is very different.

In the current economic climate, when the difference between profit and loss is so narrow, most promoters are more likely to walk a fine line than snort it. Indeed, talking to promoters of clubs varying in capacity from 200 to 2,000, the emerging picture is that there's no such thing as a fast buck in the club game.

STAGING AN EVENT OF ANY KIND INVOLVES MORE HIDDEN EXTRAS THAN A LOAN shark's small print and, ultimately, it's these costs you pay for with your entrance fee. Perhaps the most obvious cost is the DJ, who will charge according to pulling power. A premier league player will expect in the region of £3,000 per set, while a jock from the next division down charges up to around £1,500. Below them, you'll find the majority of club residents and, on average, these receive the comparatively measly amount of £500 a night.

But according to Jim King at Cream in Liverpool, this is money well spent. So long as the DJ gives good value, of course.

"It's a generalisation to say greedy DJs are the cause of high entrance prices," he says. "You really don't mind paying for the professional attitude of people like Paul Oakenfold and some of the American DJs. They turn up at the start of the evening, check out what's going down and then follow the path the night is taking."

If only the cost of booking a DJ stopped at the geezer with the records. With most spinners, there is also usually a hotel to pay for and an agency in the background. And where there's an agency, there's a booking fee.

"A lot of agencies are actually very good, but some seem to charge 20 per cent to look at a diary and book the DJ in," says Phil Gifford from Wobble in Birmingham. "Some don't even seem to do that because the name DJs are often already playing in another venue close by on the same night as your booking."

ANOTHER SIGNIFICANT COST IS THE PRODUCTION AND DISTRIBUTION OF FLYERS. An intrinsic part of club culture, no promoter in their right mind would try cutting corners here. There's also the security staff to pay for. Safety guidelines suggest that there should be one security person per 100 members of the public.

For smaller clubs like London's Velvet Underground, this amounts to a maximum of four security people, the cost of which is often covered by the venue itself. It's a different story for the mid-range clubs, though, where the promoter has to take on a larger part of the responsibility. Wobble currently pay 50 per cent of the security staff costs, but they also only pocket 50 per cent of the door takings. Cream, on the other hand, have to foot the whole bill.

Nicky Holloway, the man behind the Velvet Underground and Mars Bar venues, says that another major expense is the club's guest list.

"It's mad!" he exclaims. "There are so many record company people, promotions people, DJs and journalists these days, and they all want to be on the guest list."

On top of this, there's money to be spent on sound, lights, design and decoration. Thankfully, in recent years, club promoters have acknowledged the need for good, powerful sound systems. The likes of Renaissance and Cream also put a high value in the visual medium and are subsequently paving the way for others to follow in this particular area.

SO FAR, WE HAVE DEALT WITH THE COSTS OF HOLDING AN ACTUAL CLUB NIGHT, but some of the highest expenses incurred are on a day-to-day basis. Running an office, with staff wages, telephone bills, postage and stationary, for example. These amounts never change much, not even if you have a bad couple of weeks.

Although Cream can always guarantee a sizable crowd, smaller clubs like Velvet Underground can be at the mercy of elements outside of their control. Due to their central London location, this summer their numbers have been badly affected by bomb scares and the television images of marauding football fans during Euro '96, not to mention the tube strikes in the capital.

Of course, the wolf at the door of every successful club is the tax man. VAT is the most crippling cost of all, with 17.5 per cent charged for each person who wanders through the door. For Wobble, this has caused a major problem. Phil Gifford feels it has damaged their potential for growth.

"Last Christmas, we had a good run of nights and we thought we'd made a bit of money," he explains. "But after the VAT people did their sums, we ended up owing them. The thing is, our biggest outgoings can't be offset against tax. Flyers aren't taxable and most of the DJs aren't tax registered. All of which basically means that we're knackered."

And where there's a VAT man, there's a black market economy. This is something which particularly annoys Cream's Jim King, who strongly believes the key to the continued success of the dance music industry is to operate legitimately.

A GLANCE AT THE TABLE OPPOSITE SHOWS HOW EASILY CLUBS ARE AFFECTED BY a slight drop in numbers. They only make a profit on the last 20 per cent of people through the door and, of course, via offshoots.

For Cream, this includes their merchandising, record releases, agency and tours. For Wobble, while their one-offs in Ibiza and Majorca may be profitable, they still rely on the income provided by their own DJing and their agency.

In the case of the smaller clubs, all costs must be kept as low as possible in order to remain solvent. And for the promoter to be able to reinvest in their club so as to compete with the plethora of fresh nights springing up everywhere, ticket prices will inevitably keep going up.

So are clubs worth what they charge at the door? Jim King thinks so.

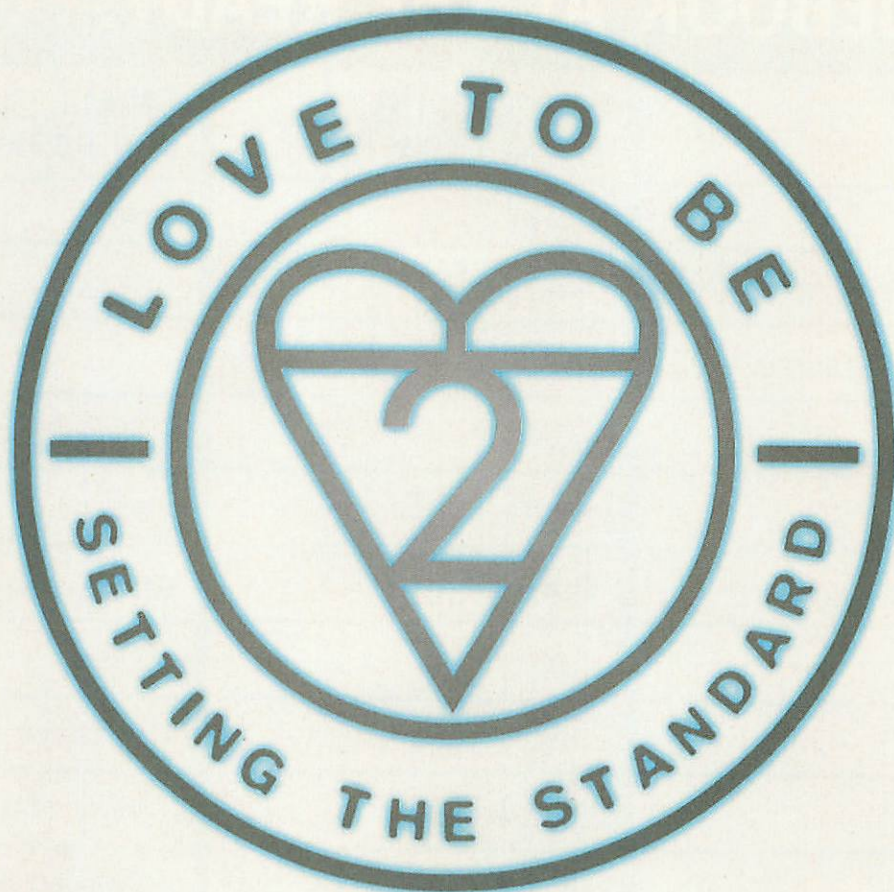
"The situation isn't a negative one," he concludes. "Ticket prices often reflect the amount of reinvestment which is being made to ensure nights out get even better for the punter. Compared to going to a top-flight football match, which only lasts 90 minutes, clubbing is still good value for money."

CHEQUEBOOK AT THE READY...

COSTS	LARGE CLUB 1,700 capacity	SMALL CLUB 600 capacity
DJS	£4,030	£2,800
Main DJ (including agency fee)	£2,350	£2,400
2nd DJ (including agency fee)	£820	nil
Resident DJ	£600	£300
Hotel bills	£260	£100
CLUB SPACE	£5,875	£215
Venue hire	£600	£215
Sound costs	£2,000	included in hire
Lighting costs	£1,500	included in hire
Visuals/Design	£1,775	included in hire
ADVERTISING & PROMOTION	£1,700	£915
Advertising	£1,000	£750
Promotion (flyers, mailouts)	£700	£165
SECURITY (INC AGENCY FEE)	£3,000	£450
STAFF & GUESTS ON NIGHT	£100	£100
OVERHEADS (RENT, PHONE)	£1,500	£300
TOTAL OUTGOINGS	£16,205	£4,780
DOOR INCOME AT CAPACITY	£17,000	£4,800
PROFIT	£795	£20

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Getting personal with JAMIROQUAI's Jason Kay

When and where were you born?

"Stretford, just up the road from the Manchester United ground. I was born on December 30, 1969, at the end of the end. It was at the end of the decade and a decade of change at that. I was an identical twin, but my brother died when he was six weeks old because he had terminal brain damage. It broke my poor mum's heart. But then again, can you imagine two of us?"

Maybe you are the two of you?

"That is actually something which has crossed my mind. I've often thought about how things are happening for me. If I want something to go a certain way, it generally does. After getting a deal, for example, I knew my debut album was going to get to Number One. Sure enough, it did. And I've kind of saved my own life a few times. I've always had that, it's almost as if someone is looking out for me. It sounds dumb, but I always think it is because there were two of us. One of us went, but it's somehow like someone is still attached to me. It's almost as if I am living the life of the two."

What was your childhood like?

"I didn't come from a rich family. My mum, Karen Kay, the Seventies jazz singer, worked her ass off to give me what she could. She should have had the success which I'm getting. She pretty much brought me up on her own and, during the first few months of my life, we went to Nigeria and then Las Vegas, where she did three shows a night, the last one finishing at five in the morning."

Where did you call home?

"Nowhere. We just went from place to place to place. I remember being woken up in the middle of the night by my mum saying, 'Come on, we're going now'. She didn't have much choice, though. More often than not, it was because she couldn't afford to pay the rent."

What about school?

"I ended up at a school in Leicestershire. I was there for around a year and a half. It was the longest period I was anywhere. Each time, I'd bounce into the next school and they'd be like, 'Oh, here's the new guy', and I'd be like, 'Yeah, but I'm the funny guy, the one who will be at the back of the class making a noise'. You have to make your own space and barge your way through."

Do you have conflicts?

"All the time. Even with myself. For instance, I went through agony wondering if I should base the 'Travelling Without Moving' album around the motor car. I love speed, you see. I was a bit worried about what people would say bearing in mind that the first album was about the environment. Then I thought, 'Well, hold on a minute, just because I love to drive a fast car, that doesn't mean I believe in chopping trees down. It doesn't mean I think they should build more roads for my car'. The bottom line is I will open doors for old ladies."

Do people insult you?

"All the time. I was recently interviewed by this German journalist who told me the lyrics on the new album were crap. I bounced off that, but this same guy called me a dictator in the studio. I said to him, 'I'm a dictator, am I? Stop the tape and get out!'"

Do you feel under attack?

"I have gone past the point of having to justify myself to anybody. I tell people, 'You try picking up the paper and reading a load of shit about yourself. See how you feel'."

I am not going to deny myself things which I've wanted since I was a kid. At least I have had the courage and the conviction to go for what I want."

How has the world altered your personality?

"I have been shat on by so many people that my instinct now is to be very suspicious. I didn't used to be like that, though. I used to be really open, but people used that to tread on me. I changed when I was 21. I was just sick of everyone taking liberties with me."

Do your neighbours know who you are?

"Yeah, people stand underneath my window and shout, 'Jamiroquai is a wanker'. What's worrying is these are professional guys. It's really scary to think they're probably doctors."

Have you ever believed in any sort of conventional religion?

"No, siree! I follow the religion of the trees and the greenery. I follow the religion of the moon. I believe in what people leave behind them in the sense of trails and spirits, the energy which they project. I believe in vibrations, which is what the whole world runs on."

What do you think of power?

"You use it to make someone jump, but it should be the right person. Not the guy making tea down the studio, but the wanky record company executive."

How do you think other people see you?

"I step on toes real easily. I don't just step in shit, I sit and roll around in it."

What are your future ambitions?

"I want to find a little place in the country, somewhere with a studio and fields out the back where I can keep a few goats and chickens. I would really enjoy the simple lifestyle. There's also the other side of me, the one which drives a Lamborghini and a Ferrari, but I'm not actually Mr Super Slick. My bedroom is not full of designer suits. I guess it is down to those different characters of mine once again."

words

Sonia Poulton

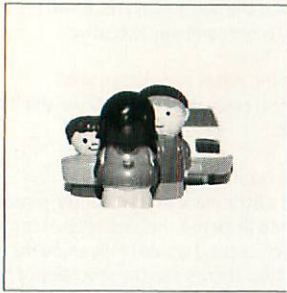
picture

Ellen Von Unwerth

'Travelling Without Moving' is out now on Soho Square



Better get



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a jazz house hip-hop fusion



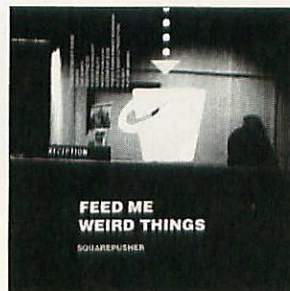
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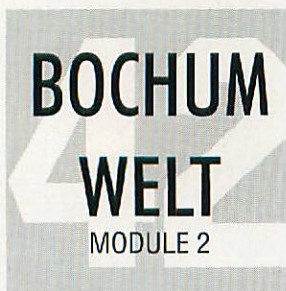


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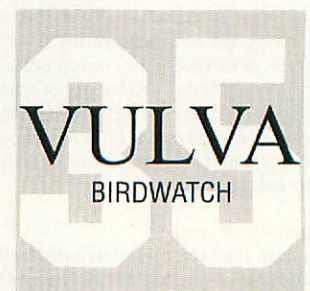
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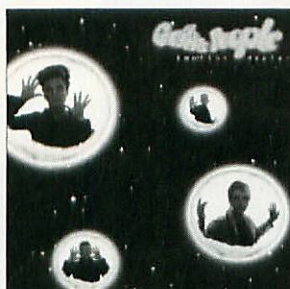
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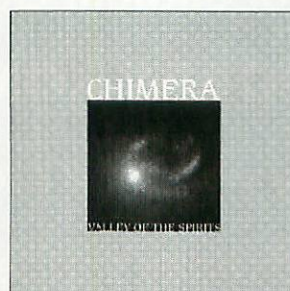
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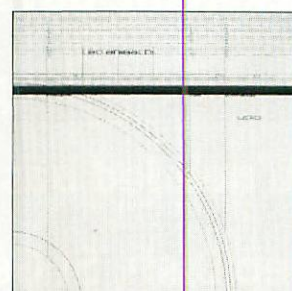
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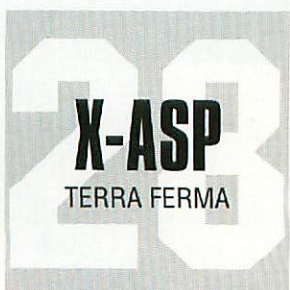


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freestyle acid from the vaults...

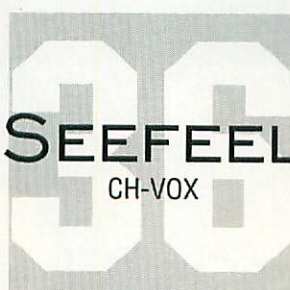


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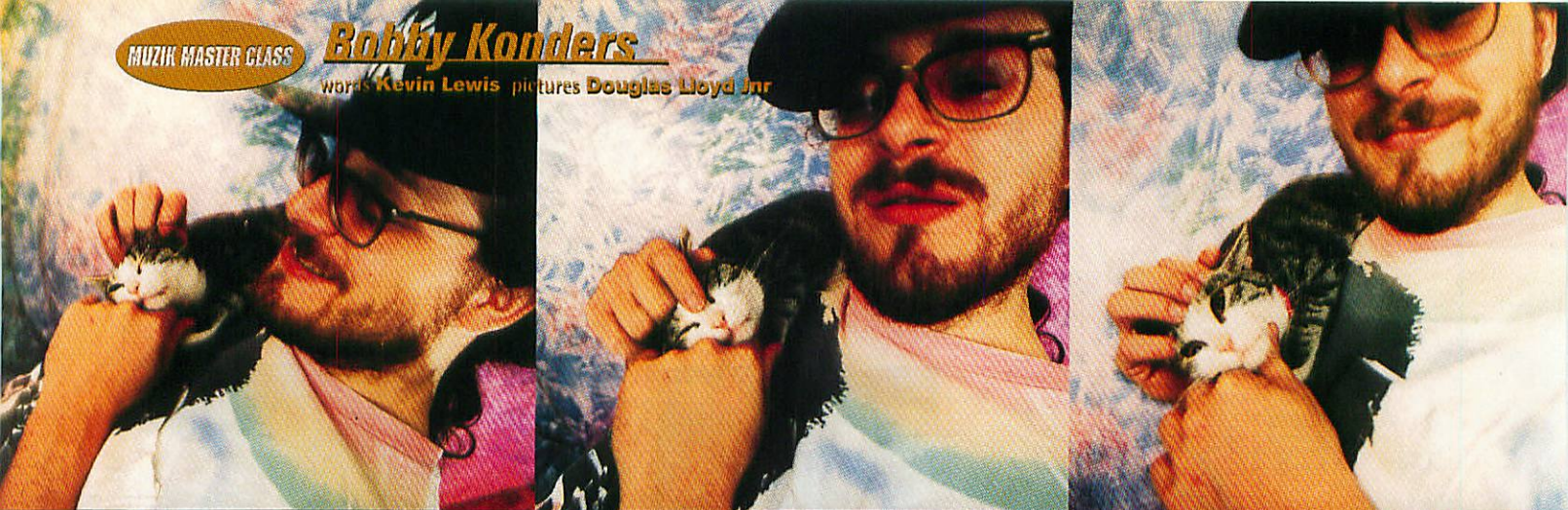
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flight of the Konders

Back in the days when all of Gotham City grooved to the sound of spacious deep house, **BOBBY KONDEERS** was your man if you needed bass. In many ways, he provided the blueprint for Deep Dish, St Germain and today's other undulating funksters

IT'S 6AM. YOU WANT THE SORT OF SLOW-BURNING HOUSE CUTS WHICH swirl out of the system and seduce you with their swooning melodies and massive, dubbed-out basslines. The kind of late-night blues you can wrap yourself in after a long, hard slog on the dancefloor. You want to be consumed to the point where you are left in a dream-like state, where your lazy movements are dictated only by the booming bass spilling into the room.

THESE ARE THE KIND OF DANCEFLOOR MOMENTS BOBBY KONDEERS MADE. FROM 1988 to 1992, he produced a series of unique, spaced-out deep house grooves. Cuts like "The Poem", a record with an unforgettable spoken intro and a reggae-tinged feel which has so far sold in excess of 50,000 copies. There were others too. Check out his Massive Sounds EPs for Nu Groove or Dub Poets' "Black And White" on his own Massive B label and you'll find twelve after twelve of solid sonic pleasure.

Konders' records were specifically designed for the New York house scene of the late Eighties and early Nineties. For places such as The Choice, or Tony Humphries' Zanzibar club, or even an after-hours loft space in Brooklyn, places where local kids beat away the hours to DJs like Bobby Konders and their killer mixes of deep house and other dance music classics.

From Saturday night right through to Sunday morning, even Sunday afternoon, these clubs would all be jam-packed. But come the end of the session, rather than cranking up the pace and finishing on a high, the DJs would mellow things out for a while. They'd let the music take control.

They wouldn't hit the crowd with pounding rhythms and super-funky basslines. They'd take it deep, weaving in long, winding flute solos cushioned on hot-beds of chord sensations, jazzed-out saxophones and the kind of strings which could melt the coldest of dancefloors. Not just hook-fuelled tracks, but instrumental songs. Think of Masters At Work's "Our Mute Horn". Think of Mr Fingers' "Can You Feel It". Think of any of Konders' productions. Any at all.





But times change. Before too long, a new set of club kids came climbing through the ranks. The parties which Konders and his contemporaries had been putting on in Brooklyn slowly faded away. Zanzibar shut down and, towards the end of 1992, New York seemed to be losing something.

"The scene just kind of died," explains Konders. "Maybe not the acid scene or the tribal scene or the... I don't even know what they call it... the rave scene, I guess. Whatever. I just know people stopped being interested in deep house and garage. I'd always been into reggae, so I started dealing with that full time. It wasn't that I didn't like house anymore, it was just there wasn't anywhere fucking playing it."

BACK IN 1988, AROUND THE TIME NEW YORK'S LEGENDARY NU-GROOVE IMPRINT started up, Bobby Konders got his big break doing lunchtime remixes on WBLS, the radio station of the time. His slots were a huge success, so much so that he quickly made the move to working on his own studio productions.

By now, house music was really beginning to take off. Not in the mass-marketed glitzy clubs, but right there out on the street. In Brooklyn, where Konders grew up, house was everywhere. From the rap clubs to the youth centres, from the ghettos to the illegal loft parties.

"House was competitive with rap at the time," declares Konders. "The rap kids on the street would be checking for records like 'The Poem'. It's very different now, of course. The Brooklyn kids aren't checking for house music these days."

Although that may be the case in the Big Apple, if you take a look around, you'll find pockets of producers still carving out deep grooves. Thanks to Chicago's Larry Heard, Paris' Ludovic Navarre and Toronto's Austin Bascom, there is still enough late-night action to keep the slow-burning dancefloors going for hours.

Even in the traditionally harder-edged UK, artists like 16B and Deanne Day, plus labels such as House Of 909, are coming up with some awesome after-hours cuts. And seeing as how these records are getting played all around the world, it seems strange that New York, the place which provided the original impetus, isn't able to fulfil Konders' needs.

"I think the house scene has grown much harder," he states. "It's not as deep and it's more sample-orientated. I guess if I did a house track now, I'd have to take it to those new school guys. I'm not dissing them, but when I went to the Sound Factory Bar... I just didn't really feel any vibes. And I saw hardly any girls. I was bugging. For me to want to take one of my tracks to a DJ and get all excited, waiting to see if he'll play it at his club, I need to have that feeling. I suppose clubs as I know them have all closed now."

But most of the DJs are still around, so the clubs can't be that different, surely?

"The kind of crowd Junior Vasquez gets nowadays never came to our functions," he replies. "When we did our parties, about 75 per cent of the audience came from Brooklyn and 75 per cent were girls. I'm basically out of the house scene because it just isn't what it was when I was in it. The music has totally changed. It's gone to the white kids."

AND SO, SINCE 1992, KONDEERS HAS BEEN A DANCEHALL REGGAE DJ. HIS MASSIVE B label has released around 70 records, four of them house, a few of them hip hop, but mostly reggae cuts. After this interview is over, he's due to fly off to Bermuda to play in a soundclash between Massive B and the local Soldier One crew. He'll be back to spin in the Bronx at the weekend, but he'll be off again on the Sunday, this time to Jamaica for a jam session with Stone Love from Brooklyn and the Jamaican Renaissance Disco.

"We'll be spending a couple of days voicing some tunes," he draws. "Then we'll come back to Brooklyn and chill."

You can tell that Konders' heart is now in reggae. And while he hints at dropping a new house track in the near future, he'll never do it full-time again. He's happy where he is.

By the same token, although he's produced records for artists including Supereat and Ziggy Marley, he'll still be playing in tough places like the Bronx. Hanging out in Brooklyn, surrounded by the sounds of the ghetto. House music is too clean, too schmoozy for Konders now and it's hard to imagine him fitting into the razzmatazz of the Manhattan club scene. Nevertheless, when it comes to the superstar house DJs, there's one man for whom he still holds utmost respect.

"Tony Humphries," he smiles. "When I met him, he was mad cool. I'm a regular motherfucker and I don't like people who think they can 'big-time' you. I just don't want to have to deal with bullshit like that. If you're cool with me, then we're cool. But if you're a fake motherfucker, then I'll diss you. I don't give a fuck. If you give me respect, I'll give you respect. Sometimes you meet someone you respect and it's a real let-down. Sometimes they turn out to be arseholes."

"But Tony Humphries showed me mad love and that's why I'll always check for him. I've always respected him as a DJ, even when I didn't know him. When I met him, he was mad cool."

That's Bobby Konders, too. Straight-up and no messing.

Bobby Konders' remix of Monkey Mafia's 'Work Mi Body' is available now on deConstruction. 'The Poem' can be found on the 'Chill Out Too' album on Avex, while 'Black And White' appears on Laurent Garnier's 'Laboratoire Garnier' compilation on React



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FIRST ISSUE
SPECIAL PRICE

Class A
drugs are
right to be
banned—
*they ruin
an appetite*



THE **NEW** MAGAZINE
ON SALE 11 SEPTEMBER

charts

October 1996

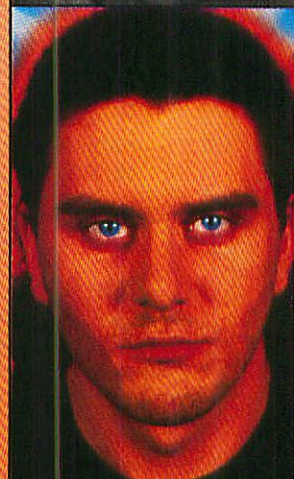
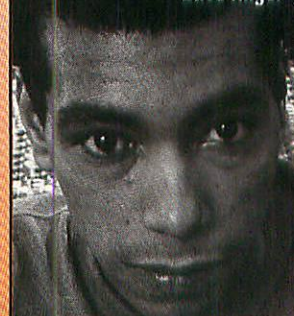
THE MUZIK SWEEP

- 1 **HOMELAND** Wayward Minds (Bush)
- 2 **SAMBA MAGIC [REMIXES]** Summer Daze (VC)
- 3 **YOU SEND ME** Espiritu & A Guy Called Gerald (Heavenly)
- 4 **SUGAR IS SWEETER** CJ Bolland (Internal)
- 5 **CHOCOLATE** Gus Gus (4AD)
- 6 **TURN THE POINT** Faze Action (Nuphonic)
- 7 **OH NO** Danny Tenaglia (Twisted)
- 8 **TELEPORT** Man With No Name (Perfecto)
- 9 **THE MUTANT REVISITED** DJ Trace (SOUR)
- 10 **FILTHY [MONKEY MAFIA REMIX]** St Etienne (Heavenly)
- 11 **THE BEAT IS OVER** Basco (Concrete)
- 12 **LUCKY MONKEYS** Bjango (Hi-Life)
- 13 **BUTT MEAT** Howie B (Polydor)
- 14 **TRANZ EURO EXPRESS** X-Press 2 (Junior Boys Own)
- 15 **TIMELESS [REMIXES]** Dave Angel (4th & Broadway)
- 16 **READY OR NOT** Fugees (Columbia/Ruffhouse)
- 17 **HELP ME MAKE IT** Huff 'N' Puff (white label)
- 18 **SPHERIQUE** Emmanuel Top (NovaMute)
- 19 **SYMBIOSIS/COMPLEXIFICATION** T Power (SOUR)
- 20 **GET ANOTHER PLAN [REMIXES]** Abstract Truth (Talkin' Loud)
- 21 **MY MATE PAUL** David Holmes (Go! Discs)
- 22 **EP 3** Basement Jaxx (Atlantic Jaxx)
- 23 **PHAT JIVE EP** Patrick Lindsay (Harthouse)
- 24 **THE LAST ONE [DJ FOOD REMIX]** Red Snapper (Warp)
- 25 **MILLENIUM** Big Bud (Creative Source)
- 26 **YOUR HEAVEN** Urban Blues Project (Worx)
- 27 **WHY AND FOR WHOM?** Steve Bicknell (Cosmic)
- 28 **MY KINGDOM** Future Sound Of London (Virgin)
- 29 **ADVENTURES IN TIN TIN OUT LAND** Tin Tin Out (VC)
- 30 **JUS' COME [REMIXES]** Cool Jack (AM:PM)
- 31 **IT'S SO HARD [REMIXES]** Angel Moraes Represents Blind Truth (Minimal)
- 32 **THE LAIR** Wulf 'N' Bear (20/20 Vision)
- 33 **PLEASURE AND THE PAIN** Project 23 (Dorado)
- 34 **NOD TO H₂O [GRID REMIX]** Rainer (X)
- 35 **AWAY** Electric Blue (Precious Materials)
- 36 **STUPID GIRL [TODD TERRY REMIX]** Garbage (Almo Sounds)
- 37 **ROOFING TILES [REMIXES]** Galliano (Talkin' Loud)
- 38 **DARK FORCES [REMIXES]** Slam (Soma)
- 39 **MAKE IT ON MY OWN [REMIXES]** Alison Limerick (Arista)
- 40 **LOOSE CABOOSE** Electroliners (XL)
- 41 **GET UP** Bizarre Inc (Some Bizarre)
- 42 **SWEET SURRENDER** Segun (Sliced)
- 43 **MIDNIGHT IN A PERFECT WORLD** DJ Shadow (Mo' Wax)
- 44 **NO PRESSURE** Delta House Of Funk (Go! Discs)
- 45 **MENUDITIS** Publiq Space (Underwater)
- 46 **THE CURSE OF VODOO RAY** Lisa May (Mercury)
- 47 **MIND BODY & SOUL** Dina Carroll (Manifesto)
- 48 **POPULATION** Terence Dixon (Metroplex, USA)
- 49 **VOLUME 5** Sensory Elements (Azuli)
- 50 **FORERUNNER** Natural Born Grooves (XL)

David Holmes



Dave Angel



CJ Bolland



Howie B

The Muzik Sweep

This chart was compiled from a selection of DJ returns including the following: Stu Allan, Alan (Joy), Jamie Anderson, Angel, Mark Archer, Phil Asher, Paul Ashley, Simon Aston, Black Widow, Scott Bradford, James Broly, Pete Bromley, Spencer Broughton, Alvin C, Johnny Cabash, Callahan, Dave Camacho, Derrick Carter, Marie Chantal, Sarah Chapman, Paul Chiswick, Choc's Chewin', Mark Clack, Andy Cleton, Norman Cook, Moose Curtis, Russell Davison, Daniele Davoli, DJ Disciple, Deep Dish, De Niro, Andrew Dixon, Djaimin, Simon DK, Mighty Atom Records, Melvin Moore, Dave Morales, Russ Morgan & Carl Thomas (K Klass), Phil Morley, Simon Mu, Dimitri Nakov, Kris Needs, Luke Newille, Grant Nelson, Jay Noon, Paul Oakenfold, DJ Oberon, Offyface Sound System, Guy Oldhams, Luis Paris, Graeme Park, Mark Picchiotti, Pierre (Checkpoint Charlie), Pip (DIY), POF Music (Paris), Pressure Drop, Pure Groove Records, Bruce Qureshi, Danny Rampling, Jason Roberts, Matthew Roberts, Greg Robinson, Pete Robinson, Dave Rofe, Mr Scruff, St Peter & Heaven, Scooby, Section 5, Mike Shawe, Andy Sherman, Simon Shrimpton, Danny Slade, Patrick Smoove, Gareth Somerville, DJ Tabs, Paul Taylor, Tasha Killer Pussies, Tasty Tim, Eddie Templeton, Dean Thatcher, Paul Thomas, 3 Beat Records, Hippie Torales, Tracy & Sharon, Tricksta, Mark Turner, DJ Vadim, John Waddiker, Tom Wainwright, Tony Walker, Andy Ward (Up Yer Ronson), Warlock, Nick Warren, Alistair Whitehead, Ian Wilkie, Mark Wilkinson, LA Williams, Mark Williams and Ian Wright

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

TOP 25 SALES 12-Inch Dance Singles

AUG 11 - AUG 31

- 1 **WANNABE** Spice Girls (Virgin)
- 2 **HEY JUPITER/PROFESSIONAL WIDOW** Tori Amos (east west)
- 3 **HIGHER STATE OF CONSCIOUSNESS '96** Wink (Manifesto)
- 4 **I AM, I FEEL** Alisha's Attic (Mercury)
- 5 **THA CROSSROADS** Bone Thugs N Harmony (Epic)
- 6 **HIT ME OFF** New Edition (MCA)
- 7 **BORN SLIPPY** Underworld (Junior Boys Own)
- 8 **IF I RULED THE WORLD** Nas (Columbia)
- 9 **MACARENA** Los Del Rio (RCA)
- 10 **DO THAT TO ME** Lisa Marie Experience (Positiva)
- 11 **RAYS OF THE RISING SUN** Mozaic (Perfecto)
- 12 **BRING ME LOVE** Andrea Mendez (AM:PM)
- 13 **CRAZY** Mark Morrison (WEA)
- 14 **HOW DO U WANT IT** 2 Pac (Death Row)
- 15 **KILLING ME SOFTLY** Fugees (Columbia)
- 16 **KEEP ON JUMPIN'** Todd Terry (Manifesto)
- 17 **ASCENSION/DON'T EVER WONDER** Maxwell (Columbia)
- 18 **ARMS OF LOREN** E'voke (Manifesto)
- 19 **YOU'RE MAKIN' ME HIGH** Toni Braxton (Laface)
- 20 **LE VOIE LE SOLEIL** Subliminal Cuts (XL)
- 21 **TRIPPIN' ON BROKEN BEATS** Omni Trio (Moving Shadow)
- 22 **LOVE DON'T LIVE** Urban Blues Project (AM:PM)
- 23 **IN DE GHETTO** David Morales (Manifesto)
- 24 **YOU GOT THE POWER** QFX (Epidemic)
- 25 **IF YOUR GIRL ONLY KNEW** Aaliyah (Atlantic)

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RADIO CHART

GIRLS FM (London, UK)

- 1 **GET ANOTHER PLAN** Abstract Truth (Talkin' Loud)
- 2 **FLESH EATING DISCO** London Funk Allstars (Ninja Tune)
- 3 **TAKE CONTROL** Divine Sounds (Divine Sounds)
- 4 **SUSPENSIONS** Spring Heel Jack (Island)
- 5 **THE CURSE OF VOODOO RAY** Lisa May (Mercury)
- 6 **CURLY LOCK** Baby Fox (Malawi)
- 7 **TRUTH THEME** The Truth (High / Hope)
- 8 **FLOWERS BLOOM** Mandalay (Organic)
- 9 **MIDNIGHT...** DJ Shadow (Mo' Wax)
- 10 **DECISIONS EP** Jamie Myerson (Selector)

Chart supplied by Darren G from Girls FM. Telephone: 0956-517-095

HOME LISTENING CHART

TERRY FARLEY (London, UK)

- 1 **BLACKPOOL MECCA STORY** Various Artists (Soul Goldmine)
- 2 **GREATEST HITS** Alton Ellis (Studio One)
- 3 **KISS FM SHOW** Bob Jones (tape)
- 4 **WALTER'S ROOM** Black Science Orchestra (Junior Boys Own)
- 5 **DR BUZZARD'S ORIGINAL SAZANNGH BAND** Dr Buzzard... (RCA)
- 6 **KISS FM TAPES** Paul "Trouble" Anderson (tapes)
- 7 **BEST OF...** Donald Byrd (Blue Note)
- 8 **RBM THEME** Marshall Jefferson (RBM)
- 9 **CLASSIC ROCKERS** Augustus Pablo (Island)
- 10 **CASINO STORY** Various Artists (Soul Goldmine)



Terry Farley

READER'S CHART

JAMES MACINNES (Llandudno, UK)

- 1 **YOU'RE NOT ALONE** Olive (RCA)
- 2 **SEVEN DAYS AND ONE WEEK** BBE (Triangle, France)
- 3 **I AM** Chakra (Jackpot)
- 4 **MEDITATION, SPIRITUALISM AND LOVE** unknown (Tetsuo Hard Corps)
- 5 **REAL VIBRATION** Express Of Sound (Positiva)
- 6 **THE GIFT** Way Out West (deConstruction)
- 7 **CANDLES** Alex Reece (Island)
- 8 **RAYS OF THE RISING SUN** Mozaic (Perfecto)
- 9 **PELADEAN DAWN** Sunday Club (Stress)
- 10 **ANGELS SYMPHONY** RAF (MCA)



James Macinnes

Send all Readers' Charts to Muzik, King's Reach Tower, Stamford St, London SE1 9LS. Don't forget to include a passport-sized photograph

TOP 25 SALES Dance Albums

AUG 11 - AUG 31

- 1 **BEATS, RHYMES AND LIFE** A Tribe Called Quest (Jive)
- 2 **METALHEADZ - PLATINUM BREAKS** Various Artists (ffrr)
- 3 **IT WAS WRITTEN** Nas (Columbia)
- 4 **SO FAR** Alex Reece (4th & Broadway)
- 5 **MY HEART** Donell Jones (Laface)
- 6 **SECRETS** Toni Braxton (Laface)
- 7 **THE SCORE** Fugees (Columbia)
- 8 **THE HAUNTED SCIENCE** Omni Trio (Moving Shadow)
- 9 **THE NUTTY PROFESSOR** Various Artists (Def Jam)
- 10 **CAFE DEL MAR IBIZA - VOLUMEN TRES** Various Artists (React)
- 11 **HORACE BROWN** Horace Brown (Motown)
- 12 **KEITH SWEAT** Keith Sweat (Elektra)
- 13 **VYBIN' 4** Various Artists (Global Television)
- 14 **WALTER'S ROOM** Black Science Orchestra (Junior Boys Own)
- 15 **FANTAZIA PRESENT THE HOUSE COLLECTION** Various Artists (Fantazia)
- 16 **MINISTRY OF SOUND** Various Artists (Ministry Of Sound)
- 17 **BONKERS - MIXED BY HIXXY & SHARKEY** Various Artists (React)
- 18 **RENAISSANCE - THE MIX COLLECTION** Various Artists (Six By 6)
- 19 **CLUB MIX '96 - VOLUME 2** Various Artists (Polygram TV)
- 20 **MAXWELL'S URBAN HANG SUITE** Maxwell (Columbia)
- 21 **LET NO-ONE LIVE RENT FREE** Nicolette (Talkin' Loud)
- 22 **CREAM LIVE - 2** Various Artists (deConstruction)
- 23 **LEGAL DRUG MONEY** Lost Boyz (Universal)
- 24 **STAKES IS HIGH** De La Soul (Tommy Boy)
- 25 **SAVED MY LIFE** Todd Edwards (ffrr)

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GLOBAL COMMUNICATION CHART

KEVIN SAUNDERSON (Detroit, USA)

- 1 THIS IS KRIMP EP Funky Muzik (Strictly Rhythm)
- 2 PROFESSIONAL WIDOW [VAN HELDEN REMIX] Tori Amos (Atlantic)
- 3 DA RHYTHM SLIDE El Bandalero (Strictly Rhythm)
- 4 HAPPINESS [FATHERS OF SOUND MIX] Surreal (Six By Six)
- 5 FANERLUCHE IDEALE Rene Et Gaston (Pssst Music)
- 6 DO ME RIGHT [STACEY PULLEM MIX] Inner City (Six By Six)
- 7 DO YOU BELIEVE? 007 (Basement Boys)
- 8 YEAH-YEAH Danell Dixon (Strictly Rhythm)
- 9 IN DA JUNGLE Playboy (white label)
- 10 PASSIN' THRU LOVE Victor "Overdose" Sanchez (Strictly Rhythm)

DJ KRUST (Bristol, UK)

- 1 BRIEF ENCOUNTERS DJ Krust (Full Cycle)
- 2 DOWN Reprezent (Talkin' Loud)
- 3 CHANGE MY LIFE Reprezent (Talkin' Loud)
- 4 DARKER STILL Dillinja (dub plate)
- 5 YEH YEH DJ Die (dub plate)
- 6 UNTITLED Andy C (dub plate)
- 7 NEVER LOOK BACK Bill Riley (Protocol)
- 8 CAME AND CONQUERED Mask & Boy Wonder (dub plate)
- 9 PROTON BEATS Bryan Gee (dub plate)
- 10 VIBRATIONS Gang Related (dub plate)

PSYCHONAUTS (Yeovil, UK)

- 1 INTRODUCING DJ Shadow (Mo' Wax)
- 2 BERRY MEDITATION UNKLE (Mo' Wax)
- 3 KILLING TIME 11:59 (Ticking Time)
- 4 FROM THE OLD TO THE NEW Stasis (Peacefrog)
- 5 BLUE FLOWERS [AUTOMATOR MIX] Dr Octagon (Mo' Wax)
- 6 HAMSTER BREAKS 3 1/2 Space Travellers (white label)
- 7 THE ABYSS Shadow (Seg)
- 8 RETURN OF BILLY THE KID Lardy Lubrication (dub plate)
- 9 COMPETITION CATCHESPEED KNOTS Constant Deviants (Vestry)
- 10 JESUS IN FOR THE KILL Life's Addiction (London)

KELLI HAND (Detroit, USA)

- 1 XTC K Hand (Radikal Fear)
- 2 DO YOU LOVE ME K Hand (Acacia)
- 3 INDIRECT Steve Bug & Acid Maria (Raw Elements)
- 4 MONOMORPH [K HAND MIX] Monomorph (Sphere Records)
- 5 YOUR LAST MESSAGE Solitaria (Midi Circus Projects)
- 6 ZZINO (K HAND MIX) Accelerate (Reload)
- 7 NITRIC Defcon (Nitric)
- 8 YOU AIN'T DANCIN' Chez Damier (T&B Vinyl)
- 9 MOVABLE PARTS 2 Robert Hood (M Plant)
- 10 COME ON NOW BABY K Hand (Astralwerks)

WARREN LE SUEUR (Jersey, UK)

- 1 HIGH [ATOMIC REMIX] Hyper Go Go (Distinctive)
- 2 CONSTANTLY WAITING [MORAES DUB] Pauline Taylor (Cheeky)
- 3 TRANZ EURO EXPRESS X-Press 2 (Junior Boys Own)
- 4 THE BEAT IS OVER [SURE IS PURE MIX] Basco (Concrete)
- 5 COMING HOME [SUNDAY CLUB MIX] Visions (Stress)
- 6 FEELING NOT FACT Axis Shift (DAT)
- 7 REAL VIBRATION Express Of Sound (Positiva)
- 8 SHAME [TEMPO DUB] Kim Wilde (MCA)
- 9 COME ON [FORTH MIXES] Konya (Positiva)
- 10 THE GIFT Way Out West (deConstruction)

ROBERT ARMANI (Chicago, USA)

- 1 BURN OUT Robert Armani (ACV)
- 2 OVERDOSE Bassman (De La Ray)
- 3 LUST AND BEAT FEELINGS Luxt Trax (white label)
- 4 JAZZ IT UP Reel 2 Real (Positiva)
- 5 WAIT A MINUTE unknown (Proper)
- 6 MISSION INTERNET unknown (Overdrive)
- 7 BLUE EYES Kevin Chapman (white label)
- 8 OUT AGE DJ Powerout (white label)
- 9 PLACES Joey Beltram (Tresor)
- 10 SECOND COMING Paul Johnson (Peacefrog)

PAUL VAN DYK (Berlin, Germany)

- 1 BLUE SKY BT (Perfecto)
- 2 LUCKY MONKEYS [WAY OUT WEST MIX] Bjango (Polydor)
- 3 THE GIFT Way Out West (deConstruction)
- 4 UNTITLED Bedrock (white label)
- 5 UNTITLED Amethyst (Jackpot promo)
- 6 CAN'T STOP Nootropic (Polydor/Hi-Life)
- 7 HOPE Jelle Boufon (Perfecto)
- 8 LIGHTENING Virtual Element (white label)
- 9 UNTITLED Chemistry (white label)
- 10 FORBIDDEN FRUIT [BT MIX] unknown (white label)

BEN WILCOX (London, UK)

- 1 OUT OF THE STORM [CARL CRAIG MIX] Incognito (Talkin' Loud)
- 2 THE ONE / GOD BLESS Lamb (Fontana)
- 3 PETTY PEOPLE Sadat X (Loud)
- 4 TRUTH THEME [FILA BRAZILIA MIX] The Truth (High On Hope)
- 5 SHAOLIN BEATBOX Divine Hustlers (white)
- 6 MY MATE PAUL David Holmes (Go! Beat)
- 7 BASS SPEAKERS [DJ KRUST REMIX] Flynn & Flora (Independant)
- 8 PARADIGM Data (Sirkus)
- 9 TURN THE POINT Faze Action (Nuphonic)
- 10 CANTO AZUL [FAZE ACTION MIX] A Factor (Resolution)

FLOOR CONTROL SPECIALIST SHOP CHARTS

FLUX (Norwich, UK)

- 1 SEVEN DAYS AND ONE WEEK BBE (Triangle)
 - 2 FOR ALL OF US PFM (Good Looking)
 - 3 CHOPPER [REMIX] Terrorist (Dread)
 - 4 PICTURE DISC Nostrum/Roughage (Time Unlimited)
 - 5 CHALLENGE Nuclear Hyde (Noom)
 - 6 ROCK YOUR BODY M Experience 3 (Orbit)
 - 7 KEEP ROCKIN' Kitty Lips (Trade)
 - 8 KNOWLEDGE IS THE KEY Bunter & D'Zyne (GBT)
 - 9 MAD PLO DJ Red (Trouble On Vinyl)
 - 10 FUTURE TRANCE Jones Sider (Trippomatic)
- Flux Records, Unit 3, Bus Station, Surrey Street, Norwich
Telephone/Fax: 01603-624-340

SPILLERS (Cardiff, UK)

- 1 ALL I NEED Wax Doctor (R&S)
 - 2 ALABAMA BLUES [WAX DOCTOR MIX] St Germain (F Comm, France)
 - 3 WISHING FROM THE TOP Dana Bryant (WEA)
 - 4 MODULAR AIR (Mo' Wax)
 - 5 FRESH AS YOU FUCKING LIKE Various Artists (Mosquito)
 - 6 UNDERCOVER EP Raw Deal (Botchit & Scarper)
 - 7 SWITCHCRAFT EP Advent (Abstract)
 - 8 CONDITION RED PalmSkin Productions (Hut)
 - 9 YOU'RE NOT ALONE [ROMI SIZE MIX] Olive (RCA)
 - 10 COME TRUE Sunship (Filter)
- Spillers Records, 36 The Hayes, Cardiff
Telephone: 01222-224-905 Fax: 01222-340-358

MOVEMENT RECORDS (Southampton, UK)

- 1 FEEL ME Sungods (MCO)
 - 2 DISKO BABY Daddy Cool (Alphabet City)
 - 3 BABY TALK Future Files (South Sami)
 - 4 THE GIFT Way Out West (deConstruction)
 - 5 FOOL PROOF Club Foot (Mr Changers)
 - 6 WHERE IS MY MAN Velvet Underpants (Sony)
 - 7 BELIEVER DJ Energy (Time Unlimited)
 - 8 CHALLENGE EP Nuclear Hyde (Noom)
 - 9 DON'T STOP DJ UFO (Electric Kingdom)
 - 10 I LIKE THAT Awex (Plastic City)
- Movement Records, 3 Gibbs Road, Southampton
Telephone: 01703-211-333 Fax: 01703-237-746

THREE BEAT (Liverpool, UK)

- 1 SUGAR IS SWEETER CJ Bolland (Internal)
 - 2 DO ME RIGHT Inner City (Six By Six)
 - 3 CRAZY THING 50/50 (Jackpot)
 - 4 HELP ME MAKE IT Huff 'n' Puff (white label)
 - 5 DISCO MACHINE Big Bhoy Productions (white label)
 - 6 PROPHECY Insight (Sunkissed)
 - 7 ANGELS ABOVE ROOM 822 Lacy (white label)
 - 8 REAL VIBRATION Express Of Sound (Positiva)
 - 9 CLUB TOOLS VOLUME 1 Kheyama (white label)
 - 10 BEAUTIFUL PLACE Paul Van Dyk (MFS)
- Three Beat Records, 58 Wood Street, Liverpool
Telephone: 0151-709-3355

Please fax all charts to Floor Control on: 0171-261-7100

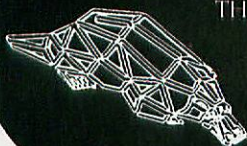
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the original version of "trigger hippie" is available on Morcheeba's debut album "Who Can You Trust?"
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WOODY MCBRIDE & DAVID STEVENS

Venus
MOM, USA

IF one record sums up the mood and tempo of the moment, it has to be "Venus". Slow, meandering, minimalist house, with Kevin Saunderson hats and a beautiful vocal sample which tugs at your heart. It's great to see techno producers like Woody McBride laying down some truly soulful house music. Let's just hope we hear it at the next Bloodsugar. (BT)

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Dave: "It's quite housey for Woody McBride."

Alex: "I like his stuff. He's really popular in the shop. This isn't designed for home listening. It's meant for playing out in a big club. That sample? It's probably his girlfriend!"

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PATRICK LINDSAY

The Phat Jive
Harthouse

HIS contribution to the "Harthouse 100" compilation, "Male Phunk", gave a hint of what was to come, however "Phat Jive" proves the wave of approval Germany's Patrick Lindsay is surfing is quite justified. "Phat Jive" is a mind-blowing melange of stomping horns, super-funky techno, loopy disco and a wacked-out jazz MC. Shame about the BC-influenced "Loony Loom" though. (CB)

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Alex: "He's had a lot of rave reviews, but I'm still not convinced. He comes from the Ian Pooley school of big house records. This is very safe. You know you'll get a reaction if you play it."

Dave: "Why nick somebody else's sound, man? [Listening to 'Loony Loom'] Fucking leech. That whole sound belongs to Basic Channel. Come up with your own identity."

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THE FEELGOOD FACTOR

The Funk Train
Southern Fried

ANOTHER sneaky Norman Cook cut? "Disco Train" certainly has the requisite number of disco licks, the cheeky vocal steals and irresistible funk inflections. And it wouldn't sound out of place on the Fatboy Slim album. Yeah, this is cheesy as Wotsits, but so loaded up on wiggly fusion sounds and happy horns that, just for a minute, you'll find yourself smiling quite contentedly. (CB)

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Alex: "I'm not really a fan of Norman Cook, although 'Fried Funk Food' was alright. But this is a blatant rip-off. I can recognise the guitar riff. It's S'Bam's old Italian stormer, 'Chica-Boom', isn't it?"

Dave: "This is the sort of record you hear down your local disco."

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FUGEES

Ready Or Not
Island

NOBODY could have predicted the sort of tenacity with which "Killing Me Softly" clung to the Number One slot. But as "Ready Or Not" proves, the Fugee's best is yet to be unleashed. These born-again hooligans offer a cringe-free conscious manifesto which is lyrically intensified by Hill's narcotic witches' brew. If "Ready Or Not" doesn't make the Top Ten, then there's no justice. (RM)

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Alex: "The album is brilliant. Not a single duff track on it. The album version pisses on these remixes. They're just trying to broaden their appeal. It'll be a big hit."

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GUIDES

Key: Classic ●●●●● Cracking ●●●●● Competent ●●●●● Clumsy ●●●●● Cack ●●●●● Chunder ●●●●●

Guest reviewers: Fat Cat Records

Reviews by Calvin Bush, Ben Turner, Rachel Newsome and Rob Da Bank



FAT CAT

They're not fat and they're not cats, but they are two thirds of one of the UK's most important record shops.

Dave Cawley and Alex Knight are the men behind the counter of the London shop which has helped bring electronic music to the masses. From their Covent Garden basement, they serve up the kind of rarities you daren't even dream of. Their tastes are also wildly eclectic. Alex is a top-drawer DJ, as well as producing the odd slab of wicked techno as Ijaak and (previously) Inky Blacknuss. Now they're both concentrating on the Fat Cat record label, which will be launched shortly with a clutch of new and as yet unheard artists.

After emerging from a under mountain of demos and Basic Channel test-pressings, Fat Cat clawed their way through this month's new singles.

DATA

Paradigm EP
Sirkus

THE debut release for gadabout DJ Ben Wilcox's label. For all the information we have, Data might as well be the lost sons of Buffalo Bill. However, one thing's for sure, "Paradigm" is the sound of wild bush funk on fire. Just like John Barry's house band giving it the big one for a car chase between Red Snapper and James Brown. There are some IIs & Solo mixes too, but stick with "Paradigm" for fiery urban punk-funk. (CB)

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Dave: "Uh-oh. Looks like they've nicked their logo from Transmat. I don't think big Del will be too happy about that. This is a good club cut. It's a take-off of a Seventies-

style track, and it has a real edge to it."

Alex: "One of the best things we've heard all day. It would have been nice to get another take on 'Paradigm' to balance out the drum 'n' bass versions."

●●●●●

DAVE ANGEL

Timeless
4th & Broadway

A brief appetite-suppressant to keep us going until the next album, with new track "Fever" and a remix of "Timeless" offering all the necessary dancefloor action. The former guarantees frenzy-making alarms and mind-bending funk riffs, while the latter balances gossamer vocal techno with what sounds like a wheezing iron lung. However, it's the awesome remix

of "Rudiments" which makes this album so essential. Like Carl Craig rewriting the soundtrack for Last Night Of The Proms, its sleight of hand has "genius" written all over it. (CB)

●●●●●

Dave: "The remix of 'Rudiments' is real high quality stuff. Exactly the sort of thing I love to hear Dave Angel doing."

Alex: "'Fever' is alright, though by no means ground-breaking, it's well-produced, quality dance music. I prefer him when he's more jazzy. I agree with Dave here, the remix of 'Rudiments' is just epic."

●●●●●

T POWER

Symbiosis/Complexification
SOUR

SAILING close to the drum 'n' bass/ techno interface, T Power's ingenious experimental breakbeat goes east to intriguing effect. The bastard offspring of geisha girl meets sumo wrestling boy, the fractious electronica of "Symbiosis" is ethereal and dark, with the occasional glimpse of real beauty. However, the turbulence of "Complexification" rides on turntables about as easily as its title slips off the tongue. (RM)

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Dave: "I'm not the biggest drum 'n' bass fan, it's hard to keep up these days. The press release says 'Symbiosis' is a cross between jungle and funky techno. God knows what the 'funky techno' is he's been listening to. 'Complexification' is much, much better. It's superb. I can't understand how the two sides can be so different."

●●●○○ (for "Complexification")

TORTOISE

Galapagos (Remixes)
City Slang

THE Chicago groove cadets get their slinky guitar riffs licked into breakbeat shapes by the likes of Spring Heel Jack and Bedouin Ascent, otherwise known as fellow Chicago dweller, Jim O'Rourke. Embraced by the UK breakbeat elite, this musical masterpiece defies space, time and gravity, smashing straight through the roof and shutting way, way out into the uncharted orbit beyond. Join the queue at HMV next to Björk, Goldie and James Lavelle. (RM)

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Dave: "I was playing one of these mixes to my girlfriend and she made me take it off because she said it was hurting her ears. Personally, I don't think music as good as this has been recorded since the stuff from the late Sixties. Tortoise are the Can of the Nineties. They're on a completely different plane. Stunning, totally stunning."

Alex: "Tortoise are much better live than they are on record. The way they work as a group of musicians is incredible. They'll all have a go at everything. No matter who's playing what, they've still got their sound."

●●●●●

GUS GUS Chocolate EP 4AD

YES, that's 4AD. As in the home of the arty-wispy-ethereal cliché. Except that this, their very first foray down the local dancing emporium, is quite exceptional. Apparently the work of a new Icelandic collective, these four tracks have more variety, breadth, depth, imagination and sheer class in them than most producers come up with in a lifetime. There's deep minimal techno ("Chocolate"), psycho-pop candy-coloured electro (the original of "Chocolate") and fizzling droid funk ("Barry" and "Cold Breath '70"), all crafted with the malevolent sprightliness of hyperactive nine-year-olds. It's no wonder Andrew Weatherall is asking them to remix his tracks. (CB)

●●●●●

Dave: "This lot came into the shop, there were loads of them. They said they were Björk's mates. We've got their album. It came in this funny furry pouch. This is a great starting point for them. Nothing they've done is cheesy. It's all original."

Alex: "Chocolate is the one for me. The techno mix is okay but it's a little too bland. It's not ground-breaking, but it's not run-of-the-mill either."

●●●●●

CJ BOLLAND Sugar Is Sweeter Internal

A RADICAL change in direction for the Belgian techno god. However "Sugar Is Sweeter" suffers from two big problems. Firstly, it sounds distinctly similar to The Prodigy's "Poison". Then, just as you're starting to wonder how mad Mad Keith will be, the chorus goes and blatantly rips off Secret Knowledge's "Sugar Daddy". No matter how much of a party anthem it might make, you have to cringe when originators like Bolland resort to out-and-out plagiarism. Shame. (CB)

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Dave: "Oh no, this is exactly like the fucking Chemical Brothers. [Taking it off] I simply can't listen to it any more."

Alex: "This is appalling."

