

MUZIK

Seduction

Carl Craig

The Orb

Randall

Mixmaster Morris

masters at work

Nu-Yorica!

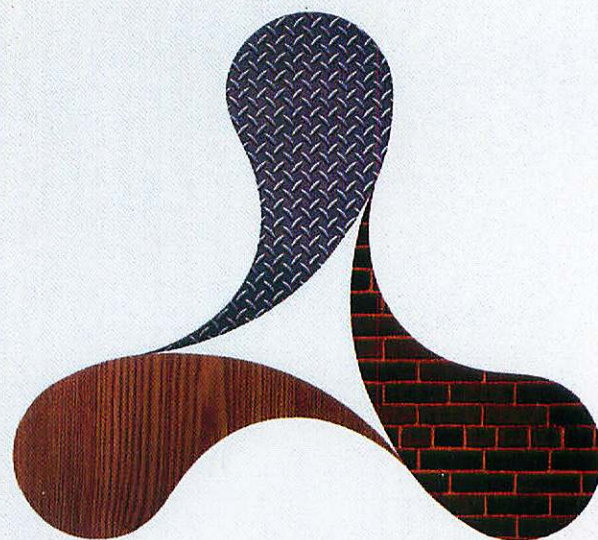
AIRPORT DISASTER: THOUSANDS MISSING... RECORDS, THAT IS!

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cream

Saturday 15th February

Annexe

Paul Oakenfold (3 hour set), Paul Bleasdale

Frontroom

X-Press 2 (Rocky, Ashley Beadle, Deisel - playing for 6 hours on 4 decks)

Courtyard

Justin Robertson, Les Ryder

Saturday 22nd February

Courtyard

The Fact Tour with Carl Cox (4 hour set), Trevor Rockliffe

Annexe

Paul Oakenfold (3 hour set), Paul Bleasdale

Frontroom

DJ Sneak (US), Doc Martin (US), Les Ryder

Saturday 1st March

Frontroom

X-Press 2 (Rocky, Ashley Beadle, Deisel - playing for 6 hours on 4 decks)

Courtyard

Jon Aquaviva (Canada - 3 hour set), Les Ryder

Annexe

Paul Oakenfold (3 hour set), Paul Bleasdale

Saturday 8th March

Courtyard

Pete Tong, Nick Warren, Les Ryder

Annexe

Paul Oakenfold (3 hour set), Paul Bleasdale

Frontroom

Rocky, Andy Carroll

Live: 1st UK appearance

'Rabbit in the Moon' (Orlando - US)

Perussion

Mav

Information

9pm-3am, £7 members plus NUS, £10 non members
Nation, Wolstenholme Square, Liverpool

full on

Friday 28th February

DJ's

Allister Whitehead, Graeme Park,
Jon Pleased Wimmin, Dave Seaman,
Nick Warren, Boy George, Andy Carroll

Residents

Allister Whitehead
(Playing for 3 hours on each Full On),
Graeme Park
(Playing for 3 hours on each Full On),
Jon Pleased Wimmin,
Andy Carroll

Information

10pm-6am, £10/£8 NUS plus booking fee
Nation, Wolstenholme Square, Liverpool

sleuth

The Launch Night - Friday 7th March

Courtyard

Justin Robertson, Richard Hector - Jones

Guest DJ

Stacey Pullen

Live

Daft Punk - 'Daft Mix' 1st

Information

10pm-4am, £9/£8 NUS plus booking fee
Nation, Wolstenholme Square, Liverpool

cream glasgow

Saturday 22nd February

Presenting Creams Resident DJ's

X-Press 2 (Rocky, Ashley Beadle, Deisel - playing for 5 hours on 4 decks),
Nick Warren, Steven McCreery,
Colin Tevendale

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Coach Information

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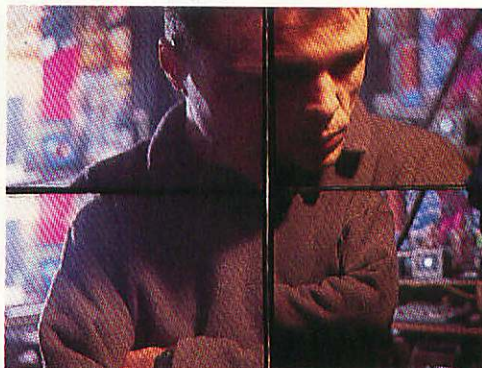
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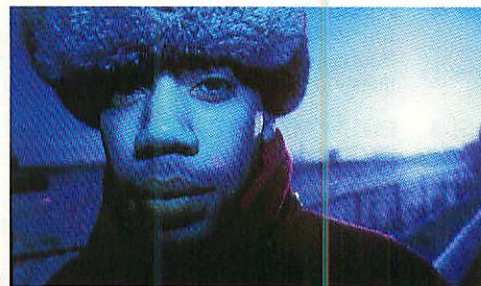
Promoter, producer, DJ and hero to the happy, we check his Hardcore Heaven night in Milton Keynes



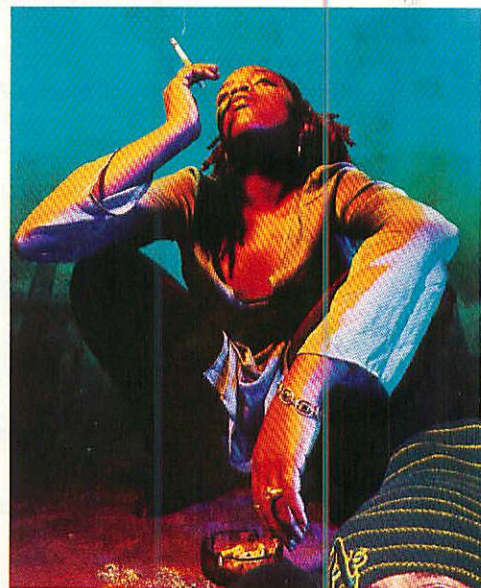
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MUZIK

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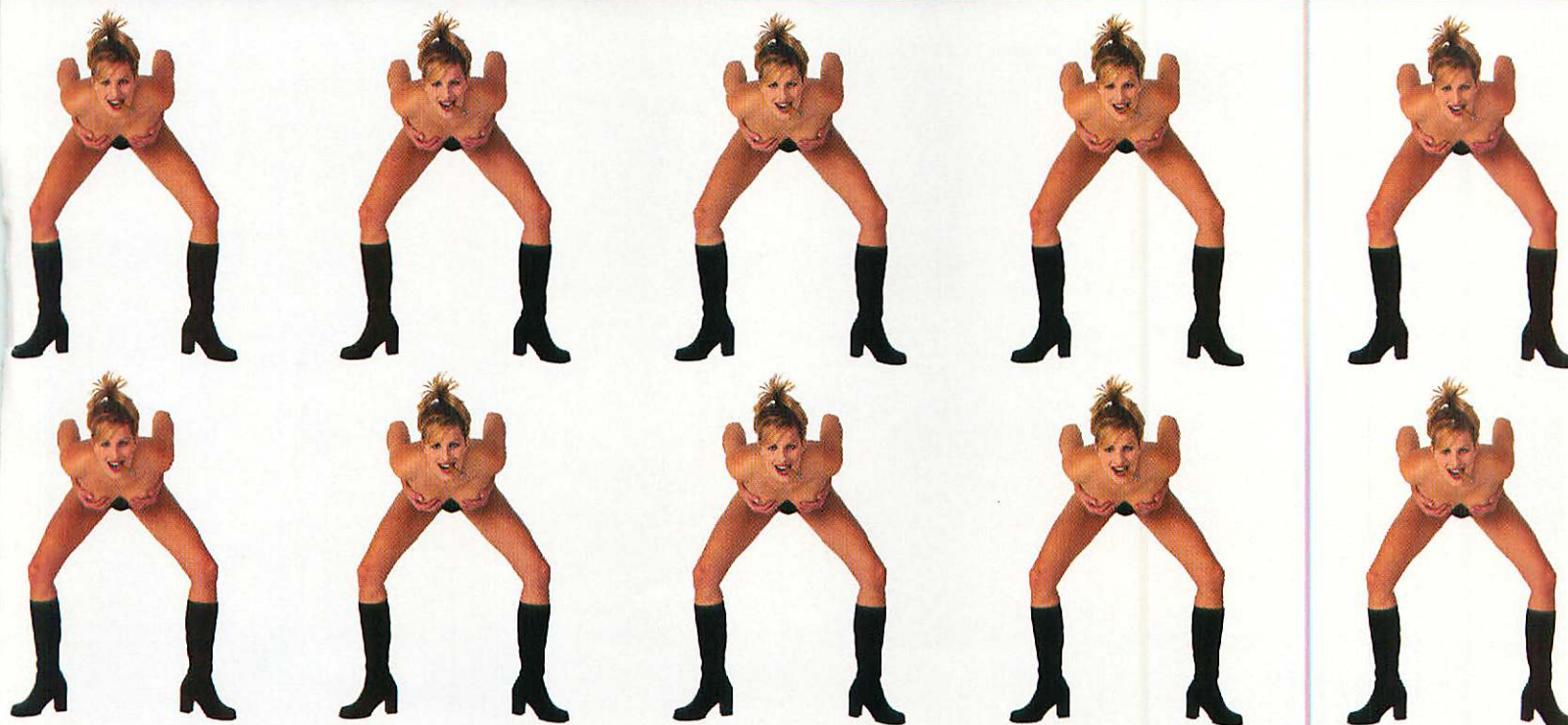
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SONY PLAYSTATIONS:

LIVE GRAFFITI: SKATEBOARDING AND

ALL MANNER OF MAD SHIT!

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SD
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ARC THE TEMPLE THE FACTORY



RESIDENT DJ'S:

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KIRSTIE MCARA/ALEX SPARROW/SIMON FATHEAD

THE FACTORY GENETIC - ZX81 DJS
(ORBIT RECORDS)

SATURDAY 22nd FEBRUARY

**THE ARC
ATHLETICO RESIDENTS PLUS
LIVE ON STAGE:**

LAMB
WITH
SKINT RECORDS TOUR
FEATURING
CUT LA ROC (DJS)
BENTLEY RHYTHM ACE (LIVE)

**THE FACTORY
GENETIC RESIDENTS PLUS
DAVE ANGEL**

THE TEMPLE

**THE JAZZ
MAGAZINE COLLECTIVE:
MATT KERSHAW
SIMON DAS VAZQUEZ
KEVIN BRADDOCK
PLUS SEAN ROWLEY(OASIS DJ)**

OPENING

SATURDAY 15th FEBRUARY

**THE ARC
ATHLETICO RESIDENTS PLUS
RICHARD FEARLESS
(HEAVENLY SOCIAL / DEATH IN VEGAS)
DEREK DAHLARGE (WALL OF SOUND)
UBA VOICENOISE
LIVE ON STAGE:
808 STATE**

**THE FACTORY
GENETIC RESIDENTS PLUS
OLIVER BONDZIO (HARD FLOOR)**

**THE TEMPLE
DIY WITH DJS:
DIGS AND WOOSH
PEZZ**

SATURDAY 8th MARCH

**MUZIK MAGAZINE PARTY THE ARC
ATHLETICO
RESIDENTS PLUS
AFRIKA BAMBATAA
STEVE BRIDGER
(BEDROOM BEATAM)
ANNIE NIGHTINGALE
THE SCREAM TEAM
LIVE ON STAGE:
THE ALOOF**

**THE FACTORY
GENETIC RESIDENTS PLUS
STACY PULLEN (DETROIT) - 3HR/3 DECK SET**

**THE TEMPLE
THE MEDICINE BAR WITH DJS
SEAN WILLIAMS
PLUS GUEST
FRAZER COOKE (MO WAX)**

SATURDAY 1st MARCH

**THE ARC
ATHLETICO RESIDENTS PLUS
KELVIN ANDREWS
HEAVENLY JUKEBOX
PLUS ARCANA (LIVE ON STAGE)**

**THE FACTORY
SWEAT WITH
DANNY
(OCEAN COLOUR SCENE TOUR DJ)
CHEESE DIP
CHEEBA**

DRAGON BAR

DISCO BISCUITS END OF TOUR PARTY

**THE ACID HOUSE THEATRE PRESENTS A SHORT PLAY:
"HEADSTATE" BY IRVINE WELSH**

**PLUS READINGS FROM:
IRVINE WELSH & JEFF NOON (POLLEN)
WITH DJS:**

**DEAN KAVANAGH
(HEAVENLY SOCIAL / DISCO BISCUITS)
TELLIROCCO (HEAVENLY SOCIAL)**

**THE ARC
GENETIC RESIDENTS PLUS
DJ FABI PARAS**

SATURDAY 15th MARCH

**THE ARC
ATHLETICO RESIDENTS PLUS
SMITH AND MIGHTY (LIVE)
JON CARTER (WALL OF SOUND / MONKEY MAFIA)**

**THE FACTORY
GENETIC RESIDENTS PLUS
CHARLIE HALL (THE DRUM CLUB)**

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AND LIVE BEATBOX BY
CHU & CHASE (UBA)**

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SD
SANCTUARY

Ecstasy

Editorial comment

Whatever you think of Brian Harvey's comments on Ecstasy, he should at least be thanked for putting the subject back on the agenda. The ex-East 17 man's words made the front page of every national newspaper, with one printing a full-page picture of a tablet under the banner "Ecstasy Special", and there were TV debates on everything from "Newsnight" to "Kilroy".

So what new information did we get from all this media coverage? What fresh opinions? What have we learned in the year or so since the death of Leah Betts, the last time Ecstasy was such a major point of public conversation? Very little, it seems. So little, in fact, it's increasingly hard to believe that E users and those opposed to the drug are even talking about the same thing. As "New Scientist" pointed out in an editorial column (one of the few voices of reason to rise above the hysteria), "the real problem in dealing with Ecstasy is the huge gap in the perception of the drug between those who take it and those who do not".

Spot on. However often and however hard the authorities warn people about the dangers of Ecstasy, about how it could do you serious harm, how it could kill you, their words will continue to fall on deaf ears until they acknowledge this does not correlate with the experiences of most of those who have taken and are taking the drug. Regardless of whether they're right or wrong, nobody who pops a pill believes it's going to do them any harm. If they did, we wouldn't be talking of an estimated million pills consumed every week.

But we're not going to begin bridging the gap in the way E is perceived with people like Barry Legg around. If you don't already know, Mr Legg is the MP responsible for a bill currently going through Parliament which will give local authorities the power to immediately shut down a club if the police suspect drugs are being taken on or near the premises. The club will then have to stay closed until an appeal hearing. Which could, of course, be months.

"New Scientist" called the proposed legislation (the Public Entertainments Licenses Drug Misuse Bill) "unjust and ineffective". Spot on again. It makes you wonder what Mr Legg thinks people will do if their club is shut. Go home for a cup of Horlicks? Make arrangements to go bowling the following weekend? Get real, Mr Legg. We're talking about a dedicated and highly mobile section of society, many of whom frequently travel across the country for a good night out. And the more clubs which are closed down, the more likely it is that the dance scene will be driven back underground, which brings a whole bunch of other problems regarding hazardous buildings and poor medical facilities, to say nothing of presenting the criminal element with a golden opportunity.

Another possible danger is that penalising clubs will make owners and promoters nervous about some of the harm reduction policies which they currently have in place. Most of them are well aware of the situation and are acting responsibly by providing chill out areas and free drinking water, and by giving out drugs information leaflets. Some of the big clubs even have trained medical staff on duty. Under Mr Legg's Bill, though, isn't the presence of medical staff tantamount to an admission of guilt? Taking E may well be illegal, but undermining the safety measures doesn't help. You don't take away somebody's seat belt because they sometimes drive at more than 70mph on the motorway, do you?

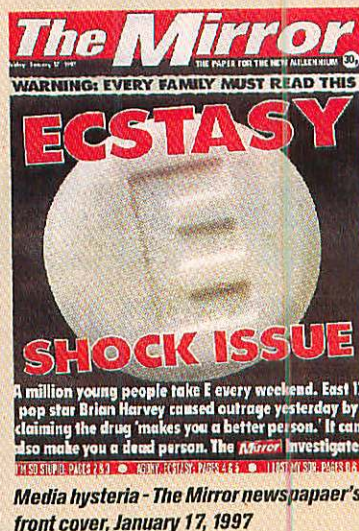
In short, Barry Legg's Bill does nothing to move the debate forward. We're just going round and round in ever-decreasing circles of sense. Instead of attacking club owners, how about giving them more support for the work many are doing to try to make their venues as safe as they can? How about spending more money on drug education based on an honest assessment of the situation? How about more research into the long-term effects of E, about which we still know very little? How about looking more seriously at the possibility of testing E in UK clubs, as they do in Amsterdam? Although this brings yet another set of problems and might not be the answer, we won't know until somebody poses the question.

None of this is going to occur overnight. Especially not with a general election on the horizon. A considered approach to drugs is not exactly a Middle England vote-winner, is it? On the other hand, if you feel strongly about the subject, now's as good a time as any to make your voice heard. Contact your local MP and the candidates standing against him or her in the election. Find out their views on Ecstasy and tell them yours. Write to a newspaper or a magazine. Talk about it with your friends. Yes, you may be putting yourself on the line, but an open discussion is the only way to bridge the gap.

In the meantime, it's vital that you know as much as possible about the effects of E. Know what it does to your heart rate and your body temperature. Know that you need to replace the fluids you lose as your body heats up. As a rough guide, you should drink about a pint of water every hour. Sip it regularly rather than drinking large amounts in one go. Know that you should try and eat something salty and drink fruit juice, fizzy drinks or sports drinks to give you minerals. Know that you should take plenty of breaks in the chill-out area. Know that alcohol and E is an extremely dangerous combination.

You should also know that over the last 10 years around 60 people are believed to have died as a result of taking E, and that according to the latest statistics, at some point during the next couple of months one clubber is going to die as a result of necking an Ecstasy tablet.

If you are thinking of taking an E at any point in the future, whether it's your first time or your 100th, make your decision an informed one. And don't think you're so special that the "one clubber" in those statistics couldn't be you. You never know.



news

The latest stories from around the world

WU-TANG'S RZA SPEAKS

RZa has signed with Gee Street Records to record a solo album. The guiding force behind the Wu-Tang Clan's rapid rise to the heights of the rap industry and producer of a string of hit albums, he was in buoyant mood after signing the deal in mid-January.

"My solo album is going to be an epic," he stated. "That's the word we use to identify it. It's going to be an epic, like a saga. I've been planning it for a long time. I've also been debating whether I should do it or not. As you know, I usually take my ideas and talent and put them into other things, but this time I'm just doing it for myself. This album is going to be very, very important to the hip hop community as well as to the music community as a whole. I'm planning on making it unlike any album ever."

Asked to describe the direction his music was likely to take, Rza claimed the album would be "the soul of hip hop", pointing to the way that Isaac Hayes would always allow his ideas the room to unfold as a possible starting point for the project.

"I'm going to get a chance to let myself be a little more free. When you produce other artists, you've got to stay within the restraints set by those artists. I'm producing myself here, so I can do what I want to do."

For many of his fans, the much of the excitement of the record will come from hearing Rza rhyming over a whole album, rather than just dropping the occasional verse. This man is more than just a producer.

"As for my lyrical content and my lyrical style, not too many people are going to be able to imitate it or capture it. My brothers in the Clan consider me a master lyricist. They call me The Abbot and that's not something you just get. You can't bestow that upon yourself. That's a title which is bestowed upon you by others."

"My lyrics have got weight and content to them. What I mean by that is you can take them and you can put them in a book. And it will be just as strong as 'The Art Of War' by Sun Tzu, it will be just as powerful as the I-Ching manual."

The Abbot was even keen to give Muzik readers a taste of his lyrical flavour.

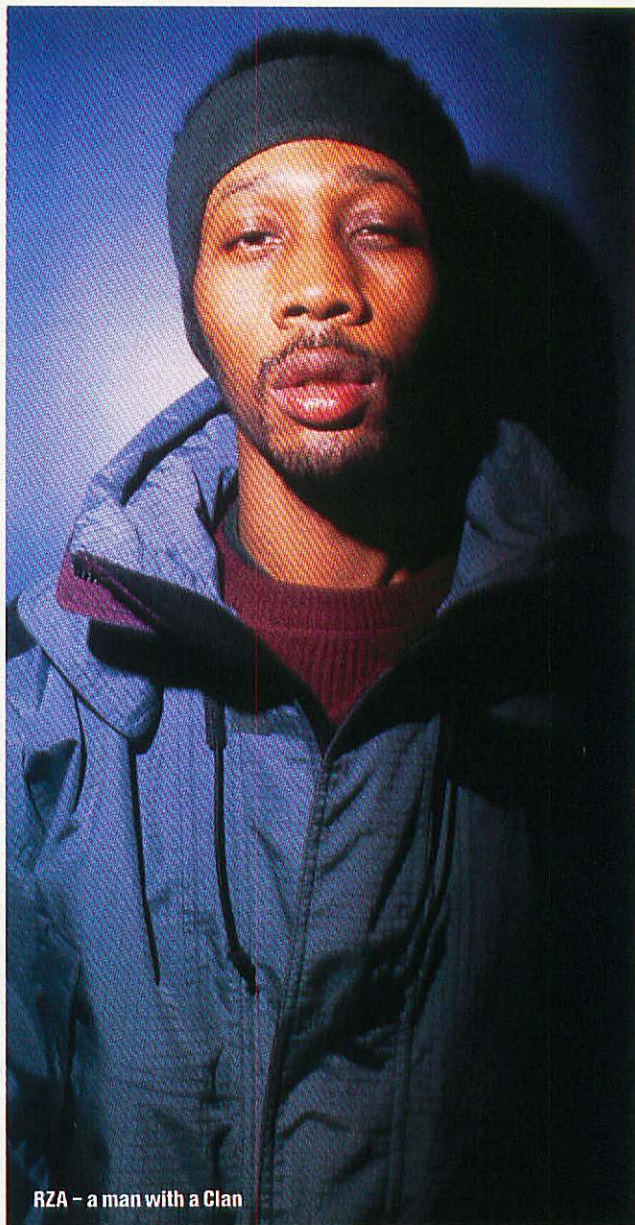
"For your magazine I can give you a quote. On my first single, I say something like this: 'I see how mortals try to run through the time portals to find the immortal/But who can see the invisible and hear the inaudible?/ See, that's why I keep my lessons inside of my brain, so the truth remains portable/ And with the 12 jewels of life everything's affordable'."

"You should also know that the 12 jewels of life that I see are knowledge, wisdom, understanding, you must have that. Then you must have freedom, justice and equality, you must have food, clothing and shelter and you must have love, peace and happiness. If you obtain these 12 jewels throughout life, you can afford anything."

Before anyone gets too excited, though, it's worth remembering that it will be a while before the record is released. The plan which Rza carries in his head means the second Wu-Tang album is due in the next two or three months. The whole Clan are currently holed up in a Los Angeles studio, trying to escape from the distractions which have delayed recording.

A second Gravediggaz album is expected by the end of the summer and the solo album from Cappadonna could also appear before Rza's. And that's not forgetting the work for his labels Razor Sharp, Wu-Tang Recordings and "one that nobody even knows about yet". So what is Rza's plan for the Wu-Tang? Where is all of this taking us?

"I'll give you a hint. The Wu is The Way. And it's been described as the wisdom of the universe by some people. Not just because of the lyrical content, but because our ambition and our path and our strength is driven by wisdom, is driven by a universal goal. And the plan is infinite. The world is not going to forget us. To everyone out there in Europe and the whole world who's going through your struggle and going through your revolution and going through all these things you've got to put up with in life, we're making music for y'all to march to. You can march to our songs."



RZA - a man with a Clan

DEATH IN VEGAS COLLABORATE WITH DOT FROM ONE DOVE

DEATH IN VEGAS have produced tracks for Dot Allison, formerly of One Dove. Death In Vegas' Richard Fearless said, "One of the tracks we worked on is really dark and moody with these fast electronic beats. It's completely different from anything we've ever done before."

There are no details of when new material from Allison will hit the shops. Fearless also spoke to about Death In Vegas' debut album, "Dead Elvis", which is due out next month.

"It's a brilliant feeling making an album," he said. "It means a lot more to me than just putting out 12-inches. Someone described the stuff we've come up with as the sound of David Lynch's backing band, and that suits us just fine."

CJ MACKINTOSH LEAVES MINISTRY

CJ MACKINTOSH is no longer the resident DJ at Ministry Of Sound's Rulin' night following a bust-up between him and the club.

It's alleged that CJ terminated his relationship with MOS because two of his friends were ejected from the venue. Refusing to comment in any detail on the changes, Mark Rodol, the Ministry's MD, said, "We're always reviewing our music policy and we hope that CJ will continue to play a role in it."

Reports from sources close to the club suggest Jon Marsh, Jazzy M and Pete Heller are all in the running to take over as Saturday night resident. Rodol continued, "They are all DJs who play at the club and no doubt they will remain involved to some degree or other in the future."





Alison Marks



Billy Nasty



Carl Cox



Fabio



Steve Bridger



Rick Hopkins

masterclass

MUZIK UNIVERSITY TOUR

MUZIK can confirm details of the first leg of its Muzik Masterclass tour of universities, which aims to help young people break into the music industry. Bedroom

Bedlam winners, Steve Bridger, Alison Marks, Timmy S, Rick Hopkins, Philip Jones, Alexander Cooke and Sean Martin are all set to play at various dates on the tour.

Following on from a series of lectures held throughout the day, nighttime club sessions will take place at Northumbria University with Carl Cox and Trevor Rockliffe in conjunction with the "F.A.C.T. 2" tour (February 26), Reading University with Fabio, Grooverider, Kemistry & Storm and Alison Marks in conjunction with the

Groove Connection tour (March 6), Warwick University with Darren Emerson, Darren Price and Steve Bridger (7), Leicester De Montfort University with Mr C,

Kelvin Andrews and Timmy S (15), Luton University with Billy Nasty, Pierre Mansour and Rick Hopkins (19), Manchester University with Billy Nasty and Alexander Cooke (20) and Cardiff University with Fabio, Grooverider, Kemistry & Storm (22). Each date on the Muzik Masterclass tour will feature talks from respected figures on how to break into the music industry. The

lectures are held in conjunction with London's Global Entertainment group. Call 0171-486-1877 for further details or contact the universities.

MUZIK
masterclass

HOGMANAY HELL FOR PURE



PURE, Edinburgh's longest-running underground club, is considering taking legal action against Edinburgh District Council after their planned party for New Year's Eve 1996 was cancelled with just six days notice.

Called Pure Presents The World, the party was billed as part of the official Hogmanay celebrations in the city and was due to have taken place at the 2,500-capacity Meadowbank Sports Arena. The DJs booked were Kevin Saunderson, Gemini, Andrew Weatherall and Pure regulars Twitch, Brainstorm, Dribbler and The Bill, while The Mellowtrons, Speedy J, µ-Ziq, and The Memory Foundation were due to perform live.

The council said they were stopping the party for health and safety reasons.

"It's pretty sickening," said Alistair Young from Renegade, the company who run Pure. "We had people flying in from everywhere. We'd convinced all these artists to come to Edinburgh on the basis that it is the place to spend New Year's Eve. Aside from the artists, we also had clubbers coming from places as far away as Germany, so we really were left with egg on our faces."

The party was cancelled following a Renegade-promoted Boney M concert held at Meadowbank on December 21, which was blighted by three false fire alarms. Following the cancellation, Pure decided to stage a party at the Barrowlands venue on the night before New Year's Eve.

Most of the original line-up played, but the short notice and subsequent lack of promotion, meant the night was poorly attended.

"Our lawyer thinks we have a strong case, but we've got to make sure that taking legal action is the right move for us," continued Young, who also explained that, as the district council own most of the large venues in the Edinburgh area, falling out with them could clearly have serious long-term repercussions for Renegade. "We suffered very substantial losses and though we've had a meeting with the district council, they are not willing to offer any compensation. The fact that it would have been the biggest club night we've ever organised is just as much of a disappointment to us as the amount of money we've lost"



Pure hell

pics: Raise-A-Head/Kim Tonelli/Stephen Sweet/David Corio

LONDON DJ **PAUL GUNTRIP** died last month. Guntrip made his name during the Eighties as resident at London's Wag club with his Northern soul and rare groove sets. Close friends who attended the funeral include Pressure Drop's Dave Henley, Acid Jazz's Eddie Piller and Jerry Dammers. Muzik extends its sympathy to all his family and friends. ... **THE LONDON DANCE SAFETY CAMPAIGN** launched its new drugs awareness campaign at London's Leisure Lounge last month. It is a range of billboard posters aimed at the dance market, with each poster focusing on a different drug. ... Last month's guests at London's Who's In Town (Sundays at Plastic People) featured **DAFT PUNK**, The Beloved's Jon Marsh, Laidback Luke and DJ Gilb-r. Call 0171-261-7518 for details. ... **DJAX-UP-BEATS** has releases from The Operator, Marko Laine and Miss Djax out now. ... **UNKLE** release "Berry Meditation" through Mo' Wax on February 27. ... **PM SCIENTISTS** is host to Goldie, J Majik and Andrew Weatherall on March 5 and the "Artcore 3" launch party with Peshay and James Lavelle on March 12. ... **MILES HOLLWAY** and **ELLIOT EASTWICK** are to remix the next Yokota single on Harthouse. Also on the label, **FREDDY FRESH**'s "Chupacabra" has been overhauled by Propellerheads and the Bassbin Twins. ... Tricky, Chemical Brothers, Jamiroquai, Orbital, The Prodigy, Underworld, Mark Morrison, Robert Miles and Fugees have all been nominated for **BRIT AWARDS**. ... **THE PRODIGY** have signed to Madonna's Maverick label in the US. ... **JUNIOR BOY'S OWN** has tracks on the way from Jamayka Boy, Swag and Dylan Rhymes. ... Italian deep houser **LEO YOUNG** releases his "Cosmic Land" album through KTM later this month. ... **MARK THE 45 KING** is releasing an album through the Ultimate Dilemma label called "Lost Breakbeat Generation" on March 3. ... The first release on **DILLINJA** and **LEMON D**'s Valve label features "Violent" from the former and

GROOVE ON THE ROAD

GROOVE CONNECTION, the top DJ management agency who run the Thursday night Tempo club at London's Mars Bar, are heading out on tour next month.

Featuring DJs Grooverider, Fabio, Jumpin' Jack Frost, Mickey Finn, Bryan Gee, Ray Keith, Kemistry Et Storm, Lee and Addiction, as well as live PAs from A Guy Called Gerald, Adam F, Nookie, Metalheadz and Cleveland Watkiss, they visit Skegness Pleasuredome (March 1), Warwick University (7), Birmingham Que Club (8), Brighton Zap (12), Manchester Sankey's Soap (13), Swansea Tramps (13), Maidstone Atomics (15), Dublin Kitchen and Hastings Pier (21), Cardiff University (22), Leeds After Dark (28), London Leisure Lounge (29), (March 12), Bristol Cup Of Tea Club (18), Cambridge Junction (19), Liverpool Cream (26), Sheffield Arches or Bournemouth Pavillion (tbc) (April 12) and University Of East Anglia (May 3).

The Warwick University, Maidstone, University Of East Anglia and Cardiff dates are also staged in conjunction with the Muzik Masterclass tour.



Mickey Finn hits the road with Groove Connection



DJ PLAYSTATION LEAGUE HOTS UP

MUZIK's DJ Playstation League is hotting up with the introduction of a relegation zone to eliminate poorly performing teams and to allow new teams to participate.

Since the league was launched last month, the Muzik offices have been swamped by requests from teams desperate to take part. As a result, the bottom three teams will be eliminated after six months, with replacements coming from our waiting list which includes Fat Cat, Radio One's "Essential Selection" crew and Hardknox (featuring Lindy Layton). Teams who fail to submit scores for three months in a row will also be eliminated, so watch out 3D from Massive Attack!

Month two of the League is really bringing out the competitive edge in our teams, with the Reinforced Crew out in the lead once more and James Lavelle's Mo' Wax Bounty Hunters creeping up behind them. Bottom of the League is held by 3D of Massive Attack, who once again failed to turn in his score!

★ See this month's League table in Game On, page 143.

HARDCORE RETURNS TO KISS

KISS 100 FM have confirmed their late-night hardcore shows will return to the station for a four-week run in March. The re-emergence of the series (Thursday mornings from 1am to 4am) follows the successful introduction of the genre on Kiss' "Giving It Up" slot last October. The DJs featured will be Slipmatt (March 6), Scorpio and Producer (March 13), Dougal (March 20) and Sharkey (March 27).

Sharkey enthused to Muzik, "It's brilliant news, real proof that this music is reaching the people who didn't take it seriously to start with. Slowly, though, everyone's learning that there's more to it than just pianos and fast vocals."

Sharkey added that he has decided to give up MCing in order to concentrate on DJing and producing. Furthermore, he has signed a multi-album deal with React. "I've reached the point where I've done everything I can do on the mic for now," he explained. "People have told me I should think about the punters and keep on MCing, but I am thinking about the punters. I'm really not doing myself any justice anymore and it's obviously time for fresh talent to come through."

★ Sharkey releases a single called "Revolutions" through React on February 24.

SKYLAB SET TO TAKE ANOTHER TRIP

SKYLAB, Harthouse's oddball dance outfit, have been contacted by legendary producer, Kim Fowley, who is keen to collaborate with them. The news follows Skylab's recent cover of Fowley's "Take A Trip", the original version of which featured on the soundtrack to "Easy Rider". Fowley, who is best known for his work with sleazy Seventies rockers The New York Dolls, apparently contacted Harthouse saying he loves Skylab's cover version and would like to write some new songs for them.

"It was a bit of a surprise," said a spokesperson at Harthouse, "But Kim's really into the idea. He's living in New Orleans at the moment, apparently he's gone there for the vampires. ..."



JUST WHAT THE DOCTOR ORDERED

AMYL NITRITE has become a prescription-only drug. The change in its classification follows a government crack-down last month, which means that poppers will no longer be available in shops and that use is prohibited without the authorisation of a doctor. Shopkeepers who flaunt the new ruling could face up to two years in prison.

The owner of a Soho sex shop which currently sells poppers told Muzik, "If they reckon they're going to stop people using amyl by doing this then I think they're mistaken. As far as I can see, it's just more of the same old alarmist bullshit we've come to expect from this government."



Bambaataa

LEFTFIELD IN THE STUDIO WITH BAMBAATAA

LEFTFIELD have collaborated with hip hop legend Afrika Bambaataa on a track which is set to appear on their forthcoming album, the follow-up to the celebrated "Leftism",

"Yes, the story is true," confirmed a spokesperson for the duo. "Afrika Bambaataa flew over to work with them, and as far as we're aware, it turned out really well."

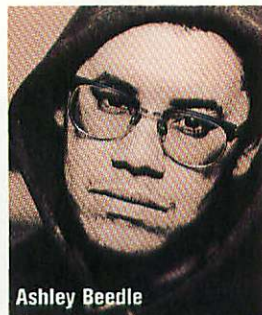
The spokesperson added, "Leftfield have got their heads down recording as many tracks as they can right now. They want to get their next album

finished and in the shops as soon as possible".

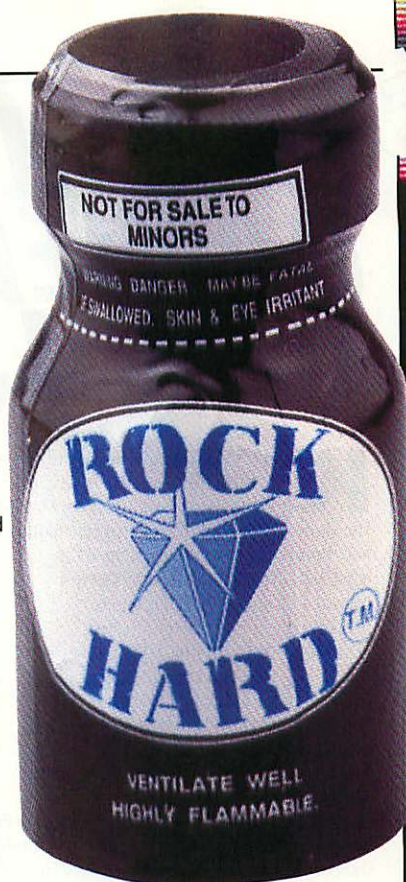
A single is due from the band in May and the album should follow in August.

SLIPMATT AND ASHLEY BEEDLE JOIN THE MUZIK TEAM

SLIPMATT, the veteran hardcore DJ who has just launched his own division of the XL label called First Recordings, joins Muzik next month as our hardcore columnist. Meanwhile, Ashley Beedle starts a new column called "Tales From The Dark Side" which will be his chance to vent some spleen about who and what is winding him up in dance music. You have been warned.



Ashley Beedle



MAJOR US RAVE CLAMP-DOWN

STATESIDE RAVES appear to be coming under close scrutiny from the police, following a series of raids on parties on New Year's Eve. An 8,000-capacity party in LA called In 7th Heaven was shut down (with CNN reporting that the event was a rock gig featuring a band called In 7th Heaven!), as were an event of similar size in San Francisco and a number of clubs in Washington DC and New York.

A journalist from the US dance magazine "The Urb" told us, "Things might get heavier now, particularly as there was a recent TV documentary which portrayed rave culture in a very negative fashion. However, I really can't see things becoming as bad as they are in your country".



EVERYTHING STARTS WITH A P

POLO found themselves at the centre of an E scare story recently after they manufactured a limited edition range of promotional sweets made from the "holes" of their normal mints. Apparently, teachers in schools across the country were horrified to discover that children were in possession of small white "pills" marked with the letter P, L or O, fearing that they were new forms of E!

A spokesperson for Nestlé Rowntree, Polo's manufacturers, commented, "The sweets are thicker than most pills and they also have a glossy surface, unlike most pills which tend to be matt. We are obviously concerned about this matter but we feel the sweets are easily distinguishable as just that". The limited edition Polos will remain on sale until current stocks run out.

news

"12.01" from the latter... **REZERECTION**
rave mayhem ensues at the Royal Highland
Showground in Edinburgh on March 22.

Spinners include Paul Elstak, Tom Wilson, Bass Generator, Dougal, Hixxy, Sy, Slipmatt, Clarke, Hype and Billy Kiltie... **IAN**

O'BRIEN's album for Ferox is finally released on February 17... TWISTED have

signed Suzanne Palmer, the voice on The Absolute's "I Believe". Eric Kupper, Murk, Underground Sound Of Lisbon, Charles Webster and Si Bradshaw are all likely to

produce material for the songstress... **THE CHEMICAL BROTHERS** release a single called "Block Rocking Beats" on Virgin next month. Tom Chemical has also been producing tracks for The Charlatans...

VEGETABLE VISION's phone number was wrong in the VJs feature last month. The correct number is 0181-840-3717...

ROBODISCO at Manchester's South club has gone monthly. A Man Called Adam play live there on February 20... Canada's **HI-BIAS** have releases from Sam Ellis, Daryl West, DJ's Rule, Tanya Mass, Antares and Oval Emotion lined up for the coming months... **JUNIOR VASQUEZ** has signed

a record deal with Logic for two mix compilations. The first one apparently includes tracks from Annie Lennox, Pete Lazonby and "Absolutely Fabulous"!

THE ALOOF tour hits Belfast Mandela Hall (February 15), Aberdeen Lemon Tree (18), Dundee Fat Sams (19), Newcastle University (20), Sheffield Leadmill (25), Leeds Cockpit (26), Hull Room (27) and Birmingham Institute (March 8)... **THE DOPE ON PLASTIC** tour, with DJs Krash Slaughta and John Stapleton plus Kitachi live, is at Nottingham Deluxe (March 6), Coventry Warwick University (13), Swansea Escape (20) and Birmingham Institute (29)... Having now left Essance, **JAMES BAILLIE** is reported to be starting a new club in Nottingham with DIY. The unlikely story is that the new venue used to be a favourite drinking hole of the Kravs...

Guests at **CHECKPOINT CHARLIE** over the coming weeks are Jon Pleased and Sister Bliss (February 14), DJ Pedro and surprise guests at the club's fourth birthday (21) Dave Angel, DJ Vibe and Richard Fearless (28), Darren Emerson, Colin Dale and Psychonauts (March 7) and Tall Paul, Andrew Weatherall and Adam Freeland (14)... **KIRK DEGIORGIO** is the man behind the music for the new Adidas advert. The ad, featuring boxer Prince Naseem is on a TV near you now. Kirk's next **AS ONE** album, "In With Their Arps, And Moogs, And Jazz And Things" is out on Clear in March. Clear are also releasing the much raved about "The Enormous World" album by Japan's Reflection... **RUSS GABRIEL** has remixed Carl Craig's "At Les" for future release on Planet E... **CARL CRAIG**'s "More Songs About Food & Revolutionary Art" album has been licensed to SSR/Crammed for Europe. It will be out here in April... Scott Bradford and Chris Scott, the men behind Paper's **NEW PHUNK THEORY** have a single out on Twisted soon. "Msomi's Groove"/"Welcome Msomi" includes samples from a Zulu version of "Macbeth" they found in a junk shop... **THE ORB** head out on tour next month. They stop off at Norwich UEA (March 12), Portsmouth Pyramid (13), Liverpool University (14), Manchester Academy (15), Glasgow Barrowlands (20), Birmingham Que Club (21) and Brixton Academy (22)... **CHEZ DAMIER** has taken up an A&R position with the French Distance label... Soul star **MAXWELL** plays live at Manchester MDH (February 15)... **ROBERT OWENS**' "I'll Be Your Friend" is set for a re-release on Perfecto shortly... Promoter **SEAN MCLUSKEY** has apparently purchased the Scala Cinema in London and plans to convert it into a club venue... Whoops! A few mistakes in our February issue with the **SUBJECT 13** article. Hidden Agenda are not on their label but Phyzix, Big Bud, Tertius are. Oh, and Lee is not a full-time member. Sorry!... That's yer lot.

TRIBAL GATHERING DETAILS

KRAFTWERK have been confirmed as headliners for this year's Tribal Gathering, which takes place in Luton on May 24.

The show is expected to run between midday and 9am, and will have a capacity of at least 35,000 people. Full details were unavailable at the time of going to press, but live acts so far confirmed are Kraftwerk, Daft Punk, DJ Shadow, Alabama 3, Way Out West (debut UK live performance), T Power, Cornershop, Earth Tribe, Black Star Liner, Red Snapper, Empirion, Turbulent Force, Force & Styles, Bungy, Afro-Celt, Saafi Brothers, X Dream, Juno Reactor, Moloko and Total Eclipse.

DJs include Laurent Garnier, Pete Tong, John Peel (!), Dave Angel, Terry Farley, Pete Heller, Allister Whitehead, Paul Oakenfold, Marshall Jefferson, Mickey Finn, DJ Hype, Doc Scott, DJ Rap, Fabio, Grooverider, Gilles Peterson, James Lavelle, Felix Da Housecat, Andrew Weatherall, Steve Bicknell, Billy Nasty, Gayle San, Vibes, Dazee, Clarke, Dougal, Brisk, Slipmatt, Sy, DJ Dag, Sid Shanti, Mike Maguire, Tsyoshi Suzuki, Dino Psaras, Andrew Curley, Bruce Sandell, Jon Cooke, Joi Soundsystem, DJ Ritu and Simon Shurey. Tribal Gathering will



feature nine stages which will include a "Detroit" stage and a Happy Hardcore stage, as well as a tent featuring four major unconfirmed American house DJs.

★ **The Essential Music Festival** in Brighton takes place on the same day and will feature 20 live acts in around seven tents. Ultimate will host a tent featuring Laurent Garnier, Carl Cox, CJ Bolland, Adam Freeland, DJ Gilb-r, Kumo, Advent, Eric Powell and Luke Slater's Planetary Assault Systems playing live. See next month's Muzik for full details of both events.

BEDROOM BEDLAM DJs PLAY CREAM

WINNERS from our groundbreaking Bedroom Bedlam DJ section are set to spin at Cream in Liverpool on a

monthly basis. The move follows Muzik's decision to include Bedroom Bedlam winners at all Muzik DNA party nights, as well as Bedroom Bedlam winner Steve Bridger performing



Marcus James

on Radio One's "Essential Mix". The first date takes place on March 29, when Progressive House winner Marcus James will open for Paul Van Dyk and Les Ryder in the Courtyard. When informed of his appearance, James literally screamed with delight. He stated, "This is like winning an Oscar. When you get into DJing, you just dream of playing somewhere as established and high-profile as this. And playing with someone like Paul Van Dyk is a veritable treat. My head is still in the clouds!"



BOB JONES JOINS HARD TIMES

BOB JONES, British soul legend and a Muzik columnist, recently signed an exclusive residency with Hard Times in Leeds. Jones will spin in the back room on the third Saturday of every month, along with Jason Boardman, starting on February 15. Jones will also compile and mix their next "Seasons" compilation, as well as starting a new series called "The Back Room Upfront", which will focus on an eclectic mixture of funk, soul and rare groove. Steve Raine from Hard Times stated, "Dr Bob is the purveyor of this style of music and his input will be a massive contribution to the club and label. He is just one of a number of people that will be joining Hard Times in the next few months."

INNER CITY FIGHT TO GET ALBUM BACK

KEVIN SAUNDERSON is struggling to regain ownership of his as yet unreleased Inner City album, "Hiatus". The album was originally due to come out on Network, but was passed on to Avex when the Birmingham-based label fell into financial difficulties recently.

"I really want the album as I'm not happy with Avex at all," explained Saunderson. "It's record company politics, I guess, but they're sitting on the album and nobody knows if they're going to do anything with it. I've spoken to Neil Rushton (Network founder) and he's sympathetic about

the situation," he added, "but clearly he's in his own jam at the moment." The techno pioneer recently signed a three-album deal with Transmat/R&S. "It's official now and I'm delighted." Saunderson also has a single called "Velocity Funk" coming out under his E Dancer moniker this month.

re-enter the atmosphere



the retro mixes 'volume 1 91-96'

The original buzz of hardcore house captured in a five year retrospective. Mixed by Jim 'Shaft' Ryan, lks Minor and dj Sy, this is the perfect soundtrack for the rave generation.

Listen to it on **Virgin** listening posts
between 24 Feb & 9 March



MEGASTORES

beyond
entertainment

news special

words Dave Fowler

WHY DO AIRPORTS KEEP

FOLLOWING on from last month's news story of Boy George's fury at British Airways for losing his record boxes for the third time in less than six months ("Boy George Slams Airline"), Muzik can exclusively reveal that top jock and Cream resident Paul Oakenfold has now joined George, Dave Seamen and Jeremy Healy in having record boxes lost en route to big money gigs overseas. The airline? None other than our very own national carrier, the recently-dubbed "DJ's least favourite airline", British Airways.

In what appears to be becoming an alarming trend, at least for British beat barons, their livelihoods and thousands of punters around the world, Oakenfold lost two record boxes on January 2 as he flew from London Heathrow to Montevideo in Brazil for a gruelling South American tour. The lost boxes contained a selection of exclusive acetates, promos and twelves with which Oakie was not only aiming to wow the loved-up Latins, but also shape into the debut set for his Saturday night residency at Cream.

"Yeah, I'm pissed off about it," explained Oakie. "This was the second time they've done this to me and it couldn't have come at a worse moment. The amazing thing is that when I got to Montevideo, none of my luggage other than the two boxes had gone missing. I find that absolutely incredible.

"The BA ground staff weren't too understanding, either. They just told me not to worry, that it happens all the time, and I'd get the boxes back sooner or later. As you can imagine, with a tour which was set to start the following day, that was absolutely no fucking good



Paul Oakenfold: "Let's just say I was livid"

to me at all. I had to spend over £600 calling British Airways in London from my hotel room to try and sort the mess out. Needless to say, there wasn't much they could do to help. The only people who seemed at all concerned were from Varig, the Brazilian airline.

"In the end, I had to spend over £700 in local record shops on a selection of sounds I wouldn't really have chosen, and cobble them together with some records I blagged off Danny Rampling who was out there with me. How can that be fair on the people who paid good money to come and see me?"

Oakie's loss also sent a wave of panic around the

offices of his Perfecto imprint in Kensington, London, where both his assistant David Donald and label A&R honcho Spencer Baldwin were forced to work full-time on replacing the errant vinyl. No mean feat, as you might imagine, with two complete record boxes missing and no list of exactly which records were in them, or who the original suppliers were.

"The service that Paul has received is shocking," Baldwin told us. "Especially as he was flying Club Class. The problem is that you can't take boxes on most flights as hand luggage. At the moment, we're considering the use of a back-up box for future tours,



LOSING RECORD BOXES?

or booking an extra seat just for the records. It seems a ridiculous length to go to, but what can we do?"

IN AN ATTEMPT TO SOLVE THE MYSTERIOUS RASH OF recent record box disappearances, Muzik rang the British Airways press office at Heathrow, the departure point for all of the DJs who have been separated from the tools of their trade over the last six months. A spokesperson informed us that "problems recently with the weather such as heavy fog and ice have meant that transit baggage has missed flights and passengers have become separated from their luggage. In particular, there has been bad snow on the eastern coast of the United States which has caused us problems."

When questioned as to whether there was a problem with theft at the airport, the spokesperson ruled out the possibility completely. She added that "over the Christmas period we had record numbers of people flying from Heathrow. Some baggage may have gone missing, but there is absolutely nothing sinister about the problems that Mr Oakenfold and Boy George have encountered. There is no theft problem at the airport, none at all and we have apologised to the two gentlemen concerned."

At New Scotland Yard, however, a police spokesperson was surprised at the airline's comments.

"Is that really what they said?" she commented. "In an operation on the January 7 at Heathrow [a mere five days after Oakenfold lost his two boxes], airport police and British Airways officials acting in a joint operation arrested 16 people on suspicion of theft from

passenger luggage. The operation had been planned over the previous six months, when we became aware of a problem.

"The 16 were taken into custody at West Drayton and Heathrow police station and released on bail. I can confirm that they were all men working as baggage handlers at the airport. It's a common problem."

In the light of this fresh information, Muzik gave BA another chance to explain the DJ box problem. At the second time of asking, a BA press officer stated we had been misinformed by a member of his office that there was "absolutely no theft problem at Heathrow."

The spokesperson asked us to "concentrate on the positive for a moment." He added, "We handle 72 million pieces of baggage a year, and it's only ever a tiny minority which go missing at any time. Less than one per cent, in fact, and most of that is speedily returned to passengers. We experienced concerns with baggage transfers back in November but there is no correlation to DJ bags and systems problems. DJs do not experience any more problems when flying BA than any other type of passenger."

"Yes," he continued, "there have been arrests at Heathrow recently, 15, actually, not 16, as you say, but I can't comment on why you were informed that there is no problem with theft. It does seem that theft might have been committed by an extremely small minority in certain cases. There is nothing to suggest that Mr Oakenfold's baggage was stolen, though. That is absolutely not borne out by the facts. I apologise profusely to Mr Oakenfold for any inconvenience

caused, as we did recently to Boy George."

The spokesman then promised to provide Muzik with further information on the airline's recruitment of baggage handlers and specific details on the 16 men arrested in the joint police/BA swoop. We are still waiting for his call.

However revealing Muzik's investigation is, ultimately it's of little comfort to DJs like Paul Oakenfold, his staff at Perfecto, or the thousands of South Americans deprived of one of our country's prime exports. But, overall, are DJs and the burgeoning dance music industry being dealt with fairly? It is hard to imagine an airline being quite so flippant, for example, about losing an invaluable consignment belonging to a top executive, say, from American Express, Barclay's Bank or Pinstripe PLC.

"I can only comment on how I was treated, and let's just say I was livid," concludes Oakenfold. "Of course the problem is that if you DJ internationally, you haven't got much much choice but to travel BA, from this country, anyway. There's only real competition on certain routes, like across the Atlantic, where you can fly Virgin. At the end of the day, only real competition and articles letting BA know what we think is going to affect anything."

As we went to press, Paul Oakenfold's missing record boxes had still not turned up.

★ For a review of Paul Oakenfold's opening night as Cream resident see page 78.

Club Gangs: Def Mix Productions



Def Mix Productions was formed in 1987 by David Morales and Judy Weinstein. The company incorporates the For The Record record pool (established in 1978), Satoshi Tomiie and Frankie Knuckles. Back row (left to right): Jeffrey Allen (For The Record director), Michele Jaffe ("backbone" of Def Mix), Bobby D'Ambrosio. Front row (left to right): Baby Hec Romero (Definity label manager), Lord G, Satoshi Tomiie, David Morales (Def Mix Productions owner), Bill Lee (producer/writer).



Picture: Martyn Gallina-Jones. New York, January 1997.
Sessions 7, mixed by David Morales, is out now on Ministry Of Sound Records

now with 125 members servicing the New York area, plus Definity Records (set up in 1997) soon to be releasing projects by Bobby D, Bill Lee, David Morales, (DJ/producer), Peter Canellis (For The Record director), Kevin Hoover (staff), Judy Weinstein (Def Mix Productions/For The Record owner), Shaun James (engineer), Craig Weinstein (Def Mix staff). Lying down: Frankie Knuckles

The Orb

words **David Stubbs** pictures **Raise-A-Head**

They're back!

herd it through the grapevine

SO HERE WE ARE IN THE REMOTE HEIGHTS OF THE MOUNTAINS TO the west of Glencoe in Scotland, gazing about at the snow-sprinkled rocky caps and the vast, sunlit plateau below us, site of the Battle Of Glencoe. It's so beautiful, your usual day-to-day, grab-bag of superlatives barely does justice to the place, but it's so brass-bollock bitterly cold you can barely move your jaw except to chatter your teeth in any case. You can feel the pure air detoxifying your lungs, the waft of heather refreshing your soul, the icy gale freezing the runny snout in your nostrils.

The three current members of The Orb, sometime engineer now fully-fledged member, Andy Hughes, Thomas Fehlmann and, of course, the good doctor Alex Patterson himself, are down by a trickling stream for the photo shoot. Andy and Alex are throwing puckish shapes for the camera, while the bespectacled, Ben-Kingsley-as-Gandhi-lookalike, Thomas Fehlmann, looks on in dry and detached amusement.

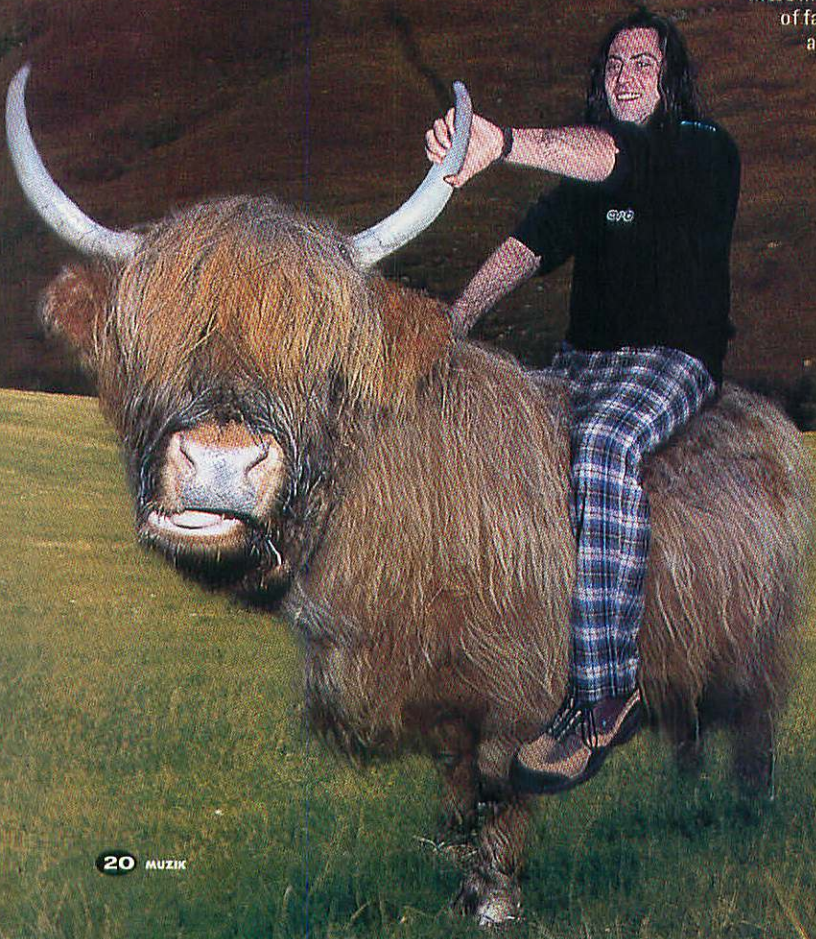
Meanwhile, I've scrambled up to the roadside to, like, get some perspective. Staring across at the still and silent mountains, bisected by the occasional waterfall, is some head feed, I can tell you. This place is the end of the Earth. Throughout the vicissitudes of history, these mountains have sat here, wondrous and immobile. Flares have gone in and out of fashion twice over, techno has been superseded by jungle, jungle by drum & bass, and throughout all of these changes, this landscape hasn't altered a jot.

Crikey. Suddenly, my profound reverie is interrupted as, blasting through the valley with a squealing roar at, I swear, no more than 100 feet above our heads comes a black RAF fighter plane. He twists into a semi victory roll directly overhead before hurtling on into the hills at about 350 mph, having succeeded in blowing our hats off and scaring the shit out of us all, silly bastard.

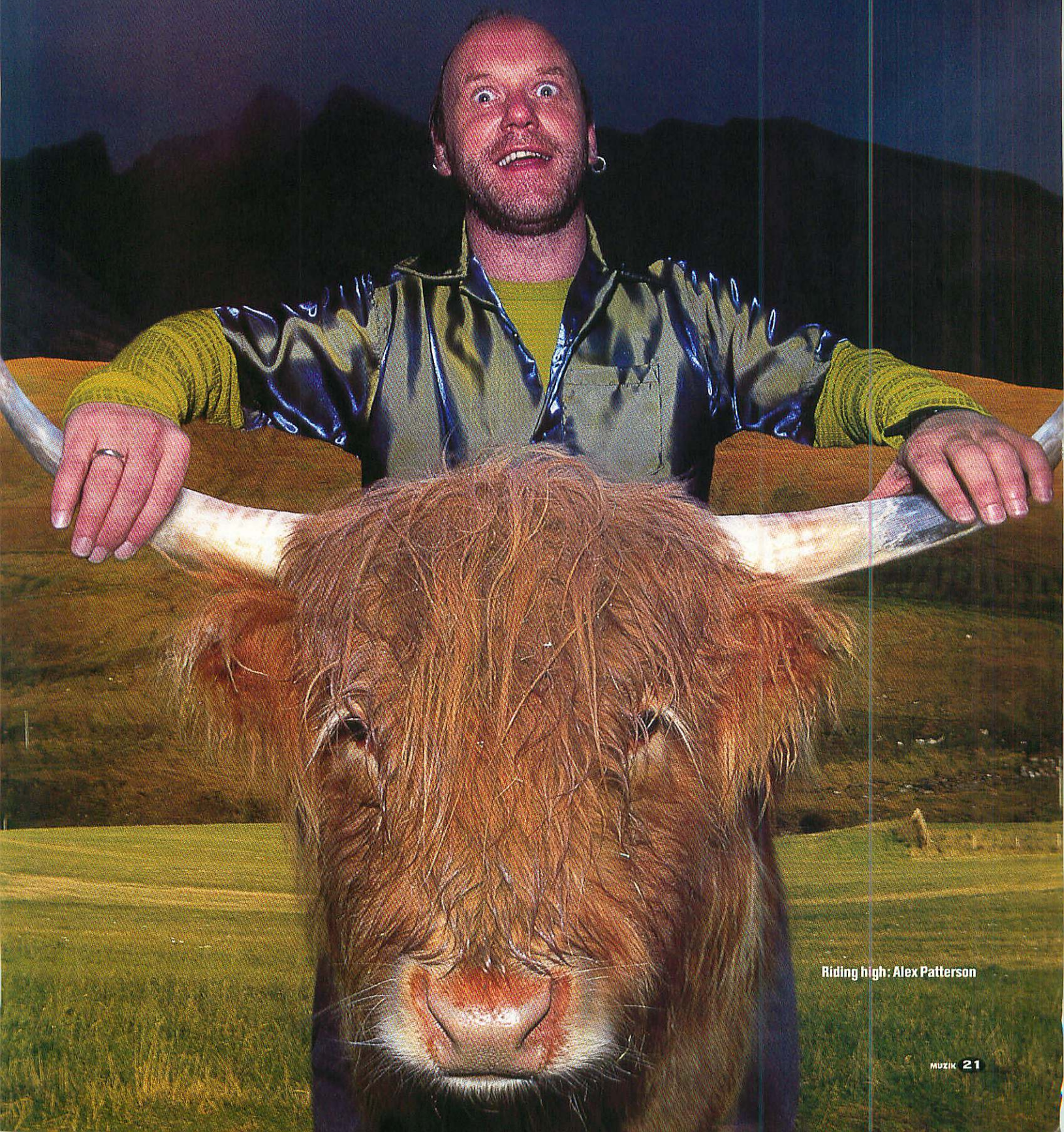
"There's been some scandal about those fighter planes," says Alex, after we've all fouled the clean air a bit with our "fucking hells". "One crashed on the sands near Blackpool recently, didn't it? I reckon they're off their faces half the time."

Ambience perturbed. It's a typical Orb moment. Come to think of it, if you listen to "A Huge Overgrown Pulsating Brain..." from the first Orb album, jet engines roar rudely through the beatless, swirling mix about 12 minutes in. Perhaps that was a prophecy of this moment. Perhaps The Orb's music really is a vision of things to come... If so, the future's looking good.

After the topographic splendours of "Orbus Terrarvm", the new album, "Orblivion", set for release at the end of the month, intensifies still further their concentrated yet sprawling vision. It's preceded by the brilliant single, "Toxygene". Try to imagine an Egyptian Sandman skanking in a Sixties reggae dancehall stylee below the neon green glow of the pyramids. It's the most rock-solid thing they've cut since "Little Fluffy Clouds". However, amorphousness is a virtue too, and on "Delta Mk II", a typically Orbacious-style foraging mission for lost radio output in outer ➡



Over the years, they have firmly established themselves as the godfathers of horizontal, continually coming up with the weird and the wonderful in equal measures. **THE ORB** return with their best shot since 'Little Fluffy Clouds'



Riding high: Alex Patterson



Left to right: Andy Hughes and Alex Patterson

space, the lush "Bedouin", which makes the sort of noises Deep Forest ought to have made, "Ubiquity", which is the music Brian Wilson will be making when he's dead and gone to heaven and the lyrical "Passing Of Time", they continue to mesmerise and tickle from head to toe with their tangential digressions, shifting mass of sonic overmatter, and aqua-dub rhythms.

Closest to the spirit of the pre-millennial Orb, however, is "S.A.L.T.". Over a sinister, pattering percussive backdrop punctured by dramatic flurries of keyboard, it features a rant from what sounds like a bible-bashing Paul Calf, in which he outlines how "they" are planning to create a cash-free society and eliminate credit card fraud by introducing laser-implemented barcodes into people's hands and foreheads (a scheme already tested on US soldiers in the Gulf War), how Chernobyl was foretold in the "Book Of Revelations" and how the planets are due to align in the shape of the cross on August 18, 1999 denoting the Four Beasts of the Apocalypse. And it goes on...

"Look, if you take the whole of time as represented by one year, we're only in the first few moments of the first of January, we've a long way to go. We know we're not gonna sprout extra wings and things because evolution itself is evolving. When it comes, the Apocalypse itself will be part of the process of evolution, mankind must by definition cease to exist, at least in a material form. But he'll evolve, into something that transcends matter, into a species of pure thought, are you with me?"

The rant is actually taken from the Mike Leigh film, "Naked". However, the director originally told them to piss off when they asked for permission to use it. He had the idea that Orb were a bunch of slapheads on the make (he obviously confused them with Orbital but what on earth could he have against the latter? Strange). But then the actor involved in the original scene persuaded Leigh that the track had merit.

It's a chilling, eloquent and plausible speech. Is it, however, also complete bollocks? I know where I stand. The Orb, over a bottle of wine that evening at the hotel, are a bit more open-minded.

"All the planets in the solar system are due to align," says Andy Hughes. "And the gravitational pull on the planets is really intense, which is apparently the sort of thing that starts ice ages. It's started early up here."

"At the very least," continues Alex, "It has this real impact on radio waves, which is really going to fuck everything up in the age of technology. I always want to do a track that takes your head off somewhere. Maybe there are things out there we're just not aware of yet. Y'know, we're so limited in the way we perceive things, we use so little of our heads."

Openness to other worlds of thought and new ideas, ranging from plausible conspiracy theories (like why does anyone who tries to investigate either the Freemasons or the world arms trade always seem to wind up dead?) to sci-fi speculation (Andy adamantly and not unconvincingly recalls seeing so many UFOs at a military site near Falmouth once they were practically locked in a holding pattern) to crackpot druids-on-the-hills nonsense (the notion that anything remotely apocalyptic is going to happen in the year 2000) is meat and drink to any Orb conversation.

And it's that free-ranging spirit of enquiry which means their musical arguments never travel along straight, preset lines but roam and gather all over the physical, musical and ideological universe. But it's also punctuated with humour, self-deprecation and innumerable puns (The Orb love puns), generated by the unlikely juxtapositions and weird coincidences they stumble on. The sheets of The Orb's sound are held up on the washing line with the clothes pegs of ironic inverted commas.

"One thing I've always said about The Orb is that if we take the piss out ourselves, we've beaten everyone else to it," offers Alex. "Of course, you talk to some journalists, especially Americans and when we start taking the piss out of ourselves they take it all

seriously. It goes straight over them, whoosh, skidmarks on their heads, a bit like that plane we saw today."

The Orb are beginning to make it big in the USA, as that country gradually opens itself to the UK-generated dance scene. MTV2 has just been launched with a specific view to showcasing groups like The Prodigy. The Orb are gigging and DJing more and more over there and are still finding themselves gobsmacked by the vast, irony-free wasteland zones which make up America.

"It's like with that book, 'The Celestine Prophecies', which was written by a psychiatrist, a sci-fi story full of psycho-babble," says Andy. "It's one of the biggest-selling books in the States because people are taking it seriously. Take away all the shit from this book and it's just basic psychotherapy. But people out there are living by the precepts of this piece of fiction."

Going to America also means picking up soundtrack offers. They've been asked to provide music for the new film by "Seven" director, David Fincher, which according to Andy, should be "awesome" going by the script he's seen. But, "Toxygene" apart, does all this indicate a drift still further from dancefloor into the realms of cinematic ambient? Not so, they protest.

"We've actually gone out and played a lot of the tracks from this new album live and the reaction's been phenomenal," says Alex.

"When you do gigs, you have to keep it danceable or people just drift away," believes Andy. "I mean, it's not often when people come to a gig that they want to sit down."

"Nobody was sitting down when we played Glastonbury, I tell you," adds Alex, eager to scotch any suggestion that The Orb either can't, or don't, kick in with the monster rhythms when they want to.

They're still remixing, they've just done Tangerine Dream, keeping up their semi-ironic links with the prog-rock era. But they didn't return David Bowie's calls.

"We heard he'd been trying to get in touch with us, but when you pick these collaborations it should be because they're likely to work, not on the strength of the big name. For us, Bowie approaching us just seems like sheer desperation. I don't suppose everybody feels the same way."

As for what else is going on, Alex gives a big plug to the Plug album but is cooler about DJ Shadow.

"He's all right, but his work is not as progressive as some of the other stuff out there."

WITH THRASH (AKA KRISS WESTON) HAVING LEFT THE GROUP, WHAT IS THE *MODUS operandi* of The Orb in 1997? Who does what these days? According to Thomas Fehlmann, who describes himself as a "satellite member" of the group, it's a case of laying down tracks in his home studio in Berlin with people wandering in and out of the kitchen adding to, or reprocessing each others' sounds until the finished, much fingerprinted and overlaid, article emerges. Alex is taking much more of musical back-seat role these days, throwing in ideas, dictating the tone, still Mr Orb.

"Today, I'd say The Orb is Andy Hughes and Thomas Fehlmann," he says, making no bones about it. "I just let them get on with it. But you need a front man, and..."

"What a great front you've got," interjects Andy with a pat on Alex's tum. "Yeah, it can be confusing to people. The producer of 'The White Room' certainly was. We came in and she asked, 'Where's your guitars then? Who sings?' Unbelievable. How can you have a producer of a music programme who isn't into music?"

"The way we work is simple, really. It's like when you're at school, in the chemistry lesson, sitting in the corner, putting together all the bits from the test tubes you're not supposed to and seeing what you can come up with."

The bar falls silent. Andy glances about nervously.

"Well, I did, anyway."

Whereupon, talking of UFOs, Chelsea FC, grass of many varieties and a huge, pulsating mass of other subjects, we proceed to that higher state of consciousness known as Orblivious...

'Orblivion' is out now on Island Records

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phuture

Setting the agenda



Left to right: Jim Source Direct, Photek, Klute, Paul Arnold, Rob Motive One and Phil Source Direct

X-RATED

Containing an adult theme which may include ripping breaks, violent bass and sexy tunes, the Ipswich-based CERTIFICATE 18 imprint is suitable for those who like their drum & bass on the cutting edge

THERE'S drums. And then there's bass. . . drum & bass.

"People can get into it if they just get their heads around the rhythms. There's a lot of 'drum & bass' around today which is just pure 'ka-boom, ka-boom, ka-boom' but that's not it," reckons Jim Source Direct, taking another hard drag on his fag. "With Certificate 18, the essence will always be there with the drum and the bass. A lot of people don't know what it means, they think it's a new thing, that's why they're getting confused."

Emerging out of the Ipswich wastelands at a time when Suburban Base and Lucky Spin were doing the same in the home counties, Certificate 18 is a label which is defined by its willingness to take risks. For a start, it was label boss Paul Arnold's open-minded vision which recognised the exceptional skill of Rupert Photek Parkes and Source Direct, who made their recording debuts for the label as Studio Pressure and Sounds Of Life respectively. Today, the experimental sounds of Klute and Motive One continue Certificate 18's quietly rebellious legacy.

The whole crew, past and present, are currently assembled, appropriately enough, in a dingy Soho hostelry. Jim and Phil Source Direct (the Ant & Dec of jungle) are chattering about their recent trip to Japan ("When you go to a club, they're there for one reason and that's the music") and their matching BMW M3's. Their old chum Photek (the dextrous martial artist) arrives late because he's still getting over his jet lag. Tom Klute (the enigmatic one) and Rob Motive One (the ex-rave promoter) try and get a word in edgeways while Paul (the laid-back Plaid-lover) looks on benignly.

They all met at various points while sifting through vinyl in Ipswich's Red Eye record store, which Paul had launched with the aid of a Princes Trust grant ("Charles is the original bad bwoy", "Yeah, he's runnin'"). Alongside Rob's store, Essential Selection ("That was before Pete Tong stole our name!"), it formed the focal point for the surrounding rave scene and the likes of Photek, Source Direct, Motive One and Klute would all drop by.

Meanwhile, Rob's Slipstream nights in Ipswich were causing a local stir while the Source Direct lads, then only 15-years-old, were involved in organising illegal raves in their hometown of St Albans.

"Certificate 18 just came about from people hanging out at the shop," explains Paul. "The sounds were coming through from the rave scenes which were around at the time, but I was also listening to a lot of Black Dog and more experimental techno. Basically, the label gave an identity to the artists and helped people like Rupert to focus on what they wanted to do."

By 1992, Certificate 18's progressive ideals meant its tracks could be found alongside releases on Reinforced and Moving Shadow in the boxes of Bukem, Fabio, Grooverider, Top Buzz and Randall. Evolving with the early jungle/breakbeat mutation of 1991, the label developed into a cult junction point where chemical rave met experimental chemistry. In other words, an advanced underground sound based upon the timeless elements of the drum and yep you got it, the bass.

"Hidden Rooms", Certificate 18's first compilation, provides an illicit glimpse into the last four years of their largely overlooked catalogue of sonic innovation. The raw Apache breaks and primal rave screams from Blackburn to Colchester are condensed into future-perfect, post-helium mutant jazz on Studio Pressure's "Jump Mk II" and Motive One And Sounds Of Life's "Release The Bells (Wax Doctor Mix)". While the introduction of arcane production outfit, Plaid, via a remix of Studio Pressure's "Relics" and Klute's extra-terrestrial sophistry on "Workout" and "Right Or Wrong" fuse skeletal melodics and naked percussion into an alien-proof prospectus for the next millennium.

"'Hidden Rooms' was the idea of having people in different hiding places all over the country," deliberates Jim. "Nobody knows where they are, they're just making music, that's what it's all about."

"As long as the tunes are tearin', we'll carry on putting them out," adds Paul. Just watch this one run and run.

words **Rachel Newsome** picture **Dick Sweeney**

Certificate 18's 'Hidden Rooms' compilation is out now

uppers and uppers

MUZIK's guide to modern clubbing

Uppers

★ Brian Harvey's comments about E. Someone had to do it, and we're glad it was him. Fool

★ Skint Records giving a new lease of life to yesterday's indie stars.

Step forward Norman Cook (Fatboy Slim), Lindy Layton (Hardknox), Pop Will Eat Itself (Bently Rhythm Ace) and Curve (Sparky Lightborne)

★ "Bosh & Go". Clubland's latest catchphrase for necking pills

★ Caller ID on mobile phones

★ Spice Girls' record-breaking entrance into the US charts. Their acceptance of British music (however bad!) can only make it easier for Underworld, Prodigy and The Chemical Brothers

★ French toilet seats. Technology at its absolute maddest

★ John Peel playing Joey Beltram records at 45rpm. You'd better believe it!

★ Jungle house. The sound of Armand Van Helden's outrageous remix of the Sneaker Pimps. Check that bassline!

★ Clubbers who take their own drinks to clubs

★ Daft Punk mania. At last, good music sells. Respect to Blueboy, too

Downers

★ The Barry Legg Bill. What utter, utter bollocks

★ Punters having to split the cost of compilations with their mates

★ Caller ID on mobile phones. For those sad twats who type in the name of world leading DJs in place of their best mates

★ The Nu Yorican Soul box set. For taking over half our record boxes

★ One-sided TV debate programmes which refuse to let clubbers have their say about clubs and drugs

★ Tribal Gathering and the Brighton Essential Music Festival both taking place on May 24

★ The jungle scene fighting against the sound of Bukem and Fabio. Good music is good music

★ Musical politics taking over the French scene. Still, it's further proof that it has really come of age

★ Ticket touts outside of clubs

★ Top-drawer jocks who take football more seriously than their DJing. Offside!



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We would like to take this opportunity to thank everyone at ES PARADIS TERRENAL, Popé, Miss Bisto, Peter, Raffi, Paco, Clarrisa, Minni and everyone else who attends Clockwork Orange and gives us their support; from our friends, to the workers, to the DJs, but especially to you the clubbers who make the nights what they really are... truly awesome...