●●●●●

BASCO The Beat Is Over Concrete

YET more mysterious parlour games from Holland's Jark & Dobbe. Originally appearing on a limited blue vinyl Pssst outing, "The Beat Is Over" boasts strictly party-wise chemical beats, which clomp their way towards the finishing line like a Shetland pony on battery-powered coconut shells, before performing a mad lap of honour with a Hendrix solo as the national anthem. Sure Is Pure provide the housey remixes. (CB)

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Dave: "The original mix is just progressive house. Well-produced progressive house. But it's not as bad as CJ Bolland."

Alex: "The original is pretty good. Or maybe

MUZIK Single Of The Month

I'm thinking of something else by Basco. Kelvin [Andrews of Sure Is Pure] is a really excellent bloke, but that version of 'Strings Of Life' he did was terrible."

●●●●●

SUMMER DAZE Samba Magic [Remixes] VC

THEY'RE going to be enormous, you know... Basement Jaxx. Originally released on their own label last year, "Samba Magic" still sounds like a Rio carnival band losing it big time to a Lord G set at Hard Times. If she ever gets to hear this, Margarita Pratacan will be shitting bricks. Sneak's remix is mighty fine and dandy too. (CB)

●●●●●

Dave: "Alex sold a lot of these in the shop. Everyone was dissing him for playing it."

Alex: "I was hanging on the edge. Everyone was going, 'Nah, don't like it. Dodgy house tune'. Everyone who came in got a copy laid on them. I was a man on a mission."

●●●●●

LAST RHYTHM Last Rhythm Stress

"VOODOO Ray". "Pacific State". "Break 4 Love". There are only a few records for which the term "classic" can barely contain their magnificence. "Last Rhythm" is one of them. Italian deep house (flutes, sunset ambience, kiss-me-now bassline) never hit greater heights. This is the 1992 original, along with non-essential remixes from Sure Is Pure, Way Out West and more. (CB)

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Dave: "You shouldn't take drugs and listen to music, man. It's a big, big no-no. We're all guilty of it. This simply isn't a quality record. You're only reminiscing because when you heard it first time round, you were like... [Makes mad gurning face] Compare it to 'Sueno Latino', which still sounds superb, and this is just recycled fodder."

Alex: "Not the old 'Last Rhythm'? [Starts making tranced-out ravey dance moves] It's just been repackaged for the new youth. People should track down the original. I'm sure it's still floating around."

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PURVEYORS OF FINE FUNK Volume 3

Peacefrog
DAN Curtin re-enters techno orbit. So sometimes he's given to over-reflective cosmic twiddling and sombre sounds. So what! This is pure disco-tech magic, four tracks containing the psychedelic boogie of Balihi, the jacked-up strut of Sneak and more than a hint of Curtin's own supreme funkiness. The royal seal of approval can't be far off. (CB)

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Dave: "Why haven't we been sent one of these? Dan Curtin's usually really weird, but this isn't."

Alex: "I loved 'Time Undefined' on Strictly. I wouldn't mind a copy of this. Sometimes he's a bit avant-garde, but this is far more straight-down-the-line. Peacefrog are so consistent. Are you sure you don't want to leave this with me?"

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DELTA HOUSE OF FUNK No Pressure

Go! Discs

ASHLEY Beedle dons his hot pants before star-trekkin' across the universe to Planet Funk. After presenting the disco-centric Uschi Classen Band, the bespectacled one now gives us Delta House Of Funk. And with swoonsome vocals which provide a Nancy Sinatra for the post-acid house generation, you can bet this is exactly what Barbarella would sink into her bubble bath to. (RN)

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Dave: "The Black Science album was really beautifully done, although nothing new. I prefer music which makes me go, 'What was that? What's going on there?'"

Alex: "I like 'Fuckwit'."

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AGENT PROVOCATEUR Sabotage

Wall Of Sound

POSSIBLY amyl house or is that amyl hop? Whatever, Agent Provocateur continue the eclectic beatz 'n' breakz ethic favoured by Heavenly Socialites. Complete with obligatory Monkey Mafia remixes, the acid punchlines and horny bass assault of "Sabotage" almost make it to the dancefloor, but somehow get distracted in the frug at the bar. (RN)

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Dave: "I saw this lot live and though they were terrible. I'm not into that Chemicals, Heavenly Social, druggy breakbeats stuff. They've got the same kind of attitude Boys Own used to have. It's background music."

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ALISON LIMERICK Make It On My Own (Dubs)

Arista

THE "Beat Freak Dub" is left at the lights as Russ Gabriel flies past in third gear heading for Greater Dubsville. Looping Limerick's voice over some vintage synth stabs, he's beaten to the line by Blueboy, who slips by with his special sensimilia'd Scottish-style and dubs up our Alison like a haggis in an Amsterdam coffee shop. Well dub! (RDB)

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Dave: "We got offered this for the shop and, to tell you the truth, we blanked it. It got the thumbs-down. The mixes are pretty lame. Luke Solomon's mix is the stand-out."

Alex: "I liked the Blueboy record on Guidance. There was a wicked funk cut on it. As for this, these remixers are capable of better."

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RAW DEAL Undercover EP

Botchit & Scarper

IF the cult road movie, "Easy Rider" was propelled into the future, then the perfect score would have to come from this lot. Jimmy Raw Deal's sound is sculpted from the kind of elemental extremes only found deep in the Arizona desert. With the widescreen epicness of The Doors, Charlie Parker's uncut cool and Afrika Bambaataa's wonky, extraterrestrial funk, Undercover's intensity would have Jack Nicholson's freaky Hells Angel turning pale with fright. (RN)

●●●●●



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EXP

Dave: "It's mad how that dark sound has suddenly become so fashionable. The production is rough too, which is brilliant. Dark and wonderfully arranged. Yup!"

Alex: "It's well made. Very good indeed."

●●●●○

INTENSE

Dusk Til Dawn

Rugged Vinyl

A QUALITY outing from Rugged Vinyl, Intense (aka Simon, Beau and Dan) are responsible for the kind of orchestral drum 'n' bass which leaves your heart in your mouth. Although called "Dusk Til Dawn", the filtered breaks, spooky bass and fan of strings, place this track in the Twilight Zone. Earl Grey gives the jazz-centric treatment to Intense's last mini-classic, "Genesis Project". Nocturnal listening. (RN)

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Alex: "It's pretty middle-of-the-road. You're just waiting for it to kick off. This is stroke-your-chin, scratch-you-beard jungle."

Dave: "It's a bit formulaic. It's an average record. I think that's why everyone's going mad for the dark sounds. Everyone's just jazzed up to the max. The Earl Grey mix isn't bad, it's like Blaze or early Nu Groove."

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BUSTA RHYMES

It's A Party

WEA

RIGHT. Let's get this out the way. This record is not as good as "Woo-Hah". There. Actually, it's not as good as lots of things. David Beckham, the Kiss FM TV ads. "The Simpsons" and the bit in "Trainspotting" where "Born Slippy" kicks in. Actually, it's not very good at all. Take a rain check on that party, kids. (CB)

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Alex: "I couldn't get into the album. It's fierce, but if you listen to the lyrics, they aren't saying much. If I'm listening to rap, I'd rather listen to Ol' Dirty Bastard."

Dave: "Erm, I've never heard 'Woo-Hah'."

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DIGITAL JUSTICE

Theme From It's All Gone Pear-Shaped

Fragile, USA

FAR from being pear-shaped, this fine British production (dug up from the archives by Derrick May) covers all the angles. Stick with the A-side, dust off your deck-chair, sit back and let these waves of sublime synths wash over you. Warning. This is a beatless tune, but one which refreshes the parts thumping beats just can't reach. (RDB)

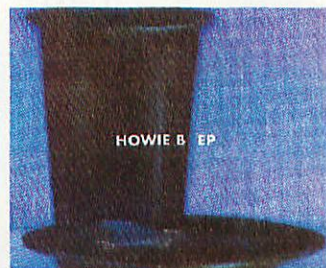
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Dave: "Have you heard that Tony Drake

album on Transmat? I thought it was really amazing. But this isn't for me. I prefer Tony Drake's stuff because it's subtler."

Alex: "I like it, but it does sound a couple of years old. It's not new and fresh."

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HOWIE B

Polydor

INFLUENCED by new chums, Eno and U2, Howie B's latest outing is his most technically-challenging to date. More dancefloor-oriented than "Music For Babies", "Butt Meat EP" still lies in an anaesthetic limbo of head-nodding semi-consciousness. Inhaling hard on the ether, Howie meticulously applies his surgical scalpel, coming up for air with distorted loops and fuct feedback. Uneasy listening. (RN)

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Dave: "I think Howie B is a total fucking genius. He's on it big time. The way he mixes sounds is so cool man. Excellent!"

Alex: "I don't think my head is where Dave's is at. Maybe I'm a bit more mainstream."

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INNER CITY

Do Me Right

Six By Six

AFTER the awesome success of "Your Love", Kevin Saunderson and Paris Grey serve up yet another killer house track. There's the original, which locks the feel-good sheen of "Big Fun" and "Pennies From Heaven" into a mighty irresistible groove. Then there's the Lisa Marie Experience and Xen Mantra mixes for the populists, plus Urban Sound Gallery's deeper interpretation for the purists. And for sheer orgasmic bliss, there's over 10 minutes of pure instrumental house heaven from the great Underground Prescription. (RN)

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Dave: "The Lisa Marie Experience mix is really embarrassing. But the Ron & Chez mix is really listenable because the drum patterns and sounds are different. They're trying to keep it deep. All the rest is crappy commercial shit."

Alex: "I like Ron & Chez' stuff. Their mix

ESPIRITU WITH A GUY CALLED GERALD

You Send Me

Heavenly

OKAY, we're cheating just a little. This is a rare-as-Lord-Lucan-public-speaking-engagements promo for Espiritu's forthcoming album. There are three magic elements here. Firstly, Vanessa Espiritu's warm Iberian sensuality drifting like the Mediterranean breeze. Then Gerald manipulates a shimmying jungle break without ever stilling the vocals. Finally, there's violin crescendos crushing down on you without any regard for your mascara running or your machismo being shown up. Sublime. (CB)

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Dave: "This is a serious piece of music. I love the strings. It's just really, really, really nice. It's going to be on the album. They've put out a few promos but they really should release it. Gerald's left most of the track intact and simply put his breakbeats in underneath, but it's not even jungle."

Alex: "I went up to the Heavenly office and they just happened to give it to me. Apparently, Gerald is the only guy she's worked with for the album."

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FAT CAT

Single Of The Month



here is another nice, polite, easy-going mix. All the sounds are polished and clean."

●●●○○ (For the Ron & Chez mix)

NATURAL BORN GROOVES

Groovebird

Heat

REMEMBER progressive house? If not, the chugging beats of Groovebird will bring it all back! All 1992 breaks and liquid, dripping synths steadily winding up into a catchy trance experience. The Baby Blue mix reaches higher planes, using more modern tools to engineer a faster flipside. Neither deep house nor cheese, it's an injection of progressive house for those dying for a fix. (RDB)

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Dave: "I love hearing the build-ups to these records. They all go 'Shooooom' and then in come the drum rolls. This is unusual for a record which is so big in Ibiza. I expected it to have more ups and downs."

Alex: "I can't see what makes one of these tunes more popular than another. All the sounds are the same. They get played for two weeks and then they're gone when the next big one comes along."

MANDALAY

Flowers Bloom In Desolate Places

Organic

THAT it's better to be a trend-setter than a follower is common logic. So this lot do themselves few favours by blatantly aping Everything But The Girl. A sonic equivalent of the Pepsi challenge soon eliminates these impostors, who only ever manage a pale imitation of EBTG's

cool vocal drum 'n' bass. Saved only by PFM's lush foliage of beats, Mandalay have little else going for them. (RN)

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Dave: "I like some of the dark jungle which is coming out at the moment. Photek is amazing. Him and A Guy Called Gerald are just, wow! These remixes are going to kill their own scene. I've seen that happen so many times. There'll be some youngster who'll just blow them all away."

Alex: "The PFM mix is very safe, very polite and nice."

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JEFF MILLS

The Other Day

Axis

TIME to prepare for battle with all your fellow techno pals, as Jeff Mills causes the usual pandemonium down at the record shop in the scramble for his every last twisted loop and break. Axis 14 has four fine tracks, three of powerful, battle-scarred cyber-funk and the last a drifting piece of cosmic junk ambience. It's Jeff Mills. It's fierce. It's uncompromising. It rules. What more do you want? (CB)

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Alex: "I usually pitch this up to around +6. You can just tell it's Jeff Mills. The structure, the clarity, the production... It's the way he uses and works the groove. He can stop the groove and do something which is completely out of synch, and then lob you straight back into the groove again."

Dave: "I'd love to hear him do more of that Cycle 030 stuff. All those soundtracks with strings. He's just so smart."

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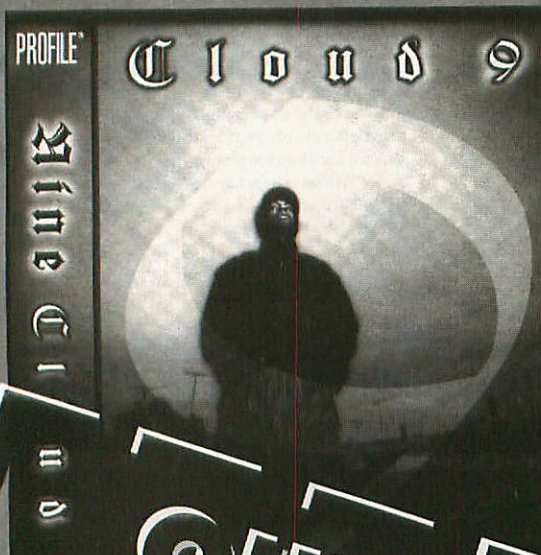


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ALBUM
OF THE
MONTH

DJ SHADOW

Endtroducing...

Mo' Wax

STUTTERED beats, fluttered beats. Scratching harder and faster than the caretaker's cat at the local fleapit. Planos which tease and prick, b-lines which cajole and haul. Feedback and dub. An angel with broken wings sobbing pitifully in the distance. A saxophone tuned by the Devil himself. Superfly speak and loony luna talk. Backwards stuff, sideways stuff, inside out and halfway up the third flagpole from the left stuff.

The world of DJ Shadow is way out west. Further out west than Bristol, that's for sure. Remember trip hop? Good. Congratulations. Now forget it.

Forget all the usual reference points which are rolled out for most Mo' Wax releases, too. Shadow is from the San Francisco/Oakland Bay Area and, maybe sometimes without even realising it, he has soaked up the influences of California's greatest icons from years long gone.

The loose-boned funk of Sly Stone and the weight of War, for example. The twisted blues of Janis Joplin and the bugged-out bravado of Country Joe McDonald. You can't sing along to very many of Shadow's tracks, however the melancholic popadelic sensibility of The Walker Brothers is occasionally there too, deep in the mix.

Don't be misled, though. "Endtroducing..." is very much a hip hop release. Entirely made up of samples, snatches of other people's tracks, the whole concept of Shadow's debut album harks back to the earliest days of the genre. The days when Kool Herc and DJ Flowers would just set up and let rip down at the park, the days when the guy cutting and scratching was the real star and the rapper was merely one of his mates. A mate whose legs were too thin to be given the more important job of pedalling the bike which kept the DJ's generator going. And despite these blasts about the past, "Endtroducing..." is also very much an album of the Nineties. Sometimes beyond. Sometimes so far beyond that we're not actually talking about the 1990s anymore, but the 2090s. "Building Steam With A Grain Of Salt", for instance, would be the perfect theme tune for a remake of "The Good, The Bad And The Ugly", with "Robocop" cast as The Man With No Name. "Stem/Long Stem" is meanwhile best described as a futuristic heavy metal track. You'd better practise a few air turntable solos. "The Number Song" and "Napalm Brain/Scatter Brain" are equally tough. The former sounds rather like The Chemical Brothers so off their faces they've replaced their styluses with sledgehammers. The latter starts as a rumbling dope cut, before switching to a mad frenzy of military snares by way of funky guitar riffs so slow they're painful. In stark contrast, the one-fingered piano playing and truly heavenly vocals of "Midnight In A Perfect World" will fill your head with blissful thoughts. So will the first and fourth parts of "What Does Your Soul Look Like".

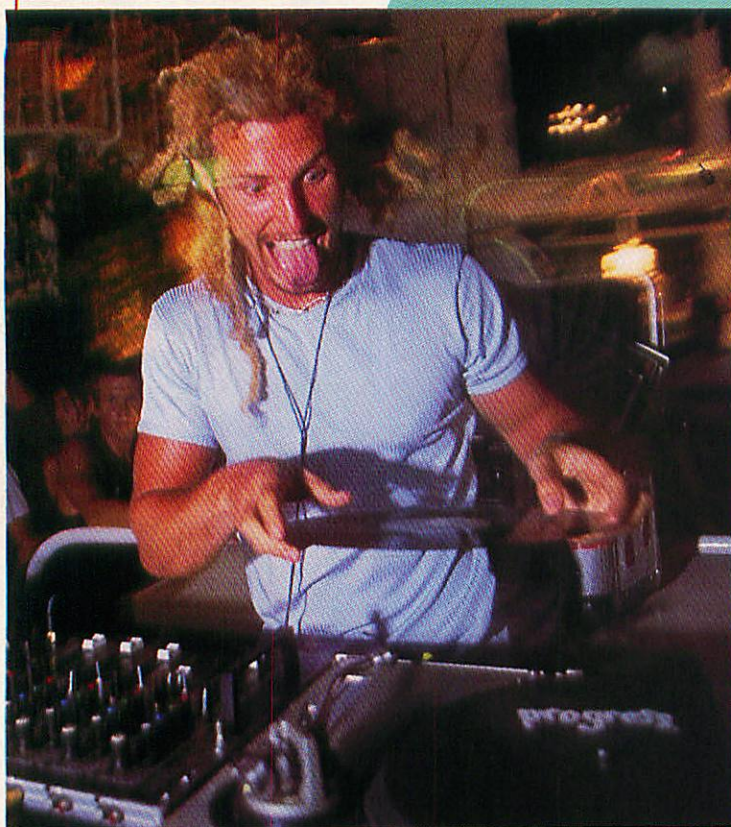
Throughout all this, Shadow is ably assisted by The Automator, whose credits include Kool Keith's hilarious "Dr Octagon" project. And though nothing here can match the outrageous humour of the Kool Keith record, there are still flashes of wonderfully dippy dizziness. Get a load of "Why Hip Hop Sucks In '96", a 40-second snapshot which closes with the words, "It's the money". Catch the insane backwards boy who wants to play his little buddy at checkers, while you're at it.

"Endtroducing..." is rounded off with a sample from David Lynch's "Twin Peaks". Remember the episode where Agent Cooper dreams of a giant who tells him, "It's happening again"? Good. Congratulations. Now forget that as well. Because it sure as hell isn't going to happen like this again.

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Push

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WINX Left Above The Clouds XL

HE'S on a hiding to nothing really, isn't he? I mean, come on. A white man with immense dreads, a boundless enthusiasm for meditation and clean-living, and a glad bag of party tricks (time-stretched vocals, furious 303 lines, snare drum pressure-points). Oh, and "Higher States Of Consciousness". As Private Eye's Glenda Slagg might put it, "Josh Wink, doncha' just hate him?"

Actually, no we don't. Wink is a unique character, outspoken yet often touchingly naive. These are precious enough commodities at a time when most producers are content to hide from being forthright like mice in a panic attack. And Wink's club tracks are positively slamming. Fact.

Mind you, he doesn't make it easy. "Left Above The Clouds" is going to endure plenty of criticism, much of it mindless. But when half the 28 (!) tracks are seemingly pointless fillers, you wouldn't want to be Wink's QC defending him against charges of reckless self-indulgence. Quite why he felt the need to stick 28 seconds-worth of bronchial wheezing in between the groovy new single "You Are The One" and the scaring "Don't Laugh" is anyone's guess. Ditto for the aural fluff which is "Lint Trap" and the dissonant nihilism of "Hands Like Prunes".

Don't let these moments of playful idiocy deter you, however. "Left Above The Clouds" is still an auspicious, heck, even a brave album. Mantras and deep spirituality are the key. Loops, groove-locked and subtly twisted, contorted, distorted and generally fucked with, make for minimalistic heaven on the Dave Angel-ish "Funky Elevation" and the passionate energy-fest that is "Verano Azul".

Josh Wink has an innate sixth sense of being able to suffuse his productions with potent kineticism and oceanic warmth. Whether it's the junglist twanging "Tofe & Pfannen" or the lush sensuality of "How's The Music", you'll be sprouting wings and asking your best mates to point you in the direction of the nearest thermal currents.

Variety is another constant, as the Philly boy takes in acidic electro ("Sometimes At Silk"), a cappella poetry ("Minimal Thoughts") and, inevitably, the apocalyptic breakbeat acid of his "Higher States...".

Nothing is normal, everything is permitted. And, on "Left Above The Clouds", Josh Wink has taken his license to thrill to the greatest possible extreme. Only your prejudices can revoke it now.

Calvin Bush

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SOUND PATROL And there's more...

MC LYTE As Bad As I Wanna Be east west

THE hip hop old girl still sounds as if she smokes way too many Marlboros, while her attitude has more than enough R.E.S.P.E.C.T. to make Aretha cancan. But Lyte still hits the jugular with her "b-girl stand" and a backdrop of easy-to-groove-to beats supplied by a top production team of Jermaine Dupri, R Kelly and Rashad Smith. Slick. (SP)

●●●●●

THE MIGHTY BOP Ultra Violet Sounds

Yellow Productions, France
MORE phat beats à la Français. The Mighty Bop's latest mini-album finds Chris "The French Kiss" puckering up to a selection of lowdown and delicious slo' mo' breaks. Brought to life by the gorgeous vocals of Louise Vertigo on "Je N'ai Pas Les Choix" and "Peau D'Ane", this selection of jazz, soul and Left Bank grooves is a sophisticated mix of pure Parisian perfection. (MJ)

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MANASSEH MEETS THE EQUALIZER

Shining
Acid Jazz
HERE, dub scientists Manasseh and The Equalizer have locked horns in a mighty studio collision that is sure to have even the firmest floors quaking to the bass. Skilful, inventive and spooky as hell, these guys will gladly dive full fathom into deep Caribbean seas on "In Depth", before resurfacing with the wonderfully melodic hidden treasure of "Shining" itself. (RN)

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LITTLE AXE Slow Fuse Wired Recordings

LITTLE AXE is the sound of industrial funksters supreme, Tackhead, featuring top guitarist Skip McDonald at the helm. The result is a blues-soaked funk mixed with the trademark dub sound of On-U maestro Adrian Sherwood.

As a concept, this worked very nicely on last year's "House That Jack Built" album. Unfortunately, this time round things feel much less inspired. Both the blues and the beats head for a smoother cul-de-sac, while the dub is almost pedestrian. Quite simply, "People Do" and "Black Diamond Train" are dull AOR excursions.

"Too Late", "Blue" and "Storm Is Rising" do, however, manage to find a sense of vibrant energy in their deeper swinging grooves, while "Must Have Seen The Devil" is a powerhouse of Alabama funk. Bizarrely, though, the real high point of this album is the classic swamp-dub of "Ride On", which also happened to be the finest moment on the, er, last album.

This particular axe clearly isn't quite as sharp as it used to be.

Martin James

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SPRING HEEL JACK Versions Island/Trade 2

TYPICAL. You wait months for a great album and then two arrive at once. First came the stunning "68 Million Shades" collection, and now there's this brand new, cellophane-wrapped dub venture from the workaholic east London duo. And where "Shades" was dense, multi-layered and totally mind-bending in its complexity, "Versions" is often equally startling in its apparent simplicity.



Naturally, this being Spring Heel Jack, the versions are never merely simple remixes. "60 Seconds Dub" sets the tone, mutating into an epic Cinemascope stepper, decorated with hot flashes of pedal steel guitar and founded on a monstrous mutha of a bassline rumble. Even the more obviously drum 'n' bass tracks gain a fresh impetus. "Suspensions Dub" is transformed into a powerful driving hardstep pulse, while "Crash Dub" floats sharp, needlepoint breaks over a virtually subliminal bassline.

Beautiful harmonies, fierce beats and smooth, sculpted basslines. Spring Heel Jack were already three steps ahead of the pack. This album should ensure they remain there. Essential.

Rupert Howe

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OLIVE Extra Virgin RCA

ARE they named after Olive Oyl? Maybe it's Olive from "On The Buses"? Or could it be Calamata, queen, black or green? Whatever. This is the debut album from remixers-to-the-gentry, Robin Taylor-Firth and Tim Kelleth, following the comparative success of their very first vinyl outing, the single "You're Not Alone".

The problem is that while they may make for mouth-watering hors-d'oeuvres, this

Olive actually fall way short of an Egon Ronay-style satisfying feast. From the opening number, "Miracle", via "Killing", "Falling" and "Curious", "Extra Virgin" is sub-Tricky, sub-Massive Attack and sub-Portishead. It tries its hardest to be as languid as a summer zephyr, but merely succeeds in being as limp as a soggy old squeegee rag. Despite the wonderfully crystalline vocals of Ruth-Ann.

A competent try then, but as the album's final track says, "I Don't Think So".

Peter Redmond

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LEWIS TAYLOR Lewis Taylor Island

YOU know how every new "soul" singer recites exactly the same litany of influences? "I grew up on Marvin Gaye, Al Green and Stevie Wonder," they chant, as if the mere mention of these names is all that's needed to place them in that sort of league. Then you hear the record and it's yet another prissy exercise in silicone-greased technique.

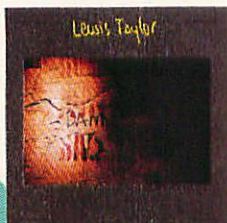
Well "Lucky", Lewis Taylor's debut EP, was different. It captured the atmosphere of prime Seventies Marvin Gaye before going off in intriguing directions all its own. No remixes, just four remarkable songs.

There may still be a few copies left in the shops. If I were you, I'd hurry. Otherwise you'll have to buy the self-titled album just to get the EP's great opening track. And "Lewis Taylor", for the most part, is a grim disappointment, a fearful agglomeration of soft-soap styling. It's bland and totally dispiriting. Everything, really, that "Lucky" promised it wouldn't be.

Lewis Taylor is touched by true brilliance. Sadly, "Lewis Taylor" isn't.

David Bannan

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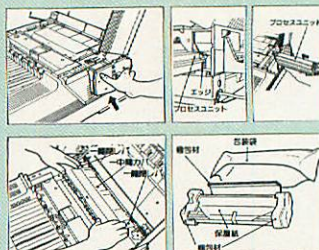
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石野卓球



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KITACHI**A Strong Unit****Dope On Plastic**

IT'S heads in the bass bin time, as Leeds' Iration Steppas sound system don their Kitachi guise for some serious skanking dubwise collisions. And what a system

clash this release is. Hip hop, house, acid and roots are all fused into one mighty tasty plate of skunk grooves.

It works the best when they explore the realms of pure dub science.

"Realms Of Dub" and "Kitachi In

Dub" both display a deep understanding of the sound system ethos, fucking with the bass end while throwing the tweeter-sonics out into orbit. It's an all-pervasive attitude which infuses the entire album. Thus, both the downtempo hip hop of "Scratch" and the upfront house beats of "Constructive" are lifted away from the pedestrian to the truly ether-bound.

**SOUND PATROL**

And there's more...

DAVID TOOP**Pink Noir****Virgin**

TITLES like "Lime Leaves" and "Sugar Frosted Charcoal Scene" might ready you for some Cocteau-style ethereal murmurings, but the follow-up to last year's superb "Screen Ceremonies" is distinctly uneasy listening, scraping out the eardrums with a jagged, barbed wire ambience and often degenerating into shrieking free jazz. Contributors include Jon Hassell and Asian top boy, Talvin Singh. (CB)

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FREAKY CHAKRA VERSUS SINGLE CELL ORCHESTRA**Freaky Chakra Versus Single Cell Orchestra****Astralwerks**

YOU won't find two more individual Bay Area knob-twiddlers than this particular pair. Conceived as a soundclash live jam, this off-the-cuff set gradually works its way from the very bare bones of 303 electro and scorched acid, up to an all-out techno throbathon. It's not pretty (except for the haunting "Wishfulness"), but at least it shows that all the San Fran sunshine hasn't blunted their trigger-happy ballistic basic instincts. (CB)

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CRISTIAN VOGEL**Specific Momentific****Mille Plateaux**

NOT the usual techno fare we've come to expect from Brighton's Vogel, this is more a collection of frequency snatches moulded into a patchwork of distressed timbres, textures and rhythms. Tracks like "Cat On A Catnip", "Disintegral" and "A Ghost Online" all make for uneasy yet seductively hypnotic listening. Machine manipulation comes face to face with oppositional ambient at an electro-sonic cultural studies discourse, we say. (MJ)

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Kitachi represent all the spirit of The Scientist, the passion of Jah Shaka and the energy of a hip hop jam, bound up in one liquid slab of molten grooves. Excellent.

Martin James

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AALIYAH**One In A Million****Blackground/Atlantic**

TWO years is a very long time in puberty. Even longer if you're a singer bang in the middle of it. It's remarkable, then, how well teen wonder Aaliyah seems to be developing. No wonder the maturity mirrored in her work is the envy of other acts in the crowded teenage r&b market. Her transition to successful adult star is almost assured.

Her debut album relied so heavily on its writer, producer and arranger, R Kelly (who she was rumoured to have married illegally two years ago), that its follow-up just had to diversify. And with Naughty By Nature's Kay Gee co-producing, rappers Treach and Slick Rick guesting and a Marvin Gaye cover popping up in there too, "One In A Million" succeeds.

The sentimentality relayed by Aaliyah's youthfully fragile voice is by no means original. But once this gets married (for real this time!) to the kind of tuff beats that slope so steeply they are practically perpendicular, it proves that modern r&b need not equal mundane r&b.

Jacqueline Springer

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CJ BOLLAND**The Analogue Theatre****Internal**

CJ BOLLAND really can't have failed to notice the changes in the scene since his stunning "Fourth Sign" debut. That came out back in 1993,

before the enormous flood of electronic dance music burst its banks and all but swamped the techno nation. However, now it's third album time and Bolland's got much more to prove.

Sensing subtlety and diversity currently enveloping the music scene, the Belgian power-merchant has enlarged on all the gentler aspects of his work. His inimitable brand of synth sheets are planted over breakbeats, dulcet electro-pulses and even drum 'n' bass.

Bolland still applies the by now familiar panel-beating, four-horsemen-of-the-Apocalypse pressure on "The Prophet", but the overall mood is one of restrained power. The real shock is reserved for the "Sugar Is Sweeter" single, with its hook hijacked from my own "Sugar Daddy". Told you it was a shock!

Treading water, perhaps, "The Analogue Theatre" nevertheless sees CJ Bolland keeping his head held high.

Kris Needs

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GENASIDE II**New Life 4 The Hunted****Internal**

GENASIDE II, the old school breaker terrorists (remember "The Alchemist"?),

**MINISTRY OF SOUND****ONE HALF OF A WHOLE DECADE**

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CAT. No MOS5MC

MINISTRY OF SOUND PRESENTS...**One Half Of A Whole Decade****Ministry Of Sound**

"THINGS just aren't what they used to be, are they? Ecstasy, Ibiza, club fashion, club atmospheres, Ministry Of Sound?" Well, we disagree. Clubbing and dance music has never been better. Who needs the drugs? Who needs Ibiza when you have Lisbon and Mykonos? Club fashion? Who cares. Atmosphere? Get on the dancefloor, for fucks sake.

But as for Ministry Of Sound, well that's a different story. The club which once meant so much to so many has long left the weekend priority list. Saturdays there were legendary and Fridays truly groundbreaking. Yes, everything must move on. But to where? Well, to Frisky, fluffy bra-tops and compilation albums which sell through "Smash Hits". And to a corporate attitude which counts the money coming in before it considers the unwelcome direction it may be taking the dance scene in.

I've nothing against the club. I've had some great experiences there. I live five minutes away from the place so I, more than anybody, would dearly love to see it find its feet again. But the reason why we are saying all this is because we're expected to say great things about the club now that it's celebrating its fifth birthday with the release of "One Half Of A Whole Decade".

Well, the album does bring back some good memories. The three CDs consist of a Rulin' mix, one capturing the happy vibe of Frisky, and one representing the club's continued support of jungle. Seb Fontaine mixes Leftfield's "Not Forgotten" and "Kinetic" by Golden Girls. CJ Mackintosh concocts a thoroughly enjoyable vocal spread, while Bukem and Conrad liaise on some fine lyrical lashings. But it's Todd Terry's mix which best reflects MOS, mainly for ending with Robert Owens' tearful "I'll Be Your Friend". If you heard this track on the Ministry sound system shortly after Larry Levan had given it his approval, you'll know why this moment hurts so much.

Which is why it's painful to see one of the most brilliant venues and one of the most successful forces in dance culture fall by the wayside. Muzik really doesn't want this to happen. But the Ministry have created this mess. Only they can clean it up.

Ben Turner

●●●●○ (for the album)

●●●●○ (for the general state of affairs)

have sensibly avoided the linear route right into the jungle for their major label comeback. Sure, the album "New Life 4 The Hunted" is brimming over with real breakbeat action, but with the hardcore rush unwound into a sprawling epic of blunted beats.

Like Massive Attack dosed up on south London attitude (titles such as "Choose Your Weapon" and a taste for Samurai graphics show a lingering fascination with militaristic hip hop chic), Genaside's style is a visionary re-edit of competing UK street sounds. Dub, jazz, rap, acid and jungle are all cleverly filtered through

a strange, apocalyptic Giorgio Moroder/"Bladerunner"-style ambience.

Unfortunately, some of the vocals fail to match the inspiration achieved in the music. There's a fine ragga/rap flavour brought to the Wu-Tang collaboration, "Basic Killer Instinct". But suspect soul vocals given lyrics like "I lost my mind in a mirror of illusions" fall some distance short of perfect poetry.

Sharp in close-up, then, however the complete picture remains very slightly out of focus.

Rupert Howe

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FAT BOY SLIM

Better Living Through Chemistry
Skint

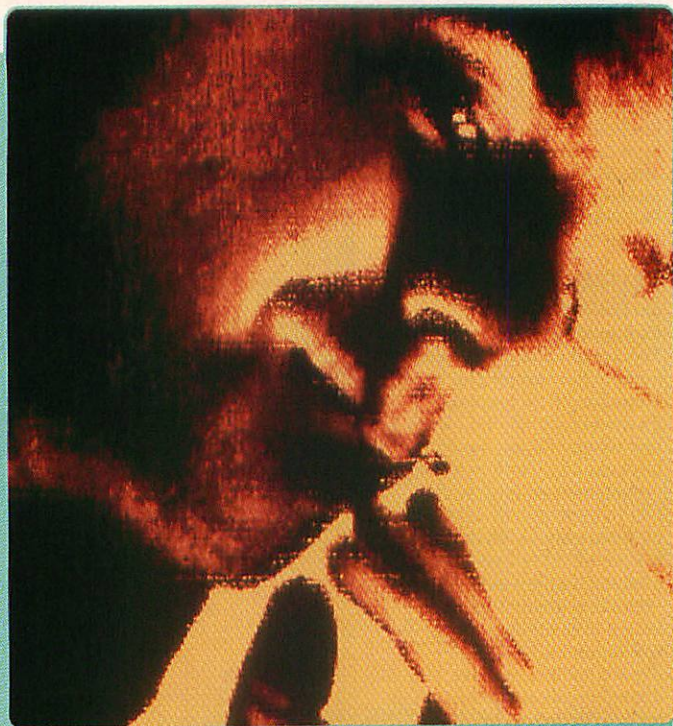
HAVING a party? Got your paper cups? Check. A selection of nuts, crisps and Twiglets? Check. Martini and olives? Check. "Laaaargin' It Volume 39" as remixed by the great DJ Y-Fronts on Rip-Off Records? Wrong, wrong and wrong again. If you really want to improve the quality of your party, you're going to need the cheeky charm of Fatboy Slim rotating on your music centre.

He really couldn't hope to conceal his identity for long. Because "Fatboy Slim" is yet another alter ego of none other than Norman Cook, the Pizzaman and Freakpower supremo. As the former, of course, Cook wowed dancefloors with the acid mantra, "Trippin' Out". And Freak Power hardly need an introduction.

Now we've got Fatboy Slim. This time Cook's in his mobile disc jockey guise (though disco lights are sadly not included with this debut album). Fusing Pizzaman's club cool with Freakpower's wide-boy flares and afro wigs, "Better Living Through Chemistry" is a cool conversion of all Cook's infamously eclectic influences into ten slammin' party tunes.

Guaranteed 100 per cent phat beats, you and your chosen friends can groove to everything from punk to funk to junk, from disco house to sexy techno, all in the comfort and safety of your very own living-room. There's even the "Everybody Needs A 303" single, which finds Sly Stone jamming by the drinks cabinet with Josh Wink. Nice one, Norman.

Bombing the joint with applied sampled-elica, Cook's skill is to re-record, remix and reinterpret all those universal party faves. Listen closely and you'll hear hints of New Order, Congress' rave anthem "40 Miles", and even a jumping rumba take on "Song For Lindy" which is enough to have your Auntie Ethel shaking her wig. Not to mention the moshing guitars of The



Who's "Can't Explain" sliced into the silky smooth beats of "Going Out Of My Head".

By the time you get to the massive breaks, acid-squelches and jazzy snares of "10th And Crenshaw" and "First Down", you'll be wondering who the hell spiked the punch. Because you'll want to shake them firmly by the hand in gratitude.

Now available for weddings, birthdays, bar mitzvahs and funky house parties. Booking essential.

Rachel Newsome

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CHUCK D

Autobiography Of Mistachuck
Mercury

NINE years on from "Yo! Bum Rush The Show", Public Enemy's Chuck D has got round to his first solo album. But hold on. This is not just a PE album without Flav and X. In fact, it sounds nothing like PE at all. Gone is their powerful sonic attack, replaced by a soulful, funky groove and cameos from artists such as Isaac Hayes as opposed to the likes of Anthrax. Even Chuck D's rapping style seems to have developed. The old dog's learnt some new polyrhythmic tricks to help break up his old stentorian boom. This is Chuck in contemplative mode.

He's still a political animal, however he has now shifted his attention to the black community, its lack of self-respect and its self-destructiveness. On the three stand-out numbers ("No", "But Can You Kill The Nigger In You?" and "The Pride"), Chuck gives his perception of what's wrong and how to combat it.

It may have become fashionable to take pops at Chuck D, but "Autobiography..." deserves only praise.

Will Ashon

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MARK BROOM

Angie Is A Shoplifter
Pure Plastic

MARK Broom could easily represent the United Kingdom in the "Perfectly Sublime Technolympics". For labels like Ifach, Rewired, A13 and Mo' Wax, his quality control would put some of the so-called big guns to shame. But as a DJ, his talent is sadly more recognised abroad than at home. And then there's the Pure Plastic label, run in conjunction with his engineer Dave Hill, with its string of highly cool yet unheralded singles.

However, maybe "Angie Is A Shoplifter" will manage to change all that. Deeply emotional and intensely funky, with bags of sensuality rifling through its techno-funk grooves, it makes a splendid home-listening experience.

When it gets minimal, as on "Funked Up" and the wonderful "The Salsa", it refuses to degenerate into head-fuck territory. When it's spooky, as on the string-soaked passion of "X Marks The Spot" and the swirl-tastic "Lost Message", the hairs on your nape bristle in haunted admiration. And when it wanders off into gonzo funk ("Any Number") and dandy Detroit disco ("Come Home"), it rounds out the album into a blueprint for how to keep techno truly funky, fearsome and above all, fascinating.

Calvin Bush

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SASHA & JOHN DIGWEED

Northern Exposure
Ministry Of Sound

IMAGINE superstars Oasis jacking in their stadium antics and opting instead for the odd midweek gig in Bournemouth, Middlesbrough or Brighton. Well that's pretty much Northern Exposure for you. Mega-jocks Sasha and John Digweed playing to small crowds of dedicated clubbers in an effort to escape from the whole superclubbing herd and get those nerve-endings jangling again.

Considering their extreme fondness for the four-hour marathon as opposed to the hour-long sprint, both DJs acquit themselves admirably here. There's one upfront exploration of trance, deep house and pumping techno and a second more restrained effort, which wobbles away very merrily in a "Wildlife On One"-meets-Cafe Del Mar style.

The key to both mixes is the subtlety with

which they marry seemingly incongruous sounds (like the piano plonk on Dope On Plastic's "Wave Up") to more direct vocal cuts, as on The Drum Club track, "Sound System". Both of the albums display an elephantine ability to pluck overlooked records from the past, like Underworld's "Dark Train" mix of "Dark And Long" and Banco De Gaia's "Last Train To Lhasa".

And there's not a single cascading string dreamscape in sight. Honest!

Ianlyn George

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WHITE KNIGHT

White Knight

Trax

"PSYCHO" theme music over rough Chicago beats. Mutant 303 screams twisted into hypnotic monster grooves. Words and phrases like "En-er-gee" and "Prepare for alarm" high in the mix. And to top it all, a super-hard Chi-town version of The Bucketheads, complete with full disco string section. If this is your idea of a cool LP, then White Knight's debut is the one for you. But for the rest of us...

He may well be a historic figure in Windy City mythology, but you'd best avoid the stuttering beats of "Gonna Jack '96" and the where-have-I-heard-this-before "Jack the house" sample in "White Knight '96". Dodge the drum rolls a-plenty, the naff-as-you-like acid lines and over-simple drum programming.

Acid house was funky, exciting, amazing and life-changing. Sure, it was crazy and more often than not drug-induced. But there's one thing it never was. Boring. And that's what "White Knight" is. Trax have released some truly amazing records in house music's lifetime. This just ain't one of them.

Kevin Lewis

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SOUND PATROL

And there's more...

MIND OVER MIDI

Elektrikal Aktiviti

Beat Service, Norway

IN the wake of acts like Biosphere, Mental Overdrive and Ismistik, Mind Over Midi are the newest of Norway's burgeoning techno acts. Their debut album may not have the assuredly deft gracefulness of its peers, but as it moves from icily cool Detroit techno to hard acid and random industrial twitchings, there's sufficient drive and ingenuity to make it stand out. Not quite a fjord fiesta, though. (CB)

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KNIGHTS OF THE OCCASIONAL TABLE

Les Elephants Du Paradis

Middle Earth/Jungle

"LAVA Lamp"? "Trunky Wants A Bun"? A cover that just begs to be filed under "boring corner" and a cartoon Ganesh on the sleeve? KOTOT don't do much to help their cause. Silly really, as they are already up against it with tracks that squelch haphazardly through the kind of ambient dub and uninspiring quasi-jungle that countless bedroom bods would dismiss as too damn obvious. Not exactly crusading. (CB)

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SPACEBUGGY

On This Planet

Out On A Limb

RUMOURED to be ex-Havana man, Richie Millar, "On This Planet" is no more and no less than a six-track, DJ-friendly selection of minimal, thumping, Detroit-influenced techno. So it doesn't pole-vault into the future, and Bandulu arguably do it better, but for full-on, Scottish, heads-down set-fillers, stand-out tracks, "On This Planet" and "Butt Splice" are just the trick. (CB)

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DJ T-1000

Pure Sonik Manifesto

Pure Sonik

DETROIT DJ, producer and sci-fi artist, Alan Oldham, opens the first chapter on his brand new post-Generator label with a nine-track statement of intent. No frills, no fills, just stripped-back, pared-to-the-bone, hard-funking electronic techno. Check "Finding My Voice" and "London", for stretch-looped glitches and twisted sonic metal, laid across the niftiest of tough grooves. Fierce stuff. (CB)

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CYLOB

Cylobian Sunset

Rephlex

CYLOB

Presents Loops & Breaks

Rephlex

AFTER Aphex, µ-Ziq, Vulva and Luke Vibert, it looks as though Rephlex have discovered yet another radical innovator of supremely idiosyncratic electronic innovation. "Cylobian Sunset" has a quirky charm and sleight of hand, with off-kilter Moog madness that is jaw-achingly adorable, while "Loops & Breaks" is just that. Check the latter's piss-taking Record & Tape Exchange packaging, too. (CB)

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SO WHERE WERE YOU IN '89

BIOLOGY

PRESENTS

MEMORIES

THE ALBUM

*From 1989-1990 The Classic House Collection
Volume One*

**TAKING YOU BACK ON 2 CD'S
MIXED BY TREVOR FUNG & KID BACHELOR**

CD ONE

1. Sueno Latino - *Suenolatino (Paradise Version)*
2. Fallout - *Morning After...Lenny Dee*
3. Hard House (Todd Terry) - *Check This Out*
4. Pandella - *This Way That Way*
5. Landlord - *I Like It*
6. Dionne - *Come And Get My Lovin'*
7. Soft House Co. - *What You Need*
8. Katherine E - *I'm All Right*
9. Psychotropic - *Hypnosis*
10. Bang The Party - *Bang Bang Your Mine*
11. Bam Bam - *Give It Too Me*
12. Bam Bam - *Where's Your Child*
13. Shut Up And Dance - *5 6 7 8*
14. Masters Of The Universe - *Space Talk*
15. Proteen - *Sonic Experience*
16. Feel Surreal - *Free Fall*
17. Cry Sisco - *Afrodiziac*

CD TWO

1. Plez - *Can't Stop*
2. Debbie Malone - *Rescue Me*
3. 1st Project - *Right Before*
4. Micky Finn - *She's Breaking Up*
5. New Deep Society - *Warehouse Days of Glory*
6. Turntable Orchestra - *Your Gonna Miss Me*
7. Coldcut - *People Hold On*
8. Kariya - *Let Me Love You For Tonight*
9. The Night Writers - *Let The Music Use You*
10. Adeva Feat. Paul Simpson - *Musical Freedom*
11. Inner City - *Big Fun*
12. Nomad - *Devotion*
13. 23 Skadoo - *Paradox Jailbreak*
14. Rhythm Section - *Feel The Rhythm*
15. Rhythm Section - *Check Out The Bass*
16. L.N.R - *Work It To Bone*
17. Corporation of One - *Real Life*

FREEDOM
2 DANCE



JAMIROQUAI

Travelling Without Moving
Soho Square

THE Seventies was an age when people lived out their fantasies. Between the clubs of New York and the gay bathhouses of San Francisco, running rampant on disco and cocaine, the USA was host to a level of substance abuse, promiscuity and all-out lassitude not witnessed since the heyday of the Roman empress Messalina.

The Nineties, too, is an age when people live out their fantasies. Not their sexual or chemical fantasies. Lord, no! That might be dangerous. But those whose secret dreams involve foisting the blandest bits of previous decades on the public have discovered hog heaven. And none appear to have rolled around in that clover more assiduously than Jamiroquai's Seventies-fixated Jason Kay. Here is a man who would happily live inside a Roy Ayers album track if you could fit it with plumbing.

"Travelling Without Moving" is Jamiroquai's 17th album. Or maybe it just feels that way. It is, of course, the habitual mix of tepid funk, more tepid funk, tepid soul and further non-variations on the theme of tepid funk. And then, just to spice up the recipe a little bit, there's a squat, lardy lump of streaky white reggae, which would need the attentions of a blowtorch to so much as coax it to the borders of tepid.

JK has stopped singing about whales and ecology, but it's not the relief you might expect. His views on love and life in general are so wispy as to make "Emergency On Planet Earth" seem, in retrospect, more illuminating than a debate between Noam Chomsky and PJ O'Rourke. If you're unfamiliar with those names, I suggest you spend your money on their books. Or on drugs. Or on vile and illicit sexual acts. Or on a giant stuffed porpoise. Anything at all, really, as long as it's not this record.

David Bennun

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way for modern male r&b groups. "Home Again", their first album in eight years, is as competent as anything else they've done, but it clearly reiterates why the band split up. The suffocation of any individuality. Where is Bobby Brown's trademark cockiness? Or Bell, Bivens and Devoe's own special brand of wryness? How about Ralph's demureness and Johnny Gill's vocal prowess?

At least the band's unflappable romanticism hasn't been dumped. There are ballads that break your heart one minute and apologise for doing so the next, alongside the mid-tempo numbers that tug at both your heart-strings and your knicker elastic. So not quite a new edition, then, but a

welcome addition all the same.

Jacqueline Springer

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SECRET KNOWLEDGE

So Hard
deConstruction

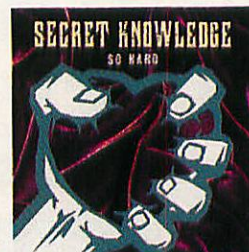
KRIS Needs' punk rock attitude is more than welcome in today's corporate dance

NEW EDITION

Home Again

MCA

RESERVE your scorn. New Edition may have been child stars, but unlike the Osmond brothers, they made proper r&b. And unlike the Jackson Five, each member has also achieved notable solo success, foraging through the burgeoning musical styles of hip hop, soul and new jack swing, even creating underground classics. In fact, it wouldn't be overstating their case to say that New Edition paved the



blandscape. So it's no surprise that his and Wonder's Secret Knowledge project flicks the bird to both the moody techno and the airhead house camps. Nor that they set your ass (not your arse) in motion, knowing full well that your mind will follow. "So Hard" jacks to tales of hard living



Soma 45

Soma 45 cds

Due to be released 16 September

slam

dark forces

From the debut album headstates

original mix

additional mixes by:

claude young

kenny larkin

bonus track:

sick organ

vinyl / cd (featuring additional track)

: plastic jazz

Distributed by RTM / Disc

and harder loving with an erratic and impish air. One minute we have the insalubrious blues intro of the epic "Sugar Daddy" with its now infamous "I love you sugar daddy" breakdown, the next Wonder is sizing up some guy on, er, "I Dig Your Ass". Blimey.

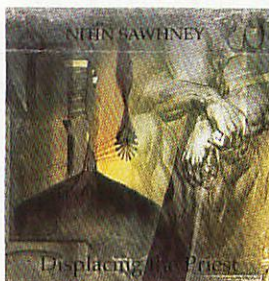
Collaborators like Dan Zamani, Ashley Beedle and Jah Wobble add 303s, deep grooves and bass rumbles respectively. And it all adds up to make this an album as intelligent in its execution as it is cinematic in breadth. Wise up with da Knowledge.

Kieran Wyatt
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NITIN SAWHNEY
Displacing The Priest

OUTCASTE SAWHNEY'S second album is so omnivorously eclectic that it would be easy to mistake it for a new David Toop compilation. All the same, there are a few real surprises on this release. The varied styles include Indian classical music, drum 'n' bass, easy listening and hip hop, none of which have exactly been in short supply lately. Unlike many other champions of the incongruous, however, Nitin Sawhney blends together sources with some skill and a real understanding of which textures suit each other.

Thankfully, Sawhney avoids playing mere parlour games in order to create unlikely sound combinations. For instance, tablas and cossetting Astrud Gilberto-style vocals complement each other neatly, although the end result is less a profound meditation



on the dangers of religion than a modern approximation of "The Girl From Ipanema". In attempting to broaden pop's horizons, musicians like Nitin Sawhney often end up making the world feel smaller and the foreign less exotic, which is probably no bad thing. The same could fairly be said of "Displacing The Priest".

David Bennun
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HORACE ANDY

Skylarking

Melankolic

FOR their premier release, Melankolic, Massive Attack's brand new label, have chosen to focus their attentions on the long and illustrious career of Horace "Honey-Throat" Andy, who has got to be one of reggae's sweetest voices. Mostly, this long-player turns out to be an indispensable overview of Andy's oeuvre, taking in such seminal tracks as the title number, "Skylarking", "Natty Dread Aweh She Want" and the truly excellent "Every Tongue Shall Tell".

Chances are you'll have heard Andy before on his Massive Attack collaboration, "One Love". Ironically, compared to the rest of the album, this is the one inclusion that gives his soaring, vibrato tenor voice the least room to take wing and climb towards roots 'n' culture heaven. The only other quibble might be the exclusion of "Sweet Music".

However, minor gripes aside, Horace Andy has, after all, worked with some of the leading lights in reggae music's recent history. And his aching, rasta choirboy vocals will linger long after you've set your CD player onto instant repeat.

Peter Redmond
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THE OPERATOR

Zero Divide

Emergency Broadcast

UH-OH! Mysterious Jap alert. The Operator says he left the Land Of The Rising Computer Chip and headed for Detroit so he could hang with his techno heroes. And believe it or not, the result is a wonderful foray into minimalist techno phunk. The rhythms pulse at you like a sumo on crystal meth. "Silver", "Material World" and "The Machine" explore the deepest of groove recesses and "Kanji" is pure, ballistic bleep magic. (MJ)

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PAUL SHUTZE

Abysmal Evenings

Virgin

PAUL SHUTZE

New Maps Of Hell/

The Rapture Of Metals

Big Cat

THREE Shutze albums in one. The Big Cat releases are classic reissues exploring the chaos and order interface in urban breakdown with a series of harrowing but extremely beautiful movements. The new album, "Abysmal Evenings", is his 12th. On it, tracks such as "Slow Burning Ghosts" and "The Close Heat Of Starlight" are fused with the beautifully syncopated beats of an Indonesian gamelan orchestra, while "The Lotus Voltage" sets harsh, abrasive drones against the eerie ambience of Ubud at dawn. (MJ)

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SPACEWAYS

Trad

Cup Of Tea

THIS abstract jazz combo bring together neo-classical film soundtracks, drum 'n' bass flavours, funky beats and a little "Swordfish trombone"-era Tom Waits, which means "Trad" is bursting at the seams with improvised ideas. While lacking in cohesive direction, tracks such as "Time Changes Space", "City" and "Slow Charlie" manage to lift things above the quagmire of confusion. Sadly, though, the vocals are dreadful. (MJ)

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Sound Patrol reviews by Calvin Bush, Martin James, Rachel Newsome and Sonia Poulton

Steve Jackson presents... "THE HOUSE THAT JACK BUILT" - the Album



a collection of the very best REAL house tracks from the scene's biggest names including: **MOOD 2 SWING, DJ DISCIPLE, GUSTO, TODD TERRY, KERRI CHANDLER, TODD EDWARDS** AND MANY MANY MORE

100%
natural house



CD & Cassette available at all good record stores NOW

ALCATRAZ – DC IN THE MIX

Subversive

CONCEPT: Those Deep Dish collaborators in the mix, spearheading the future house sound of Washington DC.

KEY PLAYERS: Bagfuls of exclusive Alcatraz remixes, including Angel Moraes – "I Like It", Dihann Moore – "You Can Do Anything" and Jan Johnston – "Take Me By The Hand".

USEFUL SUBS: "Sexy Thing", a top track by the duo's Jean Philippe, and a stupidly rare remix of Lisa Moorish's "Love For Life".

VIEW FROM THE TOUCHLINE: Escape from Alcatraz? No way! Swim with the pump-house tide, but watch out for some excess remix flotsam on the way. (CB)

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CLUB MEETS DUB VOLUME 2

Zip Dog

CONCEPT: Hard-to-find rarities exploring the sound of the rhythm collisions when club meets, er, dub.

KEY PLAYERS: Dreadzone's "Zion Youth" given a seeing to by Underworld, Charlie Hall dubbing up his "Dog Hair Soup" as Phlex, and Iration Steppas meeting Dennis Rootical on the digi-skanking "Run Dibby Dibby Dub".

USEFUL SUBS: The Rootsman – "Bind Us Together", Freaky Chakra – "Big Aura", Zion Train – "Hover Craft".

VIEW FROM THE TOUCHLINE: This is a digi-dread inna dub-u-like stylee. Rewind Salektahhhh... (MJ)

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SUGAR & POISON

Virgin

CONCEPT: Sweet soul ballads exploring the very heights of ecstasy and depths of despair, as picked by Dr Music himself, David Toop.

KEY PLAYERS: Isaac Hayes – "Never Can Say Goodbye", Mr Fingers – "What About This Love" and Chic – "At Last I'm Free".

USEFUL SUBS: All the usual suspect crooners are present and correct (Luther Vandross, Smokey Robinson, Al Green, The Isley Brothers). And, wahey! Loose

Ends – "Hanging On A String".

VIEW FROM THE TOUCHLINE: No slurp-happy easy options here, although still plenty of schmalz and slickness. Fire & ice, hot & cold. (CB)

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GIVE 'EM ENOUGH DOPE VOLUME 3

Wall Of Sound

CONCEPT: Salf London beat-merchants go uptempo (slightly) in an attempt to pack in more meat per beat than the Dewhurst butcher's meat mountain.

KEY PLAYERS: Exclusive new tracks from Propellerheads, The Ballistic Brothers and Spacer, and suave-house rarities from Rollercone and Violet. Plus Faze Action – "In The Trees" and Basement Jaxx – "Samba Magic".

USEFUL SUBS: Les Rhythms Digitales – "Tropicano". Magnificent technipulation

from an ultra-rare seven-inch.

VIEW FROM THE TOUCHLINE: Enough dope? Enough is never enough! (CB)

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CLASSIC HIP HOP VOLUME 2

Mastercuts/Beechwood

CONCEPT: A second batch of old school hip hop classics from the vaults.

KEY PLAYERS: It's a hard-to-fault collection, scoring bonus spotter points and gold Adidas for the first ever Def Jam single, T La Rock & Jazzy Jay's "It's Yours".

USEFUL SUBS: Solid golden oldies from the likes of Main Source, Beastie Boys, Public Enemy, Ultramagnetic MCs and Digital Underground.

VIEW FROM THE TOUCHLINE: Pure dope on plastic. (CB)

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ABDUCTION

Solid State

CONCEPT: 30 tracks of "The finest Euro-trance and hard house". Aka: "Now That's What I Call Bangin' In The Nineties".

LINE-UP: Mixed by resident Up Yer Ronson jock, Andrew Souther. It also comes in a bonus unmixed version.

KEY PLAYERS: No surprises here really, but

VITAL COMPILATION 1

KRUDER & DORFMEISTER – DJ KICKS

Studio K7, Germany

CONCEPT: Here, Vienna's finest dope-jazz movers, lured with the seedy promise of "Drugs, money, mo' drugs and money and then some gals and their sisters", mix up a superb selection of downtempo and jungle classic.

KEY PLAYERS: Lounge-beat perversion on Showroom Recordings – "Radio Burning Chrome", firing jazzy-funky drum 'n' bass from Moving Shadow's "Aquasky" and JMJ & Flytronix plus K&D's own smoking "High Noon".

USEFUL SUBS: Not a single duffer in sight, but plenty of solid skin-up and chill-out groovers from Statik Sound System, Small World, Rockers Hi-Fi and Beanfield.

VIEW FROM THE TOUCHLINE: German label seduces Austrian beat masters. With K&D now working on their debut album, prepare for imminent world invasion. (MJ)

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trance history lessons aplenty from the likes of THK, Jaydee, Havanna, Quench and Golden Girls.

USEFUL SUBS: Loads more treasure island finds from Pump Panel, Hardfloor, Way Out West and Age Of Love.

VIEW FROM THE TOUCHLINE: It's not exactly a kidnapping to Planet Underground, but more an instant beam-up to the Moon Of Classic Memories. (CB)

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JAZZ IN THE HOUSE 3

Slip 'N' Slide

CONCEPT: It should be pretty obvious by now. This time Slip 'N' Slide go beyond the 4/4 with a big afro rhythm influence.

LINE-UP: Phil Asher on the mix, and there's an unmixed version too. Perfect.

KEY PLAYERS: Tokyo Offshore Project – "Hyperambient", Norma Jean Bell – "I'm The Baddest Bitch", Kenlou – "MAW War" and that long-gone 1991 classic, Li'l Louis – "New Dance Beat".

USEFUL SUBS: Plenty of fine productions from Masters At Work (natch!), Blaze and Phil Asher & Orin Walters.

VIEW FROM THE TOUCHLINE: Slip inside this jazz-house as you pass by. (CB)

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THE LIFE AND SOUL OF MANCHESTER ENGLAND

Go Blue

CONCEPT: A retrospective representation of Manchester's Eighties soul scene, days when soul was soul and stormed into the charts at number, er, 52.

KEY PLAYERS: 52nd Street's classic, "Tell Me", and Fzya's demure "Poetical Love", alongside pleasant memories from The Bygraves, Victor Haynes and Chapter & The Verse.

USEFUL SUBS: M People's truly delightful "Colour My Life", which eclipses their recent efforts without even trying.

VIEW FROM THE TOUCHLINE: Ah, memories... Remember once more the days when British soul was but a nipper and could still afford to take understatement by the hand without worrying about being commercial. (JS)

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ORGANISED SOUND

Jazz Fudge

CONCEPT: Artists and friends of DJ Vadim, with a manifesto of "Deaf to trip hop, r&b, infiltrated hip hop and wack booty MCs", and loads of abstract hip hop attitude.

KEY PLAYERS: Label boss and sometime

Ninja wrecker, DJ Vadim, cutting and scratching his way through "Nocturnal Thought" and "Credit Versus Merit". For straight-up rapping, check A-Cyde and Lewis Parker.

USEFUL SUBS: Skunked-up paranoia on Ice Versus Palace – "More Brother Dub", block-party breaks on DJ Greenpeace – "Progressive Agenda" and weirdelica from Mark B and Heterogenous.

VIEW FROM THE TOUCHLINE: A most valid attempt to foreground hip hop's basic cuttin', scratchin' 'n' rappin' techniques. Drop the weaker vocal tracks and we could be cookin'. (RN)

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TRANSIENT 4

Transient

CONCEPT: Trance label leaders still trying to reach that higher state of spiritual consciousness with all the usual mantra-like rhythms.

KEY PLAYERS: Plunging acid breakdowns in all the right places from Disco Volante, and Cosmopolis' cheeky sense of humour on "Psychofunk".

USEFUL SUBS: A very interesting breakbeat patina on Electric Universe – "On Line Information". Darker bass and deep eroticism on Planet BEN – "Question Mark". But, unfortunately, the generic sustained tempos and homogeneous rhythms mean there are few other stand-out tracks here.

VIEW FROM THE TOUCHLINE: The perfect soundtrack material for TV shows like "Power Rangers", where superhuman saviours take on mighty external forces in apocalyptic battles for the planet. Or just plain fractal-friendly fun. (RN)

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ALIVE AT PRIDE '96

Journeys By DJ

CONCEPT: A snapshot soundtrack of this year's Gay Pride, recorded live.

LINE-UP: Mixed by DJs Martin Confusion and Jay Chappell.

KEY PLAYERS: No exclusives, but plenty of rocking housey anthems to keep all the queens' men pumping. Especially Black Science Orchestra – "Save Us", Movin' Melodies – "Guido The Killer Pimp" and Bedrock – "For What You Dream Of".

USEFUL SUBS: Joe Smooth – "Promised Land", Armand Van Helden – "Cha Cha", Poltergeist – "Vicious Circles".

VIEW FROM THE TOUCHLINE: This is a right old screamer of a knees-up. (CB)

●●●●○

VITAL COMPILATION 2

LAURENT GARNIER – LABORATOIRE MIX

React

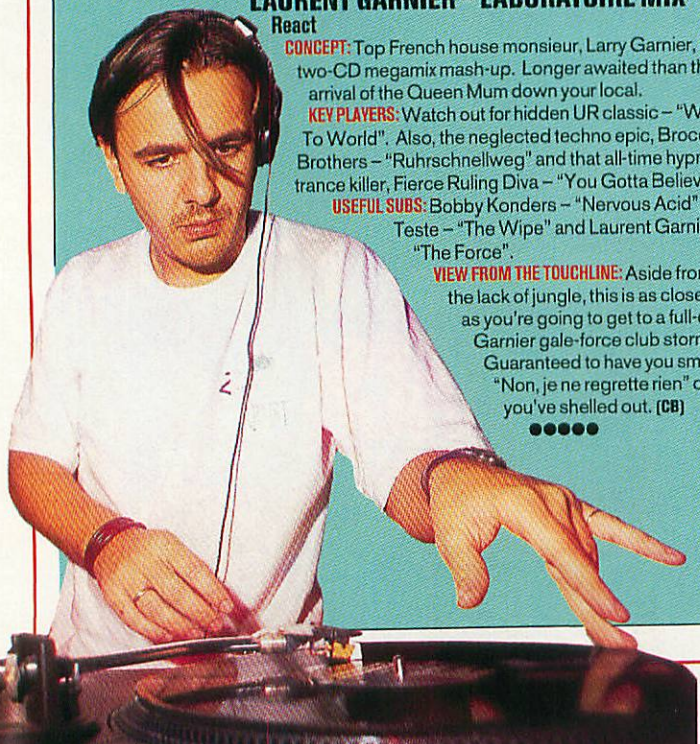
CONCEPT: Top French house monsieur, Larry Garnier, in two-CD megamix mash-up. Longer awaited than the arrival of the Queen Mum down your local.

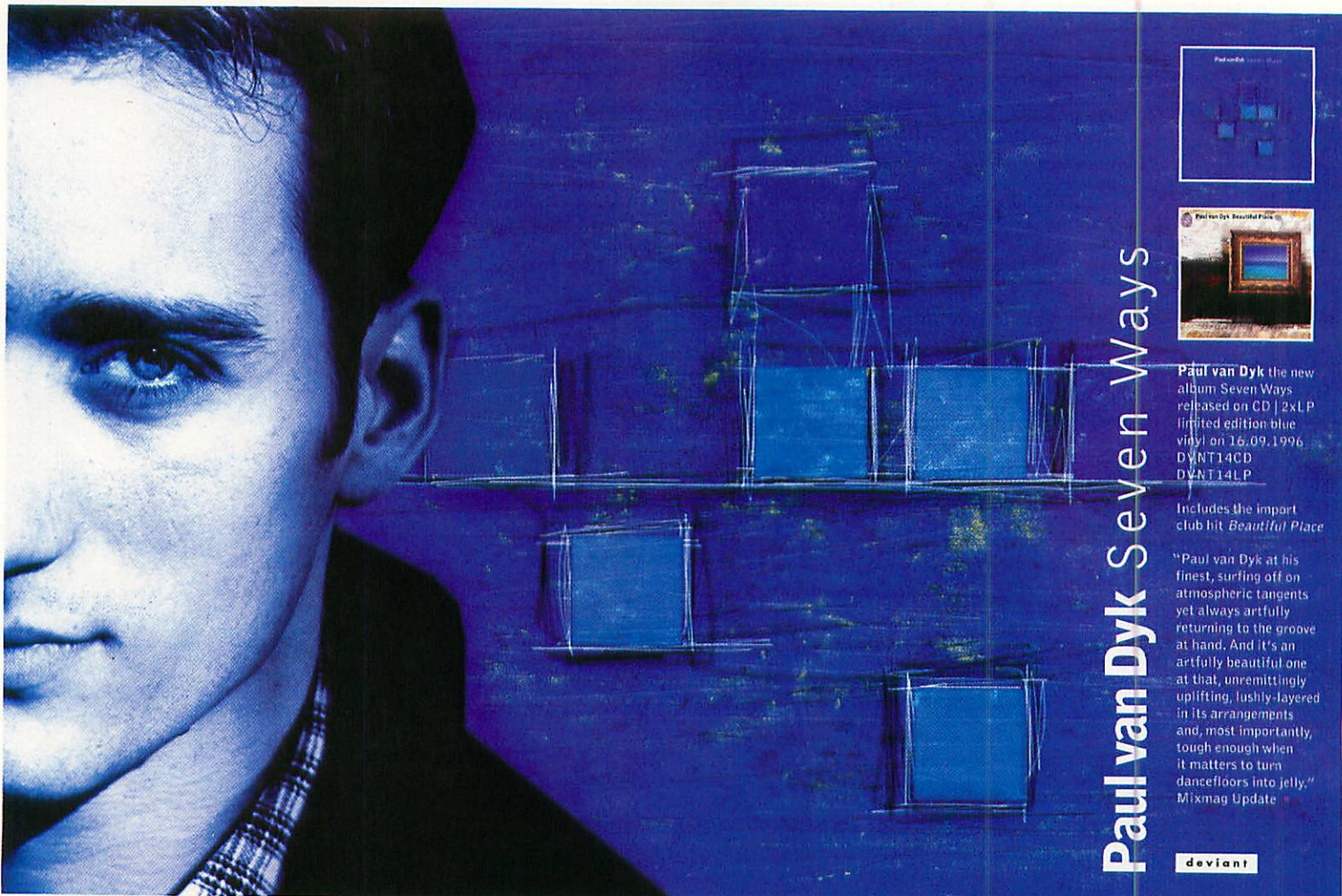
KEY PLAYERS: Watch out for hidden UR classic – "World To World". Also, the neglected techno epic, Broccoli Brothers – "Ruhrschnellweg" and that all-time hypno-trance killer, Fierce Ruling Diva – "You Gotta Believe".

USEFUL SUBS: Bobby Konders – "Nervous Acid", Teste – "The Wipe" and Laurent Garnier – "The Force".

VIEW FROM THE TOUCHLINE: Aside from the lack of jungle, this is as close as you're going to get to a full-on Garnier gale-force club storm. Guaranteed to have you smiling. "Non, je ne regrette rien" once you've shelled out. (CB)

●●●●○





Paul van Dyk the new album *Seven Ways* released on CD | 2xLP limited edition blue vinyl on 16.09.1996
DYNT14CD
DYNT14LP

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"Paul van Dyk at his finest, surfing off on atmospheric tangents yet always artfully returning to the groove at hand. And it's an artfully beautiful one at that, unremittingly uplifting, lushly-layered in its arrangements and, most importantly, tough enough when it matters to turn dancefloors into jelly." *Mixmag Update*

deviant

cj bolland the analogue theatre

cj bolland "the analogue theatre"

the new album

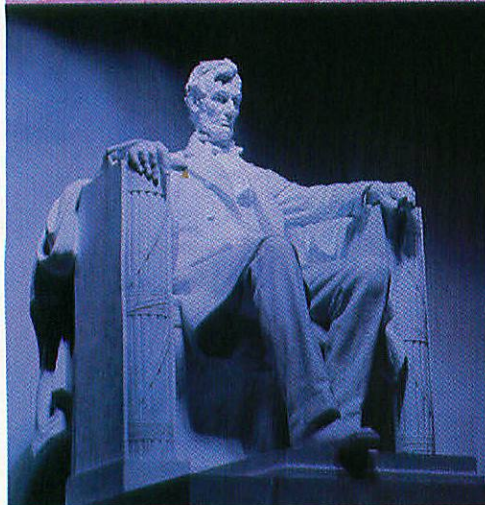
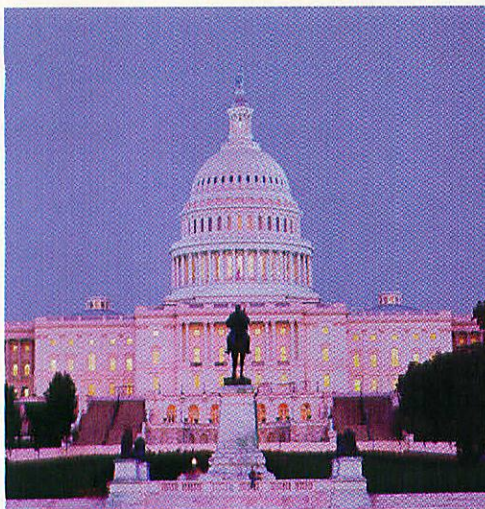
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"Stunning"

David Davies
Mix Mag

out september





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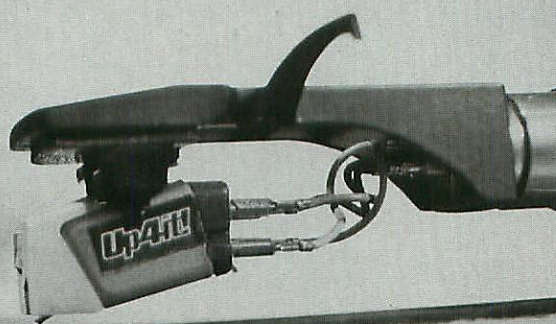


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TRAINSPOTTING

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TRAINSPOTTING

House

Reviews by TERENCE FARLEY

VITAL
single

XPRESS 2 Tranz Euro Xpress [Ian Pooley Mix] Junior Boys Own

XP 2's Ibiza anthem is remixed here by Germany's Ian Pooley. In fact, Pooley cuts up a Black Science Orchestra lick (which takes in the cool "Love Is The Message" keys), a hard acidic groove and some minimal disco references, filtering the whole lot into a deep yet funky groove.

★★★★



SINGLES

PRODUCT OF DA NEIGHBOURHOOD Living In Brooklyn

Jus' Trax
Derrick Carter, Windy City golden boy and all-round fave "redeemed my faith in house"-type person pulls a couple of wicked licks out of the bag. Black music's past is well represented here, with jazz, electro and early house vibes all featuring in Carter's cool groove Chicago stew.

★★★★

GEORGIE PORGIE

I'm In Love
Music Plant, USA
A fairly average Chicago garage groove is pumped up, Ralphie-style, by Joey "The Don" in the wicked "Estoy En Amorado Dub", creating the sort of Latin funkiness which is guaranteed to send the banji boys into ecstasy. It's the kind of hard, Hispanic house which many of us have loved since the great days of Liz Torres and the master, Ralphie Rosario, but has yet to break away from its hardcore gay Latino roots.

★★★★

JAMES CHRISTIAN PRESENTS C MAGIC Feel The Melody Empire State, USA

Cerrone's "Love In C Minor" disco classic provides the backbone for

the talented New York nu school kid, James Christian. This is one for both garage-heads and track-heads alike. James just needs one huge cut to step up to the top, and on the strength of this excellent release, it looks as though he'll do exactly that next time around.

★★★★

LISA MAY The Curse Of Voodoo Ray Mercury

A Guy Called Gerald's seminal acid house killer gets the 1996 corporate remix jobbie. Francois K plays it cool. He teases you and pulls you into the track, just giving a slight flavour of the original while creating a new vibe which shouts, "This is house music in 1996". And Man'chiavellian provide a Brit honky house mix which shouts, "This is everything that's wrong with house music in 1996". Play the original and remember...

★★★★

THE REMEDY EP

Dose 1
Maxi
Produced by Brian Bristol, this is deep house with wild pitch and African overtones, complemented by the totally sensational poetry of Amani-Nuru Jeter. "Two souls merge and embark on a rhythmic journey, driven by mysticism of exploration and guided by the beat of the African drum". I'm a real sucker for this shit.

★★★★

OFFSHORE

Offshore EP #1
Cyanide
Mo' cool home-grown shit which wears its black musical history proudly on its sleeve. Nodding their heads at Balihu, Offshore mix up a heady brew of laid-back mutant disko basslines, jazz, jazz funk and boogie-boy ethics. This sounds like it's from London and is probably the best EP of its genre behind the counter this month.

★★★★

artist unknown

Happy Days
Aquarius Recordings
Boogie-boy, disko-slut heaven. "Happy Days"? Damn straight.

★★★★

NORMA JEAN BELL

Baddest Bitch (Remixes)
F Communications, France
The best female vocal of this year (and many more). A track old school radio DJs such as Greg Edwards and Robbie Vincent would have killed for in their day. Today's radio jocks want to play cheesy music for spotty, check-shirted kids who don't have an ounce of soul in their bodies. Here comes from cool Parisian, Shazz, and equally late night vibes from

Aqua Bassino all complement Kenny Dixon's original.

★★★★

BLACK PHUNK

Funk 4 People
Nervous
On first listen, it's a bad ruffneck copyist, sweet little girl vocal over heavy bass and a disco/jazz funk scratched up loop. By the third listen, it's a great ruffneck copyist, sweet little girl vocal over etc etc...

★★★★

BASEMENT JAXX

EP 3
white label
The Basement Jaxx crew supply more house for the head. The Latin jazz flava of "Daluma" would work as well for Gilles Peterson as it would for any intelligent DJ on the house scene. "Slide Slide" is a crazy cut-up of one of dem old school, boogie Crackers tracks, with a jazzy spoken vocal spun in. This is mutant disco which has no place on our so-called dance music radio or even at many of our better upfront house clubs. The vibe out on the street is just like pre-1988. The time has come for the shit to be washed away.

★★★★

CEVIN FISHER Music Saved My Life

Maxi
This month's second great track from New York's Maxi label. The follow-up to "The Way We Used To", this is real back-in-the-day, New York heritage stuff. Spoken

tributes to the late Larry Levan and Tee Scott are underpinned by both old school disco and the latest in Gotham banji grooves.

★★★★

IRA LEVI Live Your Life Strictly Rhythm

The fine vocal talents of Ira Levi are pumped up to perfection by the truly wicked Wamdue Kids' production skills. Hypnotic wild pitch grooves, warm throbbing keys and the velvety tones of Levi. Modern soul music or bad house music, it's the same cool shit.

★★★★

ALBUMS

WHIRLPOOL PRODUCTIONS

Dense Music
Ladomat, Germany
Whirlpool Productions are a real strange bunch. They had a huge Humphries tune out about three years ago in the form of "Gimme", but since then they've been pretty quiet. Now they're following up their recent single on Ladomat with this bizarre 12-track album. And, boy oh boy, is "Dense Music" bizarre. A mixture of spliffed-out pop grooves and twisted retro cut-ups which only really start to make sense after some mighty heavy Thai bush.

(KL) ★★★★★

VITAL
single

TW BROWN East Moton Inc Billy Paul's "Goin'

East" cut, a mysterious, back-in-the-day voyage from soul's baddest brother, is updated with true reverence. Billy's voice pleads with your soul over toms, a shaker, a kick drum and not much else. As Norman Jay once said, "There isn't a nu school or an old school as far as London is concerned, there's just the school". And this one's for the pupils. Mr Tong and Mr Rampling, tracks like this are why we fought for dance on the radio. Make it big.

★★★★

JOHNNY FIASCO Acid Wash II

Trax
Fiasco, the cut 'n' paste maestro, returns with an album made up almost entirely of Roland TB 303 and TR 909 squelches. Now, call me a boring old git, but haven't we heard all this acid-for-the-Nineties stuff before? Check Sneak's "Blue Funk", Louis Bell's "Do You Feel" or most of Relief's early catalogue. Sure, this LP will probably work, it's just no great shakes.

(KL) ★★★★★

* LABEL STABLE

Nick Holder of DNH, the underground house label all the way from Toronto, Canada

How would you describe the sound of DNH?

Basically, it's deep house influenced by early Detroit and Chicago.

What are the aims of DNH?

To support underground house music. We've been around since 1992.

What does DNH stand for?

It's my initials. D is for David.

Which DJs have said they're into your sound?

Carl Craig, Miles & Elliot, John Acquaviva and Paul "Trouble" Anderson. Also, Junior Vasquez called up about our track, "Erotic Illusion".

Which artists have you released?

Most of the tracks have been my own. We've also worked with Ron Allen & Hayden Andre, who used to be on Strobe, and with the guy who did vocals for Subculture on Strobe.

What's your biggest-selling record?

One of my own cuts, "The Phat Track", sold over 5,000 copies. I think it did well because we sampled this cartoon show called "Fat

Albert" which Bill Cosby does one of the voices for.

What did you do before you started the label?

I worked in the radio department at Toyota, in between DJing stints.

What are your plans for 1996?

I've just finished recording a new album for Studio K7. Abacus is going to be doing some work for us and we'll probably be putting together a compilation album soon.

What are your hopes for the future?

To stay underground and not sell out.

Are you the new house sound of Toronto?

Oh no, there are loads of upcoming labels here like Crash, Jinx and 83 West. There's definitely a good scene in Toronto right now.

• DNH can be contacted at 113 Pony Meadow Terrace, Scarborough, Ontario, Canada M1C 4J6. Telephone: 001-416-287-3073. Next up on DNH are Nick Holder's 'Unreleased Project' and 'Grand Theft' EPs



Jungle

Reviews by VEENA VIRDI

SINGLES

DIVINE SOUNDS

Take Control

Divine Sounds

Divine Sounds' very first outing on vinyl blends together tuneful ripples, finger-picked guitars and fine, flyweight strings. Even the beats don't attempt to gatecrash the melodic arena. For the most part, everything is done slo-mo, though every now and again the tempo bursts into a speeding fit. Expect unpredictable emissions. ●●●●○

BLAME & DEEP BLUE

Transitions

Moving Shadow

Blame has definitely been one of the main pioneering forces behind drum 'n' bass' steel-encrusted soul-rave sound. This excursion sees him teaming up with Deep Blue to produce a track of elated netherworld tones which refuse to drop into the b-line crevasse. Instead, what is offered here is an interlude where the tune enters its own sonic Garden Of Eden. ●●●●○

ANT HILL

Show The Way

Push Recordings

Jungle may have dug its roots in an urban backdrop, but certain aspects are embedded in aural pastures. Reflecting a suburban vibe, the hazy chimes of "Show The Way" pre-empt the ensuing cymbaline combat. Combining the efforts of both Psychosis and Rhythm Collision with Professor Stretch, the overall result is far too dreamy. Some street-life nightmares wouldn't go amiss. ●●●●○

SAPPO

Oh Gosh

Flex

While the title track is reminiscent of early Reinforced cuts, it's the flipside which attracts attention. On "Like Dis", this 24-year-old Mancunian producer hurls an avalanche of techno-style synth glides into a rum-tumble beatfeast, before atoning the rhythmic aggro with some soulful piano chords. ●●●●○

FUTURE FORCES INC

Intensity

Renegade Recordings

There are two different licks to contend with here. In hot pursuit of their previous outing, "Flash Gordon", "Intensity" continues the sci-fi theme as cavernous, space station echoes ricochet against astral effects. On the B-side, you'll find more of a hip hop flava, where gelatine basslines are bombarded by hard steppa breaks. A very solid package. ●●●●○

PIM

Wicked Women

All Good Vinyl

Drum 'n' bass goes porno? Well, not quite. In fact this isn't even a seductive affair. Instead, Pim aims to tantalise the listener with the raucous "Let me relax you" vocal sample. If the b-lines seems a bit familiar, it's because a certain Mr Alex Reece is Pim's engineer and partner in crime in The Playboys. Nevertheless, this is no more than average fare. ●●●●○

PROJECT 23

Pleasure And The Pain

Dorado

It was only a matter of time before Cleveland Watkiss, Metalheadz's warbling MC, formed a drum 'n' bass collective. And Project 23 is just that. Linking up with Marquee Gilmore and DJ Le Rouge, their accompanying riddim ruffness grates at Cleveland's satin vocal chords. If you'd prefer a slicker rendition, check out Peshay's mix. ●●●●○

INNERVISIONS

Mermaid

Mo' Wax

With cuts released on premium labels such as Reinforced and Metalheadz, at the tender age of 19, J Majik seems to have done it all. Proving that he isn't creatively exhausted, this sees him setting the bpm's at 90 and submerging himself in marine sounds and sensurround vibrations. ●●●●○

FAUNA FLASH

Should A Gentleman Offer A

Tiparillo To A Jockey

Compost, Germany

The Germans produce their own take on drum 'n' bass. Compost, the Munich-based label, sees Christian Prommer and Roland Appel of Papillon Productions emit slippery jazz symphonics and drive-time drumming. This track

has all the right elements but it just sounds like generic jazzy drum 'n' bass. All style and no substance. ●●●●○

TORTOISE

Galapagos (Spring Heel Jack Remix)

City Slang

Recently Spring Heel Jack have demonstrated that they are an almighty force on the remix front, especially after they managed to aurally excite Everything But The Girl. This time around, they hack those Chicagoan avant-gardists Tortoise down with spycatcher themes. And those minor chords still manage to send shivers down your spine. ●●●●○

DJ KRUSH

Only The Strong Survive (Dillinja

Remix)

Mo' Wax

Dillinja must have been rapt when this project was presented to him. Without further ado, the drum 'n' bass' mystery man has hurled his percussive artillery at CL Smooth's undulating raps. Exploding beats, and cyclic reverberations are all part of the resulting sonics. ●●●●○

ALBUMS

VARIOUS ARTISTS

The Formula

Ebony

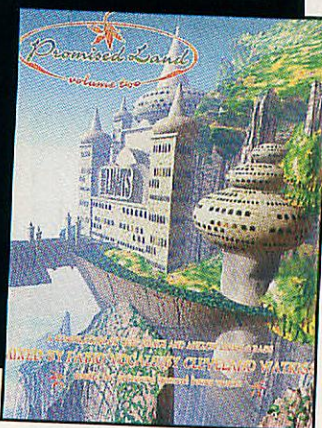
When "Original Nuttah" stormed up the charts in the summer of 1994, it marked a turning point in jungle's book. No longer was it the bastard child of dance. Instead, it was embraced as an artform representing a whole new sound science. Two years on and ragga jungle has been pushed back

VARIOUS ARTISTS PROMISED LAND VOLUME II

Higher Limits

What elevates a spinner to icon status is a definite style.

Fabio is blessed with this characteristic. No matter where he plays, you know that his vinyl agenda focuses on the jazzier side of drum 'n' bass. Higher Limits' second DJ odyssey sees Fabio showcasing drum 'n' bass' poetic edge with tracks like "Riker's Island", "Airtight" and "Crystal Klee" slotted between beatific climaxes from DJ Trace, Adam F and Carlito. Cleveland Watkiss hits the hot spot with his fab warbling one-liners. When he says "Fabio mix it down", Fabio always obliges. ●●●●○



underground. There may have been erroneous elements within it, but nobody can truly deny its influence in shaping a genre. And this is exactly what Shy FX tries to highlight on this album. Featuring exclusive tracks from his label, he shows there is a progression to dancehall tunes like "Shotz", "Call Wait" and "The Wolf". Also worth checking out here are T Power, DJ Krust, Potential Bad Boy and The 45 Roller. As an extra enticer, the package comes with a special mix synced by Kool FM's DJ Ash. ●●●●○

VARIOUS ARTISTS

Shapeshifter - A Jazzstep Injection

SOUR

There are many people who are bored with jazzy drum 'n' bass

cocktail bar licks. And although there are one or two excellent examples of this style, there are also countless pale imitators. Following on from "Techsteppin'", their hardstep compilation album, SOUR have chosen to focus on records which evoke summery atmospherics. Some strange expositions are provided here by Elementz Of Noise, Morf and Blim. T Power's "Police State" has to be applauded for taking Eighties synth pop into another dimension. But things go stale when Unguided Lights and N-Jay provide humdrum modulations. It's time to rough things up. ●●●●○

STATE OF THE ARTIST

Garage goes drum 'n' bass? Silky house vocalist Joe Roberts in da jungle? Way out funk from WAYWARD MINDS

Wayward Minds. Who they?

Two people. Essex studio wizard, 24-year-old Darren Hickey and top-notch garage vocalist Joe Roberts. Hickey has been whipping out tunes since 1991, and not just drum 'n' bass either. He's done deep American garage with both Marshall Jefferson and Farley Jackmaster Funk's manager (as The Truth and Hard Motion) and he is also one half of progressive house favourites Balouga Boys. But drum 'n' bass is Darren Hickey's first love and he's doing it with rare style on his Juice and Expressive labels. Roberts was once a superstar-in-waiting on frrr, but these days prefers the green grass of independent, Grass Green.

Wayward Minds. The sound of...

Terence Trent D'Arby produced by Bukem with a hint of the Sasha epic about it all. But then the lyrics to debut single "Homeland" were written by Mr D'Arby. Hickey originally recorded the backing track and slapped on a cappella of the singer's "As Yet Untitled" on top. When Bush boss Eric Powell heard it, he suggested Roberts sing the vocal again. But don't let that put you off. It's already a fave in the sets of Gachet and Orbit, and with different mixes on the hard-nut scale, it's proof that real songs and synthesised chaos can sound wondrous together.

Wayward Minds. They say what?

• "Danny Donnelly (of Suburban Base) gave me my real break. He helped me press up my first ever white label."
• "I've never actually met Joe Roberts. I sent him

the backing track and he sent me back a DAT with his vocals on."

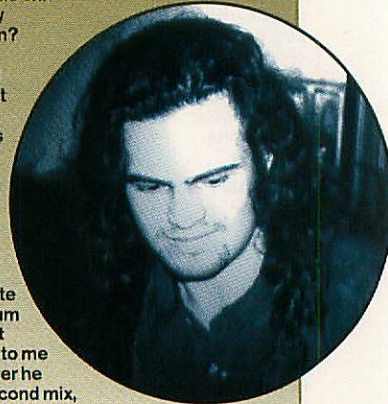
Wayward Minds. The future?

• "My fantasy collaboration? With Robert Owens. And I'd love to get a track on LTJ Bukem's label, Good Looking, or on Creative Source."
• "I can see why people would call the 13-minute mix 'girly drum 'n' bass'. But Gachet said to me that whenever he plays the second mix, he always plays it twice."

Wayward Minds. The future?

"Homeland" is truly one to treasure, the anthem they'll be playing the day the American Indians and Australian Aborigines get their land back. Some people might sneer, but they're probably soulless, uncouth lackies who wouldn't know a coffee-table if it kicked them in the ganglies. Oh, and there's an album on the way.

• "Homeland" is out now on Bush Test



ABSTRACT TRUTH

Get Another

Plan (Timecode Reprise)

Talkin' Loud

It's time for Rob Playford, head honcho at Moving Shadow, to step up to the controls. Working under his Timecode guise, he grapples with a soulful chant and some muscular, melodic waveforms. The outcome is a mix where the beats sing the tune. And when it slows down into heart-stopping, swingbeat mode, you realise how much sunshine is packed onto this sheet of wax. ●●●●○

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ON THE STREETS

16th September 1996

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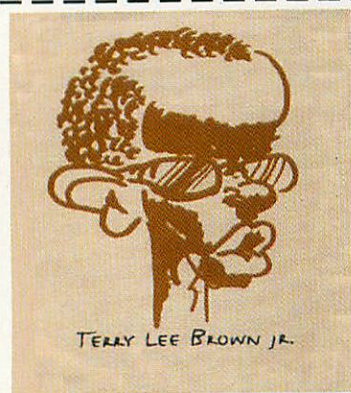
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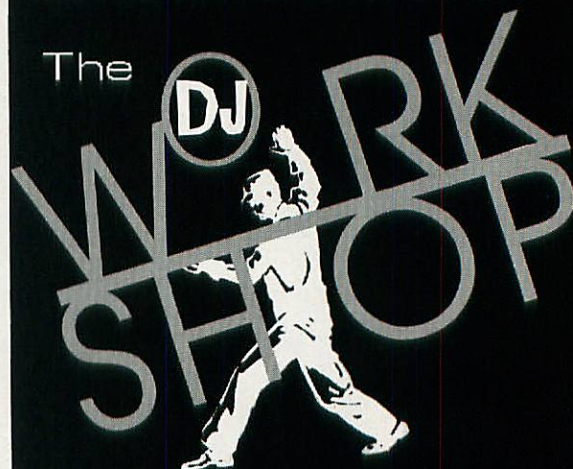
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Techno

Reviews by DAVE MOTHERSOLE

VITAL single PURE SCIENCE EP 2 Rehab

More maverick tech-house from one of the UK's brightest new talents. Influenced by everyone from Depeche Mode and Derrick May to Todd Terry and Eddie Richards, the Pure Science scientist has a sound all of his own. The devastating drum edits, moody keyboard riffs, vocal cut-ups and low-slung, bass bin-tearing subs on the four tracks featured are all placed with a breathtaking dexterity and a remarkable understanding of what makes a dancefloor really rock.

★★★★

PRESENCE The Strength Remote

Charles Webster is a deep house guru with a real knack for making amazingly soulful records which effortlessly sum up the clubbing experience with an easy sense of grace and subtlety. Loved by techno and house DJs alike, cuts such as "Soothe", "Live For Love" and "Want Me" have become underground classics, and the softly-spoken vocals and gentle melancholic pads of his latest, "The Strength", will no doubt do the same. Spiritual grooves for lovers of Nineties acid house.

★★★★

FUNK DA VOID Soul Man Soma

Glasgow's Lars Sandberg turns in three highly-musical post-purist jazzthons. Kicking off with the mellow strings of "Your Song", the pace picks up with the high-frequency freestyle modulations and huge chemical sweeps of "V-Ger". The pick of the bunch, though, definitely has to be the title track. An intense, heavily-layered mix of Latin percussion, disco claps, backward motion synths and deeply funky, kick-ass drum beats.

★★★★

VARIOUS ARTISTS Revelations EP

Outland, Holland
Outland are a truly strange label. One minute they're serving up disastrous handbag, the next they're putting out killer cuts by the likes of Steve Rachmad and Orlando Voom. And top marks are awarded for the re-release of Mundo Muzique and Andre Estrada's seminal "Revelations EP". "First Power", "Masochist", "Resurgan" and "Synth It" are all included, alongside some rather pointless remixes. A must-have if you don't own the long-deleted 1990 original. Though if you do, you're unlikely to be impressed by the new versions. As they say, if ain't broke...

★★★★ (for the originals)
★★★ (for the remixes)

FUTURE BEAT ALLIANCE Mode 2 Void

A fantastic four-tracker of deep underground electronica from Matthew Puffet and Oxford's Void Records crew. The lead track's heavily-flanged drums are underpinned by a sublime Motor City-style string section and some great atmospheric keyboard hooks. Meanwhile, "Volatile Memory" is a subtle throbber reminiscent of Steve Rachmad and "Electronic Blues" is a beautiful beatless string-led mantra. Finally, rounding off the EP nicely, there's "Deep Enuf", a soothing electro waltz. Proper techno, this.

★★★★

JUNK Floodgate Next Century

Next Century is an imprint which has shown plenty of promise but never really delivered. Until now.

The work of Nando Vasquez, who brought us last year's well-received "Joga EP", these three versions of "Floodgate" range from analogue-bassed old-school drama to severe groove-locked minimalism. Pick of the bunch is the first cut on the flipside, with its hard, hyper-phased drums and tight, hollow-sounding bass. A guaranteed floor-shaker.

★★★★

MASA Dubdubaby Screw Top, USA

The fourth release from a US label who specialise in stark, 808-fuelled quasi-house grooves. And once again, the construction of the tracks is remarkably simple, yet completely and utterly spell-binding. Working on subtle repetition alone, this is real dancehall music stripped down to its barest essentials. Skeletal 130 bpm breaks for techno lunatics.

★★★★

RO 70 MEETS MOVE D untitled Source, France

A futuristic electro-funk two-tracker from the remarkably consistent and highly respected French Source imprint. On the A-side we discover syncopated drum edits, peculiar squeaks and bleeps, and ethereal other-worldly pads, all of which make for an engaging dancefloor excursion. The B-side treads a more experimental (but still floor-friendly) path, with its space age synths, hard snares and almost unnoticeable keyboard refrains.

★★★★

3 ELEMENTS Kinell Analogique

The Surrey-based techno tearaways return with three more tracks of dark, moody avant-funk. The lead cut is a seriously out-there collage, made up of madcap drum programming, brooding keyboard licks, old school bass tones and renegade snares. Turn over and there are the gentle harmonies, calm rolling toms and hyperactive hi-hats of "Future", and the flickering 808s and haunting strings of "Frauds". Off their heads.

★★★★

AUX 88 Break It Down Direct Beat

The Aux 88 crew make a welcome return to Direct Beat with two more rather old-sounding, 808-launched, sonic escapades. By now you probably know the coup - robotic voices, phat Eighties analogues, stinging snares, eerie futuristic strings and, for extra authenticity, the odd Kraftwerk sample. Cool.

★★★★

SPACE BUNNY Space Bunny Surreal

This, the second release from the imprint run by Croydon's mighty Swag Records gang, features four highly varied remixes of the same tune. The opening gambit revolves around a sparse, dubby groove which is underpinned by some twinkling melodics and a wickedly funky 303 line. Elsewhere, the hotly-tipped Housey Doings posse turn up the bass and strip everything else right down, while the Wubble

VITAL album

VARIOUS ARTISTS Blech - The Next Phase Warp

The follow-up to last year's "Blech" long-player, "The Next Phase" is a CD-only release which celebrates the illustrious seven-year history of the Warp label. Mixed by PC and Strictly of the DJ Food crew, the set includes recent gems by Autechre, Disjecta, Jake Slazenger, The Black Dog and B12, dropped in alongside the occasional blast from the past like Nightmares On Wax's "Dextrous". However, what's most impressive is the way the Food guys fluently mix and scratch their way through an array of styles and tempos, dropping in TV soundbites and funky interludes along the way. From phat hip hop beats to esoteric electronica and back again, via junglist breakbeats and dubby soundscapes, this is one hell of a journey. Enjoy the ride.

★★★★

U boys get on an acid dub tip for a sort of Hardkiss-meets-Jah Shaka interpretation. Last up, Dave Pine turns in a live-sounding, pleasantly trippy downtempo effort, which comes across like Portishead on industrial strength microdots.

★★★★

ALBUM

THE ADVENT Shaded Elements Internal

Here, an album's worth of remixes is spread across four separate twelves, which see hard techno

favourites The Advent get the rework treatment from a bunch of their contemporaries. Highlights are the steadily-building intensity of Luke Salter's version of "Bad Boy", Steve Bicknell's hyper-phased kicks and Damon Wild's bouncy acid take on "It One Jah". The Surgeon, Joey Beltram, Cari Lekebusch and Carl Cox also offer their own interpretations. Designed primarily for DJ use, these mixes will be a useful asset for any budding Jeff Mills who wants to get nasty in the mix.

★★★★

LOOSE TALK

FUNK D'VOID's Lars Sandberg on the state of techno and Scotland's thriving underground scene

Techno is the healthiest it's been for a long time. I was so fed up with it all last year, I didn't enjoy the whole Chicago/Relief/Dance Mania thing. The soul was missing. At the same time, I was hearing all these really beautiful melodies and chords in drum 'n' bass. In fact I took refuge in drum 'n' bass because, in a way, it was closer to techno than what was being played in the clubs. It's not just about a style of music, it has to have a certain feeling. It has to have soul.

I like some of the minimal stuff. Robert Hood and Jeff Mills do it the best, but it can get a bit monotonous. It sounds awesome through a good system, but when you play it at home it simply doesn't cut it. It's made for clubs, really. I can respect that.

I'm pleased with the way the Scottish scene is developing now. People like Vince Watson from Rotation, Steve Brown and Paul Hunter are doing great work. Mark and the guys from the Rub-A-Dub record shop have got some fantastic releases on their Guiding Light label. There's also Kevin McKay and Andy Carrick from Muzique Tropicane on the house tip.

The clubs are getting better as well. The crowd at Club 69 in Paisley are so open-minded and into their music. You really can play anything there. Reni from Chain Reaction was there recently and he loved it. Red Cell at the Sub Club on Thursdays is good. They play underground house and techno, plus a bit of jungle. I also do my own night, Lube, once a month at The Volcano. It's techno and drum 'n' bass all mixed up together. And, of course, there's Slam at the Arches.

I'm sick of hearing people say that only Americans can make good techno. Some of the home-grown music is surpassing what's coming out of the States. People should open their eyes.

● Funk D'Void's "Soul Man" is out now on Soma

SINGLES

SIMON TWO CRATES

untitled
Come Unity, USA
The first release on a brand new San Franciscan imprint from the previously unheard of artist, Simon Pearson. Consisting of little more than a deep, monotone bassline and a wildly spiralling 303 which weaves its way through a bunch of devilishly funky breaks, this is a typical, but superior, slice of Cali breakbeat acid.

★★★★

DRUMCODE

01
Drumcode
After the success of his excellent "Pump EP", Adam Beyer is back with four hard, minimal workouts. The two tracks on the A-side fare best, with their highly energised rhythms, nifty percussion drops and seriously severe EQ abuse. Meanwhile, the flip takes things way over the edge, with mucho distortion, jarring beat rotations and weird, off-kilter bleeps. Think Robert Hood on angel dust.

★★★★

GREENMAN Schizosphere EP

Superstition, Germany
Forget the rather confused cut on the A-side and head straight for the flip, where you'll find the future houser, "Steps". Built around an amazingly funky late Eighties-style bassline, which is carefully laced with resonating percussive hooks, aggressive hi-hats and a deliciously squelchy analogue riff, this is an awesome slab of club gear.

★★★★

SHOOT THA PUMP

BLOCK PARTY HIP HOP FROM THE NEW YORK UNDERGROUND

MIXED BY DJ RIZ & DJ SIZZAHANDZ OF THE CROOKLYN CLAN

FEATURING THE TRACKS:

NAS: HALFTIME (INSTRUMENTAL). CROOKLYN CLAN: NYS ANTHEM.
KENNY "DOPE" GONZALES: HAND UP. BUDDAH BABOONS: HEH YAH HEH.
BOOTMAN: TO THE HIP. DJ MISTER CEE: WHERE BROOKLYN AT?
DOUG E. FRESH: WHERE'S DA PARTY AT? CHUCK CHILLOUT: BACK INTO TIME.
STICK-E & THE HOODS: SHAKE WATCHA MAMA GAVE YA.

ON CD/CASSETTE AND LIMITED EDITION VINYL

STREET DATE. 14TH OCTOBER

COMING 21ST OCTOBER DJ RAGS "YES, YES, Y'ALL"

THE NEW YORK PARTY ANTHEM

Concrete



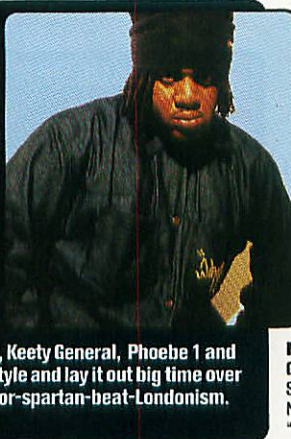
Hip Hop

Reviews by WILL ASHON

VITAL
single

CHOKOLATE SOLDIERS This Is London

Dark Chocolate
Dark Man had a real hard time on Polydor. Lambasted by the "hardcore" for being too poppy and hassled by the label for not shifting enough units. But being dropped seems to have liberated him, and now his imprint, Dark Chocolate, is set to establish him once again as a major player. Chocolate Soldiers consists of the Man himself, alongside Funk Le Roy, Keety General, Phoebe 1 and Hanil. They've each got their own style and lay it out big time over some deep, hard beats. Post-Polydor-spartan-beat-Londonism.



SINGLES

VARIOUS ARTISTS

Freestyle Allstars Volume 2
Wild Style, USA

A long, long EP of freestyle talent. The first side is an extended Wu joint which tends to circle round a few well-used phrases. On the flip you'll find TCO, Heltah Skeltah and Nas, and it's here things really take off. Phife Diggy walks it, "I brush my teeth with Crest/Wash my ass with Zest/And I'm down with Quest". Post-script-mercury-tongue-improvisationism.

SLOMO

Ghetto Jedi

Demo Ya Dome, USA

Brooklyn boys on the independent tip with a major obsession about kicking all frontiers in the butt. First they'll have to get behind them, but enough of the linguistics. Slomo make circling, jazz-sample tunes with hard drums and ruff, raggedy voices on the battle tip. And it works. Post-Skywalker-hip-hop-don't-stopppim.

NELSON RODRIGUEZ

Surreal Artists

Surreal Productions, USA

Anybody who has been out to a freestyle sesh in inna London will have caught this fresh young Nu Yoric during his visit. And the single makes a lot more sense than he did live. Nelson still sounds like he's got an angst problem, but hits the beat hard and has some suitably doomy production. Post-punk-Casio-kingdom-anguishism.

NEW FLESH FOR OLD

Mesopotamia

New Flesh Music

From Yorkshire via a whole new galaxy comes the latest from the incredible New Flesh (as featured on Vadim's "Organised Sound" comp). Lyrically out-there and with music to match, it shows the Brits can make tracks which are far more original and entertaining than much of the US output. Post-prandial-horror-core-cannibalism.

DOMINICK

Fight The Ghetto

white label

Dancehall hip hop from London, with impressive remixes from Tosh and Attica Blues. Dominick gives it the old ghetto pride t'ing, turning his sights out on the world. Tosh

CYPRESS HILL

Unreleased & Revamped EP
Columbia

Throw yer black T-shirts in the air! The Hill figured it was time for a little bit more product, so they've put out this nine-track pack of remixes and rarities. And while it isn't really going to tell you anything new about Cypress, it's still hard to resist anything which includes mixes by Diamond D, Prince Paul and Q-Tip. Post-regional-celebrated-commercialism.

NI DOUBLE KI

Gift Stylz

Supreme, USA

More butter from Frisco. Check "Keep Movin'" for Kutmaster Kurt in a super-summery groove with prehensile bass licks over which the two female voices of Ni Double Ki straight-face out the words in a steady flow. Post-Bahamian-understated-sassy-Bayism.

DJ KRUSH

Only The Strong Survive

Mo' Wax

Mo' Wax? Mo' Mixes, you mean. This one's got six. The man of the moment, Automator, does it lovely on his bass-pendulum mix, while "7th Samurai" turns the whole caboodle into a stunning Latino-bebop hip hop affair which leaves CL Smooth pretty much surplus to requirements. Post-independent-fractured-scene-pluralism.

OTHORISED FAM

Da Isle Of Staten

Vortex, USA

Fresh from working with Genaside II, the Othorised ones (latest from the Wu stable) launch their own careers with a sex fantasy about getting a blow-job from a mystery woman while driving her black Lexus. Expect trademark oblique sound and vicious vox. Post-Wu-cars-and-girls-fetishism.

PHANTOM

Phantom Breaks

Headspin, USA

What you get on this fine EP are tracks for breakers to spin to, a lot of beats and samples for DJs to scratch up and a complete track to show how it's done. Which in this case is "Aerosoul" by Tommy Tee from Norway, a classic that's worth buying all on its own. Post-mortem-dead-raising-b-boyism.

KUKOO

Real Kukoo

Da Bag-A-Bones, USA

Two of the legendary and highly talented X-Men produce this cut, turning in a real Premier League performance in the process. Rob Swift and Sinista give the crisp break a clipped funk momentum that suits Kukoo's incessant flow perfectly. Post-posturing-rhyme-skills-dissism.

ALBUMS

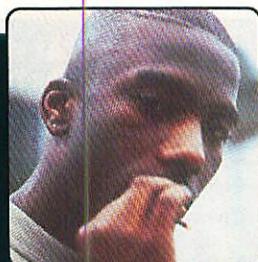
NINE

Cloud Nine

Profile

Nine's second album revolves around one fairly simple theme. Money. His take on the realness thing is to talk about what it's like to be poor and the urge to be rich. It's the American dream, driven not by sheer greed but by hunger: "Fuck Versace and Rolex/I can't eat that". This is combined with genuinely innovative production from Rob Lewis and swathes of orchestral sounds set against choppy beats and tinny guitars. Whatever else may be going on around him, Nine's driving voice and total integrity make this an incredibly effective record. Post-Portishead-ghetto-gut-realism.

● Nine's 'Cloud Nine' album is out on September 16



RAS KASS

Soul On Ice

Patchwerk/Priority, USA

Named after Eldridge Cleaver's autobiography, "Soul On Ice" is a powerful journey through Ras' life, grounded in a historical-political-theological analysis of the plight of the black race. His rhymes tangle out in long threads of thought and knowledge, anger and confusion. At times the music doesn't sound as if it has kept up with the innovation, but on tracks like the mighty "The Evil That Men Do" or "Nature Of The Threat" few can doubt the results. His politics though, do invite some questions, with casual homophobia marring generally bright lyrics. Post-encyclopedia-black-power-lyricism.

THE MEXAKINZ

The Mexakinz

Reputation/Edel

The Mexakinz made their hip hop name with the ability to switch effortlessly between rapping in English and Spanish. There's much less of that on this, their second album and as a result it's far less distinctive. While their rhyming is never less than good and their angle thoughtful, "The Mexakinz" is often let down by thin synth production and a lack of anything new to say. Their hearts are in the right place, but the spark's gone. Post-imperial-dual-language-packagism.

BLAHZAY BLAHZAY

Blah Blah Blah

Mercury

Blahzay Blahzay exploded onto the rap scene with the awesome, Q-Tip-scratching track, "Danger". Another fine single characterised by hard crunching beats, rugged rapping and brilliant deck-skills followed. Now there's an album, and the major problem with it is there isn't much that goes beyond the two aforementioned outings. Mind you, Blahzay do better than some manage in a lifetime. This is solid, committed, straight-up East Coast fare. Post-"Danger"-stout-heart-ruffism.

JAMES BONG

C'est Tres Bong

2Kool

Nuts boy from Denmark in weird beats storm. Yes, the Benny Hill of trip(e) hop(e) returns to play some more mind games with the breakbeat blueprint. The James Bong approach involves chopping up small chunks of inconsequential sound and stitching them back together again as bigger chunks of inconsequential sound. At its best ("I Don't Feel Well" and "Han Zen"), it's an inspired, dubbed up exercise in removing the fluff from belly buttons. At its worst ("Just Take A Look"), it's nothing more than fucked-up trash. Post-refer-sampler-abuse-onanism.

● Imports supplied by Mr Bongo's, 44 Poland St, London W1. Telephone: 0171-287-1887

goes for funky jazziness and Attica Blues boost the bass. Post-strike-street-stressed-internationalism.

JIGMASTAS

Beyond Real

Beyond Real, USA

A rare intelligence is displayed throughout this fine DJ Spinna production, one of the few new recordings to openly challenge the authenticity of the whole Keep It Real camp. "I don't give a fuck about your keys of coke/Glocks that you claim you tote/Lyrics that you said you wrote". The wind in New York is definitely changing its direction. Post-Real-hip-hop-fundamentalism.

NEEDS MUST

10 things NINE couldn't live with out

Money

Society simply demands it. Without money you don't get nowhere.

Weed

It keeps my heart beating. Smoke is like blood to me. It relieves me from all the madness of day to day life. "Whutcha Want" by Nine That record saved my life. It changed my whole life.

The old skool

That was what inspired me. I honestly couldn't imagine coming into hip hop with the mentality some of the kids have nowadays. They just don't pay no dues, they don't have no respect. Without the old skool, I think I might have been one of those kids.

Pussy

Whatever you do in your life, whether you get a good job, go to college or whatever, it all leads right back to pussy if you're a man. No matter what I do, I know I'm going home at night to my woman.

My son

I couldn't imagine not having him or living without him or not seeing him.

My family

It's not so much that I couldn't live without them, I wouldn't want to live without them.

I wouldn't want to not be able to call my mom when things get bad. She always knows how to make things okay.

Respect

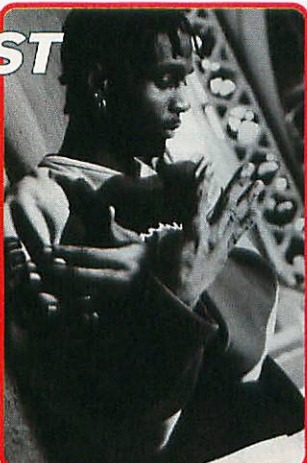
I can live without material things, but not respect. I demand respect and I give it to other people. Whatever I give out I expect to get back.

Self-knowledge

I feel the need to know who I am, where I come from and what I represent.

A heart

There's always a guy who is bigger and badder than you, but as long as you got heart and you're willing to stand up for what you believe in, then you've achieved something.



Trance

Reviews by DAVE FOWLER



BRUTAL DELUXE Trash The Temple

At long last, we now know how records of this calibre are created. The ingredients, selected by Deja Vu's notorious frontman Barry Ashworth and Jackpot Records' Robin Green, are listed on the sleeve as follows: "Two dots of acidic madness, one shot of



uplifting trance riffs, two drops of sonic essence, a generous helping of ground breakbeats, a dash of Eastern vocals, three shots of aggressive rock 'n' roll attitude and five bottles of Stolichnaya." If that sounds like your Sunday lunch, it's time to flip over to the mellow "Dope Selector". Quite delicious all round.

●●●●●

SINGLES

UNIVERSAL STATE OF MIND

All Because Of You
Platipus

The debut vinyl outing from new signing USOM (aka Bob Diben, Gavin Knight and Mark Lewis), whose sound incorporates a blend of carefully constructed textures and colours driven by solid beats, rhythms and vocals, is classic Platipus material. Both mixes of the track ("Original" and "Mindsweeper") are going down a storm on test-pressing with the likes of Oakenfold, Sasha and Tong at the moment. Expect a high chart position from this one.

●●●●●

ZODIAC YOUTH

Fast Forward The Future/
Mr Redeemer
Dragonfly

Rock guitar riffery plays havoc alongside Hallucinogen's mix of mischievous mayhem on the frenetic trance workout, "Fast Forward". On the flip, dragging us stomping and screaming into the flashback vortex, Denmark's Elysium mixes up the slower but disturbingly potent number, "Mr Redeemer". Be very very careful where you drop this one...

●●●●●

CYBERNAUT

Beaver Fever
Overdose

Before you ask, that's Overdose from Reading, not Germany, and "Beaver Fever", far from being a second-rate porno movie of the type you might find on late night cable TV, is Cybernaut's debut outing. If theirs is a name which seems familiar, then you might have seen them surrounded by colourful lights and dreadlocked tie-dyers supporting the likes of Hawkwind at their annual Techno Trips and Psychedelic Dreams spectaculars. Groovy.