Other forthcoming Clockwork orange events: Saturday 15th February 1997. 9pm - 8am

Clockwork Orange's 4th Birthday Bash

Camden Palace, Camden High Street, London NW1. £17 in advance

Jeremy Healy, Judge Jules, Lisa Loud, Seb Fontaine, Sonique, Toney Grimley,
Andy Manston, Craig Campbell Upstairs, Von, James Prentice, Chris Powell

Saturday 28th February 1997. 9pm - 3am

The Opera House, 570 Christchurch Road, Bournemouth

Brandon Block, Alex P, Andy Manston + the opera house resident

Saturday 15th March 1997. 9pm - 6am

The Cross Club, Kings Cross, London. Info: 0171 837 0828

John Kelly, Lisa Loud, Tony De Vit, Andy Manston

Saturday 15th March 1997. 10.30pm / 11pm returns 6am

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& Menage a trois residents



JOIN THE Q

By day he fits suspended ceilings, by night his music lifts them. **DJ Q** joins a long line of quality Scottish underground housemongers

IT'S three o'clock on a freezing Glaswegian Sunday afternoon and someone hands you a fizzing glass of Resolve. Head spinning, eyes running, your body's just recovering from another Saturday night on the town. Slowly, the previous night's escapades begin to come back to you. The strobe-lit dancefloor of the Sub Club, drinking copious amounts with your friends, finally crashing on your bed at 10am on Sunday morning. . . Sunday? Shit it's Sunday! Your mate's supposed to be coming round any minute to take your photo for Muzik and you look like. . .

Well, the evidence is right here on the page in front of you. DJ Q, aka 22-year-old Paul Flynn, as snapped by best pal, Blueboy. A tough purveyor of funky electronica recovering from a heavy session immersed in what he loves best. House music.

"I'm in the Sub Club every weekend," Q, a suspended ceiling fixer by trade, enthuses. "It's just one of those places where you can go on your own and bump into 20 people you know. It's the way a club should be. A lot of people don't listen to the music if they're not in a club, though. But I listen to it all the time. Even in my car on the way to work at seven o'clock in the morning. I love house music."

With such strong conviction, galvanised by a fearsome Scottish passion, it's no surprise that the bell-bottomed bass and surround-sound cross-fading of DJ Q's "We Are One" stood out like a lion among sheep. Continuing the Detroit-Chicago-Glasgow symbiosis of fellow Glaswegians, Slam, Blueboy and Musique Tropicque, DJ Q is where Chi-Town's disco abstractions merge with the exquisitely filtered Detroit techno. It's no surprise then, that Q's involved with Guidance, Classic and Planet E, while he's good mates with Carl Craig. Nor is it any wonder that with such a fierce following, Glasgow is often the first European

stop for the likes of Claude Young, Derrick Carter and Derrick May.

"People up here want something a bit different," explains Q. "All the American guys play here first. The people in Glasgow like having a good time. They won't take any bullshit from anyone."

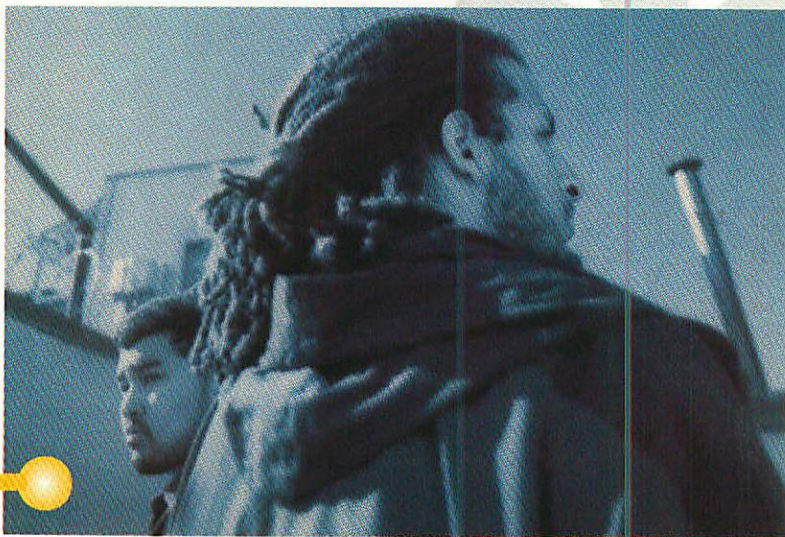
You better believe it. Refusing to cash in on pale imitations, Q's "Make Your Mind Up" continues his resolute disco-subversion, this time weaving the thick

Scots intonations of his mate, William Hall, into a cool electronic twilight reverie.

"I could make 30 DJ Sneak tracks with disco loops," reckons DJ Q. "But I'm just trying to push the barriers a wee bit."

words **Rachel Newsome** picture **Blueboy**

DJ Q's 'Make Your Mind Up' is out now on **Filter**



WAXING LYRICAL

The increasingly unavoidable Solesides hip hop empire continues to make all the right noises with the pairing of **LATEEF AND LYRICS BORN**

"ONE of the tenets we hold to very closely in Solesides is originality," Lateef, the latest voice to issue from the label which has already brought us DJ Shadow and Blackalicious, explains what he and fellow hyper-rhymer Lyrics Born, are trying to achieve. "Like my boy Gab [Blackalicious] would say, there are creators and there are imitators. We constantly try and challenge ourselves stylistically. We try and make a point of not being the same every time, to change what we're talking about, to change how we're talking about it and to change what type of approach we're going to take in the first place."

The result of this originality drive is "Latyrx", an unique album of such lyrical power it will leave the unwary with their head unscrewed and stored in a box marked "Fucked".

From Oakland and Berkeley respectively, Lateef and Lyrics Born are taking the Bay Area's underground creativity way beyond the next level. From the doubled up flow of "Latyrx" itself, through live freestyles, funk mash-ups and even Lyrics Born's granny laying down like only grannies know how, it's an inspired concoction, as different from any other Solesides release as it is from anything else around at the moment. And all because they love that little thing called hip hop.

"I think the central values of hip hop are probably the same as of any other thing you intend to do well," explains Lyrics. "And that's basically just integrity. Just to have some kind of personal commitment to what you're doing and to make music you feel the world can use in some way. I think what's been lost in hip hop is the grit, I think it's been given up for glitter. And the grit is just coming from the inside, digging deep, being free with it."

The Solesides team came together when they were at college in Shadow's sleepy home town, Davis. Involved in the college radio station, KDVS, they soon realised their interest in hip hop was moving in the same direction.

"In 1992, the commercialism which is now rampant in hip hop was beginning to push over that edge where it would start to get on your nerves," remembers Lateef. "We all felt real strongly about the origins of hip hop. Essentially, it's the beats, lyrics and vinyl, not a whole bunch of paper and image with no chunk when

you listen to the music. We'd rather the meat lie in the music than in the packaging."

So can hip hop be rescued from the forces of commercialism and experience a renaissance?

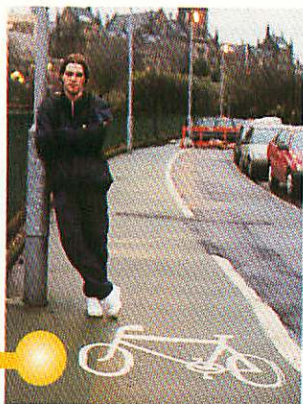
"Original hip hop, the original rap, became all these other different musics," opines Lyrics. "It became jungle, 'gangsta rap', the New York style, southern style, it became Miami Bass. People went their own way with the music and created different styles. If there's going to be a resurgence of the food stuff it may not be 'hip hop as we know it'. We're already witnessing all theses off-shoots and you'll start seeing originality and integrity in those. Look at blues and what that turned into. Blues evolved into rock 'n' roll, soul and jazz. Blues eventually evolved into hip hop. We're at the very early stages of something like that now."

Lateef picks up the thread, segueing onto LB's voice just like on a record.

"Renaissance's end. But from blues to soul to jazz to hip hop, the good stuff is still the good stuff. The people who have that fire within them, the people who are honest and have that integrity in themselves, those are the people who continue to make good music regardless of genre."

words **Will Ashon** picture **B+**

'Latyrx' is out now on **Solesides/Mo' Wax**



DOM & BASS

Not two people as you may think, **DOM & ROLAND** is one man and his sampler. But the tempestuous love affair between the pair makes for jungle noir of the highest order

SINISTER, tough and irate, the asbestos breaks and belching b-lines of Dom & Roland place him at the very vortex of drum & bass' darkest beats. Yet the force behind the murky mechanics of "Aliens", the post-rave darkscapes of "The Storm" and the chilling strings of "The Planet" grins brightly.

"No, I never get depressed. I just like having a laugh."

Fraternising with the hard-as-nails No U-Turn posse during the early stages of his career, it's little wonder that 22-year-old Dom Angers has been tarred with a dark streak for life. It all started when he bumped into No U-Turn's Nico at a house party five years ago. Flashing a freshly made track at the keen young blade, Nico told Dom that he too could go up and do something in his studio... for the small fee of £100.

"I was actually stupid enough to say yes," recalls Dom. But from there he was hooked. Saving up some cash from the restaurant job he had at the time, he bought a sampler and found himself a erm, "right-hand man".

"I really did love my Roland when I first got it. It was my life," he giggles.

Although his recording career began through No U-Turn splinter, Saigon, it wasn't until Dom joined the mighty Moving Shadow camp that jungle's young harbinger of dark really began to find his feet. It is a confidence which is exemplified by new track, "Hydrolinx" and also Dom's presence on Moving Shadow's 100th release, collaborating with Rob Playford on "Distorted Dreams". A riot of rampaging pustulence, it's a track whose technical complexities push the basic essentials of drum & bass to their starkest outer limits.

"We just went into the studio to try and make the darkest, hardest track we could imagine," laughs Dom again.

Taking his inspiration from Sunday nights spent at Metalheadz, Dom's vision for his saturnine sound is not surprisingly to recreate a mystic virtual soundtrack as a backdrop to untold sci-fi filmscapes.

He also talks of a book he's recently read which both confirmed and further fuelled his futuristic fixations. Titled the "Celestine Prophecies", it recounts the author's visions, based on ancient Peruvian documents, of how humans will develop over the next 3,000 years.

"It's American and it's dodgy," Dom offers. "But it will change the way you think. With my music, I'm trying to recreate the feeling you get when you see or read something that makes you think of the future. I don't really know if it's all dark, I'd say some of it's more mysterious. But the limits are only where you want them to be."

words **Rachel Newsome** picture **Cody Burrige**

'Hydrolinx' and 'Distorted Dreams' are out now on Moving Shadow

MUZIK

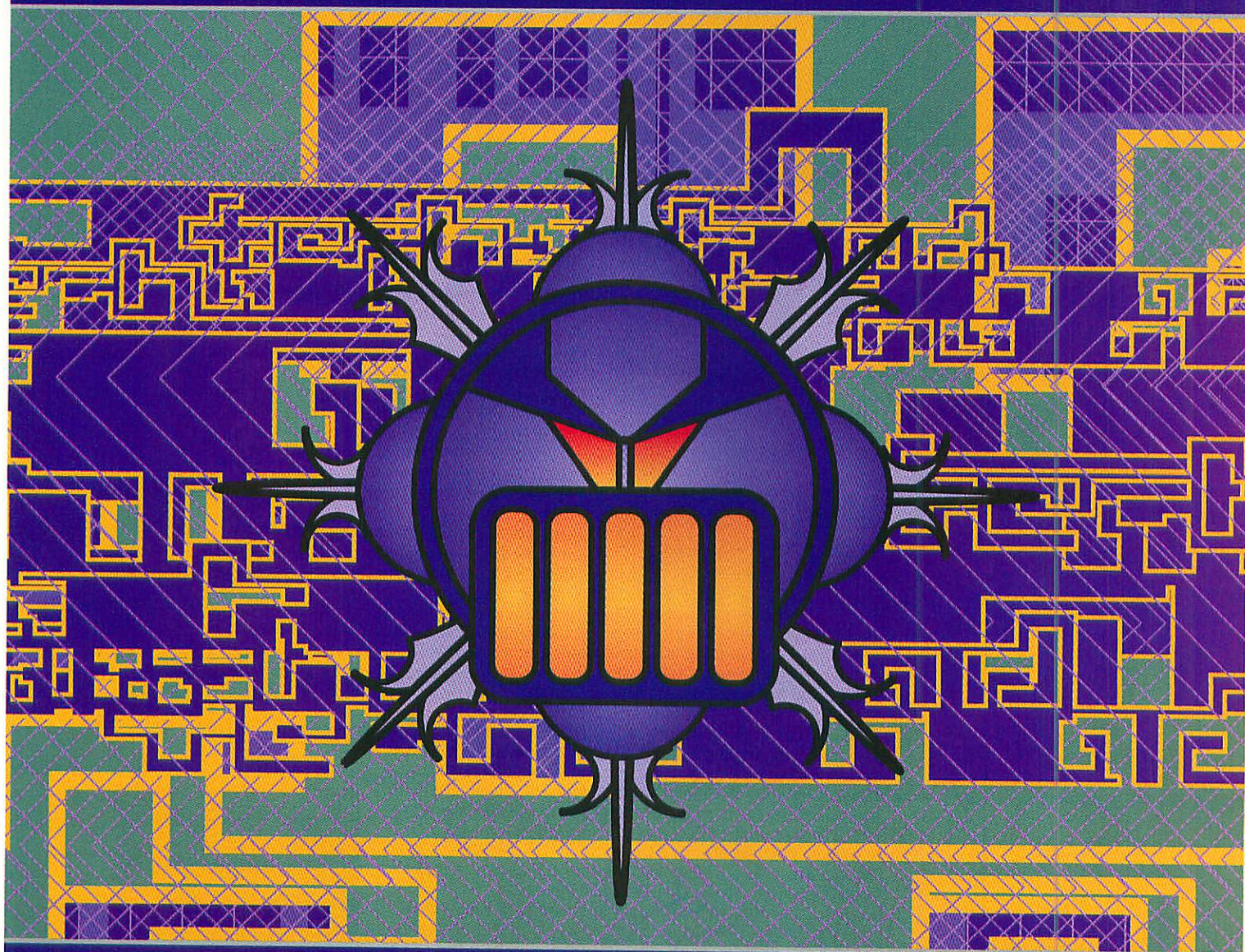
The tracks turning our tables this month...

Romanthony	.....	"Romanworld" (Azuli CD)
Psychonauts	.....	"Essential Mix" (Radio One broadcast)
Redman	.....	"Redman" (Def Jam album)
Various Artists	.....	"The Answering Machine Solution" (Staalplaat CD)
Future Legends	.....	"The Music" (Definitive 12-inch, Canada)
Goldie	.....	"KRS On Proto" (dub plate)
Cocaine Mummies	.....	"Heaven Can Wait" (Molar 12-inch)
Appleheadz	.....	"If You Were A Cat You'd Follow Me" (Reverberations 12-inch)
Slacker	.....	"Scared" (Loaded 12-inch)
Andrew Weatherall	.....	"Bloodsugar Mix" (free tape given away at Bloodsugar)
Tony Toni Tone	.....	"House Of Music" (Mercury LP)
Trip Ta Funk	.....	"Fire" (Imperial Dub 12-inch, USA)
Grand Nip	.....	"untitled" (Inertia 12-inch)
Floorplan	.....	"Funky Souls" (Drama 12-inch)
The Lick	.....	"The Lick" (Auk Recordings 12-inch)
Cutmaster Swift	.....	"Battle Breaks" (DMC album)
Metro Dade	.....	"Tainted Clubnight" (Music Man 12-inch, Belgium)
Various Artists	.....	"Techno Ballads" (Millenium CD)
Byron "B Rude" Burke	"Attic Room EP" (Continuemusics 12-inch, Germany)
Skycutter	"Crystal Blue EP" (Blood 12-inch)

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TECHNOHEAD 4

SOUND WARS THE NEXT GENERATION



FROM THE CREATORS OF "I WANNA BE A HIPPIE" REACT MUSIC BRING YOU OVER TWO HOURS OF HARD TECHNO, GABBA & THE HARDEST HARDCORE

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AVAILABLE ON TRIPLE VINYL (13 TRACKS), DJ MIX CD/MC & UNMIXED DOUBLE CD (22 TRACKS) FROM HMV, VIRGIN, OUR PRICE, JOHN MENZIES, ANDYS & ALL GOOD REACT RETAILERS

CRASHING IN TO YOU FROM 2ND MARCH 97



Larry Heard

House legend **LARRY HEARD** talks things over with jungle's **NOOKIE**

NOOKIE: Which productions have you recently been involved in?

LARRY HEARD: Actually, I haven't been doing too much of anything. I've been researching getting back into the workforce, to be totally honest. I've been having interviews with various different companies. The single I recorded with you was the last thing I did.

N: Tell me what your views are on the current dance music scene?

LH: The dance music scene where? I don't know about everywhere because I was in the States for the majority of last year. I was in Germany, Sweden and England at the beginning of the year. As always, it seems like it's pretty much flourishing every time I come over to Britain, but it's hard to get a proper picture. You get a tourist's perspective, but it seems to be more progressive than the States.

N: To me, you've always had a jazzy, mellow feel to your music. Who or what have been your greatest influences in this aspect?

LH: I don't know if I can name any single influence. It's just the music I gravitate towards. It's a more mellow, subdued kind of thing. It's a wild, crazy world. You need something to come down to, something to relax you a bit. If I had to name people, I guess it would be people like Quincy Jones, Marvin Gaye, Stevie Wonder, Pat Mackintosh and Pat Metheny.

N: What was the last piece of studio equipment you bought? And why?

LH: I actually bought the Digitech Studio Vocalist. It's supposed to be this harmony-creating processor. But I didn't like it. So as far as the "why?" is concerned, it was

a mistake! Actually, a friend of mine bought it for me.

N: Do you still keep in contact with Robert Owens and will you be working with him in the future?

LH: We keep in touch off and on. Robert is DJing and recording and performing all the time, so it's getting hard. And him living in England means it's not cheap for the two of us to keep in contact with each other. I don't know if we'll be recording together because once again, I'm going back into the workforce to find myself some stability for a while.

N: How did you start your career and do you have any other trades?

LH: I started off playing drums in jazz fusion, rock and r&b cover bands. As for a profession, computer programming and operating. I used to do accounting when I worked for the social security administration. Numerous talents! Ha! Ha! What job will I look for now? Some financial companies and computer manufacturing companies are talking to me, so I'm just weighing the options of the different companies.

N: What do you think of drum & bass?

LH: Once again, I only have limited exposure to it so it's hard to say. We don't get much exposure to it in this country.

N: Is there an old school teacher you'd like to stick your middle finger up to and say, "Look at me now, you plumb"? If so, who would it be and why?

LH: Ha! Ha! No, nobody really, but probably some of the ex-band members of the groups I played drums with. Probably all of them. I was the one who was playing the drums, so I was the one who didn't have any creative input into what was going on even though I had ideas. I guess in the old school days they didn't think the drummer was capable of creation. But I don't think I have to stick my finger up because they all ended up seeing what happened to me!

N: Are you a legs or a breast man?

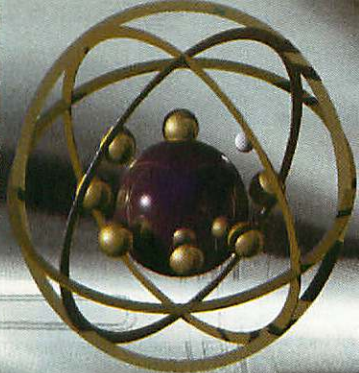
LH: Legs. I just like legs.

'Mystical People' by Nookie, featuring the vocals of Larry Heard, is out on limited promo on Labello Blanco. It will appear on Nookie's forthcoming album later in the year



Nookie

THURSDAY



turnmills

molecular beats presents a night of drum beats
& bass breaks every Thursday with residents

a guy called gerald spring heel jack dj pulse

63 Clerkenwell Road London EC1 Nearest
Tube Farringdon (Metropolitan Circle Line)
stop from Kings Cross For more information
please phone: 0171 3400
Internet: www.turnmills.co.uk/turnmills/gallery.html
URL: <http://www.turnmills.co.uk/turnmills/gallery.html>



molecular beats

starts 22.00hrs finishes 03.30hrs / entry £5 or £3 b4 11.00 guests / concessions

Feb 13th

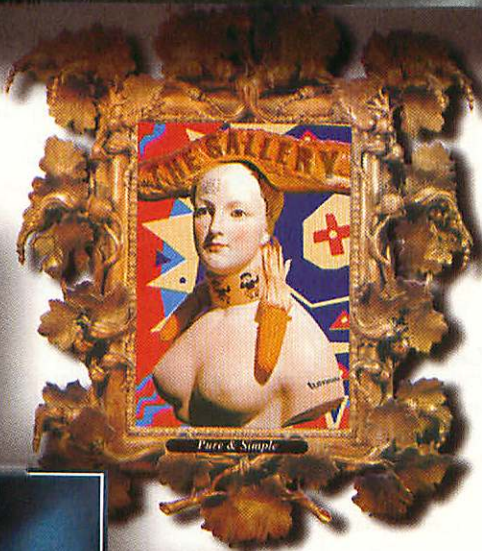
Spring Heel Jack
DJ Pulse
Rob Playford
Tony Justice
Ashley (Spring Heel)
Carl (Electronica)

Feb 20th

A Guy Called Gerald
Tamsin
Lady Miss Kier (Dee-Lite)
Randall
Ashley (Spring Heel)
Carl (Electronica)

Feb 27th (Lasts Night)

Kemistry & Storm
One True Parker
Tamsin
Zoe Richards
Ashley (Spring Heel)
Carl (Electronica)
MC Chica-boo



Feb 14th

Tall Paul
Ian Ossia
Marc Auerbach
Lottie
Luke Pepper
Sudda (Live Percussion)
Electronica
Carl &
Sean Rowley

Feb 21st

Lakota Special

Sister Bliss
Jon Da Silva
Steve Lee
Ivor Wilson
Mark Davies

Electronica

Carl &
Daddy G (Massive Attack)

Feb 28th

'Club On' Magazine Tour 97

Danielle Davolli
Brandon Block
Luke Neville
Steve Lee
Darren Payne

Electronica

Carl &
Craig (Trax) Daniells

March 7th

Smokin' Jo
Sonique
Queen Maxine
Lottie
Miss Jo Lively
Sudha (Percussion)
Electronica
Lindy Layton

March 13th

Spring Heel Jack
DJ Pulse
Tony Justice
Ashley (Spring Heel)
Carl (Electronica)

FRIDAY

The Heavenly Jukebox will feature new
lounging areas, the Heavenly Picture
Show (an in club cinema), the Singles
bar (an in-club record stall) & the
Jukebox 7" club (a monthly exclusive
giveaway single)

Heavenly's New
Improved Saturday
Social gathering
featuring

15th Feb

Richard Fearless Jon Carter Bentleys
Nuphonic Night with Dave Hill + Jules
Simon Lee (Faze Action)

22nd Feb

Norman Cook Psychonauts + friends
John Stapleton (Dope On Plastic)
Strata 3

1st March

Richard Fearless Barry Ashworth's Dub
Pistols (Arthur Baker tbc)
Kriss Needs + Special Guest (tbc)

8th March

Richard Fearless Chemical Brothers The
Heavenly Swedes-Claes Andres Tony etc.

15th March

Jon Carter Bentleys DJ Chillfreeze (Giant Steps N.Y.)
The Electric Chair (Manchester)-Una Bombers

HEAVENLY JUKEBOX

EST. LONDON 1997

Every Saturday, 9.30 pm til 3.30 am.

designer MDC



TIME FOR TTT

Not to be confused with wacko Jacko's cack cousins, the three T'd **TONY, TONI, TONE** are the new old school soul sensation. . . Or is it old school nu soul sensation. . . Or maybe it's nu school old soul sensation

Tony, Toni, Tone. Who they?

Multi-instrumentalist, singer/song-writing trio, comprising brothers Raphael and Dwayne and their cousin, Timothy Riley. Now in their early 30's, they've been making soul music for over 10 years. Their fourth album, "House Of Music", is finally attracting the recognition they have long deserved. Back in the days when it was cool to have a vocoder, synthesiser and backing dancers, TTT harmonised and played real instruments. Their last long-player, "Sons Of Soul", sold over two million copies. Between the last two albums, each member cross-pollinated their talents. Raphael co-produced, co-wrote and sang on D'Angelo's debut album while Dwayne and Timothy produced up-and-coming acts who will no doubt become names of the future.

Tony, Toni, Tone. The sound of. . .

Some call it reverential, others call it r&b with lashings of soul. Simply put, TTT's sound reflects black music as a whole, hip hop beats, cotton field acoustics, choir boy harmonies, in-yer-face funk and haunting a cappellas. Raphael's (and occasionally Dwayne's) vocals pierce and soothe, while their lyrics reveal emotional torment, humour and maturity.

Tony, Toni, Tone. They say what?

- "A lot of people summarise our sound as retro, but I would summarise it as natural. We don't call it straight-out r&b, we just call it soul."
- "When we first came out we had a song called 'Pain'. It wasn't cool to do tracks like that then. Everyone was trying to be hard until Babyface made sensitivity cool."
- "Everything grows but our production has reverted back to the way it was when we started. We're playing what we wanted to play back then, except we're better musicians now."
- "If you listen to Al Green or The Temptations you realise one thing, a lot of them never went to vocal coaches to learn how to riff or squeal, you've gotta do your own, natural, thang."

Tony, Toni, Tone. The phuture

With hip hop soul only just making it into the mainstream charts, it will be hard for many to appreciate, TTT's lack of in-vogue soul. But they, unlike many of their contemporaries, will be around long enough to clarify things.

words **Jacqueline Springer**

'House Of Music' is out now on Mercury

respect respect

KENNY LARKIN explains some of the thank you's on his 'Seven Days' album

STACEY PULLEN

Stacey's one of my best friends. I've known him for three or four years now and we have lots in common. Our outlooks are the same, we don't do drugs or anything. Stacey drinks but basically, we want to go the same place in life. It's the same with Carl [Craig], I really admire the way he handles business.

SEAN DEASON

Sean's another best friend. He's recently been getting a lot of press, which he really deserves. We all have our own sound and Sean's certainly got his. To me it seems like earlier in his career he was holding back and doing music for other people, not himself. But now he's doing the material he wants to do. Out of all the guys I'm cool with, I'm more cool with Sean on a platonic level, you know. I'd be friends with him even if I wasn't doing music.

KELVIN LARKIN

Yeah, my brother. He does all my bookings and helps out on the label. We're twins, so we have the same thoughts. We don't look alike at all but we still have that special connection which means Kelvin always knows what I'm thinking before I say it and vice versa.

DERRICK MAY

Why? Well, just for being Derrick. I've known him five or six years, he's got a really strong personality and you either love him or you hate him. But his friends don't have to put up with his cool exterior, they know he's just like a little kid with video games and shit. We're all just like kids really.

GOD

Well, I have to say that because he came through for me and made everything happen. I was in a terrible situation more than once this last year and he made sure I was around to make this album.

Dark Comedy's 'Seven Days' is out now on Art Of Dance





LIMITED EDITION DOUBLE CD
CASSETTE · GATEFOLD DOUBLE VINYL

NUYORICAN SOUL

A unique blend of the finest
soulful music produced by
Masters At Work

FEATURING:
ROY AYERS, GEORGE BENSON,
JOCELYN BROWN, JAZZY JEFF, INDIA,
VINCENT MONTANA JR., EDDIE PALMIERI
and TITO PUENTE

Includes the singles: Runaway,
It's Alright (I Feel It)
and You Can Do It (Baby)

RELEASED 17TH FEBRUARY

blaggers plc

So achingly cool were the free goodies we collected this month, that we had to hide everything to stop the small children who break into our offices every night dressed up as burglars nicking them. And because everything was more secure than a gnat's bum with a bee's hand over it, we couldn't find the bloody stuff again. Instead, here's some free things we found lying around on our desks. . .

JOINT ROLLING HANDBOOK

At Muzik we're always dedicated to the pursuit of knowledge, so we were thrilled to receive "The Joint Rolling Handbook", full of tips, tricks and techniques for building truly killa biftas. Sadly, it doesn't come with the raw ingredients, merely the recipes for total annihilation. Try the aptly-named Knee Trembler and yours will be, or the Flaming Backflip and don't be surprised if you do. **"The Joint Rolling Handbook" is published by Bobcat Press and costs £5.95. Call 0161-226-7288 for stockists.**



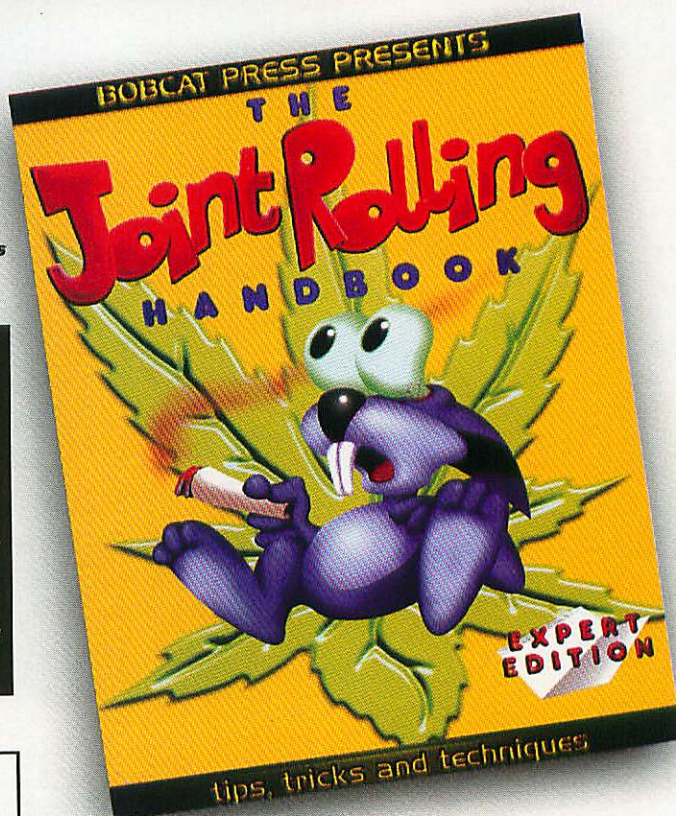
OVER EAR

At a the recent MIDEM music conference in French France, a smart distribution company called Prism Leisure Corporation were handing out these nifty pieces of ear-wear. And guess what? They flipping well worked, didn't they. As a result, attempts to do any further business went completely out of the window as the only words anyone could hear were "another beer anyone?".

GO-PED

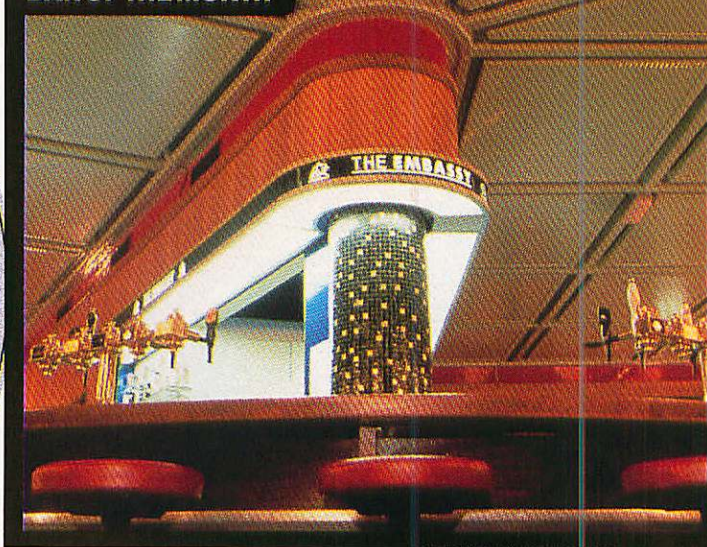
Have you ever seen those scooters whizzing around town and wondered where do they come from? Go-Peds are scooters with a motor which go from 0-20 mph in 20 seconds and ride like a donkey on steroids at Blackpool Pleasure Beach. With a single cylinder engine, one litre capacity and 1.2 horsepower, this machine is cute, small and nippy, and glides like an eagle with Oakley shades. Even 'Cool And The Gang' don't slide as smooth as this.

Contact Jago at Board Silly on 0171-352-6456 for details.





BAR OF THE MONTH



FOR COUGHS AND SNEEZES

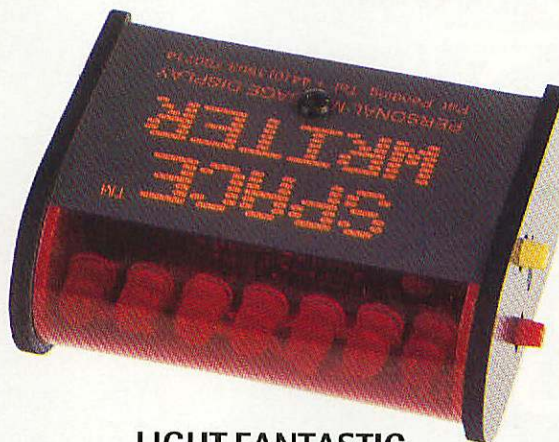
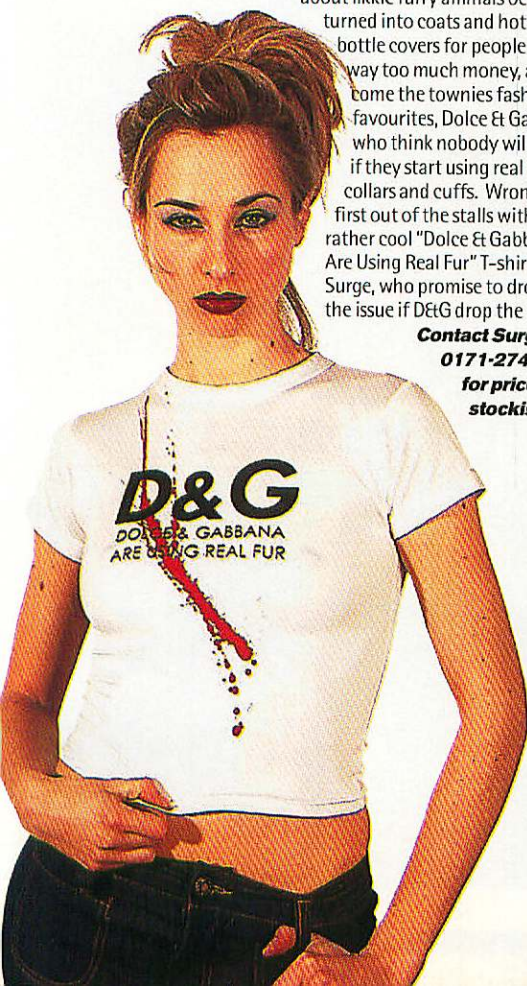
Cough, cough, cough, cough. Cough, cough, cough, cough... All day, every day for weeks now, that's all we've heard from our art department. So when DJ Kool's splutteringly good "Let Me Clear My Throat" single landed in the office complete with DJ Kool throat sweets, we were all mighty relieved. The extra-strong lozenges cleared the coughs a treat, but as a result one of our designers can now light ciggies with his breath. Kool indeed.



FURK OFF

Just when you thought there was no need to worry about likkle furry animals being turned into coats and hot water bottle covers for people with way too much money, along come the townies fashion favourites, Dolce & Gabbana, who think nobody will notice if they start using real fur for collars and cuffs. Wrong. And first out of the stalls with this rather cool "Dolce & Gabbana Are Using Real Fur" T-shirt are Surge, who promise to drop the issue if D&G drop the fur.

**Contact Surge on
0171-274-4600
for price and
stockist info.**



LIGHT FANTASTIC

There you are, contentedly discothequing at your favourite nightspot, when red dots spelling the words SEXY flicker before your eyes. Don't panic, you're not tripping, you are merely the victim of a friendly raver in possession of a Space Writer. A curious gadget, just turn the lights off, wave the Space Writer about frantically, and then squint as strange messages appear before you in semi-space.

The Space Writer costs £29.99. Call The Leading Edge for stockists on 0171-499-7891.



THE EMBASSY 119, ESSEX ROAD, ISLINGTON

"We think people these days want more than just juke boxes when they're out having a drink with their mates," reckons Dan, the brainchild behind one of the capital's coolest independent new bars.

Well based at a prior working man's spit'n'sawdust club, it's sort of a bar (slick interior and designer beer) but it's also, erm, sort of a pub (cosy atmosphere, normal people).

Then, with Acid Jazz (each first Saturday of the month), Athletico (third Saturday of the month), Big Kahuna Burger, Wall Of Sound, Faithless, Andrea Parker and Burro all providing the beats booming from the bass bins, you could even almost call it a club.

Bored of scrambling for a couple of millimetres of seating space in West End bars on the weekend, of not being able to hear themselves burp yet still wanting the vibe of pre-club frisson, this seemed the perfect excuse for Dan and his mates to decamp to Islington;

"We're trying to do something the brewery chains aren't that's far more connected with youth culture," Dan explains.

Like?

"Well, we wanted to create the atmosphere of a club by bridging the gap between posh drinking clubs and trendy bars, so we've introduced the idea of a privilege card for regulars who want to have cheap drinks on a Monday or Tuesday nights. But we're not trying to go for a hyper-trendy market, we've just let it spread by word of mouth."

COOLMEEN, CLARE.

THAT CLARE, ALWAYS A COOL CUSTOMER,
EVEN TO HER FRIENDS. EXPLAINS HER DRINKING
CAFFREYS, I suppose.



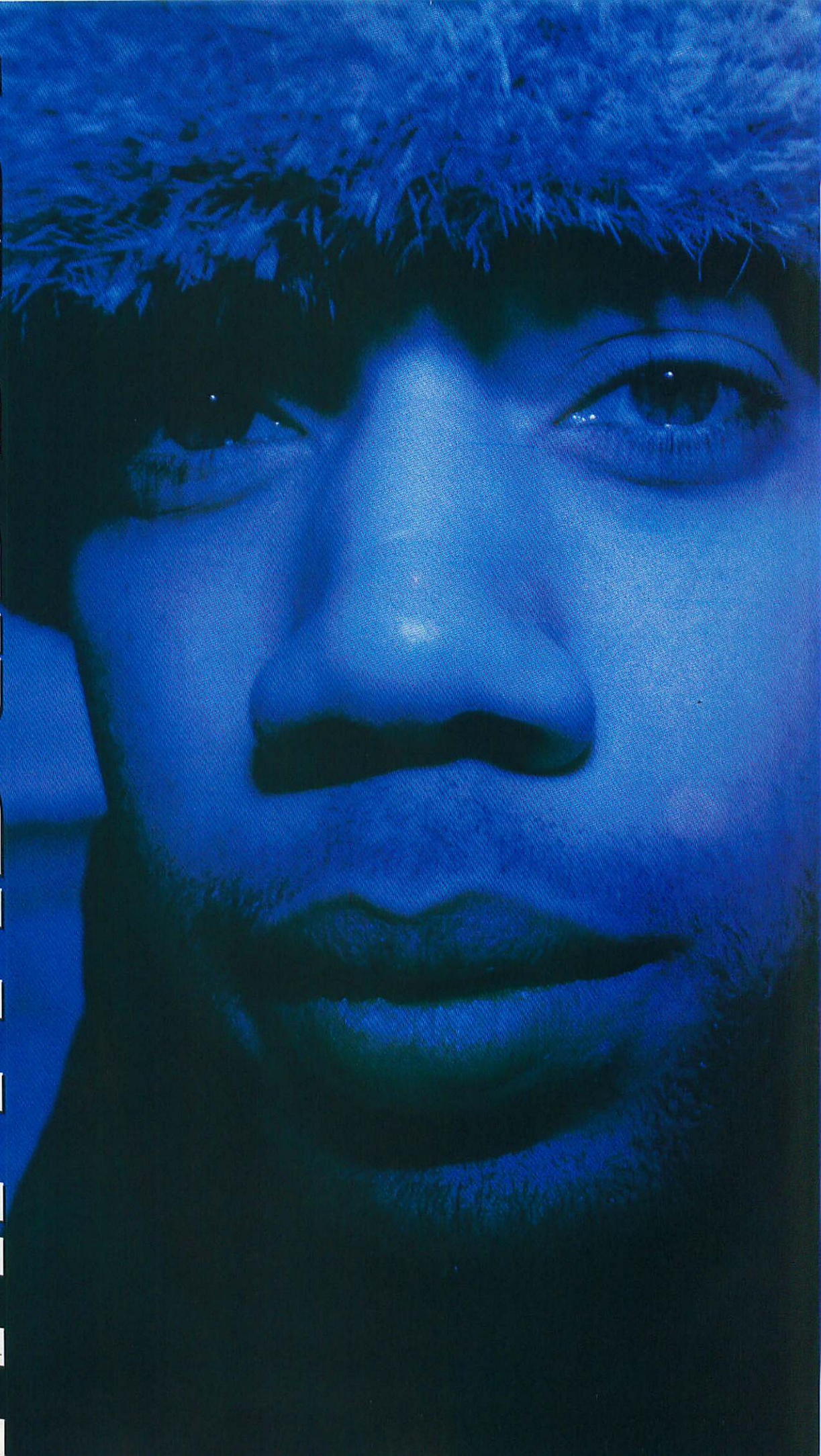


Strong words **CAFFREY'S** softly spoken

IRISH ALE

Brewed in Co. Antrim and Great Britain.

mr multiator



After leaving his native Detroit for London, **CARL CRAIG** has returned now to live in the spiritual home of electronica. But what sparked the techno deity in the first place? Taking us on a guided tour of the hallowed city, he reveals his locations of inspiration

WINTER

IN DETROIT IS QUITE AN

experience. Powdered snow gently drifts across the wide streets as steam billows ferociously upwards from the manholes. In a fur hat, large overcoat, and Nike boots, Carl Craig has the essential threads for these extreme conditions.

Over the next few days, as he and his friend, colleague and partner, Hannah, show us the beauty within a decayed city, he explains how has inspired him and enthuses about the changes which are slowly transforming Detroit into a more desirable place.

Carl Craig and his Planet E mini-empire have plans to make this transition happen even faster, starting with the release of his fourth album. "More Songs About Food And Revolutionary Art" is more serious than the twisted disco of Paperclip People or musical discord and strange but intelligible approach of his 69 guise. The title is a reflection of Carl's interests and ironically our conversation throughout the day revolves around food and art, two extremes necessary for a fulfilled life.

The sombre mood of "More Songs..." has a deep, emotional content full of promise and responsibility. There's the sci-fi tinged "Frustration" with Derrick May, and the vocal experiments of Naomi Daniel on "Attitude", the excess madness of "Food And Art" and the beauty of "Butterfly". But it's new the single, "Red Lights", which best defines Carl's sonic trademark wild imagination.

"I called it 'Red Lights' because when I listen to it I get images in my head of really seedy things, like images of grainy film documentary or footage of all types of prostitution," he says.

We're sat in his studio and the experimental jazz-fusion of Alice Coltrane's "World Galaxy" is drifting quietly through the speakers.

"Like real nasty, dirty sex for sale," he embroiders. "Sex is taboo because it gets wrapped up in religious or moral issues but it's a necessity, like food."

Every city has its seedy side, so Carl's vivid and colourful imagination is something most can relate to. In a way, the new album is a blueprint of Carl's life. His experiences, opinions and messages are embossed in the titles, the music and in the spaces between the grooves.

Carl Craig has always been a renegade. He was one of the first Detroit artists to sign to a major label, Warners' subsidiary Blanco Y Negro, for "Landcruising" and some of his remixes have been an odd selection. From Brian Transeau's "Relativity" for Deep Dish Records to the masterful reworking of Tori Amos' vocals on "God", he more recently turned Incognito's "Out Of The Storm" into an underground classic.

Carl was schooled under the guidance of friend and mentor Derrick May. However, he eventually let go, became musically independent, and set up his own label, RetroActive.

"I really respect Derrick and what he has done. But I realised years ago that Derrick isn't God. I found out that what I like has as much credibility as what Derrick likes because I was picking out records which ended up being very successful."

Now, Carl is spearheading a new Detroit. In the last year, he returned to his hometown after a long stint in London. Carl is unashamedly passionate and loyal to the sparse and occasionally ghost-like city which was once known as the murder capital of the world. ➡

"Detroit techno is not new, but the people in Detroit have not been exposed to it and this shit is a time bomb. Claude Young and Robert Hood are time bombs. It's time for people to open their heads"

But today things are starting to change both economically and socially in the Motor City. Money is now being invested in business and housing, and at the same time Carl Craig's "mission possible" is to bring the legacy of Detroit techno, a legacy which dominates the rest of the world, back to Detroit itself.

The originators and makers of Detroit techno may well have enjoyed a joyous apotheosis in Europe but there are no techno stars here. The city has been in recession for 20 years and it's finally scrambling out. When the heart of the city stopped beating, the club and music scene also suffered.

"Detroit techno is not new but the people in Detroit haven't been exposed to it and this shit is a time bomb," he enthuses. "Claude Young and Robert Hood are all time bombs. It's time for people to open their heads."

Since the Music Institute closed in 1991, no other club has carried techno's torch. It's something Carl intends to change. He's always wanted to do something for his city, whether it's to provide a shelter for homeless families or a cultural centre for art and artists. At the moment he's working on a project where the cream of Detroit DJs will be resident in their own 400-capacity club. He wants to nurture the music and help bring Detroit to the attention of the rest of the country, to pull hungry music lovers to the city with the same magnetic force as New York or Chicago.

"The driving force for me is to make something better for my people," he says.

"More Songs. . ." reflects a deeply serious, determined side to Carl Craig. There's a mood between the grooves, one that takes a deep breath and reflects on the past before embracing a positive future. A new Detroit.

A new album, entitled 'More Songs About Food And Revolutionary Art' is out on March 10 on Planet E via SSR/RTH

INSPIRATIONALLY YOURS

Detroit according to Carl Craig

Eastern Market

Located on the east side in one of the most bohemian parts of downtown Detroit, it's where all types of artists live and hang out.

"What I like about Eastern Market most is its mixture of people, at night it gets quite demented. Going to any market makes you feel a little free. It makes me feel like there's something going on. Eastern Market was where all the action was in Detroit. After I came back from London I had an idea to get something like Kensington market going down here. I thought it would bring more artists together because people could rent out little booths and it'd bring the whole coolness of it to a larger audience. Not many people actually walk around the streets in Detroit but they do at Eastern Market, it gives you that city centre feeling."

Techno Boulevard

Detroit has main roads which run outwards from the city centre to the suburbs like the spokes of a wheel. Techno Boulevard is the moniker given to the Gratiot street, which is situated downtown on the East Side.

"Techno Boulevard is where Derrick May, Kevin Saunderson and Juan Atkins all had their studios. Derrick and Transmat are still there. Juan and Metroplex was right downstairs and Kevin used to have KMS in the building right next door. It was Derrick's idea to call the street Techno Boulevard because everybody was doing something to do with techno at that time, and this is where they were all living during that period. Derrick really felt it should be called Techno Boulevard so all the basketball and baseball companies would use Detroit music when they won games. But they didn't. When The Pistons, Detroit's basketball team, were winning the championship they were playing 'I've Got The Power' whenever they won, they could have been using Inner City's 'Good Life'."

Derrick's Building

In 1988, Carl Craig made his first released record, *Psyche's Elements*, in Derrick May's apartment.

"I used to make music here all the time and watch what was going on in the market and the traffic down on Gratiot. At night Derrick's place has such a mood to it. It's unbelievable and kind of devious. This building is significant to my development as 'Carl Craig, Electronic Musician'. What I learned here was patience. When I first met Derrick all I wanted to do was put a record out. I thought my material was ready and he told me it wasn't. That made me get better. I would experiment more and do whatever it took to get good enough for his label. Then one day, when Derrick left his apartment for a couple of hours I made 'Elements'. He came back and was like, 'Oh my God'. It was done and he loved it. It gave me enough confidence to see that I had it there."

Belle Isle

An island on the Detroit river. On one side of the river is Windsor, Ontario, from where Richie Hawtin hails, on the opposite side is downtown Detroit.

"You can see Canada across the water. In the summer, people come here with their cars or sound systems. This is where me and my friends used to hang out. Everyone would be dancing around to some wild music. It was real cool as a teenager to come out here. This place has a lot to do with where my mentality was when I was 19. People would play a variety of stuff, rap, Kraftwerk, r&b or whatever sounded good on a cheap system.

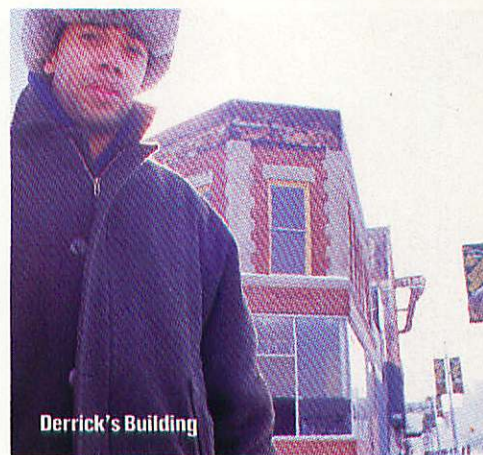
"Cars have been a real influence on me, just for basic living and getting around Detroit. It was definitely a black thing coming down here, there might have been a few white people, but to hang out with your cars is a black thing. We didn't get moved on by the cops because a lot of them were doing the same thing when they were young [laughs]. That's what you do when you live in Detroit."



Eastern Market



Techno Boulevard



Derrick's Building



Belle Isle



Heidleberg Project

Revolutionary artist Tyree Guyton has taken a whole block of run down houses on the East Side and transformed them into an amazing work of art. Guyton uses junk, such as toys, dolls, shoes, pictures and crosses, and attaches them to the outside of the abandoned houses. There are rows of vacuum cleaners and hundreds of shoes buried into the grass on a piece of land opposite.

"I can't say coming down here has completely inspired my music but I think it shows diversity. I first saw this place in 1989. Guyton had a house covered in baby doll heads and the City Mayor at the time really hated it. The idea, as far as I understand, was to take an area of decay and beautify it with junk. That was radical. Nobody else was going to do anything with these buildings, so why let it be fucked up? Change it around to whatever your dreams are and whatever your fantasy is. Tyree once had a shoe tree which was crazy. The guy took one man's junk and turned it into another man's treasure."



Train Station

Erected at the turn of the century, this huge stone building was once a hive of activity. Both General Motors and Ford had offices here.

"I went to the train station when I was a kid and it slapped me in the face every time. It's so big and amazing but at the same time it's so desolate. It was still running back then but it got too expensive. Now it's this big monstrosity which is amazing. I really inspires me. I often fantasise about it being Planet E headquarters. I would love to have shit going on so strong that I could have something this beautiful as the focal point. I don't know what kind of music I would make in it. It's significant because you get inspiration from decay and try to make something better out of it."



Music Institute

Situated downtown on Broadway, the legendary 400-capacity Music Institute was where Derrick May used to spin classics like Inner City's "Good Life" and "Big Fun". It's now a clothes store.

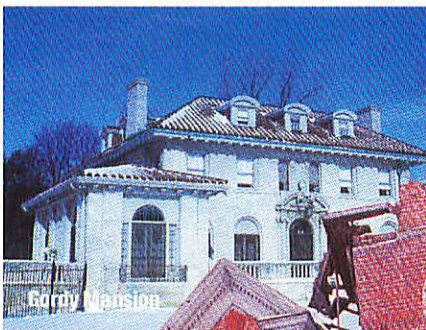
"The Music Institute is the key place which melded in my mind what was going on with me, and the direction of my music. When I was first making music, Derrick had a radio show and he played the craziest edits of the wildest music. When he DJed at the Institute you didn't know whether he was playing records or manipulating equipment. People would go crazy. Derrick would play 'Big Fun' three or four times and every time it blew my mind as well as everybody else's. I had gone to clubs before and people never reacted the same."



Gordy Mansion

Number 918 Boston Street is where Berry Gordy, founder of Motown, lived between 1968 and 1974.

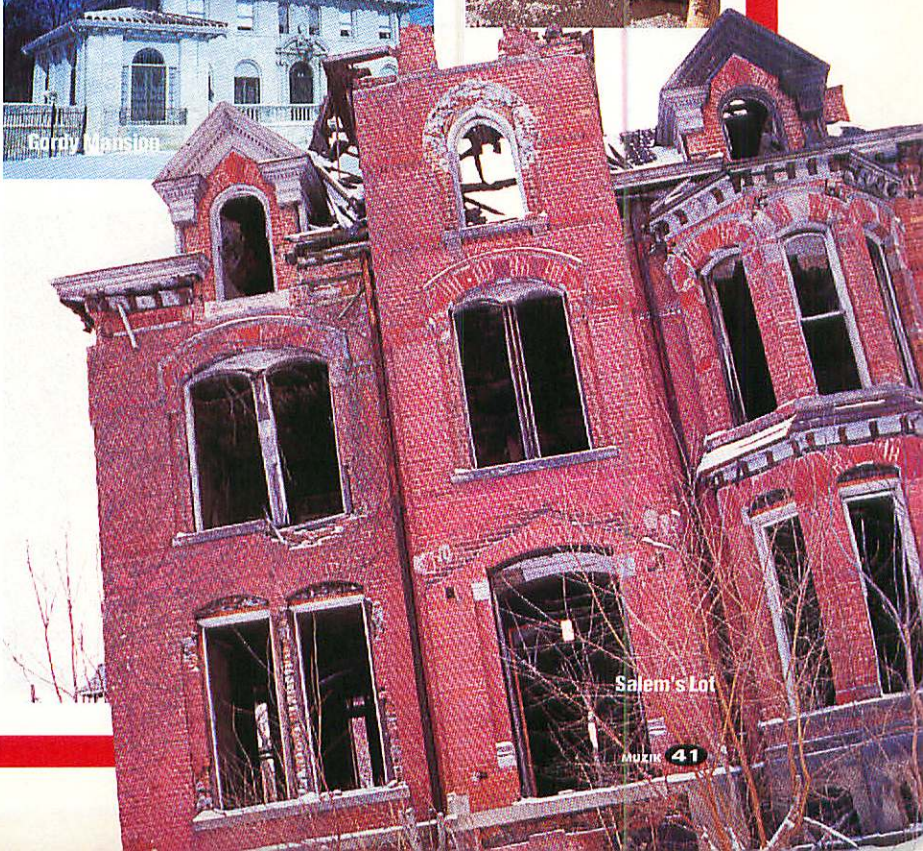
"I've always liked large houses and Gordy Mansion is something I would drive past and fantasise about. It doesn't have large grounds but it's a very large house. It's got a bowling alley underneath it and a separate house with a pool. It's cool because I love architecture. The reason why this was inspirational is because it was the home of a man who made an empire out of searching out talent, and the talent within himself, to make his own kingdom. It gives aspirations for anyone coming from a place which is a shit hole, or a place they feel has no inspiration. It gave me a kind of confidence to go out and do it."



Salem's Lot

A whole neighbourhood of dilapidated old English-style houses established in the 18th Century on the East Side of downtown Detroit. Around the corner is the red light district.

"It's inspirational here because when you are in the worst area or situation you build something out of it. It would be great to have Planet E in one of these houses but it would probably cost too much money. For a long time, I had an idea to buy up a whole block of these houses and turn them into shelters for homeless families. They would work inside the house and build up skills. The programme would last about a year until they got stable and then the next families would move in. That inspires me because you want to do good for the people around you."



Salem's Lot

freebie jeebies

PRIZES GALORE!!!



WIN BLOOD & FIRE BACK CATALOGUE

IF there's one label you can rely on for perfect reggae reissues, it's the skankingmost Blood & Fire label. Set up to re-release vintage Jamaican music, their concentration on quality content and presentation has been little short of flawless. In a world of dodgy repressings and pony quality

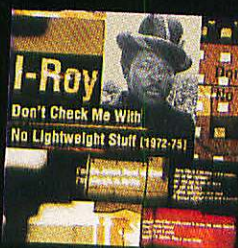
compilations, Blood & Fire have become a byword for instant dub classics. Less than two years old, they've already had classic albums by the likes of Keith Hudson, King Tubby, Burning Spear, Jah Stitch, Tappa Zukie and, our own office fave, Yabby U. This month sees the latest chapter in their ongoing story of dub legends, with the release of original toast-master I-Roy's superb "Don't Check Me With No Lightweight Stuff".

THREE lucky winners will each get not only a copy of the I-Roy album but also the entire Blood & Fire back catalogue. SEVEN runners-up get a copy of the I-Roy album.

To win, just tell us which of the following was probably NOT a famous Jamaican recording studio?

- (a) The Black Ark
- (b) Studio One
- (c) Cath's Caff

Mark your entries "Blood & Fire Competition" and get them in by Friday, March 7. Please note that these albums are only available on CD!



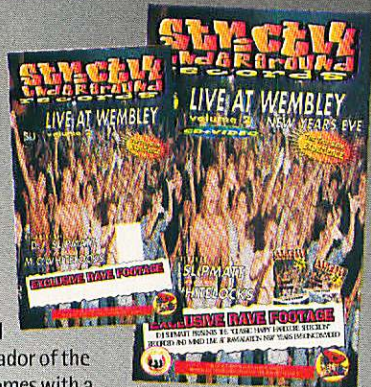
WIN SLIPMATT VIDEOS AND CDS

SO you wanna find out what all this hardcore lark's about then, do you? Well, there's loads of compilations you could choose from out there, but few of them can measure up to the latest emission from the infamous Strictly Underground bunker. "Strictly Underground Live At Wembley Volume 2" has been mixed by happy hardcore's finest ambassador of the turntables, Slipmatt, and it even comes with a free complimentary video of the whole shebang. So now you can find out what all the fuss is about. Or, if you're already a fan of Slipmatt's, then you can add this to your no doubt already massive collection.

We've got TEN copies of the album and video to give away. To win, just tell us who was Slipmatt's partner in SL2?

- (a) Orange
- (b) Guava
- (c) Lime

Mark your entries "Strictly Underground Competition" and get them in by Friday, March 7. Please note that this album is only available on CD



WIN A YEAR ON VC'S MAILING LIST

IT stands for Victoria Cross. And Very Cantankerous. And probably Virtually Cack-handed. But most of all, VC stands for the very fine dancing music department of that rather dandy Virgin

empire. They've only been going for just over a year, but they've already managed to notch up some rather cool tunes on the bedpost of club hits. Yer man Josh Wink with Size 9's "I Am Ready", The Ethics' "La Luna" and Candy Girls' "Fee Fi Fo Fum". Plus other groovy releases from the likes of Basement Jaxx, Tin Tin Out and Nikita Warren. This year, they're relaunching themselves, bigger and better than a very big better thing, with singles on the way from Tall Paul, Newman, Claudio Coccoluto's Heartists project, Shena, Basement Jaxx and albums from Tin Tin Out and D'Note.

Proving that they can also stand for Very Considerate, they're offering THREE winners a chance to spend a year on the VC mailing list, as well as bagging a VC goody bag (with a Tin Tin Out T-shirt, a headphone bag and a pile of old VC stuff). SEVEN runners-up win the VC goody bag.

To win, just tell us who the man behind Ethics is?

- (a) Patrick Prins?
- (b) Fabrizio Ravanelli?
- (c) Terry Bullimore?

Mark your entries "VC Competition" and get them in by Friday, March 7.

WIN TICKETS FOR THE ENGLAND VS GEORGIA FOOTIE MATCH

NEW label, SI Projects, are proving themselves to be right on the ball when it comes to sorting out Muzik readers. This month, they release Cricco's "The Kick EP", a top three-tracker of funky jazz-house madness, nouveau disco and chilled-out ambience care of Street Corner Symphony's Pete Z. Best of all is the actual imprint, which, in a new direction in label/public interactive participation, carries a "Spot The Ball" competition. Future releases on the label are promised by Diesel, Seiji, No Tenshun and Eugene Bridges, though apparently it's just a rumour that these will allow you to take part in a VR bingo session.

Anyway, to celebrate, SI Projects have got TWO tickets to the England versus Georgia footie match at Wembley on April 30. One winner gets both tickets, "The Kick EP" and a year on SI's mailing list. FIVE runners up get a year on SI's mailing list.

To win, simply tell us who Germany's opponents were in the final of Euro '96?

- (a) England?
- (b) Czechoslovakia?
- (c) Spain?

Mark your entries "Footie Competition" and get them in by Friday, March 7



Send all competition entries to: Muzik Freebie Jeebies, Kings Reach Tower, Stamford Street, London SE1 9LS. Please note that all competitions are only open to UK readers. Sorry!

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Isn't It Time
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Hold On
Watcha Gonna Do
Feels So Right
Jus' Come
Fever
Gotta Keep Pushin'
It's Gonna Be Alright
Fired Up
Do Me Right
Do You Feel Me

Kuva
Serial Diva
YoJo Working
Joy For Life
Solution
Cool Jack
D'Jaimin & Djaybee feat. Rose
Z-Factor
Deep Zone feat. Sybil Jeffries
Funky Green Dogs
Inner City
NY's Finest

White Love
The Bifter
Phunkee Muzeek
Living In Danger
Curse Of Voodoo Ray
Let The Music Hypnotize You
100%
Forerunner
Love Resurrection
Anthem
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Feel The Beat
Global Fazes

One Dove
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groovers on manoeuvres

If you know the work of Ed Rush and Trace, you'll also be familiar with the fearsome NO U-TURN imprint, home to their dense, dark offerings and the domain of the exceptionally forthright Nico Sykes. We

TERING THE STUDIOS OF

No U-Turn is like entering another dimension. Two walls of what is basically a large room at the back of a looming warehouse are decorated with a huge mural depicting a post-apocalyptic future. Opposite, a large window looks out over a wintry west London skyline. The two scenes are undoubtedly related (somewhere in the fabric of the music, perhaps?), but somehow, once you find yourself inside the space, all external associations fall away. Suddenly, you are in the realm of No U-Turn and there is no going back.

In one corner, away from the clutter of records, film cans and old computers, is the mixing console. This slightly battered assemblage of electronic equipment is the epicentre of a drum & bass apocalypse which has swept away all before it in the last 18 months. Ed Rush and DJ Trace are the names most associated with the label's hard beats/distorted bass sound, but it is Nico Sykes who provides much of the driving force. He not only owns and runs the label but co-writes, produces and engineers all the releases.

Pacing across the floor, fielding calls with one hand and signing cheques with the other, he is quite obviously a man with a lot on his mind. A fact even more evident when he finally settles in a beaten-up revolving chair and begins talking...

Mad Different Methods

AS A LABEL, NO U-TURN OFFERS ITS LISTENERS SOMETHING OF THE RAW URBAN EXCITEMENT OF THE early hardcore days, when the music was quick, cheap and almost entirely the province of the young and the restless. But where hardcore was staccato and euphoric, a No U-Turn record sounds intense, brooding and self-absorbed, a sonic black hole which sucks you in with an irresistible gravitational force and holds you in a lingering, viscous embrace.

And whereas most dance music is kinetic, this has a kind of in-built inertia, the beats weighed down in an adhesive quicksand. It seems almost anti-dance, seeping out of the speakers in a state of near-terminal narcosis.

"I'm just trying to be a little bit different from what I hear around me," admits Nico. "Sometimes my idea is to stop the crowd. I think, 'How can we get a situation where you clear the room of

provide the soap box, he provides the vitriol

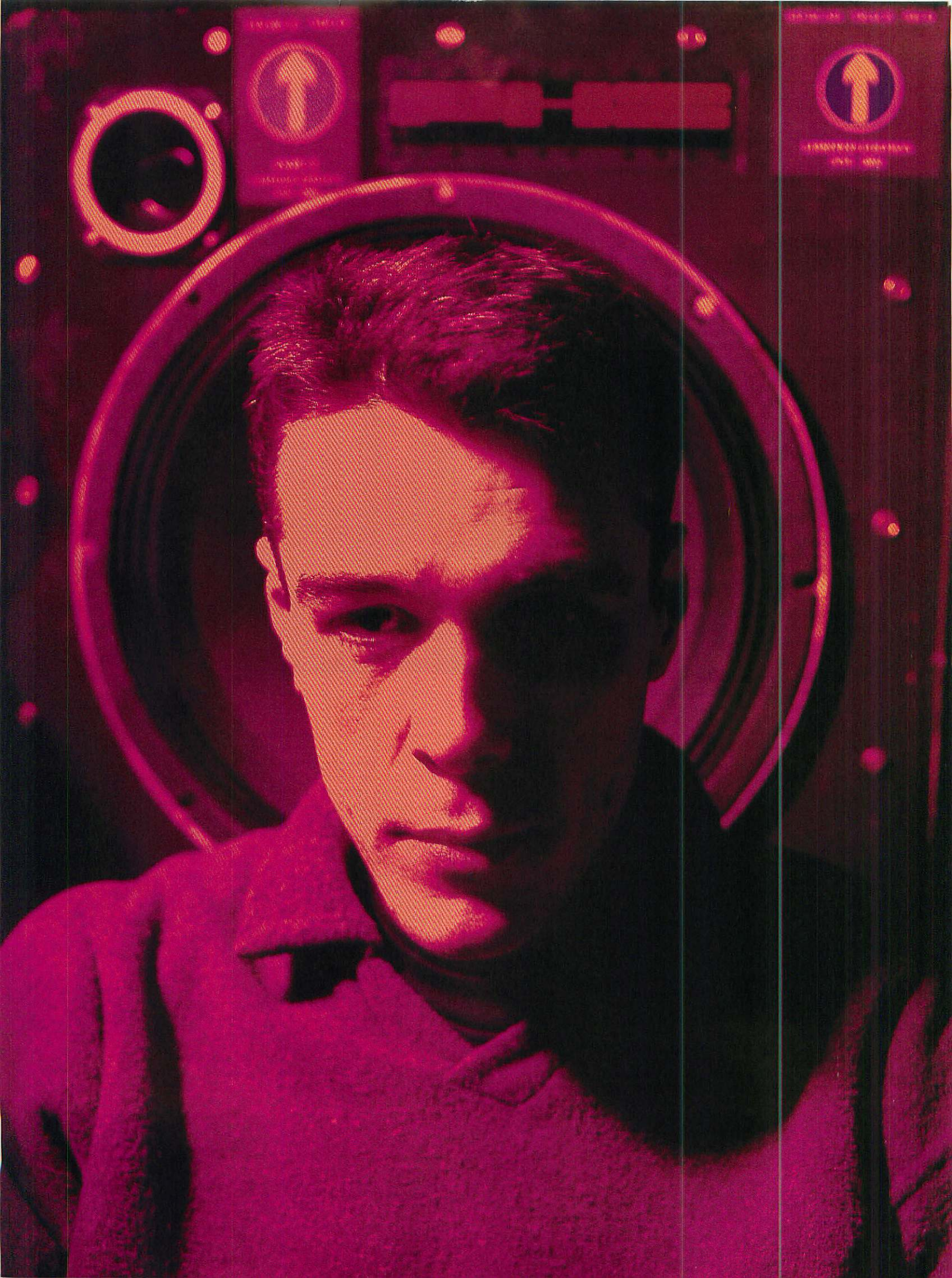
people who aren't into it?' You can't enjoy this music if you haven't heard a lot of other records in the same scene. It's a connoisseur's thing. Those who know, know."

While others attempt to emulate their hardstep/teehstep style, the No U-Turn aesthetic still remains resolutely renegade, based as much on unsettling the listener as pleasuring them. Hearing Ed Rush or Trace DJ can be an experience which borders on pain while the squealing metal-on-metal FX which run throughout Ed Rush's new single, "Sector 3", seem like a terrorist response to the lilting melodies of ambient-core easy listening.

Of the recent "dark" tracks, many have tended towards a clinical minimalism, Doc Scott's "Shadowboxing", Adam F's "Metropolis", even Goldie's corrosive "T3" had a clipped, digital precision about it. No U-Turn releases, however, follow a different path.

A track like "The Droid" or "Sector 3" is so compacted that it creates a kind of intentional interference, where the high end bleeds into the crackle and hiss created by the movement of the needle in the grooves, and the bass merges with the low hum of the amplifier forming a kind of ultra-dense sonic silt.

"When you listen to Doc Scott, the frequencies are beautiful. The tambourine is there on its own, ➡



No U-Turn

the bass is there on its own, the effect is much nicer on the ear and it sounds brilliant in a club. But what I do here is specialise in packing together a lot of frequencies. The result is like a mighty wall of sound. There's a force that comes out of clashing frequencies which is to do with all the extra hum and tape hiss and reverb which shouldn't be there.

"It's what real life is like, there is this meshing of sounds and it's very rare that things are beautifully separated. This is the digital age where everyone has the power to make sounds super-clean. I'm into putting the whole mix through a really shitty box which gives it all one sound again, even though, technically, it might be shit."

Comatones

THE MOST DISTINCTIVE FEATURE OF THE NO U-TURN SOUND IS THE BASS. OFTEN A track will be stepping along and suddenly a massive eruption of distorted bass frequencies will occur and ooze over the whole track like a sonic lava flow. If the leaping reggae-style basslines of the "jump up" method are designed to get the crowd on its feet, the No U-Turn bass provides the equivalent of an arrested "rush", an all-consuming sonic experience closer to fear and paranoia than ecstasy.

"The idea is that you're comfortable with the beat rolling and suddenly some huge searchlight gets turned on. It does interfere with what you're hearing, and it should. It's kind of like real life. If you're walking down a street and a bus goes past, you can't hear what someone is saying to you because this much greater noise has come and interfered."

The intensity of this experience can prove quite eerily addictive. Even Nico himself admits to being hooked, steadily forgoing the pleasures offered by other sounds, becoming immersed in the total digital blackout with which his music overpowers the listener.

"I've lost my appreciation of 'real' music. I've gone down this route, I've put things in my head, I've exposed myself to Metalheadz Sunday Sessions very loud, and that's my fuel now. I'm looking to get smacked hard!"

The Force Is Electric

STRAIGHT IMPACT, HOWEVER, IS ONLY HALF THE STORY. THE TITLE OF THE NEW NO U-Turn compilation, "Torque", implies a mechanistic process involving a sequence of moving parts, gears and cogs, and all the accumulated grease and dirt which goes with them. A far cry from the invisible binary workings of the computer.

"A real working engine is dirty and a lot of these tracks sound and feel like working machinery. If you go into a factory, boy do you hear some rhythm! When I hear machinery operating I'm automatically filling in an Amen break in my head."

In large part, the sound created in the studio comes from this ability to withstand such extremes of repetition. Up in the control room, the beats run and run, whether it's DJ Fierce playing on the turntables or Nico plugging his pocket sequencer into the mixing desk and running some soundtrack strings over a tearing Amen break.

"What you get on 'Torque' is about 15 nights over the past few months when we got in here and really wore the speakers down. Each track is made in one night. There's usually a point in the night, and it may just be because we're high as hell, when I'm thinking, 'This is feeling pretty good right now' and that's the time to press 'Record'. Although we do an arrangement on the computer, a lot of it is a live dub... Three minutes in and I'm feeling, 'Hey, we need more distortion at this point!'"

"Working on something over several days is a different game. That's how you make 'Metropolis' or Photek records. They're about someone working very hard to be true to a vision they've got in their head. There are a lot of accidents going on at No U-Turn. When De La Soul were recording 'Three Feet High And Rising', they said that if they spill milk on the turntable and it sounded good, it was on the record. That's very much the attitude here."

It is also a product of a continuing and developing interface between human and machine. Nico excitedly waves a print-out of the artwork for the album which depicts a chromium-plated cyborg fusion. This synthesis, he says, of the organic (us) and the technological (the chip) is fundamental to the No U-Turn vision.

"It's very worrying," says Nico of his attachment to the dials and sliders over in the corner. "You wonder what you're doing to your brain. Ten hours of beats, every day for four years. What does that do to your brain? I obviously dig repetition in a big way, I've heard some of these tracks two or three hundred times."

The track titles also continue on the sci-fi/techno slant, "The Droid", "Proton",

"Mothership", "Replicants", an association which often seems in direct contrast to the near-physical presence of the music itself. It appears that the futuristic correlations come from Trace and Ed Rush rather than Nico.

"All this UFO/abduction stuff is nothing to do with me," protests Nico. "I don't go with that. I don't believe people visit this planet at all. I'm operating on the idea that we are completely on our own. For me, that's much darker and more exciting."

"I don't visualise anything when I hear this music. I'm just absorbed with the sound. I don't get lots of images of rushing down steel corridors fighting aliens or exploring some zone. I'm an audio man. Visually I'm pretty dead."

At this moment, a guy called Henry Letts bursts into the room, spilling words and ideas. Cyborgs crossing the Westway into Hammersmith... Council estate kids wired for electronic revolutions... The need for new fibres... New networks...

Fired up with the breakbeat vision, he is the visual wizard Nico has asked to prepare a video storyboard for an MTV special. Whatever the music means to Nico visually, those around him are hallucinating on its possibilities.

Replicants

FIRST MEETING UP WITH ED RUSH AND Trace back in the early Nineties, Nico was working as a studio engineer, becoming steadily more bored and frustrated, and was gradually being seduced by the repetitive beats of the house and techno sounds. So, in keeping with the DIY genesis of hardcore, he decided to set up a studio in his house and go to work with Ed Rush on the track which would become their calling-card on the scene, "Bludclot Artattack", still a fearsome slice of hardcore "made over a few Sundays in my loft with fibreglass falling down from the roof and my

girlfriend going insane downstairs at this horrible beat."

"Once the 'Bludclot' came out," he recalls. "We took it into Black Market and put it on, and when the bassline came in everyone was like, 'Wow! We want this!'. It felt like it was the real deal and would one day be what was called normal."

In Ed Rush and Trace, Nico had found just the people to spur him on. Through a series of chance meetings and strange coincidences, it turned out that his future collaborators were right there on his doorstep in south-west London.

"I found out a year after we started that my parents moved into the house where Trace was born, and that's where I grew up! Trace moved 100 yards up the road and Ed Rush was 10 yards opposite. Fierce happens to come from down the road, as well. It's a very snotty, middle-class place, but that's part of the kick of it."

Yet even now, there is a stress within their relationship, an interpersonal pressure which fuels the very music itself.

"What I liked about Trace was that he was very sure about what he wanted to do. And if you're operating machines, to have someone who is very sure is wonderful and very rare. I have serious reservations about him too, and he does about me. But that tension gets onto the record and makes for what we call a 'dark one'. If everyone's always happy, you're not going to make something nasty."

Check Me Out

UP UNTIL NOW, NICO HAS CONTENTED HIMSELF WITH PLAYING THE ROLE OF backroom engineer, acting as a conduit for the sonic ideas brought to him by Ed Rush, Trace and Fierce. And although that arrangement lies at the heart of what No U-Turn have produced to date, Nico has plans to push himself, and by extension the label, even further towards the outer limits.

"The way I see it, I'm producing a DJ. A guy comes in with some ideas and I'm producing a record for him. But because I'm coming in saying, 'Here's a sound I like and here's a beat I like', it makes it more than just a technician's job."

"What I'm doing is helping to write and produce this record and looking for a yes or no reaction. And if it's a no from the DJ, then it's out. I'm not going to be hard-headed about it, everything must be okay with those guys. But from the amount of input I have, I feel like we're writing the track together. When I release a Nico record, which I haven't done yet but will be doing this year, I think people will see the difference."