●●●●●

CYDONIA

Freakshow/Screaming Darkness
Blue Room

Two new tunes of molten trance. "Freakshow" boasts a huge riff which spins through an analogue cascade of phunky psychedelia. "Screaming..." is a twilight slice of night which is guaranteed to raise both the dead and the acid-crazed. These two tracks are the result of the recent collaboration between Dino Psaras, Ian Rive and Steve Ronan. Cydonia, as lovers of "The X-Files" will already be well aware, is the mystical area on Mars where a bizarre land mass apparently resembling a human face was photographed.

●●●●●

TYOISSI

Shofou

Aura Surround Sounds

Originally only available as a very limited 10-inch release earlier this year, "Shofou" now gets the big promotional shove with spanking new remixes from Dave Randall, Chocci and MLO. This is a quality, banging hard house and NRG trance package which is bound to please the majority of discerning party-goers from the likes of SL&M via Voodoo to The Source.

●●●●●

FUTURE FILES

Babytalk

South Of Sanity

A mad, 160 bpm clubber's anthem licensed from Holland and put out over here as the debut release on the SOS imprint. What's more, it comes complete with remixes by producer, shop owner, DJ and all-round nutter, Chocci. All his usual references (acid riffs, galloping bass and hoover madness) are present on this vinyl outing, and they're joined by the much-loved "You Got Me Burnin' Up" sample. Already a favourite with the likes of Pete Wardman, Danny Rampling and Tony De Vit.

●●●●●

THIRD MAN

Planet Hunters

Hook

A track which has already proved its worth up in the wilds of north-east England and Scotland, this is the sequel to "Blood Music", a scorching trancer which, due to poor distribution, didn't visit as many turntables down south as it should have. You can't go wrong with this release, or much else on Hook, for that matter.

●●●●●

ROY AQUARIUS

Beneath An Indian Sky

Aquarius

This is a truly superb track which, in Roy's own words, "fuses elements of Western yearning for Nirvana with the rigours of the classical Indian tradition." As if that wasn't enough, the official launch of the single is in Ibiza on the day the full moon rises in Aquarius...

●●●●●

ALBUMS

PETER LAZONBY

If You Cannot Resist... Why Do You Exist?

Branlak

Pete's follow-on from the critically acclaimed "Your Humble Servant" is exactly as you would imagine. Startlingly good. "It's the shaking hands with God aspect of techno which appeals to me most," he claimed in a recent interview. And it's exactly that kind of remarkable vision, coupled with the innate musicality of a classically-trained chorister who has been singing since he was just five-years-old, which results in recordings of such clarity and quality.

●●●●●



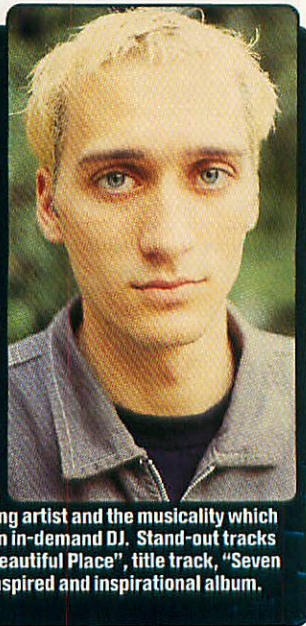
PAUL VAN DYK

Seven Ways

Deviant

From his humble origins as an apprentice carpenter in the town of Eisenhüttenstadt in the former GDR, Paul Van Dyk has risen to become one of the world's foremost Euro trance DJs (with a residency at Berlin's superb E-Werk and various regular global dates) and recording artists (with a five-year slew of singles and remixes behind him). With "Seven", Van Dyk embarks on his second long-player (the follow-up to 1994's "45rpm") a work which displays both his growing maturity as a recording artist and the musicality which has marked him out as such an in-demand DJ. Stand-out tracks include the recent 12-inch, "Beautiful Place", title track, "Seven Ways", and "Home". A truly inspired and inspirational album.

●●●●●



SAVE A PRAYER

Red Moon

Nova Zembla

"Save..." follows Red Moon's debut single, "Sgowma", which recently became something of a minor classic on the capital's psychedelic underground. Red Moon, by the way, are Japanese knob twiddlers, Kenichi Oka and Yoshinori Yamakazi. They have been making electronica for the past 10 years, but until recently have only contributed to myriad homespun compilations. With this kind of powerfully melodic trance underpinned by dreamy strings, though, their audience should grow exponentially.

●●●●●

VARIOUS ARTISTS

Pacific Rhythm - The First Wave

Eye Q

The first in a new slew of Eye Q releases is this utterly stunning compilation of US West Coast trance, originally signed up by the imprint's LA office for Stateside distribution but released in the UK instead. So we can all count ourselves lucky, as "Pacific..." with offerings from Off And On, Gavin & Robbie Hardkiss, Metro and Bassland, showcases the distinctive, trippy, experimental low-bpm material which seems to have become increasingly popular with the trance cognoscenti on this side of the pond.

●●●●●

IN THE BAG

Return To The Source's SID

SHANTI opens up his record box

The first classic that comes to hand in my box is a dog-eared test-pressing of Hallucinogen's "Deranger" and "Gamma Goblins". This was the debut release on Simon Posford's own label, Twisted Records. I've had it for a while and it never fails to please.

Next up is Mandra Gora's "Wicked Warp", out on Dragonfly, which has been re-worked 1996 style. This new version has such a wickedly powerful intro, it's perfect for taking things up a gear.

Dino Psaras (The John Cleese of trance!) new project, Cydonia, is next up with "Freakshow" on Blue Room. This one is just huge and is capable of frying even the most die-hard of brains.

Doing the complete opposite is "Deflo" on the Paname label. This quality track sounds like five tunes rolled into one and boasts such rib-tickling sounds, it always gets the party smiling.

Tongue-in-cheek tracks like "Deflo" always go down a total storm, wherever you are in the world. I'd be foolish to describe my latest studio excursion with Danish DJ Jean Borelli as anything other than a complete stormer! It's called "Project Oblivion" by Conspiracy Theory and it'll be out on Phantasm soon. Last, but by no means least, is a great collaboration between Elysium and Graham Wood of TIP. "Ride The Snake" on Symbiosis is a track which has had people taking their clothes off at several parties without so much as a hint of shame...

CHECKLIST

HALLUCINOGEN - "Deranger/Gamma Goblins" (Twisted)
MANDRA GORA - "Wicked Warp" (96 Remix) (Dragonfly)
CYDONIA - "Freakshow" (Blue Room)
ARTIST UNKNOWN - "Deflo" (Paname)
CONSPIRACY THEORY - "Project Oblivion" (Phantasm)
SPIRITUAL - "Ride The Snake" (Symbiosis)



TRANSIENT 4

OWT SEPTEMBER 23

FEATURES:

BLUE PLANET CORPORATION COSMOSIS DISCO VOLANTE
ELECTRIC UNIVERSE MFG PLANET B.E.N. SLIDE
SPIRITUAL WX

TRANSIENT



TRANSIENT 1

Features:
Disco Volante: El Metro
Earth Nation: Alienated
Lazonby: Sacred Cycles
Razor's Edge: The Zoo
The Overlords: God's Eye

TRANSIENT



TRANSIENT 2

Features:
Astral Projection: Mahadeva
Koxbox: Space Interface
The Overlords: Naked People
Union Jack: Red Herring
X-Dream: Do You Believe

TRANSIENT



TRANSIENT 3

Features:
Astral Projection: Mahadeva Remix
Cosmosis: Gift Of The Gods
Disco Volante: Forbidden
Elysium: Keep It Cool
5yb: Unity Netzwerk: Tripperspaced

COSMOSIS



COSMOSIS
COSMOLOGY

Features:
Alien Disco
Cannabonoid
Key To The Innervse
Morphic Resonance
Sanyacid

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Garage

Reviews by MICHAEL MORLEY



SANDY B Back Together (Remixes)

S3
The first fruits from a hook-up between US label King Street and a new imprint from Sony. "Back Together" emerges fresh from the "Mix The Vibe" compilation and is remixed by that man of the moment, Boris D'Lugosh. With a funky sing-along style, it also sees Crispin J Glover slipping into a spine-tingling boogie groove which, with the help of a guitar lick from Two Man Sound's "Que Tai America", just oozes class.

SINGLES

STREET CORNER SYMPHONY

Symphonic Street Corner
Tastefully lifting a few elements of Ingram's jazz funk favourite, "Mi Sabrina", alongside some authentic old school vibes, this first release for Glenn Gunner's label looks set to continue the developing craze for British disco-flavoured house.

NO TENSUN Chill Funk Volume 1

Xplicit
Yet more live disco jams from Ben Mitchell, who engineers both The Idjut Boys and Faze Action. The outstanding cut here is "Cantina", a stunning arrangement of Spanish guitar, vibes, strings and castanets. Overflowing with energy, it should be filling dancefloors worldwide and providing the theme tune to all respectable holiday programmes!

CUBIC U I'll Be Stronger

Liquid Sound Lounge, USA
Rising out of a New York collective created by Jeannie Hopper (the DJ who is devoted to exposing soul-infused grooves of all persuasions), comes this devastatingly deep adventure. Weaving subtle jazz vibes behind a sultry female vocal, this is straight from the heart. I am moved, and so should you be.



PLAYING WITH FIRE Extrava Ganza

Delancey Street
You may think Delancey Street is an unusual name to find on the garage page and, true, this slab of batucada-infused piano extravagance is only likely to be dropped by more adventurous jocks, but it happens to be an absolutely joyous piece of vinyl from this Manchester outfit.

FAZE ACTION

Turn The Point

Nuphonic
It's been a real long wait for north London's Simon Lee and friends to follow up the disco classic, "In The Trees", but by digging out the Chapman Stick, a strange instrument last seen played by Mr Nick Beggs of Kajagoogoo fame, they've made the wait most worthwhile. It's not a floor-filler, but it does provide a distinctive prog rock-tinged break from dancefloor tedium which could create an open-minded epidemic.

FUTURE FORCE

What You Want

AM:PM
This tune has been a staple of most house sets for a while now. If you were blown away by Mark Picchiotti's mixes, then you'll find these new tweaks from Hippiie Torales and Mark Mendoza a welcome addition. Using their trademark funky beats, bass and guitar, this isn't a million miles away from the remix duo's work with Rosie Gaines. Sharp and smooth for some peak-time action.

VANGELA

Catch Myself

OTB, USA
A soulful ditty from East Orange, New Jersey, which sounds like a dead ringer for a Womack And Womack out-take, but is in fact produced by one Otis Brown Jr, hence the name of the imprint. "Catch Myself" features both the writing and the singing talents of one Eddie Stockley, and sounds just great to old-timers like myself and Dr Bob Jones.

LENNY FONTANA PRESENTS HARVEST

Spirit Of The Sun

Public Demand
Lenny Fontana comes through with his much talked-about live house music band alongside the vocal talent of Jin-Jah, or Carole Sylvan to you and I. Of course it's a nice idea, but not so mind-blowing in the song department.

KEVIN YOST Unprotected Sax EP

Guidance, USA
Guidance continues its quest for the "New Label Of The Year" title with a supremely deep and jazzy EP. "Unprotected Sax" explores a wealth of different styles, from a

fab vocal outing called "Natural High", which will definitely send you out there, to an instrumental cut called "So Far Away", which is a sublime end-of-night tune.

SARAH WASHINGTON

Everything

AM:PM
Radio One's favourite diva follows up the solid pop of "Heaven" with another very accessible song, which will no doubt be heard across supermarkets and burger joints nationwide. And thanks to Mood II Swing's dark, hypnotic vision, it should also serve the clubs pretty well. Mendoza and Torales' "Lite" and "Dark" mixes are, however, a little lightweight.

THELMA HOUSTON All Of That

Azuli
More authentic Eighties-style grooves courtesy of Dave Lee and real deal diva, Thelma. Less plagiaristic than the previous "I Need Somebody Tonight", this belter is guaranteed to bring out the boogie in the best of us.

CAROLYN HARDING

I Am What I Am

King Street, USA
With Deep Zone on production and the tonsils which gave us "Sing A Song" and "Pick It Up", you know you're dealing with a quality product. Sure enough, it's a solid bass groove with a couple of neat solos, but the song is really just garage fodder. Not nearly as good as Deep Zone's forthcoming Buck Quick venture, "Feel It".

THE ZOO EXPERIENCE FEATURING OVER JOYD

Follow The Vibe

Club Zoo
Happy-happy bouncy garage from London's Kiss FM twins, now well known for playing an up-for-it party style. If not exactly stunningly original or meaningful, it's as decent as anything in that mode coming from the majors or even from over the Atlantic.

MD X-PRESS The Music's Gettin' Stronger

Nite Stuff, Italy
Mike Dunn returns with a wicked sample groove of the sort which often appear on Paul "Trouble" Anderson's Kiss FM shows and, yes, the man has been playing it. The source of inspiration is Billy Paul's "Only The Strong Survive", a true Philly classic, previously reworked by the Black Science mob. A sure-fire floor-filler.

artist unknown

Soul Grabber

Aquarius, USA
This new label is creating waves with two twelves of disco-sampling heaven. Their best shot is "Soul Grabber", which plays around

NIGHT OWLS

JON COOMER and BOB POVEY of the Bournemouth club, Bump 'N' Hustle

Where:

At three venues in Bournemouth. The Pavilion Ballroom in Westover Road, The Bournemouth International Centre in Exeter Road and The Palace in Hinton Road. Telephone 01202-317-277.

When:

The last Saturday of every month at either the B.I.C or the Pavilion Ballroom and the second Friday of every month at The Palace.

Residents:

Bob Povey, Jon Coomer and Simon Dunmore.

Guests:

Terry Hunter, Masters At Work, Jazz 'N' Groove, Roger Sanchez, Chrissy T, Paul "Trouble" Anderson and Ricky Morrison.

Music Policy:

There are two rooms of music. The garage room features both British and American house, with lots of vocals and

THE BIG FIVE

BUMP 'N' HUSTLE - "Nothing Will Be Too Good" (TSDB)
FORCES OF NATURE - "Train Of Life" (Clean Up)
KINGSLEY D - "Oh Yeah" (K4B, USA)
MICHAEL PROCTOR - "Love Don't Live" (AM:PM)
BILLIE - "Nobody's Business (Deep Zone Mix)" (AM:PM)

jazzy grooves. The Funky Floor is a freestyle mixture of hip hop, drum 'n' bass, rare groove, swing and trip hop. Past guests include Bob Jones, Trevor Nelson and Gilles Peterson.

History:

Povey and Coomer are veterans of the Southport Soul Weekender scene. Having run a monthly night in London called To The Bone, they transferred to their native Bournemouth in 1992.

Best Moment:

"Watching 2,000 people going berserk to Sounds Of Blackness' The Harder They Come' at our second birthday. It acknowledged the fact soulful house was hitting home."

Worst moment:

Not having a later license is an ongoing problem for us. We're only open from 8pm until 1am, but we're hoping to change to 2am.

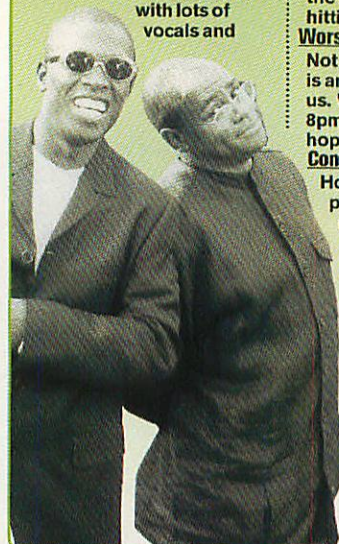
Contentious moment:

House clubs who say they play garage when all they really play is dubs really piss us off. Play some vocals please!

Why spend a night at Bump 'N' Hustle?

Because it has a great vibe, there are loads of nice looking girls (and fellas!!) and the music is slamming.

● Bump 'N' Hustle's Fourth Birthday bash takes place at Purbeck Hall on October 25



with spacey keyboards over a well funky guitar riff from Geraldine Hunt's "Can't Fake The Feeling". On the flip, it throws down some decoder effects, strings and vibes to make a true knees-up blender.

ALBUMS

VARIOUS ARTISTS

Mix The Vibe

King Street, USA
This is a game of two halves for the acetate big man, Tony Humphries. Limited to one label's catalogue, he is prevented from drawing on all the influences he normally does. Side A includes some very sloppy mixes and too many monotonous grooves. But moving on with the bright and bouncy "Pick It Up" from Carolyn Harding and Urban Soul's "Until We Meet Again", before going into a classic trio of

Giant Strom's "Trust Yourself", Big Moses' "Brighter Days" and Dave Morales' "Philadelphia", the LP starts to really roll. Prepare to wear out your rewind button.

VARIOUS ARTIST

The House That Jack Built

Breakdown
Kiss disc jockey, Steve Jackson (whose playlist has included all manner of styles from duff cheesy house to jazz), selects 20 funky, pumpin', American-flavour house tracks. There are plenty of major, established names featured here, including Gusto, Joi Cardwell, Donald O and Sabrina Johnson, but there are no life-savers or life-changers and a few of the chosen mixes are a little, er, strange. The saving grace is that there's no radio chat to accompany the music!

RED SNAPPER

PRINCE BLIMEY

RED SNAPPER - PRINCE BLIMEY Released 9th September 2 x LP/CD/MC

Red Snapper on Tour

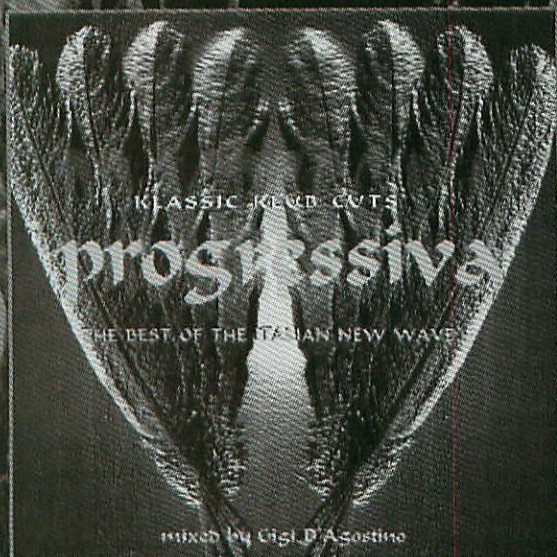
Fri 06 Sept Cornwall SAS Ball St. Agnes, with 808 State & Renegade Soundwave
 Thur 12 Sept Newcastle Riverside with DJ Richard Fearless
 Sat 14 Sept Dundee The Zone with Homeless Residents
 Sun 15 Sept Glasgow King Tuts with Slam DJ's
 Tues 17 Sept Leeds Cockpit with DJ E.A.S.E. (Nightmares on Wax) & Chantal (Warp)
 Wed 18 Sept Norwich Waterfront with DJ Richard Fearless

Thur 19 Sept Reading Alleycat with DJ Andrew Weatherall
 Sun 22 Sept Bristol New Brand @ Club Loco with DJ Tin Tin & residents
 Tue 24 Sept Sheffield Leadmill with DJ E.A.S.E. (Nightmares on Wax) & Chantal (Warp) + Wax Lyrical DJ's
 Wed 25 Sept Brighton Concorde with Skint DJ's
 Thur 26 Sept London Subterranea with DJ's Jonathon Coldcut & Chantal (Warp)
 Sun 29 Sept Manchester Sankeys Soap with DJ's Dust Junkies & Mr. Scruff



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THE
BEGINNERS
GUIDE TO

**The Galaxy
of Psi-Trance**

Hardcore

Reviews by **CLAIRE WYBURN**

SINGLES

BACK 2 BASS
I Wanna Be With You
Mokum, Holland

Apparently, this is pop-core. No doubt it'll chart in Holland, where tracks from Paul Elstak can kick Madonna off the national Number One spot. Here, DJ Chosen Few rescues a commercial tune for the gabbas. His belly-churning mix cuts up the vocals in a way which makes them sound cheeky and suggestive, instead of naive and sentimental.

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ODDBALL
Fear Of Death
Frankfurt

Starting with a high piano melody, "Fear Of Death" moves off into a rhythmic flow, packed with madly distorted acidic riffs and an eerie atmosphere. It's a little bit like a harder version of "Higher State Of Consciousness". The superior version is "Spaceshuttle Mix", with the sort of breakdown which older hardcore fans will love. The "Chill Mix" is slightly cheesy with some Joey Beltram-style hard riffs.

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VITAL
album

MARC SMITH
DJs Delite
Volume 4
DJs Elite

Elite pick only the finest hardcore DJs for their Delite series. They have already featured Vibes, SS and Brisk, and now it's the turn of Marc Smith to deservedly step into the limelight. Starting with the rolling breakbeat of DNA & Dougal's "Reality", he gradually teases you into a feverish pitch, building higher with each of the 19 tracks he's selected. "Play Like A Tiger" by Davie Forbes and "Watch Me Dance (DJ Brisk Remix)" by El Bruto are sledgehammer hard, but "Drop It" by 3 Steps Ahead and Scott Brown & Omar Santana's "Shoot The MF", beat you to the ground!

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PARTY ANIMALS

Hava Naquila
Mokum, Holland

Party animals? Or producers of eerie, thunderous gabba? Not any more. This cut sounds like a drunken rabble singing a mixture of "The Cancon" and Boney M's "Rasputin", with a poor copy of Neil Skinner's MCing over the top. On the flip, "Have You Ever Been Mellow" brings out the "Muppet Show" in full force and makes you wish the Dutch had stuck to 10 grams of speed a day. Priceless cack, worth buying for a laugh.

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TWO OBSESSED

Acid House
Re:Action

Don't be put off by the unoriginal title. This is deep, unique and it carries a badass attitude. The "Original NY Deep Mix" and the "Limelight Mix" both come up trumps. The Brooklyn crew hit the spot when it comes to tunes for maturing hardcore fans who can't get into the new breed of cheesy hard house.

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THE NEW YORK TERRORIST

New York Terrorist
Re:Action

This will take you to the pumping heart of rage. A word of warning, though, don't have a spiff before you listen to "Part 2" or you will suffer a major whitley. It features a man screaming as if he's slowly getting his toes and fingers cut off one by one. I hope they cut off his head in "Part 3".

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amphetamine-fuelled. Fiery, furious and buzzing.

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ULTIMATE ILLUSION

Kickin' It Down
Bass Generator

The mixes from Bass Generator, Technotrance and M-Zone are all interesting. Whether you've been drinking Tetleys or Typhoo, you'll still be freaked out by the whole EP, which ranges from samples of "Always Look On The Bright Side Of Life" to Charly LowNoise and Mental Theo's "Ultimate Sex Drive". And they're all thrown together in a typical mad fashion.

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SCOTT BROWN VERSUS RAB S

Now Is The Time
Evolution

Bring Scott Brown, Hixy, Brisk and Seduction together and you've got a dynamite EP. The original tore dancefloors apart in 1995 and copies were like gold dust to find. Scott's mix is closest to the original track, but Hixy's is by far the best. This EP is going to be well and truly hammered. Guaranteed.

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ULTRA-SONIC

Do You Believe In Love
Clubsene

The original cut sounds extremely dated, full of cheesy Scottish rave sounds. But there are a total of seven mixes to choose from here. Marc Smith's happy hardcore brings the tune right back to the modern world, Blu Peter's techno mix is quite amazing and Pee Wee Ferris from Australia gives us a deep house version which shows a maturity that Ultra Sonic have yet to display.

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VITAL
single

THE SCRAMBLE HEADS

Unbelievable

Re:Action

Written and produced by that genius of undiluted hardcore, Omar Santana, along with DJs Pascal B, Genov and Maurice, "Unbelievable" is a slice of deep, tribal hardcore. And of course, the "Oh Oh Omar Mix" is the winner. Flip over for an eerie, gut-wrenching version of "Let's Rock Around The Clock Tonight", a cut which proves real hardcore is about raw attitude.

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ERUPTION

Reach Out
United Dance

The strumming guitar introduction promises so much. Then, three seconds later, the tune falls apart. Vocalist, piano and guitar are all fighting a no-win battle over who should dominate. Turn over and "Fantasy" discovers a new genre: smurf acid. Call that an innovative sound? It could be a theme tune for a Disney cartoon, something like "Pocahontas". After all, as a girl who talks to the trees, she'd no doubt have been a raver if she was around today.

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TELLURIAN

Get Raw
Mokum, Holland

The lead is just what you'd expect from Mokum. Proper hardcore with plenty of breaks. Over on the flip, "Fucked-Up Motherfuckers" features some good scratching and comes with more breakbeats, while "Vortex" smooths out the Rotterdam acid warp nicely.

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ALBUMS

TOM WILSON

Tonz Of Tekno

Fuse

Half of the 12 tracks featured here are from the tartan techno crew, such as TRS with "Soap On A

Rope", QFX's "Sionara Baby", Q-Tex's "Can't Get Enough" and Ultra-Sonic's "1, 2, 3, 4". Bouncy breakbeat cuts come courtesy of the increasingly popular English crew, featuring DJ Brisk's "On And On", Supreme, Bunter & D-Zyne's "Outside World" and Force & Styles Featuring Jenna's "Your Love (Get Down)". Fuse's "Tonz Of Tekno" is an essential compilation with not a throwaway track in sight.

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FORCE & STYLES

All Over The UK
United Dance

These days, the Force & Styles crew includes vocalists Jenna and Junior, as well as DJs Darren and Paul. Their sound is similar to chart rave band, QFX, especially on "All Over". Cheesy? You bet! "Shining Down", "Remember The Vibe" and "Frankies Lead" stick to an out-and-out hardcore formula. However, this 12-track debut isn't bad at all. "Paradise In Dreams" is full of emotion and reminiscent of Shades Of Rhythm's "Extacy". Flip over and "Pretty Green Eyes" should stop you nodding off. It's is one hell of a track! Atmospheric, unique, deep and soulful, you can see exactly why Junior has been compared to Seal.

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IN THE BAG

MARIE CHANTELL, underground radio

DJ and 50 per cent of the back-to-back DJ team.

Serotonin Stompers, flips the lid on her record box

"Synthetic Overdose" is a 16-track EP with bpm's ranging from 165 to 250. My favourite cuts are "Kill For Jesus", a cheeky, catchy piece of party-core, and "They'll Never Get Me" which features bizarre army-training vocals, military acid and breakbeats, and "Disco For The Suckers", which is stomping techno with a different sound in every riff.

Of the four artists who wrote the "Criminal Damage EP", two of them, Richie Anderson and Brandon Spivey, are my absolute favourites. If I see their name on a record, I know the track is going to be good. The best cut on this one, though, is "Kiss My Ass Jesus", with its blasphemous vocals coming courtesy of DJ Freak. It's a very distorted track, full of spiralling acid sounds. I like acid a lot... The music not the drug, I mean!

Area 51 is a label which took its name from the place where the US government are supposed to have hidden some alien remains. Their "Fuck Musical Boundaries EP" by Psycho 9 follows this theme. One of the tracks, "Grey Skin", has a pounding kick and teeth-grinding, trippy vocals. It's intense, dark and deeply melodious.

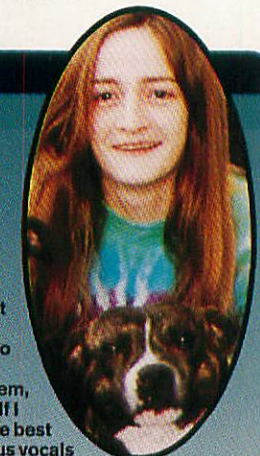
I have two sides to my music, the dark, aggressive side and the dreamy, carefree side. De Nero belongs to the lighter side. He reminds me of good times and his music is like art. When you hear

it, you truly appreciate it. "Revolver" is a hard trance number with a dreamy intro. It's well-produced and totally euphoric. "Disobedience" is also by Anderson and Spivey under their Agro tag. It's quite an old release, but I always carry it in my bag along with another Agro release, "AAA". They never fail to get a response from the punters in hard techno clubs.

● Marie Chantell is available for bookings on: 0181-374-1164

CHECKLIST

E-De Cologne - "Synthetic Overdose" (Shockwave)
Collective Strength - "Criminal Damage EP" (666)
Psycho 9 - "Fuck Musical Boundaries" (Area 51)
De Nero - "Revolver" (unknown)
Agro - "Disobedience" (Epsilon)
Agro - "AAA" (Epsilon)



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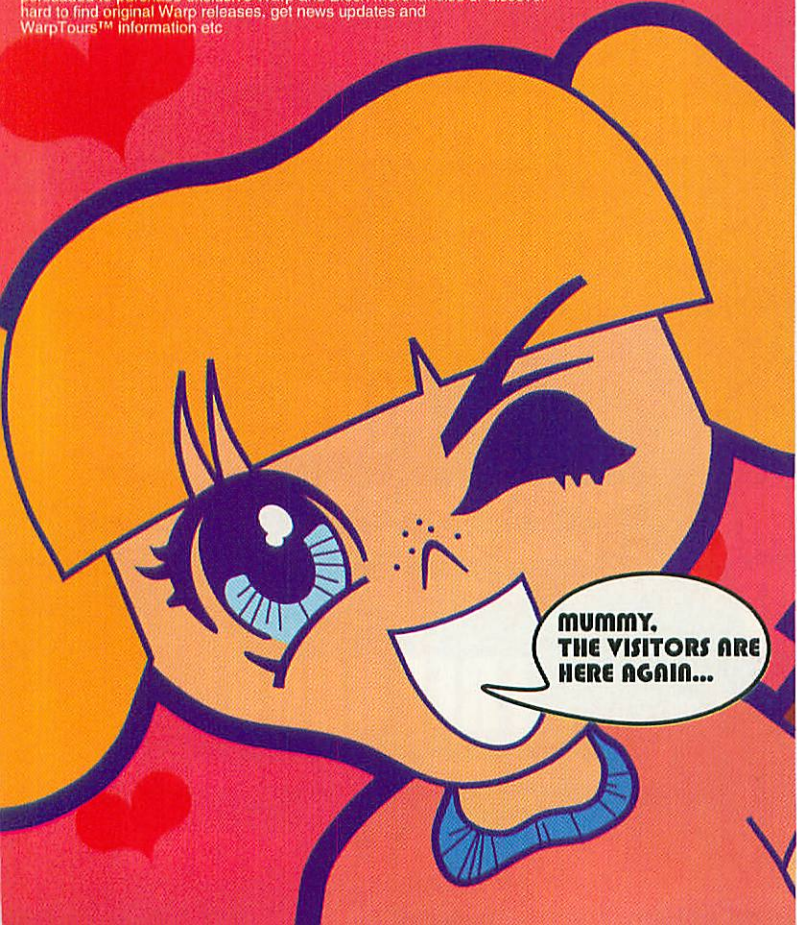
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Soul

Reviews by BOB JONES

VITAL
single

JAZZ BURGER A Natural High Internal Bass

Produced out of love for one of the finest things in life, ie, top quality jazz funk, this mellow dancer builds with every play. Featuring both the keys and the fretboards of west London's finest, Tim Best, it's an utterly brilliant example of a wicked Nineties groove.

●●●●●



SINGLES

EXIT

Demo
Ice Records

Exit, new voices on the UK soul circuit since winning the talent contest on London's Kiss 100 FM, surface with their first vinyl outing. It's an easy-going, lazy, hot and sweaty r&b groove with that familiar whine to the vocals. Trouble is, it's the same old song with slightly different lyrics that need some sort of direction.

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AALIYAH

If Your Girl Only Knew
east west

I fail to see, or hear for that matter, the attraction of these totally dull and expressionless, all-on-one-level songs. Sung with about as much feeling as a wet lettuce, it's just a complete waste of plastic. Won't somebody produce some real black music... Please.

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GEORGE MITCHELL

Grapevine
Backbeat

Written, produced and mixed by Fish Belly Black's ace supremo, George Mitchell, "Grapevine" is funkier than a mosquito's tweeter. It'll take your wig off, too.

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OOTOP

The Slide
Otop

Brilliant, funky and very Nineties, with hints of Johnny Hammond and Ronnie Laws, both masters of the jazz dance. This is hard to obtain but rumoured to be from the land of snails and the Eiffel Tower, and is one tough act to follow. Nu skool jazz dance.

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TARANTULAS

Le Club Comparienne
Internal Bass

Big and beefy and sticking with the world of jazz dance, this is yet another credible slice of nu skool groovevines from Internal Bass, the west London label whose tracks are swiftly becoming the tunes to possess. Classic stuff.

●●●●●

CUBIC U

I'll Be Stronger
Liquid Sound Lounge

A cooking-with-gas soul song that hails from New York. With weird yet attractive vocals over a bed of

JANET RUSHMORE

What Can I Do
Moiste, USA

One of the tracks from the "Hissy Phit EP", all the way from New Jersey. "What Can I Do" is a jolly little chugger which gets right in ya head. And you know what? It will make it nod for ages and ages. File under niggly but nice.

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ERROL COLE

More Than A Lover
Dome

Notts-based Errol delivers a fairly decent vocal, the song isn't that memorable but the boy should go far. Yes sir, a future in the making. Go my son, do it.

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FUNKIZM

Boogie Butt EP
Reel Kybe

A local talent, coming out of PWA Studios in Brixton to be exact. So, if well hard funk mashed up in a Nineties-style is your thing, then grab a piece of the action. More of this and the UK black music scene will look very bright indeed.

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PEACE BY PIECE

Sweet Sister
WEA

Linslee Campbell's bank balance must be doing very nicely thank you, judging by the amount of moonlighting his fingers seem to have been doing lately. Here the boy comes good, but I'm sorry guys, your vocals hit the spot but the song itself is only so-so. Better choice of material next time.

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ALBUMS

MARLENA SHAW
Dangerous
Concord

I've witnessed this diva wail many a time and she can break glass at 50 paces. However, this straight collection of jazz covers is just so

VITAL
album

VARIOUS ARTISTS Soul Supreme Dome

Peter Robinson's UK street soul dream comes of age with this fantastic collection of singles, which aim to put the UK scene firmly on the map. The cream of street singers are included here, from the "known" Sinclair to the "unknown" Robert Gordon. Each with their own individual style but all full of that magic emotion known as soul. Support the cause and pick this up. Believe me, it's more than worth it.

●●●●●

UK STREET SOUL IN THE NINETIES

- Beverley Knight -

- Krazy -

- Beverley Brown -

S **U** **L**
SUPREME

- Blacksmith -

- G223 -

- Elizabeth Troy -

boringly produced, that the bland result really doesn't do her justice. Sorry, but this don't cut no ice.

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RODNEY MANSFIELD

Same

Expansion

It takes one of the old school to come through with the goods. In fact, Rodney Mansfield should be classed as one of the "young" old school. His voice is spot-on and even if some of the tunes don't quite make it, he's still a breath of much-needed fresh air. Everyone breathe in deeply. Yeah, that's it, now you've got it.

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KIRK FRANKLIN AND THE FAMILY

Whatcha Lookin' 4

Gospo Centric

This guy is the "in" person on the gospel scene right now. Kirk Franklin's also the one the ladies in the house

most admire. It must be exhausting to be a big sex symbol on such a reverential scene. Still, the output is unreal, vocally speaking, and the lyrics are certainly worth a second take. Faultless music and a cut you can take seriously. The future's bright, the future's gospel. Amen.

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S.O.U.L.

What Is It/Can You Feel It
BGP

Would you believe it? Those very nice chaps over at Ace Records in London have gone and reissued all S.O.U.L.'s most-wanted albums on one wonderful platter. And by golly, it's that funky jazz stuff which made Musicor the collector's label it is today. Bravo, that's what we say, what!

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LOOSE TALK

Bobby Brown, Ricky Bell and Ralph Tresvant discuss the second coming of NEW EDITION

Bobby Brown

"In the very beginning, the tracks we did were assumed to be pop records, but we were really just a popular group making r&b which happened to enter the pop market. The fresh outlook of the new album comes from us moving with the times, becoming funkier and using the confidence that going our separate ways with solo projects has brought the group."

Ricky Bell

"Right at the height of all our individual projects, we kept rumours of a comeback going because we always knew we would get back together. Even if we all had solo work to do now, this LP would be our first priority. From its release to its feel, from the marketing to the producers and songs, every aspect was planned in the three years it took to get this project off the ground."

Ralph Tresvant

"Obviously, the whole r&b market has changed since we were last around, but I believe we have more experience and history than many other groups. You have to remember, we're the same age as most of them. The only difference is that we started younger than most. All the others are just launching their careers now. So the wisdom and experience we've gained puts us on a totally different plateau. And that is going to be the launch pad for this new album."

● New Edition's 'Home Again' album is out now on MCA



Downtempo

Reviews by **CALVIN BUSH**

SINGLES

PHILADELPHIA BLUNTZ Shakey Shakey (Lil' Bodies)

China
Several leagues of stoner beats from their album, the Philly Bluntz have clearly been spiking their rolling gear with something a little more, erm, zesty of late. "Shakey Shakey (Lil' Bodies)" blitzes its chemical breaks with a ballistic barrage of electroid explosions, while the up-and-at-'em mix from Thursday Club takes even fewer prisoners as it lays claim to the heritage of electro's pioneers. Furiously funky stuff.

★★★★★

gaps. A very promising start. This mouse could soon be roaring.

★★★★★

THE WOODSHED

The Devil's Jukebox Cloak 'N' Dagger

A double-pack designed to put a cold fear into the trembling bones of trip hop. Twisting the analogue effects and Moog knobulars into a deranged flange, "Broken Face" and "Panncracker Tuesday" are moodier than Auld Nick on a night-stalk, while real stand-out cut, "Big Cheese Malarkey", puts the whirl into Wurlitzer.

★★★★★

gas, while "Cambogil" is totally wondrously nonsensical with a fruitily cherry on top.

★★★★★

SALIENT SQUELCH

Citizens Of Earth EP Clean Up

More impressive by far than the Sneaker Pimp's lame indie-dance rock-outs, "Citizens Of Earth" is crammed with strange, rambling beats, chunky wah-wah samples, booming basslines and a hotline to the great God Of Funk himself. "It's The Joint" and "Stonecold Turkey" take the Stones' road to a real funky jam, while "Citizens Of Earth" and "Metrodutch" both amble to the beat of a more downtempo break.

★★★★★

THE TRUTH

The Truth Theme High On Hope

The press release calls this "Timeless roots music", and it's pretty hard not to agree. Only the second release on Norman Jay's High On Hope imprint, "The Truth Theme" is a deliciously spiritual dub groove. It may be by Norman's brother Joey, but sibling rivalry has clearly gone straight out of the window. Unity beats indeed. Fila Brazillia and junglist's 25 Zion's remixes complete the package.

★★★★★

ALBUMS

OBO

Fut! II Obo

The third or fourth album this year from the laughing, madcap Red Snapper renegade, Alan Riding. Pushing even further out into the dark, abstract ether than "Fut! I", it's a remarkably intense listening



FREAKNIKS Under The Sun

Scenario

Formerly a part of

Manchester's absurdly talented Grand Central gang, Freakniks are the kind of soul-fuelled, nostalgia-soaked, free-funking Technicolor experience which has made this year a great one for modern jazz dance. At times reminiscent of Nightmares On Wax's finest grooves, tracks such as "Scaramanga's Revenge" and "Uncivilized World" combine analogue trickery with wriggle-max basslines and cool shriekin' horns. This is an invitation to a party which involves recreating the vibe of the Harlem Apollo in some smoke-out red-strobe trip hop sleaze-joint. Don't refuse.

★★★★★



vision from ambient's floating world. Utterly bewitching.

★★★★★

CUJO

Adventures In Foam Ninebar

As previous singles prove, Cujo want to be all things to all post-mod funkies with a capital "E" for eclectic. Except "Adventures In Foam" is possibly too broad for its own good. It works the best when splattering its hip hop beatology with a sleazy, retro moodiness (check out "Cat People" and "Fat Ass Joint"), but the three jungle excursions are too clever-clever by a long shot. Still, the profusion of movie dialogue, mashed-up influences and quirky grooves sound out a warning that Cujo's familiar flavas are getting sweeter all the time.

★★★★★

experience which burns brightly with the fires of DIY necessity. At times slothfully funky (in a manner akin to last month's Two Lone Swordsman album), at others, wilfully perverse, "Fut! II" is proof that a little studio and a feverish imagination go a whole lot further into the cool leftfield than a major champagne budget and bulging, overblown 24-track pretensions.

★★★★★

TONY DRAKE

Texture

Transmat/New Electronica

"Texture" promises to catch many on the hop. Neither truly technolanted nor really Detroit-tainted, Transmat's very first artist album sounds more suited to labels such as EG or Real World. Titles like "The Strangest Dream", "Night Descends" and "Love's Release" only hint at the curiously-scented garden of aural delights awaiting the listener. As tranquil as an Oriental temple, "Texture" comes on like a haunting



PALM SKIN PRODUCTIONS

Remilixir

Hut

Caressing the carefree spirit of spliced-up funkadelica into a seductive, amniotic happy haze, Simon Richmond, the former Mo' Waxer, has crafted one hell of a sublime experience. "Remilixir" shines with the nostalgic funk of Stevie Wonder, the lonesome blues of DJ Shadow and the cosmic ambience of Phillip Glass on acid. Beatles' samples, paeans to suicidal dolphins, misty folk ballads, solemn classical strings... Track such as "Osaka" and "Walking Through Water" typify a catch-all studio approach which, combined with a skilled composer's intuition, make "Remilixir" the kind of album that makes your heart walk on clouds.

★★★★★



PELIROCCO

Hot Tuna

Bolshi

The newish west London label couldn't have been better named if they'd called themselves "spill my pint and I'll give you an amyl enema to the sound of Bassbin Twins, ya bass!" But it doesn't have quite the same ring. "Hot Tuna" is loaded with hard-frugging attitude, cutting up a deadly mix of piercing brass, tough breaks and rude-boy basslines. Swim with the fishes, kids.

★★★★★

1867

Tripping Toro Olive, Japan

Looking a little like a division of the techno label, Sublime, Olive pitch the kind of acid-breakbeat curveballs which confound and amaze in equal proportions. "Tripping Toro" and "Catcher 8" burble with a molten, slow-mo 303 madness, while the more upbeat "Koop" takes The Ballistic Brothers to a saki distillery and lets them have their fill. Shaken, stirred and just a little crazy.

★★★★★

WRAPAROUND SOUNDS

Volume 1

Mouse

Pick 'n' mix is the ethos this new Bristol label are proudly sporting. So you get tingling, weepy jungle on "Candles And Versions", lazy languid, eye-moistening trip hop on "Mash Hop" and smiley, happy digital dub on "Twisted Dub". Plus three short sound-bites to fill the

ELIXIR

Mark Of Osiris EP

Language

Don't worry about the Grecian references and the fact Language are the label Captain Beefheart would surely kill to own. "Mark Of Osiris" is immensely groovy in a Ravel's "Bolero"-on-acid kind of way, as it fuses a trip hop jig with percolating strings and mocking instrumentation. Flip over to flip out, as "Lumis" and "Orpheus" mess with your mental stability.

★★★★★

O H KRILL

The Landing Beau Monde

A suitably spacey moniker for yet another essential collection of inter-galactic funky jams from Max "Fretless AZM" Brennan. With little discernible change from his recent albums, all four tracks still percolate quite magnificently with tripped-out grooves, mesmerising basslines and psychedelic riffing which are so insidious, you'll be orbiting Mars before you realise it.

★★★★★

PURUSHA & THE LOVELY GENETTE

Gasoline/Cambogil Soundclash

An appropriately bizarre, weirded-out collage from Leeds' supercool Soundclash label, as they mark their return to the vinyl fray with two of the most bizarre items to come out of the North since Peter Lorimer's sideburns. "Gasoline" takes Ry Cooder on a trip to The Big Chill pumped full of laughing

STATE OF THE ARTIST

Open your ears for the in-coming slinky dope beats of SEGUN

Listen to the start of "Sweet Surrender". An organ plays two simple chords, like half of a sea shanty. Then the voice comes in, floating between high notes, skipping down and back up. Every note is crunched, squeezed, inflected up or down and stretched into a silky-smooth thread.

"It's experimental soul," explains Segun, the man with the vocal chords. "I'm into doing soul music but I'm not really into singing with an American accent. I like where r&b comes from, but I'm from Manchester. So I like singing in a English accent and playing around with my voice." Production on the single comes from Earthling's T Saul, a collaborator since they both lived in Bristol about seven years ago. Segun has considered himself a member of Earthling since he was called in to record on their first single, "Nothing".

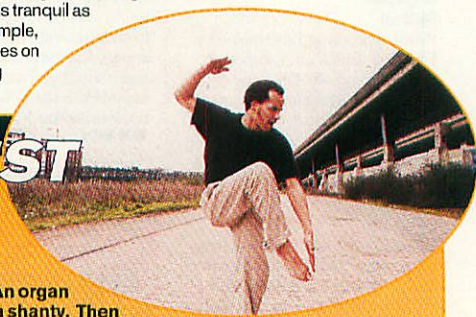
"Basically, Saul rang me to fill in for the original singer who had a cold." But his attention now focuses on his cover of Tim Buckley's song and the solo project which he hopes will follow. Soul music, he feels, needs some shaking up.

"If you listen to someone like Jackie Wilson, he experimented with the sounds his voice could make. He was incredibly proficient and didn't let himself be tied down. The same goes for Sam Cooke. They had their own individuality and didn't let themselves be homogenised. What I find with a lot of soul music these days is that people are trying to sound like the standard r&b/swing singers too much. They're trying to fit in instead of exploring their personalities in their voices."

There's a little chance of that with Segun's swooping expressionism.

"I come from the jazz side of things where it's all about improvising, living on the edge. Seeing how close you can get before actually messing it up. It's scary trying to discover your own voice. It took me until last year. 'Sweet Surrender' was the first thing where I thought, 'Yeah, that's how I could sound when I'm just being myself.'"

● "Sweet Surrender" is out now on Slice





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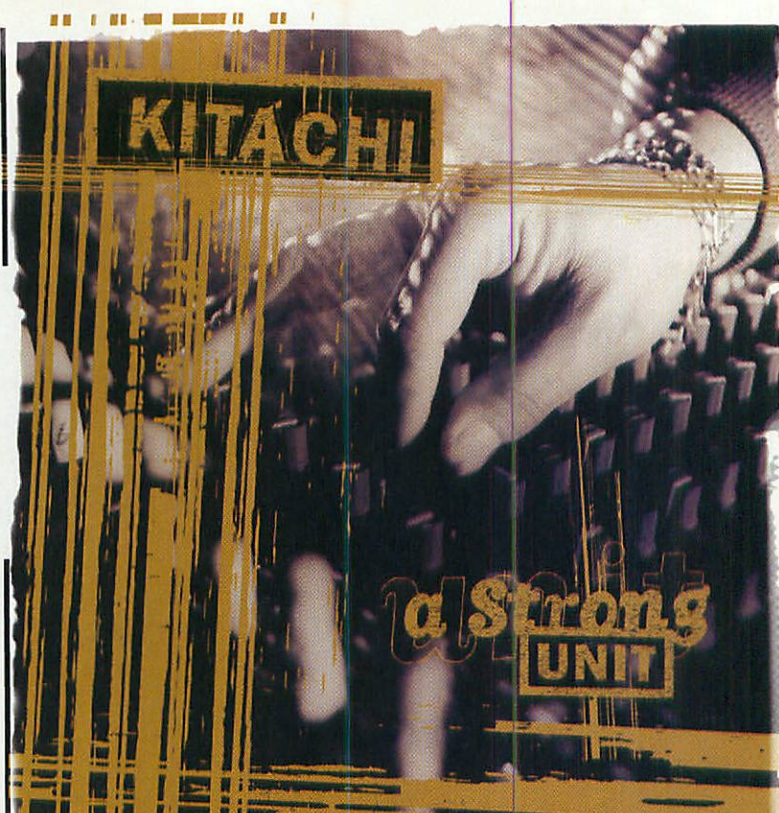
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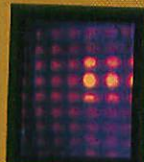
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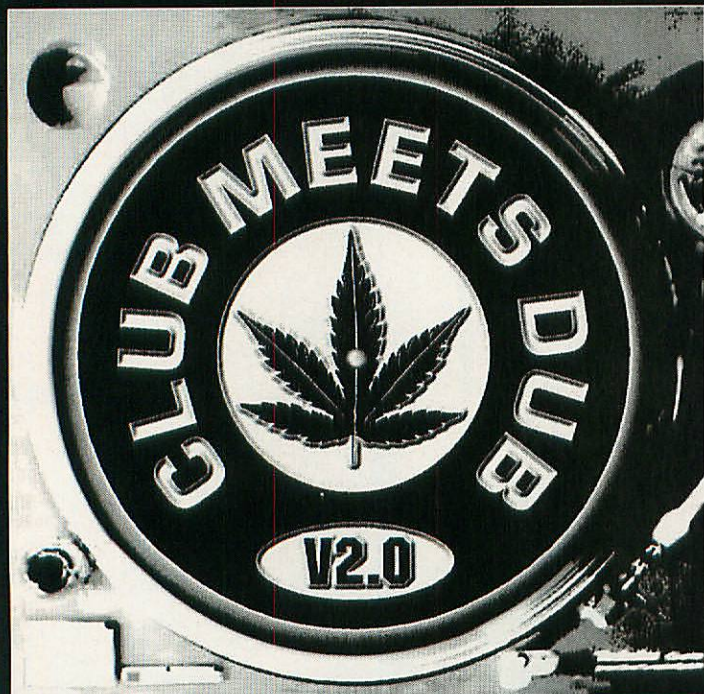
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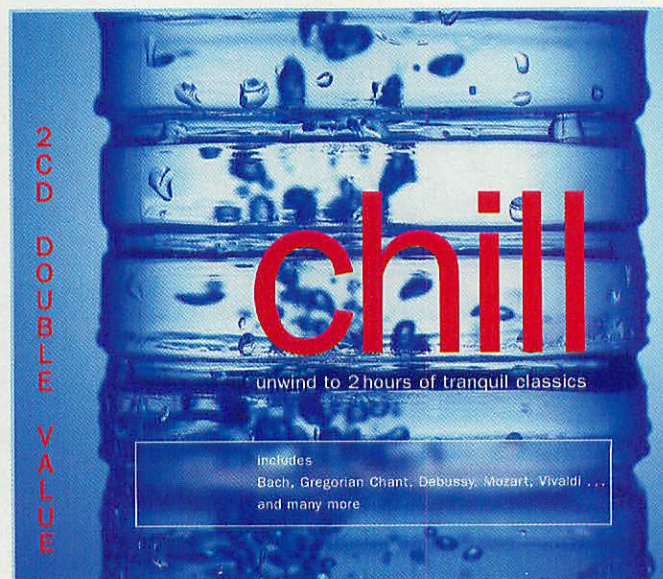
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Hardbag

Reviews by JOEY BOLSADURA



KINKY Everybody Feverpitch

Kinky (formerly MC Kinky of "Everything Starts With An E" fame), drops the redundant initials and releases her debut solo single. And "Everybody", as you'd might expect from a lady whose CV reads like a Debrets of the dance scene, is rather good. Apparently, a certain Daniel Rampling played this one so much he wore out the acetate and had to ask for another. With mixes by Sharp boys, Tony De Vit, Diddy and Andy Alder, it's not difficult to see why. A winner for dinner from the delightful gal who once snogged yours truly while he was otherwise engaged...



★★★★

SINGLES

TECHNOCAT It's Gonna Be Alright Encore

The feline follow-up cut to the eponymous Technocat debut (which was caned by the likes of Ian M and Tony De Vit) is another pacey, fun-filled affair from the washboard-stomached Juanito Torquemade and mixing desk maestro, DJ Scott. Torquemade, you could say, is rather like an Ibiza G&T... British with a tasty Spanish twist. For those who are interested, this guy already has a career as a top model and a club dancer (at Ibiza's legendary Ku) listed on his CV. "Attitude" cover star or what?

★★★★

PET SHOP BOYS Se A Vida E Parlaphone

Before you go racing off for that Portuguese dictionary, "Se A Vida E" means "That's the way life is". And before you ask, no, there aren't any flaccid penises on this particular Pet Shop Boys release. There is, however, a limited-edition yellow 12-inch on which Neil and Chris are joined by a four piece horn section, guitarist JJ Belle and a group of 20 Scots female drummers. And to top it all off, there are also some rather gorge retouchings courtesy of Mark Picchiotti and current Stateside favourites, Deep Dish. Excellent gear all round, as they would say in South London.

★★★★

A JOLLY GOOD FELLOW My Bass Fresh

Fresh show they're ahead of the majors, yet again, by reeling in a top-notch pumpathon originally available on Dutch imprint, Blue Recordings, home of Klubbheads and Itty-Bitty-Boozy-Woody. Now receiving its first full UK release, with mixes by Sylvester Sneakly (of Ultravivyl "Dagnabbit" fame) and 108 Grand (club stalwart Ben Chapman), "My Bass" is a sit-on-my face orgasmatron of groovy vinyl pleasure. This sort of stuff should be advertised in phone boxes.

★★★★

VILLAGE CHARITY PEOPLE Mardi Gras (It's Time To Party) Arista

An AIDS cha-ri-dee special with the assorted talents of John Barry, Get Ready, Margarita Pracatan, Candy J (from The Candy Girls), Michelle "Eastenders" Collins, Mari Kiani, Sybil and, wait for it, the recent "Stars In Their Eyes" version of Shirley Bassey! Mixes are from Kiss (Manchester), Love To Infinity, Baby Doc and also The Paradise Boys. Premiered at this year's Pride, "Mardi Gras" isn't going to top any charts, but it's a feel-good record with all the profits going to a very worthy cause.

★★★★

JOHAN SVENSON Space Is The Place Additive

"Space..." is German Johan's debut vinyl offering for Additive.

and sees a collaboration (via retouchings) with two of the UK's best NRG-techno producers, Jon The Dentist and Chris Liberator. Originally a woodcarver in the Black Forest, the leather-shorted 28-year-old has now traded in the grain of timber for the groove of vinyl. Just as well, as his wooden records were very difficult to play.

★★★★

FORMAT ONE Elevate/Tag Jump Wax

Hard and fast, but always totally accessible, this two-tracker from recent South Coast discovery Paul King (no, not that bloke on VH1 with the silly haircuts) is the third track on Tony De Vit's NRG imprint. "Elevate" was handed to our Tone during a blazing set at his Trade residency and it could be Jump Wax's biggest 12-inch to date, if the initial dancefloor reactions are anything to go by.

★★★★

DIRTY HOUSE CREW

The Dirty Dubs Shining Path

Licensed from Juice, the groovy label from down under, this is a quality three-tracker from famed Antipodean producers, The Dirty House Crew. Caught by SP for a full UK release this time around is the original party piece, "Jumpin'", the hard, dirty groove of "Movin' On" and a spankin' new remix from Da Junkies. Top gear, and no Jeremy Clarkson, thank fuck.

★★★★

RIO & MARS Gimme, Gimme, Gimme Feverpitch

The third 12-inch outing from Rio & Mars on Feverpitch pays respect



MRS WOOD & BLU PETER Bitter & Twisted React

From the opening tones of Mark NRG's "Don't Stop" to the dark and melodic shifts of Renegade Legion's "Weeping Waste", this sublime 33-track long-player is among the best of this year's mixed compilation albums.

Crafted on Side A by one of the country's finest (though often unsung) turntable talents, Mrs Wood, and followed on the second disc by her label and Garage mate, Blu Peter, "Bitter & Twisted" is a celebration of the finest in European techno at its most eminently danceable. A truly superb album which deserves pride of place in any hardbagger's collection. A rare gem. An amyl peach.

★★★★



to the Swedish superstars and to men after midnight generally. You may have seen Mars, aka Marcia, touring Europe with the R&M PA recently, touting the duo's first two hits, "How Deep Is Love" and "Boy, I Gotta Have You." Rio, poor lamb, was unable to join the party as he lives in France and DJs every day over the border in Switzerland for untold dollars. That's the shame with fame, apparently.

★★★★

CADENZA Trading Faces Metropolitan

Cadanza are Robert Burns and Mark Kulak, and here they lift the vocal hook off Barracuda's "Drug Fits The Face" (an underground classic awaiting a much-needed

re-release) to very brilliant "Movin' Melodies" effect. Check the flip, where you'll find a pounding mix from the up-and-at-'em Madam Friction. Is she the one with the five lovely daughters, by the way, or was that Madam Palm?

★★★★

DIGITAL MAN Big Drum TED

This thumpin' track with a "rather well-known sample" is guaranteed to keep even the most po-faced punter rockin' until dawn. With three mixes, including the great Lectrolux Dub for those of you who prefer lyric-free, boyzy-noisy sets, this one will get the juices flowing from the Technicians to the toilets. "Door To Paradise" is the elegant and elegiac ending to a most excellent EP. Divine.

★★★★

ALBUMS

VARIOUS ARTISTS Up 4 It - 12 Pumping Party Anthems Rumour

The title says it all, really... This is a pumpastic celebration of the potent club choons that have been wrecking havoc around the nation's more rhythmically advanced dancefloors lately. "Guido The Killer Pimp" by Patrick Prins, "Night Train" by Kadoc and "Storm" by Space Kittens all make a wonderfully welcome appearance, along with half the contents of this page over the past four months. Sterling stuff, indeed.

★★★★

VARIOUS ARTISTS Space - Ibiza Dance Firm

A quality double-pack CD mixed by the legendary Alfredo at the Ibiza all-day club. Okay, it's not strictly a hardbag selection, but with 38 classic party tunes, including Ramirez & Pizarro's "Hablando", Gusto's "Disco Revenge" and MD X-Spress' "God Made Me Funky", it's a sexy enough selection to play at summer's end barbecues and reminisce about mad nights spent largin' it in San Antonio.

★★★★

STATE OF THE ARTIST

Hardly new kids in the class, as you'll see on this whirlwind trip through the world of RAMP

RAMP are that rampant remix duo, Shem McCauley and Simon Rogers, whose delightful monicker, you will no doubt be thrilled to learn, has nothing whatsoever to do with the ramp effect or skateboarding, but is actually an acronym of Rogers And McCauley Productions.

Which is pretty crap, admittedly. But let's not forget that these are the same boys who remixed Grace Jones' brilliant "Slave To The Rhythm", D:Ream's "UR The Best Thing", Sister Sledge's "Thinking Of You", Strike's "My Love Is For Real", Armand Van Helden's "Witch Doctor", The Lightning Seeds' "Lucky You" and SAS' "Amber Groove". Remember them now? Well, the lads are still keeping themselves busy...

Simon has continued to work with Ian "Three Lions" Brody on The Lightning Seeds' new LP, and he has his own solo projects, which include "Leroj" for Brighton's Skint Records and "T'Era" (pronounced "tee-air-a"), which is apparently full of "South American guttural larks".

Meanwhile, Shem has also been busy with his own solo projects, releasing "Slacker" on the Loaded label and "Turo" on Deep Distraxion, as well as remixing the "Too Much" 12-inch by



his old mate Per Bertelsen on Loaded.

Together, the duo have once more stepped up their remix work and they are now writing the follow-up to their single, "Rock The Discotek", with advertising and TV soundtracks filling in any spare time they might have left.

● The long-awaited (and as yet untitled) RAMP album is rumoured to be appearing in a record shop near you soon...



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HYPE
ENERGY

- BILL SUBJECT TO CHANGE - SUBJECT TO LICENCE - ARTISTS NOT IN ORDER OF APPEARANCE -

EQ

Quality Street

Bored? Got a wad of cash to spare? Ever thought about setting up your own record shop? With some handy hints and top tips, EQ follows the launch of INSTANT QUALITY, London's new vinyl centre of excellence

LONDON'S

INSTANT QUALITY RECORD SHOP IS TUCKED AWAY IN Lexington Street, one of Soho's lesser-known thoroughfares. But despite this and the fact it's only open been for a few weeks, the place is buzzing.

"It's great," exclaims Murf, one of the shop's five partners, the one with the instinctual knowledge of a DJ's needs. "We don't even mind if they don't buy any records. Just getting people in here, talking to each other and the staff, creates exactly the sort of vibe we want."

It's a vibe which is catered for by the surroundings. The space is divided in two by a partition. The front section has a comfy sofa, a television, a video machine and a lava lamp affair roughly the size of a palm tree providing ambient lighting. A massive shelf displays hundreds of flyers and guys with record bags over their shoulders dart around in a mad melee.

The other side of the partition houses the selling part of Instant Quality. The counter is tended by enthusiastic staff who pump out high decibel samples of the latest tracks they have in stock. Where space can be found, new releases have been pinned up on the wall.

"Ask The Staff For Prices!" declares a sign, safe in the knowledge that they are likely to be cheaper than anywhere else. IQ opened just two and a half months ago, but it's already reached the levels their business plan tentatively hoped to be at in six months. Looks like it's a success.

DOWNSTAIRS, IN THE LESS THAN SALUBRIOUS BASEMENT, THE partnership's main business head, Rupert Sprawson, guides us through the somewhat less glamorous aspects of starting up a vinyl emporium.

"The rents around here are very high and business rates take a big chunk, too," he explains. "We needed to have a minimum of £20,000 just to get set up, so we knew we'd be trading at a loss for a while. The music side and the business side are kept totally separate, with Murf responsible for stock, and Big Al and I looking after the books."

Big Al is the third associate. The remaining two partners put money into the venture but are happy to let Murf, Rupert and Al get on with the day-to-day workings.

"Before Murf buys stock, we have to okay it," adds Rupert. "We have to make sure it doesn't get out of control, with piles of invoices waiting to be paid."

Even with a grant from the Westminster Enterprise Agency and an overdraft facility from the bank, it seems that cash flow can be a real headache.

"You need to get a proper business plan together right at the start, otherwise nobody will take you seriously," continues Rupert. "There is no point in going off half-cocked, paying people in cash and trying to avoid VAT and the rest of it. It will catch you out in the end. The next step is finding premises and negotiating the terms of a lease, which is

absolutely crucial. When you first start a business, you don't want a 15 or a 21-year lease. That could really fuck you up."

As they no doubt say down the local Chamber Of Commerce.

THE PLACE WAS SOMETHING OF a tip when IQ took over the lease. With a friend willing to take care of the decor, including a gigantic mural on one wall, the carpeting and the building of the partition, the shop now has a really unique feel to it.

"Some places spend an arm and a leg on fittings, whereas all this only cost us a little over £2,000," beams Rupert. "There are tons of other record shops around, so we wanted to be sure we came from a different angle. The lights, the mad artwork and the sofas work on a subliminal level. It creates a happy atmosphere."

And it's at this point that Murf comes in. With a record collection which, at last count a couple of years ago, clocked in at about 45,000 units, the man virtually has vinyl coursing through his veins. His collection ensconced in a warehouse down in Brighton, he is now happily feeding other people's addictions.

"We wanted a space where you can buy everything you need in one stop," says Murf. "But if I can't get something, or we've sold out and a person needs it to play out that weekend, I'll send them to another shop where I know they can get it. I can't really see that favour being returned by most other shops!"

Murf views himself as a record collector rather than a DJ, even though he spins all over the world. He is basically a vinyl junkie who's turned his obsession into a sound business. And he's still

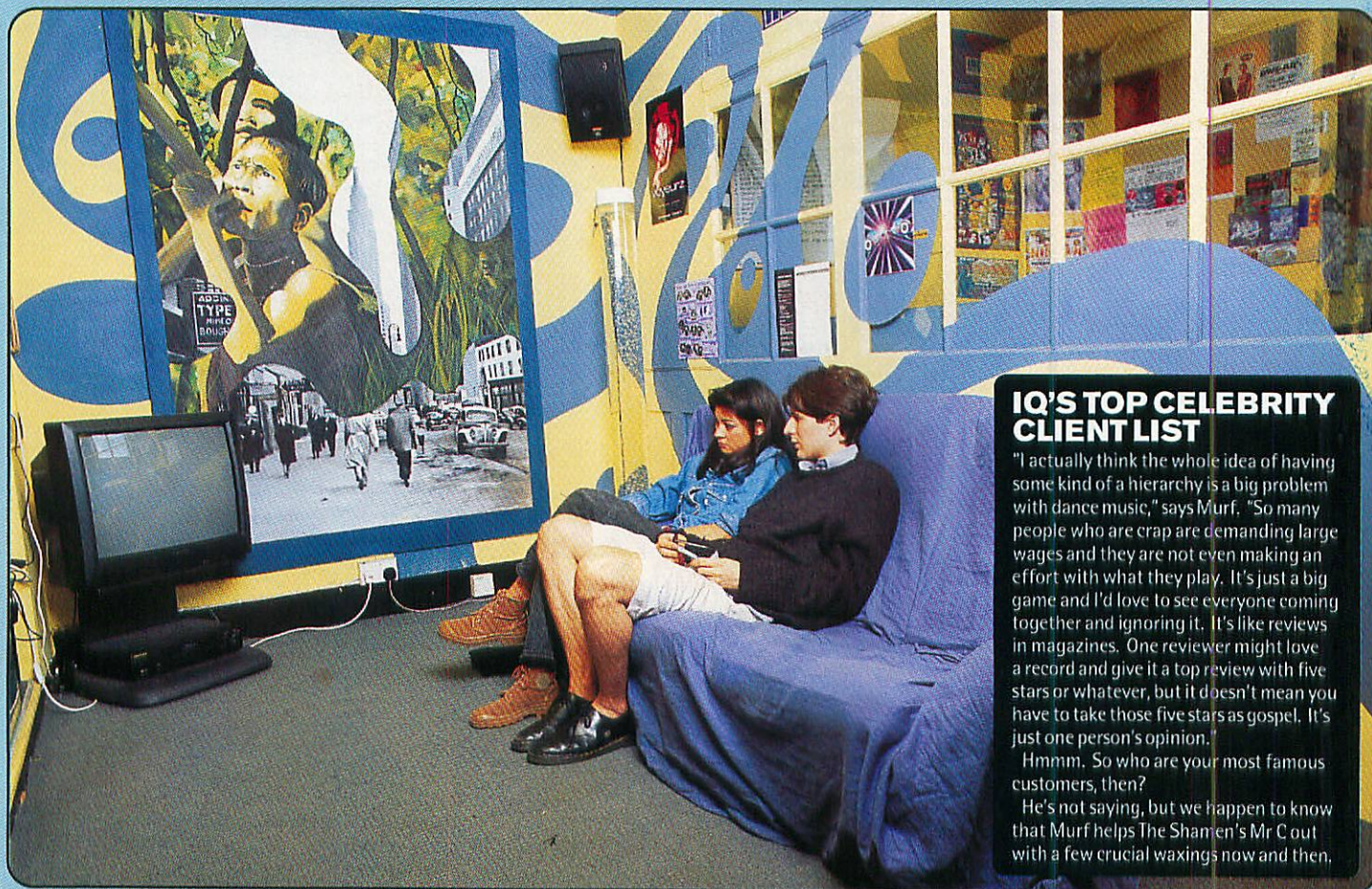
buying anything up to 60 new records every week. "I never intended to have the amount of records I do," he explains. "I started buying stuff when I was 13, which was a bit of a while ago."

He says his first purchase was a Wombles disco album in 1977, going on to cite several significant mentors in the development of his collection. His brother, Paul Murphy, the ex-Tottenham Hotspur player who was also a DJ, unloaded a lot of his old records onto Murf when his football career took off. Suggs of Madness might also have had a hand.



INSTANT QUALITY'S CURRENT TOP 10

3 ELEMENTS - "Kinell EP" (Analogique)
TEKNOTIKA - "Exotic Sounds II" (GG)
FATT FILTERS - "Volume One" (Fatt Filters)
UNKNOWN - "Danceateria EP" (Ugly Music)
MATTHEW B - "Plus +" (Wiggle)
DJ ZKI & DANIEL P - "Cab Drivers" (Cabinet)
SHORT & SHORTIE - "Naughty But Nice" (End)
STERAC - "Secret Life Mixes Part 1" (100% Pure)
LOOPHOLE - "Fakeland" (Touche)
ACORN ARTS - "Beyond" (Artificial Vinyl)



IQ'S TOP CELEBRITY CLIENT LIST

"I actually think the whole idea of having some kind of a hierarchy is a big problem with dance music," says Murf. "So many people who are crap are demanding large wages and they are not even making an effort with what they play. It's just a big game and I'd love to see everyone coming together and ignoring it. It's like reviews in magazines. One reviewer might love a record and give it a top review with five stars or whatever, but it doesn't mean you have to take those five stars as gospel. It's just one person's opinion."

Hmmm. So who are your most famous customers, then?

He's not saying, but we happen to know that Murf helps The Shamen's Mr Cout with a few crucial waxings now and then.

He ran the local playgroup which Murf attended.

"To be honest, I hated him," laughs Murf.

Oh well. At least he had the more positive nurturing influences of the guy who owned Circle In The Square, a record store in Kentish Town, and Jazzie B of Soul II Soul. During the early days of his first shop, Jazzie would give the 14-year-old Murf a fiver to scuttle around Camden's second-hand vinyl outlets. Using his already hefty knowledge of the scene, he'd hoover up records for 50p which Jazzie then sold at a profit.

It was a benign and strictly legal Fagin/Artful Dodger relationship which clearly paid handsome dividends for all involved. The skills Murf learnt back then also later got him through several periods of financial difficulty.

"When I was really skint, I'd blag a quid from somebody at Camden Lock, buy a record, take it to another shop, sell it for a couple of pounds and so on. By the end of the day, I'd have £30 in my pocket."

After two years of intensive wheeling and dealing, Murf inevitably ended up running his own vinyl stall for another three years. All of which probably adds up to rather more experience at the sharp end of record retailing than HMV could have given him, you'd have to agree.

THE MAIN WALL AT IQ BEARS

77 different titles at any one time and there's the same amount waiting to attain wall status in a big crate.

"We're getting through about 150 to 200 units a week at the moment, but if you look in the shop, you would wonder where they all were," says Murf. "It's just that we're not stocking 30 or 40 copies of every release, because that would be financial suicide right now. I'd rather stock 50 new titles than 10 copies of five new titles."

"I try to have no barriers about what we sell and if an artist's latest release is not up to scratch, even if we have done well with their stuff before, we might not stock it. We refuse to sell bad records."

Instant Quality indeed. If you need a bit of Murf's quality control, hurry on down to Lexington Street before this place grows so popular that you can't get through the door.

Either that or open up a shop of your own now!

Instant Quality is at 47 Lexington Street, London W1. Telephone 0171-287-4640. The shop is open from 11am to 7pm, Monday to Wednesday, and from 11am to 8pm, Thursday to Saturday



My Favourite Machine

Ed and Andy from London's **FREAKNIKS** demonstrate the key to making their sleazy lo-fi hip hop

"OUR favourite piece of machinery has to be the SP1200 drum machine/sampler. It's also favoured by DJ Premier, Armand Van Helden and DJ Disciple.

"The SP1200 has a low processing rate of sampling which helps give our music a dirty feel. It's especially good for making hip hop and getting the funky sounds

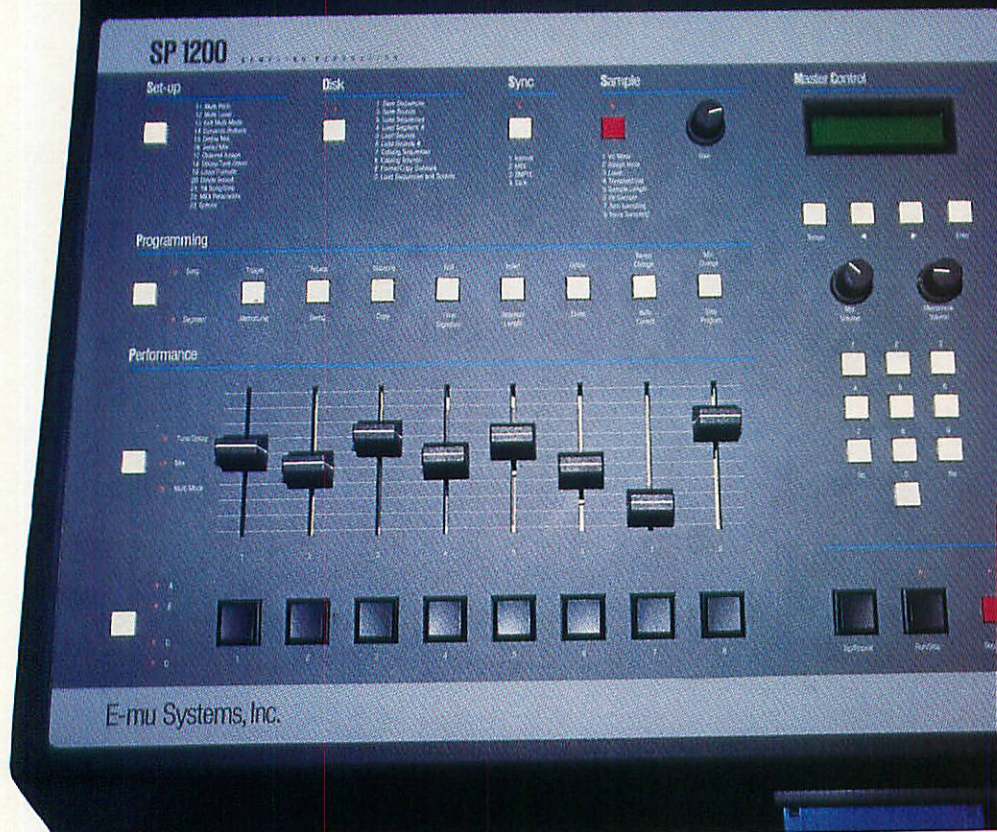
we love. If you want a machine to make your tracks swing, then this is the one. It lifts the music and brings a live kind of shuffle feel. It gets the groove flowing and that's something which is so characteristic of hip hop.

"The other useful aspect is we're able to hook the SP1200 up to Cubase and run percussion from that. Most people who use Cubase run it off of MIDI, which means you get a bit of a delay in the programming. But if you've got a dedicated drum machine, like we have, then it's all contained in the same piece of equipment. The result is a really nice, tight sound.

"The SP1200 is popular because most people who are making music in this country are, by and large, imitating black American sounds. We are all trying to get to the roots of our music, so we want to use the same equipment they do. But to be honest, you don't need much machinery to produce good hip hop music. All you basically need is a sampler and a drum machine, because hip hop in its most raw form is about sounds taken from other places.

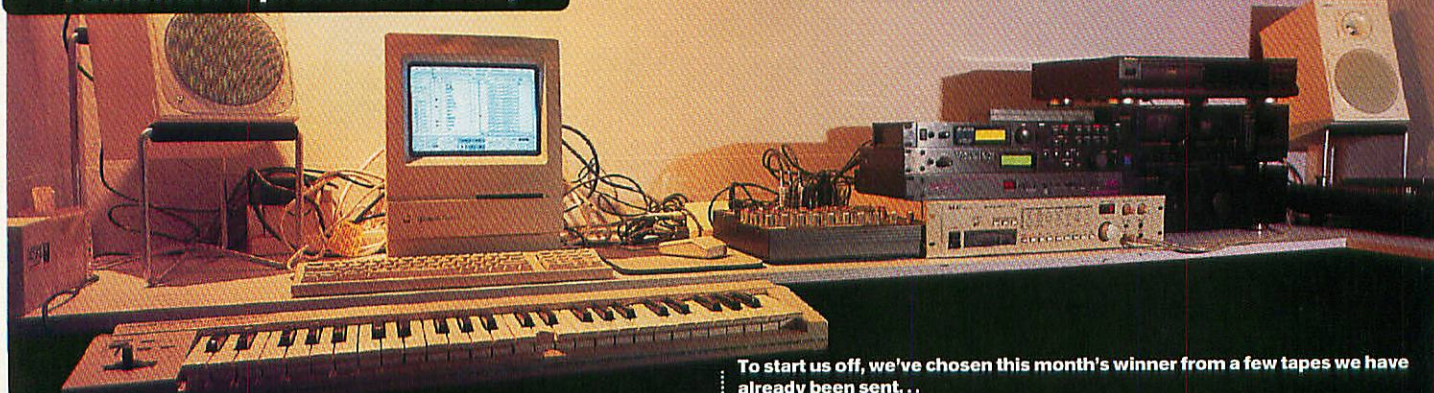
"Anybody wanting to get into this kind of stuff could do a lot worse than parting with £1,300 to buy one of these."

Freakniks' 'Under The Sun' album is out now on Scenario



Demo Derby

Tomorrow's producers today



FOLLOWING the success of Bedroom Bedlam, with many of our winners going on to play club residencies and guest slots, to say nothing of making an appearance on Radio One's "Essential Mix", we're now taking the concept a step further.

We know that thousands of you are locked away in your bedrooms making the devastating floorfillers of tomorrow. But after you've rolled off your demo tape, you might not know who to send it to or how to get it released. Demo Derby is designed to sort it all out for you!

Each month, we'll be selecting the best demo tape from our mailbag. We'll be reviewing it and printing the winner's details, so any A&R bods interested can get in touch. After that, all you need is a good lawyer and a stage outfit for your first "Top Of The Pops" appearance.

To enter, just send a cassette-only demo with one or two (no more please!) of your best tracks to Demo Derby, Muzik, Stamford Street, London SE1 9LS.

To start us off, we've chosen this month's winner from a few tapes we have already been sent...

Name: Si Borg

Contact: 0171-700-3415

Muzik's Verdict: Okay, Si Borg is a tad cringe-worthy as far as recording names go, but Simon Flint's tape shines above those we've heard recently. As you might have guessed, there's more than a hint of electro about his tracks.

Immediate influences which spring to mind are The Bassbin Twins, Fatboy Slim and Monkey Mafia. "Funky Jawa" is the stand-out of the two tracks, kicking off with a cheeky funk riff lifted from a sample CD. The bass will shake the dust from yer speakers, the drums are well funky and coolly programmed, and the best bit of all is the sudden barrage of sci-fi burlblings and FX which crop up exactly when you're least expecting them.

The second cut, "Borg Nine", is a little drier, but in a similar vein. This is electro brought firmly into line with Nineties dancing patterns. With extra polish and some guidance, these could be the Blue Note/Heavenly Social destroyers of 1997.



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- Aztec
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- Blackmarket Records
- Carl Cox
- Clark-EE
- Club Dog
- Coldcut
- Colin Dale
- Cutmaster Swift
- D:Ream
- Danny Rampling
- Dave Angel
- David Roddigan
- Daz Sound
- DJ Fantasy
- DJ Hype
- DJ Pogo
- DJ Rap
- Dougal
- Dream FM
- Eurobeat 2000
- Frankie Bones (USA)
- Frankie Focsett
- Frankie Valentine
- Gayle San
- Gordon Kay
- Graham Gold
- Gunshot
- Guro Gosh
- Happy Trax
- Insanity
- Jack Smooth
- Jeff Young
- Jeremy Healy
- Jon Marsh (Beloved)
- Jumpin Jack Frost
- Justin Berkman
- K-Klass
- Kickin Records
- KISS 100FM
- Marshall Jefferson
- Masters at Work
- Ministry Of Sound
- Paul 'trouble' Anderson
- Paul King
- Peshay
- Pete Heller
- Pete Tong
- Pete Wardman
- Pure Groove Records
- React Records
- Remix Records
- Rhythm FM
- Robbie Williams
- Sasha
- Silverfish Records
- Simon Harris
- Smokin Jo
- Soul to Soul
- Spiral Tribe
- Steve Proctor
- The Cross
- Thomas Heckman
- Trevor Rockliffe
- Tsuyoshi Suzuki
- Turnmills
- UN Sound
- Unity Records
- 23rd Precinct Records
- Universe Organisation
- World Dance (Lydd)

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scanners

TV Times

JAMES HYMAN, info junkie and MTV dance programmer, gets on the Scanners couch

NAME

James Andrew Lewis Hyman.

STARSIGN

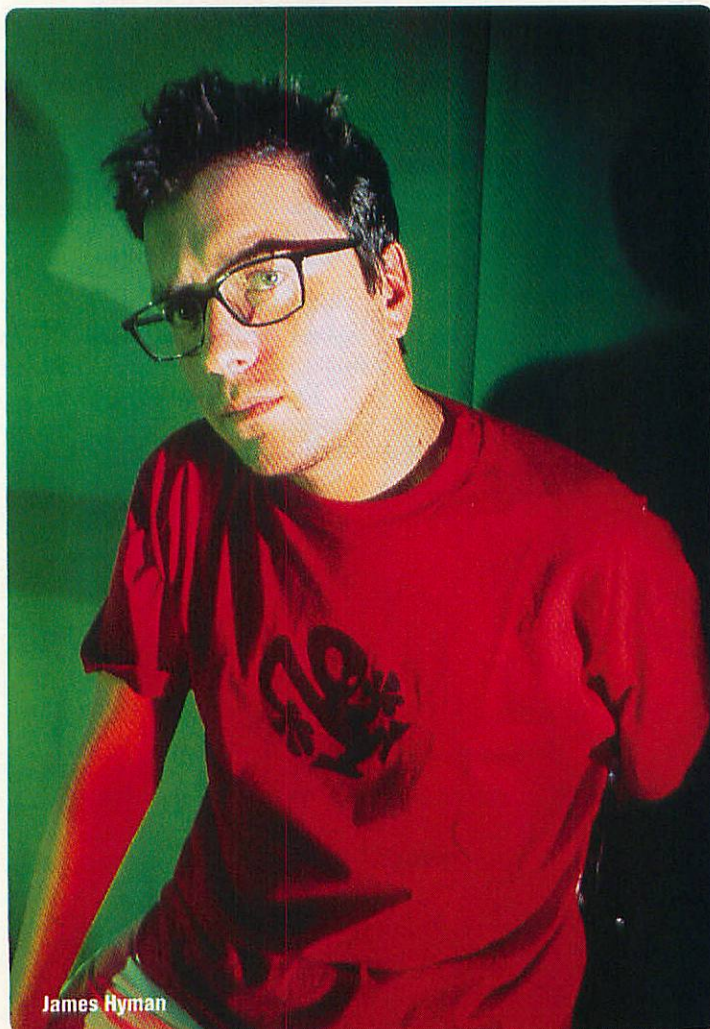
Aries.

OCCUPATION

"My primary role is the director and producer for MTV's dance programming. My job involves selecting music for the various shows, which acts we're going to feature and what packages we're going to include, such as pieces on the festivals."

HOW DID YOU START?

"I messed up my A-levels but I already had a place at Manchester University to do Latin. I turned it down, though, because I preferred stuffing envelopes at MTV! I eventually went to do a Media Studies degree in London, but I kept working at MTV. After a while, when the guy doing 'The Partyzone' left, I asked if I could do it. I was very enthusiastic about it all and I think that helped me get established."



James Hyman

WHY IS MTV'S DANCE OUTPUT SO POP ORIENTATED?

"Some of our output is commercial because it represents the whole of Europe and not just the UK. Having said that, I think we get a good mixture. We've recently had Winx's 'Higher State' and Underworld's 'Born Slippy' as bubbling videos, but 'The Partyzone' is the place for the more cutting-edge, underground scene. You just need to look at the guests we have had, such as Carl Craig, EBN, Nicolette, Howie B and Tim Westwood. It's probably my favourite programme, mainly because I get the most freedom with it."

WHAT'S YOUR CRITERIA FOR PUTTING 'THE PARTYZONE' TOGETHER?

"I like acts with a good buzz. If they are in the studio, I like them to have at least three videos which relate to them. We do film live performances, though. For example, we had Red Snapper in and they did three tracks which Warp were so happy with they're thinking about releasing them. We also had Moby playing an acoustic version of 'Go' and Fluke performing with Shriekback. That was really cool."

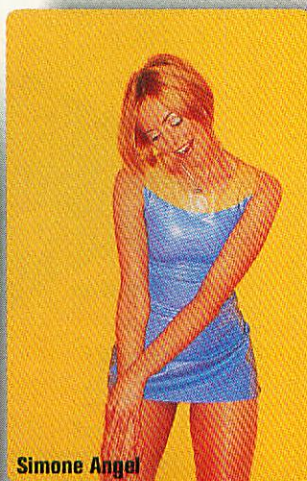
ANY FAVOURITE MOMENTS?

"Where do I start? The show we did with Emergency Broadcast Network was amazing. The other day, I was wearing an EBN T-shirt and this guy came up to me and asked me where I'd got it. He had seen them on the programme and loved them. They're totally ground-breaking in their approach to the TV medium. Another big favourite was The Aloof. We really stuck our necks out on that one. We devoted an entire show to them

because they had an excellent buzz and were worthy of the time. I'm also proud of being the only TV person to champion The Prodigy right from the start. We were even getting letters from Slovenia asking how they could get hold of their records. I like to think we had a major part in their success."

ANY DISASTERS?

"We don't have many cock ups because we're not going out live, but we sometimes get a bit of bad attitude from the people we interview. We had trouble with a few of the jungle guys a couple of years ago, but we sorted that out, and even the most outgoing people can clam up when there's a camera around, so we have to prompt them a bit. Happily, Simone Angel, the VJ, is good at getting guests relaxed. She's not there to grill them. We don't edit guests, either, so if The Aloof want to come on and say 'fuck off', that's up to them. I just like people to represent themselves totally honestly, then the public can learn what they are like. We just try to be as neutral as possible."



Simone Angel

ARE THE MTV SUITS FULLY BEHIND THE DANCE SHOWS?

"Definitely. We used to have a budget problem, but the industry has grown to respect us so we're getting more financial backing. MTV has had this US rock stigma attached to it, but I think it's changing. Our positive attitude towards dance music is far braver than other TV stations. I mean, 'The Partyzone' has guests you will never see on the ITV network. Or anywhere else for that matter."

WHO WOULD YOUR DREAM GUESTS FOR 'THE PARTYZONE' BE?

"Kraftwerk. Even if they didn't say anything and just sat there smiling, that would be amazing. William Burroughs would be brilliant, too. And The KLF. Anything else? Oh, 4 Hero, Beck, Derrick May and The Residents. There's loads of stuff."

WHAT DOES 'DANCE MUSIC' MEAN TO YOU?

"The term 'dance' is almost redundant now because you get some people who are into chill-out music while others are going off their heads to gabba. It's more of a cultural thing. You have to look at it from a much wider perspective these days."

DO YOU DO ANYTHING ELSE APART FROM MTV?

"I run my own production company called Green Bandana. I've done a few promos, like the video for 'Higher State'. I also do quite a few video remixes. After a track has been remixed, I provide visuals to go with it. I do the odd job for companies like Phillips and Apple Mac and I write for 'Music Week', too. Being a Jack of all trades is often frowned upon, but I'm basically just a fan of the multimedia approach. I like to use everything I can to the best of my ability."

ANY OBSESSIONS?

"I have a really huge collection of magazines. I've got 'NME' and 'Melody Maker' going back 20 years. You could say I'm a collector, but I'm ultimately this weird anorak. I'm just fascinated by popular culture. I'd love everything on a CD-ROM, so I could access the information as quickly as possible. I know it's cliched and corny, but knowledge is power and information is the currency of the Nineties. My biggest problem is I haven't got enough space in my house for it all. It's already about to cave in."

HAVE ANY OF YOUR GUESTS TRIED SHARKING SIMONE ANGEL?

"Well, Carl Craig certainly had a soft spot for her. And Moby tried quite hard."

words **Martin James**

sofa report

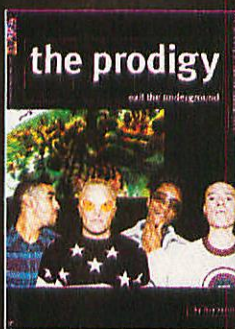
Lisa Carson with another 10 reasons to get comfy and stay at home

THE PRODIGY: EXIT THE UNDERGROUND

Lisa Verrico

Virgin Publishing

From hardcore heroes to stadium techno rockers, the rise of The Prodigy has been one of the most meteoric in the history of dance music. Lisa Verrico's insightful look at the group leaves no stone unturned and the design by Muzik's very own Brett Lewis is also excellent. An essential purchase.

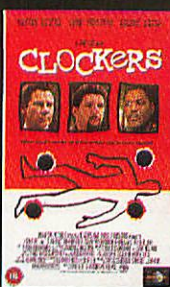


QUAKE

PC CD Game

id

The most eagerly anticipated game of the year has finally arrived. And the id team have done it again. This has all the horror and gore of their infamous "Doom", but it is a faster, darker and altogether more exciting shoot 'em up blood fest. Enter into the different layers and try to fend off the variety of ghouls or even better, play a 360 degrees on-line "death match" against other people.



CLOCKERS

Directed by Spike Lee

Universal Video

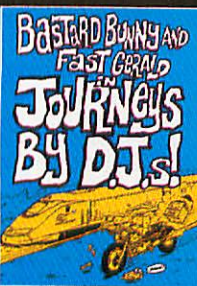
Yet another movie about drug wars in the hood, "Clockers" explores the inner thoughts of the dealers and the cops in pursuit deeper than most. At times slow, this opens up enough sores on US society's scabby arm to cause more than a mere itch. One of Lee's finest and no mistake.

YOUTH IN REVOLT

CD Payne

Quartet Books

Perhaps better titled "Revolting Youth", this diary of a spotty, sex-obsessed, maladjusted youth makes Adrian Mole look like the wuss he is. Read it and weep, as Nick Twisp turns his infatuation with the beautiful, intelligent and cruel Sheeni Saunders into a spree of disastrous actions. Including arson, dressing as an Italian widow and faking his best friend's suicide. Hilarious.



BASTARD BUNNY & FAST GERALD

John Moore

Adverzine

Not so much a comic as an advert for Eurostar. But it's excellent all the same. Follow Bastard Bunny in his tortoise and hare-style race against Fast Gerald for the prize of a DJ date in Paris. Yes, I know the outcome is as predictable as happy hardcore, but it's a damn funny read.

NIGGER FACTORY

Gil Scott-Heron

Payback Press

As exclusively revealed in the first issue of Muzik, "Nigger Factory" is one of two Gil Scott Heron books

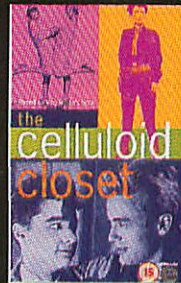
to be published by Payback. A natural storyteller, he turns his lyrical mastery towards the way people are conditioned to be prejudiced. Crammed with superb biting satirical observations, this book places a time bomb in the education system which blows up everyone's hypocrisy in their own faces. A work of genius.

THE CELLULOID CLOSET

Directed by Rob Epstein & Jeffrey Friedman

Polygram Video

A witty and stylish look at the various ways homosexuality has been portrayed in the history of cinema, this video presents a montage of film clips from over 100 classic flicks. With the narration written by Armistead Taupin, humour remains at the fore, although moral issues are never side stepped. Exposing prejudices and exploding myths, "The Celluloid Closet" is a supremely illuminating film.



CASINO

Directed by Martin Scorsese

Universal

Does this film really need an introduction? Bob De Niro takes one of his hottest roles ever as the top dog of the Mob's multi-million dollar investment in Las Vegas. Joe Pesci plays his muscle man and Sharon Stone is the wild-card sex bomb. All of which is a combination guaranteed to rock. And it does, in all of the right places.



CYBERPUNK HANDBOOK

St Jude, RU Sirius and Bart Nagel

Arrow

From the people who brought you the brilliant cyber bible, "Mondo 2000", comes this bluffers guide on how to be a cyber kid, including an A-Z of "Terminally Hip Jargon". Like you actually care! Read this as a useful history of a cultural phenomenon from a bygone age and throw the awful cover in the bin.

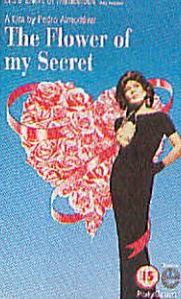


THE FLOWER OF MY SECRET

Directed by Pedro Almodovar

Electric/Polygram Video

Pedro Almodovar, Spain's high priest of hip, offers a twisted combination of melodrama, sharp humour and high style. As usual. Leo, a woman on the verge of a midlife crisis, is a pulp fiction writer who hits a full-on writers block. And, in the process, the bottle. Until she's... erm, rescued that is! Spain's greatest



weirdo with one of his best.

FILM OF THE MONTH

THE INCREDIBLY TRUE ADVENTURE OF 2 GIRLS IN LOVE (15)

Directed by Maria Maggenti

IT has been such a quiet month for films, we decided to get cultured. Such a quiet month that we packed our bags and headed for Edinburgh to see what we could find. And lo... there it was.

Positively wiping the floor at the Edinburgh Festival, "The Incredibly..." is, in a lot of ways, a debut. Director Maria Maggenti's very first feature, it introduces rising stars Laurel Holloman and Nicole Parker and it's got girls kissing in it. Whoaaaa! Girls doing it! Salacious girl-on-girl action! Phwaaaaaaar! Let's face it, that isn't going to be an uncommon reaction from blokes, now is it?

In days gone by, "The Incredibly..." would probably have been bundled off to the nearest gay film fest, branded as "minority interest" and sunk without trace. But there's a saving grace, as Evie (Parker) points out when she tells her friends all about her new-found love, Randy (Holloman). "I didn't say I was gay, I said I was in love". And that's it. A funny, warm, touching and nervous first-love story.

Okay, so it's about two girls but that's the only difference to every love story ever made. They feel the same feelings, go through the same motions, have the same sleepless nights and get the same butterflies. It's not odd, it's not unusual. It happens, but the mainstream aren't watching because it's not about America saving the world.

In a nutshell, Randy meets Evie, a "totally cute, popular girl", and nervously, ham-fistedly, clumsily, they click. The romance does not exactly explode, it trickles along in a manner more accustomed to a Hal Hartley flick. It's when the girls finally get it on that the sparks start to fly.

A number of misfortunes beset the couple and the film descends into a dumper truck ride of head-in-the-hands bad luck. Foaming with a whole family of indispensable one-liners, this is everything a love story should be.

Nothing more, nothing less.

Joseph King



WOMAN ABOUT THE HOUSE

Andrea Parker, Mo' Wax recording artist and queen beat, talks about films and feet

IN THE VIDEO

I was at the Edinburgh festival and saw a film about an NY graffiti artist called "Standpipe Siamese" by Alex Rapport. Erm, but I basically like stuff with car chases or Italian gangsters.



ON THE BOOKSHELF

I'm reading this book called "Strange Death" which is quite morbid. It's about weird ways people have died. This one guy climbed Everest several times and survived all that, but then died after being hit on the head by a giant turnip!

ON THE COFFEE TABLE

My coffee table is very tidy and well-polished because I am a very tidy person. There's a vase of sunflowers and a copy of "National Geographic" magazine. I'm not too sure how that got there, though.

ON YOUR FEET

Adidasshell toes with big fat laces. I don't actually like any other trainers because I've only got small feet. I'm having more and more difficulties finding trainers which fit. If any Muzik readers know how I can get hold of size three shell toes, please contact me at Mo' Wax!

Andrea's 'Rocking Chair' EP is out soon on Mo' Wax

wired up

Techknow

ASSUMING

YOU HAVE USED LAST month's Techknow section to get on-line, it's time to find your way around the Net. You will probably have already sent your first batch of e-mails. You might even have started e-mailing somebody you haven't seen for years on a daily basis. You will have sussed out a couple of newsgroups to contribute to and keep your eye on. And you will have made that first call to your service provider's help desk. You're now ready for the Web.

When you first log on, the presence of such acronyms as URL, http, FAQ and ftp may be a little bit puzzling. Don't fret. URL stands for unique resource locator (the website address you're trying to find), http means a hyper text page and is standard protocol for almost every site, FAQ means Frequently Asked Questions (self-explanatory, really) and ftp file transfer protocol. But remember that you don't need an in-depth knowledge of techie speak to be able to progress on the Net. Yes, it helps, but it's not essential. Just click and go.

There are two invaluable Net aids to assist you in locating the information you require. These are links and search engines. The vast majority of home pages contain a section for interactive links which, when clicked on, will instantly zip you to another site. Perhaps not surprisingly, most links relate to the subject matter of the site you're bouncing from. You won't find any jumps to a knitting page from a site dedicated to the Berlin Love Parade, for example. Then again...

One of the finest websites for links is the Dance Music Pages (<http://www.ndirect.co.uk/dance/music.htm>), which is wholly dedicated to dance links. Updated weekly, these pages contain hundreds of links (each with a short, sharp, accurate review) to sites on DJs, artists, clubs, labels, radio stations and other areas of interest to clubbers.

The other helpful accessories you'll encounter time and time again are search engines. These applications prompt users for a subject and then trawl through the Net in order to locate the best matches available. However, bearing in mind that the Net is dominated by Americans and most search engines are based in the States, you'll find the matches unearthed are largely for American sites and pages. Nevertheless, there are some search

Now that you're up and running, here is a quick guided tour of a few useful Net tricks and treats...

engines which are worth taking out for a test run, most notably Alta Vista (<http://www.altavista.digital.com>), Infoseek (<http://www.infoseek.com>), Yahoo (<http://www.yahoo.com>) and Lycos (<http://www.lycos.com>).

As you skip around cyberspace, bookmarking certain sites to return to time and time again while making sure you never go within a mega-mile of others, you may find yourself thinking, "Hmmm, I wonder if there's a better version of Netscape I could get". You will be pleased to know that help is always at hand in the form of shareware.



There are numerous sites on the Net where you will find the latest versions of key software just waiting to be downloaded and then kicked into action. Swanky browsers, brilliant e-mail applications with cool little extras and even sexy programs like CUSeeMe, which gives you on-line video and audio-conferencing, are available for free somewhere out there. There are also page editors to be downloaded, many of which are as good, if sometimes not even better, than a lot of commercially available applications.

For example, if you want to take a quick look at the latest Netscape Navigator (the Web's most in-use browser, this has an estimated 38 million users worldwide), just go to www.netscape.com and follow the dead simple instructions. You will be expected to pay a licensing fee

of \$49 (approx £33) if you intend to keep the Navigator after 90 days, but the most Netscape users are surfing for free...

There is also a Microsoft browser available. You can get their Internet Explorer free from <http://www.msn.com>. Meanwhile, the www.shareware.com site is a truly excellent guide to what is currently available from CyberPhone (an Internet telephone program) and The Ant (an application which converts a basic Word item into HTML, making it suitable for a home page).

words **Jim Carroll**

Next month, Techknow will look at what you can do once you have downloaded these goodies onto your computer

BYTES AND PIECES



★ Josh Wink joins Brandon Block, Jeremy Healy and Boy George in the morbid list of "dead" DJs, if the Net rumour mill is to be believed. Although Wink is most definitely still alive, it did not prevent stories of his untimely demise sweeping through several techno-related newsgroups recently

★ If you want to see what Beastie Boy Mike D's X-Large and Sonic Youth gal Kim Gordon's X-Girl skatewear ranges have to offer over the coming months, take a look at their on-line catalogues at <http://www.cinenet.net/XLarge/> and <http://www.cinenet.net/XGirl/>

★ Plans are underway for a compilation CD and CD-ROM featuring the work of the many DJ and musician subscribers to the UK-Dance mailing list. There's a separate mailing list for those who wish to get involved. Just send a subscribed message to uk-dance-cd-request@webservices.net

★ The latest news from the Megadog tribe can be found at <http://www.thepulse.co.uk/megadog.htm>

★ An ever-changing selection of DJ mixes (ranging from big names to, erm, smaller ones) are available for downloading at http://www.labsolutions.com/da_mix. You will, however, need RealAudio and the latest version of Netscape to do so

★ The brilliant Obsolete home page has a ton of ace pages from A Guy Called Gerald to Swim Records, all with way cool graphics. Navigate to <http://www.obsolete.com>

★ Space Shower TV is a 24-hour Japanese music cable telly station. Details of their schedules and what Space Shower have to offer Net users is at <http://www.express.co.jp/SSTV>

★ If "The Simpsons" are an essential part of your life, you simply won't be able to believe your luck when you click onto http://www.snp.com/guides/ep_guide.html. There you'll find a complete (and we mean complete) guide to every single episode of the programme, from full scripts to visual in-jokes. Aye carumba!

★ For those of you who like to have something cool to look at while listening to mix tapes, the Cthugha graphics program produces colour cycles in time with music. Get your hands on one at <http://www.afn.org/~cthugha/index.html>

★ Information on Nuphonic releases and acts is on-line at <http://www.electrictfrog.co.uk/neil/nuphonic/artists.htm>

★ Our favourite topic featured in the numerous mailing lists which have arrived in our mail-box over the last few weeks concerns the pros and cons of dancing on various floors. This is what one tpowlusk @glam.ac.uk had to type: "Dancing on concrete - normal; dancing on grass - nice and fluffy but watch those ankles folks; dancing on somebody else's grass - I wouldn't do that if I were you; dancing on sprung floors - like raving in bouncy castles, kool; dancing on kids - a typical hardcore occurrence; dancing in the rain - Fred Astaire the raver; dancing in slime - Glasto."

★ Check <http://www.inforamp.net/~xeno/wallet/main.htm> for a site which shows the rather silly side of the Net. It features the contents of Jeremy Wilson's wallet! What's more, this site has won awards!

CLICK!

Mouse-traps of the month

The Pipe

<http://www.southern.com/PIPE>

Home to all things connected to the Ninja Tune label, The Pipe has had a few changes over the past few months. Our favourite new feature is the Ninja Tune news bulletin, "Don't Believe Da Pipe". This on-line info 'zine has some truly inspired touches, including the Top 10 comments from the "Anything You Wish To Add?" section on Ninja reply-paid cards and the Wok Da House recipe page, which features DJ Food's amazing cure for flu.

0171

<http://www.0171.com>

A relatively new site, 0171 clearly has the potential to become an e-ssential bookmark for clubbers everywhere. Alongside all the usual listings for parties, you will find an area where you can file complaints about clubs (although none were lodged when we last checked), mouth off about how much top DJs get paid and even advertise or reply to Situations



Vacant. Club photos, flyers and a list of pirate radio stations are also present and correct.

Daniel Pemberton

<http://www.state51.co.uk/pemberton/>
Young Master Pemberton offers

up several outposts on the grand State 51 site, the main two dealing with his "Bedroom" and his "Boredom" recordings. As well as an in-depth report on



what the Fax artist is up to now that he's left school, you'll find a section full of Frequently Asked Questions, a selection of sample soundfiles and a commentary from Pemberton regarding each of the tracks.

Scooby Doo

<http://www.cdc.net/~drjekyll/negscooby/main.htm>

A must-click for all fans of the old school cartoon hero. This site has some rather interesting (if off-the-wall) theories about the dark side of the gang



and what they really represent. The Shaggy evil leather look must be seen to be believed! As if that wasn't enough of a Scooby snack to be getting on with, you might also like to check www.b1tchez.org/papers/Scooby_Doo.html, which throws a Marxist slant on everyone's favourite hound.

House Of God

<http://sun1.bham.ac.uk/tayloms/hog/>
Your full-on, all-inclusive guide to Birmingham's banging House Of God people, including press cuttings and details of previous line-ups. Also included on the site are comprehensive biogs and charts from the resident DJs, Surgeon, Stellar Tortoise and Sir Real. Plus a complete guide to Surgeon releases and remixes.

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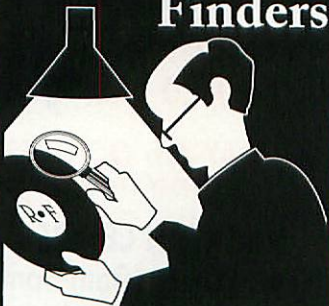
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MOBY - GO!
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AGE OF LOVE - AGE OF LOVE
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KARIYA - LET ME LOVE YOU 4 THE NIGHT
LIQUID - SWEET HARMONY
DJ HONDA & CLARKE KENT
STERLING VOID - IT'S ALRIGHT
PRODIGY - MOST TITLES
SUBSUNAL CUTS - LE VOIE LE SOLIEL
JUNIOR BOYS OWN MOST TITLES
ALISON LIMERICK - WHERE LOVE LIES
HARDKISS & B.T. IN STOCK
F SOUND OF LONDON - METROPOLIS
HOOJ CHOONS BACK CATALOGUE
SOMA BACK CATALOGUE
SULTANA - TE AMO (digweed mix)
X PRESS 2JUDDY CHEEKS VOCAL
STEINSKIMASS MEDIA - LESSONS 123
SOMA - BACK CATALOGUE
HAPPY MONDAYS - DEADSTOCK MIX
RHYTHM INVENTION - CHRONOCLASH
VIRTUALMISMO - MISMOPLASTICO
MOTHER - ALL FUNKED UP remixes x2
PRIMAL SCREAM - LOADED
EMPIRION - NARCOTIC INFLUENCE
ALL ACAPELLA LP'S
NOVIN' MELODIES BACK CATALOGUE
NATURAL BORN GROOVES ALL TRACKS
BUMP - HOUSE STOMPIN'
DJ-ICEE MOST TITLES

CL5 - CAN U FEEL IT
REESE PROJECT - DIRECT ME (sasha mix)
KING BEE - BACK BY DOPE DEMAND
N JOI - ANTHEM
SEDUCTION - YOUR MY ONE & ONLY
CORINA - LOVING YOU LIKE CRAZY
DINIZ LOPEZ - DON'T YOU WANNA BE
WINXPUBLIC ENEMY VOCAL
PETER LAZONBY - SACRED CYCLES
SADE - SURRENDER YOUR LOVE
(remixes)
TRIBAL MOS TITLES
AFRIKA RAMBATTAT - PLANET ROCK
CYBERTON - CLEAR
LAURENT X - MACHINES EP
ENF - THEY'RE HERE (dream mix)
SHAWN CHRISTOPHER - SLEEPLESS
RENEGADE SOUNDWAVE - PHANTOM
BRAND NEW HEAVIES - BACK TO LOVE
MI - FEEL THE DRUMS
NJOH - DON'T MESS WITH THE BEAT
RAMIREZ - MUZIKA TREMENDA
GIVEN MCRAE - ALL THIS LOVE
DIRTY - TWO FATT GUITARS x2
LIL LOUIS - BLACKOUT
SHADES OF PATTEN - WHO'S THE BADMAN
BREAK OF DAWN - RHYTHM on the 1
MODEL 800 - THE CHASE
STRINGS OF LIFE (ambient mix)
VOICES OF AFRICA - HOOMBA HOOD
JESUS LOVES YOU - GENERATIONS
MORY KANTE - YEKE YEKE
TITO PUENTE - RAN KAN KAN
TITO PUENTE - OYE COMO VA (remix)
MR FINGERS - WASHING MACHINE
ARJAND VAN HELDEN - MOST TITLES
NIGHTWRITERS - LET THE MUSIC USE
SHADES OF RHYTHMS - SOUND OF EDEN
MICHAEL JACKSON - ALL TITLES
DELIGHT - WILD TIMES (mayday mix)
JAH & SPOON - FOLLOW ME
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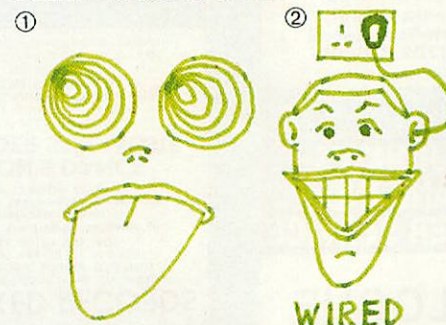
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Please include dates, times, prices, venue phone number and address.
New listings must be faxed to us each month.

WEDNESDAY SEPTEMBER 11 - TUESDAY OCTOBER 8

listings compiled by Rachel Newsome

Muzik's essential club guide

insomnia

THE DEADLINE FOR NEXT MONTH (OCTOBER 9-NOVEMBER 12) IS WEDNESDAY SEPTEMBER 11

PLEASE FAX ALL CLUB LISTINGS TO: 0171-261-7100

Es Paradis

Pic: Jamie B

CLUB OF THE MONTH

DUBLIN: DISCO AKIMBO

The Kitchen Tel: 001-3531-833-3351 10.30-2.30am
SUNDAY SEPTEMBER 22

EVIL-EYEBROWED actor Jack Nicholson and US rocker Bryan Adams have been known to hang out here. There's a mini moat snaking round the small but perfectly formed dancefloor. There are well-stocked barrels of Guinness behind the bar. But then again, what else would you expect from The Kitchen, whose owners are none other than stadium-filling rock stars U2?

Famous for their genesis into a credible dance act via collaborations with Brian Eno and Howie B, you can expect the same open minded attitude from their club. With the beats pumping out from nearly all of Dublin's clubs and bars marching to a formulaic 4/4, the pulse from The Kitchen's latest venture is funky "nujackrockswingsouldiscodubfrenzi" instead.

The brainchild of local jock Andi Mackin, who is also responsible for the new club 'zine "Blue Ink", Disco Akimbo at The Kitchen will be setting a positive underground agenda for Dublin's rapidly-growing club scene.



nuphonic

"It all started when U2 came down to the club with Howie B one night," explains Andi. "Howie kicked the resident DJ off the decks and turned in a wickedly off-kilter set which sent the entire place crazy. That gave me the idea to start my own Sunday night playing anything but handbag or happy hardcore. Disco Akimbo is all about fresh sounds. It's about music with soul."

With connections in all the right places, Andi has already got soul man Bob Jones booked, along with Musique Tropicque and The Idjut Boys. The club kicks off in true style with the deep house sounds of Nuphonic's Dave Hill and Joolz. "We're just looking forward to getting plenty of Guinness and smooth Irish whiskey down our throats," deadpans Dave.

A sentiment which echoes Andi's own, "Yeah, that'll be drunken Sunday evenings for me for the rest of the year."

Now there's a club with the right priorities...

DIRECT DRIVE (the next five)

2 BACK TO BASICS (Coventry, September 14)

3 THE ESCAPE (Cardiff, September 14)

4 GARDENING CLUB 2 (Bournemouth, September 20)

5 FRYING THE FAT (Manchester, October 2)

6 NO LOGIC (Sheffield, October 4)

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GLOW (Pisa)
GOLDEN (Manchester)
HACIENDA (Manchester)
HAYWIRE (Leeds)
LAKOTA (Bristol)
NAUGHTY BUT NICE (Hereford)
NICE (Newcastle)
PELICAN (Aberdeen)
RIPE (Mansfield)
RISE (Sheffield)
SHICKER (St. Annes)
SHINDIG (Newcastle)
SPICE (Liverpool)
TEMPLE OF SOUND (Dublin)
VOODOO (Liverpool)
WILDLIFE (Perth)
WOBBLE (Birmingham)

FOR A FULL LIST OF CLUB ADDRESS & PHONE NUMBERS SEE

THE DIRECTORY

MUZIK'S A-Z OF UK VENUES ON PAGE 186

WEDNESDAY SEPTEMBER 11

GLASGOW: RELAX Bar 10.9-12am. Free. Gregor, Michael and Romeo spin electric beat.

LONDON: THE LOFT The Blue Note. Info 0181-813-5266. 9.30-3am. £5. Paul "Trouble" Anderson... Fabio and Subject 13 feel the bass at **PM SCIENTIST** (Jazz Bistro. 10-3am. £5) with Damian Lazarus and Zoe Richardson... Leaf Records present **SCRATCH** (The Spitz. Info 0171-438-6422. 7-midnight. £5/£3)... Paul Woods and Jon Pleasdel host **PLEASED** (Velvet Underground. 10.30-3am. £8)... Luke Solomon and Kenny Hawkes play deep house at **SPACE** (Bar Rumba. 10-3am. £5/£3)... Terry Mitchell and Keith Fielder are at **ELECTRIC UNDERGROUND** (The Gardening Club. Info 0181-317-4726. 10-3am. £5/£3/£2)... Join residents Paul Allen and Rob Da Bank for the opening night of **THE SAUCE** (The Clinic. Info 0171-261-7776. 9-3am. £4/£3) with guest Ross Allen (Filter Records)... Kemi & Storm and Mad Ash spin attitude-free drum 'n' bass at **BOOMERANG** (Villa Stephano. Info 0956-833-249. 10-3am. £5/£3)... Dust Records host the **D CLUB** (Smithfields. Info 0956-616-693. 8-12.30pm. £2)... Danny Briole, Mimi and Ben Wilmott drop beat at **FREESTYLE** (The Crossbar. 9-3am. Free)... Brianiak Records play host to **MOST** (The End. 10-3am. £3).