'Torque' is released this month on No U-Turn. 'Sector 3'/'Comatone' by Ed Rush/Nico is out now on No U-Turn



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Heart of Gold, Force & Styles
Surrender Original mix, Eruption
Peoples Party, Hixxy & Sunshine Regime
Come On, Walford Project
Apollo 13, Force & Styles
Euro Bounce, Force & Styles
Love of my Life, Doctor Who
Stay With Me, Eruption
I'm Gonna Get Ya (Force & Styles remix),
Eruption & Dougal
Sunshine Original Mix, Slipmatt & Eruption
Pacific Sun, Force & Styles
Muzik, Happy Rollers (Dj Demo)
Rock Dis Place, (Sharkey remix), Chewy
Wonderland, Force & Styles
Techno Wonderland, Ravers Choice

長男

MIXED BY HIXXY & DOUGAL

Shinning Down, Force & Styles
Set You Free, Zoom
Fun Fair, Force & Styles
Pretty Green Eyes, Force & Styles
Simply Electric (Remix), Force & Styles
Let the Music (Brisk Remix), Eruption
Party Time (Remix), Eruption & Dougal
Poison Fruit, Walford Project
Fantasy, Eruption
Party People, Slipmatt & Eruption
SMD 5, SMD
Something Like Dis, The Slippery Project
Kick Your Leg in the Air, E-logic & DNA
Forever Together, Hixxy & Banana Man
Frantic, Druid & Sharkey

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Supreme Underground Music London



Goldie and his Headz Hunters are challenging the music industry at Paintballing, following this recent battle in South London. "We're throwing down the gauntlet," says Goldie. "Our hit squad is ready and we'll take on anyone. The house, techno and garage lot haven't got the balls, so we now want to fight all the A&R teams. Nobody gets points past us!"

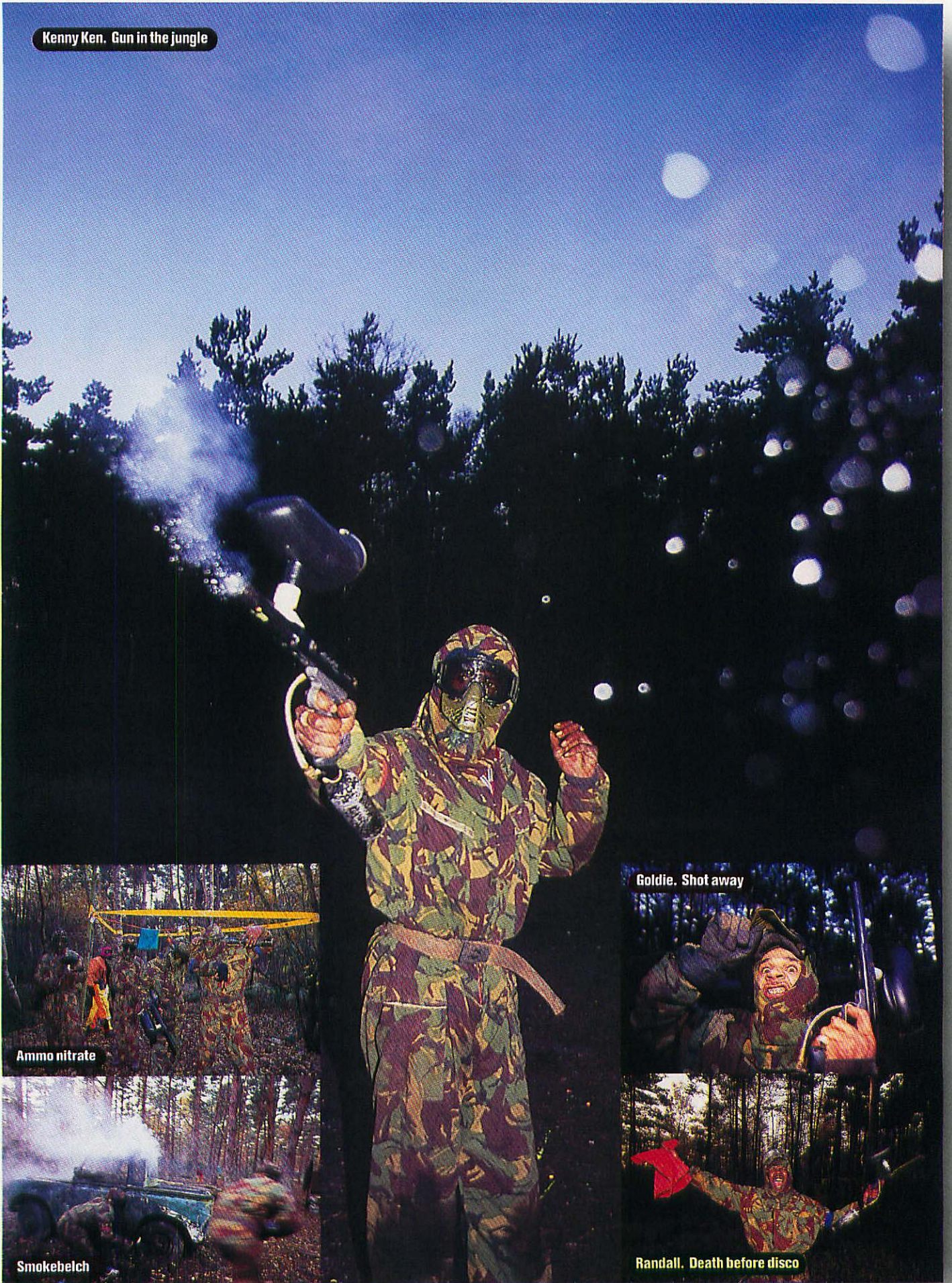


The Headz Hunters are (clockwise from the front): Barry "Blue Note Soldier", Goldie, Bryan G, "H", Normski, Grooverider, Jumpin' Jack Frost, T-Bone, Stuart Meade (Goldie's brother), Randall and Kenny Ken

FRAMED



Kenny Ken. Gun in the jungle



Ammo nitrate

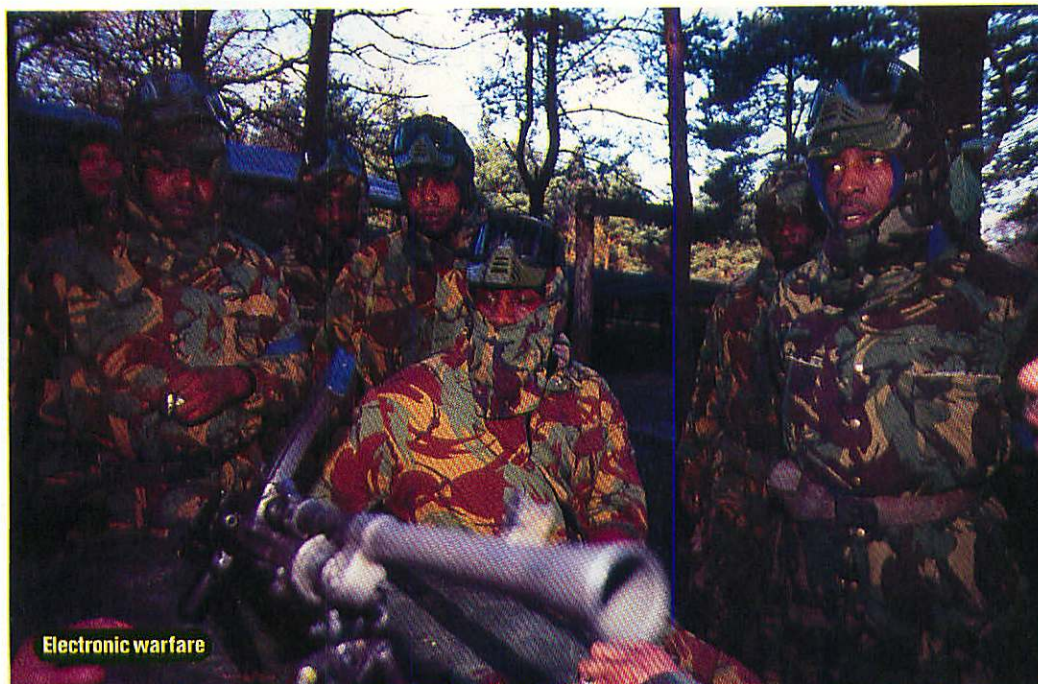


Smokebelch



Goldie. Shot away

Randall. Death before disco



Electronic warfare



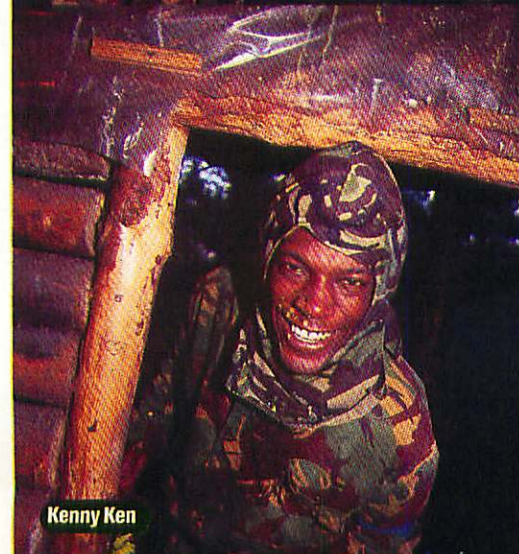
Running man



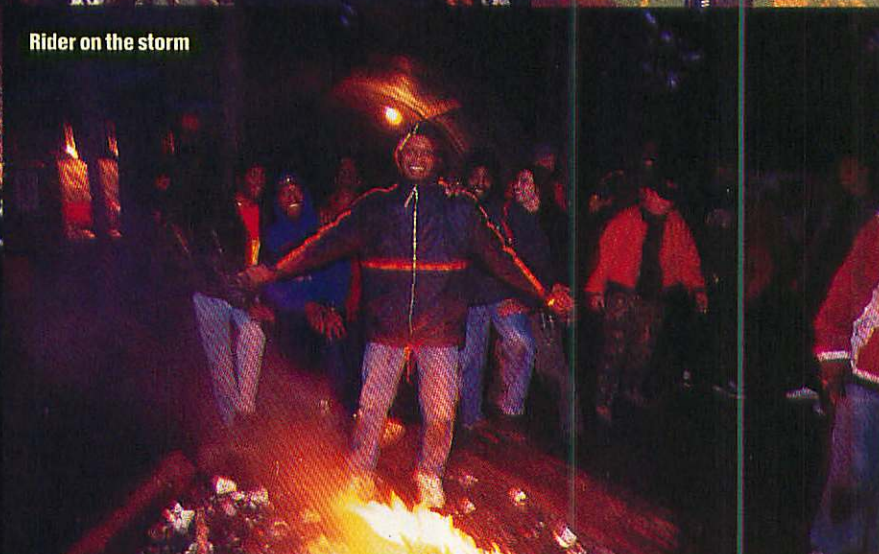
Stormtroopers



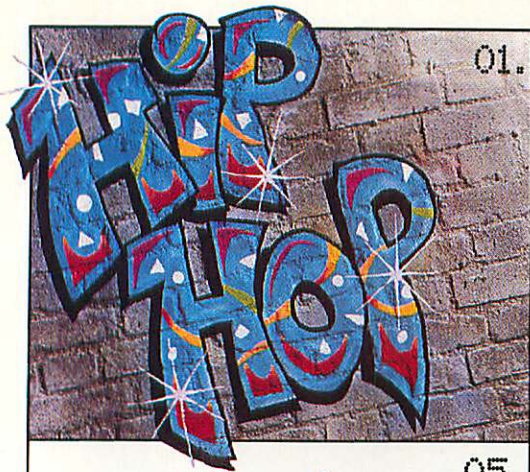
Bryan G



Kenny Ken



Rider on the storm



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02.



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SONY



04.



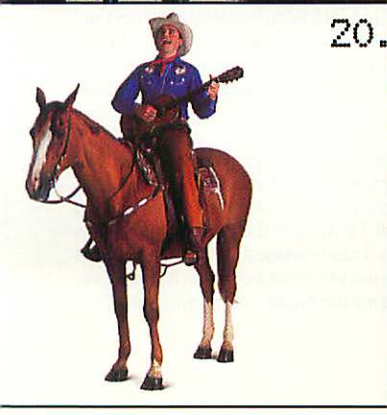
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16.



20.



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electrical appliance

Her days with Soul Family

Sensation and on chanteuse duty with The Shamen ran talent up the flag pole for **JHELISA ANDERSON**. But it's the scattered

THERE'S musical influences of her solo work which is

A RARE CHARM TO

Jhelisa's music which isn't immediately obvious. As with rap, repeated listens unfurl its text book of ideas and goes some way towards explaining why her solo debut in 1994, "Galactica Rush", was greeted with cautious acclaim. The initially disconcerting and sonically distorted melodies were eventually marvelled at because they suited her tales of introspection. But more than anything else, "Galactica Rush" was compelling because Jhelisa's background was equally as intriguing.

An American living in London for the last eight years, Jhelisa Anderson is not only the former lead singer with Soul Family Sensation and a featured artist with The Shamen but is also the cousin of Carleen Anderson, the ex-lead vocalist of The Young Disciples.

All of which impacted on "Galactica Rush" as much as it does on its forthcoming successor, "Language Electric". An aural perusal through the new album reveals as much Dixieland jazz and heart-rending soul as it does material waiting to be accepted into the bosom of dance. Her brooding presence, prone to as much sentimentality as the next singer but more insightful than most, makes for a package which will be too much for those who like their music and lyrics on a lateral plain. However, it will be a sensory feast for those who yearn for the opposite.

"It was just the other day that I realised everything I've done has been different," she smiles.

SITTING IN A NORTH LONDON RESTAURANT WITH SPEAKEASY JAZZ AND SOME MOURNFUL "IS THAT BILLIE Holliday?" blues seeping through the in-house speakers is a fitting setting since similar sounds inspired the instrumental snippets (from vibrant, jazz-ridden escapades to calming trance rhythms) on the new long-player.

But Jhelisa's been experimenting with her musical profile all her life, beginning, reluctantly, at four years old. "You know those star parents? I had one of them. My mother."

Alongside her vocalist mother, DJ and musical director father, sister and younger brother, Jhelisa performed in and around her native Mississippi. While many imagine the Anderson dynasty jamming and getting on the good foot on every occasion (Jhelisa's sister Pamela sings with Incognito, Carleen's mother and stepfather were in James Brown's band), Jhelisa remembers it more as gigging for survival.

Leaving home for California, she worked as a receptionist at Motown before joining her first "paid-up" band, an all-female rock/r&b/soul outfit called Pal. Not long afterwards, she journeyed to England, a land which, in comparison to the r&b-obsessed USA, seemed pretty open-minded.

And in the post-Soul II Soul climate of optimism it was. Acts like Soul Family Sensation, who released the exquisite "Don't Even Know If I Should Call You Baby" toured with bands as diverse as indie Lush and rappers De La Soul. At the time, SFS's multi-racial line-up was considered ground-breaking, even if the direction of the group was not something everyone was comfortable with.

"Everything happened really fast with SFS. We didn't know each other very well and we all came from different spectrums," recalls Jhelisa. "Jonathan Male [the founder member who went on to work with St Etienne] had been trying to get a band going for over five years and when this opportunity came along, its success shocked us all. He once said the audience we acquired from 'Don't Even Know...' wasn't the one he wanted. He wanted a similar following to bands he admired such as The Smiths and The Cure. He didn't want to be seen as a soul band."

A bit of an unfortunate choice of name then?

"We all get on now," she says, cryptically. "But things were difficult back then. Put it this way,



getting the salutes

during that period, Cognac was my friend."

The demise of SFS opened the door for Jhelisa's collaboration with then label-mates, The Shamen. The two singles she appeared on, "Phorever People" and "Love, Sex, Intelligence" were released at a time when singers would guest on tracks as a favour for friends... and have hits nobody bargained for.

"I have so much respect for The Shamen. I felt the concept they were going for was strong, bold, brave and different. They had a history prior to the popularity of a lot of the other bands which I admired, so when they asked me to do the tracks, I just thought, 'This will be fun, something new'. I didn't know both tracks would end up in the bloody Top Ten in the bloody charts! Or that I'd be touring the world with them!"

THE DORADO-RELEASED "LANGUAGE ELECTRIC", INFINITELY starker and tenser than ever, underlines Jhelisa's determination to maintain her musical individuality. The disturbing "That's Bullshit Woody" takes a thorough look at child abuse, talking from both critical and defensive perspectives. Indirectly inspired by the Woody Allen scandal, it gives an interesting insight into the subconscious reasoning behind such appalling actions.

"I don't want to Woody Allen-bash because the song is more of a metaphor for abuse than anything else. It's about exploring the justifications, working out what could lead to that kind of 'attraction'." "I'm still not sure exactly where the song came from. It's not like I'd been watching Woody Allen films one day and then wrote the track. Sometimes I think I must be a vehicle for this stuff, like a psychic who can't master their abilities."

"Maybe it's in my DNA," she shrugs.

Remixes, though, aren't coursing so violently through her veins, even if they do bring her work to the attention of audiences more diverse than her material.

"I'm not saying no to remixes. I believe there's a place for them. In fact, I'm coming round to the idea that if the label wants stuff remixed, I'd like to be there. That way, if things should be going a little to the left or the right, I can say so. I can envisage a Method Man hip hop rhythm, a dark and thunderous vibe for 'Sell Me Away', so it's not like I have a problem handing over my baby. It's just when it's returned, I must know that both me and my track haven't been mistreated."

'Language Electric' is released on Dorado on March 10



"It was just the other day
that I realised everything
I've done has been
different"



Dan Curtin

words **Rachel Newsome** pictures **Colin Hawkins**

top draw

Inspired by peering through a telescope at the stars in the dead of night, **DAN CURTIN's** organic, jazzy sound will set you straight if you think that techno is just a bunch of clinical, computer-driven blips

TWO

COLLEGE ROOM MATES ARE LOUNGING

on their bunks. Eyes glued to a tiny black and white television in one corner of the room, its shadows flickering across their transfixed faces, they watch an episode of "Star Trek" unfold. It's the one where the crew of the Starship Enterprise find themselves in touch with a parallel planet which corresponds directly to Earth. A civilisation on the verge of a new era in time travel, it has cars, computers, complex communications systems, in every way an unnerving replica of our own world.

One "Star Trek" convention and more trips than strictly necessary to see "The Next Generation" later, Dan Curtin, Cleveland's groove cadet and Purveyor Of Fine Funk, describes his sci-fi obsession in terms of a fascination with the alien unknown lurking just beyond our grasp.

"That was the first episode I saw, and I was hooked. I bought a TV just so I could watch 'Star Trek'. I really felt what that person was feeling when they made contact. It's just like us right now and all that paranoia about UFO's. I mean, what would happen if that's true? I'd die happy just to know whether there really is something out there, you know."

IT'S NOT HARD TO SEE WHY DAN CURTIN MAKES TECHNO. WE'RE IN AN ERA WHERE "THE FUTURE" IS a universal, pre-millennial if you like, obsession. And techno(logy) is its most tangible incarnation. Assimilating the abstract unknown into the knowable present via the nu-jazz funk of the microchip, hell, this is a future you can dance to.

Trekkies? Techno bohos? Sci-fi fanatics? Hang on, it's all beginning to sound a bit Geeks-R-Us. Ironically trendy they may be, but possessing a forehead at least the size of your joss stick and having a profound inability to communicate unless it's via the Internet are still the main criteria.

Understated and unassumingly slick in a Calvin Klein sweater and lime green brogues purchased on a recent DJing trip Europe, it would be pretty hard to find be a more unlikely candidate for the nerd herd. Sensitive, softly spoken and profound, Dan Curtin makes techno music which, even at its most abrasively minimal, sounds deeply personal.

Geek? Talking of making songs not tracks, his cuts are emotional expressions way beyond mere technical ➡



Earth calling Dan Curtin. . . come in Dan

Dan Curtin

feats, a "perfect reflection of what I'm feeling or the mood I was in that day". Begin to ask Dan about the glowing electronic infusions of Purveyors Of Fine Funk's "Chase" (his deep house project in collaboration with Mike Filly) and you feel as if you're sneaking a clandestine peep through a private inner keyhole.

"Chase" was written for a certain reason because it was exactly how I was feeling at the time [he pauses for what seems like an age] ... Anyway, it was a time for me which was really difficult, I didn't even feel like making records because of what I was going through. I see music in shapes and colours and I won't even know what I've done, but I'll have finished a song. I was just trying to find something beautiful and put all of those emotions into the tracks."

Fanatic? Dan's fascination with space has little to do with the paranormal. Imaginative and intuitive, his nights spent with a telescope tracking the routes of the stars and days spent walking through the musky woods outside Cleveland were about finding inspiration in natural rather than supernatural forces. Intrigued by an elemental realism, when merged with sophisticated technology, it is distilled into a satin "Silicon Dawn", his now unobtainable album on Peacefrog.

"That was what I call my techno-futuristic phase," offers Ohio's answer to Patrick Moore. "I used to take my telescope out into the woods a couple of times a week. It was just the wonder and beauty of looking at the sky and all the forces at work in the universe which were beyond my imagination."

"I don't think stars are any more mysterious than trees. They're far away and hard to understand but at the same time, they're part of our natural universe. After going out, my mind would be open to gain inspiration from what I'd seen. I'd try to put the feeling I'd had looking at all the little dots through my telescope into my music."

According to Dan, the truly mystical things in life have nothing to do with little green men and everything to do with people. Illogical behaviour, inexplicable complexities... he scratches his head and looks bemused. Turning his imagination from the wonders of the universe to the snares of human illusion, Dan's latest album, "Deception", is several degrees closer to home.

A finely-tuned collusion between highly formatted electronics and earthy organics, the sound of "Deception" is as raw and primitive as it is slick and futuristic. Formula is dispersed in the incendiary lab of Dan's head as corrosive, phased drums radiate into a crackling digital blaze while a melancholy aura of delusion darkens the tone ("I'm trying to take the listener to where I'm at when I'm making music").

It's a stark x-ray which exposes the vicious discrepancy between simply making music and making money. Suddenly this velour-toned space cat doesn't seem quite so mild mannered anymore.

He talks of how "the industry has taken away" his freedom and how his creative output is asphyxiated by an endless stream of deals, arguments, letters and faxes.

"I've gotten out of all that now and I kinda regret it," adds Dan as the dictaphone clicks off and he talks of "label wars" and "being fucked with by distributors".

"I'm an artist, not a business man," he sighs.

BAAAAAM! CRACKLE! WHOOOOSH! IT'S THE DAY AFTER THANKSGIVING AND WE'VE gone downtown to watch the festive fireworks in the main square. At first it seems like we're going to be disappointed as the pink and green fireworks lamely splutter along the town hall balconies. Then the night sky cracks into a fluorescent explosion from the illuminated trajectories of the fireworks, which in turn are reflected and multiplied in the glass of the surrounding skyscrapers.

Primitive explosives, advanced science, futuristic linear structures and breathtaking pyrotechnics make this

"I'd try to put the feeling I had looking at all those little dots through my telescope into my music"

whole scene a visualisation of Dan's sound at its most compulsive. Something he most neatly expresses through his "Art And Science" album for Peacefrog, although he'd been attracted to the idea of this duality quite a few years earlier.

"It seems so obvious to me," he laments as we cruise past another Superbowl arena on our way uptown. "It's that organic yet technoe sound which represents art through technology. But the problem with this city is it's only interested in business and sport. It's got no time for the arts."

Laying his hands on imported copies of "The Face" and "i-D" as he was growing up meant he soon worked out there was more to life than Fred Perry and Apple Pie A La Mode. From his mid-west base on the snowy banks of Lake Erie (three hours from Detroit and six from Chicago), he belongs to a global electronic underground which



includes Juan Atkins and Carl Craig, Dave Angel and Patrick Pulsinger. Recording for Sublime and Peacefrog, he's also put "songs" out on Fragmented/Kickin', Metroplex, Strictly Rhythm and of course his own label, Metamorphic (soon to be joined by Dan's house imprint, Glisten).

And then, throughout the hot, sticky summer, he ran Turned On, a Thursday night house club where he and a few mates (DJs, thrift-store babes, producers, etc) partied, drank and hung out all night long.

"There was no money but people were cool to come from Detroit and Chicago and play just for the music. I never cared about making money at the club and I think that's what made it such a good night. The best time was when this guy Theo Parrish, who works with Kenny Dixon in Detroit, came down. He was playing real disco, not just samples and early electronic stuff, you know like 'Ring My Bell' and mixing it in with current house. It was just phenomenal. I think he's the best DJ ever."

Listening to the way Dan talks now, it seems bizarre to think that he didn't even like the first house record he bought ("I was really into hip hop, so I used it for scratching. I just didn't like it all").

Growing up in the small US hippy town of Kent, just outside Cleveland, his first experience of music was tuning into the radio to catch Run DMC and Sugar Hill. While all the other kids were moshing to The Grateful Dead, Dan was busy buying himself a turntable, a mixer and a drum machine to perform at high school talent shows.

Following a brief stint in a punk band, Dan arrived at college to study Conservation. It was soon clear that the joys of "Star Trek" wouldn't be the only thing he'd discover...

"I can't even remember what it was called," Dan recalls of the single, high-pitched sound spinning over an infectious 4/4 groove he heard while playing records at a friend's house. "I thought, 'Fuck, this is beautiful'. It had the underground street-raw feel of hip hop and the technology of electronic music. Then it had disco, soul and funk, too. I never knew anything could sound that way and ever since, I've been completely into house. I was so fucking into it that I wanted to hear it all the time. It started taking over everything."

Like college for example. Dropping out meant he was free to make "a bunch of tapes", one of which landed in the hands of Carl Craig, who swiftly offered him a deal. Brief though this turned out to be, it was enough to convince Dan that he'd rather spend his time programming beats than cribbing essays.

IN THE SUBURBAN STUDIO OF DAN'S BREEZY OPEN-PLAN HOUSE, HIS TWO CATS PURR into the dictaphone and pitter, patter up and down the yellow spiral staircase. "Little House On The Prairie" meets Le Corbusier, it's a sunny haven of calm, a cool den of invention. Dan picks up a book he has about pre-historic paintings from behind a pile of records. In it are primitive Stone Age images from thousands of years ago. He's already used some as artwork for Metamorphic, it's also the inspiration behind "Voices From Another Age" on "Deception". What captured his imagination was their unfathomably infinite qualities, relics from an alien epoch, beyond the laws of time and space. Images no less futuristic for their time than our visions of The Enterprise.

"I was just stunned by these 30,000-year-old cave paintings because they somehow still managed to look modern. It wasn't like a bunch of old lines, the work was really refined. Even though it's ancient, it's timeless and to create that is my ultimate goal."

A new era of time travel has just begun.

'Deception' is out now on Sublime

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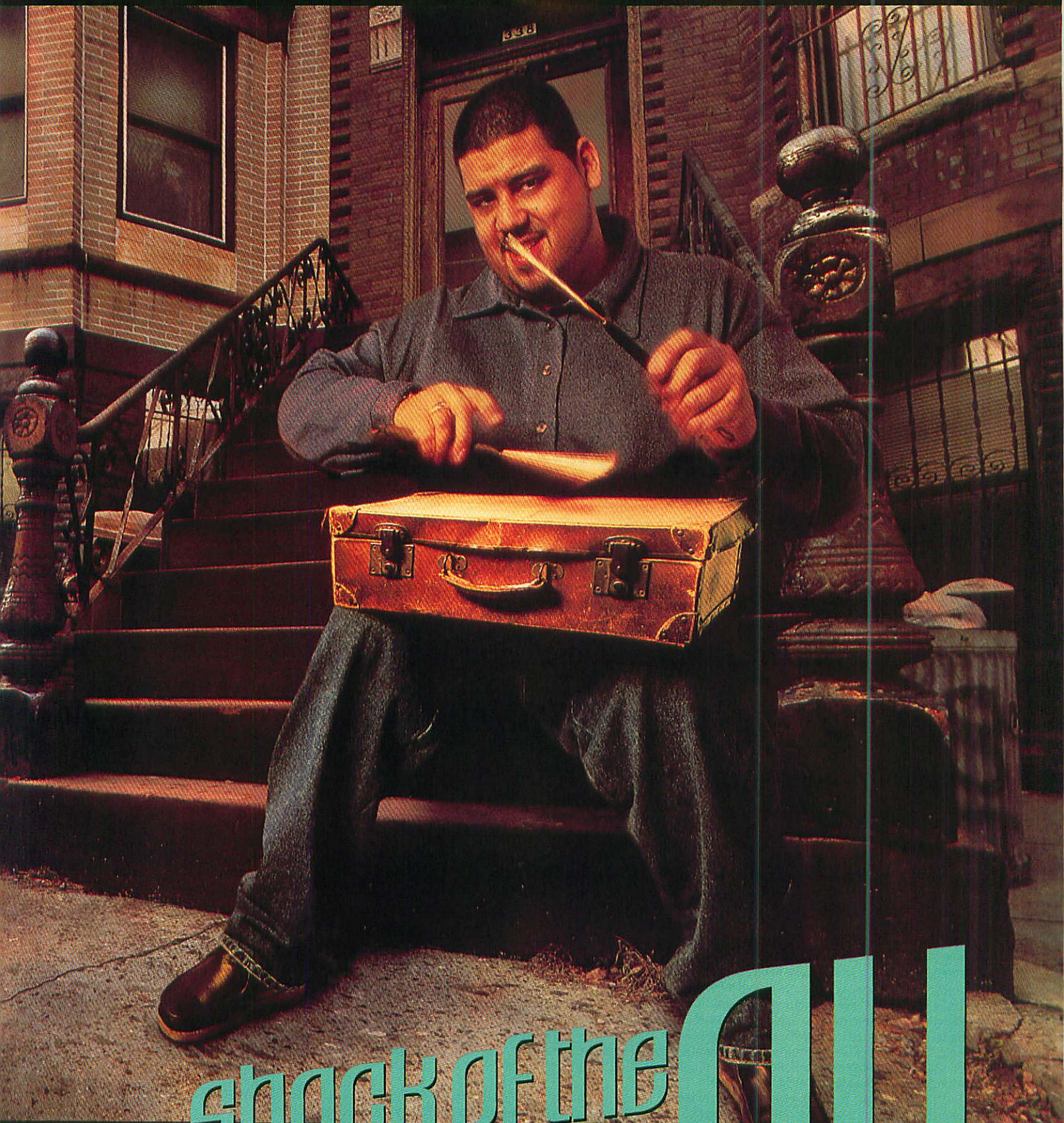




Masters At Work: Louie Vega (left) and Kenny Gonzalez

Masters At Work

words **Kris Needs** pictures **Vincent McDonald**



SHOCK OF THE **ALL**

SHOCK OF THE NU

You know **MASTERS AT WORK**, you're familiar with the studio prowess of Mr Gonzalez and Mr Vega, you appreciate their high quality, chart-busting, dancefloor output, you understand where they are coming from... Or do you? In the cold light of their latest cat-among-the-pigeons **NUYORICAN SOUL** project, all is not quite what it may seem

I COULD DO THE USUAL SNAPPY SCENE-SETTING INTRODUCTION HERE, BUT INSTEAD I WILL simply evoke the mighty Biz Markie and put the music where my mouth is. For, as I found out in the two days I spent chasing the Masters At Work around New York City to get an inside leg measurement on their inner workings, that's really all that matters.

In terms of scale, ambition and achievement, the Nuyorican Soul project redefines the dance-spawned album. Using that stunning maiden voyage of "The Nervous Track" and its cross-the-board marriage of Latin, hip hop and deep house as a springboard, Kenny "Dope" Gonzalez and "Little" Louie Vega roped together their heroes to salute the music which has moved them over the years.

Louie's Latin roots have magnetised Tito Puente in the past. He returns with a bevy of musicians like Hilton Ruiz. India's mercurial voice is joined by Jocelyn Brown. Philly soul legend, Vincent Montana arranges strings. Jazzy Jeff returns, scratching up mayhemically on "Jazzy Jeff's Blues". The last single, "You Can Do It (Baby)", sports the guitar and dooby-dooing of George Benson, and other jazz funk notables include Roy Ayers and Bob James. It's the proverbial big melting-pot, with our Masters wielding the spoon.

But the Nuyorican Soul album has already polarised the dance music community. To many, it's yet more evidence of the Masters' many facets and the ultimate, blissful realisation of New York's deeply rich and diverse dance music history woven into one perfectly-executed, dream-team package.

LOUISE VEGA WAS BROUGHT UP IN THE GRAND CONCOURSE AREA OF THE SOUTH BRONX. His uncle was legendary Latin musician Hector LaVoe, while his father played sax and insisted his son took piano lessons. The late Seventies saw his sisters taking him out to clubs and by the early Eighties he was busy honing his DJ skills. He took up a residency at the Devil's Nest and started gaining a reputation for eclectic sets, breaking new tackle from the likes of Information Society.

Meanwhile, in Brooklyn, Kenny Gonzalez dropped out of school and started spinning at the age of 15. By 1983 he had a mobile DJ group called Masters At Work and was chief buyer at a local record shop. He started pressing up his mix-tapes on his own Dope

But to some younger viewers, this is Dad Music for dance music's "Q" readers. Clinically-executed musoid indulgence with dooby-doo soundtracks and retro retreads. Seeing as it marks the return of ELP-style supergroups, maybe they should get Eric Clapton in for the next one. The Aphex Twin models probably have Nuyorican Soul carved on their dart board. But that's the way of the world.

That Nuyorican Soul have spawned a new breed of dance music album which wears its sense of history with satisfied pride is without question. It's a contagious labour of love with one foot vibrating vigorously in the history books. Every track could have been made before the dawn of the Nineties, but probably wouldn't have been possible until today's eclectic times.

Whatever, they're opening the windows in dance music's sometimes claustrophobically boxed-up confines. At the very least, you should take the trouble to hear the bitch.



Wax label at the beginning of the Nineties, before recording for NY labels such as Cutting and (like Louie) the seminal Strictly Rhythm.

Louie and Kenny met through mutual friend Todd Terry (who even used the MAW tag himself). They found the chalk and cheese element was the catalyst they needed to take their new music beyond their particular confines. Together they were a formidable combination, as early remixes testify.

Everyone from Madonna to St Etienne got the MAW treatment, but it was their work with Tito Puente on "The Mambo Kings" soundtrack in 1992 which really sowed the Nuyorican seeds. After spreading the sound into "The Nervous Track" and "Mind Fluid", Talkin' Loud's Gilles Peterson asked if they were ready to make a Nuyorican Soul album.

And that's why I'm here in a New York hotel getting a first-hand taste of the Masters' legendary distaste for doing interviews. Shit, I hate doing interviews too. I don't have the time to be here either, but as I lived in New York through the period when Lou and Ken were discovering NY clubs and cutting their spinning teeth, I've been dispatched in the hope that some common ground may be struck with the boys.

I WANT TO TAKE THEM TO A BAR AND PLY THEM WITH TEQUILA. After all, the music they deal in is supposed to be party music. I have fond memories of walking through Alphabet City or 103rd Street hearing timbales ricocheting from open windows while old bokes sit on their stoops drinking and girls shimmy seductively on the corner. Disco was crazy in firing, drug-fuelled clubs, while hip hop was a shouting, noisy release with weed in its engine room. If we're getting into these areas, and that's the essence of Nuyorican Soul, then the stereotypical teetotal, humourless American house producer spouting the same interview quotes for the 15th time that day isn't gonna fit my bill anyway.

But with reports of the previous day's struggle with "The Face" magazine and now news of a last-minute Brand New Heavies remix coming in, I'm starting to wonder if I'd even get to shake hands, let alone take the lads out on the piss.

Photographer Vincent and I head to the MAW office on Fifth Avenue with the promise that they will be coming in and maybe I can do the interview in the studio later on. It looks like it's going to be a long wait...

First to arrive is Kenny "Dope". No eye contact, a muttered "Wassup?" and straight into the office. Half an hour later, Louie arrives, proffers a "Hello" and goes straight to work.

Finally, Louie declares they have a three-hour wait for technical studio shit to be completed, so Vincent can do his photographs and then I'll get an hour. I try to explain the plot. He smiles politely and goes to have his picture taken with a foreboding, "I'll get it over with".

Well, I can still go and get pissed. An hour later, after a pretty good Bloody Mary sesh, I return to find the mood somewhat elevated. They are talking to Vincent and entering into the spirit with his props. We decide to find a restaurant and have a bit of a chat. I mention that I've worked with Ashley Beedle a couple of times and Kenny visibly perks up.

"That's my boy!"

"That's the school we come from. Larry Levan was a DJ who would play all kinds of music. It's not about one tempo, it's about good music. It doesn't matter where it's playing or what style. It's about the feeling you get when you're on that floor."

I've always equated MAW with everything from jeepbeat hip hop to sweaty dubs, though some of my colleagues seem to have an eternal house formula ringing through their 4/4-addled craniums. But if you grab the MAW 4/4 hordes and dunk them in a vat of New York's glorious musical

Maybe all is not lost. I walk to the nearby Italian restaurant with Louie. After all that cliffhangerism, it's the weirdest thing which breaks the ice and switches on Louie Vega like a pocket torch. He asks me if I ever saw The Clash. "Around 80 times," I tell him. Do I know them? "I do". And he's off, enthusing about hooking up with Strummer or Jones for the next Nuyorican Soul album.

Shit, I think to myself. No matter where I go or who I deal with, my punkoid past will not sit down. Still, the interview is off on a better foot than I would've thought possible when they first walked through that office door.

Sliding into a corner table, I ignite the machine. And it goes a little something like this... Me and Vincent order a couple of Budweisers. Ken and Louie plump for mineral water. Blackened tuna for me, grilled chicken breast for Louie. Kenny's eaten. Tammy Wynn's playing on the system. Louie's enthusing about the party they're going to throw at the next Miami Music Conference.

Last year they broke away from all the corporate backslapping in favour of an afternoon barbecue. This seems to typify the do-something-different attitude that's crystallised on the album. Kenny wades in.

"Well, we've always been a bit like that. Always trying to be on top of everything. That's the whole vibe with us, y'know?"

So what's this with The Clash? Some of the house music Conservative Party might be a mite shocked at that one.

"Oh no, man!" says Louie with some considerable concern. "I still play 'The Magnificent Seven'. It's a real classic over here, man. In the clubs in New York City everybody was jamming to it."

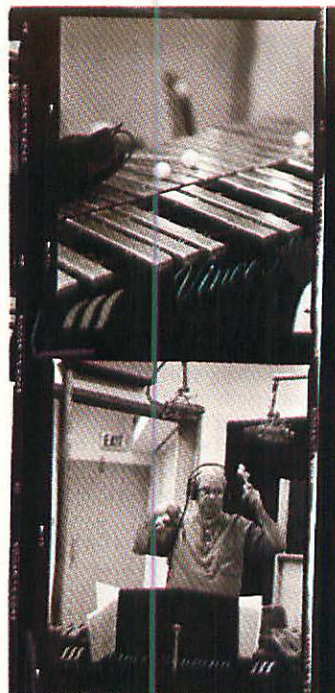
I mention that I'd visited the studio when The Clash were working on that track. Some kind of musical bond

is cemented. This was in the early, pre-computer days of the remix edit, when new stuff would get played live onto extended versions. Exactly what MAW are planning to do later on with the Heavies, in fact.

"Even to this day, people just go mad for the instrumental of that Clash record. To me, that's one of the best-sounding records when you hear it in a club. The guitars, the congas, the upfront vibe. It's the kind of sound we like. Larry Levan broke it in New York City. 'Rock The Casbah'. Phew!"

"That's the school we come from. Larry Levan was a DJ who would play all kinds of music. It's not about one tempo, it's about good music. It doesn't matter where it's playing or what style. It's about the feeling you get when you're on that floor."

I've always equated MAW with everything from jeepbeat hip hop to sweaty dubs, though some of my colleagues seem to have an eternal house formula ringing through their 4/4-addled craniums. But if you grab the MAW 4/4 hordes and dunk them in a vat of New York's glorious musical



Masters At Work at work



Masters At Work

history, maybe they'll swallow some of the contents and scuttle off to discover the source of the sauce.

"Who says Nuyorican Soul is just house? No way!" says Kenny with some passion. "I guess the idea is to experience something different. Some people might not have heard Latin music before. You never know, they might like it when they hear it."

IT'S A PARTY ALBUM IN THE TRUE SENSE OF THE WORD. EXCEPT THE PARTY DOESN'T have to be in a normal club. It could be a South Bronx salsa knees-up, a Brooklyn hip hop jam or at the Paradise Garage. A real New York experience.

"It's like walking through a neighbourhood," nods Louie.

"You walk through a neighbourhood and in one window of a building you might hear jazz music. On the corner you might hear guys playing some congas. You might hear hip hop coming out of some kid's car. That's what we were trying to do with the album."

"We didn't make this record for one specific place. It's something that people can have in their homes. You can play it loud and you can play it low. You can play it at a party. You can play it when you're sitting eating dinner. It's just meant for people who love good music."

The reason it works is because there isn't just the 4/4 beat throughout, and you can lay part of the blame for this eclecticism at the feet of our own Southport weekenders. When Ken and Lou were playing there, they took time out to visit the jazz room and were utterly amazed to stumble upon a full-on salsa blow-out.

"We walked into this room and it was like walking into another place. It was a big inspiration. We went back and thought, 'Wow, we gotta do a record like this on the Nuyorican Soul album!'"

Some of the album was recorded at the legendary Sigma Sound Studios from whence sprang the Philly disco classics. A buzz?

"Oh man," sighs Louie with the air of a man who just sat on the Holy Grail. "We went over there and all we saw was a row of gold and platinum records. All for classic cuts that we have at home. It's still got the same equipment as back then."

"Yeah, all the same," chuckles Ken. "Some of it wasn't even working!"

"The most amazing thing was to see Vince Montana pull together the Salsoul Orchestra string players," continues Louie. "Twenty-one string players and a flute in one room with him directing it. The sound was incredible."

Were there moments when it hit you that you were in a room making music with your heroes?

"Oh yeah," enthuses Louie. "It definitely happened when we had a photo session and everybody was in the same room. George Benson talking to Roy Ayers and Vince Montana. India and Jocelyn Brown laughing in another corner. It was an incredible moment and I thought, 'I'm never gonna forget this!'"

And the exciting thing is that we're going to do two big shows this April in New York with everyone. We're also trying to get into the Montreux jazz festival. Plus we're planning to do a 30-city tour in the summer. One night you might have India, George Benson and Roy Ayers, the next it might be Tito Puente and Jocelyn Brown. It depends on who's available when."

The UK's still being firmed up, but there's talk of a major festival with the Masters' club DJ set one night and the full Nuyorican Soul live experience the next. In different tents, of course.

ONE THING YOU CAN SAY ABOUT THE ALBUM IS YOU CAN LISTEN TO EVERY TRACK and recognise that Nuyorican vibe. So can they put their finger on it, I enquire? In a nutshell, the essence of Nuyorican Masters At Work?

"Our vibe is hitting so many areas," says Kenny.

"It's like the Brand New Heavies mix," Louie quickly chips in. "They're gonna come in and play on their own remix. If anybody wants the Nuyorican style that has to be it."

The conversation steers towards their roots.

"I was always into hip hop," says Ken. "Louie was into Latin and classics [old disco and boogie] and that garage sound. Put it all together and that's the special thing about it, the whole chemistry behind Masters At Work."

Did you ever go to the early Eighties New York hip hop clubs such as Disco Fever?

"I was too young," says Ken. "I was only about 12-years-old around 1981-82, but I used to listen to the radio and the older kids around the neighbourhood would play outside their house. That's how I really got turned on to a lot of early hip hop."

My own hip hop passion was forged in New York in the early Eighties by mastermix shows featuring DJs Red Alert and Chuck Chillout on the original Kiss FM. Old school, new electro, boogie and even a dash of rock would be threaded into a mesmerising mix and then topped with savage scratching abilities and slogans. This rang big bells with Kenny, who cites Marly Marl as a prime inspiration.

"He played everything. What he was doing was an inspiration to the way r&b music is made today," adds Louie. "He would take a hip hop beat and put a Stephanie Mills vocal over it. He's the one that started that whole vibe."

What about the Awesome 2?

"Yeah and Teddy Ted was another one. But their programmes were on so late, four in the morning. Marly was off at 12 and it was so long to wait. You'd fall asleep and try to wake up again to catch the late show."

"We didn't make this record for one specific place. You can play it loud and you can play it low. You can play it in a party. You can play it when you're sitting eating dinner. It's just meant for people who love good music"

"Tony Humphries was another one," says Kenny, really revelling in the formative memories. "He'd come on at midnight and play hip hop, r&b, all different sorts of stuff. Everything wasn't just uptempo. He was more open back then than he is now."

The first bloke I heard spin two records at the same time for any length of time...

"Three records! Four records! He would hold the mix for a 10-o-10 time. But I guess after a while... How long's he been DJing? Fifteen years? When you've done it before, you don't want to go back. But I dunno, it's not like he can't do it now. There's good records out there he can do it with. Play beats then lay vocals and mix it up."

It was all new and adventurous back then. I mention "The Payoff" by Double Dee and Steinski which mixed the Supremes next to Timezone and Humphrey Bogart. How nobody gave a

shit about boxes, just what sounded fresh. That is particularly relevant to the Masters At Work ethic.

MAW DJ sets act as a counterpart to the open-ended Nuyorican philosophy, too.

"When we were in Japan recently," recalls Kenny, "we played house, jazz, Latin and they were kind of weird, but they got into it. If you don't try it you'll never know."

"When we were in England," picks up Louie, "we played a party underneath some arches in London and we gave it that flavour. We mixed it up a little and got a great response. In the UK there is the potential to do that. It's how

you put it together, it's the way you bring it in. You've got to keep the people on the floor and take them to the next place."

Inevitably, Larry Levan's name crops up again.

"Yeah," nods Louie. "He's the one who pioneered all that stuff with a cappellas, putting them together with instrumentals."

So he was a great influence, then?

"One of them. Larry Levan, Tony Humphries, Jazzy Jay, Afrika Bambaataa, that whole scene."

SOMETIMES IN THE STUDIO, CERTAIN SOUNDS PROD SOME DISTANT MUSICAL memory to leap out and off you go. I try to explain this with a view to getting an insight into how MAW kick off a tune. Kenny's response is immediate.

"When we find a record we want to do, I listen to it a couple of times and already know where to go and what records to try and sample or try and get vibes from. I make up a rough beat, and once we're in the studio, we'll live up off it. That's where the foundations come from. It's just a feeling thing, y'know?"

"When I listen to a tape, I have to hear a good song," says Louie. "Something vocally we can do something with. I'm thinking about song and arrangements and music, and then matching it with what he's doing with the drums."

"We can spend a few hours, a day or we can spend five days. You've got to have the right groove. That's what remixing is, you're basically producing all the music except the vocals. Sometimes you're expected to create miracles!"

Talk turns to the UK's nu-house movement, which they obviously loom over as far as influence goes. After me burbling on for a couple of minutes about Nuphonic and Mr Beedle, Louie twigs.

"Oh that! They call it what? 'N-U-House'?"

Don't look at me. You're the major influences...

"It's good to hear that they're trying to do something different," acknowledges Kenny. "The majority of records coming out over here are just tracks [NY-speak for dubs of the cut and paste variety]."

"I definitely feel there's a lot more creativity going on overseas," says Lou. "Dorado, Nuphonic, Ashley... They're all trying different things if you listen to it. If you come over here, they've got just one track."

AND THAT'S ABOUT THE SIZE OF IT. AT THIS POINT ON THE TAPE, SOME NY PORN channel which I taped at two the following morning cuts in! With Louie reminding me about The Clash, they bid goodbye and leave for the studio, while Vincent and I saunter back to the MAW office, happy that, seemingly against all odds, our mission is kind of accomplished.

Of course, we never properly scraped beneath the personal surface, but there's little real point. With MAW, the music is all-consuming. There's no real relevance in telling funnies or coming back from a drugs hell.

Back at the office, manager Joanne tells me 1997 is going to see a new Kenlou album for the harder dance tackle and another MAW set. The proverbial something for everyone.

So don't dismiss 'em on the strength of one listen to Nuyorican Soul. Of course it's going to get instantly panned by some quarters, but there's no denying that it's a brave, passionate project right up to record company boardroom level.

Who knows where it can go? Kenny and Louie ended our interview spouting geysers of enthusiasm. They want to go to Brazil, take the legendary African jazz saxophonist Manu Dibango along and reform The Clash.

Respect.

'Nuyorican Soul' is out now on Talkin' Loud



HARTHOUSE

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outlook

HACIENDA 'plush' featuring remixes by jeramiah and justin david taken from the album 'sunday afternoon'	release date: 03.02.97
CARI LEKEBUSCH presents BRAINCELL 'the last of the least' featuring remixes by roy davis jnr and dj skull taken from the album 'man of many theories'	release date: 17.02.97
FREDDY FRESH 'chupacabba' featuring remixes by the propellerheads and the bassbin twins taken from the forthcoming album 'accidentally classic' (17.03.97)	release date: 03.03.97
DAVID HOLMES vs ALTER EGO 'the evil needle' a new single featuring remixes by bandulu	release date: 17.03.97



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DJ CAM, Paris' answer to DJ Krush, puts the E back into eclectic with his latest album 'Substances', but at heart, he's just an old skool b-boy

IF YOU'VE FOLLOWED THE HYPE

which has surrounded the Paris scene over the last 12 months, you'd be forgiven for thinking our Gallie cousins only discovered underground beats around the same time the Channel Tunnel opened.

But the Paris scene goes back much further. Just check out the Latino vibes of Reminiscence Quartet or the jazz/house-influenced hip hop grooves of The Mighty Bop. Look further still into the hip hop scene and, among many others, you have MC Solaar, the multi-platinum-selling artist produced by those other long-time Parisian scenesters, La Funk Mob (aka Philippe Zdar from Motorbass). And let's not forget F Communications, who have turned out some startling house cuts over the years.

And then there's DJ Cam. The original scooter-riding abstract b-boy whose debut album in 1994, "Underground Vibes" on Street Vibes, immediately caught the imagination of the world's headz. From James Lavelle to DJ Krush, Shadow to DJ Takemura, Laurence Cam's list of admirers seemed to stretch around the globe.

This month sees the long-awaited release of Cam's third album, "Substances". Not as you might suspect a reference to drugs, but a comment on the very "substance" of his music. A collage of disparate influences, the album takes in everything from Don Cherry and John Coltrane samples to Algerian Rai vocals, while retaining that all important hip hop focus.

"This album is meant to be open-minded," he explains. "There's a bit of hip hop, jungle, electro and even a little bit of house. But you know, I finished recording last February, so it's very old to me now. I'm into hip hop again these days. I still think it's cool to make tracks with jungle and house in them, but there's already so much good original stuff from these styles. I don't want to make second-hand jungle or house, which is why I don't want to mix things up anymore. I came from the hip hop scene and it's there I want to stay."

First introduced to hip hop through Eric B & Rakim, DJ Cam's passion for the music has rarely waned over the years, although he does lament the days when the record shop shelves would collapse under the strain of quality tunes.

"You know the track by DJ Shadow 'Why Hip Hop sucks in '96'?" he laughs. "Well, I agree with what he's saying. A few years back, I'd buy maybe three or four good hip hop albums a week. But now it's difficult to buy one a month!"

In Paris, the problems facing hip hop go far deeper than the lack of quality releases. The scene is faced with a frightening resilience to change and integration.

"The Paris scene just doesn't consider my music to be hip hop," he confides. "It's very strange in France. I think it's the only country in the world where the hip hop scene doesn't even consider abstract beats."

Indeed, this dogmatic approach to beats hints at a fundamental problem which sits at the very core of the city itself. Perhaps the least racially integrated city in Europe (just check out the film "La Haine" for a frighteningly accurate portrayal of life in the Parisian hood), hip hop is predominantly the reserve of the black underclass in Paris and, as such, the crews are obsessively protective about their music.

Last year, Mighty Bop's Chris The French Kiss talked about how the trip hop scene in Paris had been stunted by problems with the hip hop crews.

"When we put on clubs, they come down and try to take them over," he explained. "Hip hop is very gang related, so whenever they take over there's always trouble. It's a big problem over here."

This gang-minded attitude quickly spills over into forms of racism, something Cam himself has faced. Not only through making a form of hip hop which the gangs can't relate to, but also due to the fact that his girlfriend is black. However, he remains philosophical about the situation.

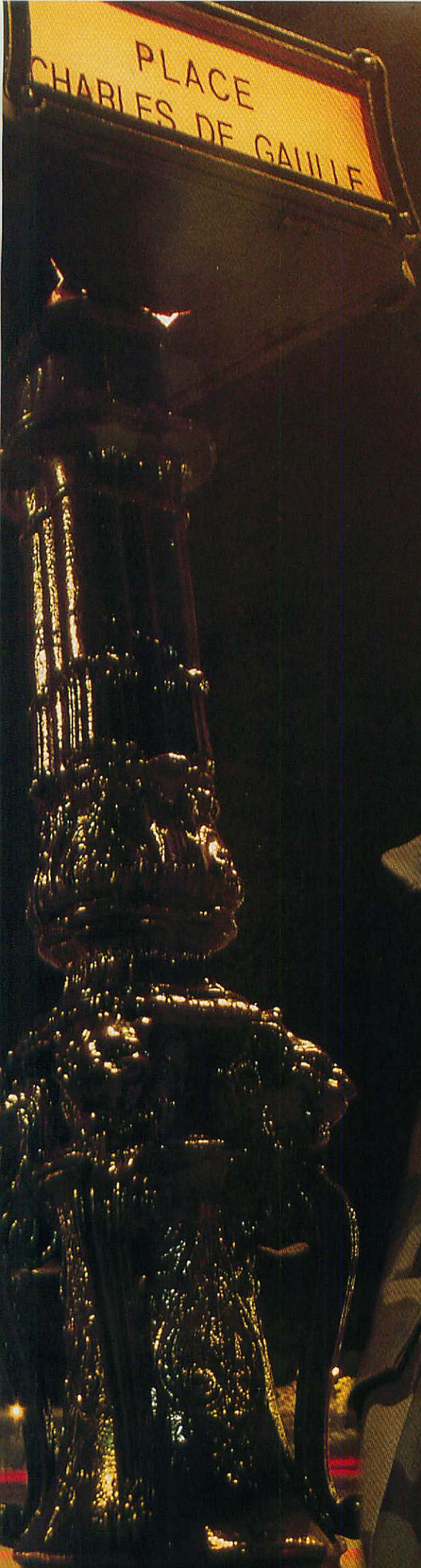
"I think things will change eventually. It's a historical problem and only time can take care of that."

Time and of course more people like Cam. People like DJ Gilb-R and the Jungle Fever posse, who are intent on forging a new musical and racial integration through the power of the breakbeat. It's a scene and attitude which Cam's sound is inextricably tied up with. A group of people with an open-minded approach and an undying love of breakbeat science, whether downtempo or time-stretched.

Very much Paris' version of DJ Krush (he even guests on the forthcoming Krush album), DJ Cam represents an army of hip hop heads who have taken the original blueprint and dragged it into fresh dimensions of sound, exploring a plethora of "substances" along the way. A b-boy at heart but a traveller in practice, you can rest assured that Cam's return to hip hop won't take the path of the tried and tested.

"Substances" is a transitional album. When I made it I was disillusioned with hip hop, especially with the Paris scene. But the main problem with me is that I don't know what I want to do from one month to the next." Watch this space.

'Substances' is out on Inflammable. A single, 'Meera' is also out featuring remixes from Zend Avesta



SO WHAT'S ON THE CAM CORDER?

ERIK B & RAKIM

"When I first heard them I was blown away. France's music scene is very rock oriented, so when this stuff started to come out over here loads of people hated it, but I loved it straight away."

DJ PREMIER

"He's just totally untouchable at the moment. That Jeru The Damaja album is so bad. I love the way he uses samples. Really raw, not like live musicians but definitely samplers. That's how I try to work."

TOKYO

"They're all really crazy over there. They've got the best equipment and if you want something strange they've got it. It doesn't matter what music you're into, you can get everything. It might be expensive, but it's there. It's actually the only place you can still buy my second album, 'Underground Live!'"

DJ KRUSH

"For me, the biggest inspiration is DJ Krush. I love his beats, they're so far ahead of what other people are doing. Working with him was just incredibly exciting."



SMOKING

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KILLS

Officers' Warning
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CULTURE: MARCH 97, ITALY
CULTURE DESIGN: WINK ASSOCIATES

Culture Saturdays March 97

01:08:15:22:29

CLUB M. TALL TREES COUNTRY CLUB. GREEN LANE. YARM. CLEVELAND

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00:01 VENICE. 00:02 SAN MARCO SQUARE VENICE. 00:03 SAN GIMIGNANO TUSCANY. 00:04 VENICE. 00:05 CAMPIDoglio SQUARE ROME
00:06 PORTOFINO. 00:07 PIETRA BRIDGE ADIGE RIVER VERONA. 00:08 FORO ROMANO ROME. 00:09 NAVONA SQUARE ROME. 00:10 SAN MARCO SQUARE VENICE

CULTURE: DJ LINE UP

Saturday 01st

The Godfathers Of House Tour
Farley Jackmaster Funk. Marshall Jefferson

Saturday 08th

Al McKenzie. Angel

Saturday 15th

Norman Jay. Christian Woodyatt

Saturday 22nd

Dj Pierre (usa). Gordon Kaye

Saturday 29th

Dave Camacho (nyc). Jack Et Daniels

Residents. Darren Bouthier Et Kareem. Regular appearances by Andy Lee
Funk 2 Funk in the Library Bar

clubs and lives floor fillers



He's up there somewhere



Prince Of Darkness

TRICKY

The Metropole, Berlin

THE Metropole, Berlin city centre, 9.20pm. The whole building is entombed in thick darkness. A constellation of fags provides the only light, while the silhouette of a half-lit drum kit is the only thing visible on stage. Receding into the unholy blackness, however Tricky, is already midway through a jerky rendition of "Ponderosa". Almost three hours of tortured instrumental and emotional breakdowns later and we're still in the dark.

Through the disorientating frug of "Tricky Kid", the reluctant original alchemist of dys-funk-tional beats and post-modern melancholy sets the record straight. "It's all a joke, just a trick of the light," he cackles.

Tricky in the dark isn't so different from the Tricky in smudged make-up of two years ago. Both are cover-ups which aim to blend in with the subtlety of Dennis Pennis at a Royal tea party. And even though all you can really see of Tricky is a shaky blur, his smoky cabaret noir is pure theatre.

Except in the dark, you can't tell whether tonight this is Tricky the superstar who spends his time shuttling between London and New York, Tricky the devilish nearly god or just the sleazy shark who used to hang around Bristol niteries trying to pick up young girls... No wonder they call him Tricky for particular reason.

But with barely any time for speculation, he is already onto his mischievous polemic "Bad Things" and barking "Don't fuck with my privacy!". We have been warned.

However, if you're really looking for straight answers, you won't find any here. Borne out by the presence of a live band, who warp and distort the already skewed material on "Pre-Millennium Tension" into half hour-long dirges, this

is undoubtedly an extremely personal performance. Black and white, lo-fi and whimsical, Tricky has created a grainy intimacy in which he can't seem to help but wear his bleeding heart on his sleeve.

After all, nobody who really wanted to be left in peace would go to such extreme measures to make their point. Anyway, Tricky never does seem to have much luck when it comes to finding happy mediums. No wonder he's come to represent the zenith of urban dysfunction, bleak prophetics and introspective paranoia.

Nowhere is this more apparent than the mechanical "Sex Drive". Here, with the man himself skanking on one side of the stage and Martina sulkily lingering on the other, they are like disgruntled lovers sleeping on opposite sides of the bed. Or the track which follows, a shivering voodoo incantation which soon intensifies out of control into a raging roller-coaster of pre-industrial flux.

It's when Tricky starts rasping disjointed fragments from "When Doves Cry" (Prince's early-Eighties ballad about alienation) and everything appears to make perfect sense, that you realise you too have been sucked in to Tricky's darkly observed underworld.

"Well, that was fucked up," he pronounces, apparently revelling at the sheer ludicrousness of his most drastically naked and ostentatiously famous self. Of course, according to Tricky, "Naked And Famous" is what everybody wants to be. Well don't they?

The last track curdles to an end, the lights go up and we're finally able to see him. Could this be the moment of truth? Back turned to the audience, obviously clowning around with the bassist before we even get to glimpse his face, Tricky has already scuttled off. What a laugh.

Rachel Newsome

Pics: Kim Tonelli/Melanie Coc



Plus: Jamie B

WHIRL-Y-GIG

Hammersmith Town Hall, London

THE man in the viking helmet is smiling. As are the two pre-school nymphets encircling him in a pagan-esque dance. Another case of some sleazeball sicko corrupting young innocents or perhaps something even more sinister, more sordid? No, no, no! Mr Viking, it transpires, is bopping with his daughters. Everything is not as it seems at one of the most influential events in club history.

Long before Goa was an identifiable sound, Whirl-y-gig were experimenting with global trance. The club was set up 15 years ago by DJ Monkey Pilot "to have a space, a sound system and a group of people". Currently, Hammersmith Town Hall in London marks the spot where the magic occurs. Significantly, in his original mission statement, Monkey Pilot didn't mention DJs. In fact, he also didn't mention specifics.

Whirl-y-gig began life as an event run by the Association Of Humanistic Psychology, for which Monkey Pilot (then known as Richard) was a manager. DJing with his back to the audience (a trick he maintains to this day), Richard used a bit of psychology and invented a brand new concept, the faceless DJ. He later took this concept to Club Dog, where as the first resident DJ, he would influence the likes of Zero Gravity.

Whirl-y-gig itself is best known for its traditional parachute drop. For those unfamiliar, at the end of each night, a gigantic silk parachute envelops the whole dancefloor, covering everyone beneath. Dancers sit beneath the chute for up to 20 minutes, smoking, snogging or just chilling, as a ring of people outside the circle, gently waft the chute over their heads.

Musically too, the club's emphasis has always been experimental. Current favoured artists include Joi, Transglobal Underground and Nitin Sawhney mixed alongside the likes of Timeshard. While past discoveries include pygmy house maestros, Deep Forest, some two years before the world embraced them.

But past successes are no guarantee for the future and Whirl-y-gig currently faces significant problems. Switching location and surrendering a fixed weekly night, has, not for the first time, threatened the club's survival. However, as fashions inevitably change, so musical tastes may restore the club's future. As Monkey Pilot says, "When people come to Whirl-y-gig they aren't paying for bands or a long list of star DJs, they're paying for the experience in which they themselves are a vital part".

So next time you're disappointed with that bland "star" DJ, do something about it. Try a party or club where *you* matter. It might just change your life.

Jonny Adderley

FUJI WORLD MUSIC FESTIVAL

Chapter 2, Istanbul

THE East, especially places like Turkey, is not renowned for getting to grips with modern vibes. But as the city formerly known as Constantinople hosts its second music fest with a quartet of top live sessions, it looks as if we'll have to eat our words.

Day one sees the political stance of Algeria's Khaled storm the stage with ethnic rhythms and western r&b. The truly stunningly visual performance of Transglobal Underground whips the locals into a frenzy with wild stage antics and musical excellence. Day two

features Pato Banton's band on the last leg of a hectic world tour and Brooklyn Funk Essentials' eclectic mix of reggae, funk, jazz, rap and mad Latin beats.

With both flights and hotels proving very affordable, Turkey looks set for a musical explosion into the big time over the next couple of years. Definitely a location to watch closely!

Bob Jones

Homeless

The Basement, Dundee

IMAGINE a club where the soundtrack shifts from electro to rap before folding itself into a white-hot symphony which

stretches from Chef Raekwon to Adam F and beyond. Sounds good, huh? And you'd be right. Homeless is Scotland's best-kept secret at the moment, turning Saturday nights in the city of discovery into a five-fathom deep adventure within the realm of beats and breaks.

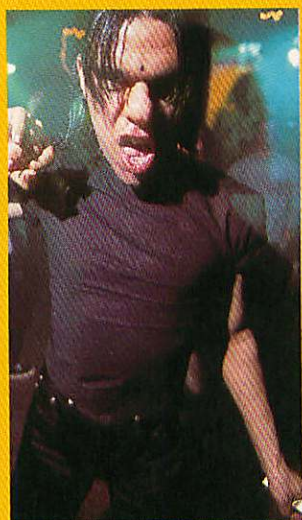
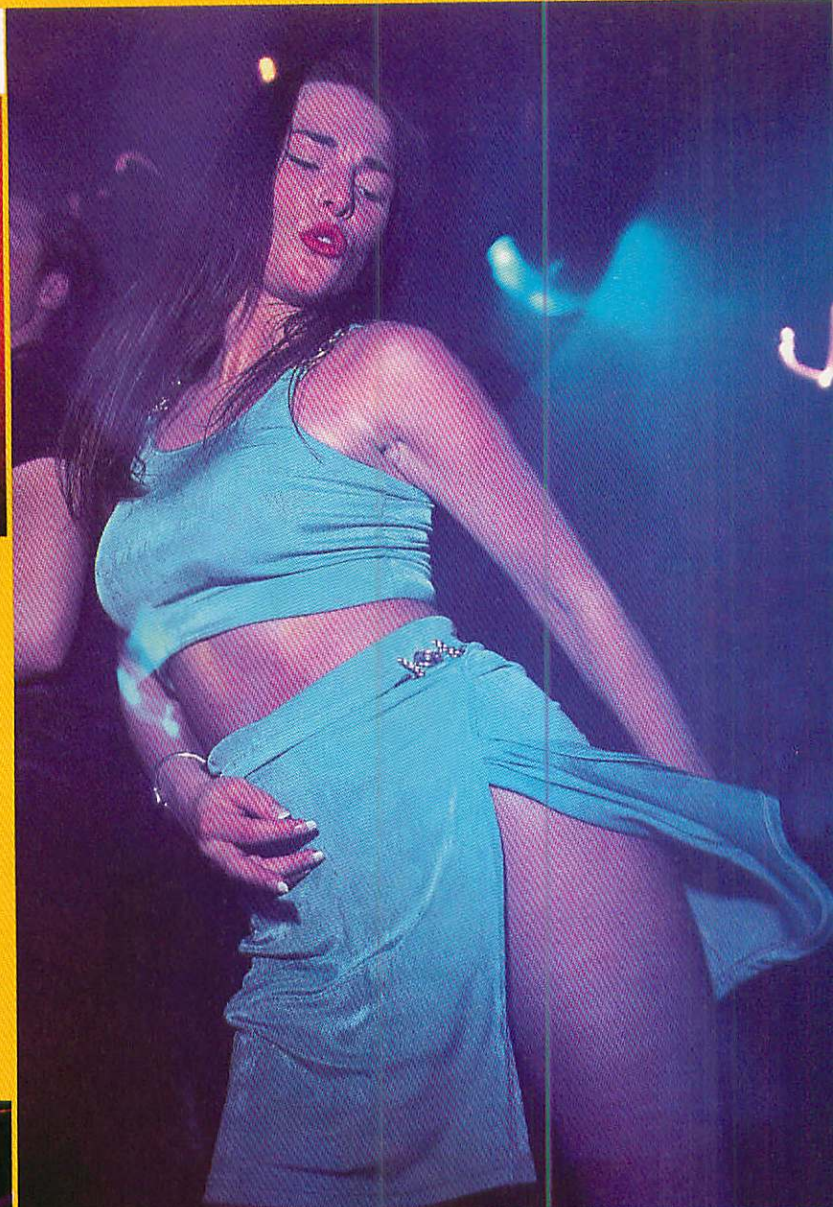
Homeless is the result of a liaison between promoter Jim Grieve and one-time techno terrorists Eat Not Sold. Over the last 18 months, what was once a sinuous, seriously funky blend of Koenig Cylinders, Florence and Luke Slater has transformed itself into a more blunted, down-beat experience. The funk is still much in evidence tonight

though, when guest Harvey Jones spins a hypnotic set which fuses Cyboron, Jeru The Damaja and Trace without ever losing focus.

And there's more. Add some inspired live drumming (from the club's resident percussionist, Howard), a down-with-it crowd who are also seriously up for it and the kind of vibe which is normally associated with the very best in true underground clubbing and things begin to get stupidly good.

If you haven't ever been to Dundee, now you've got a reason. Homeless is well-worth travelling for.

Stephen Cameron



Pics: Jamie B

SUNDISSENTIAL

Pulse, Birmingham

SUNDAY. The day of rest. The day after the weekend before. The day of sleep, reefer, chocolate, the "Eastenders" omnibus, home-delivered pizzas, "The Observer", more reefer, "The Simpsons" videos and long, hot, bubbly baths. With an extra couple of reefer. And another pizza. Put in religious terms, God may have cocked up a lot of things, but he sure got Sundays right.

Noon on a Sunday. We've just got to bed after a three-day bender which took in a gabba party in a quarry in Northants, a couple of Brum's glamiest handbag affairs and a warehouse bash where the soundtrack was a 12-hour attack of happy hardcore. Right now, our intention is to wake up sometime in the new millennium. Then the phone rings. Pants. It's the editor. Double pants. "Get your lazy arse out of bed and park yourself down at Sundisessential right now," growls He Who Must Be Obeyed. Bang goes the beauty sleep.

Several hundred of Birmingham's finest are queuing up in the drizzle outside the club when we arrive near five. Around half are still motoring from the night(s) before,

others have been home to touch up the eye-liner, iron the sparkly skirts and pick up a fresh pair of stilettos. And that's just the bitches.

After negotiating an everything-but-the-rubber-gloves door search, we hit the main floor. And it's rocking. Rocking to hard trancing, popper-tastic nu-NRG which sounds like the "Ride Of The Valkyries" with a fuck-off kick drum. Imagine the Man With No Name with a rocket up his arse; visually a somewhat unpleasant scenario but sonically spot-on.

It's not long before Tony De Vit, local-boy-made-good, is accorded a proper hero's welcome from the jacking dancefloor. In the swirls of smoke and light we make out a jumble of babes, b-boys, clones, Muscle Marys, nutters, skate kids, queens, trannies, unsures, chancers and assorted beautiful people. They're all here to eek out the last drop of sweat from a weekend of non-stop dancing and serious bodily abuse. They are the 48-hour party people who, instead of vegetating on the settee all day Sunday, have decided to go out and go one step beyond.

Something for the weekend, sir? Don't mind if I do.

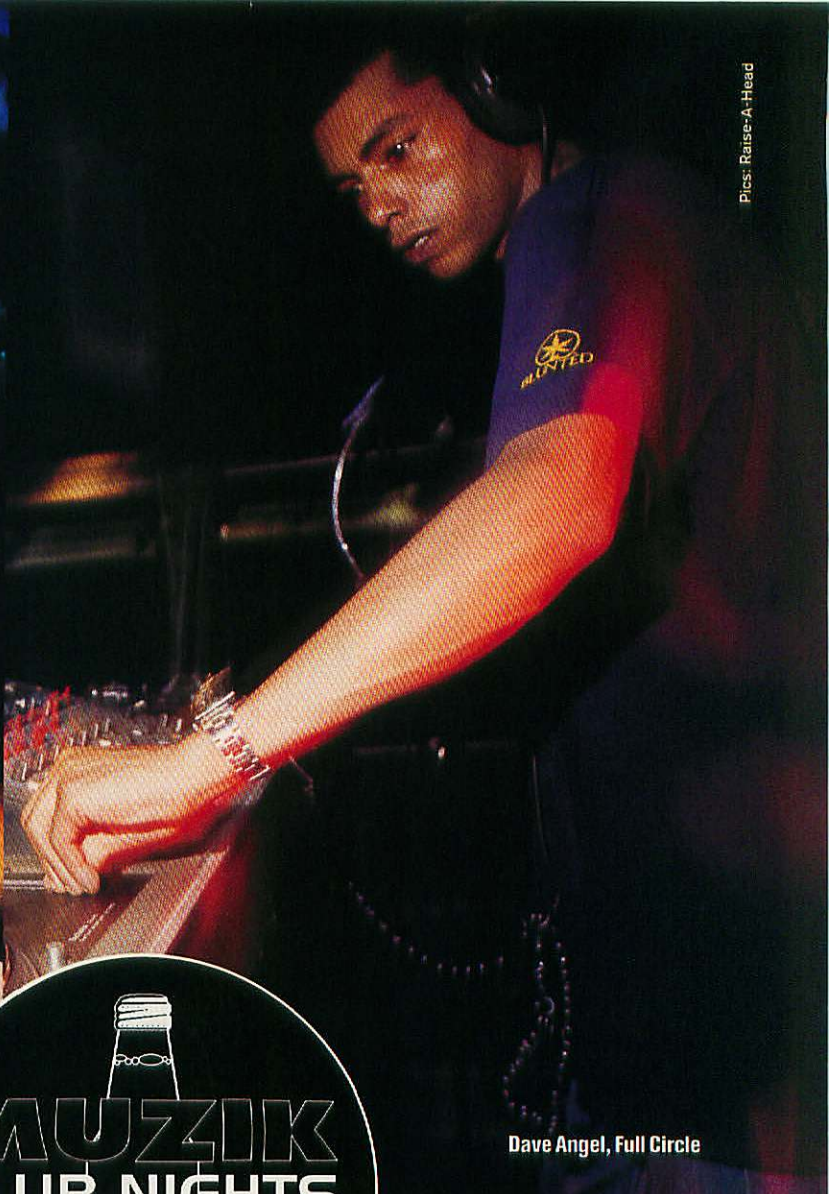
Kieran Wyatt

Last Month's Muzik Parties

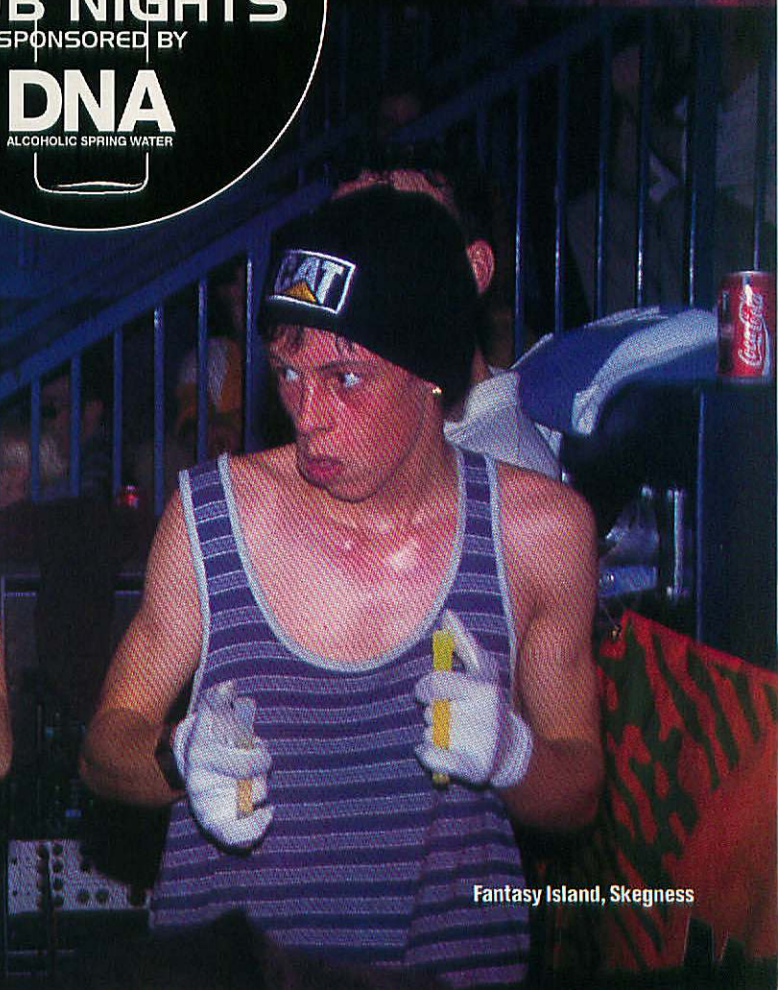
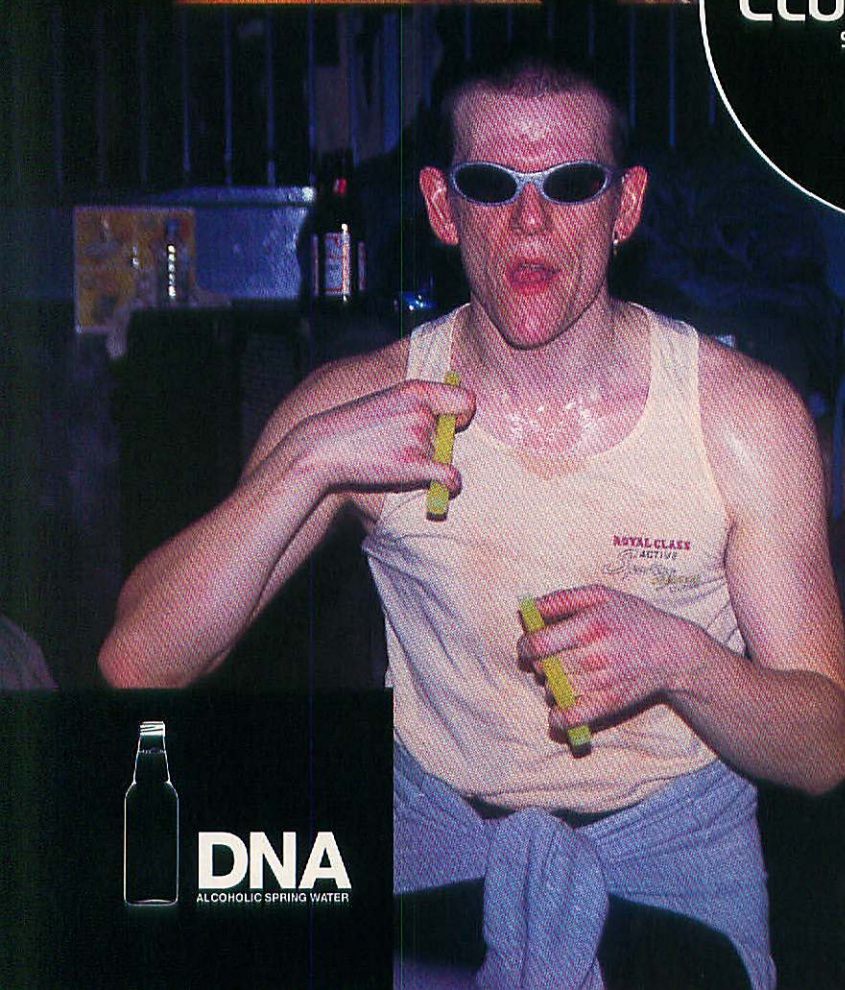
Pics: Raise-A-Head



Phil Perry, Full Circle



Dave Angel, Full Circle



Fantasy Island, Skegness



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MUZI~~K~~

CLUB NIGHTS

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WHERE TO LOSE YOUR INNOCENCE THIS MONTH

LONDON – SATURDAY FEBRUARY 15

CLOCKWORK ORANGE – MUZIK NIGHT

Camden Palace, 1a Camden High Street, NW1

0171-387-0428. 8-8am. £15 in advance

Jon Pleased Wimmin, Lisa Loud, Jeremy Healy,
Seb Fontaine, Craig Campbell and Andy Manston

CORNWALL – SATURDAY FEBRUARY 22

NATURAL RHYTHM – MUZIK NIGHT

The Lizzie, Pentire Avenue, Newquay

01637-875-096. 9-2am. £7/£5 members

Lee Fisher (Mother), Simon G and Piers

HULL – SATURDAY MARCH 1

DEJA VU – MUZIK NIGHT

Eclipse, Anne Street

01482-587-206. 9-3am. £7/£6 members

DJ Sneak, Doc Martin, Umberto, Rich Hardy,

Terry (Deja Vu) and Jonny B

BIRMINGHAM – SATURDAY MARCH 8

ATHLETICO – MUZIK NIGHT

The Sanctuary, 78 Digbeth

0121-616-2688. 9-2am. £8/£6 members

The Aloof live, Steve Bridger (Muzik Bedroom Bedlam
winner), Stacey Pullen, Annie Nightingale, The Scream
Team, Kirstie McAra, Alex Sparrow, Simon Fathead,
ZX81-DJs, Sean Williams and Frazer Cooke



Our sponsors, DNA alcoholic spring water, are giving away a crate of their rather unique drink. To win, just answer this poser. Name the Masters At Work release voted Album Of The Month in last month's issue? Send your name and address on a postcard to: DNA Giveaway, Muzik Magazine, Kings Reach Tower, Stamford Street, London SE1 9LS. The first one out of the editor's bobble hat wins. All entries must be received by Monday November 18. You MUST be 18 or over to enter!!