THURSDAY SEPTEMBER 12

BRIGHTON: TECHKNOWLEDGE The Tavern. Info 01273-683-704. 10-2am. £3/£2. BoB spin funky techno.
LONDON: ULTIMATE BASE Velvet Underground. Info 01403-267-3760. Sexy, housey techno with Coxy... The Ninja Crew mix and scratch at **STEALTH** (The Blue Note. 10-5am.) with Coldcut, DJ Food, The Herbaliser, Funki Porcini, DJ

Vadim and Luke Vibert... Derek Dahlarge spins phat grooves and chunky beats at **SNUFF** (The Gardening Club. Info 0956-344-742. 10.30-3am. £5/£3)... Dr Bob Jones, Des Clarke and Claydon & Clinton spin nu soul at **SHAKE IT LOOSE** (Bar Rumba. 10-3.30am. £7/£5)... The very amiable DJ Hell, Acid Maria (Raw Elements), and Frankie D journey into the next millennium at **EUROBEAT 2000** (Turnmills. 10-6am. £7/£5/£3).

FRIDAY SEPTEMBER 13

BIRMINGHAM: SLAG Steering Wheel. Info 0121-666-7551. 10-2am. £7/£6. Ian Wallman and Mistress Mo... Jon Hollis, Mark Jarman & Jem Atkinson host **CRUNCH** (The Venue. Info 0121-472-4581. 10.30-6am. £7/£6) with Craig Campbell.
BOURNEMOUTH: NATURE'S GARDEN The Gardening Club. 10-late. £5. Jay (Mad Flavour), Tony (FON), Wally (Extreme) and Tayla (Logical Progression).
BRIGHTON: CLUB FOOT Escape. Info 01273-726-311. 10-2am. £6/£5. Francesco Farfa... Off the wall beat at **PLANET MUFFLEWUFFLE** (The Enigma. 10-2am. £4.50-£3).
BRISTOL: TEMPTATION Lakota. 9.30-6am. £7/£6/£5. LTJ Bukem and Blake Baxter keep it hard but sweet... Andre, James Infamous and Captain Samuel keep it moving at **INFAMOUS** (Club Loco. 4-10pm. £8).

CHESTER: SWEET Blimpers. Info 01244-343-781. 9-2am. £7/£6. Russ and Phat Phil reside.

DUBLIN: TEMPLE OF SOUND

Temple Of Sound. 11-late. £6/£5.

Johnny Moy, Billy Scurry and Stephen Mulhall.

EDINBURGH: PURE Venue.

10.30-3am. £7/£5. Twitch,

Brainstorm, The Bill and The

Dribbler... Billie Caldwell and

Gordon Mac spin at **SUBLIME**

(Wilkie House. 10-3am. £8/£6)... Craig

Smith and Mikey Stinton groove

on at **SOLEFUSION** (The Honeycomb.

10-late. £5).

GLASGOW: SLAM Arches. 11-3am.

£7. Orde Meikle & Stuart

McMillan... Future bass at **SPEED**

(The Sub Club. 11-4am. £8) With Doc

Scott, Krust, KMC and Spinback.

HASTINGS: HEAT The Pier. 9pm-

7am. Jumpin' Jack Frost, Randall,

Hype and Brockie burn it up.

HERTFORDSHIRE: THE CHILL

PILL West One Nightclub. 10-3am.

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HUDDERSFIELD: ABSOLUTE

HAVOK Follies 10-late. Beatle, TB,

Jay Enn and Medecine Man go

mad for it.

LEEDS: UP YER RONSON Pleasure

Rooms. 10-4am. £9/£7.

LONDON: FRISKY? Ministry Of

Sound. 10.30-6.30am. £10/£6. Pete

Tong, Seb Fontaine, Heaven and

Christian Woodyatt... Dave

Clarke, Ian Void, Rob Fletcher

and Craig Thomas take control at

ABSOLUTE (Colliseum. Info 0171-582-

0300. 10-6am. £10/£7)... Grooverider, Andy C, Brockie,

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and Atomic Jam journey into

techno's outer frontiers at

VOYAGER (Complex. 10-5.30am.

£12/£10/£8)... Marcia Carr,

Johnny Reckless and Muzik's

Michael Morley host **SEE THE LIGHT'S FIRST BIRTHDAY** (Springs. Info 0958-285-882. 10-6am. £5) with Brian Tappert (Urban Blues Project)... Queen Maxine, Miss Barbie and Nancy Noise spin at **THE GALLERY** (Turnmills. Info 0891-516-866. 10-7.30am. £10/£8)... Craig Jensen, and Joe Fish are at **SOOPER BITCH** (EC1 Club. Info 0171-228-7792. 10-6am. £10/£4)... Lekker and Joel Xavier host **WHOOO IT UP** (The Gardening Club. 11-5am. £8/£6)... with Billie Kiltie (Limbo)... Dimitri, Marcello and 100% Isis give it some Dutch **FLAVOUR** (The End. 10-6am. £10/£8)... Nicky Holloway hosts **THE VELVET UNDERGROUND** (Velvet Underground. 10.30-4am. £10/£8)... Huggy (Back To Basics) and Alvin C (Wall of Sound) cut 'n' paste at **THE BIG KAHUNA BURGER** (Smithfields. Info 0973-869-021. 9.30-late. £7/£5) with Dan and Jon Kahuna... Graham Gold and Darren Pearce are at **PEACH** (Camden Palace. Info 0171-582-8629. 10-6am. £10/£5)... Clean Up Records provide a night of soul sonic science at **FREE RADICALS** (The Blue Note. 10-5am. £8/£6) with Kevin Beadle, Pressure Drop, Ross Allen, Patrick Forge, Darren Watts and Ali B... Luis Paris and Jon Casey host **MAYBE BABY** (Cloud 9. £10)... Colin Dale, Mark Dale and Marco Arnaldi host **THE VISION** (Soundshaft. 10.30-late. £5)... The Freakniks host **KALIMBA** (The Crossbar. Info 0171-727-5524. 9.30-3am. £4)... Dy-na-mix host deepshockhousemusic at **BACK BONE** (Plastic People. 11-5am. £8)... Mrs Wood and Blu Peter reside at **THE GARAGE** (Heaven. 10-late. £8)... Alex Knight and Sean Johnson spin at **VIOLET END** (Leisure Lounge. 9-4am. £5)... Alex Reece, Damian Lazarus (PM Scientist) and Rupert (Arizona) are **BORN TO LOSE** (Blackheath Concert. 9.30-2am. £5)... Danny Eke, Gurrk and Scottie spin at **ELITISM** (4 Tooley Road. 9-2.30am).

MANCHESTER: BUGGED OUT! Sankeys Soap. 10-3am. £8/£5. Derrick May... The Fat City crew get

down to the funky beat at

HEADFUNK (Time. 10-2am. £5).

MIDDLESBOROUGH: SUGAR

SHACK Corporation Road. 9-late.

Norman Jay, Al McKenzie and

Junior Jones.

NEWCASTLE-UNDER-

LYME: VOYEUR Time & Space.

9-2am. £7/£6. Roger Sanchez.

NOTTINGHAM: HOT LIZARD

Deluxe. 10-3am. £5/£3. Paul Wain,

Gary Marsden, Charles Webster

and David Smith.

SHEFFIELD: RISE Leadmill. 10-

4am. £8/£6. TWA... Judge Jules,

Chris & James and Adrian

Luvdup get off it at **MUSIQUARIUM**

(The Republic. 10-4am. £7/£6).

STOKE-ON-TRENT: SIN CITY

Left Bank. Info 01782-410-733. 9-2am.

£6/£5. Ian Ossia and Alan Luvdup.

SWANSEA: UP FOR IT Escape.

Info 01834-812-570. 9-4am. £8.

Distinctive Records party with

Tall Paul Newman, Sister Bliss

and Danny Slade.

SWINDON: THE FRUIT CLUB

Brunel Rooms. 9-3am. £7/£4.

With DJ Sonique, DJ Dougal

and Vinylgroover.

SATURDAY SEPTEMBER 14

BEDFORD: PICK YER OWN

(Milwaukee. Info 01296-682-386. 9-

6am. £8). Paul "Trouble" Anderson

and Richie Fingers.

BELFAST: CHOICE The Art College.

Info 01232-776-084. 9-1.30am. £10.

Detroit's Blake Baxter gets in

deep with Alan Ferris, Keith

Connolly and David O'Grady for

Choice's fourth birthday party.
BIRMINGHAM: WOBBLE Venue. Info 0121-233-0338. 11-7am. £8/£6. Graham Gold and Craig Bartlett join in the frolics... CJ Mackintosh and Roger the Doctor get down to some FUN! (Steering Wheel. Info 0121-622-1332. 10-late. £8)... Scott Bond and Andy Cleeton rule at **REPUBLICA** (Bakers. 10-late. £8/£6/£5).

BRIGHTON: KINKY CASINO at The Escape. Info 01273-726-311. 10-2am. £8.50. Harvey... **THE PUSSY CAT CLUB** (The Zap. 10.30pm-3.30am. £7/£6) with Nipper "Deep" Downey.

BRISTOL: SATURDAYS Lakota.

9.30-4am. £10/£8. Jon Da Silva, Paul

Harris and Patrick Smoove and

Daddy G pump up the volume.

BURNLEY: JAMBARU Club xpo. 7-

2am. £10/£8. Red Parrott Tour with

Boy George and Quiver.

CARDIFF: TIME FLIES Escape. 10-

4am. £8/£7. Grand opening night

with Angel, Danny Slade, Rich

Hitchell and Dave Jones.

COVENTRY: BACK TO BASICS

The Foundry. 10-late. £10-£8. US

grandmaster Roger Sanchez

joins Ralph Lawson.

DERBY: PROGRESS. The Eclipse 9-

2am. £8/£7. Jon Pleasdel and Tony

De Vit... TWA and Seb Fontaine

take their pick at **MAN:WOMAN**

(One. 10-late. £6/£5).

DUBLIN: TEMPLE OF SOUND

Temple Of Sound. 10.30-late. £8. Rozzo

and Johnny Moy.

EDINBURGH: COLOURS Club

Mercado. Info 01698-278-866. 11-4am.

Jon Mancini and Darren Mackie.

GLASGOW: SUB SATURDAYS

Sub Club. 11-4.30am. £8. Harri

and Dominic... Ministry Of

Sound night at **COLOURS** (The

Arches. 10-3.30am.)

HASTINGS: DIONYSUS The Pier.

9-2am. £6/£4. With Anthony

Coombs, Andrew Galea and

Alex Hamilton.

HUDDERSFIELD: THE

INDUSTRY Follies. 01484-846-703. 9-

late. £7.50/£6.50. Paul Gotel.

HULL: MANTRA The Room. Info

01482-218-705. 10-4am. £8/£7/£6.

Murray, Beige and Paul Dundee.

LEEDS: HARD TIMES Nato. Info

01924-488-220. 10-6am. £12.

Ministry's Justin Berkman,

Frankie Foncett and Jazzy M are

deeply disco alongside Miles

Holloway, Elliot Eastwick and

Jason Boardman... **BACK TO**

BASICS (Pleasure Rooms. Info 01132-

449-474. 10-6am. £12/£10). LTJ

Bukem, MC Conrad, L Double,

Deli G and Mark Hogg join Ralph

Lawson, Huggy and James

Holroyd... Jay Denham and

Dave Clarke get on a naked

techno speedway at **THE ORBIT**

(After Dark. Info 0113-252-8202. 8-2am.

£10/£8).

LIVERPOOL: CREAM Nation. 9-

2am. £10/£7. Jeremy Healy, Allister

Whitehead, Andrew Weatherall

and Logical Progression... Darren

Emerson gets together some

serious techno tackle at

VOODOO (051 Complex. Info 0151-733-

6097. 10-4am. £9/£8/£7).

LONDON: KINGSIZE Complex. 10-

5.30am. £12/£10. Paul "Trouble"

Anderson... Lisa Loud, Tall Paul

Newman and Vivien Markey go

groove surfin' at **CLUB FOR LIFE**

(Gardening Club 2. 10.30-6am. £15/£12

Life Organ members) with Brandon

Block... Catch Roger Sanchez

alongside Paul "Trouble"

Anderson, Ricky Morrison,

Linden C and DJ Spooky at

UNIVERSAL HOUSE (Camden Palace.

10-8am.)... Charlie Hall

demonstrates **SEX LOVE & MOTION**

(Soundshaft. 0956-438-004. 10.30-

3.45am. £8/£7/£5) with Keith Fielder,

Russ Cox and Paul Tibbs... The sound of Hard Times is **RULIN'** (Ministry Of Sound. 11-8am. £15/£10) with CJ Mackintosh, Miles Holloway, Elliot Eastwick and Jon Marsh... Craig Dimech resides at **THE SATELLITE CLUB** (The Colliseum. 10-6am. £12)... **JETSET** (Leisure Lounge. 10-6am. £12/£10) with Pete Wardman, Terry Marks,

Nick Hook and Joel Xavier in the Cockpit... Tall Paul Newman, Tony De Vit, Malcolm and Ian M are at **TRADE** (Turnmills. 3am-1pm)... Nicky Holloway, Craig Jensen,

Kelvin Andrews, Mrs Wood and Outland Records reign at **UNITED KINGDOM** (Club UK. 10-6am. £12/£10)... Seb Fontaine, Brandon Block

BEDROOM BEDLAM

Mix Tape Of The Month

NAMES: Philip Jones and Sean Martin.
CONTACT: 0121-749-3069/0121-747-6207.
BORN: Birmingham, 1975.

EXPERIENCE: "As a duo, we call ourselves ETP, which means Educating The People. We've been DJing for three years. Recently, however, we've been trying to turn our first love into something more than just a hobby. You could say we've been bitten by the bug. Especially after playing out for the first time at Alchemy in Aberystwyth which is run by Oxygen Promotions. We also have contacts in Northern Ireland who have shown an interest in our DJing."

FAVOURITE DJs: LTJ Bukem, Fabio, Doc Scott, Ed Rush, Poshay, Pulse, Nico and Goldie.

FAVOURITE CLUBS: Aston Villa Leisure Centre, Birmingham Institute, Que Club, The Sanctuary.

FAVOURITE LABELS: Good Looking/Looking Good, Moving Shadow, All Good Vinyl, Creative Source and Metalheadz.

ALL-TIME FAVOURITE TRACKS: Doc Scott - "Far Away", LTJ Bukem - "Music", PFM - "Wash Over Me", Future Bound - "Sorrow", Liquid - "Sweet Harmony" and Manix - "Feel Real Good".

CURRENT FAVOURITE TRACKS: PFM - "For All Of Us", Perfect Combination - "Pressures" and Astral Vibes - "Deep Groove".

FRUSTRATIONS: "To get on in this business it often seems a classic case of who you know not what you know and if this continues the scene is going to become really stale. One of the most frustrating things for us is the lack of respect for the drum 'n' bass scene, including the DJs and producers. We're also upset that the Birmingham drum 'n' bass scene has been destroyed by aggressive idiots who don't even like or truly understand the music. This element deters the real

music-lovers from going out and has even caused some great club nights to be closed down."

MUZIK'S VERDICT:

There's nothing like drum 'n' bass with real attitude and this duo have exactly the right vibe. Digging early jungle/rave in the form of Dege's Manix persona and Liquid, their musical tastes demonstrate a very perceptive awareness of drum 'n' bass' continuous evolution into the multi-faceted genre it is today. Clearly followers of the Bukem school of lush, melodious soundscapes and exotic sonic excursions, Philip and Sean's swoonsome set demonstrates a deep love and understanding of UK breakbeat. Revving up with some fresh blood, courtesy of Perfect Combination's spooky cut, "Pressure", the duo plunge into the glacial terrain of PFM's "The Mystics". While the sound of Good Looking provides a consistent thread, their mix toughens up to the tech-step of Ken Ishii's "Stretch" and Pulse & Jazz Cartel's "Destiny". Then rinsing it down in true Speed style, their set exits with Bukem's rework of "Feenin". Our one minor criticism would be that the boys don't quite manage to maintain their stamina towards the end, but it looks like their sheer determination to succeed will definitely see them through.



Philip Jones and Sean Martin

BEDROOM BEDLAM

THIS MONTH'S NEXT FIVE

- 1 LEE DRUMMOND (London)
- 2 TINI-TUN (Tlalpan, Mexico)
- 4 STEVE CLARKE (Sunderland)
- 5 MIKE STONE (Twickenham)
- 6 KEVIN DECKER (Cheshire)

SHEFFIELD: GATECRASHER The Arches. Info 0121-605-8970. 9.30-6am. £12/£10. Matt Hardwick, Alex P, Al McKenzie and John Kelly swing from the rafters... Muzik night

with Jon Pleased Wimmin, Allister Whitehead, Craig Jensen and Buckley at the swanky re-opening of LOVE TO BE (The Music Factory. 10-5am. £15/£12)... Lenny Fontana

and Kelvin Andrews play deep house at FUTURE (The Republic. 9.30-4am. £8/£7).

SOUTHAMPTON: SWANK The Rhino. Info 0973-830-582. 10-2am. £5/£4.

SOUTHEAST: ENOUGH TO MAKE YOU COME Club Art. £6/£4. Si Barry, Pete Wardman and Adam Carter.
SWANSEA: ESSENCE Escape. Info 01834-812-570. 9-4am. £8. Firm Records night with Angel, Graham Gold, Phil Cooper and Craig Bartlett.

SWINDON: FRISKY Brunel Rooms. 9-2am. £7/£6/£5. Sarah Chapman.

WARRINGTON: STREAM The World. 9.30-late. £7/£5. Roy The Roach.

SUNDAY SEPTEMBER 15

EDINBURGH: TASTE The Honeycomb. 11-3am. £5. Fisher and Price pack them in.

LONDON: SUNNY SIDE UP The Chunnel Club. 9am-8pm. £7/£5. Darren Pearce, Paul Johnson, Drew... Rob Da Bank hosts the original

audio-visual **SUNDAY BEST** (Tearooms Des Artistes. 8-1am. £1.99p)

with Malachi... Goldie and Grooverider host **METALHEADZ** (The Blue Note. 7-midnight. £7/£4)...

Danny Keith and Bluejean are at **MMM CHERRY** (The Vestry. 6.30pm-late)...

Kid Batchelor, Seamus and Phil Asher chill at **THE BIG PICTURE** (The Cross. Info 0973-623-012.

9-3am. £8/£5)... Skint Records get down with **THE WEIRD BEATS**

COLLECTIVE (Jazz Bistro. 7-12.30am. £2).

MANCHESTER: HOOCHIE COOCHIE Atlas Bar. 11-5pm. Free. Barney plays music for both ears.

READING: SLUMP Alleycat Live. 1-7pm. £4/£3. Bean bags, board games and sublime junglists

Spring Heel Jack playing a four hour drum 'n' bass set.

MONDAY SEPTEMBER 16

BRIGHTON: WILD FRUIT FOURTH BIRTHDAY Paradox. 10-late. Pete Haywood, Tasty Tim and Andi Scott get fruity.

LONDON: CHILLIN' Riki Tik. 8-1am. Free. Jim Masters and guests...

Phil Brill and DJ Alice reside at **CLUB TROPICANA** (The Gardening Club. 9-3am. £5/£3)... James Lavelle, Gilles Peterson, Ben Wilcox and Debra continue with **THAT'S HOW IT IS** (Bar Rumba. £3)... Paul Harris and Nicky Holloway carry on at **WORLD RECESSION** (Velvet

Underground. 10-3am. £5... Emotif and V Recordings present a night of cutting edge drum 'n' bass at **MOVEMENT** (Embargos. Info 0171-222-5542. 9-late. £5) with residents in rotation, Ed Rush, Trace, Bryan G, Roni Size, Jack Frost, Tonic, BLIM, Krust and DJ Die... Shrink 2 Fit's Stuart Patterson spins at **STERLING** (Jazz Bistro. 9.30-2.30. £1).

TUESDAY SEPTEMBER 17

LEEDS: HAYWIRE, SPRAWL & BACK TO BASICS Pleasure Rooms. 10-6am. £4. Exploring the realms of electronic music - Cristian Vogel, Andrew Weatherall, Daz Quayle, Scanner, Sidecut DB, Bitonic (Live), Matt Consume and Matt Black (Coldcut).

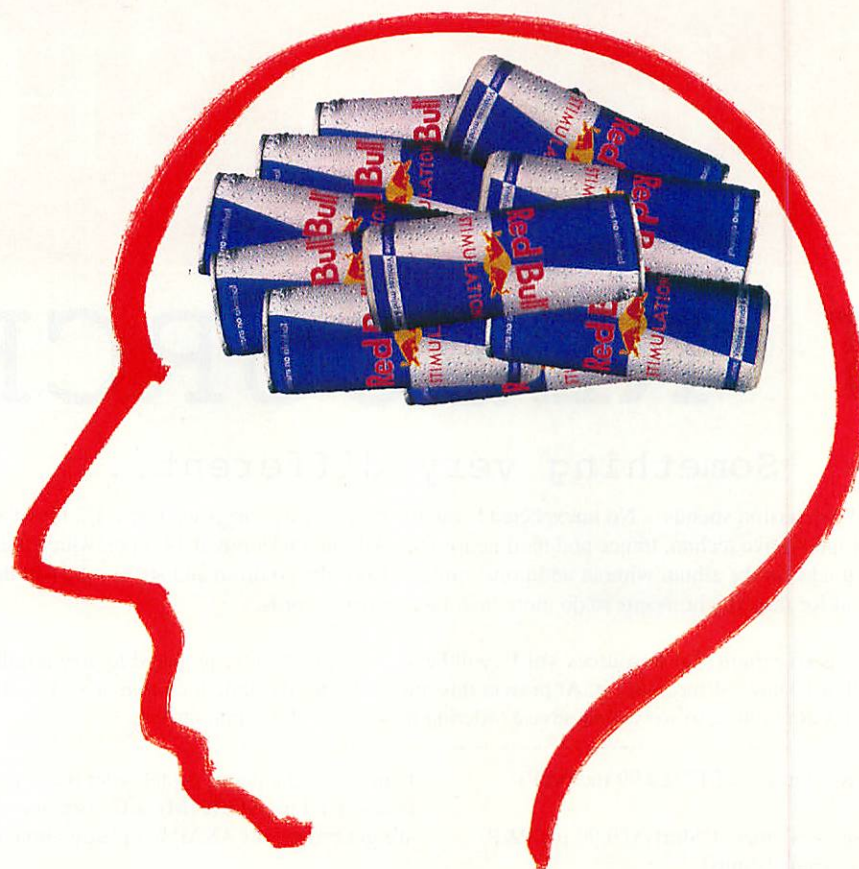
LONDON: THE PINCH The Gardening Club. 10-3am. £5/£4/£3. Si Long plays a three hour set.

NEWPORT: ULTRA VEGAS The Spirehouse. Info 01908-218-795. 9-4am. £10/£8. Richie Long.

WEDNESDAY SEPTEMBER 18

GLASGOW: RELAX Bar 10. 9-12am. Free. Gregor, Michael and Romeo spin electric beats.

LONDON: SPACE Bar Rumba. 10-3am. £5/£3. Luke Solomon and Kenny Hawkes play deep house with Mark Farina (Chicago)... Residents Jon Pleased Wimmin and Paul Woods swing their handbags at **PLEASED** (Velvet Underground. 10.30-3am. £6)... Paul "Trouble" Anderson resides at **THE LOFT** (The Blue Note. 0171-813-5266. 9.30-3am. £5) with special guests...



CAUTION: DO NOT DRINK WHEN YOU WANT TO SLEEP

Terry Mitchell hosts **THE ELECTRIC UNDERGROUND** (The Gardening Club. Info 0181-317-4726. 10-3am. £5/£3/£2)... DJ Die feels the bass at **PM SCIENTIST** (The Jazz Bistro. 10-2am) with Damian Lazarus and Zoe Richardson... Kemi & Storm and Mad Ash spin attitude-free drum 'n' bass at **BOOMERANG** (Villa Stephano. Info 0956-833-249. 10-3am. £5/£3)... Dust Records host the **D CLUB** (Smithfields. Info 0956-616-693. 8-12.30pm. £2)... Iron Mike and Matt play host to **MOST** (The End. 10-3am. £3)... Anything goes at **THE SAUCE** (The Clinic. Info 0171-261-7776. 9-3am. £4/£3).

THURSDAY SEPTEMBER 19

BRIGHTON: **DFUNK** The Box. 10-2am. £4/£3.50. Neil Landstrumm, Christian Vogel, Nick Spice and Flack warp their vinyl... DJ Mee spins funky techno at **TECHKNOWLEDGE** (The Tavern. Info 01273-683-704. 10-2am. £3/£2). **DUBLIN:** **SHOCK** Temple Of Sound. 11-late. £4/£2. Liam Dollard, Warren Kiernan and guests. **EDINBURGH:** **ZOOLOGY** Wilkie House. 10.30-3am. free!! Phil Alcock, Gordon Whitacker, Fatty and Dodge Howison. **HULL:** **NEW HORIZONS** The Room. 10-3am. £7.50/£6.50. Grooverider, Randall, Peshay and Cleveland Watkiss touch down. **LONDON:** **ULTIMATE BASE** Velvet Underground. Info 01403-267-376. 10-3am. Sexy, housey techno with Coxy... LTJ Bukem continues at **LOGICAL PROGRESSION** as part of the Ministry's fifth birthday (Ministry Of Sound. 10-late)... Rob Parish, Chris Oldfield and Pascha jam at **QUADRAMANA** (The Gardening Club. 10.30-3am. £5/£4)... Rohan, Alan, Lowrider and DJ Moniker spin drum 'n' bass 'n'

weird beats at **ROTATION** (The Blue Note. 11-late. £4/£3)... Eddie Richards, Terry Francis and guests invite you to the **GROOVE KITCHEN** (Plastic People. Info 0171-916-6669. 10-late)... Jazid's Mattski and Simon Das spin phat grooves and chunky beats at **SNUFF** (The Gardening Club. Info 0956-344-742. 10.30-3am. £5/£3)... Dr Bob Jones, Des Clarke and Claydon & Clinton spin nu soul at **SHAKE IT LOOSE** (Bar Rumba. 10-3.30am. £7/£5)... **FLUID** (The Cross. Info 0973-623-012. 10-4am. £6/£5) with Luke Solomon and Kenny Hawkes... Alex Knight and Sean Johnson spin at **VIOLET END** (Leisure Lounge. 9-4am. £7/£5).

NOTTINGHAM: **LARGE PORTION** Deluxe. 9.30-2.30am. £2.50. Ian Tatham, Dave Congrove and Martin Nesbitt... Jon of the Wicked Bitches, Dave Grantham and Matt Wolfe reside at **THE GARAGE** (The House. Info 0115-956-5324).

FRIDAY SEPTEMBER 20

BIRMINGHAM: **SLAG** Steering Wheel. Info 0121-666-7551. 10-2am. £7/£6. Owen Owens... Des Doonican and Val O' Connor comes to **CRUNCH** (The Venue. Info 0121-472-4581. 10.30-6am. £7/£6). **BOURNEMOUTH:** **NATURE'S GARDEN** The Gardening Club. 10-late. £5. Aqua Sky and Mad Ash (JDJ)... **OUTER LIMITS** (Ryvets. 9.30-2am. £5/£4). Paul Edge, Bazzar and Keith Fielder play funky techno. **BRADFORD:** **ASCENSION** Lingards. Info 01274-730-032. 10-3am. £5. Tony Walker and Kareem. **BRIGHTON:** **SOUTH** The Zap. 10-5am. £7.50/£6.50. Eric Powell... Alton Miller spins at **CLUB FOOT** (The Escape. 10-late. £6/£5)... Off the wall beats at **PLANET MUFFLEWUFFLE** (The Enigma. 10-2am. £4.50-£3).

BRISTOL: **TEMPTATION** Lakota. 9.30-7am. £7/£6. All-nighter with Danny Rampling and Westbam. **CARDIFF:** **TIME FLIES** Escape. 10-4am. Miss Moneypenny's tour with Smokin' Jo.

CARLISLE: **PURR-FECT** The Pagoda. Info 0122-844-667. 9.30-late. Graeme Park.

CHESTER: **SWEET** Blimpers. Info 01244-343-781. 9.30-2am. £7/£6. Paul Bleasdale.

DUBLIN: **TEMPLE OF SOUND** Temple Of Sound. 11-late. £8/£5.

Johnny Moy, Billy Scurry and Stephen Mulhall.

EDINBURGH: **PURE** Venue. 10.30-3am. £7/£5. Twitch, Brainstorm, The Dribbler and The Bill... Craig Smith and Mikey Storton play soulful house at **SOLEFUSION** (The Honeycomb. 10-3am)... Jon Mancini, Iain Clark and Keith Baxter get off it at **COLOURS** (Club Mercado. 11-4am).

GLASGOW: **SLAM** Arches. 10.30-3am. £6. Orde Meikle and Stuart McMillan... Zammo and Michael Kilkie reside at **THE RUMBA CLUB** (The Tunnel. Info 01382-581-140. 10.30-3am).

HASTINGS: **DEEP COVER** The Pier. 9pm-2am. £6/£4. Grooverider, Jumping Jack Frost and Hector G.

HULL: **DEJA VU** The Rooms. Info 01482-323-154. 10-4am. With Danielle Davoli, Al McKenzie and Scott Bond.

LEICESTER: **GOODBYE CRUEL WORLD.** Streetlife. Info 01332-372-374. 10pm-3am. £3/£2. Robert Owens and Paul Harris.

LIVERPOOL: **VOODOO 051** Complex. Info 0151-733-6097. 10-4am. £9/£8/£7. Andrew Weatherall.

LONDON: **VOYAGER** Complex. 10-5.30am. £12/£10/£8. Dave Angel, Trevor Rockliffe, Matt Tangent, Carl Cox, Phil Perry and Steve

Johnson journey into techno... Paul Oakenfold, Jon Pleased Wimmin and Judge Jules get **FRISKY?** (Ministry Of Sound. 10.30-6.30am. £10/£8) Fifth Birthday Special... CJ Bolland, Frankie D, Colburn and Mark Williams take control at **ABSOLUTE** (Colliseum. Info 0171-582-0300. 10-6am. £10/£7)...

Hard house, techno, drum 'n' bass and trip hop is music for the new world order at **MELTDOWN** (Club UK. Info 0181-877-810. 10-6am. £9/£7/£5)...

Grooverider, Andy C, Brockie, Nicky Blackmarket, Devious D and guests flex their vinyl at **DLB** (12, Dalston Lane. Info 0956-808-037. 11-6am. £10/£7)...

Ashley Beedle, Ross Allen and friends hop on the soul train at **LONDON X PRESS** (Blue Note. 10-5am. £8/£6)...

SEE THE LIGHT (Springs. Info 0958-285-692. 10-6am. £5) with DJ Disciple and Belgrave... **THE GALLERY** (Turnmills. Info 0891-516-666. 10-7.30am. £10/£8) Muzik Party with Pete Tong, Judge Jules and Steve Lee... Lekker, Joel Xavier, Nick Hook and wee Terry Marks host at **WHOOPIE IT UP** (The Gardening Club. 11-5am. £8/£6)...

Derrick May, D Wynn and Mark Ferina give it some Detroit **FLAVOUR** (The End. 10-6am. £10/£8)...

Dan and Jon cut 'n' paste at **THE BIG KAHUNA BURGER** (Smithfields. Info 0973-869-021. 9.30-late. £7/£5)...

Nicky Holloway is at **THE VELVET UNDERGROUND** (Velvet Underground. 10.30-4am. £10/£8)...

Graham Gold, Dave Lambert and Darren Pearce all reside at **PEACH** (Camden Palace. Info 0171-582-8629. 10-6am. £10/£5)...

T Money, Femi Fem, Dodge and Alex Baby spin hip hoppy, trip happy beats at **ROTATION** (Subterania. Info 0181-961-5490. 10.30-3.30am. £8)...

Colin Dale, Mark Dale and Marco Analdi host **THE VISION** (Soundshaft. 10.30-

late. £5)... The Freakniks host **KALIMBA** (The Crossbar. Info 0171-727-5524. 9.30-3am. £4)... Mrs Wood and Blu Peter host **THE GARAGE** (Heaven. 10-late. £8)...

Danny Eke, Gurk and Scottie spin at **ELITISM** (4 Tooley Road. 9-2.30am).

MANCHESTER: **BUGGED OUT** Sankeys Soap. 10-3am. £6/£5. Expect hard techno at Dave Clarke's birthday bash... Beatle, TB, Jay Enn and Medecine Man create **ABSOLUTE HAVOK** (The Phoenix. 10-late)...

The Fat City crew get down to the funky beat at **HEADFUNK** (Time. 10-2am. £5).

MIDDLESBOROUGH: **SUGAR SHACK** Empire. 9-late. Brandon Block, Alex P and DJ Pants.

NEWCASTLE-UNDER-LYME: **VOYUER** Time & Space. 9-4am. £7/£6. Lisa Loud and Marc Auerbach on the decks.

NORTHAMPTON: **WHAT A LIFE** The Vault. 9.30-2am. £6/£5. With guest Tony De Vit.

NOTTINGHAM: **HOT LIZARD** Deluxe. 10-3am. £5/£3. Paul Wain, Gary Marsden, Charles Webster and David Smith.

PERTH: **WILDLIFE** Ice Factory. Info 01382-581-140. 10-3am. £8/£7. With Terry Marks.

READING: **CHECKPOINT** CHARLIE Alleycat Live. 10-late. £10/£9. Darren Emerson, Jon Pleased Wimmin and Justin Robertson.

SHEFFIELD: **RISE** Leadmill. 10-4am. £8/£6. David Morales plays a four hour set alongside Christian Woodyatt and Danny Hussain...

Allister Whitehead, Tom Wainwright and Mark Luvdip get off it at **MUSIQUARIUM** (The Republic. 10-4am. £7/£6).

STOKE-ON-TRENT: **SIN CITY** The Left Bank Club. Info 01782-410-733. 9-2am. £6/£5. Kelvin Andrews joins Sanjay and John Taylor.

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19TH SOUTHPORT DANCE MUSIC WEEKENDER

NOVEMBER 8.9.10.1996
PONTINS HOLIDAY CENTRE. SOUTHPORT

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BIGGER. STEVE WREN. DAVE MORRISON AND SMILEY P
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the canal

SATURDAY 14th SEPTEMBER

9pm-2.30am
Danny Rampling
Claudio Coccoluto (Italia)
Fabi Paras
Barry Ashworth (Deja Vu)
Banj & Johnathon

SATURDAY 21st SEPTEMBER

9pm-2.30am
Paul Oakenfold
Terry Farley
Pete Heller
Billy Nasty
Nick Warren

SATURDAY 28th SEPTEMBER

9pm-2.30am
George Morel (Morels Grooves)
Steve Lee
Fat Tony
Barry Ashworth (Deja Vu)
Lofty (Flying Recs)

SATURDAY 5th OCTOBER

9pm-2.30am
Jeremy Healy
Smokin' Jo
Phil Perry
Gareth Cooke
Scott Braithwaite

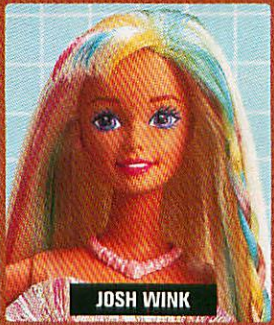
FORTHCOMING DJ's:

12th October
Marshall Jefferson (Chicago)
19th October
Jon Pleased Wimmin Tour
26th October
Allister Whitehead
2nd November
David Morales (5 hour Set)
9th November
Farley and Heller
16th November
Graeme Parke
(4 hour Set)

DOUBLE EGG



BARBIE



JOSH WINK

SWANSEA: UP FOR IT Escape. Info 01834-812-570. 9-4am. £7/£5. Nancy Noise, Clive Henry and Danny Slade spin handbag.

SWINDON: THE FRUIT CLUB Brunel Rooms. 9-8am. £12/£10. James Savage, Ian Wilkie, Ellis Dee, Ron, DJ Lee and Nicky Blackmarket on the decks.

SATURDAY SEPTEMBER 21

BEDFORD: GODS KITCHEN Riviera Lights. Info 0973-733-376. 9-5am. £10/£8. Tony De Vit.

BELFAST: WISDOM Network. 8-late. £6. With Eamon Beagon and Sean McCann... Keith Connolly and Alan Feris are at **CHOICE** (The Belfast Art College. Info 01232-776-084. 9-late. £10).

BIRMINGHAM: WOBBLE (Venue. Info 0121-233-0330. 11-7am. £8/£6). Danielle Davoli joins in the frolics... Jon Pleased and Patrick Smoove have some **FUN!** (The Steering Wheel. Info 0121-622-1332. 10-late). Judge Jules rules at **REPUBLICA** (Bakers. 10-late. £8/£6/£5).

BLACKPOOL: FEDERATION The Main Entrance. £8/£5. Ibiza Renunion party with Brandon Block and Alex P.

BRIGHTON: KINKY CASINO (Escape. 10-2am. £5/£2). Marshall Jefferson... **THE PUSSY CAT CLUB** (The Zap. 10.30pm-3.30pm. £7/£6) with Nipper 'Deep' Downey... Housey deepness with the Idjut Boys at **FABRIC** (The Shrine. 10-late).

BRISTOL: SATURDAYS Lakota. 9.30-6am. £10/£8. Smokin' Jo and Beloved's Jon Marsh.

BURNLEY: JAMBARU Club xpo. 7-2am. £10/£8. Up Yer Ronson tour with Allister Whitehead.

CARDIFF: TIME FLIES Escape. 10-4am. £8/£7. George Morel, Craig Bartlett, Dave Jones and Rich Hitchell... Digit, Pete Wardman and Jody spin at **LUST FOR LIFE** (Cardiff SU. 9-late. £7).

CORNWALL: GOODBYE CRUEL WORLD The Shirehouse. Info 0976-203-742. 10-late. With Jon Da Silva and Simon Owen.

COVENTRY: BACK TO BASICS The Foundry. 10-late. £10-£8. Those disco demons, Kid Batchelor and Luke Solomon.

DERBY: PROGRESS The Eclipse. 9-2am. £8/£7. Mark Moore and Dave Seaman join Russell and Pete... Gordon Kaye and Craig Burger Queen take their pick at **MAN:WOMAN** (One. 10-late. £6/£5).

DUBLIN: TEMPLE OF SOUND Temple Of Sound. 10.30-late. £8... Luvdup and Andy Carroll play **EVERY FRIDAY HONEY** (System. 10-late. £8/£6).

DUNDEE: HOMELESS The Basement. 10.30-2.30. £6/£5. Ben Wilcox kicks some ass with Eat Not Sold.

GLASGOW: SUB SATURDAYS Sub Club. 11-3am. £8. Harri, Dominic and

Oscar... Tyree Cooper, Trevor Price, David Holmes and Iain Patterson are at **COOL LEMON** (The Arches. Info 0141-339-0598. 10-late).

HASTINGS: DIONYSUS The Pier. 10-2am. £6/£4. Griff, Anthony Coombs and Alex Hamilton.

HUDDERSFIELD: THE INDUSTRY FIRST BIRTHDAY Follies. 9-very late. £7.50/£6.50. With Brandon Block, Tony Walker and Junior Perez on the decks.

LEEDS: HARD TIMES Nato. Info 01924-488-220. 10-6am. £12. Frankie Feliciano, Darren Clarke and Richard Moonboots are deeply disco alongside Miles Holloway, Elliot Eastwick and Jason Boardman... **BACK TO BASICS** (Pleasure Rooms. Info 01132-449-474. 10-6am. £12/£10) Alton Milar, Dr Derek and Dave Angel join Ralph

Holroyd... Westbam get on a naked techno speedway at **THE ORBIT** (After Dark. Info 0113-252-8202. 8-2am. £10/£8).

LIVERPOOL: CREAM Nation. Info 0151-709-1693. 9-2am. £10/£7. Justin Robertson, Judge Jules, Allistair Whitehead, Ashley Beedle and X-Press 2 (live)... Stuart McMillan and Mark William get together some serious techno tackle at **VOODOO** (051 Complex. 10-4am. £8/£7).

LONDON: RULIN' Ministry Of Sound. 11-9am. £15/£10. Fifth Birthday extra spesh kind of thing with David Morales, CJ Mackintosh, Frankie Foncezz, Jazzy M, Tommy D and Justin Berkman... Logan, Nick James and guests provide an eclectic boogaloo at **LOCK IN** (Plastic People. Info 0171-256-1758. 11-5am. £7)... Deep beats from Darren Emerson, Mr C, Murf, Layo and Andrea Parker at **SUBTERRAIN** (The End. 10-7am. £13/£10) including two way audio visual link-up... Seb Fontaine, Luke Neville, Craig Richards and Dizire Dubfire host **MALIBU**

STACEY (Hanover Grand. Info 0181-984-9132. 10-5am. £12) with John Kelly and Breeze... Phil Perry, Darren Stokes and Oliver McGregor go groove surfin' at **CLUB FOR LIFE** (Gardening Club. 2.10.30-6am. £12/£10 Life Organ members) with Laurence Nelson... **KINGSIZE** (Complex. 10-5.30am. £12/£10) with Roy The Roach, Sean Johnson, Brian Tappart and Michael Proctor... Alex Sparrow, Kirstie and Simon Fathead host **ATHLETIC** (Blue Note. 10-5am. £10)... Nicky Holloway resides at **THE VELVET UNDERGROUND** (Velvet Underground. 10.30-4am. £10/£8)... Fat Cat's Alex Knight get a little **SEX LOVE & MOTION** (Soundshaft. Info 0956-438-004. 10.30-3.45am. £8/£7/£5)...

Progress rocks the UK with Phil Perry and Phil Morley at **UNITED KINGDOM** (Club UK. 10-6am. £12/£10)...

Tall Paul Newman, Tony De Vit, Malcom and Ian M reside at **TRADE** (Turnmills. Info 0171-250-3409. 3am-1pm)... Happy hardcore, intelligent drum 'n' bass and old skool house provide the soundtrack at **LABYRINTH** (12, Dalston Lane, E8. Info 0171-247-0789. 11-6am. £10/£8/£5)... D Makk and 2 CV spin drum 'n' dub at **SATURDAYS** (The Plough. 8-late. £3/£2).

MANCHESTER: HACIENDA. 9.30-3am. £12/£10/£9... Boy George and Paul Harris swing their handbags at **GOLDEN** (Sankeys Soap. Info 01782-621-454. 9.30-4am. £12/£10)... Planet Janet host **HOLY CITY ZOO** (Holy City Zoo. 9.30-2am. £10)... Da Intalex' Marcus, Harvey Jones, Jamac and Inky play drum 'n' bass 'n' percussion at **PLANET DRUM** (The Phoenix. Info 0161-273-3435. 10-3am. £4)... Phil Morse hosts **TANGLED** (The Boardwalk. 10-late. £6/£5) with New Johnson.

MIDDLESBROUGH: ON IT Middlesbrough Arena. Info 01642-231-886. Metalheadz tour with Goldie, Grooverider, Randall and Cleveland Watkiss... Linden C and Junior Jones see **BETTER DAYS** (Empire. 9-late).

MILTON KEYNES: ULTRA VEGAS Winter Gardens. Info 01908-612-262. 9-4am. £8/£7. Fun join Rick Long, Ashley, Nick Norman and Joseph.

NEWCASTLE: SHINDIG Riverside. 9-3am. £7/£6. K Klass, Daz Saund and Trevor Rockliffe play alongside muckers, Scott and Scooby... Felix Da Housecat drops into **SUB SATURDAYS** (Sub Club. 11-4am. £10/£8).

NEWCASTLE-UNDER-LYME: SPOILT Time & Space. Info 0385-245-402. 9.30-2am. £9/£7. Tom Wainwright and Chris Lyons.

NOTTINGHAM: DELUXE Deluxe. 9.30-late. £10/£8. With Ian Ossia, Nigel Dawson and Griff... Tim & Laurie, Chris & James and Lisa Loud play **LOST IN MUSIC** (Paradise. 9.30pm-2.30pm. £8/£6)... Pork Chop, Deep Joy and Planch dig out their vinyl goodies at **RUMPSHAKER** (The Box. Info 0115-941-0445. 11-2am. £4/£3).

SHEFFIELD: GATECRASHER The Arches. Info 0121-605-8960. 9.30-6am. £12/£10. Guy Ornadell, Craig Jensen, Dave Seaman and Mark Moore swing from the rafters... Steve "Silk" Hurley and Relief's Gemini play deep house at **FUTURE** (The Republic. 9.30-4am. £8/£7)... Jeremy Healy, Lisa Loud, Luke Neville, Buckley and Sara large it in the house at **LOVE TO BE** (The Music Factory. 10-5am. £15/£12).

SWANSEA: ESSENCE Escape. 01834-812-570. 9-4am. £8. James Savage and Danny Slade.

SWINDON: FRISKY Brunel Rooms. 9-3am. £7. Jack 'n' Daniels.

WARRINGTON: STREAM The World. 9.30-late. £7/£5. Mrs Woods and Pete Ward.

SUNDAY SEPTEMBER 22

DUBLIN: DISCO AKIMBO The Kitchen. 10.30-2.30am. Disco dub frenzy and all that with the Lufonic crew.

LONDON: DEBBIE'S ON CLOUD 9 Cloud 9. Info 0171-328-4711. 10-7am. £12/£10... Darren Price and friends spin at **SUNNY SIDE UP** (The Chunnel Club. 9am-8pm. £7/£5)... Goldie and Grooverider host **METALHEADZ** (The Blue Note. 7-midnight. £7/£4)... Luke Howard and Princess Julia continue at **QUEER NATION** (The Gardening Club. 10-3.30am. £6)... Rob Da Bank hosts the audio-visual **SUNDAY BEST** (Tearooms De Artistas. 8-1am. 99p)... Spooky, Tee Harris and Rob Acetson chill at **THE BIG PICTURE**

(The Cross. Info 0973-623-012. 9-3am. £6/£5)... Annie Nightingale gets on the case with **THE WEIRD BEATS COLLECTIVE** (Jazz Bistro. 7-12.30am. £2).

MANCHESTER: HOOCHIE COOCHIE Atlas Bar. 11-5pm. Free. Barney plays music for both ears.

MONDAY SEPTEMBER 23

LONDON: CHILLIN' Riki Tik. 8-1am. Free. Jim Masters... Talvin Singh and friends chill at **ANOKHA** (The Blue Note. 10-3am. £5/£3)... Nicky Holloway and Paul Harris continue with **WORLD RECESSION** (Velvet Underground. 10-3am. £5)... DJ Reds, Stormin' D and Luke Brancaccio keep it coming at **VIBRANCE** (Grays. Info 0973-740-850. 8-6pm. £7/£5)... Bassment Jaxx' Felix B spins at **STERLING** (Jazz Bistro. 9.30-2.30. £1).

TUESDAY SEPTEMBER 24

LONDON: THE PINCH The Gardening Club. 10-3am. £5/£4/£3. Fabio Paras spins.

WEDNESDAY SEPTEMBER 25 **GLASGOW: RELAX** Bar 10. 9-12am. Free. Gregor, Michael and Romeo spin eclectic beat.

LONDON: PLEASED Velvet Underground. 10-3am. £6/£5. Jon Pleased Wimm with guests... Paul "Trouble" Anderson continues at **THE LOFT** (The Blue Note. Info 0171-813-5266. 9.30-3am. £5)... Luke Solomon and Kenny Hawkes spin deep house with the legendary Steve "Silk" Hurley at **SPACE** (Bar Rumba. 10-3am. £5/£3)... Terry Mitchell resides at **THE ELECTRIC UNDERGROUND** (The Gardening Club. Info 0181-317-4726. 10-3am. £5) with Chris and Brenda Russell... Mr Scruff feels the bass at **PM SCIENTIST** (The Jazz Bistro. 10-2am. £5/£4) with Damian Lazarus and Zoe Richardson... Kemi & Storm and Mad Ash spin attitude-free drum 'n' bass at **BOOMERANG** (Villa Stephano. Info 0956-833-249. 10-3am. £5/£3)... Dust Records host the **D CLUB** (Smithfields. Info 0956-616-693. 8-12.30pm. £2)... Shockwave and Essence of Life play host to **MOST** (The End. 10-3am. £3).

SHEFFIELD: THE DRUM CLUB The Republic. 9-2am. £3.50/£3. Selecta, Angel, Mista and Meena.

THURSDAY SEPTEMBER 26

DERBY: PURE NOVA The Conservatory. 10pm-2am. £3/£2. With Dizzie Dufire.

DUBLIN: SHOCK Temple Of Sound. 11-late. £4/£2. Liam Dollard, Warren Kiernan and guests... Daragh and Zynk host **MARS NEEDS WOMEN** (POD 11-3am. £6/£5).

HARROGATE: THE FUNK LADS Jimmy's 3. 9-2am. £3. Hippy Torales and Edzy.

LIVERPOOL: COMPLICITY Garlands. 10-3am. £4. Paul Kane, Spock and Alan Holt... Andy Mac, Steve Tauge and Alex Buchanan play deep house at **SPICE** (La Bateau. 10-2am. £4/£3).

LONDON: ULTIMATE BASE Velvet Underground. 01403-267-376. 10-3am. £8. Sexy, housey techno from Coxy... Rohan, Alan, Lowrider and DJ Moniker spin drum 'n' bass 'n' weird beats at **ROTATION** (The Blue Note. 11-late. £4/£3)... Eddie Richards, Terry Francis and guests invite you to the **GROOVE KITCHEN** (Plastic People. Info 0171-916-6669. 10-late)... Carl Kat and Steve Snuff spin phat grooves and chunky beats at **SNUFF** (The Gardening Club. Info 0956-344-742. 10.30-3am. £5/£3)... Dr Bob Jones, Des Clarke and Claydon & Clinton spin nu soul at **SHAKE IT LOOSE** (Bar Rumba. 10-3.30am. £7/£5)... Luke Vibert (Wagon Christ, Plug)

and 2 Player charter unknown electronica and other weird places at **SPRAWL** (Cafe Internet. Info 0181-568-3145. 7-11pm. £3/£2.50)... Rob Acetson, Linden C and Kid Batchelor host **FLUID** (The Cross. Info 0973-823-012. 10-4am. £6/£5)... Tim Taylor (Pump Panel, Missile), James Holroyd (Bugged Out!) and Mark Williams journey into the next millennium at **EUROBEAT 2000** (Turnmills. 10-6am. £7/£5/£3)... Billy Nasty and Paul Docherty spin at **VIOLET END** (Leisure Lounge. 9-4am. £7/£5).

MANCHESTER: HERBAL TEA PARTY New Ardr. 9-2am. £6. With Charlie Hall, Bob Fletcher and Subvoice (live).

NOTTINGHAM: LARGE PORTION Deluxe. 9.30-2.30am. £2.50. Ian Tatham, Dave Congrove and Martin Nesbitt.

SWINDON: DIG THE NEW BREED The Brunel Rooms. Info 0973-339-992. 9-2am. £3/£2. Tim, Warren, Ross, Adrian and Gerard.

FRIDAY SEPTEMBER 27

ABERDEEN: THE SECRET GARDEN Joy 10-2am. Alan Sadler and Brian Hutcheon... Craig Mac hosts **FLASH** (The Stork Club. Info 01224-780-278. 10-2am... DJ S, Alan Nicholls and Maggie Mckeen keep it **SWEET** (Exodus. Info 01224-624-288. 10-2am. £5/£3).

ABERYSTWYTH: HARDWARE MAYHEM Parkys. Info 01970-880-373. 8-1am. Druid and MC Sharkey.

BATH: STREETLIFE The Hub Club. Info 0978-246-685. 10-late. £4/£3. With Gerard and guests.

BIRMINGHAM: SLAG Steering Wheel. Info 0121-666-7551. £7/£6. Mark Jarman spin... John Hollis and Jem Atkins are at **CRUNCH** (The Venue. Info 0121-472-4581. 10.30-6am. £7/£6) with Positiva.

BOURNEMOUTH: NATURE'S GARDEN. The Gardening Club. 10-late. £5. Max (Mad Flavour), Damian Lazarus & Zoe Richardson (PM Scientist), Tony (FON) and Lee (Logical Progression)... **OUTER LIMITS** (Ryvels. 9.30-2am. £5/£4). Paul Edge, Bazzar and Keith Fielder play funky techno for sexy people.

BRIGHTON: CLUB FOOT Escape. Info 01273-726-311. 10-2am. £8/£5. Steve "Silk" Hurley... **SOUTH** (The Zap. 10-3.30am. £7.50/£6.50.) with Eric Powell... Off the wall beats at **PLANET MUFFLEWUFFLE** (The Enigma. 10-2am. £4.50-£3) with Harvey (Ministry of Sound).

BRISTOL: TEMPTATION Lakota. 9.30-4am. £7/£6/£5. Tasha Killer Pussies and Jon The Dentist keep it hard but sweet.

CARDIFF: TIME FLIES City Hall. 9-6am. End Of Summer Ball with Billy Nasty, Tom Wainwright and Craig Bartlett. Continues later on at the Escape.

CHESTER: SWEET Blimpers. Info 01244-343-781. 9.30-2am. £7/£6. Phil Cooper and Russ (K Klass).

DUBLIN: TEMPLE OF SOUND Temple Of Sound. 11-late. £8/£5. Johnny Moy, Billy Scurry and Stephen Mulhall.

EDINBURGH: PURE Venue. 10.30-3am. £7/£5. Twitch, Brainstorm, The Bill and The Dribbler.

GLASGOW: SLAM Arches. 10.30-3am. £8. Meikle and McMillan keep on keeping on.

HASTINGS: THE THIRD WAVE The Pier. 9pm-2am. £6/£4. Gayle San and Mark Rolfe.

HERTFORDSHIRE: STRICTLY UNDERGROUND Ice Bar. 10-4am. £6/£5. Dave Evans, Jimbo, Pat VV, Harvey and guests.

HUDDERSFIELD: ABSOLUTE HAVOK Follies 10-late. Beatle, TB, Jay Enn and Medecine Man.

Every Friday, Club UK, Wandsworth, London

Hosted by Barry Ashworth and Andy Morris of Dub Unite



MELTDOWN



Friday 13th Sept 96

Friday 20th Sept 96

Friday 27th Sept 96

Friday 4th Oct 96

Techno NRG

**Choci, Blu Peter,
Pete Wardman,
Marc French**



Drum & Bass

**Dr S Gachet, Krust,
Kane, Bailey, Sandman**

Trip Hop Beatz

**Jon Carter, Richard Fearless
Peter Herbert,
Barry Ashworth
Dub Pistols**

Techno Phunk

**Dave Angel, Sugar Ray,
Phil Smart, Andy Morris**

Drum & Bass

Fabio, Doc Scott

Peshay, Bailey

Desire

Trip Hop Beatz

IT'S ON PARTY

Damion Harris (Skint Records)

Barry Ashworth Dub Pistols

**J Saul Kane
(Depth Charge)**

Rowan (Loaded

Bruce (Muzik)

Gareth (It's on)



Destiny on Tour

Arena 1

Seduction • Slipmatt

Dougal • Sy

Billy Bunter • Mixmatt

Energy Back 2 Back influence

Jimmy J Back 2 Back Vinyl

Trixta + Mc Ruff

Arena 2

Richie Whizz • X Cess

Vip • Jay (Silkcut)

Reds • Gussy • Swiflee

(Dream FM)

Arena 3

Peshay, Kemistry & Storm

Dark Dean, DJ Rap,

Dr. S Gachet, Breakdown,

DJ Desire



Techno Funk

Darren Emerson

Andy Morris

Arron, Marc French

Drum & Bass

JJ Frost, Ed Rush

DJ Lee, Frenzic

Desire

Trip Hop Beatz

**Derek Delarge (Ceasefire)
Damion Harris (Skint Records)
Barry Ashworth (Dub Pistols)
DJ CIA**

Residents **Andy Morris, Barry Ashworth, Marc French**

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ELEMENTS OF DANCE

sub



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SEPTEMBER 14th

OUTLANDS RECORDS PARTY

REGAL ROOM

NICKY HOLLOWAY,
CRAIG JENSEN
TOM COSTELLOE, ARRON

APOLLO ROOM

KELVIN ANDREWS
MRS WOOD, B.X.
JAMIE TOLLEY

THE GALLERY

SCOTT MAC, DANNY C
FRANKIE CHEESEMAN
MARTIN BLACKLEY, MICKEY FEHILLY,

SEPTEMBER 21st

progress

REGAL ROOM

RUSSELL & PETE (PROGRESS)
STEVE HARVEY
BIKO, STEVE GODDARD

APOLLO ROOM

PHIL PERRY
PAUL KELLY, SI LONG
MARC FRENCH

THE GALLERY

PHIL MORLEY,
JOOLS
SEAN ANTHONY



SEPTEMBER 28th

LET IT HAPPEN PARTY

REGAL ROOM

BRANDON BLOCK
ALEX P,
STEVE HARVEY

APOLLO ROOM

D.O.P., DOMINIC MOIR
TERRY MARX
JAMIE TOLLEY

THE GALLERY

ASHLEY JAMES
HAZZY D & MARK P
ANDY FARLEY

OCTOBER 5th

GISM PARTY

REGAL ROOM

GRAHAM GOLD, JON MARSH
DARREN PEARCE
LUIS PARIS

APOLLO ROOM

MARK NRG, JOHN "OO" FLEMING
DARREN PEARCE
JAMIE TOLLEY

THE GALLERY

SIMON HILL, DAVID SUAVE
DARREN MAC
PAUL GRAHAM



EVERY SATURDAY
9PM - 2AM

ENOUGH TO MAKE YOU COME

RESIDENT: SI BARRY

SATURDAY 14TH SEPTEMBER

DESTINY THE CREAMS

5TH BIRTHDAY



IT'LL BE FULL OF MAD SURPRISES WITH GUEST DJs

PETE WARDMAN • CHOCI • SI BARRY



SATURDAY 21ST SEPTEMBER

VINYL RHYTHM'S 5TH BIRTHDAY

LEADING RECORD SHOP AND PROMOTION FROM SOUTHEND CELEBRATE THEIR 5TH BIRTHDAY WITH GUEST DJs

MARC AUERBACH (RENAISSANCE) • ADAM CARTER • NORMAN H

SATURDAY 28TH SEPTEMBER

CULTURE SHOCK PARTY



THE LONG RUNNING CULTURE SHOCK TOUCHES DOWN TO HOST ONE OF THEIR EXCELLENT PARTIES WITH DJs

JOHN KELLY • TONEY GRIMLEY • GARETH COOKE

SATURDAY 5TH OCTOBER

Savage Bliss PARTY WITH GUEST DJs

PARKS & WILSON (RENAISSANCE / PERFECTO) • BRADLEY CARTER • SI BARRY

Prices: members £4 before 10.30pm,
£5 thereafter

Non members £5 before 10.30pm,
£6 thereafter

Music policy: Enough to make you come!

No under 18's, R.O.A.R.,

ID Maybe required

Dress Code: Smart / Casual

Info: DESTINY THE CREAM:

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Saturday 14th Sept '96	Saturday 21st Sept '96	Saturday 28th Sept '96	Saturday 28th Sept '96
main room	LAKOTA TOUR 1996	main room	main room
Judge Jules	9pm - 5am	Felix Da Housecat	Craig Campbell
Jim 'Shaft' Ryan	£10 advance tickets	Smokin' Jo	Mark Rowley
Ashley James	members & guests	Ashley James	Ashley James
viper room	Daniele Davoli	viper room	viper room
Nightmares	Adrian Luvdup	Wall of Sound	Athletico with
on Wax	Lee Fischer	Derek Delarge	Alex Sparrow
DJ Ease	Ashley James	back room	back room
back room	Grayson	Si Storer	Bods
Bod	Mo Wax		back room bash
	Shipley		
	Fraser Cooke		
	Ivor Wilson		

DI OF THE MONTH

DJ DAN, the West Coast jock whose hard house sets are the cream of US underground warehouse scene, is MUZIK's man of the moment

WHEN AND WHERE WERE YOU BORN?

July 8, 1968. Olympia, Washington.

HOW DID YOU START DJ'ING?

I always used to watch DJs play when I was at high school and college, and eventually started doing it myself when I moved to LA in 1990. My first real dates were with Donald Glaude, who is one of the best DJs I've ever heard. I started off playing a lot of rave and techno stuff on the warehouse scene, until I moved to San Francisco, where I got into the hard house and progressive stuff that I play now.

WHAT WAS THE FIRST RECORD YOU EVER BOUGHT?

The first record I ever had when I was a kid was "Raindrops Keep Falling On My Head". So I've been collecting records since I was two years old!

AND THE LAST?

Kingsize's "Acid Or XTC".

WHAT CHANGES WOULD YOU LIKE TO SEE IN THE CLUB SCENE?

In San Francisco I'd like to see people become a little more dedicated to the whole idea of going on a trip with the DJ, of becoming focussed on the sense of a journey. It seems like everyone's really scattered just now,

so I'd love to see the scene grow more centred. About four years ago, we all had more respect for each other and that brought many different musical styles together. I'd like to see that happening again. But I'm not so into the club scene now, so it doesn't really affect me. The warehouse scene is totally different. Like these DOSE parties I play at in Toronto, they're amazing. **WHAT ARE YOUR STRENGTHS AND WEAKNESSES?** I'm really good at responding to a crowd when they're ready to direct me. That's when I get really vibed. My weakness is when the crowd don't guide me. Then I go off in strange directions and

only give half of what I'm capable of.

FAVOURITE LABELS?

Touche and Strictly Rhythm.

FAVOURITE DJs?

Donald Glaude from Seattle, DJ Hipp-E from Denver, and Derrick Carter and Terry Mullan from Chicago.

FAVOURITE CLUBS TO PLAY?

I'm more into the warehouse scene than the club scene, but I would say that the one club which wins hands down is Simon's in Gainesville, Florida. It's just got the coolest people and the wildest vibe.

WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?

I guess I would probably be a fashion designer, as that's what I studied at college. But thankfully I moved to LA, where I discovered this kind of music, and I haven't looked back since!

WHAT NEXT FOR DJ DAN?

I'm not taking many bookings next year so that I can concentrate harder on recording stuff. At the moment I'm making dub plates to use in my own sets, but next year there will definitely be a lot more Electrofunk material.

DJ DAN can be found spinning regular sets for warehouse party promoters Funky Techno Tribe in San Francisco and DOSE in Toronto. His Electrofunk track, 'Loose Caboose', is out now on XL, with the original remixes from the Bassbin Twins and a new reworking from Carl Cox



hold Tribal Gathering this year. This time, the five dance arenas will take you through the soundscapes of Underworld, Jeff Mills, Slam, DJ Skull, Paul Oakenfold, Robert Miles, Hallucinogen, Man With No Name, LTJ Bukem, Sasha, Marshall Jefferson, Blue Amazon and Tsuyoshi. Back To Basics, Voyager, Return To The Source, Miss Money Penny's, Northern Exposure, DIY and Logical Progression represent the clubs.

BEDFORD: PICK YER OWN

Milwaukee. Info 01296-682-386. 9-6am.

£8. Luvdup and Roy the Roach.

BELFAST: WISDOM Network

8-130am. £7. Mark Jackson, Eamon

Beagon and Jay Kay are joined by Andy Carroll.

BIRMINGHAM: CREAM Que Club

10-late. Sasha, John Digweed, Lee

Fisher and Matt Booker. ... Mark

Moore and Paul Chiswick have

some FUN! (Steering Wheel. Info 0121-

622-1332. 10-late. £8) Bowen and

Noel spin at FUNGLEJUNK. ...

Jeremy Healy and Scott & Scooby

give it some WOBBLE

(Venue. Info 0121-233-0338. 11-7am. £8/

£6). ... MISS MONEYPENNY'S (Bonds.

9.30-late. £12/£9.50) with the Lovely

Helen, Phil Gifford and Si Long. ...

Danny Rampling rules at

REPUBLICA (Bakers. 10-late.

£8/£6/£5).

BRIGHTON: KINKY CASINO

Escape. Info 01273-726-311. 10-2am.

£6.50. With Roy the Roach. ...

THE PUSSYCAT CLUB (The Zap. 10-

4am. £7/£6.).

BRISTOL: SATURDAYS Lakota

9.30-6am. £10/£8. Miss

Money Penny's tour with Judge

Jules, Graham Gold and Tom &

Jerry Bouthier. ... Hype, Randall,

Andy C, Daze and DJ SS jump

up at RUFFNECK TING (University Of

The West Of England. Info 0117-829-

8588. 8-2am. £10/£8).

BURNLEY: JAMBARU Club xpo

9-2am. £10/£8. Ian Ossia.

CARDIFF: TIME FLIES Escape

10-4am. £8/£7. Muzik/Distinctive

Records party.

COVENTRY: BACK TO BASICS

The Foundry. 10-late. £10-£8. Claudio

Coccoluto and Harvey.

DERBY: PROGRESS The Eclipse

9-2am. £8/£7. Naughty But Nice night

with Lisa Loud, Passman, Pete

and Russell. ... Al McKenzie and

Lee Softly (Blue Amazon) take

their pick at MAN:WOMAN (One. 10-

late. £6/£5).

DUBLIN: TEMPLE OF SOUND

Temple Of Sound. 10.30-late. £8.

DUNDEE: HOMELESS The Basement

10.30-2.30. £8/£5. DJ Krust kicks ass

with Eat Not Sold.

EDINBURGH: COLOURS Club

Mercado. 11-4am. With Jon Mancini,

Boney, Darren Mackie and

Crosby manning the decks.

GLASGOW: CREAM The Arches

10-late. Graeme Park, Allister

Whitehead, Tall Paul Newman

and Michael Kilkie. ... SUB

SATURDAYS (The Sub Club. 10-late).

Gene Farris (Relief) joins Harri

and Dominic at. ... Sir Weatherall

gives the floor a lashing at VIBRO

(Asylum @ City Campus. 10-3am.)

GLASTONBURY: CLUB BREED

Assembly Rooms. 8.30-12pm.

£4.50/£3.50. Jungle, deep house,

reggae and hip hop.

HASTINGS: DIONYSUS The Pier

10-2am. £6/£4. Anthony Coombs and

Alex Hamilton.

HUDDERSFIELD: THE

INDUSTRY Folies. 10-4am. £7/50/£6.50.

Rocky and Diesel.

LEICESTER: GOODBYE CRUEL

World Streetlife. Info 01332-372-374.

10pm-2am. Danielle Davoli and

Simon Owen.

LIVERPOOL: FULL ON Nation

10-Very late. Carl Cox, Jeremy Healy,

Jon Pleased, Boy George,

Graeme Park and Darren

Emerson, while Heavenly kick off

in the courtyard. ... VOOODOO (051

Complex. Info 0151-733-6097. 10-4am.

£9/£8/£7). With CJ Bolland.

LONDON: VOYAGER Complex

10-5.30am. £12/£10/£8). Jeff Mills, Gayle

San, Jon Cooke and Mark Allen

journey into techno's final

frontiers. ... Andrew Weatherall,

Paul Curran and Trevor Rockliffe

spin at ABSOLUTE Colliseum. Info

0171-582-0300. 10-6am. £10/£7). ...

Hard house, techno, drum 'n'

bass and trip hop is music for the

new world order at MELTDOWN

(Club UK. Info 0181-877-810. 10-6am.

£9/£7/£5). ... Grooverider, Andy C,

Brookie, Nicky Blackmarket,

Devious D and guests flex their

vinyl at DLB (12, Dalston Lane. Info

0956-808-037. 11-6am. £10/£7). ...

Finbar, Matt McCarthy and Justin

McCann host MAYBE BABY (Cloud

9.10). ... Blu Peter, Steven React

and Mrs Wood reside at GARAGE

(Heaven. 0171-839-5210. 9-3am. £7). ...

Marcia Carr, Johnny Reckless

and Muzik's Michael Morley host

SEE THE LIGHT (Springs. Info 0958-285-

692. 10-6am. £5). ... Daniel Davoli,

Lawrence Nelson and Seb

Fontaine and Tall Paul take

control at THE GALLERY (Turnmills.

Info 0891-516-666. 10-7.30am. £10/£8)

with Paul Oakenfold, Fat Tony

and Tall Paul Newman. ... Steve

Travell and Andy "Tex" Jones

WHOOPI IT UP (The Gardening Club. 11-

5am. £8/£6.) with Lekker, Nick

Hook, Terry Marks and Joel

Xavier. ... 808 State and John

Tyrell cut 'n' paste at THE BIG

KAHUNA BURGER (Smithfields. Info

0973-869-021. 9.30-late. £7/£5) with

Dan and Jon Kahuna. ... Nicky

Holloway hosts THE VELVET

UNDERGROUND (Velvet Underground.

10.30-4am. £10/£8). ... Graham Gold,

Dave Lambert and Darren

Pearce continue at PEACH (Camden

Palace. Info 0171-582-8629. 10-6am.

£10/£5). ... Tony De Vit, Lisa Loud

and Seb Fontaine get FRISKY?

(The Ministry of Sound. 10.30pm-6.30am.

£12/£8). ... T Money, Femi Fem,

Dodge and Alex Baby spin hip

hoppy, trip happy beats at

ROTATION (Subterania. Info 0181-961-

5490. 10.30-3.30am. £8). ... The

Freakniks host KALIMBA (The

Crossbar. Info 0171-727-5524. 9.30-3am.

£4). ... Sid Shanti, Tristan and

Mixmaster Morris get behind the

controls at SCIENCE FICTION (The

Fridge. 10-late. £7). ... FLAVOUR (The

End. 10-6am. £11/£9). ... Danny Eke,

Gurk and Scottie spin at ELITISM

(4 Tooley Road. 9-2.30am). ... The Acid

Jazz get down on the MAGIC BUS

(Blue Note. 10-5am. £8/£6).

MANCHESTER: BUGGED OUT

Sankeys Soap. 10-3am. £8/£5. David

Holmes and Bandulu (live) get on

it with James Holroyd. ... The Fat

City crew get down to the funky

beat at HEADFUNK (Time. 10-2am. £5).

MIDDLESBOROUGH: SUGAR

SHACK Empire. 9-late. Third Birthday

and Muzik Party with Jeremy

Healy, Judge Jules, Lisa Loud and

percussion by Shovell.

NEWCASTLE: VIVA The Riverside

10-late. £5/£4. John Berry (Eastern

Bloc) drops hard house and

trance. ... Jemez (Touche

Records) spins at TANGENT (Sub

Club. 11-3am. £6/£5).

NEWCASTLE-UNDER-LYME:

VOYUER Time & Space. 9-4am. £8/£7.

With Boy George and John

Ceccini on the decks.

NOTTINGHAM: HOT LIZARD

Deluxe. 10-3am. £5/£3. Paul Wain,

Gary Marsden, Charles Webster

and David Smith get into a spin.

SHEFFIELD: RISE Leadmill

10-4am. £8/£6. Frankie Knuckles

plays an exclusive UK date with

Alex P. ... Brandon Block, Paul

Gotel and Adrian Luvdup get off

it at MUSIQUARIUM (Republic. 9-4am.

£9/£7).

SOUTHEAST: EUPHORIA Club Art

Info 01206-564-819. 9pm-2am. £8/£5.

Scott Braithwaite, Andy Baker,

DJ Desire and SHOCK.

STOKE-ON-TRENT: SIN CITY

The Left Bank Club. Info 01782-410-733.

9-2am. £8/£5. Ariel joins Sanjay

and John Taylor.

SWANSEA: UP FOR IT Escape

Info 01834-812-570. 9-4am. £7/£5. Tom

Wainwright, Nick Warren and

Danny Slade.

SWINDON: THE FRUIT CLUB

Brunei Rooms. 9-3am. £7/£6/£5.

Anthony Pappa, John Kelly, Dr S

Gachet, Slipmatt and Brisk.

TROWBRIDGE:

TRANSMISSION Route 66. 10-late.

The DIY crew get back to basics

with Simon DK and Peez.

SATURDAY SEPTEMBER 28

ABERDEEN: L'AKIMBO Exodus

Info 01224-624-288. 10-2am. £8/£5.

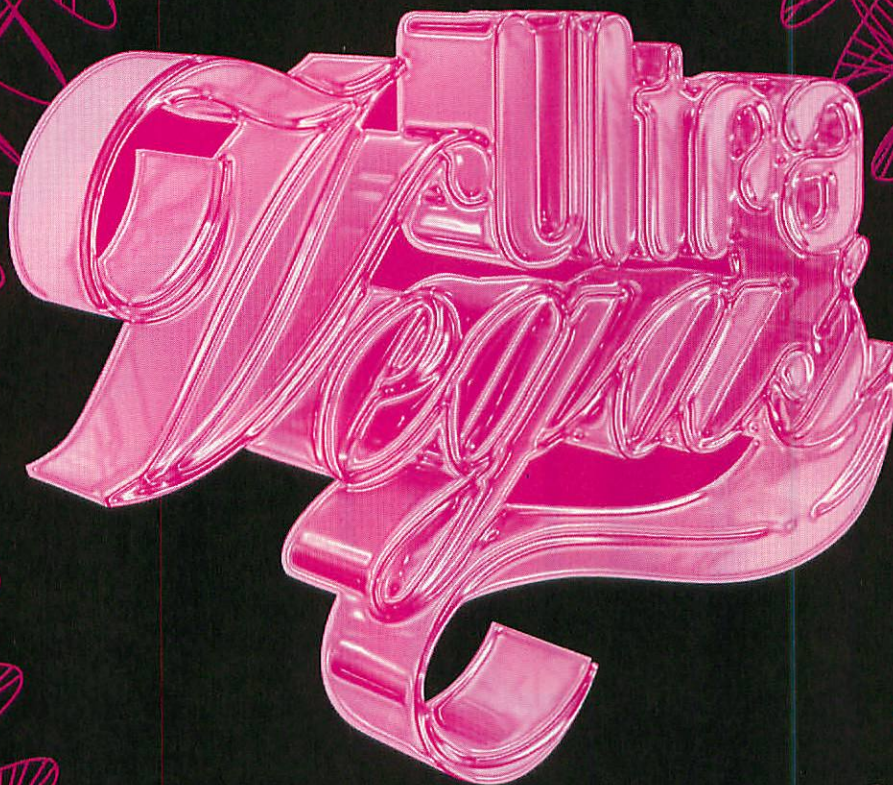
Simon J and Jonathon J. ... Billy

and Austyn Davidson CELEBRATE

LIFE (Joy 10-2am).

BASINGSTOKE: ADRENALIN

Pure & Simple Uplifting Bliss



Residents **More Tea Vitar** Party

14.09.96

fun! Potential Club Tour @ Vegas

21.09.96

End of the Month 'Knees Up'

28.09.96

The 'Big Man' himself starts the month

05.10.96

renaissance Club Tour @ Vegas

12.10.96

Grant Plant, Nick Norman, Ashley Cooper, Richie Long

Steve Lawler, Roger the Doctor, Joseph, Jason 'Smokin' Bird

Pete Wardeman, Joseph, Richie Long

Seb Fontaine, Ashley Cooper, Joseph

Daniele Davoli, Ian Ossia, Anthony Pappa, Parks & Wilson,
Nick Norman, Joseph, Ashley Cooper, Richie Long, Brid, Jason 'Smokin' Bird

Residents: Richie Long, Ashley Cooper, Joseph, Nick Norman

Percussion: Ralph T

Venue: The Club @ The Winter Gardens

Location: Central Milton Keynes, Four Minutes from J14,M1

Day: Every Saturday

Time: Nine p.m. to Four a.m.

Admission: Seven Pounds Members - NUS
Nine Pounds Non members - See Flyer

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Anthony Pappa : Parks & Wilson

Richie Long : Joseph : Nick Norman,
Ashley Cooper : Brid : Jason 'Smokin' Bird

Twelve Pounds Members : Fifteen Pounds Non Members

Expanding the Parameters: Venue Size: DJ Line Up: Quality:
Three Rooms: Marquee: Renaissance.
Please arrive early to avoid disappointment

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Orange*

02.11.96

opening night
thursday 10/10/96
suburban knight
 (underground resistance
 detroit/red planet detroit)
dj rolando
 (aztec mystic/ underground
 resistance detroit)
live performance
the advent
 (manipulate e.p.) eternal records
scott elliot (resident)

thursday 17/10/96
blake baxter
 (detroit)
alex knight
 (fat cat)
scott elliot
 (resident)

thursday 24/10/96
surprise dj
 (detroit)
the space djz
 (ben long:jamie bissimire(bandulu))

thursday 31/10/96
eddie flashin' fowlkes
 (red planet: detroit)

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£8 for members
£8.50 advance tickets

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13-09 T.W.A. residents LAUNCH PARTY
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20-09 DAVID MORALES (4hr set)
 CHRISTIAN WOODYATT • DANNY HUSSAIN
 £15/12



ADVANCE TICKETS
 AVAILABLE NOW

US EXCLUSIVE - ONLY UK DATE

27-09 FRANKIE KNUCKLES (4hr set)
 ALEX P • DANNY HUSSAIN
 L.T.J. BUKEM & MC CONRAD (second room)



ADVANCE TICKETS
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04-10 TOM & JERRY BOUTHIER
 K-KLASS • ROB TISSERA

11-10 DANIELE DAVOLI
 GRIFF & JAY (Manumission) • IAN OSSIA

18-10 MISS MONEYPENNY'S TOUR
 JEREMY HEALY
 SIMON OWEN • EMMA FRISCO



25-10 RENAISSANCE TOUR
 ADVANCE TICKETS WILL BE AVAILABLE



17. 09 ~ METALHEADZ 'PLATINUM BREAKZ TOUR' WITH FABIO, KEMISTRY & STORM, DOC SCOTT, MC CLEVELAND WATKISS. £7/6 ADV.
 24. 09 ~ RED SNAPPER + DJ'S E.A.S.E (NIGHTMARES ON WAX), CHANTAL (WARP) & WAX LYRICAL £4.
 30. 09 ~ GALLIANO + LAMB £9.50/8.50. ADV
 08. 10 ~ ZION TRAIN + GUEST DJ'S £6/5. ADV
 27. 10 ~ NICOLETTE + DJ CHANTAL (WARP) £6/5. ADV

LEADMILL LIVE EVENTS

HULL: QUENCH The Room. 10-4am. Jeff Ibbson, Mark Bliss and Patrick make your mouth water.

KENT: BABY LOVE Polo Club. 9-2am. Athos and The Boot Boys.

KINGSTON: CHAPTER 33 Kingston Nightclub. 8.30-1am. £5/£4. Che and Paul Booker spin techno thru to drum 'n' bass.

LEEDS: HARD TIMES Nato. Info 01924-488-220. 10-6am. £12. Steve "Silk" Hurley and The Juice are deeply disco alongside Miles Holloway, Elliot Eastwick and Jason Boardman. ... **THE ORBIT** (After Dark. Info 01132-523-542. 9-2am. £10/£8) DJ Hell gets on a naked techno speedway. ... Mark Forina, Simon DK and Craig Walsh spin at **BACK TO BASICS** (Pleasure Rooms. Info 01132-449-474. 10-6am. £12/£10) with Huggy and Ralph Lawson. ... B to the D provides a black music fest at **PEACH** (The Dubterranean. Info 0113-247-0909. 2-5pm. Free). ... DIY spin at **FAVERSHAM** (The Faversham. 9-2am. £4/£2).

LIVERPOOL: CREAM Nation. Info 0151-709-1693. 9.30-2am. £10/£7. Jon Pleased, Dave Seaman and Logical Progression. ... Dave Clarke and Kris Needs get together some serious techno tackle at **VOODOO** (051 Complex. 10-4am. £8/£7).

LONDON: RULIN' Ministry Of Sound. 11-9am. £15/£10. ... Logan, Nick James and guests provide and eclectic boogaloo at **LOCK IN** (Plastic People. Info 0171-256-1758. 11-5am. £7). ... Alex P and Jon Nelson all dig the **CLUB FOR LIFE** (Gardening Club 2. 10.30-6am. £12/£10 Life Organ members) with Brandon Block and

Laurence Nelson. ... Gilles Peterson and Ben Wilcox head **FAR EAST** (Blue Note. 10-5am. £10). ... Nicky Holloway and Chris Good are at **THE VELVET UNDERGROUND** (Velvet Underground. 10.30-4am. £10/£8). ... James White and Alan Chamberlain host **KINGSIZE** (Complex. 10-5.30am. £12/£10) with Marshall Jefferson and DJ Pierre. ... Mark Moore, Smokin' Jo and Luke Neville get sexy at **MALIBU STACEY** (Hanover Grand. Info 0181-964-9132. 10-4.30am. £12) with Jeremy Healy and Norman Jay. ... Brenda Russell shows out at **SEX LOVE & MOTION** (Soundshaft. Info 0956-438-004. 10.30-3.45am. £8/£7/£5). ... Alex Gold, Stuart Patterson and Johnny Freeman man the decks at **TIGERLILLY** (The Double Bass Club. 10-3am. £10/£5) with guests. ... Craig dimech, John Ceccini and Pele orbit at **THE SATELLITE CLUB** (The Colosseum. 10-4am. £12/£10/£8). ... Tall Paul, Tony De Vit and Malcom are at **TRADE** (Turnmills. 3am-1pm). ... TWA, Brandon Block, DOP and Dominic Muir reign at **UNITED KINGDOM** (Club UK. 10-6am. £12/£10). ... Colin Dale, Mark Dale and Marco Arnaldi host **THE VISION** (Soundshaft. 10.30-late. £5). ... Sister Bliss, Nancy Noise, Darren Pearce and Chris James spin at **GISM** (The Gas Club. 10-6am. £12/£10).

MANCHESTER: GOLDEN Sankeys Soap. Info 01782-621-454. 9.30-3am. £10/£8. Jeremy Healy swings his handbag with Dean Wilson and Pete Bromley. ... Planet Janet host **HOLY CITY ZOO** (Holy City Zoo. 9.30-2am. £10). ... Phil Morse, Terry Pinton and Herbie Saccani all

spin at **TANGLED** (The Boardwalk. 10-3am. £8/£5).

MIDDLESBOROUGH: ON IT Middlesborough Arena. Info 01642-231-886. Renegade, Supafly and Voodooteek rinse it down. ... Allister Whitehead and Tom Wainwright see **BETTER DAYS** (The Empire. Info 01642-253-553).

MILTON KEYNES: ULTRA VEGAS Winter Gardens. Info 01908-612-262. 9-4am. £9/£7. Pete Wardman.

NEWCASTLE-UNDER-LYME: SPOILT Time & Space. Info 0385-245-402. 9.30-2am. £9/£7. Craig Jensen and Chris Lyons.

NEWCASTLE: SHINDIG Riverside. 9-3am. £7/£6. Midi Circus and Angel join Scott & Scooby, with Charlie Hall live. ... Inner City's Kevin Saunderson guests at **SUB SATURDAYS** (Sub Club. 11-4am. £10/£8).

NORTHAMPTON: NY-LON The Vault. Info 01604 603508. 10pm-2am. £8/£5. With Darren Coates and Neil Parnell.

NOTTINGHAM: DELUXE Deluxe. 9.30-late. £10/£8. Lakota night with Norman Jay and Grayson Shipley. ... Hen, Jazz Spirit, Lynda, Ryzard, Suzy and Cream Cheese spin at **MODDSWINGZ 3** (The Box. Info 0115-941-0445. 11-2am. £4.50/£3.50).

PAISLEY: CLUB 69 Roxy's. Info 0141-552-5791. 9.30-2am. £5. Martin and Willy.

READING: FLOAT Alleycat Live. 10-late. Trancey techno with Beamish & Oberon and The Secret (live).

SHEFFIELD: FUTURE The Republic. 9.30-4am. £8/£7. Hot To

GURNER OF THE MONTH

As spotted at BCM, Majorca



Pic: Raise-A-Head

Trot and Progress night with DJ Pierre, Lisa Loud and Norman Jay. ... **GATECRASHER** (The Arches. Info 0121-605-8960. 9.30-6am. £12/£10). ... Danny Rampling, Ian

Ossia and John Digweed get larger than life at **LOVE TO BE** (The Music Factory. 10-5am. £15/£12).

SOUTHAMPTON: SWANK The Rhino. Info 0973-830-582. 10-2am. £5/£4. With Jonathon P, Dave Henry and Steve Baines spinning club classics.

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art. 9-2am. £8/£4.

STOKE: FRESHLY BREWED Klass Cafe Bar. 10pm-8am. Fingers & Bod. ... Simon Owen and Russell Salisbury host **MISS MONEYPENNY'S** (The Void. 10-late).

SWANSEA: ESSENCE Escape. Info 01834-612-570. 9-4am. £8. Craig Bartlett and Christian Woodyatt

SWINDON: FRISKY Brunel Rooms. 9-2am. £7. Martin Madigan and Bongo Beckett.

TROWBRIDGE: TRANCEMISSION Route 66. 10-late. Shane, Moon, Paul and Randall on the decks.

WARRINGTON: STREAM The World. 9.30-late. £7/£5. Danny Slade and Pete Ward.

SUNDAY SEPTEMBER 29

ABERDEEN: 23 INIGMA Exodus. 10-2am. £2. H23, Titch and Knoxie.

DUBLIN: DISCO AKIMBO The Kitchen. 10.30-2.30am. Resident Andi Mackin hosts a disco dub frenzy

with guest Glen Gunner. **EDINBURGH: TASTE** The Honeycomb. 11-3am. £5. With residents Fisher & Price.

GLASGOW: COLOURS STREET RAVE SEVENTH BIRTHDAY The Arches. 10-3.30am. The Northern Exposure team stride into town with Sasha and John Digweed for a wild

showdown alongside Jon Mancini, Iain Clark and Darren Mackie.

LONDON: METALHEADZ The Blue Note. 7-midnight. £7/£4. Goldie, Grooverider, Kemistry & Storm

and Randall reside on a regular basis. ... Rob Da Bank hosts the original audio-visual **SUNDAY BEST** (Tearooms Des Artistes. 8-1am. £1.99p)

with the Loop Professor. ... Danny Keith and Bluejean continue at **MMM CHERRY** (The Vestry. 6.30pm-late). ... Luke Howard and Princess

Julia host **QUEER NATION** (The Gardening Club. 10-3.30am. £8). ... Syko, Chris Ruffstaff, Steve Harvey, Skol, Drew and Darren

Price guest at **SUNNY SIDE UP** (The Chunnel Club. 9am-8pm. £7/£5). ... Aaron Liberator and Tasha Killer

Pussies are at **COZMOZ** (Elephant & Castle Pub. 8-midnight. £1). ... Aran and guests purvey smooth

grooves at **JAZZ JUICE** (Opa. 11-late. £3.50). ... **HABIT** continues (Zazubaa. Info. 0956-470-210. 5-11pm. £3). ... Andrea Parker gets down with

THE WEIRD BEATS COLLECTIVE (Jazz Bistro. 7-12.30am. £2).

MANCHESTER: HOOCHIE COOCHIE Atlas Bar. 11-5pm. Free. Barney plays music for both ears.

READING: SLUMP Alleycat Live. 1-7pm. £4/£3. Bean bags, board games and The Aloof's Dean Thatcher on the decks.

SLOUGH: FULL CIRCLE Studio 412. 4-11pm. Info 01753-685-158. Jim Masters, Carl Cox and Phil Perry carry on where they left off the night before.

SATURDAY NIGHT FEVER

OSCAR G is one half of MURK with Ralph Falcon. As FUNKY GREEN DOGS, they're setting dancefloors alight with "Fired Up". Here, Oscar talks us through a recent weekend

HOW DID YOU FEEL WHEN YOU WOKE UP ON SATURDAY MORNING? WHERE HAD YOU BEEN THE NIGHT BEFORE?

The night before I'd been working in a studio just outside Rome until about 7pm, finishing off a mix for Tony Humphries "Feel The Light". Then I drove on out to a club in Milan to check out the man himself spinning. It was a really cool night, with Tony playing a typically mellow Humphries-style set. After such an enjoyable night, I was dead-beat the following morning, mainly because of driving six hours from the studio to the club.

WHAT DID YOU DO DURING THE DAY?

I had to take my flight out to Ibiza, and by the time I got on the aeroplane to leave, I was still feeling pretty much like a zombie. A couple of Italians got into a fight on the plane before take-off and had to be thrown off. It was good in a way though, because it woke me up!

WHICH CLUB WERE YOU PLAYING AT?

WHAT WAS IT LIKE?

I DJed at Club Ku with Claudio Coccoluto, who I get on really well with. It was a great experience because there must have been

3,000 people dancing, which really blew my mind. It was weird because usually when you play clubs with that amount of people, there's no atmosphere at all. But that night the vibes were really there. I was playing a slightly harder set than normal to really keep the floor pumping and it was great to see the place full of different nationalities, English, Spanish and Italians, who were

all there to party. WHERE DID YOU GO AFTER THE CLUB?

Me, Claudio and the promoters all went out for something to eat. We sat around eating, drinking and talking about the night until quite late. Then we all went back to the villa where we were staying to chill out. It was just the most beautiful place, with an amazing view of the beach and the sea.

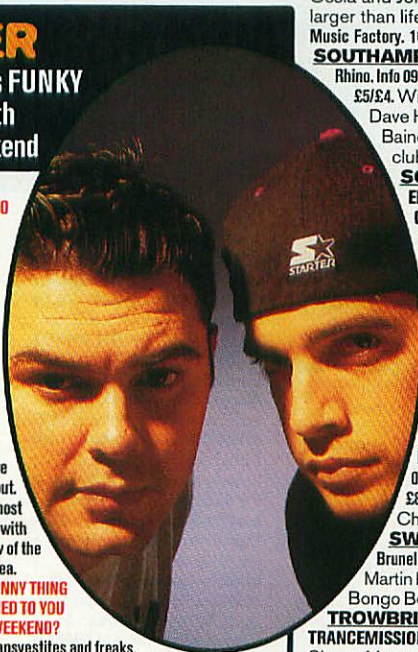
TELL US ONE FUNNY THING WHICH HAPPENED TO YOU DURING THAT WEEKEND?

Ibiza is full of transvestites and freaks, all dressed up in really outrageous outfits such as transparent plastic dresses. Nowadays they're just like furniture to me, so the sight doesn't really seem so bizarre. I've seen so many peculiar people wearing such strange things which I couldn't even identify. Personally, I prefer to go out in shorts. It's so hot out there, shorts are the only thing to wear.

HOW DID YOU FEEL WHEN YOU WOKE UP ON SUNDAY MORNING?

Well, I was so beat, I don't know where I got the energy from to get up and catch my flight home.

'Fired Up' is out now on Twisted



MURK's 10 FOR TODAY

MARCK MICHAEL - "Love Will Find A Way" (Kuma)
CONTINUOUS COOL - "Automatic" (Cyber)
DUBBING DOUBLE - "Abstract" (Groovealart)
EL GUARJIRO - "Que Sabor" (Kuma)
THE ELECTRIC CIRCUS - "It's Magic" (Freeze)
F-ATTACK - "Crazy Bolt" (Overdrive)
JILL RILEY - "I Can't Stand It" (Mad House)
UNKNOWN - "Liquid Interlude" - (Deep Vision)
FUNKY GREEN DOGS - "The Way" (Twisted)
BLUE BOY - "Mass Bits" (Ascension)

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SETS OF STEEL

Listings from Radio One's ESSENTIAL MIX. Saturday nights, 2am

JULY 20 - Live from Amnesia, Ibiza

Part One: Pete Tong

Huff 'N' Puff - "Help Me Make It" (white label)... Transatlantic Soul - "Release Yo Self" (Ultra)... Mighty Dub Cats - "It's Just A Groove" (Systematic)... Tori Amos - "Profession Widow" (east west)... C.J. Bolland - "Sugar Is Sweeter (Armand Van Helden Mix)" (white label)... Tin Tin Out - "All I Wanna Do" (VC Acetate)... Stretch & Burn - "I'm Alive" (Spot On)... Wildchild - "Jump To My Beat" (Hi-Life)... Victor Imbres Featuring Dihan Moore - "Fire" (Greenlight Recs)... Mozaic - "Rays Of The Rising Sun" (Perfecto)... Faithless - "Insomnia" (Cheeky)... T'Empo - "The Blue Room" (frr)... Our House - "Floor Space" (Perfecto)... Evoke - "Arms Of Loren" (Manifesto)... Way Out West - "The Gift" (deConstruction)... Vanden Plas - "Allegro" (Tanitum)... Pauline Taylor - "Constantly Waiting" (Cheeky)... Paul Van Dyk - "Beautiful Place" (Deviant)... Underworld - "Born Slippy" (Junior Boys Own)

Part Two: Sasha

Stef Pako & Fred Erik - "Magic Shop" (Absolut)... Paul Van Dyk - "Words" (MFS)... Visions Feat Diane Lyne - "Coming Home" (Vision)... no info - "no info" (white label)... Tomorrow - "Scared" (white label)... SNS - "You Do Me Wrong (Violator Mix)" (AveX)... Goldie - "Inner City Life" (white label)... AGH - "Heliotropic" (AveX)... The Light - "Panfried" (AAA)... Superstition - "LSB" (Superstition On)... Libra Presents Taylor Anomaly - "Granny Mix" (Platipus)... Clanger - "Clanger" (Seismic)... Paul Van Dyk - "Beautiful Place" (Deviant)

Part Three: Danny Rampling

Leftfield - "Space Shanty" (Hard Hands)... Donnie & Choc - "What Happened" (Flying)... Tin Tin Out - "Dealers 2 Tue Dancefloor" (VC)... Allium - "Guido The Killer Pimp" (MMR)... Baby Dog - "La Batteria" (white label)

AUGUST 4 - Jon Carter/Richard Fearless

Part One: Jon Carter

Johnny Rock - "Johnny Rock" (303)... Les Rhythmes Digitales - "Carlos" (Wall Of Sound)... Propellerheads - "Take California" (Wall Of Sound)... Beachcombs - "Its Eggyplectic" (Bolshi)... Prodigy - "Minefields" (Monkey Mafia Mix) (XL)... Fatboy Slim - "Big Beat Souffle" (Skin)... Dub Pistols - "There's Gonna Be A Riot" (Concrete)... Same Old Skool Track - "Think Tonk" (Hack 1)... DJ Kool - "Let Me Clear My Throat (Regular Mix)" (CLR)... Kenny Dope - "Jump" (white label)... DJ K Bee - "Kick That Uptown Flava" (Ghetto Style)... LL Cool J - "Mama Said Knock You Out" (Def Jam)... Underground Groove - "Somebody (Phathead Mix)" (Underground)... Old School Immortal - "Mash Up" (white label)... Agent Provocateur - "Sabotage (Monkey Mafia Mix)" (Wall Of Sound)... Bionic Skank - "Babylonica" (Pharma)... James Taylor Quartet - "Creation (House Mix)" (Acid Jazz)... Sagat - "Luustiff (Ghetto Houde Mix)" (frr)... DJ HMC - "Phreakin'" (Dirty House)... Genecide II - "Norra Mine" (Internal)... Rebel MC - "Wickedest Sound" (Desire)... Lukespun - "Going Into A Spin" (Flaw)... ZZ Top - "Sharp Dressed Man" (Warner Bros)

Part Two: Richard Fearless

Brutal Bill - "Intro" (Nukraze)... Beck - "Where It's At" (Geffen)... Balanescu Quartet - "The Model" (Mute)... Mutabaruka - "Dis Poem" (Greensleeves)... Unknown Face

- "Step Up" (Saigon)... Brown N Dangerman - "Calm Before The Storm" (Mob Handed)... Pressure Drop - "Part 13" (Hard House)... DJQ - "We Are One" (Filter)... Jack 2 Jack - "Panashi" (Emissions Lo-Fi)... Calisto - "Get House" (Definitive)... Scratchy - "Plenonama" (white label)... Dirty House Crew - "Groovin'" (Dirty House)... The Woodshed - "unfilled" (Cloak & Dagger)... Smith & Mighty - "Hold On (Strange Mix)" (More Rockers)... Semtex - "We Have Explosives" (Virgin)... Interference - "no info" (white label)... no info - "Apache Rock" (Roxy Breaks)... no info - "Shapes" (Pacific)... Secret Cinema - "Straight Forward" (EL)

AUGUST 11 - Mother

Part One: Lee Fisher

Future Homosapiens - "Futura Homosapiens" (Galactic Disco)... Madagascar - "Madagascar" (Six By 6)... Phono - "Part 5" (Phono test-pressing)... Nick Holder - "Paradise" (DNH)... Ralphie Rossario - "Test" (Groovilicious)... Mateo & Matos - "A Bronx Tale" (Henry Street)... Basskittens - "Nation Of Lumpheads" (Oxygen Music Works)... Kimara Lovelace - "Only You (Danny Tenaglia Twilo Dub Mix)" (Kingstreet Sounds)... Aleem - "Filtri Organi" (Pro-Zak Trax/deConstruction)... DJ Duke - "Henry Street Pleasuredome" (Henry Street test-pressing)... Shandrew - "I Want You" (Alphabet City)

Part Two: Jools

World Of Hz - "Actual Reality" (white label)... Photek - "The Hidden Camera" (Virgin)... Count Basic - "Speechless" (Spray)... Rossie - "Jazz And Bass" (Flavour Vinyl)... Lightfoot - "The Potion" (Echo Drop)... Rue & Deadly - "no info" (white label)... Mother - "All Funked Up [World Of Hz Mix]" (Six By 6)... Alex Reece - "Jazz Master (Kruder & Dorfmeister Mix)" (4th & Broadway/Island)... Peter Nice Trio - "The Last Supper" (Hospital)... Flytronix - "Rare Tear Part 1" (Moving Shadow)... Dirty Mac - "no info" (white label)... Brubaker - "Back To Basics (Secret Mix)" (NuPhonic)

AUGUST 18 - Norman Jay (Carnival Mix)

Part One:

LIT Louis - "Freedom" (Strictly Rhythm)... Black Box - "Native New Yorker" (Manifesto)... Truman - "Underwater" (Euphoric)... Moodswings - "Impact" (Tonicole)... Martell - "U Ain't Really Down" (Chicago Style)... George Morell - "Let's Groove" (Strictly Rhythm)... Wild Pursuit - "So In Love" (Fruit Tree)... Chicago - "Street Player" (Columbia)... L & G Project - "Feel So Right" (Legato)... City Of Angels - "Same" (white label)... Kellie Rae - "Weekend" (Z)... Lee Combes - "Feel It" (Pumpin' Vinyl)... Tori Amos - "Professional Widow" (Atlantic)

Part Two:

Ini - "Props" (Elektra)... Hall & Oates - "Maneater" (RCA)... DJ Smash - "Lounge Mode" (Fat Jazzy)... Kelly Patterson - "Love You Just A Little Bit More Baby" (Shady Brooke)... Brand Nubian - "Love Me Or Leave Me Alone" (Elektra)... Most Wanted - "Calm Down" (Sutra)... Stevie Wonder - "All I Do" (Motown)... Incredible Bongo Band - "Apache" (Pride)... Aretha Franklin - "Respect" (Atlantic)... Inhouse Prods - "I Want U Need U" (white label)... H.O. Billie - "Nobodies Business" (AM:PM)... Final Chapter - "Harvest" (Mix Vibes)

Farris... Eric Powell resides at SOUTH (The Zap. 10-3.30am. £7.50/£8.50).

BRISTOL: TEMPTATION Lakota. 9.30-4am. £7/£8/£5.

CHESTER: SWEET! Blimpers, Info 01244-343-781. 9-2am. £7/£6. Phil Cooper and Russ (K Klass).

DERBY: THE FRIDAY CLUB Blue Note. Info 0115-944-4277. 10-2.30am. £5/£4. Alex P.

DUBLIN: TEMPLE OF SOUND Temple Of Sound. 11-late. £6/£5.

Johnny Moy, Billy Scurry and Stephen Mulhall.

EDINBURGH: PURE Venue. 10.30-3am. £7/£5. Brainstorm, Twitch, The Bill & The Dribbler.

GLASGOW: SLAM Arches. 10.30-3am. £8. Orde Meikle and Stuart McMillan get it together.

HASTINGS: DEEP COVER The Pier. 9pm-2am. £6. TBC.

IPSWICH: BORN SEXY Info 01206-763-342. 9-2am. £5/£4. Alex

Anderson, John Martin, Rowan Blades and Andrew Rourke.

LIVERPOOL: VOODOO Royal Institution Building. Info 0151-733-6097. 10-4am. £9/£8/£7.

LONDON: VOYAGER Complex. 10-5.30am. £12/£10/£8. With Steve Johnson... Dan Briggs, Paul Thomas and Chris Mackay reside at ABSOLUTE (Coliseum. Info 0171-582-0300. 10-6am. £10/£7).

Xavier and Lekker host WHOOP IT UP (The Gardening Club. 11-5am. £8/£6).

Hard house, techno, drum 'n' bass and trip hop is music for the new world order at MELTDOWN (Club UK. Info 0181-877-810. 10-6am. £9/£7/£5) with Barry Ashworth, Bernie and Andy Morris...

Grooverider, Andy C, Brockie, Nicky Blackmarket, Devious D and guests flex their vinyl at DLB (Info 0956-808-037. 11-6am. £10/£7).

Norman Cook and the Heavenly Social crew cut and paste at THE BIG KAHUNA BURGER (Smithfields. Info 0973-869-021. 9.30-late. £7/£5) with Dan and Jon Kahuna...

FLAVOUR (The End. 10-6am. £11/£9).

Marcia Carr, Johnny Reckless and Muzik's Michael Morley host SEE THE LIGHT (Springs. Info 0958-285-692. 10-6am. £5).

Nicky Holloway resides at THE VELVET UNDERGROUND (Velvet Underground. 10.30-4am. £10/£8) with John Kelly...

Fat Tony, Al Mackenzie, Steve Lee, Lottie and Alex Anderson are at THE GALLERY (Turnmills. 10-7.30am. £10/£8).

Andrew Weatherall, Rick Hopkins, Alex Knight and guests wallow in the deep end at BLOODSUGAR (The Blue Note. 10-5am. £8/£6).

Graham Gold, Dave Lambert and Darren Pearce carry on at PEACH (Leisure Lounge. 10-6am. £7).

FRISKY? continues (The Ministry of Sound. 10.30pm-6.30pm. £12/£8).

Tall Paul Newman, Craig Campbell, Lawrence Nelson and Steve Lee provide top draw clubbin' at THE GALLERY (Turnmills. Info 0291-516-666).

Andy Fenn, SJ Spen and guests play tough underground house at ATOMIC (Info 0181-423-2167. 10-3am. £7/£6).

T Money, Femi Fern, Dodge and Alex Baby spin hip hoppy, trip happy beats at ROTATION (Subterania. Info 0181-981-5490. 10.30-3.30am. £8).

Colin Dale, Mark Dale and Marco Arnaldi host THE VISION (Soundshaft. 10.30-late. £5).

MONDAY SEPTEMBER 30

LONDON: THAT'S HOW IT IS Bar Rumba. £3. James Lavelle, Gilles Patterson, Debra and Ben Wilcox... Jim Masters is CHILLIN' (Riki Tik. 8-1am. Free)... Phil Brill and DJ Alice chill out at CLUB TROPICANA (The Gardening Club. 10.30-3am. £5/£3)... Paul Harris and Nicky Holloway reside at WORLD RECESSION (Velvet Underground. 10-3am. £5)... Talvin Singh and chums chill at ANOKHA (The Blue Note. 10-3am. £5/£3)... Emotif and V Recordings present a night of cutting edge drum 'n' bass at MOVEMENT (Embargos. Info 0171-222-5542. 9-late. £5) with residents in rotation, Ed Rush, Trace, Bryan G, Roni Size, Jack Frost, Tonic, BLIM, Krust and DJ Die... Faze Action's Simon Lee spins at STERLING (Jazz Bistro. 9.30-2.30. £1).

TUESDAY OCTOBER 1

BIRMINGHAM: MANIC The Steering Wheel. 10-late. £3.50. Dope beat to soundtrax.

LONDON: THE PINCH Gardening Club. 10-3am. £5/£4/£3. Fabio Parass resides... Martin Lerner is GOING UNDERGROUND (Rock Cafe. Info 0181-840-0616. 9-1am. £4/£3/£2)... The Revolutionaries spin tonight at NEA/POLI/TAN (The Borderline. Info

0171 9165713. 11.30pm-3am).

WEDNESDAY OCTOBER 2

GLASGOW: RELAX Bar 10. 9-12am. Free. Gregor, Michael and Romeo spin electric beat. THE LOFT The Blue Note. Info 0181-813-5266. 9.30-3am. £5. Paul "Trouble" Anderson... PLEASED (Velvet Underground. 10-3am. £8). Jon Pleased and Paul Woods... Luke Solomon and Kenny Hawkes spin deep house at SPACE (Bar Rumba. 5. £5/£3) with DJ Pierre... PM SCIENTIST (The Jazz Bistro. 10-2am. £5/£4) with Damian Lazarus and Zoe Richardson... Kemi & Storm and Mad Ash spin attitude-free drum 'n' bass at BOOMERANG (Villa Stephano. Info 0956-833-249. 10-3am. £5/£3)... Dust Records host the D CLUB (Smithfields. Info 0956-616-693. 8-12.30pm. £2).

MANCHESTER: FAT CITY Hacienda. 10-late. Grandmaster Flash cuts and scratches.

MIDDLESBOROUGH: VOO DOO TER Cornerhouse. 8-12pm. £1.

Freestyle audio electronics with DJ Rapt.

THURSDAY OCTOBER 3

BRIGHTON: THE PINK KOKONUT The Zap. 10pm-2am. £3.50/£2.50. Love Train Inferno.

DUBLIN: SHOCK Temple Of Sound. 11-late. £4/£2. Liam Dollard, Warren Kiernan and guests.

LONDON: ULTIMATE BASE Velvet Underground. Info 01403-287-376. Sexy house techno with Coxy...

FULLY LOADED (Club Azur. Info 0374-953-501. 10-4.30am. £8) with Mark Dyle & Matt Cassar... Rohan, Alan, Lowrider and DJ Moniker spin drum 'n' bass 'n' weird beats at ROTATION (The Blue Note. 11-late. £4/£3).

Eddie Richards, Terry Francis and guests invite you to the GROOVE KITCHEN (Plastic People. Info 0171-916-6669. 10-late).

Derek Dahlarge spins phat grooves and chunky beats at SNUFF (The Gardening Club. Info 0956-344-742.

10.30-3am. £5/£3)... Dr Bob Jones, Des Clarke and Claydon & Clinton spin nu soul at SHAKE IT LOOSE (Bar Rumba. 10-3.30am. £7/£5).

Rob Aceteson, Linden C and Kid Batchelor host FLUID (The Cross. Info 0973-623-012. 10-4am. £8/£5).

NOTTINGHAM: LARGE PORTION Deluxe. 9.30-2.30am. £2.50. Ian Tatham, Dave Congrove & Martin Nesbitt... Jon of the Wicked Bitches, Dave Grantham and Matt Wolfe reside at THE GARAGE (The House. Info 0115-956-5324).

SWINDON: DIG THE NEW BREED

The Brunel Rooms. Info 0973-339-992. 9-2am. £2/£2. Tim, Warren, Ross, Adrian and Gerard.

FRIDAY OCTOBER 4

ABERDEEN: THINK AGAIN The Pelican Club. 01224-585-667. 9-2am.

Titch and guests... Craig Mac hosts FLASH (The Stork Club. Info 01224-780-279. 10-2am. DJ S, Alan Nicholls and Maggie Mckeen keep it SWEET (Exodus. Info 01224-624-288. 10-2am. £5/£3).

ABERYSTWYTH: ALECHEMY Porkeys. Info 01970-880-373. 8-1am.

Damage, Mystic, Mastervibe and MC Musclehead.

BIRMINGHAM: CRUNCH The Venue. Info 0121-472-4581. 10.30-6am.

Jon Hollis and Jem Atkins are joined by K Klass... SLAG (Steering Wheel. Info 0121-666-7551. £7/£6) allnighter with Simon Baker, Tomislav and Aaron Mann.

BOURNEMOUTH: NATURE'S GARDEN The Gardening Club. 10-late.

£5. Run by Forces of Nature's Chalke, expect extraterrestrial drum and space.

BRADFORD: ASCENSION Lingards. Info 01274-730-032. 10-3am.

£5. Welly, Bowa and Kareem.

BRIGHTON: CLUB FOOT Escape. Info 01273-726-311. 10-2am. £6/£5.

Felix Da Housecat and Gene



Tune into ITV and go to page

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Teletext

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FRIDAYS: VOYAGER

charting the new frontiers without musical prejudices

Resident DJ's Jonathon Cooke, Steve Johnson & Matt Tangent

SEPTEMBER:		13th	20th	27th	OCTOBER:	4th	11th
Cosmic Cave (level 2)	C.J. Bolland Billy Nasty Jon Cooke	Dave Angel, Trevor Rockcliffe Jon Cooke, Matt Tangent, Black Star Liner - live	Jeff Mills Gayle San, Jon Cooke Simon Shurey	DJ Rolando (UR DJ Assault Squad) Gayle San Jon Cooke, Mr Oz	Daz Saund Ribbz Jon Cooke		
Tribal Temple (level 3)	David Holmes,Steve Johnson Nathan Gregory (Atomic jam) Matt Tangent	Darren Emerson Phil Perry Steve Johnson	Dominic Lamb Dino Psaras, Tin Tin Matt Tangent	Marc Spoon (Frankfurt) Steve Johnson Matt Tangent	Adam-X (New York) Steve Johnson Matt Tangent		
Shangri-La (level 1)	Do It Present Dan, Duncan, Dirk, Barney, Bongo Paul	New Talent Night Simon Childs, Jez Wright DJ Rossi, A.J.V.	Bristol Exposure Present DJ Swanee Benji, Dazee Cridge & Dead Calm	Eukatech album Launch	SOUR Records		
Cosmic Cabaret Lounge (level 4) (Manga presents at 12pm)	Wicked City (Uncut)			Tribal Gathering '96 Album Launch, James Lavelle			

SATURDAYS: KINGSIZE

reversing into the future

Resident DJ's James White & Alan "Jinx" Chamberlain

SEPTEMBER:	14th	21st	28th	OCTOBER:	5th	12th
LEVEL 2	Tasty Tim (Trade) James White	Sean Johnstone Roy The Roach, James White	Marshall Jefferson (Chicago) James White, Mark Moore	Nick Warren (Way Out West) Jody (Way Out West) Anne Savage,James White	Gordon Kaye Sarah Chapman James White	
LEVEL 3	Paul Trouble Anderson Alan "Jinx" Chamberlain Alan Russel (Hot Records UK)	Brian Tappett (Jazz n Groove Miami) Alan "Jinx" Chamberlain Live: Michael Proctor (AMPM)	James Christian (Nervous Recs. NYC), Alan "Jinx" Chamberlain Princess Julia	Ashley Beedle, Rhythm Doctor Alan "Jinx" Chamberlain	Linden C, Booker T Alan "Jinx" Chamberlain	
LEVEL 1	skint records Midfield General,Bently Rythm Ace, Cut La Roc, Req One	Just Jones Simon (Back & Fourth) Mystery	Misty Buff Party: Pete Berry (Misty Buff), Dominic Wilson (Manumission), Tony Nichols (S.H.A.G.),Scott Raven (Wild Life)+Guest Simon Stokoe	Pshyconauts, Just Jones, Mystery	Just Jones, Mimi Kieron Accelerator	
LEVEL 4	Mimi, Kieron Accelerator & Paul Speedy	It's On Party: Rowan Chermin (Musik) Bruce Sandell (Loaded) Gareth & Jake (A.C.A.S.)	Percussion: Westly (Trinity)	Mimi, Paul Harte (Heavenly Social) Kieron Accelerator	Wierd Beats Collective	

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CLASSIC CLUBS

TREVOR FUNG recalls ENTER THE DRAGON in London

ENTER THE DRAGON'S ALL-TIME CLASSIC TRACKS

Compiled by Trevor Fung
TURNTABLE ORCHESTRA - "You're Gonna Miss Me" (Music Village)
NIGHTWRITERS - "Let The Music Use You" (Trax)
CORPORATION OF ONE - "Real Life" (Smoking)
PLEZ - "Can't Stop" (Loaded)
MASTERS OF THE UNIVERSE - "Space Talk" (SU)
LANDLORD - "I Like It" (Hi Bias)
PLAYTIME TUNES - "Shaker Song" (Playtime Tunes)
FALL OUT - "The Morning After" (Fourth Floor)
MIKEY FINN - "She's Breaking Up" (Focus)
LNR - "Work It To The Bone" (unknown)

ENTER The Dragon ran from around 1988 to 1991 at The Park in Kensington, west London. It was on every Friday night and I was resident there with Colin Favor. The club was promoted by two young guys called Joel and Graham who had made their name running the Westworld and Wetworld parties. We started right at the very beginning of the house scene.

I remember, I'd just got back from Ibiza when they asked me to play there. I was really up for it as it was a brand new club with a capacity of 1,000. Joel's father worked on film sets, so he used to get old film props and stick them in the club. You'd see totally mad things like big old American cars actually inside the club. I've got no idea how the hell they got them in the door. We'd also have beach parties, where they'd fill the club up with sand and have a paddling pool.

Nowadays, most promoters rely on the music to get people in, but back then the production was really important.