DNA
ALCOHOLIC SPRING WATER



HEADZ II TOUR

Influx at The Mean Fiddler, Dublin
DUBLIN'S hip hop fraternity turn out in force for man of the moment, DJ Shadow. But before the West Coast deck wizard takes the controls, we are treated to a set by the new skool of Mo' Wax DJs, The Psychonauts. They scratch and sniff their way from deep hip hop to bizarre snatches of Axel F and MARRS, before putting a disco slant on things. Firing up the crowd with Queen's "We Will Rock You", they transform it into a beat-driven monster and almost cause a riot by throwing records onto the dancefloor.

Next up, Shadow slips onto the decks and takes us on a journey through the development of hip hop. Public Enemy, Ice Cube and even De La Soul get a look in. Meanwhile, the Light Surgeons flash the message "drink liquid" on the back wall and the crowd take it literally. The bar empties and a raucous party atmosphere takes hold, as Shadow keeps it tight on the decks.

After Shadow's subtle set, James Lavelle's kooky trip hop and obscure soundtracks are an anti-climax. Still, tonight Mo' Wax furthered the cause of local heroes Jonny Moy and Stephen Mulhall, who have been spreading the beats philosophy in a city which has always favoured four to the floor.

Another Influx success thanks to the Mo' Wax team.
John Collins

TWICE AS NICE

The Coliseum, London

TONIGHT represents a new phenomenon for garage, the Sunday scene. The term "garage" has been much redefined and bastardised since the days of Larry Levan and Paradise Garage, and clubs such as Lords Of The Underground and Horny have presented elements of a new sound by making good use of the pitch control, stripping vocals to hookier snippets and glorifying the bassline to produce a punchy and energetic groove. Twice As Nice, however, is something different.

This much talked-about weekly promotion sees around 2,000 south London punters stepping off the street into their own underground at a time when most of us are slipping into our pyjamas in preparation for the weekly working nightmare.

The crowd is very different from the Saturday sessions, which present a purer, more soulful garage sound. Although the soul roots of the punters present, plus

some of the DJs such as Mat "Jam" Lamont, are obvious and catered for by an r&b and classics room which sees Radio One's Trevor "Madhatter" Nelson and the Boogie Bunch in charge.

DJs such as Omar and Bobby & Steve may also be seen at the "purer" garage venues, but it's obvious this is where the buzz is at. Busy from start to finish, some of the audience are here to be seen sipping champagne. Some, faces recognisable from the old school, aren't enamoured with the rough and rugged sound, while others are. A few, including DJ Marques Wyatt who is visiting from Los Angeles, are curious onlookers, while others respond as vigorously as room allows to the only house sound which mixes jungle b-line vibes and techno keyboard sounds with individual bad boy DJ skills and dub plate selections.

Tonight it's DJ Spooky's high-speed scratching and MC Creed's ultra-smooth patter and catchy beer boy "Oi Oi" chants which thrill the majority of the crowd. Gangster Garage or the last bastion of the underground? The jury's still out, the promoters can't even explain their success, but if you wait around to hear the verdict, the queue will only get longer.

Michael Morley



DJ SPOONY'S 10 TO CHASE

BAFFLED & THE OPERATOR - "Things Are Never" (Outlaw)

UNDERGROUND SOLUTION - "Switch" (acetate)

NEW HORIZON - "Find The Path" (500 Records)

TUFF JAM REPUBLIC - "Lust Gets Bigger" (Catch)

DJ OMAR & TIM DELUXE - "You're Cheating" (Suburban, USA)

JASON KAYE & STEVE GURLEY - "Can't Wait" (Social Circle)

FEDERATION X - "Odyssey 1" (Swing City)

KLUDO FEATURING JD BRAITHWAITE - "My Love" (Suburban, USA)

KARESS - "Love, A Wonderful Thing (Underground Solution Mix)" (Fresh)

DJ DISCIPLE - "The Side Bar EP" (Catch 22)



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Pics: Raise-A-Head

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Paul Oakenfold



Pics: Jamie B

CREAM RELAUNCH

Nation, Liverpool

THERE'S a threat to the undisputed superclub of the north. It starts nearly 500 yards around the corner from Slater Street, it's eight people deep in places and snakes along two opposing crash-barriered pavements before disgorging onto floodlit tarmac littered with shards of broken bottles and discarded fag packets.

The threat comes in the form of 6,000 or so pumped-up punters and how to serve them with professional courtesy. The threat to Cream, in a sense, is its own success.

The queue for the first night of the much-heralded Paul Oakenfold residency is insane. It's like New Year's Eve 1999, only two years early. Swollen by coach parties from Manchester and Birmingham, the up-for-it crowd shiver in silk shirts and fake Gucci dresses, cursing in equal measure the pills they dropped an hour too early and the bitter wind blowing in off the Mersey.

Scurrying around the queue uniformed Cream security staff clutch clipboards and bark orders at the attendant hordes. There's an all-pervading sense of panic, which is eloquently expressed via the scowl of one wired, blond-haired *Obenfuhrer* in an MA-1, "It's gone fuckin' mad tonight, mate. You won't get in now, no fuckin' way."

So much for PR. So much for the value of the Cream brand. So much for four hours on the motorway. Eventually, about half the queue gain admission while the remainder trudge despondently towards Liverpool's "superpubs" instead.

Remarkably, most accept their fate with little more than a shrug and a moan to their mates. It wasn't always like this on the banks of the Mersey, the more mature clubbers may recall.

Once inside, it's wall-to-wall flesh... some of it pleasant, some of it best kept under wraps. At midnight, Oakie kicks off his set in the annex of the sprawling venue. It takes an eternity to reach him, passing through an overflowing main room where co-residents Rocky and Diesel are rocking a crowd that's already in danger of blowing the roof off.

Progressive riffs and ecstasy sweeps finally greet us, but physically, there's no way in. "A safe place with room to express yourself on the dancefloor" is how promoter Nick Raphael of the now defunct Vague once described his club. With two

pairs of tits in my face, trampled feet, an elbow in my back and a gurning, bare-chested American blowing steam into my right ear, the value of his words are magnified a thousand fold. Perhaps the management of Cream should consider them too.

Of course, the musical content of the night is excellent. The DJs, in their spacious, custom-built booths (complete with mini-bars rumour has it) have the room to manoeuvre to stunning effect. The crowd, pumped but ever-pleasant, are truly wowed. They have no doubt that Cream is one of the best clubs in the world.

They may be right of course and let's not forget that the night was, in some ways, exceptional. But if Cream's numbers are sustained in the coming months (as they surely will be), can they manage sustained growth effectively or will it become the clubland equivalent of Le Caprice (an excellent restaurant with indifferent service) thereby diluting the brand which made it famous in the first place?

Answers please, on a postcard to Cream c/o Nation, Wolstenhome Square, Liverpool L1.

Dave Fowler

Diesel, Beedle and Rocky



ROY AYERS

Jazz Cafe, London

"HOW ya doin' UK?" inquires Roy Ayers much to the delight of his loyal fans who have congregated to greet the opening of the vibesman's latest series of shows.

From the off, he rips head-long into a vibes solo followed by one of his famous tongue-in-cheek stories, the first of many this evening. With the audience so quickly won over, Roy throws "Can't You See Me" and "Running Away" into the mix early. Despite both versions

veering considerably from their studio originals, they retain their party-hearty edge and are met with unified approval.

The gamble to use perennials early in order to get the crowd going pays off. A rip through the title track of the new album, "Naste", and an impromptu reggae groove go down as well as any of his classics. Well almost any...

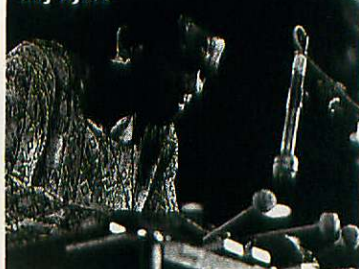
"Everybody Loves Sunshine" isn't just any piece of music though. Its immortal "Jus' beez and thingz and flowaz" line wafts lazily around the venue bringing

life to summery feelings along the way. Hypnotised, the crowd sing along as if they truly believe it is summer.

After "Everybody...", there's a slight anti-climax, if not a rapid tumble down a steep slope. Nevertheless, renditions of "Good Vibrations" and "Love Will Bring Us Together" receive favourable marks on the noise-o-meter, which hits a surprising high at the end of the show as the crowd bid him farewell as if he was one of their own. Which of course, he is.

Jon-Andre Holley

Roy Ayers



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Woody McBride

words Dave Mothersole pictures Raise-A-Head



Labels of Love

**Not only a prolific
artist and DJ, WOODY**

McBRIDE also juggles

10 labels, including

**Communiqué and
Sounds. Could this**

Minneapolis maestro

**be the most organised
man in dance music?**

IN A WORLD DOMINATED

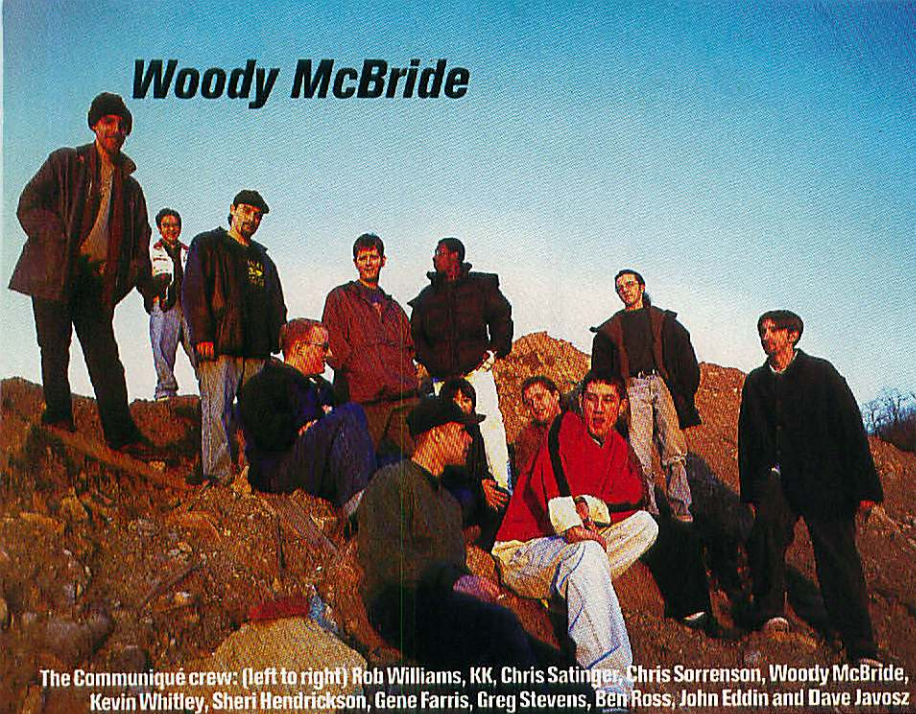
by designer-clad, drug-taking, groupie-shagging, loud-mouthed arty people, Woody McBride certainly appears to be something of an aberration. A naturally straight-laced, straightforward kind of guy, he's happier sitting at home with a six-pack and some good food than he is largin' it out on the town with huge quantities of Columbia's finest up his nostrils.

Hardly the stuff of legend you might think, but things are never quite as simple as they seem. Although he may not match the stereotypical image of the proverbial techno stormtrooper, the fact is, in many ways McBride is much closer to the original spirit of electronic music than most of his fast-talking, high-living peers.

Having grown up listening to the strange, electronically-generated sounds of bands like Throbbing Gristle, Cabaret Voltaire and Chris And Cosey, Woody was introduced to house and techno while studying art and journalism at the University of Minnesota.

"Minneapolis doesn't really have a dance tradition," he says in his laid-back, north-western drawl, as we tuck into some sushi. "So things didn't really get going until the late Eighties, when Kevin Cole and Tom Spiegel started to throw parties in some of Minnesota's old theatres. I'd always been into avant-garde movies and underground art, and this weird music caught my attention right away. I found it really novel and interesting and with the dynamics of a good system, it was just about the most powerful shit I'd ever heard. Back then, all the clubs in Minnesota closed at around 1am and that's when these parties would start. But they weren't raves and there weren't really many drugs either, they were more of an art thing with a really bohemian crowd."

Woody McBride



The Communiqué crew: (left to right) Rob Williams, KK, Chris Satinger, Chris Sorrenson, Woody McBride, Kevin Whitley, Sheri Hendrickson, Gene Farris, Greg Stevens, Ben Ross, John Eddin and Dave Javosz

the potential of this vibrant new form of music, Woody grasped the bull by the horns and immediately set about learning how to DJ. By 1990, with Cole as his mentor, he'd already established himself as one of the leading lights on America's burgeoning rave scene. By 1992 he was recording his own tracks alongside Minnesota's original b-boy, Freddy Fresh, and releasing material on Alan Oldham's Generator imprint. And with a steadily rising profile and plenty of gigs on the European circuit, it was only a matter of time before he set up his own label.

Naturally, for someone with such an uncompromisingly arty background, the aesthetics of the imprint were as important to Woody as the music itself. And so it was that the (now widely imitated) photographic labels of his Communiqué waxings were unleashed to a confused but delighted public.

"We did our first 20 releases with no information other than a few words etched onto the run-out groove," he says between mouthfuls of deep-fried squid. "We wanted the music to speak for itself, I wanted it to be a certain thing, I wanted people to be able to buy a product that reeked of intentional creativity and I wanted it to be really underground. Eventually people started saying, 'These records are so great, but nobody knows what the fuck they are'. I was getting so much shit that I started to name the tracks and the artists. I preferred it the way it was though. To me, the mystique of techno music is a big part of the fun."

Since then, Communiqué and its sister label, Sounds, have gone from strength to strength, recruiting the talents of everybody from Derrick Carter and The Wamdue Kids through to local heroes such as DJ Slip and Chris Satinger. As well as these two now well-established imprints, Woody also runs a further eight labels which encompass all manner of electronic shenanigans, from the minimal linear grooves of Christopher Just, to the abstract ambient strains of Robert Williams. So why so many labels?

"Well, I guess it's symbolic of the wealth of talent here in Minneapolis. I'm just a magnet for great demos. Every day I get something that's smoking and it seems there are a lot of people who share my thoughts in wanting to make simple, amusing music. The market wouldn't allow Communiqué to release 10 records a month, but there's so much good shit out there I can't just ignore it. So I use my resources from DJing to provide further outlets for people's music. In Europe, you have hundreds of techno labels, while here in America there are only a couple of dozen, so what's the harm in a few more?"

IT'S TYPICAL OF WOODY THAT HE CAN BE SO BLASÉ ABOUT A TASK MOST OF US WOULD FIND NIGH ON impossible. Ten labels! Just think about it. But then he has undoubtedly been blessed not only with a zen-like calm but also with the sort of quiet, dignified air of authority that lesser men would happily trade their grandmothers for.

The day before this interview actually took place, Woody's immaculately decorated white wood house was invaded by some 20 people (Communiqué artists and selected girlfriends, some of Woody's rave buddies and, of course, your trusty Muzik correspondent and photographer). Without batting an eyelid, he not only played the perfect host to each and everyone of us, servicing all and sundry with beers and cokes, but also made sure a suitable location for the photo shoot was found and that everyone had a means of transport to and from the designated spot. And to cap it all, upon our return he even cooked a sumptuous meal of spaghetti ad gorgonzola, plus spiced chicken and roast potatoes for anyone who was up for it.

"I've come to realise we all have certain talents," he offers by way of an explanation for his gentlemanly conduct. "We shouldn't be afraid to do what we do best, and I think that one of my

talents is delegating responsibility and acting as a channel for other people's energies.

"I was brought up in a very free but also very moral way. My parents had a holistic approach to life and spirituality, and it seems my relationship with people throughout my life have always been that of an organiser. Not everyone can run a label, but I feel very comfortable in that role. Basically, I'm pretty family oriented, I've got a beautiful girlfriend, a beautiful family and a great job, working with people I like, doing what I like. I just try to encourage others to do the same."

If all this is getting a bit too "Hello!" for you, then perhaps we should go back to the music, because although Woody's approach to his business is very calm, he doesn't apply the same method to making his tracks.

Listening to him theorise about modern music you'd be forgiven for thinking his approach was far more cerebral than vociferous. In fact it's a strange combination of the two.

"The sound of Minneapolis has always been very heady," he says, pushing his plate to one side. "Over the last few years some of the guys out here felt an aggressive, banging sound was getting in the way of the intellectual side of dance music. Personally, I feel I've kind of merged the two and set forth a challenge to a lot of my artists to do the same. We want to put our own slant on techno by making electronic music which is both powerful and intelligent. It's important not to lose sight of the motivations which initially inspired us, but also to be able to make music that can be played alongside tracks by people like Luke Slater and Jeff Mills."

"The whole scene in Minneapolis has always been very art oriented and in many ways I feel like I've returned to painting. We have some amazing sound systems here with speaker stacks 40-feet long and 15-feet high, and to me these systems are like audio canvases. In America, kids don't dance in pairs or every which way, they dance facing the speakers. When I make music, I always think about the relationship between that wall of sound and the crowd. It's all about making audio shapes for people to get off on."

"We threw a Communiqué party at the end of last summer and we had 100,000 watts of bass for 1,200 people. It was the same system The Beastie Boys used to play stadiums and we put it in this little room. We had Laurent Garnier, Derrick Carter and some of the guys from the label, as well as four live acts. It was an amazing party, everyone was completely elevated."

Elevated? They were probably knocked off their feet.

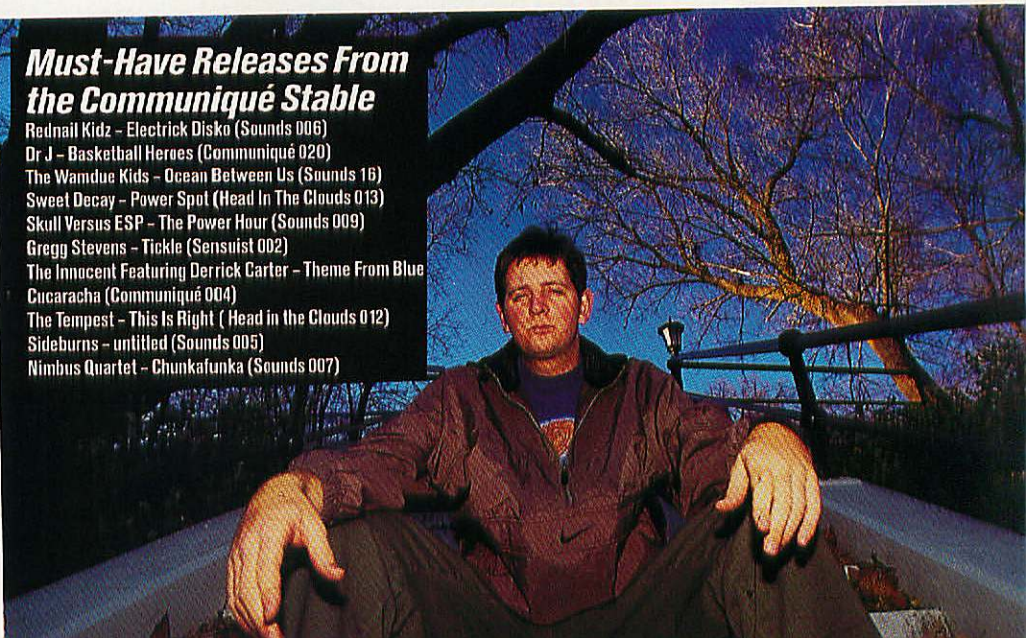
TEN LABELS. STADIUM RIGS FOR HOUSE JAMS. WHATEVER NEXT? HE may not be the quintessential pop star DJ, but Woody McBride is certainly a force to be reckoned with.

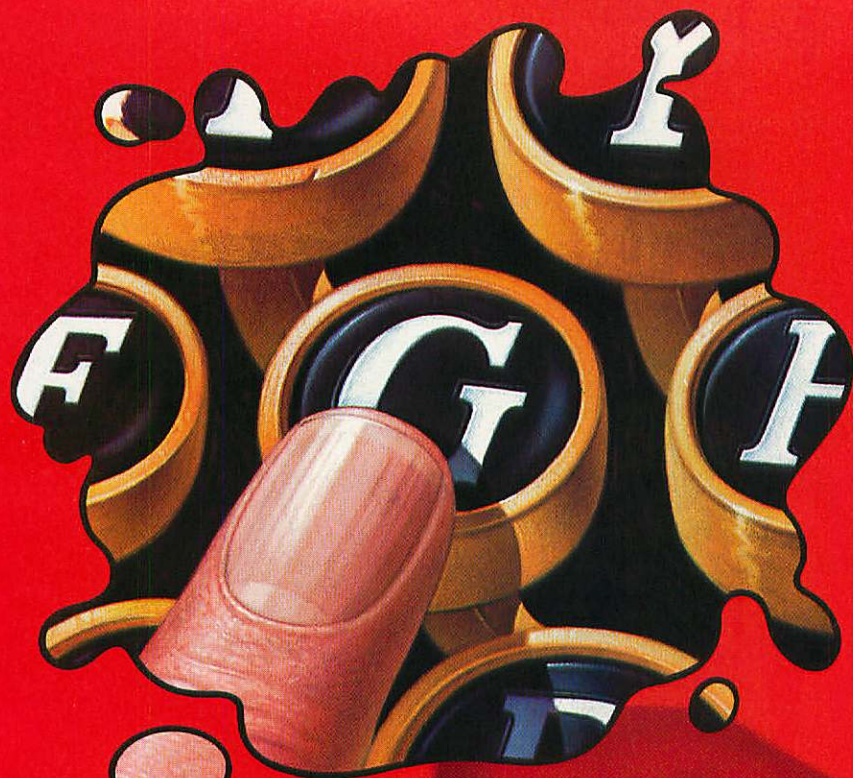
"I don't know," he says with an endearing modesty. "The rave business is really taking off now and there's a lot of pressure on us to be successful. They say you have to spend money to make money, but I don't know how much to spend on advertising and I'm not sure I want Communiqué to be like the Harthouse of America. The house world is so fashionable, and as much as I want to remain the nice, easy-going guy I am, I do realise that doesn't make me a very marketable proposition. It seems as though everyone expects you to be one of the party guys, but that's just not me. I don't live in a big warehouse, I don't have slicked back hair and I'm not super sexy or anything. Basically, we're just a bunch of ordinary guys and even though we don't have a hot, racy, aggressive image, I like to think our music is all of those things and hopefully that's enough."

'Strangely Arranged - Communiqué Records Volume 1' and 'Communiqué Greatest Hits Volume 2' are out now. Watch for forthcoming releases on Sounds, Head In The Clouds, Sensuist, Party Rock, Make Out Music and Country Western Records

Must-Have Releases From the Communiqué Stable

Rednail Kidz - Electrick Disko (Sounds 006)
Dr J - Basketball Heroes (Communiqué 020)
The Wamdue Kids - Ocean Between Us (Sounds 16)
Sweet Decay - Power Spot (Head In The Clouds 013)
Skull Versus ESP - The Power Hour (Sounds 009)
Gregg Stevens - Tickle (Sensuist 002)
The Innocent Featuring Derrick Carter - Theme From Blue Cucaracha (Communiqué 004)
The Tempest - This Is Right (Head In The Clouds 012)
Sideburns - untitled (Sounds 005)
Nimbus Quartet - Chunkafunka (Sounds 007)






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FOR RANDALL, IT HAS ALWAYS BEEN ABOUT BEATS. AS PART OF THE ORIGINAL crew in residence at the legendary AWOL sessions at the Paradise Club in London he was one of those responsible for speeding the evolution of hardcore into jungle and drum & bass by focusing attention on the breaks and bass through a unique mixing style known cryptically as "double impact" (a phrase which refers to the way Randall doubles up the beats in the mix to create a fierce percussive implosion).

As with many of the early hardcore providers, his life as a DJ began with stints on local sound systems and pirate radio, notably Centreforce FM. But since seizing the opportunities offered at AWOL with both hands, he has become one of the scene's most colourful personalities, instantly recognisable through his booming laugh and flamboyant wardrobe. His work as a producer has proved equally arresting, resulting in a gold-plated discography which includes work for Reinforced (epochal hardcore workout, "The R", produced with Goldie and Dego for "Enforcers 2") and Ram (the AWOL rollers anthem, "Sound Control", produced with fellow Aries, Andy C).

In fact, there is nothing in the jungle scene Randall doesn't have a hand in. He even co-owns the De Underground record shop/studio in Forest Gate, east London, with kindred spirits Cool Hand Flex and Mikey Dread. However, when we meet him in the basement of Black Market Records (dressed incidentally in an outrageous silver outfit which looks as if it was designed more for intergalactic space travel than the grey streets of Soho) the first thing on his mind is a quick trip to the nearest amusement arcade for a bout of classic beat-'em-up action with "Tekken 2". Just one of the entertainments, as it turns out, that Randall simply couldn't live without...



double impact

1. Family

"Number one is definitely my family. My little girl and my girlfriend. Having a kid makes you realise that you've got someone who is going to be looking up to you in years to come. You have to wise up and try and do the right thing, make sure you do whatever to bring them up the right way. Although the way this world is going, what is the right way? It's like you've got to take them out of this country and lock 'em up! But I'm an east London boy and she's going to have the same things as me.

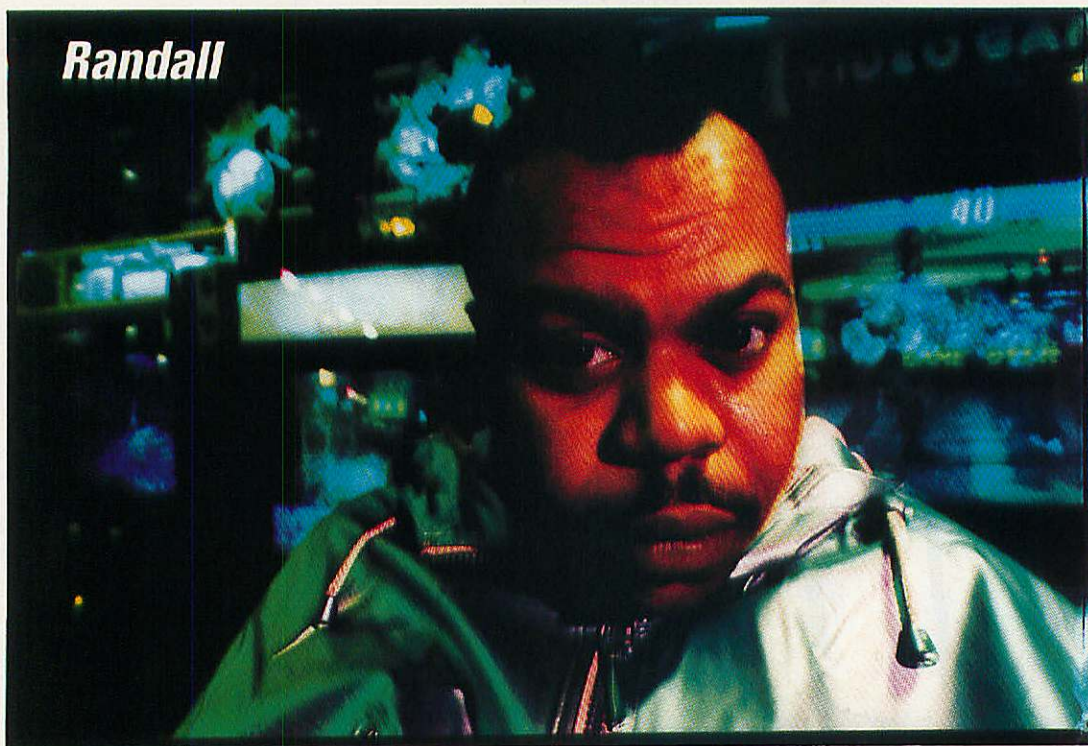
"My mum and dad live out in Jamaica now. They left this country about four years ago to go back to the land they were born in. Will I go out there to live? I don't know, it depends how bad it gets over here! If it gets unbearable, too much terribleness, I probably would go. But I'm not the kind of person to back out of a battle, you know."

2. Music

"I can't live without music. It's day and night. I wake up with music in my head and now I've got my own studio set up, it's like learning how to mix again, that's the buzz I get from it. The label, Mac 2, had a release at the end of January from Cool Hand Flex and I'll be looking for Andy C to come in and pass through. I have to give Ant Miles some props as well because he advises me on certain areas and gives me tips.

"I totally respect all those people, Flex, Stoooge, T-Bone, Reinforced... Those guys are the ones who really inspired me to DJ. When I cut some of their music, I get the buzz to go out and

Randall



spread the word, I'm here to represent. I'm not in this or that thing, I'm just here doing my thing, playing music I like to hear. I love all types of music, as you can hear, we've got Mobb Deep running hard in here. I'm just a music addict and I need input at least twice a week. I have to hear something new, if it's not new I just go back into my old Strictly Rhythm record stack and thump it upstairs."

3. Football

"I don't know if I ever had the commitment to be a professional footballer because the people I used to play for, the managers and trainers, used to really get up our arses. They were only doing it for our own good, but I think by 17 or 18 years old, I wouldn't have been able to take it any more."

"A few of us had try-outs for teams and we were going to go to one of the top clubs in the Midlands. We were only 12 or 13 then, and although it was nice to have new friends, to move out of Forest Gate and move up north to live in a sort of boarding school just for football... I wasn't on that tip, that was too far ahead for me. So I kept playing for the borough, Newham, and around 16 or 17 my good mate Simon, who recently passed away, God rest his soul, really drew me into the music, doing sound systems and DJing at parties. After that the football got pushed aside."

"Plus I didn't have the pace any more, it all flopped! Smoking and drinking fucked it all up! Now I play in a Saturday team with Jumpin' Jack Frost and Grooverider and every so often in a tournament for the Kiss team... but I ain't seen no trophy yet!"

4. Playstation/Nintendo 64

"T-Bone got me addicted to Playstation, he was the first person I knew who had 'Tekken'. And boy, when I saw that! I'd been into arcade games before but I came off them, I thought it was just a phase. But when I saw this game, it hooked me hard! So I was rinsing out Playstation with 'Tekken 2', a bit of 'Fifa Soccer' and then I went to Japan with Ed Rush and Doc Scott, saw a Nintendo 64 and that just blew my head off! So now I'm rinsing out 'Wave Race' and 'Mario Brothers' and waiting for Dego [from Reinforced] to come back from New York with 'Mario Kart' and Ed Rush to come with 'Killer Instinct'. And I've just hooked Andy C on it. His mum went to Las Vegas and brought him one back. It's an essential piece of equipment for recreation after having a stressful day in the studio!"

5. BMW

"I've got to big up my mate Sid in SDS Garages in Dagenham, he preps up the car nicely! It doesn't have to be a BMW, but we do some long, long roads. I've had other cars but because of the mileage you're always getting problems. The only trouble I have with this is the alarm but everyone has hassle with them. It's a good workhorse and though I won't even tell you the mileage it's done, because I want to sell the car, you can hear that it's still purring."

"When I first got to know Mickey Finn he had a BMW and he'd done two hundred-and-something thousand miles in it. But when he turned it over, it purred! It might seem like it's the ultimate DJs car, but I've had one for some time. Before that I had a Fiat Uno, but I knew... I realised the BMW would be a good workhorse for going up and down the country after I went to St Austell in the Uno. After driving to Cornwall the car wasn't feeling too healthy!"

6. Curry mutton and rice

"Curry mutton rice with a little bit of coleslaw, that's my favourite food. I'm a bit partial to Italian food as well and a bit of Chinese, within reason. I ain't that much of a cook myself. I do wake up and make myself breakfast, but I'm a bit lazy. My mum did teach me, but I've been fortunate that there's always been someone there to cook me up something."

"If I've got time to kill, I will cook something, but there are too many take-aways going on! Because our lifestyle is just rushing here, there and everywhere, the only time we ever get a chance to sit down is either on holiday or on Sunday after the dance is done. Although now we've got Metalheadz on a Sunday, I'm working seven days a week!"

"I've also got my own studio set-up, so any chance I get, I want to be in there. I've done tunes with other people, but I'm waiting for the day when I can sit there and think, 'This track is tearing!'. I get tunes from other people all the time and they're the flavour of the month, the curry

mutton of the week! I'd like to be in the position of knocking up a tune and hearing it happening, getting the beats rolling the way I want them to roll. People can imagine the tunes they want to make in their heads, but it's all about getting it onto the computer and getting the breaks set the way you want them. It's all about patience. Patience is a virtue and I just have no patience over the cooker. You take five hours cooking and it takes one minute to eat it, you know!"

7. Southern Comfort & lemonade

"I've been drinking it for years and I just love it with a little roll up. I love it to the bone. My dad, though, is a rum drinker. I remember when he used to get his rum from his mates in Jamaica and to make sure it was real he used to pour some of it on the table and light it up. If it burned and evaporated into nothing, you knew you had the real McCoy. When you see the blue flame you know you've got the lick! I tried drinking it with him once, and never again! I went over to Jamaica and he took me on a little drink binge, by the time we hit the second pub I was paralytic and I'd only had two shorts!"

8. Clothes

"I represent everybody. I represent Tommy, I represent Ralph, I represent Nike to the fullest, I represent Adidas to the fullest. At the moment I'm more to the Nike, but I do dabble in Adidas! I've also got my little suits for christenings and that. I'm more of a casual man, I always feel much more comfortable in casual clothes. Today though I'm looking a bit wild style, but I thought, 'Hey, it's the Millennium, you know? The silver suit's got to run!'"

9. Humour

"You've got to have humour in this world. We'd all be like robots or something if we didn't have humour. You've got to have some characters in this world to give you jokes or life would be too boring. That's why I say, 'Thank God for the Jim Careys!'"

10. DJing

"It's my bread and butter, but at the end of the day it's also an art form. I always check for Andy C, Grooverider, Jumpin' Jack Frost, Roni Size, all the guys who play the real beats. When I'm in the mood I do like a good mix-down, trying to chop a break and make a pattern. When the sound is right, the environment is right and the people understand where you're coming from with those kind of techniques. It just happens spontaneously, I don't practise it. I know how the break is going and just start doing crazy shit."

"DJing has taken me to different countries and let me understand different cultures, like when I went to Japan. We went on the Bullet train from Tokyo to Osaka past Mount Fuji. Of course, I'd seen it in a geography book, but when you see that it's there, real... it's unbelievable. That's an experience. If anyone gets a chance to go to Japan, take it! I've never seen so many neon lights anywhere. I thought I was Harrison Ford in 'Bladerunner'!"

'Optical One' by Cool Hand Flex is released on Mac 2 at the end of February

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Red

Continuing the saga: the last part of Charlie Hall's fictional tale of sex, drugs and the nothing-to-declare psyche-out. Our hero Martin, a young drug-fuelled DJ, finds himself sweating his way past an officious Scandinavian customs officer in hot pursuit of his record box. . .

the box

part two

THEY STAYED UP UNTIL TUESDAY, HANGING OUT AT FULL

Circle, then round someone's house, then down to Strutt, then off to someone else's gaff, full of each other, all over each other like a dose of fleas, in fucking LOVE mate, buzzing, drugged-up, Es, spliff, charlie and more charlie...

That got him thinking about the coke, he should get rid of it before he hits customs. They might have a dog like in Naples. He was sure it wasn't a drug dog, it snarls and lunges at everyone and anyone can see that daft twat making stupid secret noises and twitching the fucker's leash so he goes for the special selection (always Martin, it's the BOX). That time he had to go and do half a G in that smelly Italian bog, and with a coke-sensitive nose the last thing you want to do is give a big sniff in a smelly shitter.

So what's the coup? A quick dash now and risk his boxes getting raped by the handlers when they go back through the rubber curtains unclaimed, or wait and squeeze into that toilet over there with all his boxes and trolley - WHAM!!! Ah, the familiar sound of his boxes hitting the conveyor belt, last as usual. His first box, a big steel fucker, has KO'd one of those sad anonymous blue Samsonite copies, the corner's scarred and there's some sort of fluid seeping out onto the rubber. No worries. He inspects his boxes, hardly a scratch. The bag's owner, herself a bit of a dented old bag, stares at him with a beaten look on her face like she's used to it and his victory is diminished. But that's not going to spoil his moment, the boxes have made it, time for the bugle! All systems go.

The toilet's great, typical Scandi hygiene. Loads of shiny, sweet-smelling surfaces. Perfect. Martin scoops the gear out and as his eyes sweep the interior of the cubicle he notices a little flash of colour right down behind the toilet bowl. Curiosity drives him and he bends down and picks it up... a wrap and it's got a good couple of lines left in it. Probably some cunt like him who bottled the customs and then couldn't finish it all off. Cheers eers mate! The powder twinkles, maybe a little too much, but it's got that right crystalline tweak to it. Shards of the crap overhead lighting glance off it in wide beams. So he starts off with the rest of his gear, which perks him up, and then he cuts out a gleaming sexy curve of the new stuff. A quick double-check. It's not ketamin, smack or speed. And it's free. Greedy old Martin.

The light outside has improved when he steps out of the cubicle, there's a kind of sparkling property that he hadn't noticed before, it's a little bit stuffy, though that's bound to be partly down to the drugs and

**The
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Martin scoops the gear out. . .**

music. People's voices blend and then jar slightly, it's weird. He looks down to check his bags. All present and correct and they look fucking ace.

The old victim's wobbling along ahead of him, the liquid's still oozing out of her bag and dribbling onto the (fantastically shiny, sort of like when you look at a deep pond and you can see the surface but you can see the dark depths as well) brown linoleum floor. It looks like a beautiful glittering cord. Her ugly feet splatter straight through it and he wants to kick her arse for making such a mess. They're going through customs. He's cool, totally clean and buzzing like a bee. The old woman notices that she's now splashing through a brook of this gunk so she jams on the anchors and starts squawking. He swerves round her, expert in his trolley handling, but the incident has been enough to get some uniformed twit out of his office.

FIRST THING HE SEES IS THE BOXES. "PSSST!" HE GOES, AND JERKS HIS head. Bollocks. Martin knows he's clean but this guy looks like an officious cunt, he could be a right time-waster and that ice-cold beer is calling. Martin follows him. Customs' trousers are neatly pressed and halfway up the crack of his arse, his hair is tidily cut up his red neck, he needs a fucking slap.

"Passport." He holds out his hand, Martin takes out his passport and holds it out so the guy has to reach forward to get it. He's staring him in the eye, if he wants to play, the fucking twat, Martin's quite up for playing the twat back. As he grabs it, Martin lets it go so the guy has to use his other hand and almost goes off balance. He's clean, without question, so there's no worries on that score, and he'll just wind him up a little bit, he

can go all the way, these straight guys would never go so far as to beat you up or plant some gear, so he'll just go with it, the beer can wait. He notices that he's not feeling so timid or paranoid now, must be that coke. Customs looks at his passport photo and back at Martin like he's a wanted criminal, narrowing his eyes. For crying out loud, he's either on a highly sophisticated wind-up or he's so fucking dumb he doesn't think Martin's seen all this bollocks before. Off comes the immaculate cap, which he places on the steel counter, gently smoothing his pink hand over his blond hair.

"And what is your purpose for coming to Sweden mister... S... h... el... lley?" he asks, fixing Martin with another of those killer looks.

"I'm over here to DJ... mister..." and Martin peers at his name tag. But the letters seem to be dancing around, "Yeah... mister."

"Your bag?"

"Yes, they all are mate". It's part of the game, don't pass it straight over to him, Customs is going all the way so he may as well go with him. See when he gets fucked off with it. Martin knows he's clean and right on fucking top of it. Customs looks up sharply, now he knows it's Game On.

"Your bags, please. Up here," he slaps the counter and in one gorgeous, fluid movement Martin twists round in a sort of Tai Chi-style move and his heaviest box smashes with a crash onto the counter. A crash only partly softened by the cap taking the first hit. However, Customs is so gobsmacked at the speed of this move, he hasn't even noticed the cap.

"Open it up, please." Martin twists the box round, grinding the cap and smiling, There! My records! Help yourself. The guy seems a little confused, there are well over a hundred tunes in front of him. Is he going to go the whole hog? Are you? Go on then, I dare you! Come on you little git, you started this thing, so wind me up, it's your only chance.

Martin got into this business through house music, which is all about love, understanding and togetherness. Okay, so everyone took drugs - he would be the last person to say narcotics have no place in our scene - and a few people have been fucked up, but there are casualties on any journey. The upside of the whole house movement has been totally amazing, but now commercial interests have elbowed their way in; big-time drug lords, crap clubs and stupid records. Just blatant attempts to lower the common denominator. The underground has to get more pure and obscure just to stay fresh and it starts getting self-obsessed and dismissive, so most ravers feel alienated and go for "whatever me mate's going to". So more people go to the "underground" commercial clubs and the vibe gets more dependent on pills and the growing market, the quality of drugs gets lowered, more people get sick and the witch hunt begins. And who is it that gets it in the neck? The most visible members of the movement, those marked out by the metal boxes. Like the DJs are the drug dealers. If Martin was going to be smuggling drugs, he'd hardly be doing it with a couple of record boxes, that old lady probably had half a kee of skag in her duffed-up suitcase... But it's a battle. One that he's used to. It's like the border guards when you're travelling abroad for the football. They get a look at you, see some big geezers all tense at the back of the bus and they've got you. Any false move and you're

straight back home, they don't even need a reason. So they can take the piss and you've got to bite your lip. They push you around like you're vermin. He'd had his tasty moments, but he wasn't going to let this cunt send him packing. Still, all charlie'd-up like this he could just swing for him...

Customs puts his fingers on the records, where to start? He looks up at him, his eyes have still got some fight in them. Come on mate!! So he goes for Martin's holdall, rips it open, throws all his clothes around in a frenzy, thrusts and pokes his thick, clean fingers in corners, but he's moving slowly and missing loads, by the time he's finished his sad attempted rape, Martin's putting the clothes back, already neatly folded (how did he do that?). So he goes back to the box and scoops about 30 out. With his drugged super-vision, Martin notices with the beads of sweat popping out on his head. He looks through those records, nothing. Then he twists off to another room. Martin sucks in some air right down into his lungs, charging through bronchial tubes, swelling those little aureoli down there, squeezing the oxygen onto his bloodstream, powering him up. He lets the air hiss back out through his teeth,

he mustn't grind them, though. Jesus they're clenched tight.

Customs reappears.

"Put your stuff down. Back on the trolley."

The moment! His clean young twat face crumples a bit when he sees the ruined cap. Points! Straight in the back of the fucking net!

"Follow me, please," and he throbs back from whence he came. The Search Scenario. Round Two.

"Can I have your clothes." Well fuck you. So he strips off in a flash, ha-ha, flexes his muscles gently and stares into Mr Customs' face, still with that nutter's friendly look.

"I see you are used to this," he sneers.

"It's the box isn't it? That's why you're doing this."

"Ah, you know, it is my job." He's on his justification trip now. Martin can't be fucked even to argue with him, with his blond eyelashes and his piglet-pink face. The mood he's in he'd rather give him a slap so he just lets him gibber on and stands there naked, zoning out until...

He's given up, he's lost out, Martin's kept his cool and he's clean, although a urine test might tell another story.

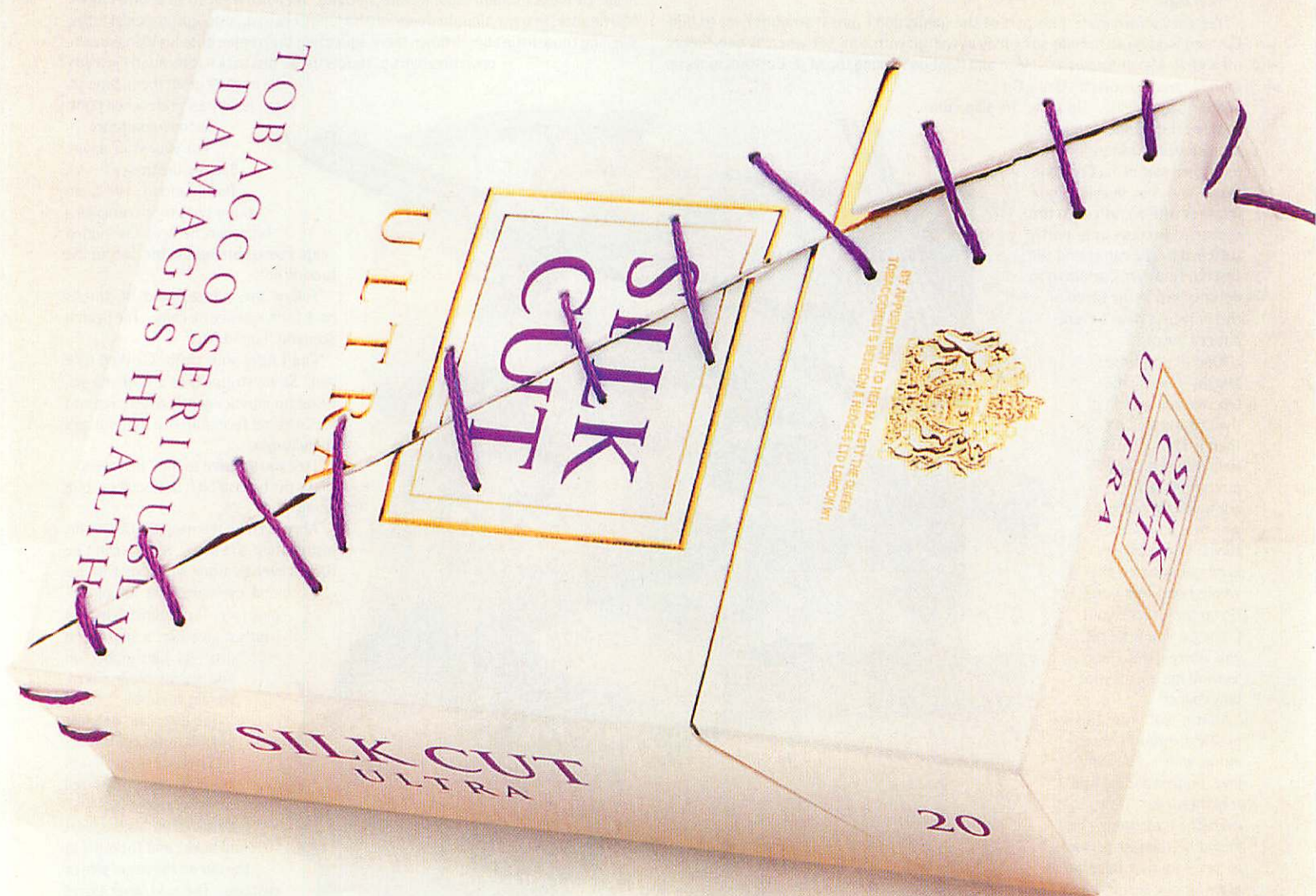
He picks up his passport and ticket, and fucks off to the bar on the other side of customs. The cold lager tastes so fucking sweet he feels like eating the glass, so he orders four more. As the last one goes down, he catches a glimpse of himself in the bar mirror. Jesus! His whole face is streaked with sweat, there's beer foam all round his chops and his eyes are bulging out on bleedin' stalks. No wonder the daft Customs cunt pulled him up, and in the bar he's starting

to get some funny looks so he pays for his beer and shoots off. He's still buzzing to fuck, it must have been some sort of PCP in that wrap. What a fucking buzz.

But it's all made him feel kind of cheap, the gig's some bit of blag, the punters have to pay over the odds to get him in their club. Wouldn't they be just as happy with one of their home-grown DJs? Isn't this all part of the cheapening of the scene? It makes him yearn for the simple underground. He just wants to play house. He doesn't want all the nonsense, the hassles, the cheap nights and girls who want any old DJ in their knickers, the crap that acid house was supposed to clear away and the promoters who only care about a famous name but don't know his music and don't even give a shit.

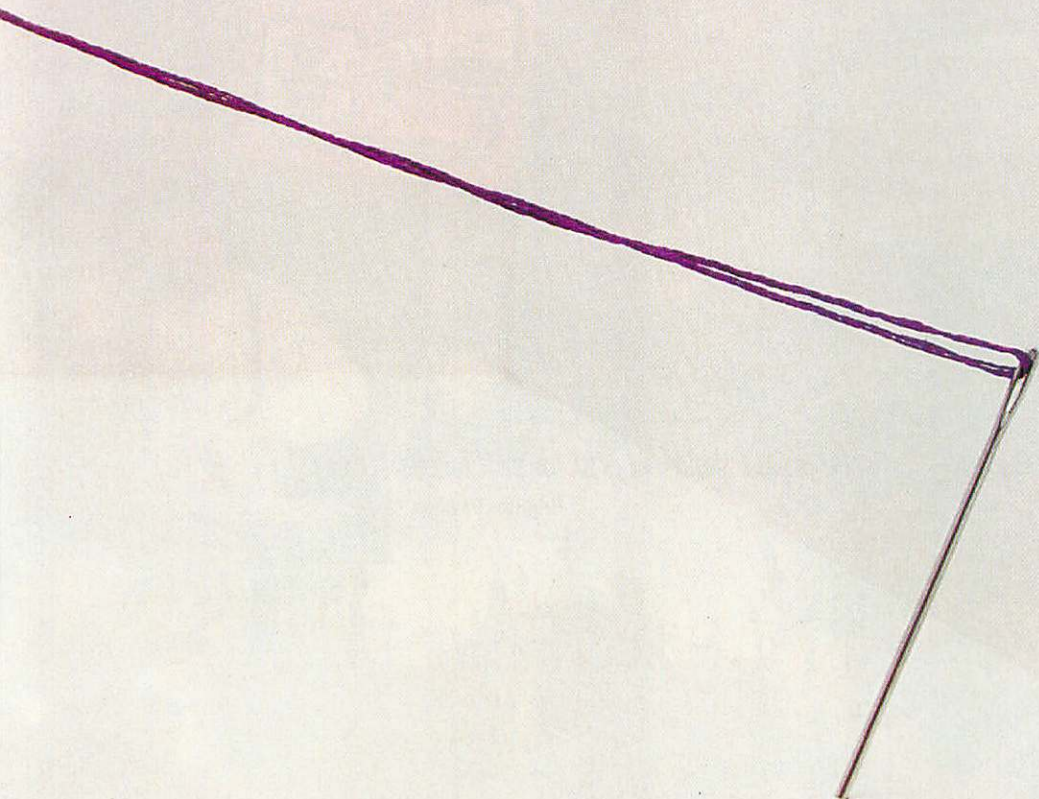
'The Box' is taken from 'Disco Biscuits - New Fiction From The Chemical Generation', published by Hodder & Stoughton





SMOKING

Chief Medical
1 mg Tar



KILLS

Officers' Warning
0.1 mg Nicotine



Getting lost in the alleyways and lanes and loosing it in the clubs and bars of...

Brighton



Greens Bar



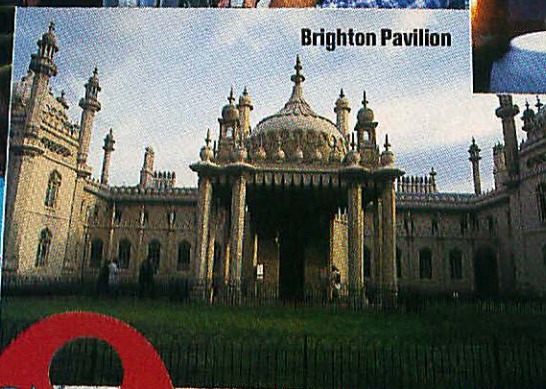
Zap



Tony De Vit, Zap



Zap



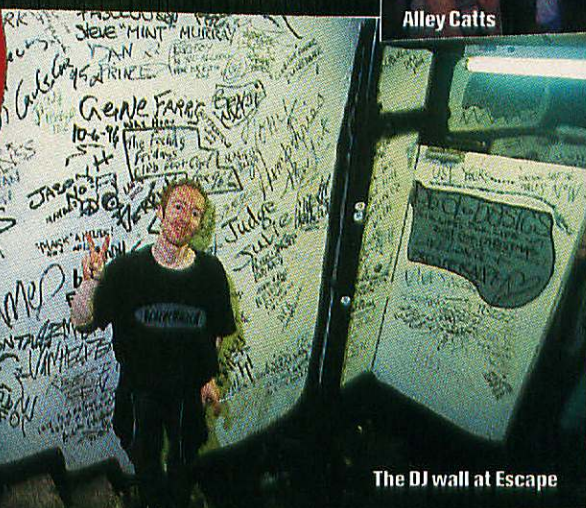
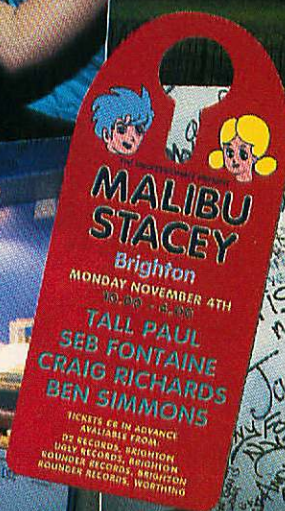
Brighton Pavilion



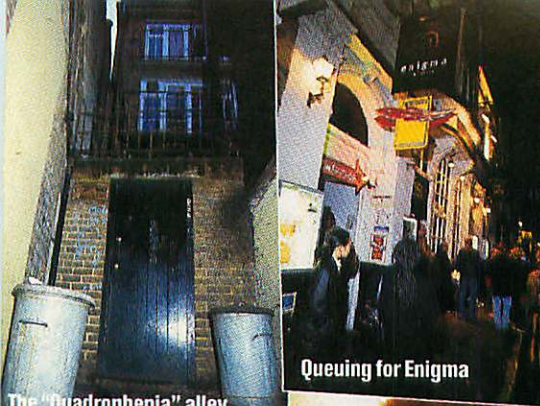
Alley Catts



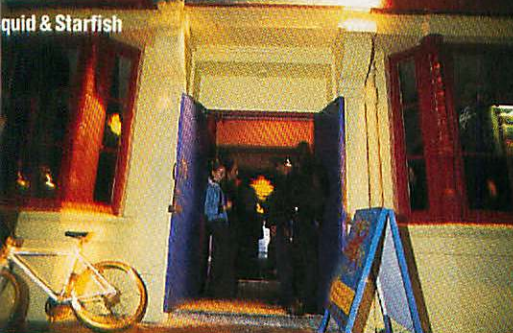
Cafe Prague



The DJ wall at Escape



The "Quadrophonia" alley



Muffin & Starfish



The Concorde



Queuing for Enigma



Zap Bar



Escape



Sub All Night Cafe



Enigma Swap Shop



Grand Hotel



Palace Pier

WITH THE ADVERTISED away-break promise in mind and bargain ticket in hand, we are chugging train-style smoothly through the country towards a seaside paradise patronised by royalty, fed by fish and fashioned by London day trippers for the past 150 years.

Crazy city madness is left behind... or so they say, yet dotted around the carriage are an assortment of hyperactive train walkers, impatient clubbers, romantic weekenders and lost souls, all bound for one small place on the edge of England.

On arrival, the salty sea air hits like nuclear fall-out with its source holding a blue square space in the distance. The rest of Brighton follows down the road in front of the station and according to the map, it's as simple as north, south, east and west. Deceptively easy to get to, Brighton is not in the least simple as almost immediately you become lost in its maze of lanes and busy roads with beautifully adorned craft shops nestled next to classy, sorry tacky, bingo halls.

Postcard B&Bs recommend themselves on the outside, but check before you let. The proprietor of our sweet B&B is smoothly assuring that yes of course breakfast is included while swiftly taking the money. Discovering the glory of seaside humour, shafting the gullible, this particular hovel should have been rented by hour being only desirable when quickly exited.

By 10pm normality subsides and Brighton explodes, spurring revellers from one bright den to another. The queue to the Zap snakes regimentally along the sea front and the walls thump with bass which accompanies you at different noise levels for the next 24-hours.

As the short skirts and red noses move in from the sea wind rolling up to the Zap's vibrating caverns, the platforms, stairs, balconies and podiums inside are full of hands-punching-air dancers and shirts off crews from south-east England stomping it up till 5am. Unfortunately, the Zap is the only club in Brighton to be allowed a regular all-night licence, but then staying in one place would mean missing out on the variety and maniacal energy of fellow revellers hopping from one venue to another.

What the town lacks in hours it makes up for in intensity with jazz, funk, happy hardcore and seaside tripping all entangled in the lanes behind the sea front. On a promise to meet Keith Chegwin and Maggie Philbin at the Muffle Wuffle Swap Shop, the crowd resemble a Harrods New Year sale with hands, arms and legs going left, right and centre with plenty of Chegwins passed out in all the excitement. Muffle

Wuffle theme nights are bizarre and silly but challenge the normal club experience with themes like The Guvnor, 'Er Indoors And I'm Inside Dress Up And Bowl Night.

Muffle Wuffle is held at Enigma, a haven for drinkers and the bizarre situations which normally follow. The music adapts to the craziness of the people and attempts to be louder than the drunken clamour. This one-level club houses all manner of crashing and chatting with excited dancing appreciated by those looking on from the safety of the bar.

Walking seems a popular Brighton past-time. Mumbling grievously past the mile-long taxi queue, at 2am the streets are packed, the cars crammed with youths from London, brew crews stagger and generally all are walking with some difficulty. Hopping over bodies and slipping past pavement-hoarding groups, it is worth sticking to the sea front or checking to see if there is any truth to Brighton's salacious "Quadrophonia" myths of shagging in alleyways.

Unable to swop the housey tunes of Faze Action at Muffle Wuffle, it's time to scout for some beats at The Concorde. Experimental in its line-up, hosting Positive Sounds, Slack and Mo' Wax as well as regular cabaret and comedy nights, its thick, dark atmosphere is populated by smoke and grooving people. The night to discover though is Big Beat Boutique. Mixed up by Hard Knox (connoisseurs of imaginative mixes and old skool scratching), the funky, sexy sounds metamorph bodies into snaking, shaking beasts. The music touches and warms up sexy spots with the DJs hard work appreciated by the laid-back, woolly hat crowd. Though it may bring on flashbacks of serawling "break dancing rules" on your trainers with Tippex, this is an ecstatic celebration of dance music history. Anticipate standing in a circle and clapping when someone spins on their head.

There's just enough time to stuff a donut in your mouth and feel it melt down before heading to the Zap where, on this occasion, Tony De Vit has bought out the full effect of the "tops off, want it harder" crew. Mad monster sea weed creatures on stilts survey the dancefloor seemingly oblivious to the beat-capturing dancers below. Everyone is at it, the lights freeze-frame contorted bodies in eye-enlarging poses. With a funkiness surely imported from London, but with the tropical atmosphere of holiday oblivion, excuse us but Brighton is a place that knows how to party.

Like the similarly successful Escape club, the Zap has grown to host most of the crowd-pulling DJs. In recent times both clubs have made new investments with the Escape renovating its bar and the Zap adding a third tunnel. Acting as a chill out space to revitalise and rejuvenate, the lighting in this new tunnel makes sleeplessness look glowing and is refreshingly cool and quietly soothing. At 4am it's a club spa with not

Brighton

FLY BY NIGHT

CLUBS

Beachcomber (14 King's Road Arches. Tel: 202-807)
Casablanca (Churchill Palace Hotel, Middle Street)
Club Cuba (King's Road Arches. Tel: 770-505)
Enigma (Ship Street)
Escape (10 Marina Parade. Tel: 606-906)
Jazz Place (Middle Street. Tel: 328-439)
Shrine (11 Dyke Road. Tel: 208-676)
Warehouse (Meeting House Lane. Tel: 208-856)
Zap (King's Road Arches. Tel: 888-787)

BARS

Skid Row (20 Preston Street. Tel: 770-002)
Dancey, dancey active bar with DJs
The Concorde (Moulton Drive. Tel: 606-460)
Varied as it gets, from DJs to Sunday chilling to Cabaret
Cybar (Middle Street. Tel: 707-900)
See your food being cooked in the open kitchens. Music
from Brazilian beats to uplifting house. Sunday sees
massage, hangover cures and jazz
Greens (West Street. Tel: 779-579)
Straight/gay bar with local DJs
Hector's House (51/52 Grand Parade. Tel: 681-228)
Venue with live acts, bands and DJs playing from
indie/pop to hard house
Squid & Starfish (78 Middle Street. Tel: 727-114)
Sub Cafe (King's Road Arches)
24-hour cafe with DJs
Cafe Prague (60 East Street. Tel: 603-334)
Two floors of funky cocktails and DJs
Zanzibar (129 St James Street. Tel: 622-100)
Gay bar with comfy cushions, seating and dancefloor

SHOPS

Borderline Records (41 Gardner Street)
Dance, alternative, techno, jungle, ambient
Rounder (South Lanes. Tel: 821-338)
Dance records and ticket outlet
Soul Jazz On-Sea (62 Middle Street. Tel: 722-040)
Upstairs for record shopping, downstairs for eating

FAMOUS RESIDENTS

Most of the "Eastenders" crew (Joe spotted at the Zap,
Ricky frequents the Escape) and home to Lou Beale
Most of "The Bill"
Mrs McCluskey from "Grange Hill"
Norman Cook
Primal Scream
Chris Eubank
Mark Little

PLACES TO VISIT

Palace Pier
Brighton Sea life Centre (Marina Parade)
Volks Railway (Moulton Drive)
The Royal Pavilion
Nude Beach
Undercliff Walkway

INFORMATION

Look out for posters and flyers in most bars and cafes or
pop into Flying Fish (39a Sydney Street, North Lanes)
Brighton's "Impact" magazine is also on the net
providing information and listings.
<http://www.brighton.co.uk>

DIALLING CODE

The STD code for Brighton is 01273

Special thanks to Tim at Fabric

even a mark on the white walls to remind you of the sweaty ones next door.

Those familiar hours lost between the clubs closing and dawn arriving conclude staring out to sea just before the sun rises. It's the perfect moment to rest heads to the squawk of the gulls, crashing of the waves and the doggy bag of Brighton beats banging in your ears.

WAKING TO THE SOUND OF A HOOVER (OR is that a banging head), Brighton is a true home from home. See you later scabby B&B, we decide to test another Brighton myth, pure class.

The hotels along the front, made infamous by political attacks, do not have to cost a bomb. From £30 for a room, you can settle down with a sea view, lounge and a bar and feel part of a very different old school.

As Saturday sun blinds and sparkles off the sea, everything seems hazily exotic and the depleted West Pier stands in brilliance. Dodging past the prams and gaggles of teenagers along Western Street, the wind propels you into the cosseted side roads of The Lanes.

Saturday stimulus a-go-go, The Lanes are an eclectic mixture of bars, cafes and shops, serving up festival staples, stomping trainers, designer chic and spiffy accessories. With the north for the dedicated shopper/browser and the south for the classy with money, everything and everyone jostles for space. Go west and all the regular clothes shops appear, creating a one mile entrapment of temptation and money-spending adventures.

Getting lost in The Lanes, you can take it all in as you wander aimlessly past the unique variety of people. There are those who have not survived the night, running up and down like rabid dogs barking for their brains, while students and other species of leisure seekers mooch around, enjoying the stroll accompanied by street performers, window shopping and chance meetings.

There are many cheap and cheerful places to eat during the day. Places such as Mayhem, Soul Jazz On-Sea (downstairs cafe, upstairs record shop) and Sanctuary not only offer exotic sustenance but also a place to settle down, play Jenga-like games and listen to decent music.

The record shops are similarly welcoming. The browser-friendly Soul Jazz On-Sea and Ugly Records have comfy sofas and friendly staff but be warned, buying records is difficult. With such comfort, the motivation to search high and low for the musical cause is somewhat lessened. The independents are also suffering due to the HMV and Virgin megastores along West Street. The town may not yet be big enough for such fierce competition.

It's easy to lose it to one espresso, another g&t and sofa stupor, but there is an eye in the storm. Capturing the merry-go-round nature of Brighton is the recently assembled Epicentre. Positioned aptly above the nuts and bolts stall in Jubilee Market it houses cups of tea, pool, clothes stalls and record outlets. It is also working evidence of the Church Of Sub Genius, the very essence of Brighton. Spray-canned across walls everywhere is the devilish grin, pipe in mouth image of Bob. Originating in America, the Bob philosophy goes along the lines of "Fuck 'em if they can't take a joke". And The Epicentre is where the Brighton party people have fully taken to the Bob spirit, sharing different ideas with just one priority. Fun. Without fear of snobbery, hierarchy or other bad karma, it's where you can really find out about the underground, overground and in between ground which makes up Brighton's club geography.

MELLOWING INTO THE EVENING, SATURDAY NIGHT DJ FEVER begins to gather momentum. Sanctuary from the bites of the sea wind is found in Brighton's many bars, most within five minutes walk of each other. Decked out in something appropriating club cool, the hint is to forget mellow and hit full force from the off.



Food For Friends



The Rock Shop



Entrance to the Palace Pier



Ugly Records

The atmosphere in Greens is like a sweet shop where only a few children are allowed in at once. It's a place which exhudes lets get goingness, with house tunes urging preparation for another exceedingly good night. Only minutes away is The Squid & Starfish, a jazzy set up with trippy goldfish behind the bar, wicker furniture and lads threatening the photographer for a bit of press. People start stumbling onto the small floor to the early uplifting sounds. A quick flit next door to Cafe Prague and there are fabulous cocktails, funkier music and a few more hazards falling down the stairs and throwing themselves around.

Along Preston Street is a haphazard collection of restaurants. Positioned close to all the B&Bs, with billboards littering the pavements and delicacies confusing the senses, it is easy to give in to the assault of variety. Whatever your culinary tastes at whatever time, there is something available from fish and chips on the sea front, the best sausages in England along the pier to Italian restaurants which offer full-up three course meals for a fiver, affable Chinese restaurants to nourish bar-weary bodies and "proper food" (no bendy microwave carrots and lettuce salads) accompanied by a friendly-musical atmosphere at restaurants like Browns and Blind Lemon Alley on The Lanes.

Boarding on saintly endeavour, there are more and more clubs opening in Brighton. Having gone through so many reformations, the new Shrine club has a history, not least with our photographer who used to throw club nights there. Situated in an old church, the new owner has already attracted the likes of A Man Called Adam, a move which promises to show the way for Brighton clubbing.

Kicked out but by no means knocked out, the 2am curfew hits The Escape. Friendly playing on by the DJs testify to the fondness of Brighton's club scene. The Escape houses crowd pulling DJs, yet it is always full to capacity with Brighton DJs mixing to the pissed-up mayhem of Red Light Rush (catch the light, get the cheap drink) and Thank Funk It's Friday.

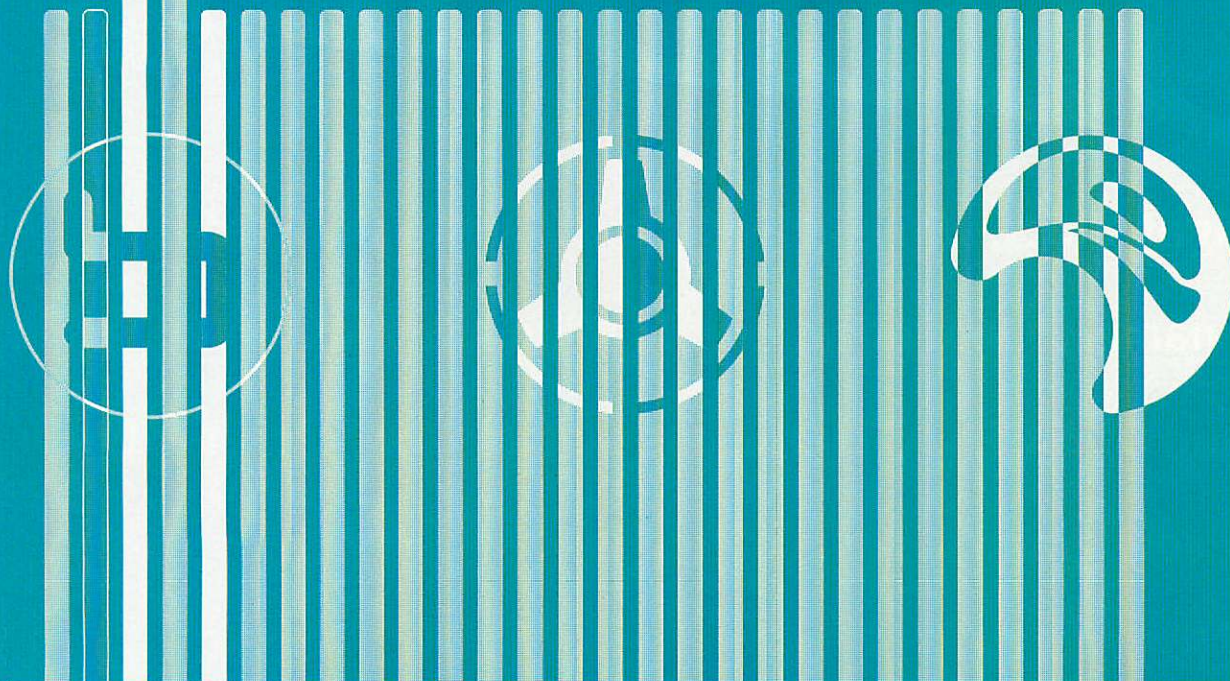
After hours the partying continues at the many-floored houses around the town centre, and those not in the know pay the tax with cups of tea and a resident DJ in the all-night Sub Cafe until Sunday eventually dawns.

RAINY DAYS AND SUNDAYS AIN'T GONNA GET US DOWN. Like the waves on the beach, Brighton is the place to crash in comfort. The pubs are doing a roaring trade, as are the cafes with plenty of cups of tea and vegetarian sausages. The pier beckons like a beacon. The night before it had merely glistened, but on entering it is a palace.

The glazed eyes which have only previously been seen around Brighton in the wee small hours have regathered to play "Daytona" and "Virtual Cop". Unreality double whammy. The fairground rides at the end of the Pier are stomach-churningly upside-down affairs putting the risks taken over the weekend into perspective.

When we re-emerge it is dark. Is there still time to see the Pavilion, sea life centre and go for a merry jaunt up to Devil's Dike before jumping back on that moody train to London?

THE END



Bullet

Friday 14 February
Main Room DJ Drivetrain, God of the Machine-Live
(AKA Derrick Thompson), Layo, Matthew 'Bushwacka' B.
Lounge Grooverider, Mr C, Kumo-Live,
Tech Itch, Alpha Proxima-Live.

Bullet

Friday 14 March
Main Room Cajmere/GreenVelvet, Layo,
Matthew 'Bushwacka' B.
Lounge Mr C, Doc Scott,
Kumo, Hijacker-Live.



Sub-terrain

Saturday 1 March
Main Room Darren Emerson, Muri,
Mr C, Luke Slater.
Lounge Layo, Deano, Nathan Cole,
DJ Haze (Ugly), Sandeep.

11pm-5am £10 Members £12 Guests Every 2nd Friday

11pm-7am £10 Members £13 Guests



PromisedLand

Friday 21 February
Main Room Fabio, Grooverider, Slipmaster J.
Lounge Linden C, Diesel, Andrea Parker (Mo Wax).

PromisedLand

Friday 7 March
Main Room LTJ Bukem & MC Conrad, Fabio, Grooverider.
Lounge Ollie Red Eye, Ali B, Phil Asher, Scotty C.

Spooky

Saturday 15 February
Featuring Jonny B, Trixta, Skol, Julian (Coalesce)
Kaya, Mike Surtees, Sam Bryce,
Roosta, Joe Public.

11pm-5am £10 Members £12 Guests 1st and 3rd Friday

10pm-6am £10 Members £12 Guests



Journeys by DJ Present Triptonite

Saturday 22 February
Featuring Mark Bambach, Justin Rushmore, Tomislav,
Andrew Galea, Jason Moore, Dark Dean (Destiny), Tony,
Martin Moveya, Jem (Live Percussion), DJ Bettina,
Tony (Forces of Nature).

ArcLight Presents Most

Wednesday 19 February
Featuring MK, Diablo, Shorty Blitz.
SlowMotion Presents Most
Wednesday 26 February
Featuring Peshay, Goldie, J Majik, Kemistry & Storm



The End Presents Full Cycle Records

Friday 28 February
Main Room Roni Size, DJ Krust, DJ Suv, DJ Die,
J-Raq, MC Dynamite plus Very Special Guests.
Full Cycle Video Show and Visual Environment
by Phantasmagoria.
Lounge Weird Beats Collective plus Guests.

10.30pm-6.00am £9 Members £11 Guests

10pm-3am £3 Members/Concessions £5 Guests

10pm-5am £5 Members/Concessions £8 Guests

the art of **SEDUCTION**

Whistles, light sticks, white gloves, hands in the air. Hardcore Heaven by name... and by nature. In Milton Keynes, producer, promoter and DJ, **SEDUCTION**, has built his own corner in the happy hardcore grand scheme of things

GETTING LOST IN MILTON KEYNES

is easy. However, if you are trying to find a Hardcore Heaven event at the Sanctuary, you only need to drive around the sprawling town centre for about 10 minutes and you'll soon pick up on the cacophony of whistles, airhorns and thumping basslines blasting from a convoy of vehicles cruising the area. Then just follow the last car.

Once you arrive at the vast grounds of the Denbeigh Leisure Centre, car park attendants direct you to your allocated space, usually miles away from the main entrance. Most ravers in the car park seem to be debating the same issue. Do you keep your coat on so you can stay warm in the massive queue, or do you leave it behind so you don't have to waste time in yet another long queue inside?

We go for the latter option, along with everyone else... Not that the freezing weather bothers this lot. They simply huddle together and occasionally leap up and down in a forlorn attempt to keep warm. The huddling and jumping is accompanied by amiable cheering every time the bouncers usher someone towards the main door.

Once inside, you are greeted by hundreds upon hundreds of green, pink and blue lightsticks swaying above heads or frantically bopping up and down around waistlines. The noise of whistles is so over-powering, it feels like a physical presence and totally drowns out the MCs who are issuing dancing instructions from the stage some way off in the distance.

SEDUCTION'S HARDCORE HEAVEN NIGHT IS NOTED FOR ITS FULL-ON ATMOSPHERE AND there is always a group of people patrolling the venue in search of the man himself, so he usually goes into hiding for long stretches of time. Tonight, it's even more difficult to spot him because he isn't wearing his trademark Kangol hat.

"Na, I stopped wearing it about six months ago," he snaps at us when we eventually clock him, surrounded by DJs, their friends, would-be stage dancers and numerous other blaggers hoping for a backstage pass which guarantees them access to the free-flowing lager past those iron barriers upfront.

Seduction, it would appear, is about to lose his temper because his worst nightmare has come true, one of the DJs he's booked can't make it.

"Doing a big event is like organising a party in your house, only on a much larger scale," he shouts above the legions of requests that are flying his way.

"Everybody else has a good time except you. You spend the whole night worrying about what can go wrong. I hate it when DJs don't turn up."

Brisk didn't make the last gig and tonight Mikey B isn't showing. They both had legitimate reasons, Brisk's car broke down and Mikey got double-booked. I know it's not their fault but I hate having names on a flyer when the DJs aren't at the event. I really don't want my customers

thinking I feed them a load of bullshit. People pay to hear what I've promised them, and I don't like letting the punters down.

"Tonight I also hired out this big inflatable thing for outside, just for a laugh. And the company turned up with it 45 minutes late, which kind of misses the point. They've promised not to let me down for my next event though, fucking 4pm next time I told them, on the dot, right!"

Exhaling heavily, he adds, "Huh! We shall see." Seduction isn't too keen to continue this conversation. "I'll see you later, right," he says before storming off in search of a DJ who can take Mikey's place.

Towards the end of the event, when we meet up with him again, Seduction is a changed man. M Zone's stepped in for Mikey B and luckily there are no more hiccups. He is visibly relaxed and much more chatty.

"Listen," he confides, "sometimes I can be a fat, short moody bastard, but I'm usually pretty friendly. It depends on what sort of day I've had... oh, and how much beer I've drunk too."

So, what sort of day has it been?

"Actually it's been a good one, despite everything," he affirms, glancing at the crowd leaping about below him. "Everyone's full of enthusiasm and that makes all the hassle worth it. This crowd remind me of the crew who came to my event at the Ice Bowl in Stevenage. That was one of my favourite nights. The atmosphere was just so intense. The Ice Bowl is a great venue but the sound restrictions are too harsh, so I've decided not to go back."

In fact, it was the poor sound quality at numerous events which motivated Seduction to start his own night.

"A few years back, the production at a lot of venues was so bad that I hated DJing at them. So when I got the chance to use the Sanctuary

I jumped at it. I'm always in contact with the ravers so I know what they want."

And none of them have asked for a house room or some lighter sounds upstairs?

"No way," laughs Seduction. "There simply aren't any other events dedicated solely to hardcore. Many punters don't like drum & bass or house, which means a second room devoted to these sounds ends up empty most of the night. Instead, I decided I'd cater for the gabba crew upstairs. Hardcore is what I love, so it's nice to run an event supporting it totally, especially when the rest of the dance community slag it off. Mind you, techno purists tend to hate anything with vocals, don't they? Then you've got your garage lot who hate hard house, everybody seems to hate anything they're not into. You've just got to get on with it and let the moaners moan."

HARDCORE HEAVEN IS NAMED AFTER SEDUCTION'S biggest tune so far, which was signed to ffr and reached Number 26 in the national charts in the spring of 1992.

"It only took me seven hours to do that tune," muses Seduction. Other tracks which haven't had half as much success took me a lot longer. I spent three weeks doing bits and bobs for 'Want To Be Free', I just got too fussy."

So does he hope for another chart hit?

"Hardcore has become much faster since 1992, that's why nothing charts now. People are starting to bring the speed down now because we've had so many complaints. These days, my set stays between 168 and 170 bpm max."

Like Dougal, Seduction's sets tend to consist of mainly dub plates. But doesn't that mean the top five DJs could all end up playing the same tracks?

"No, not at all. There are tons of tunes out there now, so the chances of us cutting the same ones are pretty slim. The big anthems probably get played three times a night, but big songs on the house scene get caned a lot too."

When Seduction's second single on ffr, "Come On", reached Number 34, he decided it was time he set up his own label, Impact. Although he has produced over 75 per cent of the label's tracks, "My Own", "Sample Mania" and "It's Not Over" are the cuts he's most proud of.

"Happy hardcore has to have a good melody and be really bouncy. The crowd have to fall in love with the tune straight away. I think these songs reflect the energy of the scene," he explains.

The first record that Seduction ever bought was the "Breakdance" soundtrack, an energetic little number.

"I even used to do a bit of breakdancing myself," he grimaces. "Well, erm, I could do those windmill things, but I was so shit at the rest of it, I ended up DJing."

His first residency was in a little warehouse set on Crowland Road in London in 1989.

"I was a total raver in those days. It was great!"

What complete with lightsticks and whistles?

"Nah, people didn't really use them when I was a raver. I'm not knocking them though. It's brilliant when you're DJing to look down and see all these glowing coloured sticks waving back at you. They add to the atmosphere."

SEDUCTION'S SHORT TEMPER IS INFAMOUS. SO WHAT is guaranteed to get the sparks flying?

"Anything that messes up my events or my DJing. Well, okay," he adds, "not everything. Sometimes I can make a total arse of myself and laugh about it. I was DJing in Aldershot on my birthday last year, and one of my mates had hired a stripper. She got her tits out and put them right in my face. I was so embarrassed, I stopped playing. The place went quiet for a few seconds but it felt like much longer. The crowd started cheering and whistling while I was fumbling about the decks like an idiot. I think they enjoyed the incident a whole lot more than I did."

The event is nearly over and it's time for Seduction to distribute some flyers advertising his next event.

As he marches towards the exit he looks over his shoulder and adds, "Oh yeah, do you know what else really does my head in? People who suck dummies. They look totally stupid. Why do people use them, eh?"

Who knows, maybe it's because chewing gum isn't allowed in the Sanctuary?

A 'Hardcore Heaven' album, with exclusive mixes from Slipmatt, Dougal and Seduction, is out now

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BEN FOLDS FIVE - Underground
ORBITAL - The Box
BLACK GRAPE - Fat Neck
KULA SHAKER - Tattva
THE AFGHAN WHIGS - Honky's Ladder
SMOKING POPES - Need You Around
KENICKIE - Punka
BIS - Kandy Pop
SYMPOSIUM - Drink The Sunshine
BETH ORTON - She Cries Your Name
THE DIVINE COMEDY - The Frog Princess
TIGER - Race
GENEVA - No One Speaks



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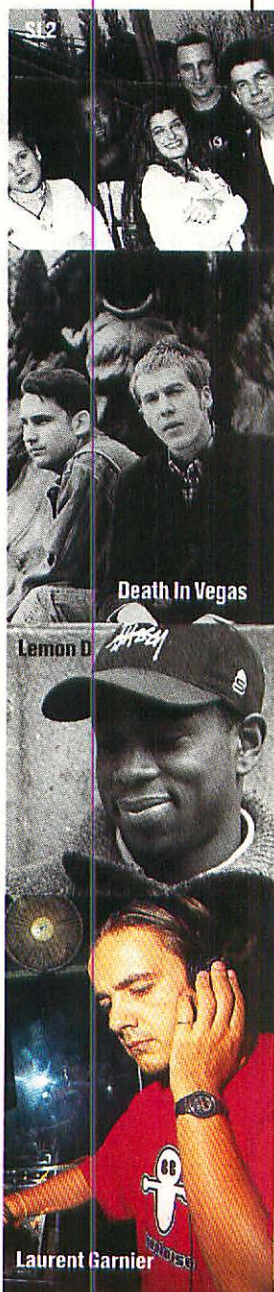
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charts

March 1997

THE MUZIK SWEEP

- 1 EVA Jean Jacques Perrey (BGP)
- 2 SPINAL SCRATCH Thomas Bangalter (Roule, France)
- 3 SUGAR SUGAR [ARMAND VAN HELDEN MIX] Sneaker Pimps (One Little Indian)
- 4 YOU WILL RISE Sweetback (Epic)
- 5 YOU GOT THE LOVE [REMIXES] The Source Featuring Candi Staton (React)
- 6 12.01 Lemon D (Valve)
- 7 THE TEMPLE/BABEL Amethyst (Jackpot)
- 8 ON A RAGGA TIP 97 SL2 (First/XL)
- 9 DING DING DING I:Cube (Versatile, France)
- 10 MEERA DJ Cam (Columbia)
- 11 RIDE A ROCKET Lithium & Sonya Madan (ffrr)
- 12 DETROIT [REMIXES] Jazz Juice (Precious Materials)
- 13 CRISPY BACON Laurent Garnier (F Communications)
- 14 BEFORE TODAY [REMIXES] Everything But The Girl (Virgin)
- 15 ON AND ON Erykah Badou (Universal, USA)
- 16 REKKIT Death In Vegas (Concrete)
- 17 BELIEVE [LFO REMIX] Gus Gus (4AD)
- 18 TUNING UP Ballistic Brothers (Sound Boy)
- 19 SUMTHIN' SUMTHIN' Maxwell (Columbia)
- 20 FIREKEEPER The Martians (Red Planet, USA)
- 21 THE LOIN SLEEPS TONIGHT The Loin King (Twisted)
- 22 BERRY MEDITATION UNKLE (Mo'Wax)
- 23 TRANCEMUTATION X-Cabs & DJ Sevy (UG)
- 24 BARREL OF A GUN [REMIXES] Depeche Mode (Mute)
- 25 CAN'T KNOCK THE HUSTLE [HANI REMIX] Jay Z Featuring Mary J Blige (Northwestside)
- 26 WISH YOU WERE HERE [REMIXES] Aloof (east west)
- 27 DANCEHALL SESSIONS Ashley Beedle Presents The Jamayka Boys (Junior Boys Own)
- 28 I'M NOT FEELING YOU Yvette Michele (Loud/RCA)
- 29 BURN THE ELASTIC Violet Versus Mantronik (Sm:)e, USA)
- 30 THE FLAVOUR EP Earl Grey (Worldwide Ultimatum)
- 31 TOXYGENE The Orb (Island)
- 32 RON HARDY/THE REVIVAL Braxton Holmes & Mark Grant (Cajual, USA)
- 33 ARE YOU THERE? Wink (Ovum/Columbia)
- 34 TUM BIN JIYA [GROOVERIDER REMIX] Bally Sagoo (Sony)
- 35 HAND IN HAND Grace (Perfecto)
- 36 THE EVIL NEEDLE Alter Ego Versus David Holmes (Harthouse)
- 37 HINDU LOVER [ROGER S REMIXES] D'Jaimin (deConstruction)
- 38 R.E.S.P.E.C.T. [THE REMIXES] Love Inc. (Force Inc, Germany)
- 39 REVOLUTIONS Sharkey (React)
- 40 CENTISTA Lunatic Calm (MCA)
- 41 BABY I WANNA LIVE Espiritu (Heavenly)
- 42 PRESSURE DJ Gilb-R (Versatile, France)
- 43 THROUGH THESE VEINS Afu Ra & The Funky Fresh Few (Grand Central)
- 44 THE MEN FROM THE NILE PART 1 Roy Davis & Jay Juniel (Underground Therapy, USA)
- 45 GENETIC MANIPULATION DJ Krust (Full Cycle)
- 46 CAFE DEL MAR [REMIXES] Energy 52 (Hooj Choons)
- 47 NO WAY BACK [ADVENT REMIX] Adonis (Trax)
- 48 I CAN'T KICK THIS FEELIN' Moodymann (After Midnight, Holland)
- 49 TWO TURNABLES AND A CRATE OF SKINT Bassbin Twins Versus Skint (Skint)
- 50 LISTEN TO MY FUNK Hightower Set (Black On Black)



Death In Vegas

Lemon D

Laurent Garnier

The Muzik Sweep

This chart was compiled from a selection of DJ returns including the following: Stu Allan, Alan (Joy), Jamie Anderson, Angel, Mark Archer, Phil Asher, Paul Ashley, Simon Aston, Black Widow, Pete Bone, Scott Bradford, James Brolly, Pete Bromley, Spencer Broughton, Alvin C, Johnny Cabash, Callahan, Dave Camacho, Derrick Carter, Marie Chantal, Sarah Chapman, Paul Chiswick, Choc's Chews, Mark Clack, Andy Cleaton, Norman Cook, Moose Curtis, Russell Davison, Daniele Davoli, DJ John "00" Fleming, DJ Flex, Tony Forde (Ontario), Andy Freaknik, Jason Frost, DJ G, Dr S Gachet, Steve Goddard, Angela Gouding, The Groove Committee, Ben Guiver, Gusto, Chris Harris, Simon Harrison, Kenny Hawkes, The Lovely Helen, Clive Henry, Neil Hinde (Lisa Marie Experience), Tony Humphries, Terry Hunter, Chris James, Nick James, Bob Jeffries, Joe 2000, Danny Jones, Nial Kay, Princess Julia, KCC, Ray Keith, Kool FM (Birmingham), Loco Records, Little Simon D (Norway), Ray Lock, Lofty (Flying), Robert Luis, Andy Mac, Kevin Mackay, Colin McBean, Woody McBride, CJ Mackintosh, Maggie McKeown, Chris Madden, Vivien Markey, Gary Marsden, Massimo, Massive Records, Jim Masters, Angela Matheson, Paul Matthews, Orde Meltke, Phil Mison, Mighty Atom Records, Melvin Moore, Dave Morales, Russ Morgan & Carl Thomas (K Klass), Phil Morley, Simon Mu, Dimitri Nakov, Kris Needs, Luke Neville, Grant Nelson, Jay Noon, Paul Oakenfold, DJ Oberon, Offsurface Sound System, Guy Oldhams, Luis Paris, Graeme Park, Mark Picchiotti, Pierre (Checkpoint Charlie), Pip (DIY), POF Music (Paris), Pressure Drop, Pure Groove Records, Bruce Qureshi, Danny Rampling, Rad Rice, Jason Roberts, Matthew Roberts, Greg Robinson, Pete Robinson, Dave Rofe, Mr Scruff, St Peter & Heaven, Scooby, Section 5, Mike Shawe, Andy Sherman, Simon Shrimpton, Danny Slade, Patrick Smoove, Gareth Somerville, Alan Stevens, 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, Allister Whitehead, Ian Wilkie, Mark Wilkinson, LA Williams, Mark Williams, Ian Wright

PLEASE FAX CHARTS TO 071-261-7100. If you're an open-minded DJ and you feel that your selection isn't reflected, then we need your chart. Regardless of your status

charts

RADIO CHART

FREQUENCY FM (Northampton, UK)

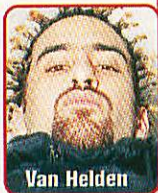
- 1 **THESE BRANCHING MOMENTS** Wamdue Kids (Peacefrog)
- 2 **FUTURE JAMES** Ballistic Brothers (Soundboy)
- 3 **SUPER DISCOUNT - THE YEN 10-INCH** Etienne De Crecy (Solid, France)
- 4 **EP Spacer IV** (Pleasure)
- 5 **MAKE YOUR MIND UP** DJ Q (Filter)
- 6 **IN THE NIP OF TIME** Grand Nip (Inertia)
- 7 **GREETINGS FROM DEEPEST AMERICA** Aquarhythms (Phono)
- 8 **SQUARE PIN PLUG** Silverick (Fused & Brused)
- 9 **BELIEVE [LFO REMIX]** Gus Gus (4AD)
- 10 **PLUSCH** Hacienda (Harthouse)

Chart supplied by Stephen Birchmore from Frequency FM

HOME-LISTENING CHART

ARMAND VAN HELDEN (New York, USA)

- 1 **ONE IN A MILLION** Aaliyah (Atlantic)
 - 2 **BADUizm** Erykah Badu (Universal)
 - 3 **PLATINUM BREAKS** Metalheadz (ffrr)
 - 4 **HOMEWORK** Daft Punk (Virgin)
 - 5 **MUDDY WATERS** Redman (Def Jam)
 - 6 **VOLUME 1-3** Big Blunts (Tommy Boy)
 - 7 **LUCHINI** Camp Lo (Profile)
 - 8 **REASONS FOR SHARING** Roni Size (Talkin' Loud)
 - 9 **HARD CORE Lil' Kim** (Atlantic)
 - 10 **DON'T FEAR THE REAPER** Blue Oyster Cult (Columbia)
- Armand Van Helden's 'Greatest Hits' is out now on Strictly Rhythm. His "jungle-house" remix of the Sneaker Pimps is out on One Little Indian



Van Helden

READER'S CHART

CAROL MARSHALL (Stonehaven, Scotland)

- 1 **ROAD RAGE** Madame Dubois (React)
- 2 **PASSION** Amen (Feverpitch)
- 3 **ENCORE UNE FOIS** Sash (Blue-Byte)
- 4 **ALL I WANNA DO [REMIXES]** Tin Tin Out (VC Recordings)
- 5 **MOON** Virus (Perfecto)
- 6 **CONSTANTLY WAITING** Pauline Taylor (Cheeky)
- 7 **WANNA TOUCH ME** Betty Ford Project (Club Kids)
- 8 **LET ME CLEAR MY THROAT** DJ Kool (Def American)
- 9 **BELUSSIMA** DJ Quicksilver (Underdog)
- 10 **REMEMBER ME [SMITH & MIGHTY MIX]** Diana Ross (white label)



Carol Marshall

Send all Reader's Charts to Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. Don't forget to include a passport-sized photograph.

TOP 25 SALES 12-Inch Dance Singles

WEEK ENDING SAT 25 JAN 1997

- 1 **PROFESSIONAL WIDOW (ITS GOT TO BE)** Tori Amos (east west)
- 2 **GET UP (EVERYBODY)** Byron Stingily (Manifesto)
- 3 **PEOPLE HOLD ON [THE BOOTLEG MIXES]** Lisa Stansfield/Dirty Rot (Arista)
- 4 **COLD ROCK A PARTY** MC Lyte (east west)
- 5 **SATAN LIVE** Orbital (Internal)
- 6 **PONY** Ginuwine (Epic)
- 7 **STREET DREAMS** NAS (Columbia)
- 8 **100%** Mary Kiani (Mercury)
- 9 **DONT LET GO (LOVE)** En Vogue (east west)
- 10 **REMEMBER ME** Blueboy (Pharm)
- 11 **WHERE TO YOU GO** No Mercy (Arista)
- 12 **I BELIEVE** Absolute Featuring Suzanne Pal (AM:PM)
- 13 **I AM** Chakra (WEA)
- 14 **STEP BY STEP** Whitney Houston (Arista)
- 15 **FREEDOM 2** QFX (Epidemic)
- 16 **HOUSE ON FIRE** Arkarna (WEA)
- 17 **MOON** Virus (Perfecto)
- 18 **TRICKY KID** Tricky (4th & Broadway)
- 19 **WIGGLY WORLD** Mr Jack (Extravaganza)
- 20 **OFFSHORE** Chicane (Extravaganza)
- 21 **LOST WITHOUT YOU** Jayn Hanna (VC Recordings)
- 22 **ULTRA FLAVA** Heller & Farley Project (AM:PM)
- 23 **UNBREAK MY HEART** Toni Braxton (LaFace)
- 24 **HORNY** Mark Morrison (WEA)
- 25 **THE WAY/THE DEEP** Global Communication (Dedicated)

Chart details based on sales information supplied by CIN. CIN copyright

TOP 25 SALES Dance Albums

WEEK ENDING SAT 25 JAN 1997

- 1 **HOMEWORK** Daft Punk (Virgin)
- 2 **WORLD DANCE - THE DRUM & BASS EXPERIENCE** Various Artists (Firm)
- 3 **THE SPEED OF SOUND** Various Artists (Ram)
- 4 **ILL NA NA** Foxy Brown (Def Jam)
- 5 **THE ANNUAL II - PETE TONG & BOY GEORGE** Various Artists (Ministry Of Sound)
- 6 **THE ANTHEMS '92 - '97** Various Artists (United Dance)
- 7 **ANOTHER LEVEL** Blackstreet (Interscope)
- 8 **MUDDY WATERS** Redman (Def Jam)
- 9 **TRAVELLING WITHOUT MOVING** Jamiroquai (Sony S2)
- 11 **INTRODUCING...** DJ Shadow (LaFace)
- 10 **SECRETS** Toni Braxton (Mo' Wax)
- 12 **GINUWINE... THE BACHELOR** Ginuwine (Epic)
- 13 **ATOMIC MOOG/BOOT THE SYSTEM** Coldcut (Ninja Tune)
- 14 **SATAN LIVE** Orbital (Internal)
- 15 **ENIGMA** Keith Murray (Jive)
- 16 **THE SCORE** Fugees (Columbia)
- 17 **THE DON KILLUMINATI - THE 7TH DAY** Makaveli (Death Row)
- 18 **OCEAN DRIVE** Lighthouse Family (Wild Card)
- 19 **SUPER SHARP SHOOTER EP** Ganja Kru (Parousia)
- 20 **DRU HILL** Dru Hill (4th & Broadway)
- 21 **NORTHERN EXPOSURE - SASHA & DIGWEED** Various Artists (Ministry Of Sound)
- 22 **ALL EYEZ ON ME** 2Pac (Death Row)
- 23 **ANTHEMS! - CJ MACKINTOSH & SIMON D** Various Artists (AM:PM)
- 24 **THE VERY BEST OF PURE SWING** Various Artists (Pump)
- 25 **THA DOGGFATHER** Snoop Doggy Dogg (Interscope)

Chart details based on sales information supplied by CIN. CIN copyright

warning: selections played incorrectly at 45 rpm instead of 33 rpm

CONTINUOUS MIX COMPILED

"IF SKALING IS MUSICAL CROSS-DRESSING THEN PICTURE ME, IF YOU WILL, IN SOMETHING OFF THE SHOULDER & SLINGBACKS." **NORMAN COOK** PIZZANANPATROY SLIMFREAKPOWER

"THIS IS WHAT DJ'ING IS ALL ABOUT. EXPERIMENTING WITH & CREATING NEW SOUNDS UNTIL YOU FIND SOMETHING THAT WORKS AND THEN JUST RIDING ON THAT ULTIMATE BUZZ OF DISCOVERY." **KELVIN ANDREWS** (JUNE IS PURE)

"DECKS ARE INSTRUMENTS MADE SO YOU CAN F**K AROUND WITH THE PITCH. SO IT'S NATURAL TO PLAY TRACKS AT THE WRONG SPEED... GUITARS HAVE SIX STRINGS, YOU DON'T SEE A GUITARIST PLAYING JUST ONE." **ANDREW WEATHERALL** GIBBSKINGS/SAIGONS OF PARADES

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THE CHICKS: GAVIN MITCHELL: LEFT FIELD: PATRICK GIBBS: SNEAKER PIMPS
FREAKPOWER: GAVIN MITCHELL: DEATH IN VEGAS: SASH: SUEEN: GAVIN: FRIDAY



GLOBAL COMMUNICATION CHART

DJ ROLANDO (Detroit, USA)

- 1 **INNERSTELLAR FUGITIVES** Underground Resistance (UR, USA)
- 2 **THE MARTIAN** Red Planet 7 (Red Planet, USA)
- 3 **UNTITLED** Underground Resistance (UR white label, USA)
- 4 **CRISPY BACON [JEFF MILLS MIX]** Laurent Garnier (F Comm, France)
- 5 **UNTITLED** Underground Resistance (UR, USA)
- 6 **INSIGHT** The Advent (Advent)
- 7 **THE FRUITY GREEN** Gene Farris (Force Inc, USA)
- 8 **MIND GAMES** DJ Rush (Cosmic)
- 9 **NU YORICAN SOUL** NuYorican Soul (Talkin' Loud)
- 10 **CRONIKTRONIK** King Of Bass (Direct Beat, USA)

JON MARSH (London, UK)

- 1 **YOU CAN'T HIDE FROM YOUR BUD** DJ Sneak (Classic)
- 2 **PARADISE** Nick Holder (NRK)
- 3 **U CAN DANCE IF U WANT 2** Moodyman (Moodyman, USA)
- 4 **SGG EP** Aubrey Presents... (Solid Groove)
- 5 **THE GROOVE ESSENTIALS** RBS (Sound Of Music)
- 6 **BODYWORK** Angel Moraes (Empire State)
- 7 **THE FEELING** Nuwerk City Pleasures (Cutting, USA)
- 8 **BECAUSE I KNOW** K Hand (Acacia, USA)
- 9 **STAY WITH ME** Peech Boys (Free Bass)
- 10 **HOUSE DA CROWD [DJ REMIX]** Discocaine (Zoom)

MR SCRUFF (Manchester, UK)

- 1 **A BETTER WORLD** Wiseguys (Wall Of Sound)
- 2 **DON'T CHECK WITH ME** I-Roy (Blood & Fire)
- 3 **YOU WILL RISE** Sweetback (Epic)
- 4 **FILTERED FUNK** Wai Wan (Autonomy)
- 5 **CONY ISLAND** Deadly Avenger (DC)
- 6 **SAMBA 1,2,3** ACR (Robs Records)
- 7 **SOUL POWER** Rani Size (V)
- 8 **TELL THE WORLD** Sci-Fi Select (Mephisto)
- 9 **HUNKY MONK (AT 33)** Conemelt (Spiky)
- 10 **RHYME & REASON** Various Artists (Priority)

DIMITRI FROM PARIS (Paris, France)

- 1 **THE BOSS** The Braxtons (Atlantic, USA)
- 2 **EP 2** Doug Willis (white label)
- 3 **RUNAWAY** NuYorican Soul (Talkin' Loud)
- 4 **SPACE FUNK VOLUME 2** Bob Sinclair (Yellow, France)
- 5 **SWEET MELODY EP** Mae-I (Sunflower)
- 6 **PLASTIC WOMAN** Motoki (Vinyl Countdown, Japan)
- 7 **STOP** Southern House-Po-Tality (Basement Boys, USA)
- 8 **ROLL OVER AND SNORE** Idjut Boys (Muphonic)
- 9 **NUMBER ONE** Laj (Noid)
- 10 **MAMMA [DIMITRI FROM PARIS REMIX]** Ragga & The Jack Magnet Orchestra (EMI)

ERIC RUG (Paris, France)

- 1 **SUPER DISCO** Alex Gopher (Solid, France)
- 2 **RUNAWAY [REMIXES]** Nu Yoricain Soul (Talkin' Loud)
- 3 **I CAN SEE THE LIGHT** Voices (white label)
- 4 **TALES FROM THE FURNACE** Essa (DIY)
- 5 **FISTFUL OF DUBPLATES** DJ D & Friends (Zoom)
- 6 **DO U LOVE WHAT U FEEL** Marvel Allen (28/29)
- 7 **REMIXES** DaphreePhunkateerz Vs Motorbass (Artefact, France)
- 8 **I AM A MAN** Harvey (Noid)
- 9 **CHANGES** The Ram Project (Distance, France)
- 10 **MUZIK BOX** Nato (Stronghouse)

JOHN AQUAVIVA (Windsor, Canada)

- 1 **THE GEN** Quad Mechanism (Reflection)
- 2 **ZAZWAH** Sir Real (Round)
- 3 **PROGEN** Mohawk (Kosmotune)
- 4 **NUMBER 4** Bluespirit (Bluespirit)
- 5 **RUDE TRAIN** Komputer Kidz (Maxi, USA)
- 6 **VISIONS OF THE FUTURE** Gene Farris (Force Inc USA, USA)
- 7 **LET ME DOWN EASY** Los Jugadores (Jus' Trax)
- 8 **YOU GOT TO LET ME IN** Love Unlimited Orchestra (Dig It, USA)
- 9 **I CAN FEEL IT** Out Of Bench (D-Vision)
- 10 **DANCE TO THE MUSIC** Smokin' Vibes (Toasted)

ALTON MILLER (Detroit, USA/Paris, France)

- 1 **FEELING UM-PAH-PAH** Dee (promo)
- 2 **RUNAWAY** NuYorican Soul (Giant Step)
- 3 **I CAN'T HOLD IT** Romanthony (Chord 44)
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- 5 **CAN'T LIVE WITHOUT YOUR LOVE** Recycle D (Disco Edition)
- 6 **UNTITLED** Alton Miller & Urban Farmers (20/20)
- 7 **SOUL ON WAX** Russ Gabriel (Soul On Wax)
- 8 **MAINLINE** Black Ivory (Buddah)
- 9 **JAZZIN' IT EP** Alton Miller (M3)
- 10 **GUESS I NEVER** Stacey Kidd (Cajual)

LINDY LAYTON (London, UK)

- 1 **ACID SKA BREAKBEATNICKS** Fatboy Slim (acetate)
- 2 **BLOCK ROCKIN' BEATS** Chemical Brothers (acetate)
- 3 **PHYCOPATH** Hardknox (acetate)
- 4 **MILANDER** Bently Rhythm Ace (Skint)
- 5 **ROCK THE FUNKY BEAT** Natural Born Chillers (Urban Takeover)
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- 7 **MASH UP EP** Bassbin Twins Versus Skint (Skint)
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MEGASTORES

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reviews

Carl Craig



Detroit spinners

albums of the month

CARL CRAIG
More Songs About Food & Revolutionary Art
Planet E, USA

PAPERCLIP PEOPLE
The Secret Tapes Of Dr Eich
Planet E/Open

IT'S two years since the release of Carl Craig's truly outstanding debut album, "Landcruising". Like much of the Detroit wunderkind's output, it was an album so ahead of its time, only now is it beginning to achieve the classic status it so richly deserves. So the arrival of not one but two new long-players from techno's universally acclaimed front-runner is something of a bonus.

Both "More Songs..." and "The Secret Tapes..." (the title is an oblique reference to the intro of Kraftwerk's "Numbers") fuse old and new material to outstanding effect. The latter album, it should be noted, is actually a collection of classic Paperclip People singles like "Throw" and "Oscillator" along with their B-sides and a few new cuts. Across the two albums, you are treated to a balanced and essential insight into the most compelling artist of our generation. Check out the sassy super-funk of the first Paperclip People single, "Oscillator" for example, and you'll hear Craig throw a curve-ball through everybody else's formula. In just the same way, tracks like "Dreamland" or "Suspiria" on "More Songs..." deliver their own radical reinterpretation of Detroit techno's original "George Clinton and Kraftwerk stuck in an elevator" blueprint.

Craig translates electro-funk into a language of virtual sex and electric futurism. The overall effect is almost like mainlining on the spirit of adventure and sheer excitement which has made the dancefloor such a perfect place to be over the last decade or so. Naturally, it will be the never-previously-heard tracks like Paperclip People's "My Neighbourhood" or the equally inventive "Goodbye World" (from "More Songs...") which will attract most of the immediate attention. But if you haven't managed to catch up with Carl Craig until now, check out essential classics like "Throw", "At Les", "Dominas" and "As Time Goes By". New cuts, such as "Parking Garage Politics" and the breathtaking "Red Lights", meanwhile, prove that Craig has lost none of his thirst for innovation and experimentation.

Of the two albums, the Paperclip People opus is more directly focussed on the dancefloor, though there are moments on both where Craig simply cuts loose and heads into the ether on a magic carpet of racing sequences, cut-to-the-bone rhythms and heart-stopping melodies. There is also a collaboration with Derrick May on "Frustration" which goes to show Detroit's original rebel philosopher has lost none of his spark. Laced with cracking metallic beats and beautifully embracing strings, it's the missing link between "Nude Photo" and "Landcruising".

Since his debut in 1989 on Virgin's "Techno... II" compilation, one figure has consistently pushed the envelope of dance music. These albums are two more exceptional reasons for Carl Craig's continuing status as the most exciting artist of our times. **10**

Stephen Cameron

MUZIK'S IN GUIDE TO THE WAY OUT

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albums

ASTRAL PROJECTION

The Astral Files

Transient

THE 31st release for Transient, from Israel's psychedelic stalwarts Astral Projection, is probably their best long-player to date. Then again, Avi Nissim and Lior Perimutter have been twiddling the trance buttons with panache since the early Eighties.

This follow-up to the global smash "Trust In Trance" kicks off with the aural aperitifs "Ionized" and "Zero", perfectly poised builders with that classic psyche-synth motif. Preposterously good, they soon prepare the palate for the meatier tones of the classic "Enlightened Revolution" in remix format. As the sample says, "You have now taken the first step..."

Pacey, impulsive and as high as K2, next cut "Free Tibet" has fractured, indigenous chants fused into a full-on tripship collage which sails straight into the mashed-up mayhem of "Maian Dream". Finally, the superlative "Time Began..." carries us all the way to "Utopia" and a haven of lotus-eating in "Ambience".

A quality release with none of the self-indulgence of much home-grown psychedelic product. **8**

Dave Fowler



ALFONZO HUNTER

Blacka Da Berry

Def Squad/Cooltempo

IF music is a city, then Alfonzo Hunter is definitely hanging with the homey rappers from the projects. Especially the ones who consolidate their "wanna-be-down yet soulful" demeanours with tough hip hop beats. This is, after all, Erick Sermon's label we're dealing with here. What's more it's the former EPMD man himself who lays down the beats.

To get to his destination, Alfonzo has to pass the local graveyard, where classic melodies and legendary performers are buried. That probably goes some way to explaining why "Blacka Da Berry" is haunted not only by the ghosts of Bill Withers and Marvin Gaye's entombed grooves, but also by the traditional soul which inspires Hunter and the ultra-modern beats that will sell him. Opening track, "Weekend Thang" and the persuasive title track are clear, beautiful examples of this.

It's debatable whether simply hanging out, passing through and absorbing the skills of others is an amplification of your own talent, or just mere plagiarism. But when the end results are relayed as concisely as they are here, and get themselves noticed in a city already densely populated with great talent, who's complaining? **6**

Jacqueline Springer



NICK HOLDER

One Night In The Disco

Studio IK7, Germany

NICK Holder, Toronto's long-standing house head, has, it appears, dropped his usual spaced-out shuffle for this long-player of more disco influenced groovers. And when it works, it works well. Holder's funky re-workings of classic club cuts such as "The Greatest Dancer" and "You Make Me Feel (Mighty Real)" add a refreshing edge to some well-worn favourites, while the strung-out funk of tracks like "Scenic Route" fuels this overall retro session with some heady Nineties house.

In the main, however, Holder seems to have kept things a little too simple. Loops spin around with not much but themselves for company. While each individual track would no doubt keep a dancefloor bubbling, there's not really a whole lot else happening. Great if you're a DJ, but not so wonderful for the rest of us.

For a more accurate representation of Nick Holder's undoubted talents, you're better off checking out his formidable back catalogue on DNH or Definitive. One night in the disco? Yup, that's probably about as long as you want to spend. **6**

Kevin Lewis



CAMP LO

Uptown Saturday Night

Profile

EAST Coast hip hop seems to fall into two distinct camps at the moment. There's the Kristal-poppers with their plastic soul. And then there's the mass of grimey children muttering over dark beats. As the single "Luchini This Is It" showed, Camp Lo are trying to transcend this divide through the force of Seventies funk and old school rhythms. And they succeed magnificently.

Geechi Suede and Sonny Cheeba rhyme in cryptic couplets about life, ambition and a whole load of other stuff which makes absolutely no sense at all. At times it's like listening to several blaxploitation movies all at the same time. Soundtrack, dialogue and comments from an Afro-headed audience get chopped up and spliced together into one. Highlights include the conga and cocktail, piano-driven "Sparkle" and the Latino-influenced "Spanish Harlem". If any one record deserves an adjective recently resurrected by the hip hop community, it's this one. Fly. **8**

Will Ashon



VARIOUS ARTISTS

Anokha - Sounds of the Asian Underground

Mango

JUNGLE has had a wide Asian following since its inception. At the Ministry Of Sound, predominantly Asian jungle sessions have been packing them in over the last 18 months, for example. And that's despite being chronically under-represented among DJs and producers on the scene. Aside from UK Apache and the odd foray into breakbeats by Apache Indian, there has been little in the mainstream to suggest that Asian musicians were interested in jungle at all. Beneath the surface, however, the cross-cultural currents have clearly been stirring, with the increasingly rammed Anokha, Talvin Singh's Monday night ground-breaking session at London's Blue Note, leading the way.

A far-sighted attempt to fuse instrumental improvisation and electronic programming, the musicians and DJs involved have taken drum & bass as an open template rather than an already perfected set of rules. You won't find any intelligent/hardstep divisions here. Instead, live instrumental jams are a regular feature of the event and even celebrity guests such as Björk and Tricky have been tempted up onstage for a little impromptu creation. The whole club, in fact, has generated an incredible feeling of eclectic, finger-on-the-pulse excitement. Not bad for a Monday night.

This, the inevitable soundtrack album naturally reflects that idiosyncrasy and diversity, slipping deftly from heaven-scented vocals and delicate rhythms (Talvin Singh's own "Jana") to hardstepping tabla-assisted beats (Lelonek's pulsating "Kismet"). At times it wanders perilously close to polished ethno-trance territory (Osmani Soundz's "Spiritual Masterkey"), but the best moments form a beguiling series of east-west connections (especially on State of Bengal's ingenious "IC 408" with its sub-Bond Bollywood guitar riff, chattering breaks and bizarre Air India theme).

Add a lush soundtrack experience from A R Rahman and the trippy tabla instrumentalism of Kingsuk Biswas (aka Bedouin Ascent) and you have a well-rounded rebuttal of the common assumption that all modern Asian music revolves around bhangra. Whether they can sustain the momentum remains to be seen. But for the present, Anokha, the club and the album are producing some of the sweetest soul music around. **9**

Rupert Howe



sound patrol

Albums reviewed by Calvin Bush, Jacqueline Springer and Rachel Newsome, Kevin Lewis, Will Ashon, and Kieran Wyatt

BABY MAMMOTH

Bridging Two Worlds

Pork

THE Baby Mammoth team of Andrew Burdall and Mark Blissenden follow their "10,000 Years..." debut with another travelogue into quality spaced-out eclecticism. Cuts such as the razor-edged jungle of "Apple Gate" and the deeply funky house of "Moon Burn"

make this yet another essential Pork release. Fat ones all round. (KL) **8**

DEEP SPACE NETWORK

Meets Higher Intelligence Agency

Source, Germany

RECORDED deep in the urban eyecore that is Birmingham, Heidelberg's weirdest team up with the Midlands most chilled for this shape-shifting studio jam. Dark dronescape alternate with future funk bleepscapes, get coated with a claustrophobic rush and prove that ultimately, there's still life in the old

"ambient" beast. Still way, way out there. (KW) **7**

ADRIANA EVANS

Adriana Evans

PMP/Loud

YOU'RE sitting at the bar, above Maxwell's "Urban Hang Suite" when the barman asks, "What can I get ya?". "Jazz," you reply, "Shaken not stirred. Soul with a twist and some chiselled but reassuring vocals." He smiles. "Ah-ha! You want the Adriana Evans album. Comin' right up. We haven't been this busy since we started piping out D'Angelo's "Brown Sugar". (JS) **6**

THE MORNING AFTER

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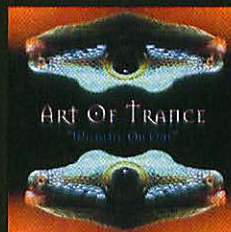
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VARIOUS ARTISTS

Torque

No U-Turn

IT'S a thunderous night over Acton as a slurry of vengeful clouds whip across the concrete cityscape. Atop the tallest block of flats, four rebel scientists stand back, aghast at the monster they've just created. An aberration of both nature and technology, "Torque" pulses before them with a tumultuous deviancy way beyond their wildest dreams.

Welcome to the collective nightmare of No U-Turn's jungle renegades, Ed Rush, Nico, Trace and new kid, DJ Fierce. As a label, No U-Turn operate from the very core of the UK's hardest, darkest, blackest beats. This compilation, a collection of tracks both new and old, is a fearsome conflagration of muscular basslines, torrential drum programming and noxious anti-matter. And it consolidates No U-Turn's position at the outermost frontiers of all known sound.

Listen closely and you'll hear the futuristic disorder of Ridley Scott, William Gibson and Mary Shelley brought startlingly into the present via the sinuous velocity of "Droid", "Replicants" and the murky cyber-reality of "Proton". All invoking the portentous mysticism of that great god, "Technology". And to those begging for escape, take it from No U-Turn, there's no going back. **9**

Rachel Newsome

DJD

A Fistful Of Dubplates

Zoom

TIME to add another name to that list of Brit-house innovators such as Basement Jaxx, Paper and Nuphonic. DJD. Dominic Dawson by day and innovative sonic alchemist by night, Mr D has transformed tough London house outfit, Discocaine and the cool grooves of Reel Houze into a samba smooth, hi-kicks, lo-fi audio dub experience.

This method of tape mixing (splicing the ribbon then pasting it together again) and pressing the result up on dub-plate is an art as old as the day King Tubby stepped into Studio One. Yet DJD's updated blast from the past is considerably more welcome than the revival of mopeds or Beatles' inspired barnets.

Indeed, as proved by the sub-tropical maraca-ca-cas on Discocaine's "House De Crowd" and Reel Houze's "No Difference", "A Fistful Of Dubplates" shakes like a Sound Factory dancer gyrating through a Brazilian rainforest with a bandful of steel drummers following behind. And the screaming geeters, live flute and toilet percussion solo (courtesy of Harvey from the Ministry Of Sound) clearly show you can never have too much of a good thing. Dubbed up, not clubbed out. **8**

Rachel Newsome

ENNIO

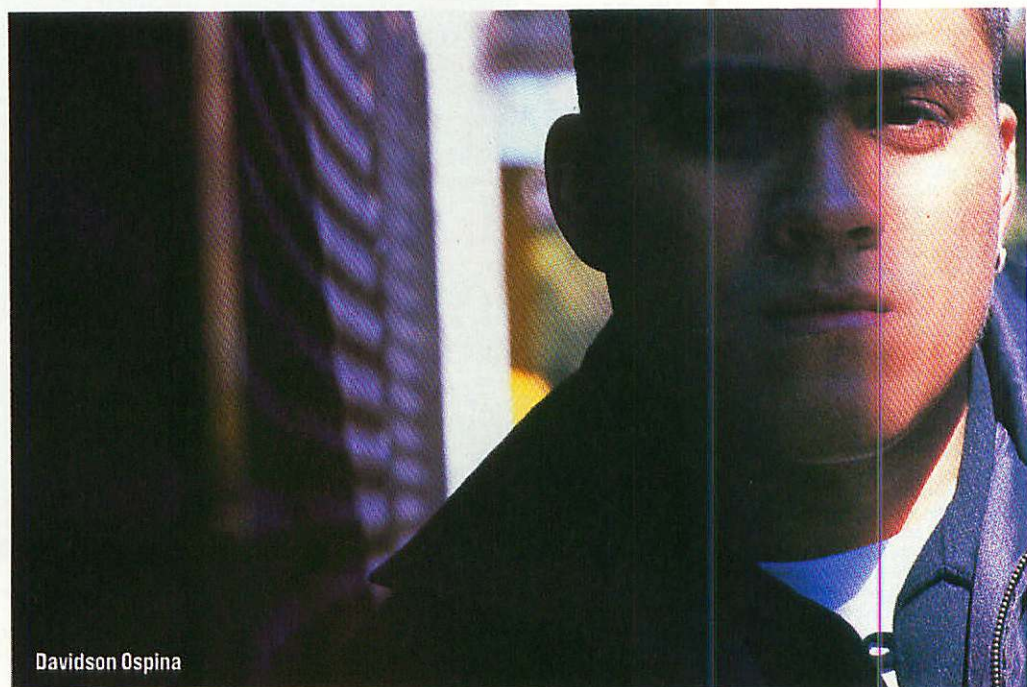
MORRICONE

Mondo Morricone

Colosseum

YOU probably know him for his legendary Spaghetti Western soundtracks, but Ennio Morricone has actually written scores for nearly 400 films, from horror to soft-porn flicks. No surprise, then, that listening to the results is a bit like going down to an audio jumble sale where the clothes have been replaced with musical instruments.

This compilation focuses on the 1968-72 period, the "Italian cult movie" Morricone you don't normally hear. The funky bass lines, Hammond keys, Latin rhythms and sultry vocals may remind you of Portishead et al. In fact, they just go to prove that Morricone is the original trip-hopper. Easy-listening this ain't though. No offense



Davidson Ospina

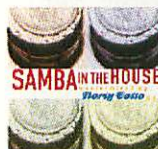
VARIOUS ARTISTS

Samba In The House

Kickin'

AYE carumba! Okay, let's face it. 1997 and it's about time that house music got a good kick up the arse. Those of us with our fingers stuck in the house-lovers pie so long they're starting to wrinkle up like old prunes, have been itching for something new, something explosive, something magical to happen this year. I might not stake my bare-back shirt on it, but this groundbreaking compilation could be a good bet. After all, any soundtrack which makes you feel like you've gone fifteen rounds with the massed drum bands of the Rio carnival and a vat-load of guava punch on some South American football terrace can't be bad.

Of course, there's always been a Latin influence percolating away quietly in the background of house. Masters At Work and Todd Terry have been drawing on it for



years, while the likes of Roger Sanchez and Roc & Kato have never shied away from pushing their Puerto Rican roots to the fore. Only last year, Lord G astonished UK clubbers with his heavy Latin house sound. And now, New York's Latin king, Norty Cotto, has mixed up this firing collection that could well be the catalyst.

Why does it sound so brilliant? Maybe it's those incredible drum attacks, Batucada beats over the darkest of tribal 4/4. Or the stoopidly fun chants, screams and mumbo-jumbo vocals which run through the music like chilli powder in a Cajun gumbo. Or perhaps it's just the simple scorchio energy, enough to get even The Mambo Kings in a dizzy tizzy. Whatever it may be, "Samba In The House" sounds like the most celebratory party in the whole world right now. It's frenzied and funky. And hopefully, it's a sound that's coming to a dancefloor near you soon.

Otherwise, I'll see you down at Rio De Janeiro's Ministry Of Copacabana. **9**

Calvin Bush

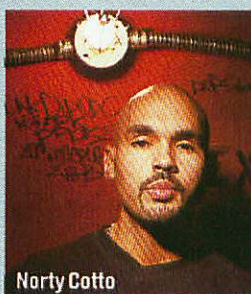
SAMBA

MAGIC

Here, Norty Cotto explains Latin and Samba house and its rather bizarre chanting rituals

What makes Latin house so special?

I think it's the whole groove. I don't even know if it should be called Latin house. It's just very tribal and percussive, which makes it very intoxicating. I guess it's because of the Spanish samples that people call



Norty Cotto

it Latin house. Most people use samples, but a lot of people are now getting into live percussion players over the top which sounds much better.

Is it just another New York trend or do you think it will last?

I thought it might be up until seven or eight months ago, until I got called to Italy to go and play tribal house. It was a tremendous turn-out and they really got into the sound. I hear France is getting into it, so hopefully England will too and we'll get to hear Samba across

the nations! I think this is going to be the year that Latin house goes massive. What's the weirdest spelling you've ever

seen of your name?

Someone once spelled it "Notty Cotton". It's not my real name. I got given it at a very young age. "Cotto" is my real name and "Norty" is like a concept of the word "naughty".

In 1987, 2 Without Hats "Try Yazz" had everyone screaming "Esa Loca"? What's the chant for 1997?

I've no idea, but nothing would surprise me. That chant from "Try Yazz" was actually "Esa loca, dale webo". Which means "Give that freak what she wants" and "webo" is a penis. So...! I actually made a track in 1986 before that one called "Do You Wanna Dance" but it became known as "Arroz Con Pollo" because everyone would chant that. And it means "chicken and rice"!

to the lounge-core massive but Morricone pulls his music from depths far greater than most. As he once said, "I got tired of doing any more films with horses". Instead, he let rip with this brassy blueprint of downtempo. An inspirational selection and something to shpaa-da-da to! **8**

Rob Da Bank

AUTECHRE

Chiaotic Slide

Warp

SOME things never seem to change. And Autechre are undoubtedly among them.

See, you always know where you stand with this pair. Wedged into the darkest recesses of tricky, cantankerous electronica. The perimeters of pop are never less than, ooh, a zillion million miles away at least. Indeed, whether Autechre, aka Sean Booth and Rob Brown, are opting to grind, clank or softly glide, their material is forever testing. The crux of the issue here, then, is whether or not you actually want to be tested.

Bearing a legion of glacial half-melodies offset by rhythms which are, naturally, big on, er, rhythm, their fourth long-player says

you don't particularly. At electronica's zenith, "Chiaotic Slide" would have meant something, of course. Like demonstrating that "dance music" could strive for shapes a great deal more experimental and exciting than just the looping of the same samples time and time again.

In 1997, however, this kind of album has a struggle on its hands to sound anything other than puritanical, inhuman and woefully hollow. It's scary stuff, for sure, but probably not in the way Autechre intended it to be. **5**

Andy Crissell

albums

KUMO

Kaminari Psychomat
SO, this is the Nineties and breakbeat fever is running high. Hell, even indie grungsters Garbage and psychic warriors Eat Static are getting the drum & bass treatment these days. Ever wondered then, what Seventies prog rocksters Can or Pink Floyd would sound like in this climate of sonic pile-ups? Look no further than Scouse groove cadet Jono Podmore, aka Kumo, whose enlightened east-west breakbeat experiments on "Kaminari" (Japanese for "thunder and lightning", apparently) truly merit the tag "progressive". Guitars may have been swapped for samplers, but like Can, "confusion" in Kumo's books is something to be indulged, not dumped. Plundering Oriental culture, Kumo assimilates both the banal (twee Manga cartoon gurgles on "Together") and the sublime (ancient Buddhist spirits flooding into plunging strings on "7 Buckets") into a hi-tech playground of different structures, colours and density. As the mesh of ideas and sounds all converge, "Kaminari" unravels with acute technical precision into the bristling Tai Chi-style breaks and silicon atmospherics of "Tiger Style"'s electric storm. The shape of things to come. **B**
Rachel Newsome

DAN CURTIN

Deception
Sublime, Japan
DAN CURTIN may not have moved on in giant steps since his early Metamorphic releases in terms of style, but that's not really a problem. The



sound patrol

And there's more...

ARC

Pure Source Climax
SOME elements were surely never meant to be fused. Gabba-loungecore. Skiffle-jungle. And probably not Goa-drum & bass either. ARC have bravely tried to merge the psychedelic flow of techno-trance with the power of the mighty breakbeat, but tracks like "Solar Wind" and "Digital Beam" sadly end up falling between two stools and standing loftily on neither. Shame, that. (CB) **5**

VARIOUS ARTISTS

Eurobeat 4 Kickin'
THE London haven of hard

techno and electronic sturm und drang sign off from their weekly night with another compilation from the more minimal side of techno. There are plenty of buggies for every spotter like Dave Clarke's "Thunder" and A&E Dept's "The Rabbit's Name Was" as well as other banging hard wax from Mike Ink, Outside, Steve Stoll, Joey Beltram and Patrick Lindsay. No pain, no gain as they probably never said at the door. (CB) **7**

DEEE-LITE

Sampladelic Relics And Dancefloor Oddities Elektra
FOREVER preserved in the annals of clubland for "Groove Is In The Heart", Deee-lite's disco-kitsch has

been re-vamped and updated for post acid-house casualties. Ian Pooley, MAW and Jonny L all get a look in but it's worth the money just for Carl Craig's lunar inspiration on "Heart Be Still". But be warned! 19 tracks of the lovely Miss Kier's wailings are as likely to have you running for the kitchen knife as those ol' disco boots. (RM) **6**

VARIOUS ARTISTS

Sally Harding's Photographic Memory Volume
THE names on this album read like a "Who's Who" of dance music circa 1992-1995 as Orbital, The Drum Club, Spooky, Meat Beat Manifesto and Reload all pay homage to photographer Sally Harding,

who sadly died last year. A fitting tribute for someone whose images captured those heady early days with energy and flair. (RM) **7**

HEAVEN DECONSTRUCTION

Heaven Deconstruction Play It Again Sam
IN WHICH Franz Treichler from seminal Swiss industrial soundscapers The Young Gods offers up his vision of heaven as a twisted riff of textures, ideas and atmospheres developed during the making of the Gods' 1995 "Only Heaven" long-player. Conceptually intense, the darkside ambient refrains should ensure a rush on underwear at M&S. Scary stuff. (KW) **7**

complexity of his wild fractured funk rhythms and the mad space oddity of his melodies guarantee perennial satisfaction. His second album in six months (after last year's "Art Of Science") doesn't push the electronic envelope to the same extent as, say, Stasis but that's missing the point. Listening to tracks such as the vocal "I'll Take You There", it's soon clear the Cleveland man's music orbits its own unique universe. Hearing old faves like the seminal "Voices From Another Age" and 303-powered "Greengirl" soon remind you of Curtin's production strengths, while the

highly animated futuristic house of "There And Gone" is imbued with such a strong sense of its own other-worldliness, it's as groundbreaking as you could want. Throw in some K Hand and Ken Ishii reworkings and "Deception" is sublime stuff indeed. **B**
Dave Mothersole

PRANA

Geomantik Matsuri
PRANA are Return To The Source jock Tsuyoshi Suzuki and producer Andy Guthrie, who's previously worked with

Ultimate. A potent combination and "Geomantik"'s aim is simple. Transpose psychedelic trance from the realms of cliché and take it to the next level. Straight from the random noise and compressed breakbeats of the title track, the duo discard the standard trance production template in favour a highly personalised approach. "Alien Pets", with its counterpoint of undulating psychesynths punctured by a tom-tom break hammers home the point, while the dirty sonics and twisted breakdown of "Primal Orbit" promise satisfaction for even the



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LAURENT GARNIER
GAYLE SAN
JON COOKE

LEVEL THREE.
SPECIAL GUESTS TO BE CONFIRMED

LEVEL FOUR. IT'S ON PRESENT BRUCE, ROWAN, GARETH AND JAKE.

14TH MARCH 1997.

LEVEL ONE. THE BIG BOTTOM END PRESENT ANDY CURLEY (EMISSIONS AUDIO OUTPUT), NO.9 AND HEADSTRONG.

LEVEL TWO.
SVEN VATH (FRANKFURT)
JON COOKE

LEVEL THREE.
DAVID HOLMES
GRAME FISHER
STEVE JOHNSON
MATT TANGENT

LEVEL FOUR. MANGA ENTERTAINMENT PRESENTS "NINJA SCROLL".

21ST MARCH 1997.

LEVEL ONE. THE BIG BOTTOM END PRESENT ANDY CURLEY (EMISSIONS AUDIO OUTPUT).

LEVEL TWO.
STEVE BICKNELL
COLIN DALE
JON COOKE

LEVEL THREE.
DJ DAG
STEVE JOHNSON

LEVEL FOUR. TROMA PRESENTS A DOUBLE BILL OF "FEMM FONTAIN, KILLER BABE FOR THE CIA" AND "NYMPHOID BARBARIAN IN DINOSAUR HELL".

28TH MARCH 1997.

LEVEL ONE. THE BIG BOTTOM END PRESENT ANDY CURLEY (EMISSIONS AUDIO OUTPUT).

LEVEL TWO.
ROBERT HOOD (DETROIT)
GAYLE SAN
JON COOKE

LEVEL THREE.
TYREE COOPER (CHICAGO)
ALAN CHAMBERLAIN
MATT CARTER

LEVEL FOUR. FENG SHUI PRESENTS THE MIDNIGHT MOVIE.

most strawberried-up dreadlocker.

What with the tribal "Boundless" and a host of reworkings from the likes of Green Nuns and Total Eclipse, the result is a fine album from two pioneers of psychedelica. **8**
Dave Fowler

THE ORB

Orblivion

Island

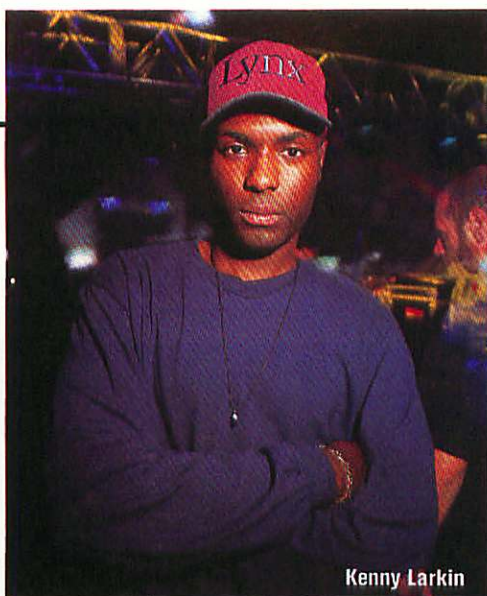
IT started with the "Pomme Fritz" mini-album, a work of genius to these ears but The Orb at their most irritatingly noodlesome to every other critic in Christendom. The consensus was that Alex Patterson had gone so far up his own arse only the soles of his boots were visible.

Next album, "Orbus Terravm", registered a mere blip on the hipometer. No matter. Patterson's never been interested in being hip. So don't make the mistake of thinking the junglist beats peppering "Orblivion" are an attempt to buy some cred. Bearing in mind Patterson's long-standing love of humpbacked reggae basslines, it's a natural move.

The rhythmic shift gives fresh impetus to their ultraworldly noodlings and surreal spoken-word samples, making the first half of "Orblivion" rattling along like a Dalek with indigestion, even if the drum & bassisms are always warped to hell. Quite literally, in the case of the apocalyptic "SALT". In stark contrast, "Toxygene" is a "Towers Of Dub"-type knees-up with plenty of the humour we've come to expect from The Orb.

Hip or not, Alex Patterson is still alive and very definitely kicking. Just watch out for those boots. **8**

Push



Kenny Larkin

DARK COMEDY

Seven Days

Elypsia

DARK? Uh-huh, like pot-holing with a blindfold on. "Seven Days" is Kenny Larkin reviving an early pseudonym, exposing his unfeasibly moody side and generally enveloping

everything that moves in a veil of all-consuming despondency. Comedy? Hardly. Better leave your party hats at home...

Prozac turned to frenzied techno action, this sure as hell ain't. With the pace being that of a canter rather than a gallop, the tunes are more soporific than head-spinning or frenetic. At the core of the album is "War Of The Worlds", the fated track that kick-started Larkin's career more than half a decade ago. And it's the ominous, apocalyptic tones of that tune that formed the blueprint for the rest of this album. The not insignificant problem, however, lies in the fact that little else here is a worthy match for such a classic.

For sure, "The Bar" packs a mesmeric charm and "Paranoid" comes close to articulating that very same state of mind, echoing the atmos-grooving of an underground warehouse jam at 5am in the process. But elsewhere, "Seven Days" seems to be locked into a drab formula of rudimentary kick drums, antiquated hand claps, slowed down vocal samples and technoid treading water. Indeed, many from the Detroit pack seem obliged to adhere to more rules than a chess player right now. If anything Larkin's first long-player since 1995's "Metaphor" on R&S simply pays testament to this sorry state of affairs. Considering his stellar reputation, it's no way to be carrying on. We all have the odd bad week, of course, and for Larkin, this was evidently one of them. **5**

Andy Crysell

WAMDUE KIDS

These Branching

Moments

Peacefrog

IS THERE any better aphrodisiac known to mankind than an album's worth of Wamdue deep house? Once again, Atlanta's kings of the



seductive groove are in finest "Come hither, gorgeous!" mode.

If you're expecting another exploration of breaks and tempos à la last year's "Resource Toolbox", forget it. This is the Wamdue trio again proving themselves the missing link between Deep Dish, Larry Heard, early Derrick May and House Of 909. In other words, deep, deep house with oodles of fireside ambience, atmospheric swirling,

dreamy production and crooning keys. And on "Whirlwind", the odd bit of sexy poetry too.

Not radical, I know. And maybe, spread over a whole album, just a tad below peak level on the interest-ometer. But turn down the lights, stick another log on the fire, stare up at the stars and you'll wonder why they don't turn this stuff into an all-over body lotion. They'd make a killing. **8**

Calvin Bush

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"It Doesn't Matter" Shay Jones

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BRING DA RUCKUS: A LOUD STORY

Label/RC: A mid-term report from the label that first brought you the Wu-Tang Clan and which is dedicated, in DJ Stretch Armstrong's words to producing "An honest record with real music".
KEY PLAYERS: A front line of the Wu, of course (plus solo stuff from Raekwon), Mobb Deep, Tha Alkaholiks and Sadat X doesn't leave much room for any opposition. Vicious and, of course, ruthless hip hop happenings. Protect ya neck.
USEFUL SUBS: Xzibit from the Likwit Crew, jazz-hopster Adriana Evans and the Cella Dwellas offer a range of support to flesh out the team's strengths.
VIEW FROM THE TOUCHLINE: If you haven't heard Loud's take on the hip hop thang, this is a reasonable place to start. If you have, hang on in there for the next Wu-Tang joint. **(WA) 7**

SESSIONS 7

Ministry Of Sound
CONCEPT: Latest in the London superclub's line of mix compilations.
LINE-UP: Remixer to the stars, Dave Morales on the mix.
KEY PLAYERS: No exclusives, but enough spiky garage joints and twisted house classics to make you think twice about Morales' undesired reputation as a cheese merchant non-pareil.
USEFUL SUBS: East 57th Street's weekend anthem, "Saturday", Mousse T's celebratory "Everybody" and plenty more where they came from by the likes of Federation X, Fonda Rae, DJ Sneak and Urban Blues Project.
VIEW FROM THE TOUCHLINE: Not quite seventh heaven. But proof positive that there are still some good things going down at Ministry Mansions. **(CB) 7**

MAZZO MIX-UP - PHIL PERRY

Mazzo, Holland
CONCEPT: Holland's nearest thing to a superclub on their seventh DJ mix compo.
LINE-UP: One of Britain's most sadly underrated DJs, Phil Perry, live from his own legendary Full Circle club.
KEY PLAYERS: No exclusives, but plenty of feisty techno-house bumpers and jostlers like Ultra High's "Scippy", Emmanuel Top's scary acid epic "Spherique" and Dave Angel's mix of Ken Ishii's "Overlap".
USEFUL SUBS: Lots more straight-up no-frills teeth-grinders from such luminaries as Steve Mason, Rio Funk, Doi-Oing, Manual and Primordial Soup.
VIEW FROM THE TOUCHLINE: Good to hear Perry get some recognition, even if it's a not-exactly-earth-quakingly-innovative pure club set. **(CB) 7**

THE FUTURE SOUND OF JAZZ 3

Compost, Germany
CONCEPT: Another freestyle hoedown of abstract electronica, out-there drum & bass and, er, jazz of course.
KEY PLAYERS: Spotter orgasm guaranteed with exclusives such as Move D's understated smoker, "Hurt Me", Beanfield's "Code Of Confidence" and the Stilton-fried funk of "Shponk" from ladies' fave, Mike Paradinas.
USEFUL SUBS: Man-to-watch, Danniell Ibbotson's "Split Into Fractions", Jimpster's "Playtime" and "Wurst" from the marvellously-named Chicks With Dicks.
VIEW FROM THE TOUCHLINE: Jazz is dead! Long live jazz! **(KW) 8**

COLD KRUSH CUTS

Ninja Tune
CONCEPT: The Ninja back catalogue delivered as it should be - in the mix.
LINE-UP: Double trouble as Coldcut and Japan's DJ Krush show off their fancy turntable skills.



NU CLASSIC SOUL

Cooltempo

CONCEPT: Loads of modern soul singers proving they're not just students of classic soul but also fine young gun teachers of inspirational quality.
KEY PLAYERS: D'Angelo and Maxwell, of course. But more importantly, British acts who've dedicated their careers and overdrafts to promoting this new approach get highlighted. Like Mica Paris, Jamiroquai, D-Influence and Paul Johnson.
USEFUL SUBS: Gospel group Sounds Of Blackness' comely "Black Butterfly", Lo Key's witty "Good Ole Fashioned Love", Lewis Taylor's scathing "Damn" and "Tell Me" by Groove Theory, whose founder member was part of the excellent Mantronix.
VIEW FROM THE TOUCHLINE: Makes you realise how much fake, feigned soul is around. 16 tracks which prove it doesn't have to be that way and set the standard for 1997 with a definitive seduction template. **(JS) 9**

KEY PLAYERS: Coldcut's own horoscope-tastic "Sign", Hex's spacey "Harmonic" and DJ Food's "Bass City Roller".
USEFUL SUBS: A multitude of future dope rhythms from all the usual Ninja suspects including Funki Porcini, DJ Food and The London Funk Allstars.
VIEW FROM THE TOUCHLINE: All that scratching 'n' twiddling can be a little wearying, but it's still a fine masterclass in mixamatology. **(KW) 7**

GOA TRANCE VOLUME 5

Rumour
CONCEPT: Making the latest in psychedelic indulgences available to those parts of the populace who can't afford to purchase the twelves.
KEY PLAYERS: Big hitters like Cosmosis, MFG and Shakti & Ping Pong rub tie-dyed shoulders with lesser mortals Super Skunk, Destiny Angel, Psychedelic Variable Consciousness and The Secret.
USEFUL SUBS: Exactly what you'd expect if you've experienced any of the first four volumes. Warped psychedelic mind-benders for the lost generation. Pity about the name, though.
VIEW FROM THE TOUCHLINE: Fast becoming the Encyclopedia Psychedelica, though increasingly threatened by the sheer weight of rival "Goa" comps and the race to sign quality exclusives. **(DF) 7**



MILITANT SCIENCE

Botchit & Scarper

CONCEPT: Cheeky SOUR splinter, Botchit & Scarper gets together with the Asian Dub Foundation to create an "unpigeonholeable collab-pilation". There you have it.
KEY PLAYERS: Raw Deal giving little children nightmares on "Imaginary World", Purple Kola's trip into the electronic underworld on "The Ladder" and the ubiquitous ADF locking horns in true fusion style with Native Bass and Ramjack.
USEFUL SUBS: BLIM and Freq Nasty's superbly tough breakbeat once-over on ADF's "PKNB".
VIEW FROM THE TOUCHLINE: Putting the "E" into eclectic, Botchit & Scarper continue to bodge things up with the style and panache of Alan Partridge on the loose in a Soho sex shop. **(RN) 8**

HARDHOP AND TRYPNO VOLUME 2

Moonshine

CONCEPT: Masses of crunching beats and belching basslines.
KEY PLAYERS: No exclusives, but Norman

Cook's Fatboy Slim comes over all Clash-like with the mammoth "Punk To Funk". The Propellerheads sharpen their scalpels on Mono's "Life In Mono".
USEFUL SUBS: Hard to spot with the continuous generic onslaught of squelchy acidness and Monster Munch-sized breaks.
VIEW FROM THE TOUCHLINE: Hardhop & trypno? Hardno & hoptryp? Try hard & no hop? It's make your mind up time. **(RN) 6**

UNCHARTED TERRITORIES VOLUME 2: JUNGLE JAZZ

Street Sounds

CONCEPT: A gentle foray into the freestyle ambience of jungle-jazz and jazz-jungle.
KEY PLAYERS: Classics, classics and er, more classics. Hot-tip for '97, Adam F, dreams on with "Aromatherapy", PFM get swoonsome "For All Of Us", Wax Doctor takes on St Germain's "Alabama Blues" and Scorpio's "Breakbeat Era" is awesome.
USEFUL SUBS: Nightmares On Wax's wistful take on "Stars", Shogun blissing out on "Nautilus".
VIEW FROM THE TOUCHLINE: Plump the cushions, torch that blunt and chill. **(RN) 7**

MORNING AFTER

Positiva

CONCEPT: Positiva prove it's not all handbag heaven with a collection of pristine ambience, floaty drum & bass and weird-out fungle.