Enter The Dragon was a special club because, although it wasn't as big as Shoom or Rage and just half the size of Spectrum, it was still one of the first clubs of its kind in London. When we started, we played old acid house cuts like Trax, DJ International and Todd Terry. The whole club would be really smoky and we'd have the strobes going all night long.

A lot of the early house DJs used to come down, guys like Frankie Bones, Lenny Dee and Tommy Musto. We would have all the main British boys down too, people like Paul "Trouble" Anderson. Mr C used to come down a lot. He would get up on stage and try to rap, and we'd have to tell him to get off! One night we even brought in this crazy American stripper. She had a length of cloth that she was pulling from her private parts and she got some bloke in the crowd to bite it and walk backwards. The cloth must have been about 30 feet long! It was wild.



£5/£4)... B to the D provides a black music fest at **PEACH** (The Dubterranean. Info 0113-247-0909. 2-6pm. Free).

LIVERPOOL: VOODOO 051 Complex. 10-4am. £9/£8/£7... **CREAM** (Nation. Info 0151-709-1693. 9.30-2am. £10/£7).

LONDON: KINGSIZE Complex. 10-5.30am. £12/£10. James White and Alan Chamberlain... **RULIN'** (Ministry Of Sound. 11-9am. £15/£10/£8)...

Brandon Block and Laurence Nelson host **CLUB FOR LIFE** (Gardening Club 2. 10.30-6am. £12/£10 Life Organ members)... Russ Cox, Keith Fielder and Paul Tibbs reside at **SEX LOVE & MOTION** (Soundshaft. Info 0958-438-004. 10.30-3.45am. £8/£7/£5)...

Nicky Holloway and Chris Good are at **THE VELVET UNDERGROUND** (Velvet Underground 10.30-4am. £10/£8)...

MALIBU STACEY (Hanover Grand. Info 0181-964-9132. 10-4.30am. £12) with... **UNITED KINGDOM** (Club UK. 10-6am. £12/£10) continues...

Bob Jones and Paul "Trouble" Anderson get into the **LIFT** (Blue Note. 10-5am. £8/£6)...

Residents Tall Paul Newman, Tony De Vit and Malcolm are at **TRADE** (Turnmills. 3am-1pm)... Bobbi and Steve play US garage at **GARAGE CITY** (Bar Rumba. 10-6am. £10)...

Logan, Nick James and guests provide an eclectic boogaloo at **LOCK IN** (Plastic People. Info 0171-256-1758. 11-5am. £7)...

Craig Dimech, Nancy Noise and Angel orbit at **THE SATELLITE CLUB** (The Colosseum. 10-4am. £12/£10/£8)...

Jon Dennis and Brent Nicholls are **MADE IN HEAVEN** (Heaven. 10-late. £8/£7/£6)...

SPEED allnighter (The End. 10-late) DJs tbc.

MANCHESTER: HACIENDA. Info 0161-236-5051. 9.30-3am. £12/£10... Gordon Kaye and Alex Anderson swing their handbags at **GOLDEN** (Sankeys Soap. 01782-621-454. 9.30-3am. £10/£8)...

with guests Pete Bromley and Dean Wilson... Planet Janet are at **HOLY CITY ZOO** (Holy City Zoo. 9.30-2am. £10)...

Phil Morse, Terry Pointon and Herbie Sacconi reside at **TANGLED** (The Boardwalk. 10-3am. £6/£5) with Kendoh.

MILTON KEYNES: ULTRA VEGAS Winter Gardens. Info 01908-612-262. 9-4am. £9/£7. Seb Fontaine.

NEWCASTLE-UNDER-LYME: SPOILT TIME & SPACE. Info 0385-245-402. 9.30-2am. £9/£7. Get on the house tip with Brandon Block and Alex P.

NEWCASTLE: SHINDIG Riverside. 9-3am. £7/£6. Scott and Scooby.

NORTHAMPTON: NY-LON The Vault. Info 01604-603-508. 10pm-2am.

The Freakniks host **KALIMBA** (The Crossbar. Info 0171-727-5524. 9.30-3am. £4)...

Simon Das, Gerard Dech and Simon Burnett get together for a date at **LOVES OUT TO LUNCH** (Club 9. Info 0181-942-8801. £6/£5)...

Mrs Wood and Blu Peter host **THE GARAGE** (Heaven. 10-late. £8)...

Danny Eke, Gurk and Scottie spin at **ELITISM** (4 Tooley Road. 9-2.30am).

MANCHESTER: BUGGED OUT Sankeys Soap. 10-3am. £6/£5. Justin Robertson gets on it with James Holroyd... Beate, TB, Jay Enn and Medecine Man play **ABSOLUTE**

HAVOK (The Phoenix. 10-late)... The Fat City crew get down to the funky beat at **HEADFUNK** (Time. 10-2am. £5)...

Steve Walker, Andy Lees and Ed Dicken shake a leg at **ACID ROCK** (The Phoenix. 10-4am. £6/£5/£4).

MANSFIELD: RIPE The Yard. 9-2am. £10. With residents, Nick Rodgers, Corey Hoten and Duncan Betts.

MIDDLESBOROUGH: SUGAR SHACK Corporation Road. £8.

NEWCASTLE: VIVA The Riverside. 10-late. £5/£4. Nigel Walker and Emma P drop hard house and psychedelic trance.

NEWCASTLE-UNDER-LYME: VOYUER Time & Space. 9-2am. £7/£6. Billy Nasty and Jim Masters.

NORTHAMPTON: WHAT A LIFE The Vault. Info 0160-426-860. 9.30-2am. £8/£5. Tyrone De Savrey, Mark Williams and Steve Payne reside.

NOTTINGHAM: HOT LIZARD Deluxe. 10-3am. £5/£3. Paul Wain, Gary Marsden, Charles Webster and David Smith... Camille and Eric "HK" Swinton jam at **CAFE LATINO** (The House. 10-3.30. £5/£3).

PERTH: WILDLIFE Ice Factory. Info 01382-581-140. 10-3am. £8/£7.

SHEFFIELD: RISE Leadmill. 10-4am. £8/£6. Danny Hussain resides... Gatecrasher host **MUSIQUARIUM** (The Republic. 9.30-4am. £9/£7)...

Worldwide Ultimatum Tour. Carl Cox touches down at Steel city's underground house/techno night **NO LOGIC** (The Arches. Info 0976-277-086. 10-7am. £15) with residents,

Tony Askins and Nick Bell.

STAFFORD: SWOON Colisseum. Info 01785-228-384. 9-2am. £7/£5.

STIRLING: QUALITY The Fubar Club. 10-2am. £4/£2. Trevor Reilly and Billy McAtee.

STOKE-ON-TRENT: SIN CITY The Left Bank. Info 01782-410-733. 9-2am. £6/£5. Rachel Auburn joins Sanjay and John Taylor.

SWANSEA: UP FOR IT Escape. Info 01834-812-570. 9-4am. With residents, Danny Slade, Andy Cleeton and Big Al.

SWINDON: THE FRUIT CLUB Brunel Rooms. 9-6am. £7/£6/£5. Christian Woodyatt, Hype, Kenny Ken and Brockie.

SATURDAY OCTOBER 5

ABERDEEN: L'AKIMBO Exodus. Info 01224-624-288. 10-2am. £6/£5.

Simon J and Jonathan J.

BASINGSTOKE: CLUB ADRENALIN The Playground. 9-2am. £8/£7. NS, X Fade and MC Ninja.

BEDFORD: PICK YER OWN Milwaukeees. Info 01296-682-386. 9-6am. £8. With Mike E Bloc and Matt "Jam" Lamont.

BELFAST: WISDOM Network. 8-1.30am. £7. 11-7am. Sean McGann and Mark Jackson are joined by Ian Ossia.

BIRMINGHAM: WOBBLE The Venue. Info 0121-233-0339. 11-7am. £8/£6. Craig Campbell joins in the frolics... John Kelly and Patrick Smoove have some FUN! (Steering Wheel. 0121-622-1332. 10-late. £8)...

MISS MONEYPENNY'S (Bonds. 9.30-late. £12/£9.50)... Mark Jarman, Jon Hollis and Jem Atkins are at **CRUNCH** (The Venue. Info 0121-472-4581. 10.30-6am. £7/£6)...

Dave Seaman and Renaissance rule at **REPUBLICA** (Bakers. 10-late. £8/£6/£5).

BLACKPOOL: FEDERATION The Main Entrance. £6/£5. Nev Johnson.

BRIGHTON: KINKY CASINO Escape. Info 0973-501-913. Harvey.

BRISTOL: SATURDAYS Lakota. 9.30-4am. £10/£8. Angel, CJ Mackintosh and Jim "Shaft" Ryan.

BURNLEY: JAMBARU Club xpo. 9-2am. £10/£8. With Paul Taylor, Neil Metzner, Big Danny and Paul

Murray manning the decks.

CARDIFF: TIME FLIES Escape. 10-4am. £8/£7. Rich and Dave reside... Roni Size spins at **CLUB BUBBLE** (Cardiff SU. 9-late. £3.50).

COALVILLE: PASSION Emporium. 9-2am. £7.50. JFK and guests.

COVENTRY: BACK TO BASICS The Foundry. 10-late. £10-£8.

DERBY: PROGRESS The Eclipse. 9-2am. £9. Grab your handbags for a night of Jeremy Healy, Jon Pleased Wimmim, Pete and Russell... Tom & Jerry Bouthier and Craig Burger Queen take their pick at **MAN:WOMAN** (One. 10-late. £6/£5).

DUBLIN: TEMPLE OF SOUND Temple Of Sound. 10.30-late. £8... Will Storey hosts **EVERY FRIDAY HONEY** (System. 10-late. £8/£6).

DUNDEE: HOMELESS The Basement. 10.30-2.30. £6/£5. Norman Jay kicks ass with Eat Not Sold.

EDINBURGH: COLOURS Club Mercado. 11-4am. Jon Mancini, Iain Clark and Keith Baxter get off it.

HASTINGS: PIER PRESSURE The Pier. 9-2am. £6/£4.

GLASGOW: SUB SATURDAYS Sub Club. 11-3am. £8... Pacific Records with Stuart McMillan and Justin Deighton give the floor a good lashing at **VIBRO** (Asylum @ City Campus. 10-3am.)

HASTINGS: DIONYSUS The Pier. 10-2am. £6/£4. Anthony Coombs and Alex Hamilton.

Huddersfield: THE INDUSTRY Follies. 10-4am. £7/£5/£6.50. Chris Iredale, Mark Welsford and DJ Luke.

KENT: BABY LOVE Polo Club. 9-2am. Athos and The Boot Boys.

LEEDS: HARD TIMES Nato. Info 01924-488-220. 10-6am. £12. Miles Holloway, Elliot Eastwick and Jason Boardman hold forth...

BACK TO BASICS Pleasure Rooms. Info 0113-244-9474. 10-6am. £12/£10. Ralph Lawson, Huggy and James Holroyd... MUZIK Party with Bandulu and the Space DJZ at **THE ORBIT** (After Dark. Info 0113-252-3542. 9-2am. £10/£8)...

Rob Tissera spins at **CLUB MEX** (Mex. 9-3am.

£6/£5. Joey Musaphia, Darren Coates and Neil Parnell.

NOTTINGHAM: DELUXE

Deluxe. 9.30-late. £10/£8. With residents, Hussey, Webby and Jonathon... DiY'S Nail, Pork Chop and Deep Joy host

RUMPSHAKER (The Box. Info 0115-941-0445. £3/£2).

PAISLEY: CLUB 69 Roxy's. 9.30-2am. £5. Martin And Wilba.

PORTRUSH: LUSH Kelly's. Info 01265-822-027. 9-1.30am. £7/£6. Paul Bleasdale joins Col Hamilton on the decks.

SHEFFIELD: FUTURE The Republic. 0114-249-2210. 9-4am. £8/£7. Chez Damier, Robert Owens and Alton Millar drop deep house... **GATECRASHER** (The Arches. Info 0121-605-8960. 9.30-6am. £12/£10).

SOUTHAMPTON: SWANK The Rhino. Info 0973-830-582. 10-2am. £5/£4. Jonathon P. Dave Henry and Steve Baines spin club classics.

SWANSEA: ESSENCE Escape. Info 01834-812-570. 9-4am. Dave Jones, Craig Campbell, Danny Slade, Craig Bartlett and Jamie Griffiths.

SWINDON: FRISKY Brunel Room. 9-2am. £7. Up For It with Danny Slade and Andy Cleeton.

WARRINGTON: STREAM The World. 9.30-late. £7/£5.

SUNDAY OCTOBER 6

DUBLIN: DISCO AKIMBO The Kitchen. 10.30-2.30am. Disco dub frenzy and all that with resident Andi Mackin and guest Harvey (Ministry Of Sound).

EDINBURGH: TASTE The Honeycomb. 11-3am. £5. Fisher and Price pack them in.

LONDON: METALHEADZ The Blue Note. 7-midnight. £7/£4. Goldie hosts with residents Grooverider, Doc Scott and Kemistry & Storm spinning drum 'n' bass, plus Cleveland Watkiss on the mic...

Rob Da Bank and The Light Surgeons bring their chilled out experimental audio and visuals to **SUNDAY BEST** (Tearooms Des Artistes. 8-1am. £1.99) with special guest Johnny Dintbox Tyrell... Catch Danny Keith Bluejean and his guests at **MMM CHERRY** (The Vestry. 6.30pm-late)... Pete Wardman, Drew and Darren Pearce prefer things **SUNNY SIDE UP** (The Chunnel Club. 9am-8pm. £7/£5/£4)...

Cylob plays DATs and discs at **THE WEIRD BEATS COLLECTIVE** (Jazz Bistro. 7-12.30am. £2).

MANCHESTER: HOOCHIE COOCHIE Atlas Bar. 11-5pm. Free. Barney plays music for both ears.

MONDAY OCTOBER 7

LONDON: THAT'S HOW IT IS Bar Rumba. £3. With James Lavelle, Gilles Peterson, Debra and Ben Wilcox... Jim Masters carries on at **CHILLIN'** (Riki Tik. 0-1am. Free)...

Phil Brill and DJ Alice keep the temperature rising at **CLUB TROPICANA** (The Gardening Club. 9-3am. £5/£3)...

Talvin Singh and chums chill at **ANOKHA** (The Blue Note. 10-3am. £5/£3)...

Paul Harris and Nicky Holloway get drunk at **WORLD RECESSION** (Velvet Underground. 10-3am. £5)...

Simon Price spins foxy music at **ARCADIA** (Madame Jo Jo's. Info 0171-283-1697. 10-2.30am. £5/£3)...

Matt Munday hosts **STERLING** (Jazz Bistro. 9.30-2.30. £1) with guests.

TUESDAY OCTOBER 8

LONDON: THE PINCH The Gardening Club. 10-3am. £5/£4/£3. With Fabio Paras.

THE DIRECTORY MUZIK'S A-Z OF UK VENUES

ABERDEEN

JOY 1 Regents Quay. 01224-584-334
THE PELICAN CLUB Market St. 01224-585-667

ABERYSTWYTH

PORKEYS Pier Street. 01970-880-373

ABROATH

CLUB METRO Queens Drive. 01241-872-338

BATH

MOLES CLUB George St. 01225-333-3448
THE PAVILION North Parade. 01225-313-104

BELFAST

NETWORK 11A Lower North St. 01232-237-486

BIRMINGHAM

BAKERS 162 Broad St. 0121-633-3839
BONDS Hampton St 0121-236-5503
CIRCUS 450 Mosley Rd. 0121-446-4645
QUE CLUB Corporation St. 0121-212-0770
STEERING WHEEL Wrottesley St. 0121-415-4313
THE VENUE 26-30 Branson St. 0121-236-6362
XL 34 Auchinleck Sq. 0121-643-9433

BLACKPOOL

THE MAIN ENTRANCE Palatine Buildings, Central Promenade. 01253-292-335

BOLTON

THE TEMPLE St Georges Street.

BOURNEMOUTH

THE ACADEMY 570 Christchurch Rd. 01202-399-922
THE PALACE Hinton Road. 01703-554-034

BRADFORD

LINGARDS 29 Westgate 1. 01274-722-955
WINDSOR BATHS 11 Great Horton St. 01274-390-405

BRIGHTON

THE CONCORDE BAR Madeira Drive. 01273-606-460
THE ESCAPE 10 Marine Parade. 01273-606-906
THE ZAP 188-193 Kings Road Arches, Old Ship Beach. 01273-202-407

BRISTOL

KICKERS Whiteladies Rd. 0117-973-4388
CLUB LEO 28 Saint Nicholas St. 0117-929-2420
LAKOTA 6 Upper York St. 0117-942-6208

BURNLEY

ANGELS Curzon St. 01282-352-22
CLUB XPO Red Lion St. 01282-422-050

CANNOCK

ANNABELLAS 83 High St. 01543-467-577

CARDIFF

CITY HALL Cathays Park. 01222-383-830

CHATTERIS

SOAPS 8 Market Hill. 01954-782-089

CHERTSEY

THE QUAY CLUB Chertsey Bridge Rd. 01932-561-535

CHESTER

BLIMPERS City Road. 01244-314-794

COALVILLE

EMPORIUM Belvoir Road. 01530-815-278

COVENTRY

BROWNS Lower Precinct. 01203-511-863

DERBY

THE CONSERVATORY Willow Row, Cathedral Road. 01332-202-048
THE DIAL Willow Row, Cathedral Rd. 01332-372-374

DUBLIN

TEMPLE OF SOUND Ormond Hotel, Ormond Quay. 00-3531-872-1811

DUNDEE

FAT SAM'S 31 Southward Rd. 01382-228-181

EDINBURGH

THE ATTIC Dyers Close, Cowgate. 0131-225-8382
THE HONEYCOMB 36-38a Blair St. 0131-220-4381
LA BELLE ANGELE 11 Hasties Close. 0131-225-2774
CLUB MERCADO 26-39 Market St. 0131-226-4224
THE MUSIC BOX 9C Victoria St. 0131-225-2564
NEGOCIANTS Lothian St. 0131-6313
THE NEW CALTON Calton Rd. 0131-558-3776
THE VENUE Calton Rd. 0131-557-3073
WILKIE HOUSE Cowgate. 0131-225-2935

GILLINGHAM

UPSTAIRS 2 Canterbury St, Medway. 01634-851-301

GLASGOW

THE ARCHES Midland St. 0141-221-9736
THE ARENA 15-27 Oswald St. 0141-221-3010
BAR TEN 10 Mitchell Lane. 0141-221-8353
GLASGOW SCHOOL OF ART 167 Renfrew St. 0141-332-0691
SUB CLUB 22 Jamaica St. 0141-248-4600
THE TUNNEL 84 Mitchell St. 0141204-1000
VOODOO ROOM Cambridge St. 0141-332-3437

GUILDFORD

BOJANGLEZ 4-6 Woodbridge Rd. 01483-304-202

HARROW

MIDDLESEX & HERTS COUNTRY CLUB Old Redding. 0181-954-7577

HEREFORD

THE ROOMS Bridge St. 01432-267-378

HIGH WYCOMBE

THE BOULEVARD Cress Road. 01753-694-214

HILDENBOROUGH

THE OLD BARN Stocks Green Road. 01732-838-000

Huddersfield

FOLLIES Lockwood Rd. 01484-545-424

HULL

ROOM 82-88 George St. 01482-323-154

IPSWICH

DOUBLE 00 300 Old Foundry Rd. 01473-287-251

HOLLYWOODS Princes St. 01473-230-666

KIDDERMINSTER

KNIGHTS Castle Road. 01562-865-506

KILMARNOCK

EXPO 1 West George St. 01563-572-007

LEEDS

AFTER DARK South Queen St, Morley. 01132-523-542
MEX 2a Call Lane. 01132-428-522

PLEASURE ROOMS Marston St. 0113-293-9405

WHEREHOUSE Summer St. 0113-246-8287

LIVERPOOL

EDEN 90 Seel St. 0151-707-0551

LE BATEAU 62 Duke St. 0151-727-1388

NATION Wolstenholme Square. 0151-709-1693

THE MARDI GRAS 58a Bold St. 0151-708-5358

LONDON

THE AQUARIUM 256 Old St, EC1. 0171-251-6136
BAGLEYS STUDIOS Kings Cross Freight Depot, York Way, N1. 0171-278-2777

BAR RUMBA 36 Shaftesbury Ave, W1. 0171-287-2715
THE BLUE NOTE 1 Hoxton Square, N1. 0171-729-8440

CAMDEN PALACE 1A Camden High St, NW1. 0171-387-0438
THE CHUNNEL CLUB 101 Tinworth St, Albert Embankment, SE1. 0171-820-1702

THE CLINIC 13 Gerrard Street, WC1.
CLOUD 9 66-68 Albert Embankment. 0171-328-4711

THE COLISEUM 1 Nine Elms Lane, Vauxhall, SW8. 0171-720-9200
THE COMPLEX 1-5 Parkfield Street, Islington, N1. 0171-428-9797

THE CROSS Goods Way Depot, York Way, Kings Cross, N1. 0171-837-0828
THE CROSS 257 Pentonville Rd, N1. 0171-837-3218.

THE DOUBLE BASS 162 Earls Court Road. 0171-244-6795
EC1 29-35 Farringdon Rd, EC1. 0171-242-1571

ELEPHANT & CASTLE South Lambeth Place, Vauxhall, SW9. 0171-582-8764
THE EMPORIUM 62 Kingly St, W1. 0171-734-3190

THE END 16A West Central St, WC1. 0171-379-4770
FRIDGE Town Hall Parade, Brixton Hill, SW2. 0171-326-5100

THE GARAGE 22 Highbury Corner, N5. 0171-607-1818
THE GARDENING CLUB 4 The Piazza, Covent Garden, WC2. 0171-497-3153

GC2 196 Piccadilly, W1. 0171-439-1245
GASS CLUB Whitcomb St, WC2. 0171-839-3922

GOSSIP 69 Dean St, W1. 0171-434-4480
GRAYS 4 Grays Inn Rd, WC1. 0171-430-1161

HANOVER GRAND 6 Hanover St, W1. 0171-499-7977
HAPPY JAX Arch 5, Strand St, Crucifix Lane, SE1. 0171-378-9828

HEAVEN Under The Arches, Craven St, Charing Cross, WC2. 0171-839-3852
HQ'S West Yard, Camden Lock, NW1. 0171-485-6044

ICENI 11 White Horse St, W1. 0171-495-5333
JAZZ CAFE 5 Parkway, NW1. 0171-918-0606.

LA2 157 Charing Cross Rd, WC2. 0171-434-0403
LEGENDS 29 Old Burlington St, W1. 0171-437-9933

LEISURE LOUNGE 121 Holborn, EC1. 0171-242-1345
MARS 12 Sutton Row, W1. 0171-439-4655

MINISTRY OF SOUND 103 Gaunt St, Elephant & Castle, SE1. 0171-378-6528
PARADISE BAR 460 New Cross Rd. 0181-692-1530

PARAMOUNT CITY 17 Great Windmill St. 0171-753-8020
PLASTIC PEOPLE 37 Oxford St, W1. 0171-439-0464

POWERHAUS 240 Seven Sisters Rd, N4. 0171-561-9656
RAW 112a Great Russell St, WC1. 0171-436-1903

THE ROCKET 166 Holloway Rd, N7. 0171-700-2421
SOUND SHAFT Hungerford Lane, off Craven St, WC2. 0171-839-3852

THE SQUARE ROOMS Leicester Sq, WC2
SUBTERANIA 12 Acklam Rd, W10. 0181-960-4590.

SW1 191 Victoria St, Victoria, SW1. 0171-630-8980
TURNMILLS 63 Clarendon Rd, EC1. 0171-250-3409

UNITED KINGDOM Buckhold Rd, Wandsworth, SW18. 0181-877-0110
UNITED NATIONS 415-419 High Rd, Tottenham, N17. 0181-808-0808

VELVET UNDERGROUND 143 Charing Cross Road, WC2. 0171-439-4655

VENOM 13-17 Bear Street, WC2. 0171-839-4188
THE VENUE 2A Clifton Rise, New Cross, SE14. 0181-692-4077

THE VESTRY Blacklion Lane, W6. 0181-748-1035
VILLA STEFANO 227 High Holborn, WC2. 0171-831-7318

VORTEX 79 Oxford Street, W1. 0171-439-7250
WAG CLUB 35 Wardour Street, W1. 0171-437-5534

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BLUENOTES 2 Claremont Pier Leisure Centre, Wellinton Esplanade. 01502-573-533

LUTON

RUMOURS 26 Chapel St. 0158-220-478

MAIDSTONE

POLO LOUNGE Wierton Place, Boughton. Monchelsea. 01622-750-818

MANCHESTER

BOARDWALK Little Peter St, Knott Mill. 0161-228-3555
BOWLERS Longbridge Rd. 0161-873-7388

THE HACIENDA 11-13 Whitworth St. 0161-236-5051
THE PHOENIX University Precinct Centre, Oxford Road. 0161-736-9440

SANKEYS SOAP Beehive Mill, Jersey St, Ancoats. 0161-237-5606

MANSFIELD

THE YARD 61 West Gate. 01623-222-30

MIDDLESBOROUGH

EMPIRE Corporation Rd. 01642-253-553

MILTON KEYNES

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RIVERSIDE Melbourne St. 0191-261-4386

NEWCASTLE-UNDER-LYME

TIME AND SPACE The Midway. 01782-717-711

NEWPORT

CLICHE Central Square, St Mary's St. 01785-229-384

NOTTINGHAM

DELUXE 22 St James St. 0115-947-4819

THE HOUSE 169 Huntingdon St. 0115-956-5324

NORTHAMPTON

THE VAULT Albert Place. 01604-603-508

NORWICH

ZOOM Prince Of Wales Rd. 01603-626-638

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ROXYS 40 New Sneddon St. 0141-552-5791

PENANCE

THE VENUE Market Jew St. 01736-331-211

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ICE FACTORY Shore Road. 01738-630-011

PITSEA

PLAYGROUND 1 Northlands Pavement, Market Square. 01268-581-203

PORTSMOUTH

KELLYS Dunlue Road, Co Antrim. 01265-823-539

PORTSMOUTH

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THE HOLY ROOMS Castle St. 01734-580-834

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THE MANOR 240 Hern Lane, Matcham. 01425-480-855

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HOLLYWOODS Atlanta Blvd. 01708-742-289

SHEFFIELD

LEADMILL Leadmill Road. 0114-275-4500

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SOUTHAMPTON

JOLLYS Chapel Road. 01703-633-622

STAFFORD

COLISEUM Newport Road. 01785-242-444

STOKE-ON-TRENT

UROP Cannon St, Hanley. 01782-212-111

SUDBURY

JADES Chiltern Industrial Estate. 01787-370-574

SWANSEA

ESCAPE Northampton Lane. 01792-652-854

SWINDON

BRUNEL ROOMS Brunel Centre. 01793-531-384

TORQUAY

THE MONASTERY. Torwood Gdns Rd. 0500-454-512

WARRINGTON

THE WORLD 52 Church St. 01925-241-104

WOLVERHAMPTON

UK MIDLANDS Foxes Lane. 01902-450-011

WORTHING

MANSON HOUSE Little Hampton Rd. 01903-700-152

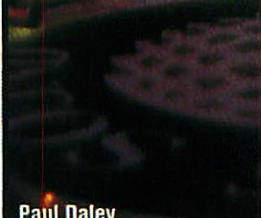
YARM

TALL TREES COUNTRY CLUB Worsall Road. 01642-781-050

THOSE WHO ROCKED IT



Paul Daley



Paul Daley at Cafe Del Mar, Ibiza

- Paul Daley at Cafe Del Mar, Ibiza
- DJ Sonique at The Fruit Club, Swindon
- Frankie Blacknicks at Ministry Of Sound at Pacha, Ibiza
- Alex Handley at Sex, Love & Motion, London
- Nicky Blackmarket at Muzik/ Fruit Club, Swindon
- Luis Leite at Alcantara Mar, Lisbon
- Derrick Carter at Full Circle, Slough
- Mark Thomas at The Orbit, Morley
- Lord G at Muzik/Renaissance at Pacha, Ibiza
- Satoshi Tomiie at Muzik/ Renaissance at Pacha, Ibiza
- DJ Alix at Offyface, Norwich
- LTJ Bukem at Logical Progression, San Francisco

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the republic **saturdays**

Future

date	14.09.96	21.09.96	28.09.96	05.10.96	12.10.96
players	lenny fontana kelvin andrews	steve 'silk' hurley gemini	hot to trot/progress tour dj pierre - norman jay lisa loud - russell+peter	robert owens alton miller	angel moraes ashley beedle deli-g
turnstyles	£8/7nus	£8/7nus	£15/13nus 9.30pm-6am	£8/7nus	£8/7nus
week no.	1	2	3	4	5

the republic^o

Design: **Eg.G**

home team	neil hinde[lisa marie experience] pat barry chris duckenfield	parrott[earth records] pipes	time	9.30pm-4am	stadium	the republic club/bar/art the old roper + wrecks works 112 arundel street sheffield s1 1dj	tel	0114 249 2210
							fax	0114 249 2230
							net	http://www.millhouse.co.uk/republic
							email	ben @ republic.wln-uk.net

★ The Republic

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04th OCT NATIONAL ANTHEMS TOUR * Sister Bliss * Angel
11th OCT Trannies with Attitude * Alex P
18th OCT Farley Jackmaster Funk * Christian Woodyatt
25th OCT Daniele Davoli * Gordon Kaye * Al Mackenzie

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COMING NEXT MONTH

FREE EXCLUSIVE PERFECTO CASSETTE



PAUL OAKENFOLD PRESENTS... PERFECTO FLUORO

Next month's Muzik comes with a free cassette mixed by Paul Oakenfold, legendary UK DJ and one of the original pioneers of dance music in this country.

As Perfecto label boss, he has helped turn underground acid into a soundtrack for the Saturday night masses. A sound you're just as likely to hear at Renaissance or Cream as you are in Goa or Gloucestershire. As a sneak preview of things to come, Oakey has locked himself away to craft a totally exclusive sampler of material from the forthcoming Perfecto Fluoro compilation.

Unavailable anywhere else, this special mix will feature tracks from the likes of Grace, Man With No Name, Johann, Virus and many more.

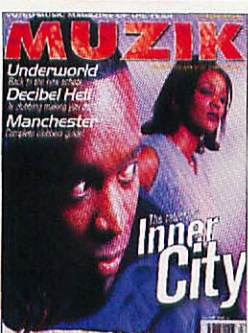
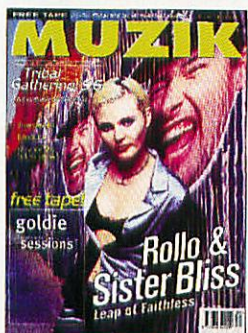
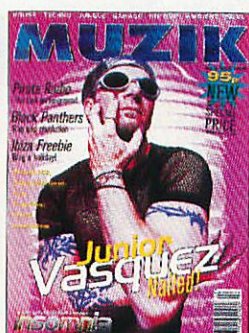
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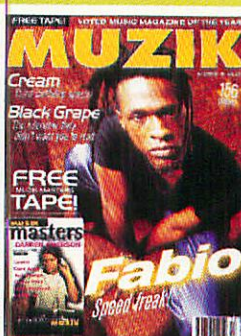
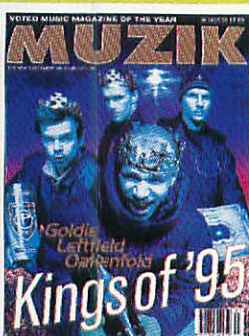
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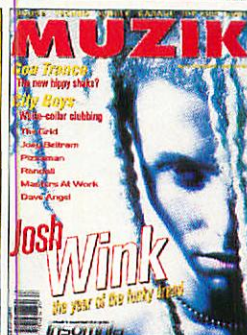
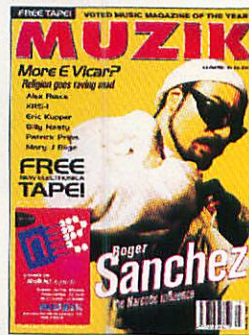


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20H

Suits you, sir

Paranoïa



Mike Manumission with his wife Claire. Paranoid? They should be. . .

HAVE CREAM GONE TOO FAR?

THE dance world was stunned yesterday, as Cream revealed their latest marketing venture. Cream! The white stuff you put on strawberries, that is. But instead of their usual high quality design standards, they've gone to the other extreme, even naming the product "Slagroom".

"There's a good reason," explained the club's supermo, James Barton, from behind the counter of Cream's new strip joint down by the Liverpool docks. "On 'Brookside', one of the girls said she wanted to go to Cream because you always cop off there. We decided to take that idea one step further and name our latest promotional product after the club's most popular activity. Copping off. 'Slagroom' fits the bill perfectly."

Mr Barton also revealed plans to extend the range of merchandise available at the Cream shop.

"We're going to launch an extensive range of Cream sex aids, inflatable DJ dolls (the Jon Pleased Wimmin model is expected to be an especially popular item) and Spanish fly ointment.

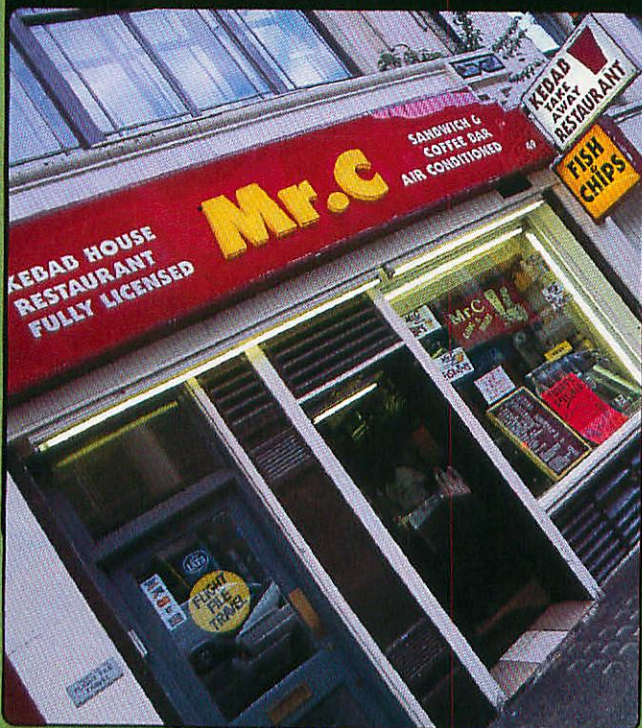
"Sex sells," purred Barton, as a Kathy Lloyd look-alike covered him head to toe in creamy "Slagroom".

At this point, we made our excuses and left. Sharpish.



MR C'S KEBAB HOUSE

Is this the end for The End? Will the shop assistants sell their doners by singing, "C's are good"? Will Colin Angus be ordering his 'bab down the Internet? And will there be a modem link to Abdul's chippie in Willesden High Road? See next issue for the full story.



SAINTS & SINNERS

PHIL GIFFORD

For losing the plot once again. Teaming up with Hard Times' Steve Rayne and Muzik for a private party, the Wobble DJ dived head-first into a freezer, smashed up a chair, screamed "Wake up!" at startled neighbours and started laying into a group of complete strangers. And that was before he got caned beyond belief!

JON CARTER

The legendary hellraiser and master of larging it turned up at It's On suitably the worse for wear. He stumbled into the DJ booth, flicked through the jock's record box, then promptly keeled over and passed out. When he woke from his drunken stupor, Carter was convinced he'd been booked to DJ and tried to get on the decks, before being politely removed from the booth.

JON CARTER

The partymeister soon made up for the events at It's On with another rousing performance at the Heavenly Social. Carter was so sodden with alcohol (again!), that he had to get Richard Fearless to place the records on the turntables for him. He still managed to mix them, though. And by all accounts superbly. Chap!

JAMIROQUAI

There we were, sunning ourselves outside of a west London pub, when the man with the large hat pulled up in nothing less than a £120,000 black Ferrari, with his stunning model girlfriend in tow, and both immediately started powdering their noses. Okay, okay, yes, we were incredibly jealous.

DAVE BEER

The Back To Basics promoter decided to get his hair cut before going off on holiday to Ibiza. At 4am on a Sunday morning. Not just any old haircut, mind you. He had what looked like a spider web shaved across his head. Very cool. Believe us.

JAMES LAVELLE

Unlike the Mo' Wax supremo, whose own adventures into the world of follicle frolics have ended in complete disaster. Because Lavelle now has a rose coloured mohican, making him look like a camp version of De Niro in "Taxi Driver". Even Paul Oakenfold with his blue rinse can afford to laugh at that one.

ANDY CARROLL

For top shenanigans and saintliness in Ibiza. In the Balearics for five months and counting, the Scouse/Irish DJ has been ferrying all and sundry around like a demon taxi driver. He's always ready to fill in for any DJ who fails to show, yet he still manages to play at Majorca's BCM every Wednesday night, get his fill of substances in, and roll home with what appears to be the entire roster of a modelling agency. Amazing!

ROMANTHONY

The Chicago producer responsible for the gorgeous "The Wanderer" was recently asked to remix Alison Limerick's "Make It On My Own". So he did. Not once, not even twice, but an incredible 35 times. Of these mixes, he sent 21 versions to Alison's A&R man and left it down to him to choose the best. Now that's what we call value for money.

WESTBAM

He might be a DJing deity in Germany, but word has it that he wasn't on form at Leeds' Orbit recently. The situation came to a head when he started playing The Eurythmics' "Sweet Dreams" and, by all accounts, had to be escorted from the DJ booth.

TAG RECORDS

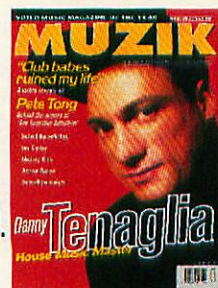
The managers of this top London vinyl emporium have slapped a ban on any A&R men from Positiva coming into their shop. They flipped their wigs after the EMI-backed Positiva kept getting all of the shop staff's licensing tips for hot imports and signing up just about everything Tag themselves were after for their own label. David tells Goliath where to go!



Mouth Off!

Send your fearsome, fervent fumings and flashy, flagrant foibles to: **Mouth Off**, Muzik, King's Reach Tower, Stamford Street, London SE1 9LS.

Or e-mail us at muzik@ipc.co.uk. Don't forget to include your name and address



I'VE just read your article about the very sad Michelle (Issue 16). Being a 30-year-old female club promoter, I have a name for our young disillusioned clubber. Fashion Victim. Get a life, girlie.

In the early Eighties, we called girls like the "club babes" groupies. Think about it, is your life so shallow that the scene impresses you so much?

I've worked in the music industry for 14 years and I've never felt the need to fit in with everybody else's expectations. I've also managed to keep a respectable reputation without shagging loads of DJs and producers. Girls like Michelle give the rest of us a bad name.

SHELLEY BOSWELL, The Life Organisation, London

AS a female clubber, I felt compelled to write regarding Michelle.

She moaned about being turned away by club doormen, but forgive me, if you go to a night called Pure Sexy doesn't it suggest that you should be prepared to make a bit of an effort?

I don't care how people dress to go out, as long as they're enjoying themselves. For someone who doesn't want to look at glamorous girls in clubs, magazines and on flyers, Michelle seems to be paying far more attention than the rest of us.

I also think it's unfair that she blames her problems on clubland when she spends so much time with such petty bitches as her friends.

She should get her own life instead of worrying about other people's.

GRACE, Leeds

THE rise of the "club babe" and the resulting pressure to conform to that image comes as no surprise.

Big business always looks to youth as its new marketplace and so any new "idea" usually gets picked up on.

The "club babe" is the just an obvious complement to the "lad". As we are all aware, women have always had to deal with female stereotypes presented by the media and, in many ways, this new trend can be seen as a backlash against the "right-on-ness" of the last decade.

Sooner or later, there will be a backlash against "club babes" and "lads", and this too will be picked up and marketed back at us with carefully controlled advertising and with a higher price tag.

M, Nottingham

I'M writing to you about last month's "Club Babes" article. Every time I go to a club, I always see groups of girls wearing little more than bikinis and tottering around on 10-inch heels.

I actually find women with slightly more clothing on attractive. They leave more to the imagination and are, on the whole, really friendly and approachable. "Club babes" may well be attractive, but they're also attitude-laden sluts.

Who cares if you can't afford the latest Ralph Lauren or Tommy Hilfiger gear? People like Michelle's friends are trying to lift the club scene above those people who can't afford the latest gear. At the end of the day, clubbing should be enjoyable, not a chore.

SHANE, Liverpool

I REALLY do sympathise with Michelle. Whenever I go out to clubs like Wobble, Bakers or even Cream at the Que Club, everywhere I turn there are "club babes" and I can't enjoy the night properly because I feel out of place.

Luckily, me and my friends don't worry about how sweaty we get, but in places like this we look like mad pill monsters compared to all the girls who just go out to make a dingy venue look better.

They aren't ravers, they're just idiots who need the attention because they haven't got a personality.

My solution is to go to gay clubs where nobody seems to care what you look like, everyone is really friendly and the music is wicked. I'll see you there, Michelle.

REBECCA, West Midlands
See and another thing...

SO, Muzik says the vibe in Ibiza this year isn't the same as it was last year?

Who cares! Do you save up every year to go? Do you pay for accommodation, food or clubs? No you don't! So who cares whether you have a good time or not? I don't and neither do the kids who pay £20-£30 a club. They're enjoying themselves and that's what it's all about. So sack the "bad vibe". Because Ibiza 1996 is havin' it... LARGE!

KIRSTY, Ibiza

AFTER going to Ibiza for the last three years in a row, me and my friends were almost not going to bother this year as we felt the clubs we had so loved were beginning to loose their edge.

Following much discussion, we decided to give it one last chance when we heard there'd be more underground music in the clubs.

We still get a kick out of places such as Manumission, but the real buzz for us was knowing Bukem's Logical Progression would be in town. Cool drum 'n' bass together with the atmosphere of a club like Amnesia. It sounded too cool.

Imagine how absolutely gutted we were, having saved our £20 to hear Bukem's rolling breaks, only to find he hadn't even bothered to show.

What really frustrated us is that, without punters like ourselves, Bukem wouldn't be where he is today. You even put him on your cover and look at the disrespect he shows. Sort it out Bukem.

SUSANNAH, Kidderminster

Have no fear. You'll find our hangman has already done the dirty deed.

I HAVE been an open-minded Blue Note-goer for some time and have always found inspiration in the likes of Gilles Peterson and Ben Wilcox.

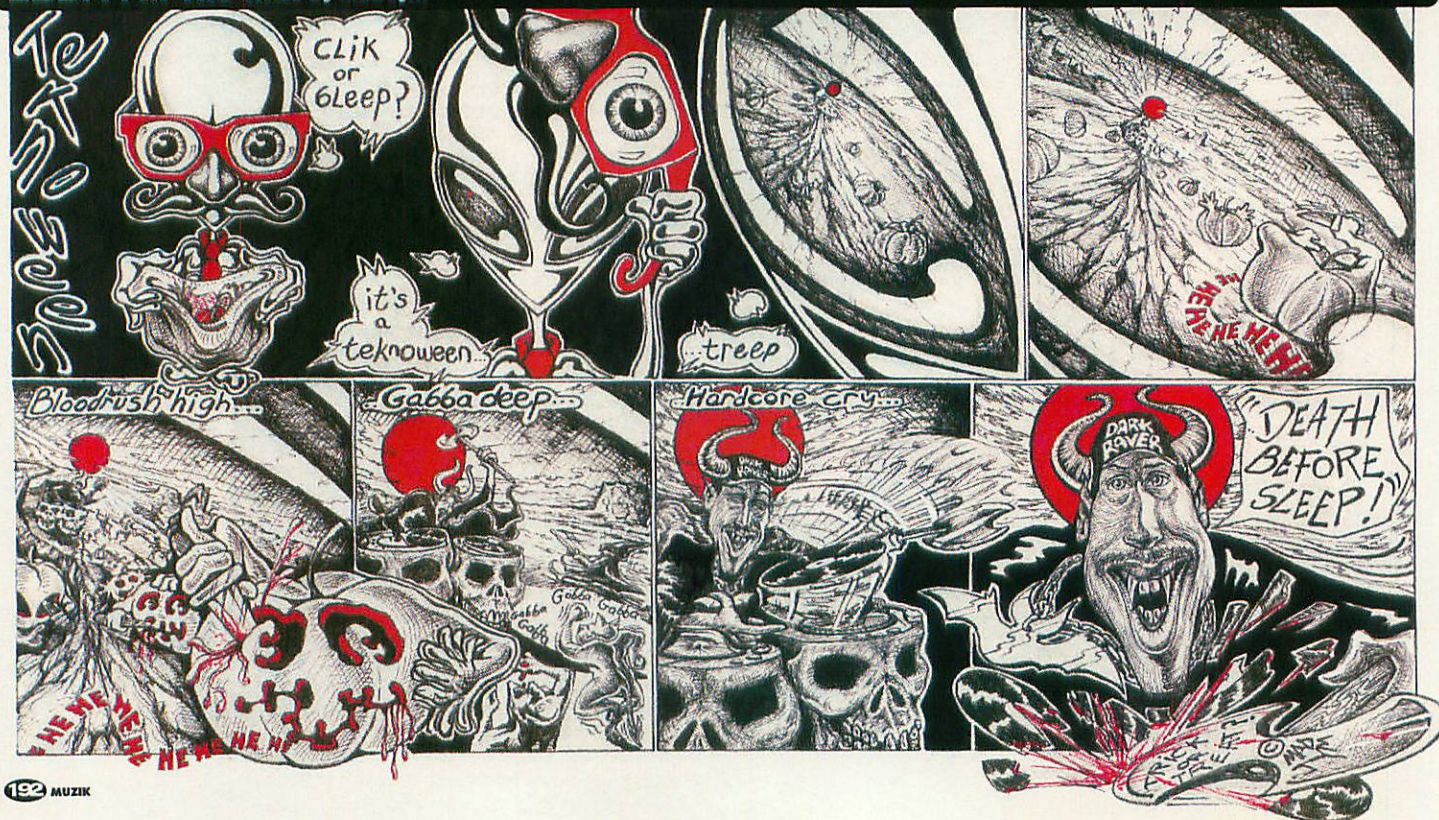
I think the Blue Note is one of the best venues in the capital. It takes the elitism out of dance but keeps the style as well as drawing people from all walks of life.

However, last week at Far East, drum 'n' bass was only unleashed at the very end of the evening. And then only after the DJ had shown off the depth of his record box at the expense of clearing half the floor.

Please blow us away without the boring bits and take the hectic out of eclectic.

PASO DOBLE, The Deep South

EBD... In The Mix by Mad Jym



I AM writing about the very sorry state of the Belfast club scene. The clubs over here alternate between handbag hell or crap techno.

Both Shake Ya Brain and Choice attract an up-for-it crowd, the problem is that the music policies are so monotonous they never succeed in sending us all mad.

All anyone in England ever hears about Belfast is David Holmes this and David Holmes that. The fashionable US techno he plays would be okay if it was any good. However, DJs like Eamon Beagon and Glen Molloy seriously wipe him out.

Until people start making more effort, Belfast is in real danger of vanishing up its own arse.

PISSED OFF, Belfast

I AM sick to death of people continually referring to Pete Tong as one of Britain's "Top DJs". Since when has Tong done anything to prove he's a top DJ?

Okay, he uses his "Essential Mix" show for live link-ups with different clubs, which is a sound idea but his sets are always the same. Ken Doh-style cheesy house, badly programmed (if he even tries) and, at best, very poorly mixed.

More often than not, Sasha or Oakenfold then proceed to DJ the kecks off him. No matter how many times he uses that "Go on Pete, large it!" sample, his "sets" just don't get any better.

Pete Tong is, without a doubt, the best radio presenter there is but please don't call him a "top DJ" because in any club situation, he just doesn't cut it.

MUSSY AND THE MASSIVE, Yeovil

IT was with much glee that I observed my letter printed in your magazine (Mouth Off, issue 15) in which I stoutly defended Paul Oakenfold. You can imagine my horror then, in turning back through the magazine and finding the lovely Mr Cokey likened to the infamous mass-murderer and poor landscape gardener, Fred West.

Whatever next? Soon, we'll be reading revelations about poor Oakey being short of money or something. Or maybe I'll pick up a tabloid one day only to find headlines such as, "Topless Page Three Beauty Says Paul's A Bit Of A Goal".

And Fred West? Well, if it had been Fred

Flintstone, I could see your point, but Fred West? First Paul's barnet and now his mug shot, clearly you are starting from the top and ridiculing him all the way down (which alerts me to the rather cheeky frolics which could occur when you get half way).

The point is, this kind of behaviour must stop at once. Cease from teasing Paul Oakenfold and instead concentrate on maintaining the strength of your magazine.

It's 106 miles to Milton Keynes, we've got a full tank of gas, half a pack of cigarettes, it's dark and we're wearing sunglasses. What am I talking about?

MATT SMITH, Kingston-Upon-Thames
What indeed?

JAMES Aitchison (Mouth Off, issue 15). I love you, I love you, I want to have your babies, put braids in your hair and make love on the beach.

You were so right in your letter about Paul Oakenfold. Oakey has already established his name in the big commercial clubs, so he really shouldn't try and cash in on the Goa trance scene. The underground just gets ruined by stupid wankers like him who always jump on the nearest bandwagon. PS, James, name the field and I'll be there. Flowers in the hair are optional.

NAOMI, Fort William
Could this be our first Mouth Off blind date? All we can suggest to James is, just look out for the Scouse dame with the goofy grin and red hair singing "Surprise, Surprise". Talking of which...

ONCE upon a time, in a world parallel to our own, a dark and sinister force reared its ugly head and spread a gospel full of rancour and decay throughout.

Many weak minds were seduced by the nature of the beast. Some arose above the flock and became ministers to them. They took it upon themselves to conduct their fetid sermons across the length and breadth of this country. Their grail, to corrupt and nullify the nation's youth and deaden their brains against any other process of thought. They were called Healy, Oakenfold and Tong and they were held in reverence by fools. They spread their evilness and decay by way of sonics and mind-numbing chemicals. And soon the youth became feeble and the ministers

thought the battle had been won.

But there were those who stood alone from the flock. They created weapons to fight back against the turgid tide which had so nearly thwarted the race.

And let it be told that their weapons were alive and forward-thinking, they inspired people with emotion and enlightenment. Their names were Grooverider, Goldie and Trace.

And so the country's youth was saved from the evil they called "cheese" by the one called Ed Rush. And so Healy and his ilk crawled back to their depravities, defeated and alone. House was no more and the Holy Spirit Of Breakbeat brought salvation to the long-suffering youth and the world was delivered from evil. For ever and ever. AMEN.

DAVE ONIONHEART

Don't be misled, Dave, it's not Healy, Oakenfold and Tong you should be fretting about at all. It's our fiery-haired Medusa, Ms Black, who's the originator of all things turgid and bland. In the meantime, don't forget to keep taking the tablets, mate.

WOT pisses me off is DJs who turn up without headphones. Or records. And then just spend the evening drinking and dancing. Bastards.

JASON CLOTH, Bristol

Yeah, you tell 'em, Jason.

I JUST want to take this opportunity to offer my congratulations to you on your Bedroom Bedlam success with Radio One. At last, justice for the masses!

REESSPPEECCTT!

DAGAN, Plymouth

Thanks very much

YOU can have these Rizlas back. And in future, don't assume that all your readers are drug addicts like yourself.

ANON

Erm... Thanks very much

I USED to be a carrot until the rabbit who ate all my friends turned me into a chair. I actually wanted to be a DJ so I could get rich and have a carrot field all of my own.

COLIN EVERSON, Yorkshire

Oh. Sorry. Bit of bad luck that.

MUZIK

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AND ANOTHER THING...

MICHELLE'S

clubland story of fear and (self) loathing in the face of intimidating "club babes" proved both disturbing and controversial. While Michelle's reaction of becoming a recluse was extreme, the flood of sympathising letters proves hers is a far from isolated case. And I know of few female clubbers, myself included, who haven't at some point gulped and braced themselves at the thought of going out. After all, we're only human.

However, your letters also show the enormous differences in perception as to what "babe culture" actually is. Clubbing has grown out of expression and innovation. And dressing up to feel glamorous and/or sexy is all part of that freedom of choice. But it's when freedom of expression is exchanged for the need to live up to external expectations that the definition begins to blur.

It's one thing stepping out in nothing but a pair of PVC knickers and a fluffy bikini because it's what you fancy wearing. And quite another because you're confronted with a million and one stipulations to "dress to impress". Sure, there are plenty of clubs like Voodoo in Liverpool or Bugged Out in Manchester or the Blue Note in London where these codes don't apply. Nowadays, however, babe culture has as much to do with how clubbing has been interpreted by the media/marketing men and regurgitated back to us, as it does with Saturday nights spent at Cream.

So let's get to the bottom of this by debunking a couple of myths. First up, "club babes" exist only within the clubbing world. I mean, how often do you spot them in Sainsburys. However, curvy chicks in strappy little Lycra numbers have become one of the strongest images used to represent young women of our generation. They could be to sell clubs or "Havin' It Volume 57" compilations or beer or even magazines like Muzik. Only you can decide whether this is cool reportage, harmless fun or voyeuristic misrepresentation. The most likely answer is that it's a combination of all three.

Secondly, babe culture's ambiguous status is untouchable. That some of our letters describe club babes as at best "fashion victims" and at worst "petty bitches", only goes to show how objectifying women in the media like this simply turns them into 2-D clichés. To describe the girls who wear slinky D&G outfits in clubs as "attitude-laden sluts" isn't so many steps away from saying women who dress like this are all asking for it. So, is this kind of media representation still just harmless fun?

When clubs like Back To Basics use freakish images and naked flesh to promote themselves, they do it with a mischievous sense of irony and boundary-pushing deviancy, which is what clubbing should be all about. But thrusting club babes onto flyers etc simply to sell product is a worn idea which went out of vogue for the rest of the world when flares came in. So, as B2B would say, it's time to cut the crap and take a closer look at what we're being sold.

RACHEL NEWSOME

hang the DJ

This month we hang LTJ BUKEM For crimes against...

MUZYK. Now there's a surprise. There are some people who we thought would never ever (dis)grace our Hang The DJ page. The kind of DJs who fart roses, who could charm the stars from the heavens, whose each and every record forces us to find whole new galaxies of superlatives. And up until now, we've got to confess that LTJ Bukem and his mighty word-trickin' MC, Conrad, fell into that very category. We know them. We've travelled in confined spaces with them. It's definitely roses, believe us.

Need we list their ineffable achievements? Oh, you know, just life-changing singles like "Horizons" and "Music". Just a pair of truly gob-smackin' labels in Good Looking and Looking Good. Just a remarkable album called "Logical Progression" and a totally mind-blowing tour of the same name. "Say no more," we hear you cry. So we won't.

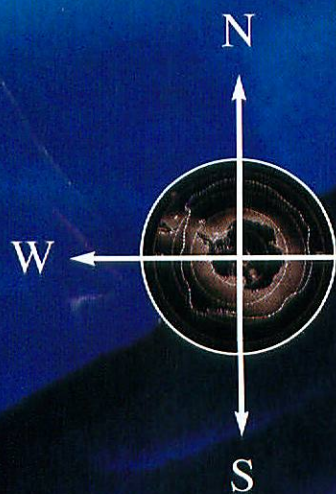
Instead, we would like you to consider the following hypothetical teaser. You're flying back from Ibiza to good old Blighty. You are forced to change planes at Palma, Majorca, and have three hours to spare before your flight home. How do you spend your time?

Let's see. Finding a big straw sombrero to take the missus. Chowling down on greasy paella. Dashing about on your souvenir wicker donkey. Looking for the smuttiest postcard available. Pretending to be Manuel the Spanish waiter. There's a whole holiday's worth of entertainment on offer in the fine amusement palace which is Palma Airport. Unless you're LTJ Bukem and Conrad.

You see, booked to play at Cream in Ibiza, the jungle dons cancelled the gig late in the day. The reason? The duo claimed they couldn't afford to waste three measly hours of their precious time hanging around in transit at Palma. Too busy, apparently. In spite of the fact that every other soul in the world travelling to and from Ibiza has the same wait. It's got to be one of the worst excuses ever for a DJ no-show.

Fortunately, our hangman has no problem waiting around for a whole month to nab his latest victims. He's bid farewell to Palma airport, where he's been merrily biding his time, and returned with his trusty noose at the ready. LTJ Bukem and MC Conrad, you have been warned. Don't mess!





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