LINE-UP: Mixmaster Morris, the brilliantly eclectic madman and wearer of hologram suits, on the mix.
KEY PLAYERS: No exclusives. Appaloosa & Orbit's sublime "Nautilus", the kind of jungle Ron Trent or Paper Recordings would make, Photek's techno excursion "Tr-Aeon", and Dub Tractor's "Scary HH Loop".
USEFUL SUBS: It's all a great snapshot from the electronic firing line with Plaid, Spring Heel Jack, Foul Play, Subtropic and T Power leading the charge.
VIEW FROM THE TOUCHLINE: The perfect antidote to the cheesy mess from the night before, showcasing one of Britain's most sadly overlooked but gifted deck masters. **(CB) 9**

HIP HOP CONCEPTS Freeze/Freedom Sound, USA

CONCEPT: Ten instrumental hip hop jams which "represent the wide scope of ideas emerging from the street".
KEY PLAYERS: Two brand new tracks from Glasgow's Poets Of Thought. However, they're overshadowed by the doped-out dub of Mama Mystique's "Tremendous" and the distinctly r&b flavoured jam of Atomica's "Goin' Down".
USEFUL SUBS: Plenty other exclusives from Westside Players, Sub Hash and Mental Device and more, most of which are no more than Mark The 45 King-style breaks and beats.
VIEW FROM THE TOUCHLINE: More a collection of rambling breaks than a proper album, inventiveness takes a back seat in favour of the DJ tool. **(CB) 6**

FREESTYLE CANDIES

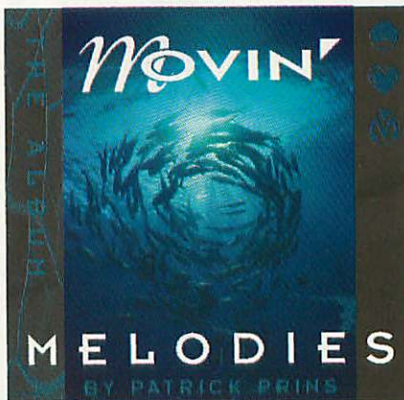
Klang Elektronik

CONCEPT: The absurdly talented Alter Ego boys show off their wares in original and remix form with the focus on the far side of abstract techno.
KEY PLAYERS: Eight Miles High's brittle, beautiful "Artgallerie", Alter Ego's remix of David Holmes, Black Dog's mix of their "Tanks Ahead" and a rarely heard Alter Ego rework of Phillip Boa.
USEFUL SUBS: The every reliable Globals' genius job on Warp 69's "Natural High" and Roman Four's stuttering deep houser "Algorhythms".
VIEW FROM THE TOUCHLINE: Taking candies from strangers isn't always dangerous as its made out. Sometimes it can be fun. **(CB) 7**



MOVIN' MELODIES AM:PM

CONCEPT: The greatest hits of Patrick Prins, the infamous Dutch producer who once boasted that he could "remix a fart".
KEY PLAYERS: No exclusives, but Bejesus, Prins hasn't half knocked out some club classic belters. "Le Voie Le Soleil", "PARTY", "La Luna" and "Guido The Killer Pimp" are just the tip of a wonderful iceberg.
USEFUL SUBS: Loads of other stoopidly brilliant party anthems under his Castle Trancelott, Indica, Artemisia and Eating Habits alter-egos.
VIEW FROM THE TOUCHLINE: Innovative? Maybe not, but for sheer irrepressible anthems from God's own handbag master, Prins is King. No wonder AM:PM are rumoured to have paid through the nose. But wherefore are Prins and some decent new material now? **(CB) 9**





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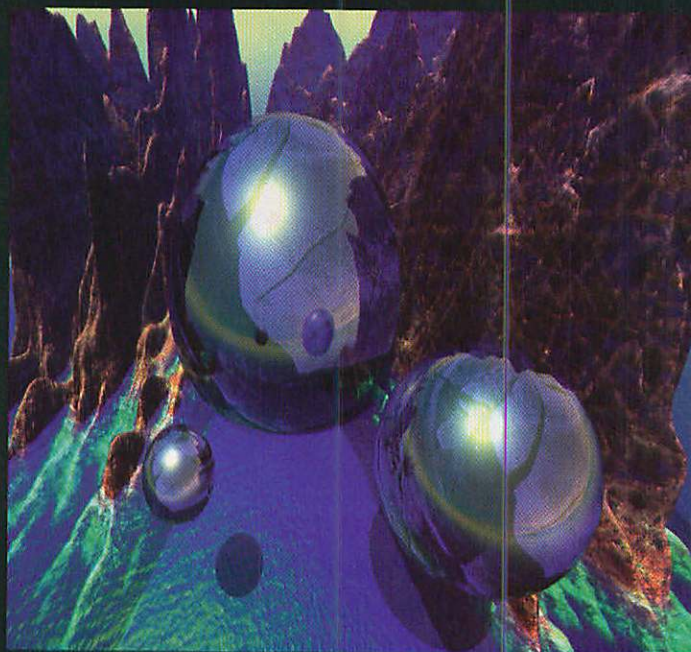
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singles

Reviews by Calvin Bush, Rob Da Bank, Rachel Newsome and Ben Turner

SPEARHEAD

Why Oh Why
Capitol/Parlophone

EX-DISPOSABLE Heroes Of Hiphoprisy and Beatnigs frontman, Michael Franti, continues his mission to preach through beats and rough rhyming. The soulful backdrop to another smokin' night. (RN) **7**
Morris: "The Beatnigs used to beat each other with baseball bats on stage, didn't they? With the Disposable Heroes Of Hiphoprisy, he went all commercial. You were always waiting for them to do something brilliant but I don't think they ever did it. As a musical form, hip hop's been born again. Maybe rap will go the same way. The influence of MTV and commercial radio has squeezed the juice out of it and made it into something slick and dull. This is too bland for me." **6**

LITHIUM & SONYA MADAN

Ride A Rocket
frr

THE indie-dance crossover continues apace as Alcatraz' Victor Imbres jumps in the studio with the Echobelly singer. It's a one-night stand which leaves few regrets the morning after. There are some glorious fireworks going off here as the pair leave a trail of crescendos, breakdowns, drum rolls and, of course, Sonya's angelic vocals. Watch it soar. (RN) **9**

Morris: "I had this down as a 'Blah blah, let's pretend it's on another label' white label. Not very interesting commercial club fodder. I'd rather have Echobelly. Life's too short for records like this." **5**

LAURENT GARNIER

Crispy Bacon
F Communications

FINALLY available after a brief limited run before Christmas, this is the French maitre d'house at the peak of his powers. "Crispy Bacon" attacks from the outset, a searing piece of bass-hard minimalism, while "Orgasm" is like driving into a wall of beautiful white noise at Mach four. Intense isn't the half of it. Remixes from Aux 88, DJ Hell and Gilb-R are good, but not a match for the originals. (CB) **9**
Morris: "I like Laurent's DJing. I met up with him in San Francisco a few weeks ago. He came and sat through my set. I played with him at Sonar a couple of years ago and he was really great. I also saw him playing about six years ago at this tiny little club in Paris for about 100 people and everyone was saying he was gay because he was playing all this house music. I like some of the F Communications stuff but I don't know what to make of this. If I play 140bpm techno it's got to be a lot more sinuous and funky than this." **6**



BALLISTIC BROTHERS

Tuning Up
Sound Boy

ASHLEY Beedle and Dave Hill's mob have clearly caught the same Roy Ayers bug as Masters At Work, which is no bad thing

He's

the original ambient evangelist, the man who stood up and told everyone to "lie down and be counted". With his infamous hologram suits, incessant appetite for DJing any time, any place and sets which read like a history lesson in experimental electronica from the early Sixties through to the 21st Century, he's established himself as one of the most unique decknicians in the world. He's been there from the start, working with The Shamen during their early Synergy parties. As Irresistible Force, his two Rising High albums, "Flying High" and "Global Chillage", pioneered the age of the post-house electronic chill-out, while his Namlook collaboration, "Dreamfish", was another laid-back benchmark. His knowledge of music is almost beyond belief, he can talk for days about such esoteric topics as the origins of LSD or Roman cuisine, and he rarely sleeps. This month finally sees the release of his first mix album, "Morning After" on Positiva. He is **MIXMASTER MORRIS** and he's here to spliff up, chill out and pass judgement on this month's singles.



judging by the jazzcentric loungin' taking place on "Tuning Up". But before you get too comfortable, there's also a Two Lone Swordsman remix with rattling percussion which sounds like it's been recorded down a toilet. Cool. (RN) **7**

Morris: "This crowd are definitely getting well into fetishising New York more and more, from Arthur Russell to ESG and all points in-between. The first track doesn't do much, but does it very nicely. I like this. The bits where it all goes wobbly are definitely the high point. Very unusual, very interesting. It's in 3/4 and it could easily be on an Atom Heart or David Moufang album. An original record!" **9**

JAZZ JUICE

Detroit
Precious Materials
OFTEN overlooked on its original 1995 release, this collaboration is Wax Doctor and Alex



Reece together at their best. Shimmering with ultra-bright splashes of melody, the original is still a sharp burst of sunshine rays and piercing break action. Justice contributes two mixes, but it's the surprise inclusion of a

mega-luscious, deep-string Garnier mix that makes this pretty near essential. Shame about the tacky "aka Alex Reece & Wax Doctor" sticker. (CB) **8**

Morris: "I've been playing the original for about nine months. It didn't get nearly enough attention the first time round. You can't really go wrong with this track. It's Alex Reece and Wax Doctor, plus Laurent Garnier and Justice, so you're in pretty safe hands. The interesting mix is the third one, the techno mix. It says here it's Laurent Garnier's mix. I thought they'd done it themselves. I listened to it this afternoon and it's really, really good. That should make up for the slugging I gave Laurent's other record." **9**

MARSHALL JEFFERSON & JESSE SAUNDERS

12" Of Love
Just Say House

TIME may march on, but it's not been as cruel to these Chicago originators as you might expect. Perhaps due to Jefferson's continuing ability to stay on top of current trends as a DJ, the tacky title actually reveals a tasty, if not entirely innovative, piece of hardish house which clearly owes a nod to current Plastic City output. (CB) **7**

Morris: "They weren't really heroes of mine, I was more into Li'l Louis and Derrick May. Wibbly modulation is definitely back in this year. It's good to hear people modulating drums instead of just bloody bass filters." **7**

WINK

Are You There
Ovum/Sony

HE may be undergoing the most undeserved backlash in techno history, but "Are You There" will do little to convince Josh Wink's over-eager critics. Two of the mixes break out into irrational breakbeat sections, along with some standard 303 mania, while the old voice filtering trick is clearly still a Wink fave. Only the original mix puts dancefloor devastation before devious knob-twiddling and, jerky as it is, it still slams. Of a fashion. (CB) **7**

Morris: "At least Wink seems to be a real person and not just somebody dreamed up in a laboratory by a record company. [Listening] See, the Americans still seem to think triggering a 303 is an amazing thing to do. Roland have got to be making so much money as everyone in America is buying a 303 thinking that they'll become an instant techno god. This is quite slow. I don't like the breakbeats, they sound like an old hardcore records. I think I could use the last mix, it's rather interesting. But the whole thing is very old-fashioned. It sounds like a Low Spirit record from a few years ago." **6**

SOUL MOTIVE

The 2s And 5s
Blue Basique

YET more gorgeous machine music from Steve Sullivan's Blue Basique label where Nu Groove and Bobby Konders are clearly icons. Soul Motive have already appeared on Nuphonic, as well as being behind the unbearably deep Future Soul Orchestra, and these three cuts, all on a dreamy techno tip, make them another Brit production team with magic in their fingers. (CB) **8**

Key 10-Mileston FI 9 - Ferrari Boxer 8 - Porsche 911 T - Jaguar XJS 6 - BMW M3 5 - Toyota MR2 4 - Ford RN 3 - Fiat Punto 2 - Nissan Micra 1 - Skoda 1100 0 - Wheelbarrow

Key 10=McLaren F1 9=Ferrari Boxer 8=Porsche 911 7=Jaguar XJS 6=BMW M3 5=Toyota Mirai 4=Ford KA 3=Fiat Punto 2=Nissan Micra 1=Skoda 1100 0=Wheelbarrow

Morris: "I've had some stuff on this label before but I couldn't really find anything of much use. I need things to be a bit out of the ordinary. The trouble is the British usually copy things too literally without making their own sound. Then again, I'd rather they copied Detroit than, say, Rotterdam. There are very few people who can do great house music solos and this one's not bad at all. Peter Daou was the best of all. This sounds a lot like what Rheji Burrell was doing six years ago. It could have come straight off 'New York Housing Authority Volume 6'." **7**

ELEGIA

From Nowhere With Love
F Communications, France

THE pedigree French label responsible for shifting butts all over the world doesn't disappoint with this sublime four-tracker. The lead cut starts out at the Cafe Del Mar before chugging off into deeper waters with its beautiful vocal touches. "Rescue" proves the xylophone can still make it in house music while "1992 (Heaven Mix)" is a progressive house wonder of spaced-out synths. The frog's legs! **(RDB) 8**

Morris: "This kind of goes in one ear and out the other. Who's the weird ambient guy on F Comm? Reminiscent Drive, yeah. I can't make my mind up about that. I played it once and thought it was absolutely brilliant, then the next time I played it, I decided it wasn't. This doesn't do a lot for me. It's a bit dull." **6**

SAINT JOHN FEATURING RALPH ANTHONY

Toma Chocolate
Gossip, USA

A LATIN house floor filler with Mr Anthony singing the praises of chocolate. Flip the record over and Lord G, the teenage Latin godfather, provides the speaker-trembling "Underground Mix". Cut-up vocals break up the shifting percussion rhythms while the beat just keeps building and building to a teasing finale. **(RDB) 7**

Morris: "Latin house the next big thing? Again? This is Ibiza fodder. It sounds like a bad mix of 'Jibaro' and it's probably more boring than anything else we've heard so far. I'd like to hear some real Latin house music but this isn't it." **4**

TRANSATLANTIC SOUL

Release Yo' Self
deConstruction

1997 is the year for big, bumpy basslines and Roger Sanchez is leading the field if this double-pack of good-time house is anything to go by. Remix duties fall to our own Basement Jaxx and a pitched-up Todd

Terry. Both reworkings get top marks but it's the S-Man's original mix which still gets the feet stomping. **(RDB) 7**

Morris: "Being angry with stuff like this is about as pointless as getting angry with dogs for peeing on the carpet. The Basement Jaxx mix is alright. I can't be bothered listening to the rest of it." **5**

BALLY SAGOO

Tum Bin Jaya
Columbia

A RELEASE at last for the blinding Grooverider remix of under-rated Indian producer Bally Sagoo which, with its tech-style breakdown, was something of a jungle anthem over the New Year. Smith & Mighty do the honours on "Chura Liya" along with DJ Hype but it's Grooverider's mix which really splices up the Delhi/East End of London connection. **(RDB) 8**

Morris: "The pressing is really terrible. The bottom end is hardly coming out at all. I think the guys who are going to shake the Indian music scene up are Talvin Singh and Kingsuk Biswas. I reckon the best Bhangra remix ever was Kevin Saunderson's mix of Sarbani back in 1987. They should stick that out again. The Grooverider mix sounds like stuff has just been mixed in over the top. It doesn't really gel too well. Looks like he's got some new tricks for this year." **6**

SCRATCHY MUFFIN

Got Beef EP
Skint

MORE bass-heavy amyl trax from the Brighton big beat imprint you need 10 cans of Red Stripe to appreciate properly. Scratchy seems an appropriate enough name, but most of the beef appears to have been left behind at French customs. Still, check the Strata 3 remix for some of the missing protein. **(RN) 5**

Morris: "I like that guy Req on Skint, but every time I play one of his records, people think the needle's dirty. More and more of this kind of stuff is moving towards this jumping up and down, aggressive hip hop style. I'd rather have Pork and Ninja Tune than Wall Of Sound and Skint, no disrespect." **7**

µ-ZIQ

Ummur Bile Trax Volumes 1 & 2
Nut

MUSICAL chameleon, Mike Paradinas, steps from the changing room with yet another new outfit. These two volumes of so-called "drill & bass" are not for the purist, though. The sounds and speed are furiously experimental, with crazy beats, funky instrumentation and downright daring

SWEETBACK

You Will Rise

Epic

IF you still haven't checked out Muzik's Album Of The Month from December, then get on it now because 1997 is the year we're going to force Sweetback down your throats until you do. Like, why does it take Mr Scruff to chart this record at Number One to make people accept that soul is just as creative and musical as good drum & bass and deep house? And along with Maxwell, the stunning forthcoming album from the outrageously emotional Erykah Badu and bands like Sweetback (Sade's old backing band), it looks like Britain is finally projecting this orgasmic music where it belongs. Cafe Del Mar style jazz funk and sweet soul combines with the vocals of Groove Theory's Amel Larieux who tells the story of a girl who wished she was a bird because she's "unhappy living in a ghetto cage". With Goldfinger also on the mix, this is as vital to your collection as both the Daft Punk and Nuyorican Soul albums. **(BT) 9**

Morris: "They're Sade's backing band? That wouldn't have me dashing to the shops! Although I've always been a smooth operator. Actually, I reckon Sade was always a bit better than she got credit for. She became this media thing where she was very bland and horrible but she certainly started out with better ambitions. I'm more into old soul than new soul. I've been buying lots of old Sly Stone recently. This is totally boring." **5**



samples which include Ornette Coleman and indie band, Rub Ultra. **(RDB) 7**
Morris: "He did the track with the Ornette Coleman sample a year ago but had great difficulty getting clearance. I've always liked Mike's music but last year he got into a bit of rut making all that Aphex Twin stuff. I'm glad he's branching out this year. He's very talented but I can't see him on 'TOTP' yet though! There are some Jean Jacques Perrey samples in here too. In fact I'll play you it [attempts and fails to find original Perrey album]. I can understand people not liking it, but it's pretty good." **8**

ALOOF

Wish You Were Here
east west

THE Aloof's own special brew of "proper song" beats gets aided and abetted by David Holmes and Ashley Beedle. Holmes drops a slowed-down breakbeat over a shuddering cello while Beedle rolls up a rhythmic blunt which perfectly compliments

the soulful vocal. The original and a Holmes instrumental complete the package. **(RDB) 7**
Morris: "I'm still waiting for David Holmes to make a record I can really get behind. He's a big fan of Roman Flugel so... but his album went over my head. When it comes to 'indie dance' I was never one of those people who thought, 'Hurrah, the Happy Mondays have arrived to save us'. I'm not into this, there's a place for vocals but they've got to be exceptional. I could listen to Robert Wyatt or Joni Mitchell all day." **5**

TERTIUS

Vibes/Sky High
Renegade

RUMOURED to be the work of Endemic Void's Danny, the second single from Tertius confirms his rare talent for making drum & bass which is both immensely listenable yet rockingly dancefloor cool without ever sounding washed-out or lame. If you've ever wondered what the massed bands of the Blue Note would sound like

muKI

JAHBAR/SPRING + PETE LAZONBY REMIX

"A passionate, fresh-beated, genre-busting affair that comes in somewhere between drum & bass and techno" 95% DJ Magazine

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mixmaster morris'

UNKLE Berry Meditation Mo' Wax

VINTAGE Mo' Wax spaced-out hip hopper, as the guv'nor Lavelle, Tim Goldsworthy and Major Force's KUDO hook up with Money Mark and his psychedelic guitar. It's a mantra-like workout on the original mix. The "Last Ever Mix" kicks along nicely, while Attica Blues go back to the old school for their deeply bassy version. Classic. (RDB) **8**

Morris: "I've got this already. It's just a loop of Tonto's Expanding Headband with a breakbeat under it. I'll play you the original [whips out a bizarre Sixties psychedelic album by said Tonto]. It gets really good when they turn the harmoniser on. Everything's banged through an Eventide. Was I surprised that James Lavelle could be so self-indulgent? Ha! Ha! I think California seems to have had quite an effect on him. It's obviously him and Matt Skylab out of their minds somewhere in California. With all those rumours of them spending £1,000,000 on the album, I was expecting it to be some pompous twaddle. But this sounds like they were having a lot of fun. It really kicks at the end too." **9**



jamming in jungle formation, then look no further than "Vibes". (CB) **8**
Morris: "I really liked the first Endemic Void single, there are also two tracks on the 'Equations' album which are brilliant. 'Vibes' is nice too. If I hear three drum & bass clichés these days, I take the record off. This doesn't have any! Drum & bass will soon be like techno is. Everyone agrees that 90 per cent of it is rubbish, we just can't agree on the 10 per cent that isn't." **8**

SL2 On A Ragga Tip '97 First/XXL

OKAY, so history may not have been too kind to it, but back in 1992 this track was the business. The ultimate party anthem. Sad old farts who hated it back then won't find themselves converted by Force & Styles or Slipmatt's own remixes, but this lot are doing it for the kids. And they are doing it with an irrefutable sense of fun and live-for-the-minute stoopidness. So you can either rediscover your youth or go fetch the pipe and slippers. (RN) **8**

Morris: "This sounds like a kindergarten music workshop. What a crap record. This is even worse than I remember it being. On a rubbish tip!" **0**

ROY DAVIS & JOY JUNIEL The Men From The Nile Part 1 Underground Therapy

HE may have dropped the "Junior" tag from his name, but the productions of the original wild pitch man, Roy Davis, are getting more senior by the day. After the awesome "Gabrielle", the debut on his new label cuts across the disco/house divide with considerable aplomb. Best of all is "Egyptians Jazz", a far-gone journey to punkish funk which proves that not only is Davis out of a rut, he's doing a superfly strut. A triumph. (CB) **8**

Morris: "I'd dance to this. It would certainly be an improvement to hear more house music like this than what passes for it these days. On the whole, American house music is of a higher standard. Whenever I go to clubs in Chicago, I generally hear much better music. I love that little percussion fill on the first track, those funky touches make the record, though it's fairly anonymous sounding." **7**

THE MARTIAN Firekeeper/Vortexual Conceptions Red Planet, USA

OR "Red Planet Seven" as it will inevitably be tagged by spotters. And thoroughly Detroit-tastic it is too, with "Firekeeper" a classic piece of techno action which puts it right up there with the last great Red Planet cut, "Stargazer". It even sounds a tad like it too. The flip is a more minimal affair, hard-driven UR dancefloor action from the dark side of the trax. (CB) **9**

Morris: "I'm the firekeeper/Twisted firekeeper! Red Planet Three is brilliant but I didn't think much of Six. This goes all 'Strings Of Life' in the middle. You can't knock Mad Mike. I've never been to Detroit, I've been planning to for five years. I've got to rectify that, really." **8**

THE OCTAGON MAN 10 Ft Flowers Electron Industries

DITCHING his Depth Charge Kung Fu kicks in favour of a more enigmatic persona, J Saul Kane enters the warped mind-zone

of the long-running Octagon Man project. If it sounds like a character out of "Batman", it's because this top 10-inch double-pack invokes superhuman powers to create a fluid, fucked-up techno-funk for slick cats and jokers alike. If only Percy Thrower could grow 'em this big. (RN) **8**

Morris: "The first two Octagon Man records are absolutely, totally, wonderfully, fantastically brilliant. The best things he ever did. I used to love the old Depth Charge records but I haven't liked the new stuff much." **7**

BOSS HOG Don't Make Me Wait Sugarcube

MORE house of a deepish slant from Scotland, this time courtesy of Edinburgh garage guru, Gareth Somerville. Their namesake may have been oversized and under-IQed in the "Dukes Of Hazzard", but this Boss Hog has come up with a perfectly acceptable piece of slim, trim chugging NY-style action which is at its cleverest on the harder, hypnotic NYA remix. (CB) **7**

Morris: "I come from the sad part of Lincolnshire where 'Dukes Of Hazzard' was cool and kids used to superglue their car doors shut so they could climb out the windows! This is too vanilla. No added flavour. So now you know what people mean when they say, 'My wife only likes vanilla sex.' You get the feeling after eight bars of this that you know exactly what's going to happen. It just sounds like a run of the mill Strictly Rhythm record from six years ago." **5**

SPRING HEEL JACK Bank Of America Trade 2

JUDGING by this moody outburst of dark rage, the jungling Jacksters clearly weren't that impressed by their last trip Stateside. Building on the hallmark complexity of their sonic structures, "Bank Of America" explodes into atomic breaks which in turn give way to eery, post-nuclear atmospherics. Beware of toxic substances. (RN) **8**

Morris: "I like Spring Heel Jack although I found their 'Dub' album disappointing. I thought the first one, 'Sea Lettuce', was excellent. There's a track from 'There Are Strings' on my mix album. Their production with Everything But The Girl was a perfect example of how to make a

commercial record which is achingly brilliant. They've gone a bit too noisy for my liking recently. Like muted jump up or something. I like the processed noise in the second half. It really sounds like something off an early Brian Eno track around 1975. The second half is much better. It's like their gigs, pretty intense but brilliant in parts." **7**

LTJ BUKEM/PESHAY Music (Remix)/Jazz Lick Nexus

A FINE double whammy for the debut release on Tayla's new label via Good Looking. Peshay's mix of Bukem's groundbreaking prototype, "Music" plays it safe by sticking closely to the original sound. The real classic is the stepping b-line and simple, lava flow of molten breaks fuelling "Jazz Lick". Luscious. (RN) **9**

Morris: "I'm fairly Bukem positive. He's very brave. He's supporting some good people on his label like Blame, Appaloosa and Nautilus, cutting edge people. He's not afraid to do different tempos either. [Listening to 'Music'] The price of Fender Rhodes must go up because people are going to run out of Lonnie Liston Smith records to sample. Peshay's remix is very conservative. 'Jazz Lick' sounds like Alex Reece. Pretty good stuff. I'd have been more enthusiastic about it a year ago." **8**

DEATH IN VEGAS Rekkid Concrete

WHEN it comes to maximum noise pollution, Richard Fearless and Steve Hellier are leaders of the scavenging pack. Perhaps not quite as groundbreaking as "Dirt", this is still primed with enough seedy beats and dirty breaks which sound like they've been filtered through a tea-strainer to maintain Vegas' hi-sleaze factor. The rekkid' crew are here. (RN) **7**

Morris: "I can't work out what speed it's meant to be played at because it doesn't sound good at either. Richard Fearless gave me a good kicking in another mag. I was singled out along with James Lavelle as being an enemy of Brit hop, which I felt was quite complimentary, actually. At least this isn't indie rock. Let's be generous and say they make a good, fucked-up noise." **6**



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release

BRAXTON HOLMES & MARK GRANT
Ron Hardy/The Revival
Cajual, USA

The people everyday man is back, teaming up with fellow Chicago house head Mark Grant. Flip the groovy Ron Hardy tribute and you get the blackest slice of old school house, funky Hammond organs, a congo-driven groove and some chanting Afro-style vocals. Fitting that it should come from a black-owned Chicago label... to go forward we have to go back. **9**

singles

SASS & SAMEER

From The Inside Out

Twisted

Evoking memories of real garage music such as ESG's "Moody", this slice of Long Island-produced deepness twists and turns with the craziest female vocal. New York gay/drug music, simple as that, just the way we like it. **9**

SWAG

Groove Seeker's Allowance EP

Jus Trax

Versions 12 and 14 of the series see the Swag lads in a more uplifting mode. Remember "uplifting" in the Swag sense means dark pumping beats, harsh but melodic melodies and a snatch of one of garage's most wanted vocalists. Another truly great British house record, now

we need a few clubs to play 'em. Simple, eh? **9**

DJ ROKITRON

Runaway

Golden Gate

Linda Clifford's disco classic gets a reverential re-edit. Leading with that superb percussion groove, teasing with the vocals, then using the hooks the disco heads love so much. Following the trend for pre-remix style edits, à la "TW Brown" and "Mighty High", this is as good. **7**

DIRTY WHITE BOY

Triple XXX Porn/God Bless America

Twisted

Dark Factory style garage with a nine seven flava from nu kids (there are two of them), Dirty White Boy. Great deep pumping grooves which shout "Twilo, 6am" and an equally great name... and

look what a name did for those Daft Punk lads. **7**

DEBT OF SOUL

Stand Tall

Narcotic, USA

East Coast grooves from Basement Boy cohort DJ Spen on Roger Sanchez's Narcotic imprint. Great soulful vocals, driving beats and swingy keys provide exactly the sound London's black garage scene is down with. Lacking anything new, well yes and they'll be another one next week but watch them Moschino girls go. **6**

DEVIANTS

Being Someone Else

Luxury Service

You want something new? Well Roberto Mello's solo outing provides just that. A bottomless slice of nu-Yoricanism which captures those after hours moments just right. Mellow and spiritual, music to get lost in and music coming out of London to be proud of. **8**

TINY ELVIS

Thee Bass

Mindfood, USA

Another great name, seems that house producers are starting to

trainspotting house

Reviews by Terry Farley

realise names can sell records as much as the grooves contained. The grooves by the way are as you would expect from Mindfood, minimal, warm, slightly hypnotic and happily, very danceable. **7**

PAUL RUSSAW

Thoughts of You

Kult

Paul's sensuous deep vocal gets another outing courtesy of Japan's hottest house producer, Yukiyo Takabayashi. The warm vocals are underpinned by lush instrumentation and an epic (in the good sense) mix which leaves you wanting more. **7**

VINCE AILEY PRESENTS

The Handcrafted EP

Unabomber

Mo' filtered-to-fuck shit from DJ Sneak's new label, through those fab Digital Dungeon homies. Great looped up disco steals combine with Chicago rhythm, nothing you ain't heard before but just like garage, this is a world of its own. **8**

JAYMAYKA BOYZ MEETS

BALLISTIC BROTHERS

Goodbody Girls

Junior Boy's Own

The Ballistics produce a deep, bottom-heavy, reggae-fied groove of brother Ash's newie. Cut on a 10-inch dub plate for that jam down flava, these are dubbed out vibes strictly for the open-minded. **8**

DEEP SENSATION

Get Together/Talking

Cajual

Glasgow's funkiest double act team up with the Cajual crew and turn out a super little double header. Great hooky vocal samples, top drum programming and funky keys, all in all a top transatlantic package. **8**

K HAND

Because I Know

Acacia

Again out of Detroit, hiding on the B-side of a fairly routine banging instrumental is this lovely gospel-wailed stomper with a slight techno edge. Joyous, timeless house music, what more could you ask for? **8**

RESTLESS SOUL

Mama

Slip 'N' Slide

Saving a classic for last, one of Muzik's fave singles of last year,

Phil Asher's tribute to The Intruders "I'll Always Love My Mama" gets a welcome full release complete with an awesome Black Science Orchestra reworking. A record you have to have, buy it and if you hate it, I'll personally refund you your money. **9**

ELECTRIC SOUL

Whatever/Je Me Souviens

People

Phil Asher and Luke McCarthy carry on their odyssey into electronic disco with two further mutations. Funky basslines are topped by jazzy keys and melody lines and delicious warm pads, deep, soulful stuff which is pushing Brit-house forward. **7**

KULT DJ SAMPLER

Volume 4

Kult

A truly superb four-tracker from in form Kult Records. My personal favourite is Cicco Castelli's "Life Is Changing", a filtered funk groove Paris would be proud of. "BPT" is a groovy in the mix, after hours thingy, the ever-reliable George Lane Jr weighs in with the heavy percussive "Promised Land". Lastly, Jason Picconi goes jazzy with a techno-based bottom section. Great value. **8**

albums

VARIOUS ARTISTS

In At The Deep End

Payan

If ever a manifesto was to be written for the best of British deep house, this Miles 'N' Elliot mix compilation is it. All those classics we've been banging on about here at Muzik for aeons, including Wulf 'N' Bear's "Space Groover", Housey Doingz' "Piano", Essa's "Northern House" and Reel Houze's dub-fuck "The Chance". Tops. (CB) **8**

VARIOUS ARTISTS

My House

Distance, France

The press release says DJ Jef Kay is "Paris' best". Hmmm! Don't know about that, but there's no faulting the selection of tunes on offer here, as Round 2's incredible "New Day", Yellow Sox's "Flim Flam" and St Germain's "Mama Said" are complimented by an exclusive Kenny Larkin mix of Charm Farm and the evergreen "Sueno Latino". His house is your house is good house. (CB) **7**

Slate OF The Artist

Former TEN CITY artist Byron Burke is back on firing form

Ten City. Probably the greatest house music group in the world. Until 1994 that is, when the band decided enough was enough. After four albums, two major label deals and more club hits and sell-out shows than you could imagine, they'd sadly come to the end of the road. Tired of

relentless rounds of recording, promotion, more recording and yet more promotion, they went their separate ways and took a well-deserved break.

But if there's one trouble with house

music, it's this. Once it's in your blood, it's pretty damn hard to shake from your system. And slowly, but surely, Ten City are thankfully re-emerging. We all know about Byron Stingly and his massive "Get Up", but what about the rest of them? What exactly has their other Byron, keyboardist, technician and co-producer Byron Burke, been up to?

"Man, I've just been taking things easy," he drawls down the phone-line from his relocated studio in Germany. "We did our last gig over here in 1994 and the vibe was so cool, I said that when I got back into things, I'd set up over here."

So he moved his studio from Chicago and ever since, he's been back in the groove, turning out those badass deep house tunes once more. Tunes like the warping electronics of his Komputer Kidz single for Maxi. Like the tripped-out funk of the "Attic Room" EP on Germany's Continue. And as if that wasn't enough, he's produced a track on Barbara Tucker's album for Strictly Rhythm, while signing his Visions project to the Masters' MAW label. He's even found time to star in a Chicago-based feature film about the dance music industry.

"Yeah, it's a low-budget movie called 'Rock Da House'," he explains. "It's about Fast Eddie and Tyree Cooper and what they had to do to make it in this business. I was supposed to play the part of the big-shot producer, but I ended up dancing on stage with Fast Eddie! It's a cool film. And even better, the Komputer Kidz cut is on the soundtrack."

Komputer Kidz 'Ride A Train' is out now on Maxi. The 'Attic Room EP' is out now on Continue



Key 10 McLaren F1 9 = Ferrari Boxer 8 = Porsche 911 T - Jaguar XK 6 = BMW M3 5 = Toyota Mir2 4 = Ford KH 3 = Fiat Punto 2 = Nissan Micra 1 = Shoda 1100 0 = Winnebrow

trainspotting jungle

Reviews by Duncan Busto

vital
VARIOUS
ARTISTS
Shadow 100
Moving Shadow

The Mighty Moving Shadow celebrate the big ton up in dazzling fashion. This colossal double-header features head man Rob Playford joining Dom for this ultra sub-heavy, mesmerising noise onslaught of "Distorted Dreams" before mashing it up with old mate Goldie on the spellbinding rhythmic anarchy of "Shadows". Here's to Shadow 200. **10**



singles

HOKUSAI

Black Rose

Source Direct

The deadly duo let loose one of their fiercest apparitions to date in "Black Rose", a cyclone of disturbing sonic rushes, nervous rhythmic exchanges and the purest of subsonic swellings dwelling in organised chaos. Sanity is restored with the accomplished hybrid future funk of the flip. **9**

APOLLO 440

Ain't Talkin' Bout Dub - Matrix

Remix

Stealth Sonic

High profile remix pressure from Matrix who's set to make a big name for himself in the coming months. Here he transforms "Ain't Talkin' Bout Dub" into a delightful electronic symphony of mystical synth harmonies, driven by sparse abstract break work to captivating effect. **8**

FREESTYLE

Play The Game

True Playa's

The True Playa's imprint maintains the momentum set by their first two outings with their inimitable brand of burly bass funk, finely dealt with here by Freestyle on this fast-flowing gangsta-edged workout. "Learn From The Mistakes" provides a fatter, dubbed-out hip hop collage. **8**

DILLINJA

Violent

Value

Lemon D

12.01

Valve

Renowned for his quiet nature, where did Dillinja conjure up this awesome aural assault brimming with tortured washes, aggressive booms and deeply tumultuous jackhammer reverberations? Not to be out done, Lemon D supplies post-apocalyptic trance for the overwhelming chord extensions and feedback phases of "12.01". **9**

PASCAL & PHANTASY

Terradaktil

Frontline

The true player enlists the talents of fellow old breaker, DJ Phantasy,

to continue the search into the outer boundaries. The far from prehistoric vision of "Terradaktil" sees energised squelching synth hooks slice through a backdrop of infectious funk-up beats and pieces. Head to "Breese" on the B-side for some minimal rolling bass exploration. **7**

GENOTYPE

Extra Terrestrial

Renegade Hardware

More alien allusions from Renegade Hardware's expanding army of angry soldiers with this debut from Genotype. "Extra Terrestrial" is a foreboding barrage of riotous breaks, disconcerting chord washes and weighty electronic tones hurtling towards a chaotic crescendo of slamming noise overload. Flip over to "Angry Business" for more bass crunching with that extra spatial edge. **7**

MENTAL POWER

Twister

Formation

Having firmly established itself as one of jungle's foremost homes of dancefloor smashers, Formation take a well-earned step to the side with this quirky offering from Mental Power. Random grinding bass explosions and agitated beats rage against seductive technoid melodies and it all fits together quite neatly. **7**

JOHN B

Sight Beyond

New Identity

With a forthcoming release for Prototype, John B has already caught the ears of Grooverider and is certainly a name to watch. "New Identity" unleashes a vicious roller-coaster excursion through cavernous bruising rhythms, unearthly wailings and gratuitous gushes of pile-driving distortion. A far cry from the serene atmospheric harmonies of the flip-side. **9**

EARL GREY

The Flavour

Worldwide Ultimatum

First fruits of Earl Grey's deal with Carl Cox's label continues where their work for Rugged Vinyl left off.

Built around a tense bass groove, peppered with smoky sax licks and jazzual key stabs, it's all a bit clinical really. More fanciable is the reappearance of "Earl's Groove" and "The Lick", but you can't rely on old tunes. **5**

SHOGUN

Ulysees

Renegade

Shogun carries the drifting banner through the cold winter months with yet another musical epic. Stamped with his hallmarks of massive, celestial strings, tingling piano and lazy sax overtones, "Ulysees" rides the calm wave of loping sub tones. Timeless Recordings' Mouly and Lucida add an extra surging power to the classic that is "Nautilus". **8**

THE SPECIALIST

Beep & Rolling

Dread

Ambiguous title of the month comes from The Specialist with his second outing for Ray Keith's gigantic Dread imprint. Stirring at the soul, the emotive, hypnotic piano hook and whining strings of "Beep & Rolling" float above a thunderous beat monster. "Drop It On The One" provides the harder alternative. **8**

PANACEA

Tron

Chrome

Force Inc subsidiary delivers its latest jaunt into drum & bass, leaning heavily to the harder edge. Apparently, Mathis Mootz is Wurzburg's tech step originator although I'm yet to hear the proof. The manic beats and grinding noises of "Tron" has it's fair share of sonic impact but it's just painting by numbers. **4**

SPECIAL K

The System

Trouble On Vinyl

Trouble On Vinyl continue their cool run of floor movers with a label debut for Special K. Check "The System" for some darkly tinged, smooth stepping as haunting synth tones set the mood for a robust, droning bass groove. "Danger" provides the main rinse-out potential with its funky rap flava. **7**

LEXICON

Madrid

Pepper

South coasters Appaloosa and DJ Dream aka Lexicon, initiate a new imprint ahead of their Good Looking debut with the enchanting "Madrid". Its tech jazz sparks Mediterranean thoughts

as rambling keyboard sounds mingle with retro tones while basking in the glowing warmth of swirling atmospheric bliss. **7**

DJ FACS

Times Out

Facs

DJ Facs books up with the Smokers Inc posse for his latest floor-quaking outing. No major frills, just lashings of looped-out samples, layers of jumping beats and a beefed up, bouncing bassline to match. **7**

NICO & ED RUSH

Sector 5

No U-Turn

Further bleak perceptions of the next millennium from the No U-Turn clan with the discordant growlings of "Sector 5" soaking the relentless hammering beats and moody burbling bass. The B-side, "Comatone", is a glorious excuse to revel in one of the excellent "Breakbeat Science" compilation's finest moments. **8**

KLUTE

Leo 9

Certificate 18

Led by trails of intricately layered, crystalline breaks, Klute (aka Tom Withers and friend) embark on a tranquil excursion through the soothing inter-planetary textures of "Leo 9". "Blackout" dives even further into this synthetic atmospheric solace before bursting into a rapturous cascade of crashing beats. **8**

DANNY BREAKS

Crime '96

Droppin' Science

The Breaks machine takes a step into the desolate wastes culminating in the minimal intensity of the mangled beats and undulating bass distortion of "Crime '96". "The Bear" comes out on top though, with its tripped-out funk attitude as sleazy guitar licks collide with metallic, clattering drums. **8**

album

VARIOUS ARTISTS

The Speed Of Sound

Ram

Breakbeat pioneers, Andy C and Ant Miles, still most revered as Origin Unknown, launch a stunning battery of forward-thinking fluid grooves and retakes on past historic moments with the aid of their label entourage. Too many highlights and no real downers, "The Speed Of Sound" is worth purchasing for "Cause 'N' Effect" alone. A most immaculate conception. **9**

also released

JHQ - "Get Down" (Basement Classics)

THE ADVOCATE - "Deviant" (Criminal Communications)

THE LAB RATS - "Celestial Changes" (Echo Drop)

MIKEY JAMES - "Ready To Roll" (Eastside)

THE SPIRIT - "Solar Glide" (Timeless)

TRIPWIRE - "Necessities" (Little Rollers)

TOMMY ILL/DJ RON - "Da Nine 7" (Pimp)

DJ RAP - "Saxuality" (Unique Muzique)

WESTSIDE - "The Evolution" (Rinse Out)

THE SPIRIT - "Open Spaces" (CIA)

Box Of Delights

V Recordings chieftain, BRYAN G, digs out his current favourite five tunes

DJ Krust - "Soul In Motion" (Full Cycle)

When I heard this track, I thought, yeah, this is the birth of a new sound in drum & bass. It's nothing really different, there's a lot of high frequencies and he's used a new bassline. It's like a bass played underwater, with that really deep bubble sound and mad, mad frequencies.

Dillinja - "The Attitude" (Valve)

This is the label Dillinja runs with Lemon D. I just like that old school acid sound. It's tearing, hard and very angry but it's still rolling and musical and it's got rhythms.

Roni Size - "It's Jazzy" (V)

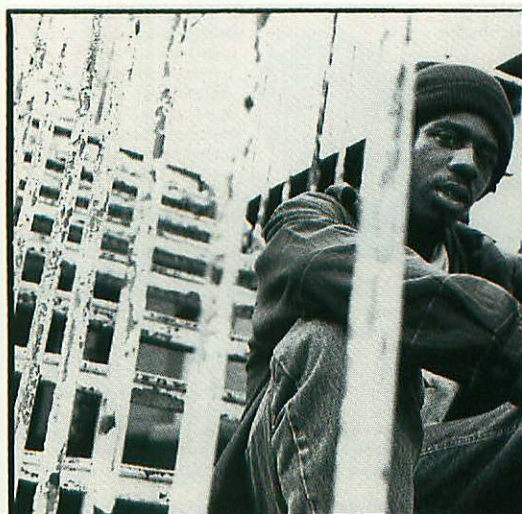
This is on the V compilation album which I've got coming out and it's already a club anthem. It's like "Pulp Fiction" except the bassline is deeper and funkier. It's exploding everywhere.

unknown - "Warhead" (Dope Dragon)

They won't tell me who this is by but it's a cross between hardstep and jump-up but rollin' and dark all at the same time. It's a steppin' track. It starts up with this vibrating bass which builds into an enormous tear out.

Roni Size - "Breakbeat Era" (Full Cycle).

This is Roni all over. We need more of this stuff. It's a vocal track but it's got fat beats. It brings out that vibe which makes everyone feel they should come together. It's a party tune and it works.



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soul

trainspotting

Reviews by Bob Jones

ERYKAH BADU

On And On
Universal

Here we are just a tad into 1997 and already we've got what could possibly be the soul single of the year. This is so stripped yet commands your full attention. Caught somewhere between a young Aretha Franklin and Esther Phillips, this is one unbelievable voice and a tune to remember. **10**

vital

singles

RIVER PLATE SAMBA ORCHESTRA

Congo
Coast To Coast

What I love about British dance music is its ability to take an idea from across the pond and push it further, beyond comprehension, and in turn break the barriers and more importantly the rules. Good time Brazilian music for those who keep their ears, as well as their feet, truly in the underground. Wonderful stuff! **8**

GABRIELLE

Walk On By
Go Beat

Yes, I know the lady can sing, and I fully appreciate the fact that Ben and Andy (The Boilerhouse Crew) have an ear for quality music, and yes, the end result will chart, but I can't help thinking something just ain't right. It just doesn't quite get there! **5**

MICHELLE GAYLE

Do You Know
RCA

Now here's a British talent who swings up and down like a barometer; one day she's so hot she'll melt the coldest heart, then the next, cold as they come. Today she's reaching boiling point, fiery voice with a song to match and you know what, she really deserves it! **8**

ALFONZO HUNTER

Just The Way

Nu Classic Soul/Cooltempo

This is one classy mid-ballad, written and produced by sweet-voiced Mr Hunter and one Eric Sermon. Not too hard but at the same time minimalistic, it oozes soul from the bass to the top and talking of bass, check the ruffness in the "Female Mix". Heaven! **8**

ME'SHELL NDEGOCELLO

Who Is He And What Is He To You

Reprise

Brilliant interpretation of the Bill Withers classic which has been covered by many from Creative Source to Della Reese. This, as one would expect, is dirty, slow 'n' funky. All in all a tough little mother which deserves maximum respect, ya dig! **8**

CHAKA KHAN

Never Miss Your Water (Style

Remix)

Reprise, Germany

This is the mountain top but talk about a cloth-eared A&R department. Why put the only decent mix of this absolute killer of a street song on promo only?

Yes, it's only available on German release and very hard to find US promo. Take me there, come on take me there please! **8**

MICA PARIS

Carefree

Nu Classic Soul/Cooltempo

Now here's some home-grown who's taken a few knocks over the last few years, yet once she was the diva to watch. Well disbelievers, I've got some news for ya. She's always been in the frame and you've only got to grab an earful of this to know why. Faultless performance from one of the UK's finest!! **9**

VOICES OF CHANGE

It's All One World

Cardinal

A youth project put together by soul stalwarts Lamar and Judy Taylor Thomas from the Pocono Mountain School in Swiftwater, Pennsylvania. Featuring over 55 (yes 55!) voices with that magic ingredient, soul. With gospel sounds certainly coming to the fore, records such as this cannot be ignored. Inspirational music, no problem. **7**

VANESSA SIMON

What You Do

Congo Music

A north London label overlooked by Roots Jackson, one of the UK's pioneers of black music since the late Sixties. This young lady deserves so much respect, she never makes a poor tune and her talent is enormous. Another golden nugget from a black UK artist who should be up with the best of them. **9**

MINT CONDITION

You Don't Have To Hurt No More

Perspective

A glorious single pulled from an excellent album from a band who excel at lush harmonies and who perform r&b in the way it should be sung, bucketloads of individuality and voices that can reach. This is so good and inevitably so, so, soulful! **8**

albums

PARKES

Another Chapter

Paradigm

We reviewed the single from this collection a couple of months ago but couldn't let the maxi go by unnoticed. There's little doubt that over the last three or four years voices from the church have been slowly rising to the top, this is no exception. Not for the fainthearted, this is pure unadulterated black gold! **8**

SYL JOHNSON

Chicago Twilight Soul

Japan/P Vine

Reissued by public demand. This is the ultimate collection of southern soul songs from one of Chicago's most underrated voices, who was overshadowed by label mate, Al Green. Syl is the singer's singer, and if you've never heard his mammoth testimonial, "Is It Because I'm Black?", then you haven't lived. **9**

VARIOUS ARTISTS

Twilight's Chicago Soul Heaven

(1967-1972)

Kent

Founded in the Windy City in 1967 by Peter Wright and originally called Twilight, for five years Twilight was a giant of black music and is a much revered label among trainspotters then and now. To say you don't possess this would be a grave mistake. Go back to the roots and feel the vibe. Faultless. **8**

PEACE OF MIND

Journey To The Fore

Internal Bass promo

Following on from the amazing success of "Down To The Bone", a number one album for an incredible 17 weeks on London's Jazz FM, this is another one of those jazz-funk-in-the-Nineties sets which are appearing on underground play lists. Fresh and so attractive. **8**

VARIOUS ARTISTS

Soul Underground Volume 2

Sequel

Another collection of underground vibes from the northern soul side of the tracks pulled from six related "little labels" (Alston, Cat, New Voice, Duno Voice, Dimension and Roulette) with artists from Geraldine Hunt, Big Maybelle to Charles Johnson and JJ Jackson. Dig out those flares and annoy your neighbours with this pumping Sixties street beat. **7**

VARIOUS ARTISTS

Groovy Volume 2

Irma Casa Di Primordine

Our Italian brothers don't hang around when it comes to digging out rare club tunes. The multitude assembled here would cost you an arm and a leg if you sorted it out for yourself. From Asha Pulti's much admired cover of JJ Cales "Lies" to Billy Paul's near on impossible to find "East", it's all here for the taking. **9**

PAUL ANTON

Livin' It Up

Siam

After being around on cassette only for ages, Paul's debut UK soul collection finally sees the light of day. Produced by Paul and fellow Londoner, James Antony, this man's got all the makings of a credible future talent in the ocean of r&b dross. I hope you're paying attention at the back, stuff like this doesn't grow on trees, you know. **7**

Loose Talk

CHARLIE GILLETT talks us through the philosophy behind his 'And This Time It's For Real' compilation

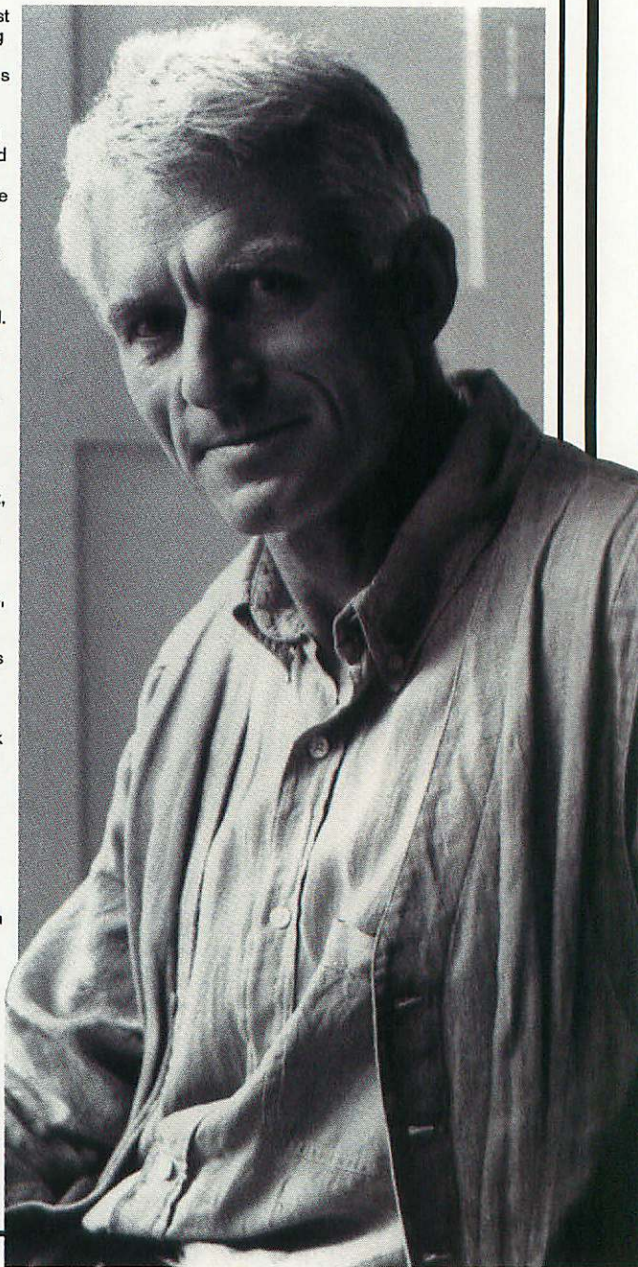
I guess with this compilation, I just wanted to show how something peculiar happens, particularly when American r&b records cross the Atlantic. In the UK, we seem to hear them differently from the way they were originally intended to be heard. So what was created as a commercial product for a particular market comes over here but we don't know that market in the same way, so we contrast it with our own pop music and hear in the singers' voices a kind of sincerity and heart-felt emotion that was probably never intended.

Take for example Sugar Pie Desanto's "Soulful Dress", which feels very much like "High Heel Sneakers". There's this fantastic, aggressive guitar solo in the middle of it which Eric Clapton would love to have played if he'd heard it. Over here, people get into the details of records like that, they want to know who the guitarist was. But Americans are always amazed why we would ever want to know who played bass on what tune. To Americans, it's all in a day's work. For us, it becomes a lifetime obsession.

I think the same thing still applies today. When that whole house thing was bubbling along with Chicago in the Eighties, Frankie Knuckles, Farley Jackmaster Funk and Steve "Silk" Hurley weren't nationally known in the States. They were just little secrets making music for the only market they knew about. But they came over here, we picked up on them and they became well known. It happens with each generation.

Does the same thing still happen today? Hmm... I don't think you can really have the same kind of affection when it's Bobby Brown or TLC because they're everywhere. Part of the definition of this is the records don't surface to the top of pop radio. It's just you and a secret society of records which have a much longer life because they haven't been overexposed.

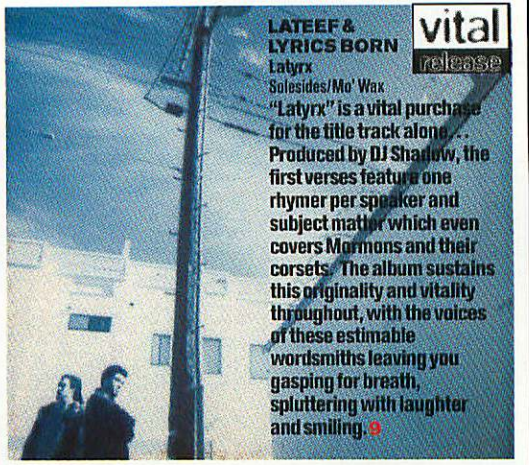
'And This Time It's For Real' is out now on Debutante



hiphop

trainspotting

Reviews by Will Ashon



LATEEX & LYRICS BORN
Latex
 Solosides/Mo' Wax
 "Latex" is a vital purchase for the title track alone... Produced by DJ Shadow, the first verses feature a one rhymers per speaker and subject matter which even covers Mormons and their corsets. The album sustains this originality and vitality throughout, with the voices of these estimable wordsmiths leaving you gasping for breath, spluttering with laughter and smiling. **8**

singles

MAMA MYSTIQUE

Tremendous

At a time when every female rapper seems to feel the urge to shag polar bears from behind while wearing a hankie in order to get attention, it's nice to find a straight-up rhymers. Okay, so Mama Mystique is a little too crimey for originality but at least she's concentrating on the job in hand instead of hand jobs. **6**

HI-TECH

24/7
 Mass Vinyl, USA

It sounds a little like Hi-Tech's been listening to Nas, but that's probably no bad thing. Straightforward East Coast hip hop with booming kicks and sharp cuts are given a boost by the sample choice for B-side, "Book Of Life Page 2". This head's with the Portis. **6**

ANONYMOUS

Mozey
 Ticking Time

Anonymous return with an ode to their estate, the Mozart in west London. It's much more soul-influenced and fuller sounding than their debut outing, but it's still D'eano's rhymes which capture the attention with a flow of molten verbals, images and science babble. MCing of the highest order. **7**

AFU RA & THE FUNKY FRESH FEW

Through These Veins
 Grand Central

On a cold, rainy day in November last year, Jeru's fellow perverted monk, Afu Ra, teamed up with Manchester's Grand Central imprint to produce this piss "Tekken" piece of martial artistry. "Through These Veins" is an utterly convincing mixture of hard beats, oblique jazz samples and Playstation rhymes. Hee-ah. **8**

ORIGINAL DIMENSION

Just Rollin'
 True 2 The Game

The latest High Wycombes to follow Caveman into the wide world, Original Dimension take the opportunity to talk about the state of the industry. Unfortunately, while Shaydee's voice is open (and almost naive) and there are some sharp cuts, the whole package just doesn't sound polished enough to convince. Maybe next time. **5**

ANDRE GUROV

Revelations
 Jazz Fudge

More from the dumpy, Russky nut formerly known as Vadim. The centrepiece of this long suite of slo-beat spaciousness is the excellent "Revelations Of Wrath" featuring Jupiter and JAE. Super rapping over trademark abstract eeriness and some damn fine scratching from DJ Handsdown. **8**

PLASTECH MECCANIX

Smile
 Medicine

What's going on in Brum? Every week another crew emerges, fully-fanged. The Meccanix are obviously influenced by what's happening on the other side of the pond, but that doesn't stop this cut from being an effective piece of East Coast-ish ghetto poker-facing. **7**

THE HIGH AND THE MIGHTY

Hands On Experience
 Eastern Conference, USA

DJ Mighty Mi and Mr Eon have put together an EP of ridiculously high quality which reaches its peak (so to speak) on the paen to wanking, "Hands On Experience". Featuring CoFlow's El P and Bobbito, it's a monument to the pleasures of digital manipulation. A big hand all round. **9**

TRU

It's On
 Soul City

With "It's On", this north London giant opts for a soulful, r&b sound in a fairly transparent attempt to get some radio time. His voice is, in fact, better served by another jazzy production from the Creators on "Stop 'N' Start". Straightforward, no messing, hard London rhyming. **6**

PSYCHIC PHENOMENA

The Whole Circumference EP
 Low Life

Relaunched label, Low Life, starts off with a cracker. Psychic have been causing a buzz round Dungeon Town and the highlight of their EP is the re-recorded grower, "Inter-cranial Pressure", featuring the kind of fantastic, fucked up flows which are going to propel the British underground into space. **8**

KRS ONE

Can't Stop
 Jive

The Blastmaster returns with a Wu-sounding story about drug-

dealing and bent cops. But it's next month's album's title track, "Word Perfect" which really does it with a sparse, driving rhythm track over which KRS lays down a stream of verbiage and styles it mercilessly. Roll those R's, baby... **8**

VARIOUS ARTISTS

Kaos Cou De Ta
 Afterlife, USA

A six-track EP from the LA underground with names familiar to those in possession of the seminal "Project Blowed" album. Simple, slightly tinny backing gives plenty of room for the freestyle explosions from the likes of Ellay Khule and Rhymyn Riddlore. The vocal madness reaches its peak on "Contrast" with nine MCs swapping lines two bars at a time. **8**

BRAINCHILD

Halcyon Daze
 Output

More from the Underdog and mates in the 10-inches-full-of-instrumental-hip-hop stakes. Few people do it better than Mr Jackson, so check out "Brute", all mellow piano, pitch bent wind chimes, elastic trumpet and booming, chopped up drums. Hard stuff. **7**

albums

DJ KOOL

Let Me Clear My Throat
 American/RCA

Old skool boy Kool hits the party vibe in a big way. Famous breaks (hope the 45 King's gonna get royalties for the constant use of "The 900 Number"), call and response rhymes and general live funkastical nastiness. Turn it up, crack a brew, jump up and down on your sofa. **5**

VARIOUS ARTISTS

Return Of The DJ Volume 2
 Bomb, USA

The second installment of the

seminal scratch technician's Bible contains less big names but much entertainment when it comes to wringing every sonic possibility from a record player. The highlight comes out of Arizona, the fantastic wah-wahed cuts and off-colour humour from Radar and Z-Trip. **8**

VARIOUS ARTISTS

Rhyme And Reason
 Buzztone/Priority, USA

Although there's plenty of old guff here, there are at least three reasons for purchasing this movie soundtrack. One, "Tragedy" by Rza, which should keep you going until the Wu's new joint drops. Two, Raza Kass with Hellah Skeltah. Three, Bustah and Q-Tip laying it out lovely on some spy theme guitar nonsense. Shaken, not stirred. **7**

BIG NOYD

Episodes Of A Hustla
 Tommy Boy

Brought through by Mobb Deep on "The Infamous", Big Noyd's rep was as a hustler who'd just thrown down some rhymes. His debut long-player confirms this story, his rhymes being simple and straight-up despite the quality of his voice. It's produced by Havoc and the Mobb rap on it too, so you know what to expect. And you get it. **6**

FANATIK

Seismic Activity
 All Good Vinyl

All Good kick off with this album from PB Wolf associate, Fanatik. A little like a West Coast Vadim, Fanatik specialises in slowed-

down orchestral riffs and solid beats, with rhymes on a couple tracks by the likes of Rasco and Eb F of Various Blends. An effective combination. **7**

REQ

One Skint

At last, an album from Brighton's king of the four track. Buddhist B-boy graffeur, Req. And it's a great record with thin drum samples flipping round under melancholy keyboard scribbles and off-centre cuts. The effect is both hypnotic and disorienting, let it buzz over you or focus in on the detail. You decide. **7**

also released

INVISIBLE SCRATCH PICKLES -

"Invisible Scratch Pickles Versus The Clams Of Death" (Ace Beat, USA EP/CD-Rom)

JAY-Z - "Reasonable Doubt" (Northwestside album)

DA BRAT - "Sittin' On Top Of The World" (So So Def/Columbia single)

BRAINTAX - "Future Years" (Low Life EP)

BIG JAZZ - "Waitin'" (Bulldog single)

DE LA SOUL - "4 More" (Tommy Boy single)

OPEN MUSIC - "What If?" (Output 10-inch single)

ATTICA BLUES - "Tender" (Mo' Wax single with Organised Konfusion and Defton Salihah remixes)

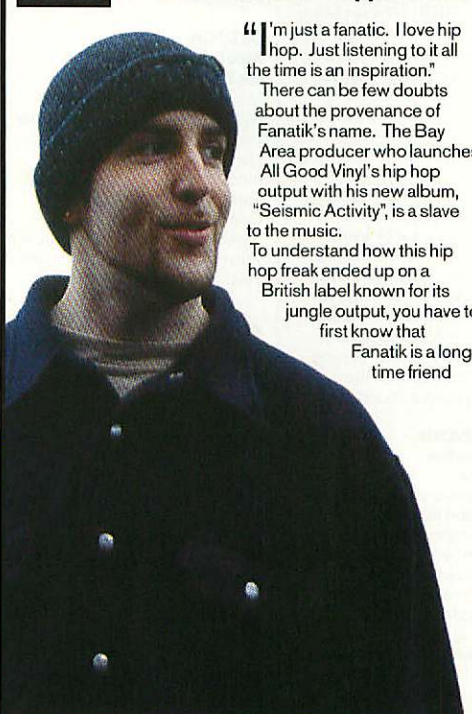
NAS - "Street Dreams" (Columbia single)

E-40 - "Things'll Never Change" (Jive single)

All imports supplied by Mr Bongo's, 44 Poland St, London W1. Tel 0171-287-1887

State of the Artist

FANATIK by name and nature, the San Fran hip hopper is fanatical about his chosen genre



"I'm just a fanatic. I love hip hop. Just listening to it all the time is an inspiration." There can be few doubts about the provenance of Fanatik's name. The Bay Area producer who launches All Good Vinyl's hip hop output with his new album, "Seismic Activity", is a slave to the music. To understand how this hip hop freak ended up on a British label known for its jungle output, you have to first know that Fanatik is a long-time friend

and collaborator with Peanut Butter Wolf. The pair met when a mutual friend introduced the Wolf man to the zealot's home studio. Their mutual love of the music led to record buying trips, room-mate and then the inception of a record label, Stones Throw. And one of the first releases was a beyond-breaks record entitled "Fanatik Beats".

"All Good Vinyl wanted to licence it but there are a lot of old tracks on there I didn't like. I just felt if they're going to put out a release it may as well be new stuff. Whenever I have a release it should be representative of what I've been doing." The result was "Seismic Activity", a record that is mainly instrumental but which you shouldn't call trip hop. Hard scratching, lumps of freeze-framed philharmonia and beats which crack direct on your synapse.

"I would say it's an underground hip hop album with no lyrics. It isn't like any other instrumental hip hop record. When I make my tracks I always think of MCs, so there's not as much going on. But I also use samples differently from other people, it's just the way I put it together." He hesitates, not wanting to come across as arrogant. "Regardless of whether people think it's better or not, it is different."

"Seismic Activity" is out now on All Good Vinyl

trance

trainspotting

Reviews by Dave Fowler



QUIETMAN

Now And Zen
Platipus/Meditate

The duck-billed imprint's first outing of 1997 is an inspired co-production from Quietman (aka Friends, Lovers & Family) and label boss Simon Berry. Arpeggiated and melodic with subtle piano touches, a distinctly Euro flavour and celestial production values, it's easy to hear why Digweed and Warren have been caning this one into the ground. A surefire smash. **10**



singles

ORION

Cynabs/Liquid
Phantasm

A consciousness-expanding experiment in psyched-up weirdness, the full-on "Cynabs" and dreamier "Liquid" are the work of Copenhagen's DJ Jean Borelli, who most cosmic commandos will recognise from his work on "Trance Africa Express", "Ganesh" and "Project Oblivion" with Sid Shanti. Pulsating mayhem from the stable that never releases a dud. **8**

CWITHE

I Don't Wanna Shrink
Blue Room

Jens Waldeback and Antony Koppenserve are an ex-member of Juno Reactor and sound and vision specialist for the Urban Sound Of Amsterdam respectively. Together as Cwithe they serve up techno-edged trance with a psychedelic tinge for the discerning listener. Tough stuff from an innovative imprint. **8**

QUANTUM TRIGGER

900 Year Cycle
Tide

A collaboration between Universe resident, Matt Tangent, and DJ Oberon and Simon from Zen Terrorists, "900 Year Cycle" is a new millennium trance workout underpinned by inventive drums and classic dream synths in all the right places. "Surreal Killer" on the B-side is a dirtier, more subterranean affair. A favourite with Oakenfold on dub plate. **7**

DR BRENDAN MOLE

Mental Atmosphere
South Of Sanity

Not since hardcore jock Ratty, has a rodent had such an impact on the dancefloor. Dr Mole is actually the work of EC1 and trance master Choci, and together they've produced a nu-NRG based frenzy mad enough to grace the most up-for-it nighties. A favourite with the usual suspects. **7**

CHAKRA AND PROCESS

Taiyo (Remixes)
Matsuri

Penned in 1994 and released by Step 2 House in France, "Taiyo" was perhaps the high-water mark of Tsuyoshi Suzuki's and Nick Taylor's joint songwriting career. This slice features reworkings from Process (Sean Williams) and a heads-to-the-floor stompathon from Chakra (Rami Shapira) which is taken from Prana's recently issued "Geomantik" long-player. **8**

FLOORPLAY

State Of Mind
Automatic

"State Of Mind" is Floorplay's follow-up to last year's massive "Automatic" on Perfecto. And while perhaps not quite reaching the stellar quality levels of its predecessor, it's an enjoyable workout à la BBE or Robert Miles. Most DJs will probably favour the Utah Saints remix, and there's even a 7-inch edit for the braver mainstream radio jocks. **7**

SHAKTA

Cosmic Trigger
Dragonfly

Shakta (Seb Taylor) is a familiar face on the live psychedelic scene, as regulars at Science Fiction, Escape From Samsara, Spacehopper, Salisbury's UFO Club and Tokyo's Club Citta will testify. Here Seb distills the live vibe into the follow-up to the classic "Lepton Heads", serving up an awesome take on the classic tripped-out sound. **8**

TRIP HAZARD

Analog Retention
Stay Up Forever

DDR, London underground acid party face and top-notch producer, returns to the SUF imprint with two superlative trance workouts. "Analog Retention" is a chunky groover which explodes when the 303 kicks in, while "Army Of Shadows" is predictably darker and deeper. Play both at your peril and prepare for an avalanche of casualties. **9**

SOUTH OF TRANCE

Paradise

Lush

The Lush boys enter 1997 with an expertly produced three-tracker which suggests this may well be their year. "Paradise" is finely crafted Euro trance of the highest melodic order, "Architecture" ups the subliminally stakes a few more notches, while the harp and piano duet "Au Musée de Femme" is more Café del Mar than Cap d'Antibes. Stunning! **9**

DJ SEVY

Trancemutation (X-Cabs Remixes)

UG

DJ Sevy's "Trancemutation" was one of the Scottish trance scenneshmashes of 1996. This time around, it receives classy remixes from the excellent X-Cabs which lift it from a medium-intensity arse-wiggler to a full-on stomper. Only the second release on the UG imprint, which, rumours have it, is an abbreviation of Ugly Git. Surely not? **7**

SIBILANT

Screecher Creature
Symbiosis

A fresh signing from Amsterdam, Lorenzo Zoeter brings his chunky basslines and funky breakbeats to the ever-improving Brighton-based label. Psychedelic, raw and frighteningly intense, avoid "Screecher" as post-club listening if you wish to keep your marbles intact. Flip trip "The Fly" is equally disconcerting. Not for the faint-hearted. **7**

VRIDIAN

Viridian
Azwan Transmissions

Another excellent release from our colonial cousins on the Azwan imprint which proves it doesn't have to be pissing down with rain all the time to make good techno. Viridian is Detroit-Melbourne technohead Shaun Keyt, who knob-twiddles the string and 303-ed "Haccely" and uplifting "Sunhump" with remarkable panache. Rarer than a kangaroo's cod piece, but worth hunting out. **8**

DJ DICK

Sono In Coma
Low Spirit, UK

Mayday man Dick serves up a balls-to-the-wall stormer to wake the dead and transfix the living. Hard, teutonic and boasting a predictably excellent remix from Force Mass Motion, "Sono In Coma" also features a lighter reworking from Sharam. If you like your rolling old school beats and melodic riffs, don't miss this. **9**

album

VARIOUS ARTISTS

Welcome To The Future 4
Subversive

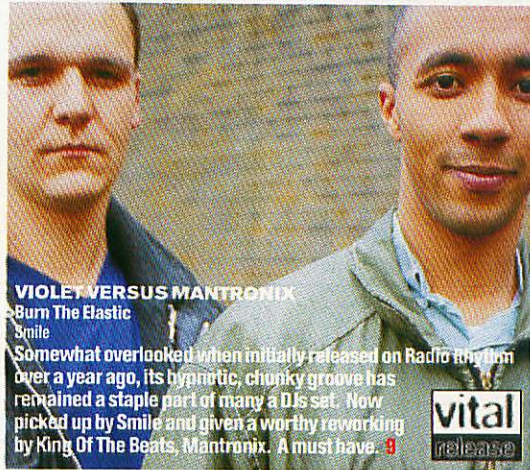
A compilation series which has switched from One Little Indian to its new home, Subversive, but remains as essential as ever featuring today's premier trance and techno artists. Earth Nation's "Alienated", Union Jack's "Fromage Frais" and Hardfloor's "Linedrive" all make an appearance. If you don't already own the twelves, "Welcome..." is worth a splash of your cash. **7**

Records supplied by Choci's Chews,
London W1. Telephone 0171-434-3097

break beat

trainspotting

Reviews by Adam Freeland



VIOLET VERSUS MANTRONIX

Burn The Elastic

Smile

Somewhat overlooked when initially released on Radio Rhythm over a year ago, its hypnotic, chunky groove has remained a staple part of many a DJ's set. Now picked up by Smile and given a worthy reworking by King Of The Beats, Mantronix. A must have. **9**



singles

THOW! KIDZ

Stacked
Breakfast

Quirky beats from the Netherlands. The big distorted beats, juicy analogue squelchiness and crowd-jeering drum rolls would make this a good track. But it's the diligent arrangement and powerful staccato breakdowns which make it so special. **8**

LAB RAT

CLA/Fragile X
Hard Hands

A futuristic, electro adventure which takes a deep progressive path via heavily reverbed beats, reminiscent of the likes of Atom Smasher. The flip, "Fragile X", provides an interestingly instrumented electro drum & bass platter chopping between full and half tempos. **7**

THE OPERATOR

The Operator EP
Djax Up Beats

The Dutch Djax imprint launches its head into 1997 with an electro four-tracker. The harsh, industrial sounding beats may leave you with chilly toes, yet it's produced with a clarity that just about manages to keep the funk. Head straight to "The Mind Strike" for the most sympathetic of the tracks on offer. **6**

HUMANISER

Humaniser

Chemical funkiness taking reference from early Prodigy tracks. Straightforward breakbeats and foghorn-like stabs layer up and develop into a progressive flow of big sounds. Could be mistaken for a large "housey" track were it not for the underlying breaks. **6**

DAYLIGHT SOCIETY

Free Your Soul
ESP Sun

The brains behind this is DJ Kelly Reverb from Dallas, Texas. Kelly incorporates intricate breaks,

beautiful bubbly acid lines and prolific builds which give him his unique trademark. Check the minimal beats and fat Moog sounds of the Blank mix. Also working as Southside Reverb, Kelly's back catalogue is well worth seeking out. **8**

MR NATURAL

Dalai Beats
Critical Mass

Hedonistic chemical grunge sets the scene for this Social stylee workout. Distorted rock guitar-like riffs carry the crowd amid head-throbbing sirens. The vocal preacher mix adds a hip-house element, funk sample frenzy and jungle-esque basslines. **8**

DARK GLOBE

Mondo Scuro
Hard Hands

"Mondo Scuro" first slipped into record boxes a couple of years ago on Violent Drum Records and is now released through Hard Hands. Powerful breakbeats charge the moody soundscape with sub-bass which demands to be played on speakers the size of skyscrapers. **8**

ORIGINAL SYNERGY

Steppin' Up
Sol Music

We mentioned this track in the last issue but must emphasise the importance of having this in your box, now that it's available over here on import. The Bassbin Twins mix is their best work to date, flute solos and percussion-driven dancefloor madness. Get hold of it! **9**

album

VARIOUS ARTISTS

Donuts

Bolshi

Twelve licks from an exciting new label who made their mark in 1996. An impressive and diverse selection which features some of the highlights of their back catalogue with LHB's "Crossroads" and Beachcom's "Eggplectic" and some floor slamming new tracks from Laidback and Westway. **8**

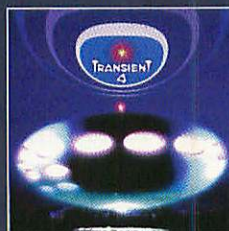
Astral Projection



The Astral Files



ALSO AVAILABLE



TRANSIENT 4
Features: Blue Planet Corporation Cosmos
Disco Volante Electric Universe HPG Planet B.E.N.
Isize Spiritual 170

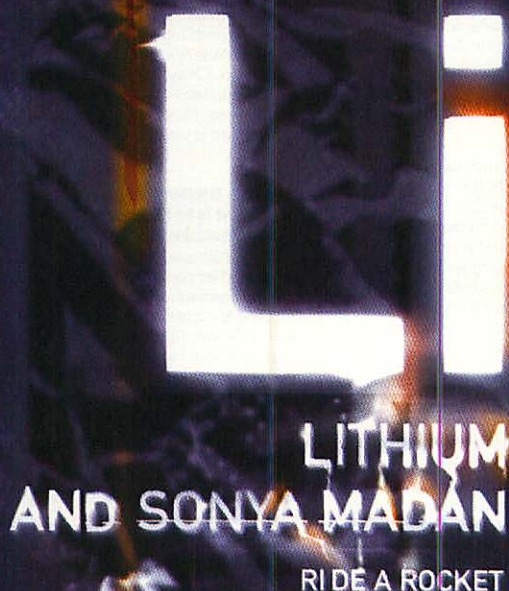


A TASTE OF TRANSIENT
 Features Ashel Pressman Cosmoli
 Osho Vanden Power Source Borella Slide
 Ebb Lilly Network Fahrenheit Hude



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AND SONYA MADAN

RIDE A ROCKET

SUBVERSIVE



OUT NOW - CD/VINYL & MC

trainspotting reggae

Reviews by Derrick Bardowell



BUJU BANTON

Run De Place
Gargamel Jamaica

The tune currently mashing up the dances. Buju's back, disgusted that ragga's finest are not fit to follow his legend. "Me seh run de place/Bwoy dem couldn't run it/Give dem de chance to burn down the place/They couldn't burn it". Uh oh, where's Neville Chamberlain when you need him. **10**

vital
release

singles

BOUNTY KILLER

Stucky

Priceless, Jamaica

Unstoppable force meets immovable object. Take your pick as Bounty once again goes toe-to-toe with an incessant thundering bassline. The added subtleties of the Beethoven intro, slinky scratching, demure rhythm segment, tickling synth and grunting trombone riff all co-star as the Killer puts on another virtuoso performance. **10**

FRANKIE PAUL

And Why Not (Take All Of Me)

Blacker Dread

JACK RADICS

I Love (What You Do To Me)

Blacker Dread

These two are the type of 12-inches which make you spend your electricity bill money. The noble lover's rhythm and the bullying bassline accompanies both vocalists in their respective tracks perfectly. **8**

WAYNE WONDER

The Best

XL JAMAICA

Wayne Wonders career has never really hit the heights his vocal notes reach. Despite voicing tunes for many of Jamaica's finest producers, consistent success has alluded this talented vocalist. "The Best", featuring Dave Kelly's "Haunted" rhythm is decent but unfortunately nothing special. **6**

VIVIAN JONES

Let's Go Again

Fashion

Strictly for the lover in you. Years down the line when you're chilling in a club and this track is being played, you'll utter to your honey, "This track always reminds me of my first love". In reality of course, that special track was "Too Shy" by Kajagoogoo. **9**

SHABBA RANKS

Bad Wuk

Digital B, Jamaica

Out goes Mr Loverman, in comes the original dirty, stinking Shabba. Once again teaming up with the legendary producer, Bobby Digital, Shabba ditches trashy soul for some old school

slackness, a simple beat and snare. Replace the "w" in Wuk with an "f" and you'll get the meaning of the song. **7**

BUJU BANTON

Love Sponge

Gargamel, Jamaica

Buju's cargo of tunes circulating on seven-inch continues to tease as we anticipate the arrival of his new album. While Banton's attention to conscious lyrics has made him a reggae music icon, "Love Sponge" is a fabulous return to his original styling. Buju still run tings. **9**

RICHIE STEPHENS & GENERAL DEGREE

Come Give Me Your Love/Girls

Galore

Delirious/RCA

The hardcore massive are gonna loathe this cheap crossover attempt. It features a bassy "Summer Lovin'" groove, while Stephens and Degree do a puny Chaka Demus And Pliers impression. Okay, the concept is pretty predictable but the results are harmless. However the swing-fused B-side is strictly a no go area. **5**

DENNIS BROWN

I Don't Want To Be No General

Emmanuel Music, Jamaica

Originally released back in 1979, this is another classic reissue from the Emmanuel Music label. The cordial roots riddim and Dennis Brown's composed vocals will have reggae connoisseurs saying, "They just don't make 'em like this no more". A must for any collection. **8**

JUNIOR BYLES

Fade Away

Hillbound/Channel One, Jamaica

This up-tempo revival track is a classic from the rockers era of the late Seventies. The mellow bassline, produced by Joe Joe, jogs gently alongside Byles' militant message that bad men fade away. A timeless but often overlooked classic. **9**

ANTHONY B

War

Black Scorpio, Jamaica

On "Real Revolutionary", his classic debut album last year,

Anthony B exhibited the most haunting vocals to grace reggae since the late Garnett Silk. On this firing tune, Tony B's cry of war, together with frowning horns, is simply chilling. The fruits of wider success must be his this year. **8**

MERCILESS

So Many Girls

Greensleeves

Merciless' gal songs are starting to sound tired. And although it's a nice enough tune, "So Many Girls" doesn't exactly push the frontiers of innovation or imagination. If Merciless doesn't watch out, he's gonna turn out like that Chinese take-away you left in the fridge too long. **7**

NEVILLE MORRISON

This Game Called Love

Fashion

Neville Morrison's silky soulful voice together with Fashion's mastery of lover's rock is a natural. Their first collaboration last year brought us the classic "True Friends". "This Game Called Love" features a fast radio-friendly tempo which is sure to be an end of selection favourite for many years to come. **7**

CAPTAIN BARKEY

8000 888 800

Greensleeves

Barkey's dancehall resurrection continues. This time he's backed by a magical riddim courtesy of the Annex Crew. The catchy chorus should ensure dancehall success but it's definitely not the anthem his last single, "Go Go Whine", was. And in case you were wondering, the title refers to the amount of gal Barkey has. ZZZZZzzzzzzzz!!! **7**

album

I-ROY

Don't Check Me With No

Lightweight Stuff (1972-75)

Blood & Fire

More classic rumblings from the superbly packaged Blood & Fire series. Legendary deejay I-Roy takes centre stage in front of some classic rhythms provided by the likes of Clive Chin, Keith Hudson and Bunny Lee, among others. For those who appreciate rap and ragga, this is the work of a true pioneer. **9**

Pre-releases supplied by Daddy Kool, 12 Berwick Street, London W1. Telephone 0171-494-1081

also released

singles

BUJU BANTON - "Run De Place"

(Gargamel, Jamaica)

BOUNTY KILLER/RICHIE STEPHENS -

"Maniac" (Pot Of Gold, Jamaica)

BEENIE MAN - "Silent Violence"

(Madhouse, USA)

MARCIA GRIFFITHS/LADY G -

"Woman" (Penthouse, Jamaica)

BERES HAMMOND -

"Heartbreaker" (Xterminator, Jamaica)

TERROR FABULOUS - "One Black

Love" (Fat Eyes, Jamaica)

SHABBA RANKS - "Swarm Mi"

(Jamjazzima, Jamaica)

albums

VARIOUS ARTISTS - "Culture

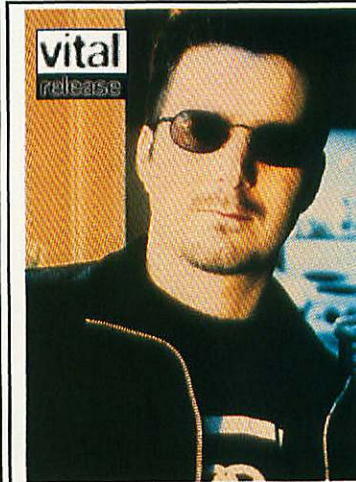
Fashion" (Fashion)

VARIOUS ARTISTS - "East Coast

Meets Fat Eyes" (East Coast, USA)

trainspotting progressive house

Reviews by Nick Hanson



SUBMERGE

FEATURING
JAN JOHNSON
Take Me By The Hand

AM:PM

On import for a while and now served up by the ever-consistent AM:PM, "Take Me By The Hand" is perfection. The third in a series from the immense talent of Alcatraz' Victor Imbres, it features one of the most infectious riffs of the last twelve months. **10**

singles

QATTRA

Come With Me

Skinny Malinky

Produced by Alex Whitcombe (of "Ice Rain" fame) and production partner, Andy Cato, "Come With Me" gets a Paul Van Dyk rubdown to great effect with all the usual acid synths, lush piano and soaring strings we've come to expect from Van Dyk's BT-influenced style. **6**

NERVOUS BROS

Sidewinder

Urban Collective

Another quality production from the rapidly expanding Plymouth-based Urban Collective set up. "Sidewinder" opts for an Eighties Moroder/"Bladerunner" feel reminiscent of "The Chase". A little dull on the arrangement but bound to be a favourite with the strobe gazers. **6**

JUSTIN GARRETT

There Must Be Music

Urban Collective

With Whoop Records artist Nick Hook at the controls, "There Must Be Music" bumps along like a Valium-induced Sven Vath outing, with emotive piano, dark bassline and oscillating effects. Not highly inspiring because no real boundaries are pushed, it does nevertheless retain a certain spirit about it. **5**

RUMPUS

Atakana

Skinny Malinky

A nifty slice of proto funk from the outstanding Skinny Malinky label with all the usual high-grade production, deft innovation and heady, loin-stirring drops. A definite homage to Sasha's DJing with a tailor-made bassline designed to poke and prod the slackers back to the floor. **8**

ARTNARKO BEAR VERSUS

DAVE TRANCE

Cathedral/Oracle

Deepstate, USA

Hailing from what seems like the progressive motherland,

Orlando, Mr Bear and his mate Dave turn out a well produced dark plodder with definite Berlin boot-stomping tendencies in "Cathedral". While on the flip, there's "Oracle", a squirming breakbeat cut for those who like it a bit uppity-downy. **5**

AD 2000

What Have We done

Deep Groove

The fourth release on Deep Groove features a brave Sam Mollinson-style vocal over an adrenaline-fuelled, if not rather cliched, production courtesy of Hysterix. Not exactly a 'had pumper but dropped in the right place it could certainly tear down the chandeliers. **6**

PAUL VAN DYK

Beautiful Place

Deviant

Salt Tank mix this anthem from last summer opting to give it their own flamenco-flavoured touch. And with dripping acid lines and a Euro bass, it works to great effect. What makes it essential is the original "Just Beautiful" and "Paradise" mixes which are included on the B-side. **6**

SEQUENCE

Crash

Jackpot

Something very interesting from the ever-sturdy Jackpot set-up. "Crash" is a well crafted throbber from Digweed understudy, Danny Howells. Taking Wildpitch, Red Zone and other such dark influences, it's a moody groover which springs along leaving you frowning on the floor. **7**

MARY J BLIGE

Jay Z

Northwestside

A real progression in style for Sade bootlegger and Deep Dish stable mate, Hani. With his masterful mix, he brews up a frothy fusion of perfectly measured vocal samples layered across a warm pool of dreamy pads and bass drops. Let's only hope more US productions follow suit. **9**

DISCIPLES OF ANNIHILATION

New York City Speedcore

Earache

Produced by Lenny Dee, this is a perfect introduction to the brutal beats and warped humour of Industrial Strength's finest PA. DOA unleash the uncontrollable aggression which is essential only for gabba nutters and sick minds. Happy ravers should heed the warning on the sleeve, for this is the "most extreme techno ever". 10



singles

DISCIPLES OF ANNIHILATION

Unleash The Brutality
Industrial Strength, USA

A brand new EP featuring tracks you won't find on DOA's first album, also out now on Earache. Sal Mineo starts with "DJ Assfucker", and his partner, Carl Carinci, follows with "Unleash The Brutality". Screaming guitars drag you into a world which could only be supervised by the likes of Judge Dread. 7

DELTA 9

Disco Inferno
Industrial Strength, USA

Six tracks basking in frenetic hip hop. "Infidel" sees Satan born from the rotten womb of woe, as one a dodgy US TV evangelist pleads for money to help Jesus. Religious cults have always struck fear and suspicion into the hearts of mainstream society, and Delta 9 tell us why. 7

DAVID FORBES

Rock the Dance Floor
Punisher

Fine partycore featuring MCing from Davie's Active Force partner, Neil Skinner. Simple beats, churning stabs and an up-beat energy DJ Brisk will love. 6

ULTRA-SONIC

I Just Can't Stop/Damn I'm On The Go
Clubscene

"I Just Can't Stop" takes on a Hixxy And Sharkey type intro and sounds like a concoction of Ultra-sonics older releases. "Damn I'm On The Go" is a belting piece of Rotterdam gabba but the original by Tellurian is far superior. 4

VIBES AND WISHDOKTA
Motorway Madness - The Remixes
Part One
Happy Trax

Rising stars from the Netherlands, DJ Weirdo and Sim, remix Vibes And Wishdoka's classic and give it a Euro rather than gabba feel. The Dutch pair add a slightly beefier stomp, but they still let the original's fantastic break breathe in all its glory. 6

BRISK AND HAM

On And On/Music Hypnotizing
Next Generation

A new label from DJ Brisk which introduces his own hardcore oldie, "On And On". "Music

Hypnotizing" is full of impressive scratching and softer trance which manages to lighten up the harsh gabba without sounding odd. The combination makes this a partycore track quite different from the Scott Brown school. 7

QUICKSILVER

What Is A Beat
Next Generation

Teasing stabs and tinkling piano coupled with a tough rap. Light enough for the bouncy breakbeat tribe but hard enough for most gabba crews, this offering will be immensely popular. 6

BECKS AND DONNA

Dynamite/Nu Luv
Stompin' Choons

More melodic hardcore breaking into smooth and creamy vocals from hardcore's soul queen, Donna Grassie. On the B-side, "Nu Luv" is a grand and stirring piece of techno, full of formidable beats which swing into a dreamy and fluffy chorus line. 8

TAILBONE

Welcome 2 My Mind
Great British Techno

Full of delicious, bubbling stabs and a guttural bassline. Always innovative and always melodic, GBT have come up trumps again. "Welcome 2 My Mind" builds up and up until we reach the mind-blowingly mammoth breakdown, guaranteed to have you throwing your arms above your head when the bass finally returns. 8

STU J AND UFO

Resin 8/Word Up
Great British Techno

Another cataclysmic offering from GBT. "Word Up" sounds vaguely like Sharkey's "Revolution". Of course, Sharkey developed his own ideas using influences from the more underground sounds released on the GBT label. 8

TECHNOLOGICAL WAR

Crew
Where Angels Fear To Tread
Death Chant

Fearful, obsessive beats roll and rage on the lead until we hear a murdering swine telling us he's going to blow our heads off on the count of three. Suddenly, the techno transforms into a delirious stompathon full of ironic fun. Ironic because the ominous threats make you want to dance and smile! 9

DEMONHEAD AND STICKHEAD

Conquer The World

Kotzaak, Germany

Grating beats and a hiccupping bass which is alien to British hardcore. This is vicious and extreme, full of squelching acid and bubbling cries which make the EP sound like those hardcore warriors are continuing their fight for life under several hundred feet of water. 8

EMBOLISM

Massacre EP

Bloody Fist, Australia

A double EP featuring an unlucky 13 tracks, naturally. Undiluted thrashcore, it opens with "Public Enemy", church music which'll get the hairs on your back standing on end. "Death Babbles" sees the living dead having a rave in the graveyard. A musical nightmare which makes Stephen King's worst horror seem very tame. 9

PHONKI, TRAFFIK & MAD DOKTAS OF MIND

ALTERATION

Full Mental Racket

Crapshoot

Another double 12-inch taking its inspiration from the film of almost the same name. Packed full of shuddering breakdowns and dashed breakbeat. Traffik and MDMA's tracks, "Bloodbath", "Learning The Hard Way" and "Sir! Yes Sir" use Amiga's to produce an awesome, gritty, dirty sound suitable for guerilla wars in hostile marshlands. 9

PHONKI, ALEX B & OLD NICK

Shitspitter

Crapshoot

Hardcore act Phonki team up with punk rockers, Alex B (lead singer

hard core

trainspotting

Reviews by Claire Wybern

with Leech Woman) and old Nick (guitarist with Ampersand). "Hear You Beg", "Strap You Down", "Fuck Your Face" and "God Won't Save You" are all techno punk tracks of the future with wild guitar, hoarse screaming and plenty of belching basslines. 8

DJ DEMAND

Here We Go Again

Club Kinetic

With samples from gabba greats such as Gizmo and Darkraver, a Bassy G type piano, an irritating siren and a Smurfed-up vocal singing "Come along and stay with me", this cut totally surprises you because it actually works. 5

HIXXY AND SUNSET

People's Party (Remix)

Pure Adrenalin

South coast promoters, Adrenalin and Essential Platinum bring you a new label and a new mix of "Party People". It comes with heavy drum claps, gets drowned by cheesy piano and degenerates into more singing Christmas card efforts halfway through. 5

albums

DELTA 9

Disco Inferno

Earache

Another Industrial Strength act nurtured by Nottingham's heavy metal label, Earache. "In The Void", "Yellow Fever", "Infidel" and

"Mortified" are apocalyptic epics aiming to catapult into that pitch black abyss. Harder than God and not to be messed with. 8

TOM WILSON

Tartan Techno 2

Rumour

Of this double CD set, one isn't tartan techno at all. It features old school tracks by those who played at the 1991/2 Ayrshire raves, including Holocaust, Technodrome and Brainstorm. It also has classics from Moby, Praga Khan and Joey Beltram. The second disc contains more up to date Scottish sounds from slower ravey/house outfits including Lovelife and Dance Like Yer Dad. 8

also released

PHONKI - "Let It Rip" (Crapshoot)

SUICIDE SQUAD & ASSASSINS OF

TERROR - "Born To Kill" (Born To Kill)

LIGHTBRINGER - "Escape from

2017" (Strike)

TSCHABOS - "Die Tschabos" (No

Mercy)

DAVE FORBES - "Givin' All My Love"

(Happy Trax)

INDUSTRIAL TERROR SQUAD - "Da

Bastardz Are Back" (Industrial

Strength, USA)

JUSTIN TIME - "Sweet In Pocket

97" JAL

CORTEX - "Movin' On" (Stompin'

Choons)

night owls

NOSEBLEED promoter David Smitt talks up his club

WHERE:

Visions, Queensferry Road, Rosyth, Fife, Scotland. Telephone 0402-965-807

WHEN:

Every Saturday, 9-2am. Admission usually £8/9

RESIDENTS:

Selector (trance) and Jackhammer (hardcore).

GUESTS:

We tend to have two or three guest DJs and one PA every week. Our more regular guests are Lenny Dee, Freak, Producer, Scorpio and Loftgroover.

MUSIC POLICY:

Gabba and hardcore with only a tiny amount of cheese and rave from DJs like Marc Smith, he's so talented. This year we've started a trance night on the last Saturday of every month. I've already booked Timo Maas, Daz Sound, 3-Dom, J-D & Gollum. We like Detroit techno as well so we've asked Dave Angel to play at the club this summer. It's a risk but we're sure our regulars will appreciate his sounds.

HISTORY:

We started Nosebleed two years ago, at that time there was no other club playing real gabba or hardcore in Scotland. It's the music myself and my fellow promoters, Philip Brogan, Wendy Farby and Tracy Dennen all love.

BEST MOMENT:

Giving Lenny Dee his Scottish Dance Music Award for Best International DJ last year. It took 15 minutes before the crowd stopped cheering and Lenny was overwhelmed by the response.

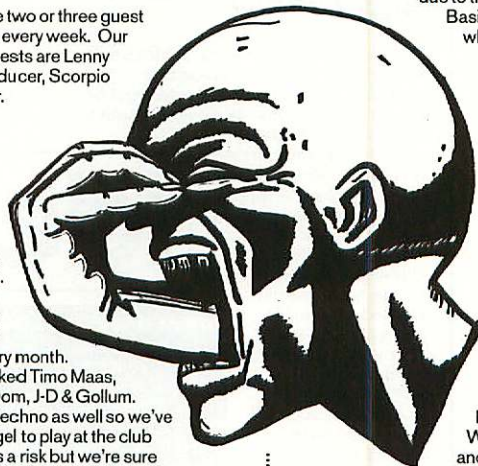
WORST MOMENT:

The Ruffneck DJ Squad not turning up due to transport problems. Basically, they were our whole line up! Bassy G and Marc Smith played instead and the punters weren't too happy, to put it mildly. **CONTENTIOUS COMMENT:** We don't think anyone in the Scottish hardcore or rave scene is doing anything new. Until someone with talent who actually wants to entertain and educate the kids rather than just earn some cash appears in this scene, we won't book local acts or DJs. We're fed up with cheese and so are our regulars.

WHY SPEND A NIGHT AT NOSEBLEED:

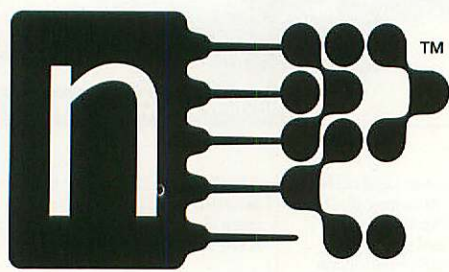
We take risks and we try to be adventurous. The atmosphere is always amazing.

Nosebleed are teaming up with Bristol's Deathrow Techno for an all-nighter at Milton Keynes's Sanctuary on July 26



techno

Reviews by Dave Mothersole



VARIOUS ARTISTS

Objects D'Art III
New Electronica

A stunning compilation of 10 recent tracks from Kirk DeGiorgio's pioneering Art imprint. Kicking off with the super phat breaks of Autocreation's "Caught Short", the album takes in Paul W Teebrooke's future classic, "Nova", Photek's soothing masterpiece "Kanel", Sensurreal's latest single and Elegy's amazingly funky "Flights". A killer. **10.**

vital
PRESENCE

singles

ROUGH ROUND THE EDGES

Semi Detached
Surreal

Wiggle's Nathan Coles with three top draw tech house groovers from a label run by Croydon's Swag Records crew. The excellently titled "Top Banana" is a sparse punchy workout, while "Clostrapogia" treads a spacier path. But it's the funky up "Flexi Feet" which steals the show. **8**

COMPUTERKRAFT

Trans Europe Express
Bootleg, USA

Take some old Kraftwerk samples, drop them over a couple of Californian style acid house workouts, press on unmarked blue vinyl (making sure you etch out the catalogue numbers for extra authenticity) and retail for £8.99. Blatant plagiarism or respectful homage? **6**

CRAIG THOMAS

Tone 2
Digitation

Hardwater's head honcho, Craig Thomas, with a double-pack of analogue-driven, DJ-oriented club grooves. The fat, bottom-heavy repetition of "Autumn Sneeze" and the old school 808-powered electro beats of "Motor City" are the stand-outs. But all the tracks here are highly playable. **8**

SPOOKIN' THA HOUSE

Dissolve EP
Reverberations

Rising star Asad Rizvi with four ultra smooth gems ranging from the deep house grooves of "Invisible Ink" and "Demur" through to the title track's string-laden soulfulness. What's most impressive though is the way Asad balances his esoteric sensibilities with a real understanding of dancefloor dynamics. Pukka. **8**

KOLUTE

Mindcollapse
Electrocore, Germany

Electro-noire from a label dedicated to the advancement of cheese-free 808-powered future funk. Kolute offer two mixes of the midtempo spook-out "Mindcollapse", while 3rd Electric go deeper with the super sinister

subdued bleep fest, "Learning By Hearing". Mad as you like and totally out there. **8**

SURGEON MEETS VICE
Creep
Ideal

Minimal man Anthony Childs collaborates with Jay Denham and the results are as surprising as they are deep and dark. Choc-a-bloc with slammin' linear grooves this ain't, but spooky, intense and strangely captivating it most definitely is. A big kick up the arse for those sub-Robert Hood boreathons. **7**

JULIUS AITKEN & TOM SYLVESTER

Dune Now
Whatever

Finely programmed, highly original tech-house grooves from a previously unheard of duo. The title track's snappy snares, rolling toms and thunderous bassline contrast well with the dreamy otherworldliness of "Then" over on the flip. **7**

TERRACE

Konkett Remixes Part 1
Evo Lute, Holland

Two highlights from Terrace's recent Konkett album get the remix treatment with Thomas Heckmann's hyperactive take on "Moonbeam", Speedy J's industrial version of the same track and two Sean Deason reworks of "The Scream". Deason's "Booming Mix" fares best but none of these interpretations quite match the sombre beauty of the originals. **6**

HOT LIZARD

165 Drop
Pacific

After establishing themselves as one of last year's best new acts, Hot Lizard return with another characteristically brilliant, ultra soulful jaunt to the heart of dance hall nirvana. On the flip, man of the moment Charles Webster adds some lush Detroit strings to his wonderfully anthemic, deep house interpretation. Bloody marvellous this is. **9**

STEVE BUG

On The Road Again
Raw Elements, Germany

Engaging DJ tools coming from Hamburg's Steve Bug. The title track is somewhat uninspiring but that's more than compensated for by the Basic Channel-style house grooves of "Tribute To Jane Fonda" and the jerky staccato funk of "Analogue Bubble Bug". **7**

LAVA

Bison

Don't be misled by the tacky orange cover. This isn't some awful Jive Bunny-style handbag monstrosity but a rather innovative slice of experimental electronica complete with wobbly bass tones, strange hooks and wild off-kilter drum patterns. **7**

CLIFF HANGER

Centre Court EP

Underwater
Underworld support DJ, Darren Price, with four cuts of purist technotika. "Vibrations" and "Born Again" set a thunderous pace before the mood calms a bit with the funky congas and old school analogues of "The Shadows". The stand out though is the 303-soaked acid-houser, "Song For Olivia". **7**

albums

VARIOUS ARTISTS
Demonstrations Volume One
Blackstrobe, Sweden

A varied collection compiled by DJ-1s and Peter Mellander from Göteborg's Kampus 103 radio station. And even though there are some dreadful moments (a quasi-gabba outing with a melody nicked from "Live and Let Die"),

the album is saved by the Nubian Archade's mesmerising "Cygnus Plasm" and Toystore's superb 303-laced "Earth". **6**

ACID JUNKIES
Unsequenced

Djax Up Beats, Holland
Stefan Robbers and H De Kinderen join forces once more for one of their forays into acid mayhem. And with no tracking devices in sight (hence the title), they lay down some raw rhythms and tweak every last drop of electronic juice from their 303s. Uncontrollable acid insanity the way it should be. **8**

VARIOUS ARTISTS

Greetings From Deepest America
Phono

The way cool Phono label keep up their high standards with an album of remixes and original material licensed from Jay Ahem's Aquarhythms imprint. The stand-outs are Deep Dish's horizontal "Ether's Whisper", Hydronaut's lush groover "Deep In The Feeling" and best of all Morgan Geist and Dershan Jesram's spell-binding "Sage". **8**

VARIOUS ARTISTS

Deep Deep States
Slip 'N' Slide

A sublime collection exploring the interface between the deepest house and the silky techno. Gems such as Mike Perra's mesmerising "Beginning of Life" and Mood Life's "Needs (Not Wants)" rub shoulders with more recent classics like Abacus' "Erotic Illusions" and Larry Heard's "Black Oceans" to create a soothing soundscape of sonic bliss. **9**

AS ONE

The Art Of Prophecy
Sheild, France

Kirk DeGiorgio has been at the forefront of electronic innovation for some years now. From the alien disco of "Space Party Ethics" and the driving elektro of "Theme..." to the dark ambience of "Farewell" and the jazz-tinged jungle of "Splendor Solis", "The Art Of Prophecy" demonstrates the incredible breadth of DeGiorgio's sound. **8**

also released

DARK COMEDY - "Plankton" (Art Of Dance, USA)

HACIENDA - "Plusch Remixes" (Harthouse)

FREDDY FRESH - "Feelin' Mighty Fresh" (Sensuist, USA)

UNIVERSAL ADDICTIONS - "Volume 4" (Universal Additions)

STRAIGHT NO CHASER - "Turn it Around" (Guidance, USA)

JUSTIN DAVID - "Monument Tracks Volume 1" (SCR)

STEVE RACHMAD PRESENTS - "Tons of Tones" (Fierce)

DEXTRA - "Pentagon" (Re-hab)

KRUTON - "Turnip In The Mist" (Unexplored Beats)

PORTER RICKS - "Redundance Vol" (Force Inc, Germany)

Label Stable Ex-Network man Neil Macey's ideal imprint, IDEAL

The phrase "In an ideal world" is often used to describe an impossible scenario or unobtainable goal. For Ideal Records boss Neil Macey it's not an excuse for allowing dreams to

well and truly under way for the label.

"There's no specific criteria for an Ideal release," states Neil matter of factly. "They've all been different but they have to be funky and electronic. We just try and go for quality. We don't spend a lot on promotion and our mail outs are limited to only 30 DJs and a few press people.

"The way I see it, there are two ways to establish a label.

You've either got to have shit-loads of money to get top name remixers, do tons of advertising and shove it in people's faces, or you do it slowly and quietly by releasing really good records. Eventually people will take notice." And indeed they have. Cuts like the sublime "Cardinal Numbers" by Sulky Pup and Trackman's

Ideal

IDEAL BACK CATALOGUE

IDEAL T1 - TRACKMAN - "123456"
IDEAL T2 - SURGEON - "Dynamic Tension EP"
IDEAL T3 - THEMIS - "Sat State"
IDEAL T4 - TRACKMAN - "Don't Stop"
IDEAL T5 - UNIT 2 - "Oscillator 01"
IDEAL T6 - SULKY PUP - "Cardinal Numbers"
IDEAL T7 - SURGEON MEETS VICE - "Creep"/"Greep"
IDEAL T8 - TRACKMAN EP

The label's first offering, Trackman's "123456", a storming EP of funky tech house, instantly established Ideal as an imprint to watch. A successful release from fellow brummy Anthony Childs (Surgeon) soon followed and, things were

bass-heavy underground anthem, "Don't Stop", have already established Ideal as a label of quality and distinction. Coupled with Neil's uncompromising attitude and spot-on taste, expect great things from Ideal in 1997.

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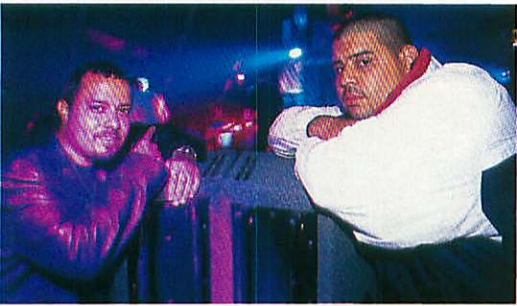
Reviews by Michael Morley

vital
release

NU YORICAN SOUL

Runaway
Talkin' Loud

The Masters At Work and India take on Lolletta Holloway's disco anthem ably assisted by string king, Vince Montana. Armand Van Helden's "Sugar Is Sweeter" formula goes horribly wrong but alongside Ken-Lou's rough edits and Mousse T's anthemic mix, it's still a dancefloor monster. **9**



singles

LONI CLARK

Searchin'
Groove-on, USA

It's been more than two years since Mood II Swing and Loni "Rushin'" Clark last combined. This lil' belter, matching Loni's distinctive croon to a slap bass groove that could almost be Roy Ayers' "Running Away", has been well worth the wait. **9**

95 NORTH

Elevation
Large, USA

Following up one of the most soulful slices of 1996 (Roy Davis Junior's "Gabrielle") is a tough task, but 95 North may have done it. Blistering beats and bottom-end James Brown-style grunts, jazzy solos and a female mantra urging you to "believe" combine to work any dancefloor. **8**

VARIOUS ARTISTS

Global Guidance 2
Guidance, USA

A distinctive brew involving deep house, jazz, techno and even a moody cut where the beats morph somewhere between hip hop and jungle. Pick of the bunch comes from ex-Freshly Squeezed man, Rasoul, who concocts a groove which sounds like cats and dogs gone disco crazy. Progressive stuff. **7**

"LITTLE" LOUIE VEGA

Presents CHAMELEON
The Missile
Henry Street, USA

The first solo release for Vega on Henry Street sounds more like his Basstone or Lil' Mo 'Yin-Yang' outings than Nu Yorican Soul. It's a simple but effective dancefloor bullet of heavy groove, effects, vocal screams and sub-bass to lose your mind and feet in. **7**

SOULTRONIC

Final Groove
Liquid Vibe, USA

A new trax label to sit alongside Liquid Groove offers first funky disco fruits from Italy's Mantevani and Mendola. The brash and

brassy original went down a storm at the recent Southport Soul Weekender and is accompanied by a deeper breakbeat infused effort which sounds like an outtake from that seminal Eighties label 99 Records. **7**

I: CUBE

Metamorphik/Yes Mama
Versatile, France

Yet more clever disco samples and eccentric, hypnotic French funkiness in abundance from DJ Gilb-R's label. "Yes Mama" shows deep Carl Craig-esque flavas while "Metamorphik" combines Brass Construction with celluloid snippets in prime-time fashion. **8**

ALEXANDER HOPE

Never Can Get Away
Slip 'N' Slide

Typical smooth-as-ice Blaze business with muted trumpet and retro keys backing Joshua Milan's creamy voice. This will surely evoke fond memories of times gone by for those of you who remember. It's probably a case of preaching to the converted. **6**

CRASH CONTROL

Henny's Keys/Rainbow
Solution

Another new label, this time with a former Bedroom Bedlam winner, Paul Farris, at the helm. Dino and Terry from Crash Records root through their classics and mix it up Daft Punk-style on the bright and bouncy Ramsey Lewis-sampling "Henny's Keys", and the chunkier but still funky, "Rainbow". A good start. **7**

XODUS FEATURING DAWN TALLMAN

Lift Up Your Hands
Delirious

Former Cooltempo cohorts, Danny D and Ken Grunbaum, launch their new label with a great slice of gospel garage which attracted considerable attention on import last year. Of the remixes, only the transatlantic collusion between Danny and BOP adds to the original package. But if it ain't broke... **8**

BLACK MASSES

Wonderful Person

Tom-Tom Club

South London's Black Masses are hardly prolific but if you enjoyed their recently remixed 1994 track, "U Put A Smile On My Face", then these positive vibes (sounding halfway between house and r&b) may well appeal. It's also got the backing of Kiss FM's Bobby & Steve. **6**

KERRI "KAOZ" CHANDLER

Trionisphere Part II
King Street, USA

The Chandler saga continues. "It's You" sees Kerri's typically minimal drum & bass house combine "Hallelujah" style with soulful ad-libs from Dee Dee Brave and Freddy Turner. The real winner though is "Come Home", with its softer, warmer jazzier feel and a sweet plea from Wilma Beckford on vocals. **7**

MASTERBUILDERS

New York, New York
Matrix

Tremendously constructed (back in your box, Morley. Ed) good time jazz funk vibes from Crispin J Glover and friends. "New York, New York" includes some real deal percussion courtesy of Azymuth's rhythm section. Guaranteed to put a big smile on yer face! **8**

KENNY CARPENTER

Featuring ANTHONY MALLOY
Impulse EP

Waako, USA

New Jersey's legendary DJ Kenny Carpenter returns to vinyl with this EP which, like his DJing, is full of soulful old school vibes. On the opening track, "Impulse", Carpenter is accompanied by the silky, if not slightly camp, vocal of former Serious Intention vocalist Anthony Malloy. Boogie meets house indeed. **7**

albums

VARIOUS ARTISTS

Sessions 7

Sound Of Ministry

Another Ministry session, another big name jock. This time New York's David Morales mixes up a selection of catchy vocal tunes with such household names as Deep Dish, Mousse T, Funky Green Dogs, Barbara Tucker, DJ Sneak and the unavoidable Byron Stingily. Nothing stunningly original featured here, but it does the job, rather like most recent Morales productions. **7**

also released

PARTY ANIMALS - "Disco Biscuit"/"Hunky" Planet Nice
DEEP SENSATION - "Get Together" Cajual, USA

DJ ANDREW HOGAN PRESENTS

JEAN STEAL - "Party Started"

Simplex, USA

B RICH - "Experiments In..." Cross

Section

SHUFFLE INC - "Harmony" Music

Plant, USA

FILTHY RICH - "In Luv Again" II, USA

DOUG WILLIS - "DOUG-ISM EP" Z

THELMA HOUSTON - "All Of That"

Grant Nelson/"Trouble"/Crash

remixes, Azuli

IDJUT BOYS - "Roll Over & Snore"

Nuphonic

LOVEBEADS FEATURING JAHKEY B -

"This Is The Only Way" new mixes

Liquid Groove, USA

trainspotting hardbag

Reviews by Joey Bolsadura



vital
release

JX
Close To Your
Heart
Hooj Choons
Camp as tits

(and best appreciated when you're completely off them), this NRG pumpstravaganza is as infectious as a Haringey harriidan with herpes. Groove to the melodic dub, swoon to the delirious vocal break, grin inanely to the "who's got the amy!" drum rolls. Yup, a third consecutive chart smash for the flop-topped son of a gun. **10**

singles

DJ GLENN MILLER

Hypnotising
Trade

Isn't life strange? Musical historians were convinced big band leader, Glenn Miller died in a plane crash in 1943. How wrong they were, for the intrepid muso has swapped his trombone for Technics and resurfaced at Trade playing dark 'n' dirty groovers for the next century. If you listen carefully, you can even hear the clarinets. Apparently. **9**

AIRCUT

Visual Attack
Phoenix Uprising

The label which brought us The Montini Experience rises from the ashes of a year-long release hiatus with a scorcher from 1990, originally on the Beat Farm imprint. Penned by Dougains and Cobain (aka FSOL), "Visual Attack" gets some tasty reworkings from Jon The Dentist and Billabong. Full-on heads-to-the-floor mayhem. **8**

ROBIN S

Show Me Love (Remixes)
Champion

The Lisa Marie Experience and top boy Todd Edwards achieve the impossible. Amazingly, they manage to take a track everyone has heard a billion times (and are consequently sick to the back

teeth of) and render it not only listenable, but sublimely effective on the floor. **7**

SADIE GLUTZ

Fix

Silver Planet

Sadie Glutz was mass murderer Charles Manson's main devotee, and she's lent her name to the team responsible for this fierce trancer, originally released on Ascension in 1995. Here the cut gets an acid-laden retouching from Baby Doc and a swooningly tuneful epic reconstruction from FL&F. A quality release. **8**

BARR & WINCHESTER

Checkin' The Cuts

Shift

Ron and Ed display their jewels with a trouser-removing groover, which, amazingly, is the first release from Shift. Allegedly produced by an ageing rap has-been the boys fed with helium and acid, "Checkin' The Cuts" goes to show that unorthodox studio antics do occasionally bear plump and tasty fruit. **8**

RACHEL AUBURN

Machine Man

It's Fabulous

Candy Girl, Rachel, gets to grips with an extremely well-known and writ-inviting sample, then builds a furious marching anthem around it. Flipside Pete Wardman, serves up a cow-bell ringing, hooky bassline with raunchy, rockin' guitar. Fiercely effective in a lose-yer-mind kinda way. **8**

BILLABONG

Pleasure

Nu

One toke on this Billabong and you'll be hookah-ed forever. Think sequinned boob-tubes, trannies in stackers and Liza Minelli fondling Vitas Gueiralitas under a chaz-laden table in Studio 54. If that's a bit too retro, then hit the flip where Nigma & Mortimer give the disco an acid fix. Niice! **8**

MALAWI ROCKS

Featuring SIMON

Music Is My Flower

Shindig

This Hammond and drum roll spectacular was originally released last year on the US King Street imprint. Here, it gets a reworking from Chris Scott of the Happy Slappers, who takes it nice and deep. The choice mix for most discerning jocks will no doubt be the "Uncut Dub". **7**

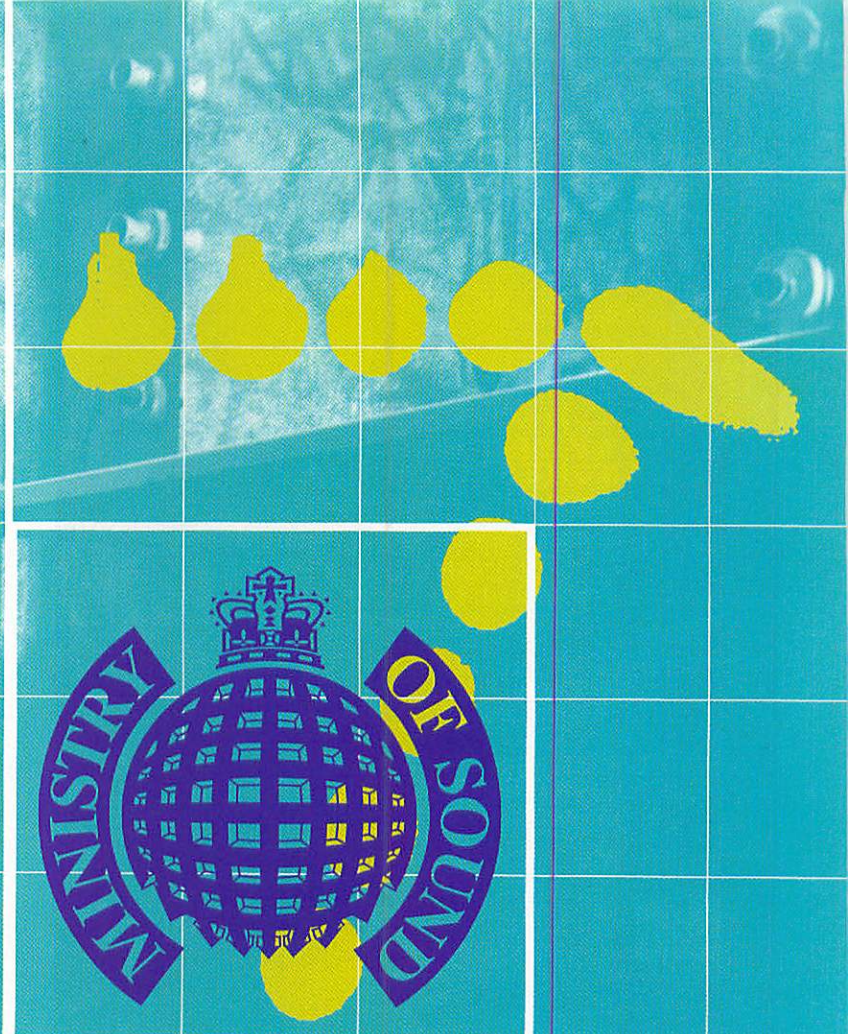
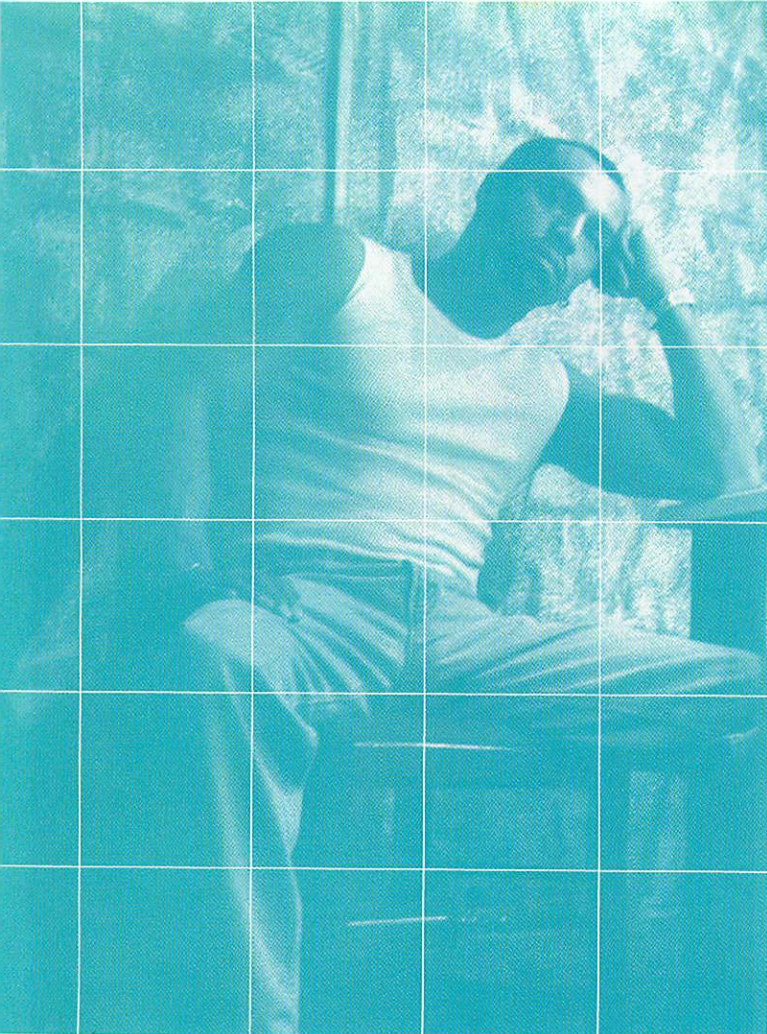
STOUT THE STOOGE

Chicky Disco

Ear Wax

This is the one with the highly irritating/unforgettable (delete as appropriate) "Chicky, chicky, ah, ah!" sample. Quite what it's supposed to mean is anyone's guess, but one thing's for sure, Van Helden and Vasquez are caning it largely. Crowd pleaser or crowd teaser... you decide. **7**

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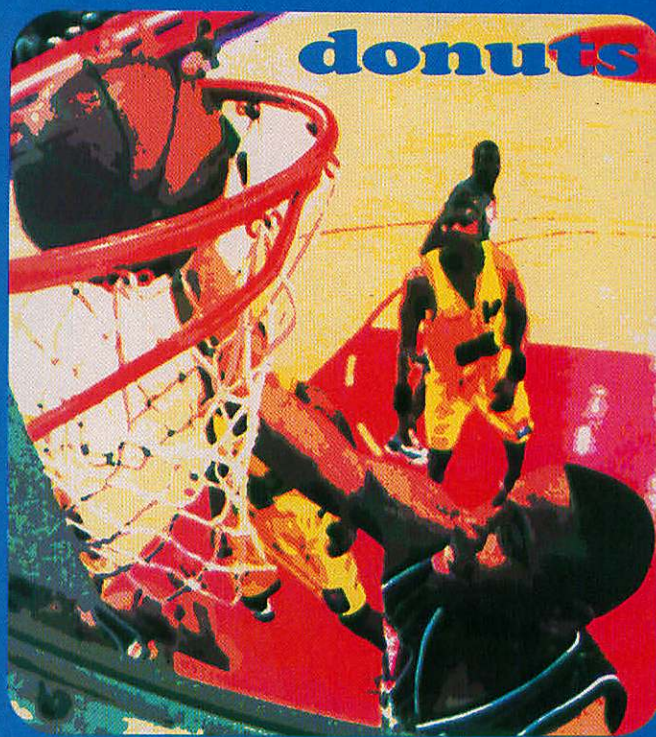
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DJ CAM

Meera

Inflammable/Columbia, France

Surprise, surprise! Another great Parisian emission as France's answer to DJ Shadow cuts up abstract hip hop into the choicest of prime trip-outs, complete with Tek 9, Extra Lucid, Zend Avesta and Takemura remixes. Working with a magician's sleight of hand and a painter's adroitness for piling on the technicolour, Cam has crafted a true classic. Can't wait for the album! **10**



vital
release

the retro mania of the excellent "Super Disco Brakes Vol 2". **9**

18 WHEELER

Stay (Remixes)

Creation

Touted as 1997's answer to "Screamadelica" era Primals, the Wheelies' fourth single gets a reworking from William Orbit and Dr Rockit. Orbit's remix is an epic sprawl from indie jangle to rough hard dub while Rockit has so little going on, it's almost as if he left the job halfway through and forgot to come back and finish it off. **6**

albums

LAIKA

Sounds Of The Satellites

Too Pure

Serious Nineties avant-pop scripted by a pair with a clear love of experimentalists Can and AR Kane. Operating in the demi-monde between shimmering, whispered dreamscapes and dry, arid rough jams, this is very listenable stuff, even if it doesn't grab you with the force of a power-crazed JCB. **7**

ALPHA SEVEN

Great Lift Journeys Of Norwich And Other Stories

Sofacom

Title of the month or what? Reminiscent of 1992-era Fax ambience, with plenty gently pulsating ambient moodiness, these east coasters certainly have a keen ear for soft-touch melodies and smooth dubbiness which is best heard on "The Home Service" and "Gorgeous". Not exactly cutting edge but so comfy nevertheless. **7**

SNOOZE

The Man In The Shadow

SSR/Crammed

Snooze by name and almost by nature. Very much in a lazy, horizontal Pork style, Snooze's debut album oozes cinematic

down tempo

Reviews by Calvin Bush

widescreen appeal, meshing lazy breakbeats with laconic melodies and nostalgic 70mm charm. Plus there's the Fila Brazilia mix of "The Chase" and the tops "So Close..." too. Dreamy. **8**

PANASONIC

Angle

Blast First

"Angle" is the second album from the Finnish noisemakers and there's no let up in their metallic machinery and aural assaults. Ears take a battering as much as their DIY equipment, as "Slaughterhouse", "Cold Bulk" and "Croaking" push the very envelope of "music" itself with drones, fizzing feedback, hissing analogue tones etc. Definitely not one for the fluffy brigade. **7**

VARIOUS ARTISTS

Good Sounds Movie Grooves

Good Sounds

Interesting collection of Sixties funk, easy listening and tuff break soundtrack stuff with a killer obscurity for every deservedly forgotten non-entity. Michael Legrand and Dennis Coffey are both represented, but it's Roger Roger's excellent "Safari Park" and Tom Scott & The LA Express' scorching "Jump Back" which are the real essentials. **8**

PUCHO AND HIS LATIN SOUL BROTHERS

Yaina

Ubiquity, USA

Crucial Latin jazz reissue alert! Dating from the early Seventies, superb tracks such as "Inside The

Corn" sound every bit as buggin' fresh as the day they were created. Respect goes out to Ubiquity for picking this album up. It's also worth noting their reissue of Puchos' "Super Freak" long-player and the unreleased material on The Pharaohs' "In The Basement" album, too. **8**

also released

singles

PHOSPHOROUS - "Dreams Aside"

(Language)

MOT - "La Fin Du Monde EP"

(Deuce)

DI CHESTNUT - "Strings EP"

(Groove Attack)

PURPLE KOLA - "Travel Mat"

(Botchit & Scarper)

MORECHEEBA - "The Music That We Hear"

(Indochina)

LAIKA - "Breather" (Too Pure)

DUBONIKS - "The Return Of Mark Skids"

(Delancey Street)

albums

VARIOUS ARTISTS - "Mashing Up Creation" (Dubmission)

TRANS AM - "Surrender To The Light" (City Slang)

LE GOOSTER - "Zig Zag Zen" (5 Star, Switzerland)

MATTER - "Public Works"

(Staalplaat, Holland)

AXIOM DUB - "Mysteries Of Creation" (Axiom/Island)

PUBLIC WORKS - "Music With Sound" (Staalplaat, Holland)

THE PSYCHOACUSTIC

SOUNDCLASH - "Volume 1"

(Staalplaat, Holland)

QUEST - "Electric City" (Lunar, Italy)

singles

JIMI TENOR

Outta Space

Warp

The anti-Panasonic!! Finland's crooning superstar comes up trumps again with a pop-friendly piece of kitsch which merges the doolally brilliance of Esquivel with the smooth creamy soul of Barry White. Tenor as the Ostrich Of Love, eh? Brilliant. **9**

THE HIGHTOWER SET

Listen To My Funk

Black On Black

The Hightower Set step up the new urban funk pressure with their second single. There's top dancefloor action on the title cut with a fierce break underpinning a seriously cool retro horns 'n' keys blast-around. There's also a Brazilian-style remix and the warped psychedelic bliss of "Universal Question" to round things off nicely. **7**

DIMITRI FROM TOKYO

The Shibuya Connection EP

Disorient

Neat coup for Mr Bongo's new Japanese label as the ever-wonderful Dimitri From Paris takes another step into the world of madcap retrodelica. "Back In The Daze" is typical Parisian disco-house, but it's the wonderful "Love Love Mode" and Deee-Lite-ish "Toujours L'Amore" which make this truly essential. **8**

DELTA T

Deep Range EP

Holistic

Yet another brilliant Isle Of Wight addition to Holistic's already firing line-up. In a similar vein to Fretless AZM, only less freestyle, the tracks which rule here are the breaks-fuelled "Majestic" and the rocking instrumental soundscape of "Darkside". Influences from dub to Tortoise with a heavy live feel shine through. **9**

GUS GUS

Believe

4AD

No let-up in the stream of fine singles from the Icelandic nine-piece with a finger in every dance pie. The original of "Believe" is a haunting piece of electronic strangeness, sort of Joy Division remixed by Alter Ego. 16B's Omid turns in a splendid remix, while LFO and the band themselves get in on the act. **8**

JEAN JACQUES PERRY

EVA

BGP

At last! The vinyl reissue of the infamous, nay legendary, "Eva". Aka the tune off the Lucozade advert, a staple in all chemical beat sets for ages, sampled by Gang Starr and the very epitome of funky Moog cool. Norman Cook turns in a superb Fatboy Slim remix, but it's the original you truly need. **10**

THE ORB

Toxygene

Island

"Towers Of Dub Part 2", anyone? After the rather messy "Orbus Terrarvm", Alex P's lot return to form with a harkening back to their finest moments. Heavy on an industrial tip with typical Orby weirdness thrown in for good measure, the Fila Brazillia, Kris Needs and Way Out West mixes increase the toxicity factor. **7**

NEOTROPIC

15 Levels EP

N-Tone

Eight tracks of deranged breakbeat deconstruction from Riz Maslen (aka Small Fish With Spine). The original's jungle vibe gets an Arcon 2 reworking. But for slowed-down, monstrously hard mash-ups, "The Older You Get", "Creepy Big Face" and the super-moody-broody "Laundry Pt 4" are dark enough even for Auld Nick himself. **8**

THE MONEY-PENNY

PROJECT

Easy Experiment/Clarisse-C

Pulp Flavour, France

A new name to this column but yet another to add to your list of new French talent. "Easy Experiment" is a cool piece of Good Looking-style drum & bass, meanwhile "Clarisse-C" steps down in tempo to work a hard-shuffling break into the sweetest of harp-and-strings symphonies. Deadly and dreamy. **8**

DEADLY AVENGER

Coney Island Baby

DC

Another essential purchase from J Saul Kane's low-key DC label, this double-pack has everything. Beautiful laid-back drifting on "Malpaso", writhing funk with a killer bass attack on "Coney Island Baby", chemical beats on "Hotel Rats" and, topping it off,

Needs Must

10 things AUTECHRE's Sean Booth certainly couldn't live without

My radio

It's an old Goodman's one with wooden sides. I can't tell you exactly how I got hold of it because the person who used to own it might find out!

Food

I don't eat any meat or fish so I have to take loads of amino acid tablets. It's weird, it clarifies things and helps you process logic more easily.

A brain

We need it to make what we make. If you can make your brain run as smoothly as possible, then it lets your emotions come through easier.

A heart

No reason other than your general well-being. It's pretty important to have your own heart in your body!

Courage

They're all linked you see. If you don't have courage, you never try anything new. I think Coil have loads of courage because they're still going on in the face of all this mess.

Logic

You can't live without the ability to turn your brain into a machine when you need to, though obviously not all the time because emotion is useful now and again.

Numbers

People take them for granted but they're one of our finest inventions. I studied maths at college and at home. We're mostly interested in logarithmic stuff because that's what we use most of the time. My favourite number?

Three. Or maybe six.

Home computer

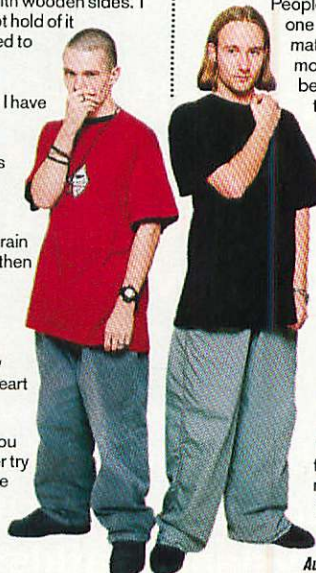
We just get into the way it has rules and boundaries, and you have to learn to work around them.

Light

Otherwise we'd get sad. Though sometimes that makes the music pretty cool. I reckon we might have to move from Manchester one day to somewhere with more light.

Plant life

I'll leave it up to the readers to work out why. My favourite plant? Probably some sort of fungus, or this fern we got recently. No, we don't talk to our plants. But we do sort of hang out with them sometimes.



Autechre's new album, 'Chiaotic Slide' is out this month on Warp. Their British tour takes in Dundee The Zone (February 22), Newcastle Riverside (23), Sheffield Leadmill (26), Manchester Sankeys Soap (27), Leeds Warehouse (28) and Birmingham Oscillate (29)

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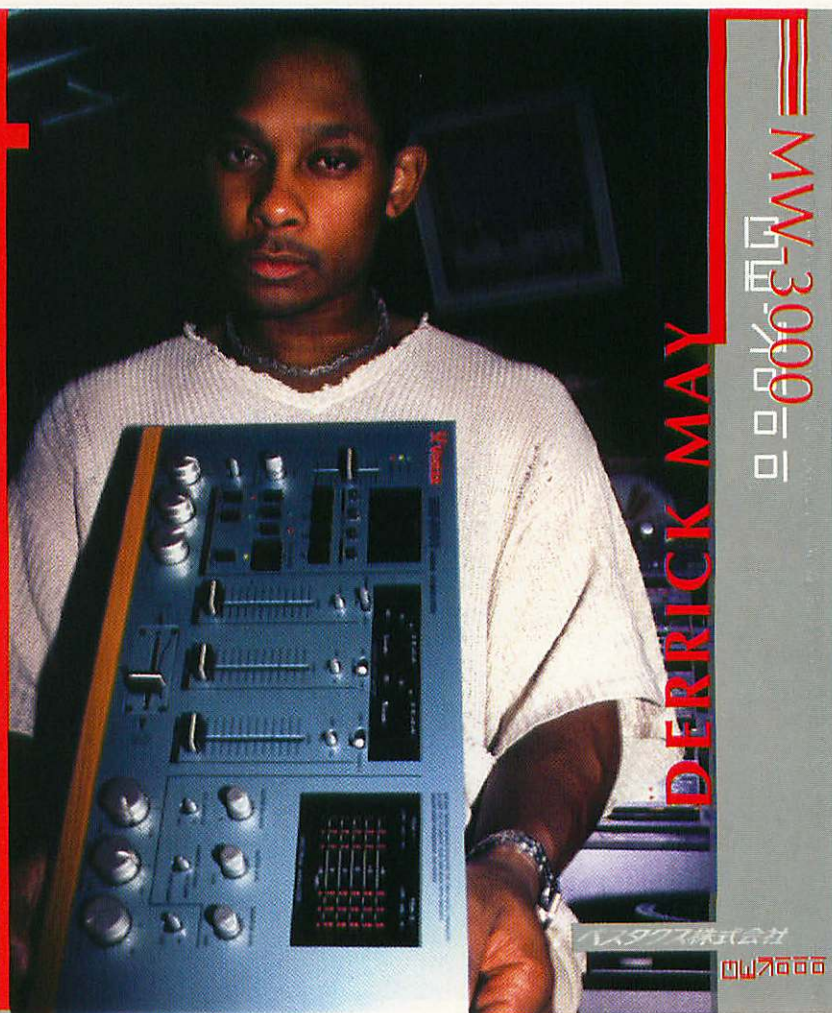
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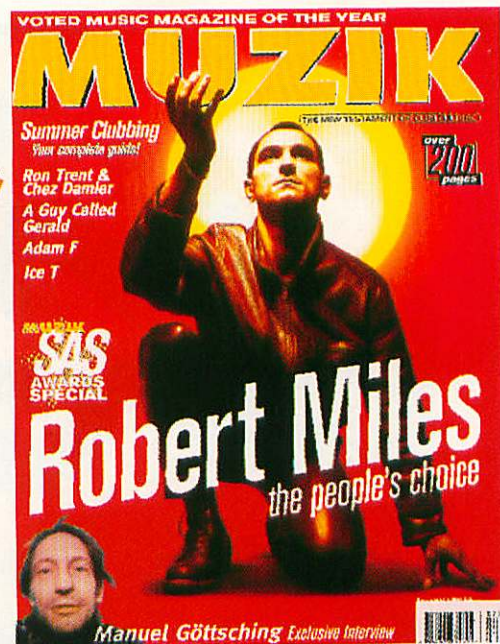
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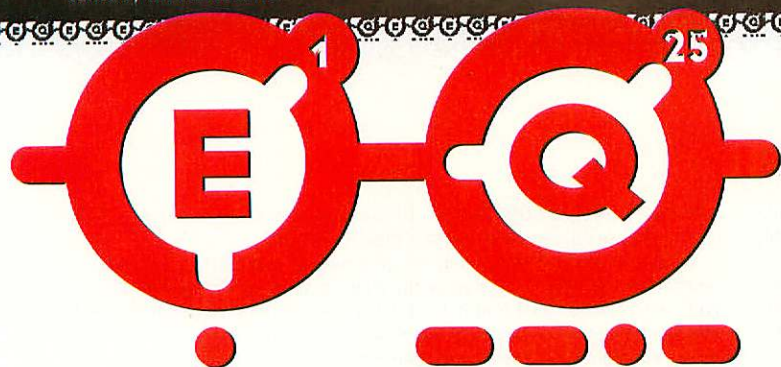
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MUZIK

voted Music Magazine of the Year



Hi-tech low-down

words **Mark Roland** pictures **Steve Gillet**



Jonathan More (left) and Matt Black

Ageing Mutant Ninja DJs

EQ gets a guided tour

of COLDCUT's south London multi-media sweatshop

COLDCUT'S

eclectic style mashing has seen their label, the hipper than hip Ninja Tune, produce some of the most exciting music to emerge from the underground in the last few years. Their mix and match philosophy runs throughout the label's roster, allowing the likes of DJ Food, DJ Vadim, PC, Strictly Kev, Funky Porcini and Neotropic the room to breathe and develop, unhindered by major label pressures.

Coldcut themselves, DJs Matt Black and Jonathan More, have clearly invested the rewards of their earlier chart success into Ninja Tune. Early collaborations with Yazz, Lisa Stansfield and Junior Reid gave them Top 30 hits and helped propel their 1989 debut album, "What's That Noise?", to silver status, with Matt and Jonathan being awarded the Producers Of The Year accolade by the BPI along the way.

Ninja Tune was established in 1995, after the duo had been mangled by the usual unfortunate machinations of the hit-hungry music industry. And they haven't looked back since. Occupying several rooms in a London warehouse, Ninja looks like a self-contained techno cottage industry. One room is the office, in danger of being overwhelmed by towers of the label's back catalogue in cardboard boxes, another is the multi-media studio, packed with the flickering screens of huge Apple Macs creating animation sequences for CD-ROMs, while the third is the studio, where EQ quizzes Coldcut on the origins of their musicality. It's pretty wide-ranging, isn't it?

"That's because we're old," says Matt Black, only half-joking. "We're Oldcut."

"I've always collected records," says Jonathan. "They've fascinated me since I found my grandad's wind-up 78 record player in the attic."

His early diet of vinyl consisted largely of children's stories and cartoon soundtracks, a revelation which speaks volumes about Coldcut's penchant for the weird and wonderful. More records came his way via an uncle who sent them over from Africa, and the teenage More took to DJing at college parties and going bonkers at numerous gigs in the late Seventies.

"I was drawn towards dance music because you could only buy the records in the same independent shops which stocked the punk and new wave tracks I liked," says Jonathan.

As time went on, he began experimenting with recording technology at a facility (now long since axed) at the Royal College Of Art. Fiddling about with a couple of eight-track tape machines and some other "bits and pieces", More managed to get his experimental "stupid, whingey industrial stuff", recorded under the name The Two Daughters, onto a compilation released by Cherry Red Records.

"I remember for that material we put a clarinet through a mad German tape machine with loads of delay on it. I was also in a punk cover band called The Rippling Fats and we had an unopened Party Seven thrown at us once," he recalls, proudly.

At around the same time, Matt Black was experimenting with a turntable he'd built himself and a cassette machine, and was cutting his teeth DJing at school discos and small radio stations. When he was 14, he built his first synthesiser, having already sharpened his multi-media skills by constructing robots when he was only six.

"I used to make these robots with buzzers and bulbs attached, and my mum would say, 'Oh yes! It's a sound and light show!'. I would charge members of the family one pence to see my creations. What we're doing now isn't that much different, except these days we have funkier toys."

"And it costs six quid to get in," adds Jonathan.

The pair first met in London's Reckless Records and soon after were making music together.

"We started using a Casio FZ-1 for sampling, with C-Lab as the sequencer," recalls Jonathan. "We were always messing around with loads of different approaches, jamming, collating those jams, tidying them up and putting them into arrangements. We were in the same studio as Youth at the time and noticed he was getting a much clearer top end on his hi-hats and triangles than we ever could. That's what made us move over to using the Akai."

And then there's the almost legendary four-decks-and-a-sampler DJing style.

"We've been doing that since 1989," reveals Jonathan. "It came about as a result of our frustration with the one person/one computer interface. We always found it annoying, and it was clear there was the same problem with the way decks could only be used by one DJ. We've always tried to find ways to open that up so we can jam together and capture what we're doing."

It's an approach they've expanded upon for some recent recording. Jonathan and Matt, each armed with two decks, a sampler and an Apple Mac Powerbook, jammed along with a drummer and a bass player.

"It was an exciting and different way of working," enthuses Jonathan. "I did start to find the Akai was limiting in terms of speed, but it's not designed to be used like that. The Numark sampling mixer certainly speeded things up in terms of nipping bits off records, though."

Laptops are destined to become a crucial part of the whole Coldcut interactive live experience. With more software which makes full use of the Mac's processing power for producing synth sounds becoming available, the Powerbook is the ultimate portable music-making machine.

"On 'Boot The System', there's a siren noise which was played on a Powerbook using a programme which is basically a real-time synthesiser," reveals Matt. "You just boot up the programme, load a couple



presets, and with your finger on the track pad you can control this siren sample. These kinds of software tools are now getting good enough to actually be incredibly useful, and the Powerbook gives you quite a powerful workstation."

"There are several different programmes now, and each one has a certain classic trick that it can do," continues Jonathan. "For example, we've been treating breaks through one programme, then putting them back into the Akai to filter them. That way you can really fuck with something."

In a couple of years, the duo reckon virtually all of Coldcut's live shows will be coming from the Powerbooks in one way or another.

"Scratching and turntables will both still be involved," says Jonathan. "But it will just be turntables, a mixer and a laptop. That's it."

However, they are all too aware that there's a potential downside to all this technology-driven creativity.

"You can waste several years of your life with some of these machines," explains Matt. "SCSI can be really annoying and we've had loads of trouble with Digidesign/Mac INIT conflicts. Sometimes your equipment obeys you, it all works and you feel really good about it. But that's rare."

With Coldcut's expanded system, it's important that their boxes of tricks can communicate with each other.

"That's why we use Akais," says Matt. "We have a friend who uses an E-Mu E-64 and it's wicked. You can do things on it you can't with anything else, but if you need some software to connect your sampler to your Mac, it's much more likely to work if it's an Akai."

MUSIC-MAKING TECHNOLOGY HAS COME A LONG WAY SINCE the days of "Say Kids, What Time Is It?", Coldcut's 1987 debut

single and possibly the UK's first ever DJ-sampling record, and the methods Coldcut have employed since have complicated their lives no end.

"People ask whether technology means progress," says Matt. "There have been times when I've been frustrated by the technology we've saddled ourselves with. When we recorded 'What Time Is It?' all we had was a four-track, a couple of decks, a mixer and an echo chamber, and it was all within easy reach. As soon as you introduce more elements, there's more to get your head around and therefore more that can potentially go wrong, so you're less likely to delve really deeply into your equipment."

"When I come into the studio it can often be a real dilemma working out what I

should do. Some animation, or some sampling, practise my DJing, perhaps I should start working on a tune, or install that new editing software on the Mac? I'm confused! It's too much. Too much variety can paralyse you."

Despite the fact that he's a self-confessed "analogue stamp collector" (the Coldcut studio houses more than one or two relics of the analogue age, including the only VCS 4 ever built),

Matt has some extremely salient words to end on.

"It's all about making mad noises and putting stuff together, and you can do that with paper and knitting needle."

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from patches on synths.

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Contact: Time And Space on 01442-870-681

'TECHNO PRISONERS'

Geddit? "Techno Prisoners"? Arf arf. This is a handy little blighter which gives the user a wide palette of immediately usable sounds. There are quite a few multi samples (a selection of samples played at every half octave across the keyboard to allow you to reconstruct the synth sound in your sampler properly) which should rattle the windows nicely. BPMs range from 90 to 160 while the last section of the CD, "Goo Goo Radio", goes right off the dial in terms of teeth-grating bonkersdom. A surprising CD which steers well clear of cliches and delivers some impressively mad sounds.

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'HOUSE & GARAGE CONSTRUCTION'

The emphasis here is on loops for building sleek house tracks. There are 60 to choose from, all recognisably housey or garagey with the requisite kicks and hats. But there are some pleasing departures which should make for a slightly more flavoursome feel for your tracks. The CD is put together very logically, first loops, then arpeggios (some surprisingly aggressive), then bass loops, riffs, stabs, FX, a bag of vocals (some eastern wailing, which came as a surprise, you might expect your more standard disco diva "Oooh yeahs" and the

like). To finish off with there are some multi samples of house pianos, organs, strings, assorted bass and keyboard sounds. All in all a very easy to use CD which isn't too overwhelming.

Format: Mixed Audio/.WAV/AIFF formats

Price: £19.99

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'HIP HOP & SWING BREAKDOWN'

From the same production team which put together "House And Garage Construction", this CD has the same logical progression as its sibling. The CD starts with another 60 or so loops, all tight and never straying over 110 BPM, they're followed by bass loops, some funky guitars and vocals (this time they are the "oooh yeah" scat diva jobbies). Also sampled up is a real Fender Rhodes and what they call a "Smoove Electric Piano", essential for that worldwide Top 10 feel. They let off a little steam later on with some very squealy mono synth samples and trumpet and sax stabs and finish off with plenty of drums and percussion. Another workman-like collection which will give you plenty of usable sounds.

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SPECIAL EDITION TECHNICS DECKS

In EQ's headphone round-up last year, we mentioned the Technics RP-DJ1200s which are available as part of a special edition package from Technics. To add that extra dash of exclusivity and desirability to their SL1200 Mk II turntables, Technics have released a gold-plated version of the classic DJ tool. The tone arm and the platter are both gold-plated and shine like glittering beacons of DJ-ology for the wadded-up jock.

The deal? Each turntable costs £999.99 (not a pair for £999.99 as we once erroneously stated before) and you get a pair of the high spec headphones chucked in. Hurry up, though, there are only 1,000 of the precious metal decks on the market!

Contact: Technics on 0990-357-357

DEMO DERBY

TOMORROW'S PRODUCERS TODAY

Name: Implosion

Contact: 00-47-2273-4026

Muzik's Verdict: Implosion (aka Arne Kaupang) hails from deepest Norway, the land of fjords and umm, well, techno apparently! Not only does old Arne send us seven finely produced tracks, but the majority of them turn out to be supreme Scandinavian skankin' techno. The first offering, "Alarm", lives up to its name, all Djax-Up Beats and siren synths. "Move" is a much slower groove but with some classic flangeing 303 touches. This man should definitely be given a chance. Norwegian techno, whatever next, eh? **9**

Name: Blue Fluff

Contact: 0421-432-175

Muzik's Verdict: Two untitled tracks from the enigmatic Blue Fluff have got the Muzik staff bumping and grinding around the office. The first, a dubby house cut gradually morphs into a bumpier garage vibe with an innovative ambient section riding over the top. And just when you're wondering where the b-line is, it kicks in letting the track really build. Deep bongo house and layers of Detroit synth patterns all go into making Blue Fluff a safe bet in this month's Demo Derby. **8**

Name: Unit 7

Contact: 0181-444-0985

Muzik's Verdict: "Working On The Duck Farm" is a strange title for a house tune, nevertheless, Rikky's Unit 7 is far from "Old McDonald". A juicy pair of vocal-led house tracks are slightly let down by some rather cheesy piano sounds riding over some solid riddim. Again, more a result of lack of equipment than actual talent. In fact, Londoner Rikky produced the whole EP with just an Akai 950 and a Korg X5, which according to my man in EQ is not at all bad for a duck farmer. **7**

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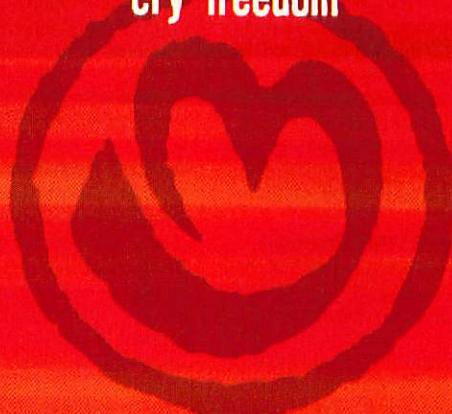


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Scanners

Sally Harding

IT'S SAD ENOUGH AS IT IS WHEN A FRIEND PASSES AWAY, SADDER STILL when that friend held a talent which had only been glimpsed. Sally Harding passed away on December 10, 1995 having spent the previous six years photographing the burgeoning leftfield, indie-electronica scene.

Growing up in Kent, Sally was teenage pals with Paul and Phil Hartnoll of Orbital, who she would practice her photography on. The brothers used her pictures for their initial publicity shots, which included a session for the first "Trance Europe Express" compilation. She subsequently worked extensively with the magazine which led to numerous commissions from various record labels and myself for the Orbit pages of "Melody Maker".

You couldn't help but be grabbed by her photos. Her style always managed to capture the essence of the artist, even if she did have an uncanny ability to deliver finished work in unusual formats. I once turned up at the office to find a giant collage of *Mind Over Rhythm* on my desk accompanied only by a note with a smiling face and her signature.

Sally's passion for life and her enchanting, madcap character was important to her creativity, it always helped to relax her subjects, subjects which included The Drum Club, Megadog, Psychick Warriors Ov Gaia, Primal Scream, Spooky, Aphex Twin, Andrew Weatherall, Global Communication and Meat Beat Manifesto to name but a few.

If the music of the time was breaking moulds and capturing a moment in history, then so was she. Always laughing, always enthusiastic, always up for a party, she became as much a part of the scene as the musicians and DJs themselves. It's a testament to her personality that the fond memories on this page were all told with smiling faces.

The girl with the sun in her head is sorely missed.

words **Sherman**

PAUL HARTNOLL (Orbital)

"I met Sally at my first ever gig when I was about 13. I was the stand-in drummer in a friend's band and we played at Sally's best friend's birthday party. I had a slow dance with her, it was one of my first post-puberty slow dances! So I got to know her a bit around then, but then didn't see her until I was about 17 and by then she'd got into photography. We had a bit of an 'Italian Job' going on because me, her and another friend all had Mini Metro's and we'd zoom around the countryside going to pubs to hear live jazz. Sally was the dodgiest driver ever!

"Just before she died she came round with a fresh portfolio. She was incredibly messy! Her portfolio was always in complete disarray, but she'd pasted things onto card and it looked really impressive, it was like, 'Oh, that's what it looks like after you fought past all the scraps of paper and rubber mice!! A lot of the book comes from her last portfolio, and you can see her style really developing.

"I don't think I can really sum her up in one way. There's only one weird thing, I always look over my shoulder for her at gigs because she came to the first ever gig I ever did, so we were determined she'd come to the last one I ever did as

well. If I ever see Sally peering out of the audience at me, I know I'm about to drop dead! It really freaks me, on New Year's Eve I was peering into the shadows just in case!"

PHIL HARTNOLL (Orbital)

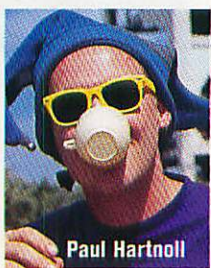
"She was like the sister I never had, I remember always telling her off for one thing or another, like a naughty girl. She started taking pictures around the time we started, so she used to practise on us. After that, if we got reviews,

she'd get pictures in the paper. We tried to use her whenever possible because she understood what we were about."

CHARLIE HALL (MC Projects)

"I first met Sally Harding in Belfast when Orbital were playing at David Holmes' club. She was squeaky clean, white-haired and fluffy, the same as she was the last time I saw her, the same spirit and vibe. She suffered from what we called 'option paralysis'. Given a choice on anything, she would lose the ability to make a decision!

"There's a picture in the book of me and Lol as the Drum Club buried up to our waists in sand. We'd been up all weekend and it was very, very cold. She'd chosen this site and we went down in a hire car and do this mad shoot



Paul Hartnoll

and then she had to get back to build a set in her bedroom for another shoot. I was sharing a flat with her at the time and her bedroom was kind of dark and full of old plates of baked beans and mashed potato underneath the bed. All those studio photos were taken in her bedroom but you'd have complete and utter faith that what would come out in the end would be something quite exceptional. It was pretty hectic doing the shoots though, because she was quite sort of disorganised!

"She definitely wanted to push herself because she was female. I mean who knows what she would have been like if she'd have been a man! God, scary!"

BOB DOG (Megadog)

"I first met Sally in the garden at Butterfly Studios [home of Youth's Dragonfly label] with Orbital, Spooky, Drum Club, System 7. She was giggling like a lunatic with a camera strapped to her face, taking deranged photographs while gibbering around telling us how she'd been up all night. I just thought what a funny girl she was.

"She became a regular face backstage at Megadog. The band wouldn't be in the

dressing room, she would be, with a whole mob of people. I'd be running about panicking and organising the bands going 'two minutes boys' and she'd be going 'chill out Bob, have a beer'. She was a big part of the Midi Circus vibe, she was always there when everyone met up to discuss the club. She'd always throw in her youthful, useful comments like, 'But couldn't we do it all for free?' 'No Sal, we've got to pay people!' 'Ow, but couldn't they all do it for free?'

"She was just a cracked girl who always had a smile on her face and had a real talent with a camera. She used to fall over a lot. That's probably my biggest memory, bless her."

'Volume' have released a double CD/five-vinyl box set, 'Sally's Photographic Memory', and 40-page book featuring Sally Harding's images. The album features tracks (some especially written for Sally) by Orbital, The Drum Club, Spooky, Pressure Of Speech, Mellowtrons, Meat Beat Manifesto, Ultramarine, A Positive Life, Secret Knowledge, System 7 plus many more. All profits will go to Shelter at the request of Sally's parents

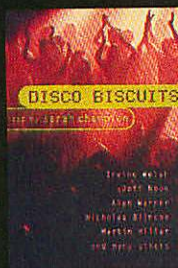


Bob Dog (Centre)

SOFA REPORT

Ten reasons to avoid the masses this month.

Reviews by Martin James, Lisa Carson, Vanessa Wilks and Joseph King

**DISCO BISCUITS**

Short stories edited by Sarah Champion
Hodder & Stoughton
Fifteen years since Ecstasy first hit the (upmarket) streets of

London, 10 years since the Balearic boys came back home totally on one and Shoom had opened its doors (back in the day, we really did think we were changing the world), Sarah Champion collects together an array of the UK's finest chemical generation writers. Absolutely superb it is too. With stand-outs coming from Mike Benson, Jeff Noon and Alan Warner, "Disco Biscuits" is stuffed with stories of warehouse parties, Goa beach raves, chemical excess and the stuff dreams and nightmares are made of. (MJ)

LAURENT GARNIER – NIGHTMARE SANDWICHES

Directed by Quentin Dupieux
F Communications

Many have tried to create filmic promos around their music but rarely are the end results as stylish as this. Little surprise that the artist being promoted here is a Frenchman, as the director ignores the usual promo route into film noir and heads straight for the heart of the French film. Cool, sophisticated, sexy and très stylish, Dupieux has truly added a special ingredient to the music of Laurent Garnier. (MJ)

STERIOD ABUSE

Club 'zine
PO Box 11351,
London SE5
9ZF

Lordy, our Jimmy Corkhill in steroid abuse scandal?

Well not exactly but this "clubbers bible" does claim to be sponsored by Corky's Cars. So what's he sponsoring? A hilarious off-beat view of club culture and a sly piss take on dance mags, that's what. With an in-depth look at the nasty side of "Killer" Carl Cox, DJs drink charts, homemade tattoos and loads about amyl, lager and jumping around. (MJ)

EM ONE – PROOF

Culture 'zine
A superb forum for new (and not so new) writers and musicians, "Em One" presents "Tales Of The Turd", a short story by Hanif Kureishi, a load of punk rantings from Jamie Jackson, an alternative history from Disk McBride

and loads more besides. With more good ideas than the government have had in almost 17 years, "Em One" is essential. (LC)

STRAIGHT OUTTA BRISTOL

By Phil Johnson
Hodder & Stoughton

Linking the history of Bristol, from slavery to slow beats, Johnson draws on his own experience to bring this vibrant city to life for the reader. However, from the opening chapter which talks of the problems getting interviews (poor dear!) to the final look at the city's junglists, "Straight Outta Bristol" merely scratches at the surface with a toothpick, where a bloody great shovel would have been better. (LC)

GRAND ROYAL

Culture 'zine
PO Box 26689,
Los Angeles,
CA 90026

Issue three of the Beastie Boys' spectacularly off-the-wall magazine finally hits the news stands. Currently running at an issue a year, (oh to have a deadline of "whenever"), it's always worth the wait. Hollywood's hotel swimming pools reviewed, the paintings of Evil Knievel, gambling tips, hectic joints, the Harlem Globetrotters, Adam Yauch interviews the Dalai Lama, the history of Adidas, stuff about Moogs, tons of hip hop... did we mention it's published by the Beastie Boys? Totally fantastic. (JK)

GARBAGE

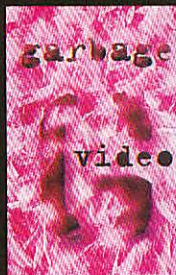
Video
Mushroom Records

Indie alert number one. The band who are cool enough to drag out the best from Goldie, Massive Attack, Red Snapper and Rabbit in the Moon with their remixes. The band who practically invented The Sneaker Pimps. Garbage are undoubtedly the indie band it's okay to like. Here they collect together their promos for a pop fest extraordinaire which proves once and for all that red heads are cool, guitars are fun and milk is tasty. (LC)

GETTING HIGH – THE ADVENTURES OF OASIS

By Paulo Hewitt
Boxtree

Indie alert number two. Almost as



GETTING HIGH: THE ADVENTURES OF OASIS

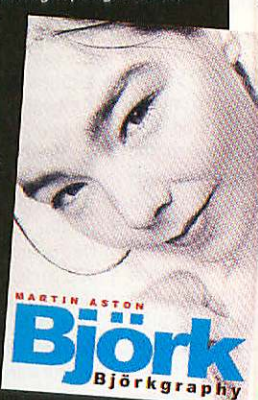
very own Calvin Bush, who pants like a rabid dog at the merest mention of the fab five). Paulo Hewitt's account of the rise from Manc hopefuls to Manc hypefuls is an insider's view which leans towards sycophancy in its attempt to underline, highlight and exaggerate their God-like genius. (LC)

BJORKOGRAPHY

Martin Aston
Simon & Schuster

An entertaining account of the shiny life of Icelandic sonstress Björk, meticulously documenting the trials, tribulations and bowel movements (no, really) of this tiny star. From her first solo album to her involvement with Icelandic goth band, Kuki and later with the mighty Sugarcubes,

Martin Aston documents her rise to stardom with such unfaltering devotion and adulation that it all becomes a touch nauseating. But a pretty good read all the same. (VW)

**TOKION**

Style 'zine

E-mail: tokion@ari.bekkoame.or.jp
So drop-dead cool, it wouldn't look out of place adorning your wall, "Tokion" is a rather swanky Japanese/English quarterly which blows the doors off "Japanese alternative culture". Split into five sections (features, music, fashion, art and a free comic), it's not exactly prime toilet reading but it looks brilliant. A true victory of style over content. (LC)



FILM OF THE MONTH

**BOUND (18)**

DIR: Wachowski Brothers

STARRING: Jennifer Tilly, Gina Gershon, Joe Pantolano

PLOT: The gorgeous, pouting, gravel-voiced wife of a mob money launderer meets a gorgeous, pouting, gravel-voiced, ex-con. They become "mates" and decide to nick a suitcase of cash off the mob.

HIGHLIGHT: Secateurs and fingers. Ouch. The very literal laundering of \$2 million bucks due to a little accident with a gun going off a bit too near someone's head.

VERDICT: Funny, sexy and violent with a plot which twists and turns without the aid of a safety net (there are moments when you'll find yourself standing up and shouting, "No, don't do it!"), the debuting Wachowski Brothers are set to be big time in a Coen Brothers way if this gem is anything to go by. Film of the year and it's only February, how's about that for a flying start? (JK) 10
'Bound' opens on February 24

MAN ABOUT THE HOUSE

DJ KOOL on his home entertainment

ON THE STEREO

Some go-go music, house, Nas' new album, anything with a groove really. I'm into all sorts!

IN THE VIDEO

I'm too busy promoting to watch TV, but the last film I enjoyed was "The Nutty Professor".

ON THE BOOKSHELF A new book covering the history of hip hop by Stephen Stansell. It's called "The Hip-Hop Encyclopedia".

ON THE PLAYSTATION Ah well, I'm about to buy a Playstation but I like sports and fighting games on my Sega Saturn at the moment. They're good ways to relieve stress! Whoever invented computer games must have been well stressed!

ON YOUR FEET All I put on my feet in the winter are my Timberlands and in the summer it's Nike all the way. I'm hoping to get a Nike endorsement!

ON THE TELEVISION I dunno man? Sport and cartoons. Cartoons feed my imagination and make me write tunes like "Let Me Clear My Throat"!

DJ Kool's new single, 'Let Me Clear My Throat', is out this month on American Records



wired up

Techknow

For some, e-mail has become a way of life, so what do you do when you have to move house?

At ONE STAGE OR ANOTHER IN YOUR ON-LINE lifetime, you will find that you have to change your e-mail address. If moving house is up there with death and divorce as the most stressful events in any person's life, moving house in cyberspace can be just as stressful. For many people their e-mail address is as important and as widely used as a telephone number or snail-mail address. Besides day-to-day communications with friends or employers, an e-mail user may also be on several mailing lists such as UK-Dance or Breaks. When your address changes, you have to go through the hassle of re-subscribing to those lists and ensuring you haven't missed a vital posting or thread while off the list, not to mention circulating your new address among your mates.

E-mail addresses can change for a variety of reasons, different job, leaving university and changing service provider are three of the more common occurrences which will necessitate a new location for your @. While some Internet servers will provide a limited forwarding service (they want you as a client after all and have little to gain by re-addressing your mail to another service provider), there are a couple of on-line innovations designed to make your change of address that much easier. Welcome to the world of Hotmail, Bigfoot, Pobox and Netforward.

PUT SIMPLY, HOTMAIL IS A FREE E-MAIL ADDRESS FOR life (name@hotmail.com) which can be used from any computer linked to the Web. Once registered, you simply go to the Hotmail website, log on, download your messages and send new mail out as required. Registering is also a breeze although you may well find that your chosen



address has been already allocated. No software to install, no worries about access when away from your base and no fee, too good to be true?

The beauty of HotMail is really ease of access, just enter the URL and away you go. It also allows you to access normal mail from your server because of course you'll still have a server provider somewhere along the line. As regards security, the HotMail company have a member's charter and promise to respect privacy but the same precautions apply as with e-mail via a service provider. And, of course, they're not doing this out of the goodness of their heart. HotMail is free because it's advertiser supported and certainly, there are quite a few of them as you jump from page to page.

The Pobox system, meanwhile, is more of a redirection service. It's the equivalent of having a PO Box at the Post Office, a permanent address which passes on your mail for as long as you pay for it. With Pobox, you receive an address which looks like name@pobox.com and you use this as your e-mail address. The Pobox server will then forward all mail received for you to the actual e-mail address you are using. Unlike HotMail, you can't access the system via the Web and must have an account with a service provider.

However, Pobox does allow you to redirect your home-page, should it change location. A URL of www.pobox.com/~name will redirect users to your real home page. As the process is invisible to the user, it means a site can have the same URL its lifespan but still change location to avail of cheaper rates etc.

Provided you keep up the annual payments, you can update your Pobox details as often as you change them yet to all intents and purposes, both e-mail address and site URL will remain intact.

You can find out more about Hotmail and Pobox on-line and you should also investigate Bigfoot and Netforward, two other services which help you overcome the new e-mail address conundrum.

Hotmail - <http://www.hotmail.com>

Pobox - <http://www.pobox.com>

Bigfoot - <http://www.bigfoot.com>

Netforward - <http://www.netforward.com>

information on the various Metalheadz sessions in London and beyond. But that's not all... this site also gives you the chance to download an excellent revolving Metalheadz logo screensaver (PC only at the moment). Certainly beats those flying toasters and pesky little asteroids.



Metalheadz

<http://www.metalheadz.co.uk>

All in all, one of the best label sites currently on the Net. Besides the usual ingredients (news, discographies, upcoming releases etc), there's a brilliant sound files section and some top-drawer

Web Pages That Suck

<http://www.webpagesthatsuck.com>

Pointing out the features

which unremarkable, uninteresting and downright dull homepages have in common. Web Pages That Suck is partly tongue-in-cheek and partly excellent advice. Using a really boring site from a US arts college as a base, the page is deconstructed and torn apart. Java OD, black background, broken Webcounters, you know the score. Highly recommended if you've suffered a morning of shite site-surfing.

Voodoo

<http://jav.cms.livjm.ac.uk/digital-d/voodoo.html>

An all-embracing look at one of the finest underground clubs in the UK, this site is a comprehensive A to Z of all matters Voodoo, everything you basically need to get up to speed about this techno-

playing Liverpool club. As well as an up-to-date listing of guest DJs, you'll also find a history of the club, DJ profiles and a welter of other worthwhile information. If only all club sites were as good as this...

Yellow Productions

<http://cemics.enpc.fr/~dh/yellow/yellow.html>

If 1996's love affair with Gallic dance cool caught you by surprise, don't lose out again and take a close look at this French site. Alongside all the Yellow Productions releases to date, there are also handy guides to the worlds of Dimitri From Paris, DJ Cam and La Funk Mob, with a link to a full interview (en Français, natch) with the latter <http://www.starnet.unisof.fr/fmr/funkmob.html>



The Dead Pool

<http://www.ftech.co.uk/~sugarman>

Depending on how you look at it, this site will be either be a sick stunt or a bit of a laugh. Chose 10 celebrities you think will snuff it during the next 12 months, fill in an on-line form, sit back and wait for the obituary notices. The most, erm, popular choices in 1996 were Ronald Reagan, The Queen Mother, The Pope and Frank Sinatra. Only for those with a black sense of humour.

BYTES AND PIECES



★ Shunning the normal blah.co.uk route, the Indigo Dance Connector is a hyperlinking promo for that fruit juice energy drink. Included on about 20 dance websites, click on the Indigo graphic and get connected to other sites about that style of music. See where it takes you from <http://www.breaks.com> or <http://www.fly.co.uk>

★ Fans of Channel 4's couch-potato love-in, "The Adam & Joe Show", can get sneak previews about the show from <http://dev.onlinemagic.com/alistair/adamjoe.html>. Be warned though, this site's content can change over-night.

★ Which is more than be said for the DJ Rap pages. They look great, feature some fine ideas and have hosted over 6,000 visitors since going up in June 1996... but they haven't been updated since last July! Send the DJ a message (djrap@dawnraid.co.uk) about what's (not) going on at <http://www.demon.co.uk/djrap>.

★ There's a new Cream e-mail newsletter available so drop a line to neil@topaz.com for the full monthly monty on Cream dates, tours and info.

★ While that Liverpool superduperclub continues to grow, many are missing the infamous Megatripolis night at London's Heaven. To get the full lowdown on what that crew are now up to and a sneak preview of their new Hibernation endeavour, point your browser towards <http://www.southern.com/MegaT>

★ Recent on-line rants and raves about club door policies and trainers pointed many a finger at Manchester's Sanket's Soap as a place where the Nike-clad don't get to do it. Not that this applies to the Bugged Out shebang at this venue and there's certainly no dress policy in operation at their <http://www.demon.co.uk/blueplant/bugged.html> site.

★ Become a Ted-head and download a "Feck!" soundfile from <http://www.iol.ie/~cjordan/ted.html>, one of the many Websites dedicated to the Craggy Island posse.

★ Find out what they're dancing to up north with the official Scottish Dance Chart on-line at <http://www.clubscene.co.uk>

★ Funny interactive cow-pokery is now on-line at <http://www.yall.com/cowchip>. While in Y'all world, take a look at their Elvis section and let them know when you last saw the great man in your local Boots.

★ If an e-mail address reading yourname@spicegirls.com is what you want, what you really really want, go to <http://www.spicegirls.com>. Twenty-five pounds will get you a piece of the Spice action for a year.

★ Warning, drinking water can damage your health. Plenty of postings on the various dance forums about the danger of letting others share your H2O. Cold sores, blisters, sore throats, flu... and that's just from letting someone have a swig from your Volvic bottle at a Megadog bash.

★ Beat freaks can ensure their Wall Of Sound collection is complete by comparing notes at <http://www.cmd.uu.se/AcidJazz/Etc/WallOfSound.html>

game on

Muzik Playstation

League

This month our celebrity thumb twiddlers did battle with 'Crash Bandicoot' and 'Galaxians 3'

OH DEAR! WETHOUGHT WE'D GIVEN THE teams some great games to fully get over the excesses

of the festive season with, but according to some teams we'd just plonked another turkey on their laps. Namely "Galaxians 3", the space shoot 'em up game which has a real old school gaming feel about it, to take us back our misspent youths pushing untold coins into arcade consoles. Well we really enjoyed it, but not our Playstation stars who either ran through it like it was child's play (which it is) or in Fluke's case, threw it out of the window and registered a zero score under the name "TOSH". We got the picture boys.

"Crash Bandicoot" really seemed to bring out the



Crash Bandicoot

when you complete all the levels. Thing is though, in order to get a higher score you've got to go back to previous islands, collect keys and gems, and then go forward to the islands where they're needed. Only Goldie worked this one out and even then he described his result as a "real pussy score, I'll have this one cracked by the next hour". Unfortunately deadlines beat him this time. But Goldie managed to beat everyone else hands down anyway so an even higher score would have been purely academic.



Galaxians

is his house in a terrible state at the moment due to building work, but he's also been seriously knackered by a heavy touring schedule and a very nasty bout of the chicken pox. Calling the Game On hotline, however, he assured us, "I'm totally into it and now that the band are recording, I'll take the Playstation to the studio so we can all have a go. And then we'll sort that league out".

So watch your heels!

TOP FIVE SALES CHART

1. DESTRUCTION DERBY 2 (Psygnosis)
2. TOMB RAIDER (Eidos)
3. FIFA '97 (Electronic Arts)
4. DIE HARD TRILOGY (Electronic Arts)
5. NBA LIVE '97 (Electronic Arts)



Chart supplied by Electronics Boutique

Position	Last Month	Name	Crash Bandicoot	Points	Galaxians 3	Points	This Month	Total
1	(1)	Reinforced	38%	8	2 48,000	13	21	49
2	(7=)	Mo'Wax Bounty Hunters	64%	14	2 54,300	14	28	46
3	(10)	Metalheadz	92%	15	2 55,600	15	30	45
4	(3)	Price's Pacemakers	62%	12	1 21,955	6	18	42
5	(4=)	Bloodsugar	38%	8	2 34,360	12	20	39
6	(4=)	Emerson Ramraiders	38%	8	1 33,720	10	18	38
7	(7=)	Muzik Maestros	56%	11	1 24,500	8	19	37
8	(2)	The Tunnel Visionaries	22%	4	1 20,950	5	9	36
9	(4=)	Dave Clarke	22%	4	2 33,950	11	15	34
10	(7=)	Fluke Freestylers	63%	13	0 "TOSH"	0	13	31
11	(12)	A Guy Called Gerald	26%	6	1 22,000	7	13	18
12	(11)	Carl Cox	26%	6	1 25,200	9	15	15
13	(13=)	Liam Prodigy	-	0	-	0	0	0
14	(13=)	3D Massive Attack	-	0	-	0	0	0

"Crash Bandicoot" was judged by percentage complete, "Galaxians 3" was scored by missions completed and highest individual score.

CHEAT OF THE MONTH

Die Hard Trilogy (Electronic Arts)

If you're old enough or kitsch enough to remember Sparks' classic disco romp "Beat the Clock" then you'll love this... probably. Cut out that annoying timepiece and skip levels with this easy cheat. Pause game, hold R2 and press Right, Up, Down and . Letters will appear on the screen. Now with the second controller press start and a selection of cheat options will appear. Use  to switch the clock on and off and press Right to run through the levels.

★ Have you got any better cheats than this? Do you know how to turn "Wipeout 2097" ships into farmyard animals or perhaps you've discovered how to send top pixie totty, Lara Croft, running round the levels of Tomb Raider as bare as the day she was born? Send your cheats to Game On at the usual Muzik address. If we print your cheat, you win the two games featured in our all-star league. Easy huh?

WATCH OUT FOR...

News just through of Lucas Art's "Dark Forces", or the Star Wars game to you and me, which is due for release in March via Virgin Interactive. Surely one of the most eagerly awaited titles of the year, this game follows the very cool Darth Vader and his ultimate new weapon against women with buns in their hair, The Dark Trooper.

On the beat 'em up front, "Tobal No 1" has just arrived to fill in the space while we wait for "Tekken 3" (end of the year?). "Tobal No 1" is a 3D fighting title with some wicked grappling moves.

reviews

League leaders, THE REINFORCED CREW, go head to head with James Lavelle's second placed MO' WAX BOUNTY HUNTERS to review the first snowboarding title **COOL BOARDERS** (UEP Systems)

GRAPHICS:

Reinforced: Good. Especially the backgrounds. Some games over do it with graphics that make it look good but they lose out on playability.

Mo' Wax: Pretty average. It's like an old game compared to "Pandemonium" and the snow spray which comes off the board is really cheesy.

SOUND FX:

Reinforced: Nothing spectacular, just true to life.

Mo' Wax: Commentary is very annoying after the first 10 seconds and the skid noises are just crappy.

MUSIC:

Reinforced: There's a selection which makes it bearable.

Mo' Wax: My god it's appalling. 'Beavis And Butthead' metal and one really horrible housey thing.

PLAYABILITY:

Reinforced: Excellent. You have to learn the moves like in 'Tekken 2' so if you make a mistake or a trick doesn't come off it's your fault not a fault in the graphics.

Mo' Wax: All right, I guess. I managed a melancholy grab but I've no idea how I did it.

OTHER COMMENTS:

Reinforced: Bad, man. In the same league as 'Ridgeracer' and 'Tekken', no problem. It's very competitive, we were playing it all night. It's really good that they've stayed true to the sport and haven't added gimmicks like rockets firing out of the snowboards. No, this games about skill.

Mo' Wax: If ever you saw the film 'Spinal Tap', in it they review this track 'Shark Sandwich' and call it 'Shit Sandwich'. For this I'd have to say 'Cool Boarders? Shit Boarders!'

MUZIK VERDICT: We're down with Reinforced on this one. It's cool, it's clever and it's a lot cheaper than the real thing. See how the teams get on with this one next month.

MARKS OUT OF TEN: Reinforced: 8 Mo' Wax: 1 Muzik: 9

Ace gamer GOLDIE reviews the current top-selling title **DESTRUCTION DERBY 2** (Psygnosis)

GRAPHICS:

Fucking 85 per cent man. The graphics are really good especially when you smash into things. It's bad when your car turns over and then other cars come from everywhere and smash you up. In one bit you get to drive over a ramp and then your car takes off, it's like your fucking flying. Bad.

SOUND FX: It's got some wicked dark sound that someone's going to have to sample. I bet you'll hear these sound FX on plates in a couple of weeks.

MUSIC: Could have done with more of the dark stuff. And it definitely needs breakbeat.

PLAYABILITY: Wicked. I think it's best to stay outside the car but there's much more control with this version. The last one wasn't anywhere near as good.

OTHER COMMENTS: It's not like 'Daytona' where you just trash things, this is more like a race game but tougher. 'Destruction Derby 2' is running man, because you get fucked up a bit and you can do some damage as well.

MUZIK'S VERDICT

Very messy. Slippery surfaces, constant collisions and damage you can see building up by the state of your car make this a must for race fans with a lust for a bit of that old road rage. Can't wait for the ram raider version, if anyone's thought of that yet!

MARKS OUT OF TEN: Goldie: 8 Muzik: 8



MUZIK masterclass

part one

A Unique University Tour

NORTHUMBRIA UNIVERSITY – WEDNESDAY FEBRUARY 26

DJs Carl Cox, Trevor Rockliffe and Muzik Bedroom Bedlam DJs

Party in association with Ultimate's "FACT 2" tour

READING UNIVERSITY – THURSDAY MARCH 6

DJs Fabio, Grooverider, Kemistry & Storm and Alison Marks (Muzik Bedroom Bedlam Winner)

Party in association with Groove Connection

UNIVERSITY OF WARWICK – FRIDAY MARCH 7

DJs Darren Emerson, Darren Price and Steve Bridger (Muzik Bedroom Bedlam Winner)

DE MONTFORT UNIVERSITY LEICESTER – SATURDAY MARCH 15

DJs Mr C, Kelvin Andrews and Timmy S (Muzik Bedroom Bedlam Winner)

UNIVERSITY OF LUTON – WEDNESDAY MARCH 19

DJs Billy Nasty, Pierre Mansour and Rick Hopkins (Muzik Bedroom Bedlam Winner)

MANCHESTER UNIVERSITY (at THE PARADISE FACTORY) – THURSDAY MARCH 20

DJs Billy Nasty and Alexander Cooke (Muzik Bedroom Bedlam Winner)

CARDIFF UNIVERSITY – SATURDAY MARCH 22

DJs Fabio, Grooverider, Kemistry & Storm, Philip Jones and Sean Martin (Muzik Bedroom Bedlam Winner)

Muzik Masterclass is a PLUG Production (0171-486-1877)

Details are subject to change



Carl Cox



Alison Marks



Billy Nasty



Steve Bridger



Fabio



Rick Hopkins



Muzik's essential club guide **insomnia**

THE DEADLINE FOR NEXT MONTH (March 12 - April 8) IS MONDAY FEBRUARY 17

PLEASE FAX ALL CLUB LISTINGS TO: 0171-261-7100

Fantasy Island, Skegness



TEN FOR THIS MONTH

TIN PAN ALLEY

Tin Pan Alley, Glasgow. Info 0141-248-7034

Deep is the name of the game at Glasgow's newest arrival. Focusing on house and techno, Thursday's see the Sub club's Harri, Kevin MacKay and Andrew Wicks spin eclectic disco and house, while Blackout on Saturday's provides a night of black techno soul with the likes of Kenny Larkin and Autechre all dropping in.

SANCTUARY

Sanctuary, Birmingham. Info 0121-616-2688

Saturday, February 15

Eclectic fever takes hold on the Midlands as the Athletico team transform the Digbeth Institute into the 2,000-capacity Sanctuary. Richard Fearless, Derek Dahlarge, 808 State, Oliver Bondzio and DIY are all invited for the grand opening.

RENAISSANCE AT VOYEUR

The Void, Newcastle-Under-Lyme. Info 01695-577-247

Renaissance may currently be homeless, but they still know how to party. In fact, their night at The Void with Ian Ossia and Danielle Davoli is guaranteed to rock.

RUFFNECK TING

University Of The West Of England, Bristol. Info 0117-904-7657

Saturday, March 1

Ruffneck Ting throw a party, original West country junglist style with Mickey Finn, DJ SS, Dazee and Technical Itch.

PM SCIENTIST RELAUNCH

Smithfields, London

Wednesday, March 5

The PM Scientist's progressive drum & bass night continues to extend its horizons by taking on the Psychonauts as their new backroom residents. Goldie and J Majik rock the speakers in the main room, while Weatherall gets eclectic round the back.

SLEUTH

Nation, Liverpool. Info 0151-709-1693

Friday, March 7

Lionrock, Justin Robertson and his trusty side-kick, Richard Hector-Jones move this monster night to Nation. Losing the plot tonight are Stacey Pullen and Daft Punk.

PURE

The Venue, Edinburgh. Info 0131-226-4224

Friday, March 7

Miss Djax gets her tats out for the lads at Pure's Djax Up Beats night, which features the lovely lady herself and label protege, Steve Poindexter.

GOLDEN'S FIFTH BIRTHDAY

Sankeys Soap, Manchester. Info 0161-950-4230

Saturday, March 8

Music maestro, Kelvin Andrew returns with Dave Seaman to help residents Pete Bromley and Dean Wilson blow out the candles for Manchester's friendliest night.

BIG CHILL BENEFIT

Brixton Academy, London. Info 0171-228-6616

Friday, February 14

Losing money at last summer's cool love-in due to lack of cooperation from local authorities (boo, hiss), the Big Chill are staging a Valentine's benefit to help make up for their losses. Global Communication, Squarepusher, L7, Bukem, The Gentle People, Earthtribe and Coldcut's Matt Black all put in an appearance.

DEEP COVER

Pier Pressure, Hastings. Info 0141-221-7500

Friday, February 14

South Coast drum & bass action as the Ray Keith and the infamous Blackmarket crew (Nicky Blackmarket and Hector G) boom with the bass.

Thirst Aid

The tap sign signifies clubs where cold drinking water is freely available.

For further details, of Muzik's Thirst Aid campaign, you can telephone us on 0171-261-5993.

ABERDEEN: **EXODUS** Schoolhill, AB1. 01224-640-805.

SWEET (10-2am. £5/£3) on Fridays. Alan Nicholls and Maggie McKeown. L'AKIMBO

(10-2am. £5/£3) on Saturdays. Simon J and Jonathan J. 23

INIGMA (10-2am. £5/£4). Cool techno act, Stasis (Sunday

March 2).

BELFAST: **THE ART COLLEGE**. Info 01232-776-084. **CHOICE** (9-

late. £11). With Leftfield's Paul Daley and Simon McDermott (February 15).

THE NETWORK CLUB Lower North Street. 01232-237-486.

BASE (9-late. £5/£4) monthly Thursdays. **WISDOM** on Saturdays

(£8/£6. 9-1.30am. Info 01232-237-486). With Mark Jackson

and Eamon Beavon play host with Alan Ludup (February 22),

Sean McGann (March 1) and K Klass (8).

BIRMINGHAM: **BAKERS** Broad Street. 0121-633-3839.

REPUBLICA (10-late. £9/£6) on Saturdays. Sister Bliss and Tony

De Vit (February 15), Tall Paul Newman (22), Clockwork

Orange spesh with Scott Bond and Andy Cleeton (March 1) and

Anthony Pappa (8).

THE QUE CLUB Corporation Street. **GROOVISM** (10-late.

£12.50) monthly Saturdays. LTJ Bukem, Blame, PHD, Tayla and

Dream are earthbound while Weatherall, James Lavelle and DJ

Scott orbit Jupiter (March 1).

ATOMIC JAM (9-8am. £12. 0121-212-0550) monthly Saturdays.

Groove fusion from the Brummie posse with Juan Atkins, Alex

Handley (Turbulent Force), Nebula 2 live, Luke Slater, Daz

Saund, Fabio, Grooverider, Kemistry & Storm and Cleveland

Watkins (March 8).

SANCTUARY Digbeth Road. **SANCTUARY** (10-2am. £8/£6. Info

0121-616-2688) on Saturdays. Midlands eclectica explodes with

Athletico at the helm. Grand opening with Richard Fearless,

Derek Dahlarge, 808 live, Oliver Bondzio (Hardfloor) and DIY

(February 15), Skint tour with Cut La Roc and Bentley Rhythm

Ace live, also live the pesky Lamb, plus Dave Angel, Matt Kershaw

and Simon Das Vazquez (Jazid) (22), The Heavenly Jukebox with

Kelvin Andrews, plus Arkana live, Fabi Paras and a "Disco

Biscuits" extravaganza featuring Irvine Welsh and Jeff Noon

(March 1) and Annie Nightingale, The Scream Team, Stacey Pullen

and Sean Williams (8).

THE STEERING WHEEL Wrottesley Street, Chinatown. 0121-454-9560. **THROB** (8.30-

2am. £5/£4) on Thursdays. **SLAG** (10-late. £6/£5. Info 0121-666-

7551) on Fridays. Jon Hollis and Brent Cross (February 14),

Simon Baker and Tom Ramwell (21), Mark Jarman and Colin

Dread (28) and Emma Frisco and Mistress Mo (March 7).

FUN/FUNGLEJUNK (9.30-late. £10/£8) on Saturdays. Jon

Pleased (February 15), Roger The Doctor and Phil Gifford's

junglist incarnation (22), Jon Da

Silva and The Psychonauts (March 1) and tbc (8).

SUNDISSENTIAL Hurst Street. 0121-643-4715.

SUNDISSENTIAL (2-10.30pm. £8/£7. Info 0121-454-9560)

Sundays. Cool private members club with residents, Andy Farley,

Lisa Lashes, Paul Kershaw, Fergie and Mark Jarman.

THE VENUE Branton Street, Hockley. 0121-233-0339.

CRUNCH (10.30-6am. £7/£6. Info 0121-454-6153) on Fridays.

Valentines Spesh with Des and Val (February 14), Craig Burger

Queen (21), K Klass tbc (28) and Rob Tissera (March 7). **WOBBLE**

(11-7am. £10/£9/£7) on Saturdays. Jeremy Healy and Phil

Perry (February 15), Dimitri From Paris, Peshay and Death In Vegas

live (22), Doc Scott and Craig Campbell (March 1) and Danielle

Davoli and Kemistry & Storm (8).

XL's Fineways, Broad Street. **KEY-NOTES** (9.30-late. £8. Info

0121-643-943) on alternate Thursdays. Jazzy breakbeat.

BOURNEMOUTH: **THE GARDENING CLUB** 142 Holdenhurst

Road. 01202-551-802. **THE GREENHOUSE** (8-1am. £3/£2) on

Wednesdays. Kinky Rich spins funk and disco. **NATURES GARDEN**

(9-1am. £5) on Fridays. Forces Of Nature reside. **PHOBIA** (9-1am.

£5/£4). Nigel Casey (House Of 909), Woolly and Matt Sessions

(Saturday February 22).

THE OLD FIRESTATION Holdenhurst Road. 01202-503-

888. **PLASTIC FANTASTIC** (8-2am. £2.50) on alternate Fridays.

Havein' it house (February 14 and 28). **UM BONGO** (8-2am. £2.50).

Kelvin Andrews (February 21), George Thompson and Matt Bell

(March 7).

THE OPERA HOUSE Sea Road. 01202-399-922. **KISS THE FUTURE**

(8.30-1am. £7/£5/£3) on Fridays. A classic line-up with guests

Farley "Jackmaster" Funk, Marshall Jefferson, Tyree

Cooper, Byron Stingley and Roni Size (February 14), Rocky &

Diesel and Ray Keith (21), Brandon Block, Alex P, Dream

and Orbit (Logical Progression) (28) and Paul Oakenfold and

Kenny Ken (March 8).

BRIGHTON: **CLUB CUBA** Kings Road Arches. **THE BIG BLUE**

(9-4am. £8/£7.50. Info 01273-738-184). Paul Oakenfold, Tim

Jeffries and El Chicano (Ku) (Monday February 17).

THE CONCORDE Madeira Drive. 01273-205-874. **THE BIG BEAT**

BOUTIQUE (10-2am. £5. Info

01273-205-874) monthly Fridays. Fat Boy Slim, Cut La Roc,

Midfield General and Sean Rowley hang out (February 14).

ORIGINAL ROCKERS (10-2am) on alternate Saturdays. Eddie Pillar

(February 15) and Afrika Bambaata (March 1). **VIBEZ**

EXPRESS (10-2am) on alternate Saturdays. Grand Central

(February 22) and tbc (March 8).

THE ENIGMA 10, Ship Street. 01253-320-439. **BREEZE** (10-late.

£4/£3). **ACME** (10-late. £3/£2) The Chicago, London, Detroit,

Brighton connection. **MUFFLEWUFFLE** (10-2am. £4/£3)

on Fridays. **THE ESCAPE** Marine Parade. 01273-606-906. **DFUNKT** (10-2am.

£4/£3.50. Info 01273-686-556) monthly Thursdays. Christian

Vogel and chums get on a techno tip with Tobias Schmidt (Tresor)

live and DJ Bone (Detroit) (February 13). **CLUB FOOT** (10-

late. £6/£5) on Fridays. **KINKY CASINO** (10-2am. £7/£6) on

Saturdays. Guests tbc. **THE JAZZ PLACE** Ship Street. 01273-320-439. **THE WIG!** (10-

2am. £3/£2. Info 0374-841-221) on Wednesdays. Robert Luis

freestyles with Mark Rae, Mr Scruff and Only Child (February

22) and Parlour Talk (March 8).

THE ZAP 191, Kings Road Arches. 01273-887-878. **LEGENDS**

OF THE DARK BLACK (10-3am. £5.50) on alternate Wednesdays.

BUSTIN' LOOSE (10-2am. £4/£3) on Thursdays. Socialist eclectica

with Damian Harris and Bob Bamra. **SOUTH** (10.30-5am) on

Fridays. **THE PUSSYCAT CLUB** (10.30-3.30am. £8/£6/£5)

on Saturdays. **THE JAZZ PLACE** Ship Street. 01273-694-669. **THE WIG** (10-2am.

£3/£2) on Wednesdays. Catch freestyle frequencies with

resident, Robert Luis. **BRISTOL:** **CLUB LOCO** Hepturn Road, Stokes Croft. 0117-942-6208. **SHIMMY** (10-

6am. Info 01179-085-964) monthly Saturdays. Simmer and

Leon Alexander shimmy on down to the sound of underground

techno with Fluid (February 15). **TEKNOSIS** (10-5am. £8.50/£6.

Info 01179-426-208). Chocci, Leon Alexander, Sol ray and Ben

Parker (Saturday February 22).

LAKOTA Upper York Street. 0117-942-6193. **TEMPTATION**

(10.30-5am. £7/£6/£5) on Fridays. Dave Angel and Phil

Perry (February 14), Rhythm Assault live and Kris Needs (21),

Jon The Dentist, Tony Sapiano,

Roni Size, Krust and Suv (28) and tbc (March 7). **FANDANGO**

(10-4am. £10/£8) on Saturdays. Jon Marsh and Jim "Shaft" Ryan

(February 15), One Love tour with Angel and Anthony Pappa

(22) and tbc (March 1 and 8).

UNIVERSITY OF THE WEST OF ENGLAND Goldharbour Lane. **RUFFNECK TING** (8-2am. £8/£6.

Info 01177-904-7657). The Bristol massive bring the noise with DJ

SS, Mickey Finn, Dazee and Technical Itch (Saturday March 1).

BURNLEY: **CLUB XPO Bar**, Red Lion Street. 01282-422-050. **THE ANGEL'S REUNION** (10-2am.

£4/£3) on Fridays. Moggy and mates. **JAMBURO** (9-late. £4/£3)

on Saturdays. Paul Taylor plus The Crew.

CAMBRIDGE: **THE JUNCTION** Clifton Road. **TRUE PLAYAZ** (10-

6am. £11. Info 01223-511-511). Hype, Randall, Zinc, Pascal,

Andy C, Brockie and Swift (Saturday February 15).

CARDIFF: **CLUBS FOR BACH** Womanby Street. 01222-232-199. **SPECTRUM** (9-2am. £1.50) on

Tuesdays. Michael Taylor, Spex, Raeph and Maff provide a night

of sonic chemistry. **THE ESCAPE** Westgate Street. 01222-464-400. **FRIDAYS** (10-

late) on Fridays. Rachel Auburn (February 14), AWOL tour with

Mickey Finn, Kenny Ken and Peshay (21), David Holmes and

The Psychonauts (28) and Derrick May and Kevin

Saunderson (March 7). **TIME FLIES** (10-late) on Saturdays.

Naughty But Nice with Jim "Shaft" Ryan (February 15),

Garage City Night (22), DJ Vibe and Deli G (March 1) and Boris

Dlugosch and Mousse T (8). **THE HIPPO CLUB** Penarth Road. 01222-341-463. **SACRED GROOVES**

(10-late. £4) on Fridays. Rob, Ed, Gareth and Paul spin

underground house and techno, plus drum & bass (first Friday of

the month only). **CARLISLE:** **LEGENDS West** Wall. **PERFECT** (10-late. Info 0385-

571-025) monthly Fridays. Jay Chappell (JDJ) and Emma P

(February 28). **COALVILLE:** **THE EMPORIUM** Belvoir Road. **PASSION** (10-late)

Saturdays. Tony De Vit, Norman Jay and DJ Sonique (February

15), Jeremy Healy and Adrian Ludup (22) and tbc (March 1, 8).

DERBY: **THE BLUE NOTE** Sadler Gate. Derby 295-155. **THE FRIDAY CLUB** (10-2.30m. £6/£5)

on Fridays. Join Timm & Laurie (February 14), Lisa Loud (21),

Jim "Shaft" Ryan (28) and Al Mackenzie (March 7).

THE ECLIPSE Babbington Lane. 01332-341-441. **PROGRESS** (10-

late. £8/7) on Saturdays. Residents Pete and Russell get it

on with Jeremy Healy and Tony De Vit (February 15), Mark Moore

and Danielle Davoli (22), Grame Park and Dave Lambert (March

1) Judge Jules and Lisa Loud (8).

THE FUTURE Babbington Lane. 01332-341-154. **SMOKESCREEN**

SOUNDSYSTEM (10-late. £4) monthly Saturdays. Sheffield's

underground crew spin trance to dance (February 15). **DRUM & BASS SHOWCASE** (10-late. £4)

monthly Saturdays. Jamie Phillips, Trouble & Strife (March 8).

ONE Willow Row. 01332-202-048. **FAME** (10-late. £4/£3) on

Thursdays. Smokin' Jo (February 13), Tall Paul Newman (20),

Jeremy Healy (27) and Brandon Block (March 6).

THOSE WHO ROCKED IT



Daft Punk

- Daft Punk at The Stage (Hanley), Who's In Town? (London), Bugged Out (Manchester)
- Adam Freeland at Athletico at The Blue Note, London
- Roni Size at Club Code, Manchester
- Matt Carter at The Complex, London
- Mark Rae at Bugged Out, Manchester
- The Orb live at The Astoria, London
- Massive Attack at Full Cycle, Bristol
- DJ Deep at The Sub Club, Glasgow
- The Stickmen at The Dockland, Munster
- Gordon Kaye at Lush, Portrush
- DJ Food at The Hacienda, Manchester
- Darren Emerson and The Prodigy at Ballantines/Cream, Val D'Isere
- Byron Stingley live at Basement Jaxx, London
- Andy Weatherall at Drama, Manchester

THOSE WHO LOST IT

- Angel at Essence, Nottingham

THOSE WHO FAILED TO SHOW

- John Digweed at Northern Exposure At Essence, Nottingham

If you feel you've been let down by a DJ or a club, then call the Muzik complaints desk on: 0171-261-7518

DOUBLE EGG



TALL PAUL



ALAN SHEARER

TIME Mansfield Road. 01332-345-860. UP YER RONSON (9-2am. £9/£7. Info 0113-293-9407) on Saturdays. Seb Fontaine and Neil Metzner (March 8).
DUBLIN: THE KITCHEN Essex Street. 087-413-175. THE END (10-late) monthly Fridays. Special guest Mr C drops in with Kenny Larkin, Urban Groove and Mark Broom (February 28).
RI RA Dame Court. FAT CITY (10-late) monthly Thursdays. Mr Scruff, Chubby Grooves and Buffy Brox (February 27).
EDINBURGH: CLUB MERCADO Market Street. 0131-226-4224. COLORS (11-4am) monthly Saturdays. Second birthday fest with Smokin' Jo (February 22) and Tall Paul (March 8).
THE VENUE Calfon Road. 0131-557-3073. PURE (10-late. £6/£4) on alternate Fridays. Andrew Weatherall (February 21) and Djax night with Mis Djax and Steve Poindexter (March 7).
FARNHAM: FARNHAM MALTINGS. FARNHAM FUSION FESTIVAL (12am-12pm. £12.). The Coalition Dance Emporium, Alabama 3, Loop Guru and Beth Orton (Saturday February 15).
**GLASGOW: THE ARCHES Midland Street. 0141-221-9736. FACT II party with Carl Cox and Trevor Rockliffe (Sunday February 23) and CJ Mackintosh, DJ Heaven and LT Bukem (March 8).
BAR TEN Mitchell Lane. 0141-353-8353. RELAX (9-late. Free) Hip, underground beats.
TIN PAN ALLEY Mitchell Street. THURSDAY (11-3am. £5/£4). Deep house'n' disco with Harri, Kevin McKay and Andrew Wicks. BLACKOUT (11-3am. £6. Info 0141-248-7034) on Saturdays. Kenny Larkin (February 15), Autechre live (22) and tbc (March 1 and 8).
THE TUNNEL Mitchell Street. 0141-221-7500. ARK (10-late. £6/£4) on Fridays. Michael Killie and Scott Mackay. TRIUMPH (10-late. £6/£4) on Saturdays. Colin Tevendale and Steven McCreery.
GUILDFORD: BOJANGLEZ Woodbridge Road. THE WOK CLUB (9-3am. £6. Info 0148-456-987). Craig Richards and Luke Neville (Friday March 7).
HASTINGS: PIER PRESSURE The Pier. 01424-428-306. THE THIRD WAVE (9-2am. £6/£4). Chris Liberator (Friday February 14) and Mark Rolfe (28). DEEP COVER (9-2am. £6/£4). Blackmarket Special with Ray Keith, Nicky Blackmarket and**

Hector G (Friday February 21).
DIONYSUS (9-2am. £6/£4) on Saturdays. Val O'Connor (February 15), residents (22), Jay Chappell (March 1) and Danny Howells (8).
HEREFORD: CRYSTAL ROOMS Bridge Street. NAUGHTY BUT NICE (10-late. £6. Info 01432-267-378) on Fridays. Judge Jules (February 14), Jeremy Healy (21), Smokin' Jo (28) and John Kelly (March 7).
HUDDERSFIELD: BEYOND BEACH BABYLON Northumberland Street. BABALONIA (10-4am. £10/£8. Info 01246-274-355) on Saturdays. TWA (February 15), Al Mackenzie (22), Angel (March 1) and tbc (8).
LEEDS: THE AFTER DARK Morley. HIDDEN AGENDA (10-late. £5/£4. Info 01405-720-970) monthly Fridays. Techno hedonism with Mark Turner, and Universal Groove Recordings (Friday March 7).
CLUB EUROPA Briggate. 0113-293-9407. UP YER RONSON (10-4am. £10/£8) on Fridays. Doc Martin (February 28) and Judge Jules and John Kelly (March 7).
THE MEX Call Lane. 0113-242-8522. DOPE (10-3.30am. £7/£6) on Fridays. Drum & bass ruffage with Tamsin (February 12), tbc (21), Grooverider (February 28) and Marly Marl (March 7).
NATO Boar Lane. HARD TIMES (10-late. Info 01924-488-220) on Saturdays. Lenny Fontana, Dave Picconi and Doctor Bob Jones (February 15), CJ Mackintosh and Dimitri From Paris (22) and tbc (March 1 and 8).
THE PLEASURE ROOMS Lower Merriam Street. TWO HALVES (10-4am. £9/£7) on Fridays. BACK TO BASICS (10-late). Craig Bartlett and David Jones (February 15), Spencer Gemini, Roy The Roach and Nuphonic (22), Jon Aquaviva and Skint (March 1) and Andrew Weatherall, Norman Jay and Richard Fearless (8).
LEICESTER: STREETLIFE Dryden Street. 0836-768-182. GOODBYE CRUEL WORLD (10-3am) on Fridays. Valentine's Day All Nighter with Danielle Davoli, Angel, Dimitri From Paris, Paul Harris and Shiva live (10-6am. February 14), Chris & James (21), Princess Julia and TWA (28) and tbc (March 7).
THE WHITE ROOM Newark Street. 0116-255-7067. ZEN (10-2.30. £5) on Fridays. Dave Angel (February 14), tbc (21), Ampo and Javan (28 and March 7).

SOLUTION (10-2.30. £5) on Saturdays. Jeff Allen and mates.
LIVERPOOL: CLEAR 051 Complex, Mount Pleasant. 0151-733-6097. VOODOO (10-4am. £8/£7) on Saturdays. Residents Andy Nicolson and Steve Shiels get together some techno tackle.
NATION Wolstenholme Square. 0151-709-1693. FULL ON (10-6am) monthly Fridays. SLEUTH (10-4am) on alternate Fridays. Justin Robertson and Richard Hector-Jones get elementary with Stacey Pullen and Daft Punk live (March 7).
CREAM (10-late) on Saturdays. Paul Oakenfold, X Press 2, Paul Bleasdale and X Press 2 ensure there's still no other club like it. With Justin Robertson (February 15), FACT TOUR with Doc Martin, DJ Sneak, Carl Cox and Trevor Rockliffe (22), Jon Aquaviva (March 1) and Pete Tong and Nick Warren (8).
LONDON: ADRENALIN VILLAGE Sopwith Way. HYBRID (10-6am. £15. Info 0171-701-0467). Joey Beltram, The Advent live, Colin Dale, Craig Thomas, Derrick May, Juan Atkins and Terry Mitchell (Saturday March 8).
AFRICA CENTRE Kings Street, Covent Garden. FUNKIN' PUSSY (10-3am. £7/£5) on Saturdays. Jasper The Vinyl Junkie, Hooch and The Dump.
BAGLEYS STUDIOS Kings Cross Freight. UNIVERSAL RHYTHM VALENTINE SPECIAL (10-late. Info 0171-437-0462). Garage City, Lords Of The Underground, Uptown, Millenium & Buzz Records and The Flavour all get romantic (Friday February 14).
FREEDOM (10-8am. £12/£8. Info 0171-713-7713) on Saturdays. Darren Pearce, Nancy Noise, Graham Gold, Paul Harris and Tony Price are residents on rotation. AQUARIUS (10-6am. £12/£10. Info 0171-289-5446). A live trance-mission with Roy, Sequenci, Purple with Trans Lucid and Beach Buddha live (Friday February 21).
BAR RHUMBA Shaftsbury Avenue W1. 0171-287-2715. THAT'S HOW IT IS (10-3am. £3) on Mondays. Gilles Peterson, James Lavelle, Ben Wilcox and Ross Allen show you how it's done.
SPACE (10-3am. £5/£3) on Wednesdays. Luke Solomon and Kenny Hawkes play house for grown-ups with Evil Eddie Richards (February 12), Dimitri From Paris (19), DJ Vibe, Portugal (26) and tbc (March 5).

GURNER OF THE MONTH

As spotted at Malibu Stacey's Second Birthday Party, London



MOVEMENT (9-3.30am. £5/£3.50) on Thursdays. Excursions into drum & bass with BLIM, Tonic and Bryan G plus Andy C (February 13), L Double (20), the PM Scientists (27) and tbc (March 6).
THE KAT KLUB (10-4am. £7) on Fridays. Funk and rare groove with Ronnie Herel and Kierean B. GARAGE CITY (9-6am. £10) on Saturdays with Brian Tappert and Femi B (February 15), CJ Mackintosh (22) and tbc (March 1 and 8).
BUBBLING OVER (9-late. £3) on Sundays. Funk and soul with Matt White and Barry Norman.
THE BLUE NOTE 1 Hoxton Square. N1. 0171-729-8440. ANOKHA (10-2am. £5/£3) on Mondays with Talvin Singh, Earthtribe and the Future Soundz of India. GLOBAL SOUL (10-3am. £7/£5). With Soul II Soul's Jazzie B (Thursday February 13).
THE MAGIC BUS (10-5am. £8/£6) on monthly Fridays with Eddie Pillar, Ali B and the Mash Bros (February 28).
BLOODSUGAR (10-5am. £8/£6) monthly Fridays. Lord Weatherall reigns alongside Alex Knight and special guests (March 7).
FAR EAST (10-5am. £8) monthly Saturdays. Gilles Peterson, Ben Wilcox and guests take off into an abstract flight of beats.
METALHEADZ (7-12pm. £8/£4) on Sundays. Host Goldie is joined by Fabio, Grooverider, Kemistry & Storm, Doc Scott and Randall on rotation with Cleveland Watkiss on the mic.
BRIXTON ACADEMY Stockwell Road. SW9. 0171-324-9999. BIG CHILL BENEFIT (10-late. £10. Info 0171-228-6616). Super chill benefit to make up for money lost last at summer's festival, with special guests including Squarepusher, LTJ Bukem, Global Communication, The Gentle People, Another Fine Day, Earthtribe and Coldcut's Matt Black - you get the picture (Friday February 14).
CAFE INTERNET Buckingham Road. SW1. 0181-683-0972.

SPRAWL (7-11pm. £3/£2.50) monthly Thursdays. Catch up with Lord Andrew Weatherall and the Sons Of Silence live at this temple to all things electronic (February 27).
THE CAMDEN PALACE. N1. 0171-582-0306. PEACH (10-late. £15/£10) on Fridays. Graham Gold and chums. CLOCKWORK ORANGE (9-8am. £17. Info 0171-387-0428). Fourth birthday with Jeremy Healy, Judge Jules, Seb Fontaine, Lisa Loud and Sonique (Saturday February 15).
CIRCA Berkeley Square. W1. @MOSPIRE (9-3am. £10/£8). Paul Gardner, Danii B and Matt Jay (Saturday February 22).
THE CLINIC Gerrard Street. W1. MUKATSUKU (10-3am. £4/£3) on alternate Tuesdays. Ned Kelly (The Underwolves) (February 25) and Lascelles (Orange Egg) (March 1). AGIT CUTS (11-4am. £6/£5) on Fridays. Paul Martin and DJ Debra (February 21 and March 7).
FAMILY PLANNING (9-3am. £5. Info 0171-735-7667) monthly Saturdays. Fucked up funk. STONED MONKEY (10-4am) monthly Saturdays. Freestyle flavas (March 8). Dom Servini, DJ Mayce and Tim Punter on rotation.
THE FUN GALLERY (8-12am. £2. Info 0171-727-4157) monthly Sundays.
CLUB 414 Coldharbour Lane SW9. 0181-881-1036. PULSE (10-6am. £7/£5/£4. Info 0181-881-1036) monthly Saturdays. Join Beamish and Oberon for some south London sounds.
CLUB 9 Young Street. SE1. 0181-981-2738. 40,000 LEAGUES (9-3am. £7/£5. Info 0956-616-693) monthly Saturdays. With Ben Willmott (NME) and Curley (Emissions) (March 1).
CLUB ELITE Lower Clapton Road. E5. NEW JACK CITY (11-6am. £5/£4) on Fridays. DJs Brockie, SS, Bryan G, Flirt, Wildchild, Shy FX, Kenny Ken, Ray Keith, Randall and Nicky Blackmarket all play here in rotation on those wheels of steel.



Scream, Plymouth

SETS OF STEELS

ONE 97-99 FM

Listings from Radio One's ESSENTIAL MIX. Saturday nights, 2am

JANUARY 5

Part One: Wise guys

Vienna Philharmonic - "Siegfrieds Funeral March" (EMI)... Talking Heads - "Once In A Lifetime" (Sire)... Headcracks 3 - "Don't Stop It" (Southpaw)... Doug E Fresh - "Bonus Lesson Part One" (Enjoy)... The B-Boys - "Two, Three, Break" (Ascap Entertainment)... Biz Markie - "Something For The Radio" (Cold Chillin' Music)... Big Daddy Kane - "Raw" (Prism/Later Became Cold Chillin')... Grandmaster Flash & The Furious Five - "White Lines (Don't Do It)" (Sugarhill)... Original Flavour - "Can I Get Open" (Atlantic)... Threat - "Let The Dogs Loose" (Mercury)... Yaggyu Front - "Busted Loop" (Mercury)... DJ Smash - "Bossanova" (New Breed)... Coffee Breaks - "Yes We Can" (AV8)... Todd Terry - "Hard As Hell" (TNT)... MC Lyte - "Paper Thin" (First Priority Music)... Bagga Worries - "Ride De Punany" (JS Music/Charm)... Nubian Crackers - "Do You Wanna Hear It?" (Big Beat)... Chi-Ali - "Funky Lemonade" (Relativity/Violator)... Uptown - "Dope On Plastic" (Tommy Boy)... Digital Underground - "No Nose Job" (Tommy Boy)... MC Shan - "Juice Crew Law" (Cold Chillin')... Style - "The Assassinator" (Select)... Malcolm McLaren - "Buffalo Gals" (Island/Charisma)... DJ Shadow - "Organ Donor" (Mo Wax)... Sugar Bear - "Don't Scandalize Mine" (ASCAP/Champion)... KDBX (Kenny Dope) - "And There Ain't" (NIA)... Grandmaster Flash & The Furious Five - "The Adventures Of Grandmaster Flash On The Wheels Of Steel" (Sugarhill)... Afrika Bambaataa And The Soul Sonic Force - "Planet Rock" (Tommy Boy)... Sonz Of Noise - "Master Of Menace" (Kold Sweat)... DJ Prince Ice - "Freestyle" (Megajamm)... Grandmaster Flash And The Furious Five - "White Lines '89 Part 2" (New Day)... SL Trooper Featuring Sweet Pea - "There It Is" (Muscle Of Life)... Twilight 22 - "Electric Kingdom" (Jackpot)... Kenny Dope Presents Powerhouse 3 - "Makin A Living" (Nu Groove)... She-Rockers - "On Stage" (Live)... Outlaw Posse - "The Original Dope" (Gee Street)... Zeb-Roc-Sie and Stieber Twins - "Breakers Revenge '93" (Itzee)... Arthur Baker - "Breakers Revenge" (Atlantic)

Part Two: Derek Dahlgren

Tommy Gee - "Drums Of Thunder" (R&S)... Mella - "Drive Faster (Herbaliser Remix)" (Ninja Tune)... Phantom Breaks - "Breakers Revenge '93" (Itzee)... Cut 'N' Paste - "Watch Me Rollin'" (white label)... King Of The Freestyle EP - "Get On It" (US After Dark)... Headlamp - "Tabasco" (Next Century)... DJ's Project - "Funk-Da-Fried Party" (US Orbit Transmission)... Monkey Mafia - "Work Mi Body (Ceasefire Mix)" (Heavenly)... Bootiful Bounty - "Old Skool New Skool EP" (White Label)... Old School Immortal - "Mash Up" (white label)... Hard Hop Heathen - "Beat Bastard (Ceasefire Mix)" (Concrete)... Bloodsucka's - "Radio Athletico" (Athletico/Acid Jazz)... Shangri-La's - "Walkin' In The Sand" (Rhino Records)... Nonchalant - "5 O'Clock" (MCA)

JANUARY 12

Doc Martin Live At Wille

Part One

Joe Smooth - "He'll Lift You Up (Mike Dunn Mix)" (ABM)... Global Communication - "The Way" (Dedicated)... Jay Naz - "All Bridges Lead To Brooklyn" (Hot 'N' Spicy)... Byron "B Rude" Burke - "Take U Back" (Continue Music)... Scotti Deep - "Brooklyn Beats" (Henry St)... Donna Summer - "Melody Of Love" (white label)... Byron Burke - "Rude Train" (Maxi test pressing)... Funky Green Dogs - "Unlil The Day" (Twisted)... Soul Grabber - "Part 2" (Aquarius promo)... Crime - "Breaking Point" (Nuphonic)... Reel House - "No Difference" (Zoom)... Mighty Dub Katz - "Just A Groove (Doc Martin Remix)" (Sm:)e... Doc Martin - "Diskfunctional" (Moonshine)

Part Two

Josh Wink - "Are You There (Orum)... Cevin Fisher - Mas Suave (Maxi test pressing)... Victor Calderone - "Give It Up" (Eightball)... Carlton - "What's So Funny" (King Street)... Lambda - "Hold On Tight" (Red)... Kot featuring Densaid - "I'm So Grateful" (Slip 'N' Slide)... Kot - "Fate To Black" (white label)... A Man Called Adam - "Que Tal America" (Prescription)... DJ Seamus Haji - "Big Band Theory" (Kult)... Leon Roberts - "Mighty High" (acetate)... Kramer Dashedwood - "What Has Been Joined By God" (PGT)... Nu Yorican Soul Featuring Jocelyn Brown - "It's Alright I Feel It" (Talkin' Loud)

JANUARY 19

Alex P and Brandon Block

Descent - "Moonblower"... Van Haze - "The Workout"... Natural Born Grooves - "Groovebird"... Hole In One - "Promo"... Brainbug - "Nightmare"... Aspro 2B Continued - "Laydown"... Satellite City Recordings - "White"... Madame F - "Bonkers"... Fred & Ginger - "The Jam Must Go On"... Baby Talk - "Future"... Go Go - "House Of Love"... Duke - "So In Love With You"... Liquid Art - "Explorer"... Go Go - "Fairytale"... Extract - "Take You To The Inside"... Technocat/DJ Scott - "The Journey"... Vinyl Vandals - "Break"... Mankay - "Double Trouble"... Chunky Mother - "Cold Stone Lover"... artist unknown - "Strong Island"... Hip Hop - "Renegade"... Loaded - "Slacker"... Hazy Grooves - "Maniak"... Dreadzone - "Life, Love, Unity"... Team Deep - "Morning Light"

JANUARY 26

Grooverider from Metalheadz

UPI - "The River (VIP Mix)" (acetate)... FM - "Cruisin' Detroit" (Moving Shadow)... Matrix - "untitled" (acetate)... Peshay - "Jazz Lick" (Metalheadz)... DJ Krust - "Slow Motion" (acetate)... Boymerang - "Mind Control" (acetate)... Optical - "untitled" (acetate)... Fierce - "untitled" (acetate)... Codename John - "Warned" (Prototype Recordings)... Lemon D - "City Lights" (Prototype Recordings)... DJ Krust - "untitled" (acetate)... Alex Reece - "Jazzmaster" (Island)... Matrix - "Mute" (Prototype Recordings)... Optical - "untitled" (acetate)... Cybotron - "untitled" (acetate)... Photek - "The Two Swords" (acetate)... Technical Itch - "untitled" (acetate)... Doc Scott - "Shadow Boxing Remix" (31 Recordings)... Cybotron - "untitled" (acetate)... LTJ Bukem - "Music Rework" (acetate)... Subject 13 - "Jazz Style" (Creative Source)... Matrix - "untitled" (Nu-D)... DJ Krust - "12 Mins" (Full Cycle)

THE COMPLEX 1-5 Parkfield Street, N1. 0171-428-9797.

VOYAGER (10-late) on Fridays. Bristol exposure with Bunji and Dazeze, DJ Bone (Detroit) and Marshall Jefferson (February 14), Laurent Garnier and Sid Shanti (21), Alex Knight and Juan Atkins (28) and tbc (March 7).
CAMOFAGE (10-5am) on Saturdays. Alex Baby, T-Money, Dodge, James Lavelle, Fraser Cooke and Matt White on rotation with Chris Phillips and Glyne Brathwaite (February 15), DJ Swing and Basement Jaxx (22), Ben Belman and Sancho Panza (March 1) and DJ 100 (8).

THE CROSS Goods Yard, N1. 0171-837-9828. FUNKAGENE

(10.30-4.30am. £10). Breeze, Steve Butler and Richard Frost (Saturday February 15).
RENAISSANCE (10-6am. £15). Jon Digweed Dave Seaman and Nigel Dawson (Saturday February 15).
PLASTIC FANTASTIC PARTY (10.30-4.30am. £10). Seb Fontaine, Steve Lee and Craig Richards (Friday February 21).
L'AMOUR (10.30-6am. £15). Craig Jensen, Miss Barbie and Andrew Galea (Saturday February 22).
SERIOUS (10-4.30am. £10). Judge Jules, DJ Sonique and Graham Gold

(Friday February 28). **BABY GEORGIE (10.30-6am. £15).** Craig Richards and Luke Neville (Saturday March 1).
GLITTERATI (10.30-4.30am. £10). DJ Sonique and Turan (Friday March 7).
GATECRASHER (10.30-6am. £15). Sister Bliss, Mark Moore and Danny Rampling (Saturday March 8).
THE CROSSBAR Pentonville Road, N1. 0171-837-328.
KALIMBA (10-late) on Fridays. The Freakniks and their funky crew.
DISGRACELANDS Essex Road. OUT OF ORBIT. Clanging beats and swinging tunes with the Orbit posse. (Thursday 20 Feb).

THE END 18, West Central Street, WC1. 0171-419-9193.

MOIST '97 (10-3am. £5/£3) on Wednesdays. Colin Dale and Frankie D (February 12), Arclight with MK and Diablo (19), Slow Motion with Peshay, Goldie, J Maji and Kemistry & Storm (26) and tbc (March 5).
BULLET (11-5am. £12/£10) monthly Fridays. Grooverider, Fabio, Doc Scott, Justin Robertson, Colin Dale and Kumo live (February 14).
PROMISED LAND (11-5am. £12/£10) on Fridays. Grooverider and Slipmaster J (February 21) and LTJ Bukem and Grooverider (March 7).
SPOOKY (10-6am. £12) monthly Saturdays. Jonny B, Trixta and Skol (February 15).
TRIPTONITE (11-late) monthly Saturdays. JDJ with Mark Bambach, Justin Rushmore, Tomsilav and Andrew Galea (February 22).
SUB-TERRAIN (10-late. £13/£10) monthly Saturdays. Darren Emerson, Murf, Mr C and Luke Slater (March 1).
LOST (10-6am) monthly Saturdays. Underground techno-fest (March 8).

THE FRIDGE Town Hall Parade SW 2. 0171-328-5100. THE SOUL FACTOR (10-late) on Mondays.

Marcia Carr and Ricky Morrison.
THE GARDENING CLUB Covent Garden, WC2. 0171-497-3154.
THE PINCH (10-2.30am. £5) on Tuesdays. **HARDWARE (10-3am. £5/£3) on Wednesdays.** Techno house funk grooves with Jim Masters (February 12), Mark Dale (19), Brenda Russell (26) and Sly Rossi (March 5).
WHOOP IT UP (11-5am. £8/£6) on Fridays. Big C and Alex Whitcombe (February 14), Luke Neville (21), the residents (28) and tbc (March 7).
CLUB FOR LIFE (10.30-6am. £13/£11) on Saturdays. Lisa Loud and Vivien Markey (February 15), Jeremy Healy and Andy Morris (22) and tbc (March 1 and 8).

GEORGE W Brixton Hill, SW2. VENT (8-3am. £6/£4. Info 0171-278-9802) monthly Fridays.

Nine piece band Bud Bonge live with Love Lee, Pete Atlas and Platinum Dust (February 21).
GOSSIPS Dean Street, W1. 0181-981-2738. IT'S ON (10-late. Info 0181-305-0431). Top tunes, shite mixing... (Friday Feb 14)
THE HANGOVER GRAND Hanover Street, W1. MALIBU STACEY (10-late. Info 0181-964-9132) on Saturdays. Tall Paul Newman, Brandon Block and Seb Fontaine (February 15), Jeremy Healy and Luke Neville (22) and tbc (March 1 and 8).

HQ'S West Yard NW1. 0171-485-6044. THE LOFT (10-late. £5/£4. Info 0171-439-3505).

Paul "Trouble" Anderson shakes his wig with Brian Tappart (February 19) and Chrissie T (26) and tbc (March 5).
THE IMPERIAL GARDENS Camberwell Road, SE5. 0181-964-2345. BEYOND YOUR WILDEST DREAMS (10-6am. £12). Love Buff, Griff, Pete Doyle and Timmi Magic.
SUNDAY SIDE UP on Sundays. Darren Pierce, Drew, MC K, Tom Costelloe, Kenny Stone, Martin Sharp, Vivien Markey and Olissa.

JAZZ BISTRO 340, Farringdon Street, EC1. STERLING (9.30-2.30am. £1. 0956-109-162) on Mondays.

Rob Wood, Michael Morley, Matt Munday and Antony Bebwaw spin jazz, jungle and deep house. **FREEFORM (9-2.30am. £5/£3) on Fridays.** Patrick Forge, Jerry Dammers, Brownswood, Pete Reilly, Paul Guntrip, Skitz, Ollie and Bailey mix up a beaty brew.

JAZZ CAFE Parkway, NW1. 0171-916-9060. SOUL POWER (11-2am. £5/£3) on Fridays.

THE LEISURE LOUNGE Holborn, EC1. 0171-242-1345. THE SESSIONS (10-4am. £12/£8) on Saturdays. The Metalheadz crew lock horns. Featuring Goldie, Grooverider, Fabio, Kemistry and Storm, Doc Scott, Peshay, Randall, Jumpin' Jack Frost, Marly Marl, Bailey, Clarke, Loxy and Ink play the sound of drum & bass.

MARS BAR Sutton Road, W1. 0171-738-6356. TEMPO (10-2.30am) on Thursdays.

Fabio and Grooverider get it on with Doc Scott, Lee and Addiction (February 13), Jumpin' Jack Frost (20), Peshay (27) and DJ Ink (March 6).

MINISTRY OF SOUND Gaunt Street, SE1. 0171-378-6528.

LOGICAL PROGRESSION (10.30-late) monthly Thursdays. **FRISKY? (10.30-6.30am. £10/£6) on Fridays.** Paul Oakenfold, Tony De Vlt and Heaven (February 14), Jeremy Healy, Paul Daykeyne and Craig Campbell (21) and tbc (28 and March 7).
RULIN' (11-9am. £15/£10) on Saturdays. San Valentino with Claudio Cocoluto and Frankie Foncett (February 15), United States Of The World with Mark Picciotti, DJ Vibe and Mousse T (22) and tbc (March 1 and 8).

PLASTIC PEOPLE 37-39 Oxford Street. 0171-439-0464. NASA (10.30-3am. £4/£3. Info 0956-469-856) on Tuesdays.

Richard Taylor hosts with Enzo and Jan (February 11), Jonny C (18), Luke Pepper (25), Steve Eckersley (March 4) and Big C (11).
PULL IT OFF (10.30-3.30am. £4. Info 0370-567-328) monthly Wednesdays. Dave Seaman hosts (February 26).
BIPA (10-3.30am. £5) on Thursdays. **FRIDAYS 'R' FRIN' (11-5am. £7/£6) on Fridays.** Kenny Hawkes and Harri house you.
WHO'S IN TOWN? (8-12am. £4) on Sundays. Who indeed?

THE POWERHOUSE Seven Sisters Road, N4. VENT (10-4am. £7/£5. Info 0958-404-257).

A Clear Records night featuring Metamatics and Clatterbox live, Kirk Degiorgio, Steve Stasis, Mark Broom and Patrick Pulsinger (Friday March 7).
RAW CLUB Great Russell Street, WC1. I HAVE A DREAM (10-4am. £7/£5) on Fridays. Boogie Boy, Lloyd and KCC pack 'em in.
KINGSIZE (10-5am. £12/£6. Info 0171-833-4900) on Saturdays. The Fantasy Ashtray jocks keep it strictly underground.

THE ROCKET BAR Holloway Road, N7. THE LONDON DUB CLUB (10-2am. £4.50. Info 0181-340-9012) on Thursdays.

Pure roots reggae vibes coming at ya.



WE'RE IN YOUR LIVING ROOM 24 HRS A DAY 7 DAYS A WEEK

THE MOST UP-TO-DATE GUIDE TO CLUBLAND

GROLSCH CLUBZONE - THE CLUBBING CHANNEL

IN SELECTED AREAS



CLASSIC CLUBS

I WOULD say that Fever was probably the first custom-designed venue of Scotland, maybe even in Britain, as far as house music goes. In January of 1989, myself and my business partner, Jim Rennie, took over the old Gabriels nightclub and re-opened it as Fever. We ran for nearly three years, until September in 1991, and I can honestly say that Aberdeen's never had quite the same club scene since Fever shut its doors.

Jim designed the interior, which was well over the top. There was loads of bondage gear, a small metal cage on the stage, with mannequins in the cage in chains, leathers and mouth-straps. We originally wanted to cover the whole club in rubber, but the fire department wouldn't wear it. So to speak! It was certainly a pretty surreal environment, probably even too strong for Aberdeen at the time.

The resident DJs were myself and Jim, along with Harri and Jacqui Morrison. The music to start with was a bit mixed, but by the summer of 1989, we were right in the middle of the Summer Of Love and the whole E vibe was on a massive scale. The club only held 400 people and we

opened at 9pm, but by 8pm, we'd usually have hundreds of people queuing already. Inside was the most utterly incredible atmosphere ever. I have never come across that sort of feeling anywhere else I've been to, even at The Sub Club.

FEVER'S CLASSIC TOP TEN

1. DERRICK MAY - "Strings Of Life" (Transmat)
2. TEST ONE - "Testone" (Warp)
3. EARTH PEOPLE - "Reach Up To Mars" (Apexon/Underworld)
4. JO SMOOTH - "Promised Land" (DJ International)
5. RICHIE HAVENS - "Going Back To My Roots" (unknown)
6. ADDONIS - "No Way Back" (Track)
7. BOB STATE - "Pacific State" (ZTT)
8. SUENO LATINO - "Sueno Latino" (DFC)
9. FRANKIE KNUCKLES - "Tears" (Hfr)
10. LEFTFIELD - "Not Forgotten" (Hard Hands)

It was just full-on hedonism, from the door staff to the management to the punters.

MIKE GRIEVE talks about his legendary FEVER club in Aberdeen

We had guest DJs like Graeme Park, Mike Pickering, Justin Robertson, Todd Terry, Roger Sanchez and Danny Rampling, plus bands like Orbital, St Etienne, Adamski, JTO and Galliano. Together played at our club and left for Ibiza the next day. Later that week, one of the guys and his girlfriend were killed in a motorbike accident. I was gutted. They'd even asked me to come with them to Ibiza, but I couldn't.

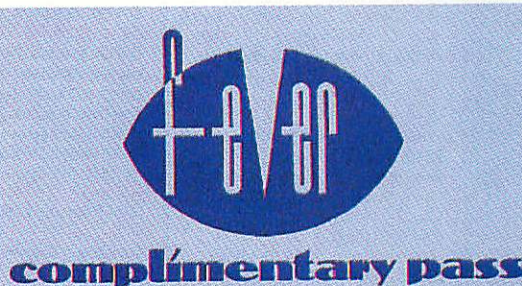


Mike Grieve

Eventually, we literally got chased out of town. We'd become Public Enemy Number One, without a doubt. The police actually interviewed 130 people to get any evidence against us and they even had this surveillance camera mounted on a disused warehouse opposite to spy on us. Until someone stole the camera! They made life very difficult until we finally had no choice but to leave town. The venue's now called the Ministry Of Sin.

In a nutshell, I'd lost a huge fortune having an unbelievable party for three years. But it was well worth it and I think I've put everything into perspective now.

Mike Grieve is currently promotion manager of Glasgow's Sub Club. Jim Rennie has a single out on a new division of Bellboy shortly as The Disco Kings.



SMITHFIELDS 341 Farrington Street, EC 1. PM SCIENTISTS (10-2.30am) on Wednesdays. Damian Lazarus, Zoe Richardson and DJ Charmaine spin some serious drum & bass with Hype (February 12), Cleveland Watkiss DJ set (19), Kumo live (26) and re-launch Psychonauts as new backroom residents plus Goldie, J Majik and Andrew Weatherall (March 5). **CLUB HEAD (10-2.30. £5/£3) Thursdays.** Wildcat, Wilf and The Sandals. **THE BIG KAHUNA BURGER (9.30-late. £7/£5. Info 0973-869-021) on Fridays.** Depth Charge, Nick Rappald (Leftfield) and Tim Burgess (February 14), 808 State and Sean Rowley (21), Mr Scruff and Derek Dahlarge (28) and tbc (March 7). **METRO (9-late. £6/£4) Saturdays.** **THE SOUNDSHAFT Hungerford Lane, WC2 0171-930-2020. SEX, LOVE AND MOTION (10.30-late. £8/£7) on Saturdays.** Colin Favour (February 15), Phil Perry (22) and tbc (March 1 and 8). **SPRINGS Kennington Lane, SE 11. 0171-735-6660. SEE THE LIGHT (10-6am. £5. Info 0958-285-692) Fridays.** Marcia Carr, Michael Morley and Johnny Reckless keep the fires burnin' **THE SPITZ Commercial Street, E1. SCRATCH (7-12pm. £6/£4. Info 0171-228-6616) monthly Thursdays.** Arty eclectic with T Power live, Rome (Chicago rock/dubsters) and Tony Morley, Rob Young and Jon Tye (February 20). **THE SQUARE ROOM Leicester**

Square. JAZBAH (10-3am. £5/£3) on Fridays. Keith, Abbey and Clive are soulful. **SUBTERANIA, W10. 0181-960-4590. ROTATION (10.30-3.30am. £8) on Fridays.** With T-Money, Femi Fem, Dodge and Alex Baby. **EYEBALL ARIZONA (10.30-3.30. £10) on Saturdays.** Marky P, Sam Hambali, Derek B and Ben Bellman play glam garage. **SW1. THE REAL THING (10-6am. £12/£10. Info 0956-672-667) on Saturdays.** You can't beat it. **SUNNYSIDE UP (All day. £7/£5/£4) on Sundays.** **TEA ROOMS DES ARTISTES Wandsworth Road. 0171-652-6526. SUNDAY BEST (8-1am. £1.99) on Sundays.** Rob Da Bank is a purveyor of folk techno and chip shop beats with Simon D (Juicebox) (February 16), Pete Atlas (23), Malachi and Loop Professor (March 2) Mike Hunt and John Dirtbox (9). **TURNMILLS G3 B, Clerkenwell Road, EC1. 0171-250-3609. MOLECULAR BEATS (9.30-3.30. £5/£3) on Thursdays.** A Guy Called Gerald, DJ Pulse and Spring Heel Jack are atomic. **THE GALLERY (10-late) on Fridays.** Marc Auerbach and Tall Paul (February 14), Jon Da Silva and Sister Bliss (21), Danielle Davoli and Brandon Block (28) and tbc (March 7). **THE UNDERGROUND BAR The Albany, Great Portland Street. THE RUMPUS ROOM (7-12pm. £3/£2) on Sundays.** Cool beatz.

VELVET UNDERGROUND 143, Charing Cross Road, WC2. PLEASED (10.30-3am. £6) on Wednesdays. Jon Pleased Wimmin and Paul Woods. **ULTIMATE BASE (10-3am. £6/£5) on Thursdays.** Coxy and Jim Masters play housey-techno with Andrew Weatherall (February 13), a spesh first birthday bash (27) and tbc (March 6). **EGO TRIP (10.30-4am. £10/£8) with Nicky Holloway and guests.** **TOMORROW PEOPLE (10.30-4am. £8) Residents Nicky Holloway and Chris Good.** **THE UNION CHAPEL Compton Ave N1. HOST (10-late. £8. Info 0181-692-5433) Glamour, beats and art are what to expect at this Big Issue party. A Guy Called Gerald, Lady Miss Kier, Nicolle, The Propellorheads and Alex Turner (Athletic) all make some noise on the wheels of steel. (Saturday February 22). **MANCHESTER: THE BOARDWALK Little Peter Street. 0161-228-3555. DECADE (10-3am. £6/£5) on Saturdays.** Herbie 'Sacanni, Phil Morse and Terry Pointon dust off their old classics. **CLUB CODE New Wakefield Street M1. 0161-236-4899. TUNNEL B1 (10-3am. £5/£4) on Thursdays.** SURE BEATS WORKIN' (10-late) on Fridays. **RECONSTRUCT (10-3am. £7/£5) on Saturdays.** Rob Bright plays hard house and funky techno with Pete Robinson (February 15), Killer Pussies (22), first birthday (March 1) and Nigel Walker (Orbit) (8).**

THE HACIENDA Whitworth Street West M1. 0161-256-5051. HARDWARE/THE PLEASURE PRINCIPLE (10-3am. £5/£4) on Fridays. Nipper, Jay Brown, Pete Robinson and Dave Rofe with Diesel, Jerry Dammers and Mr Scruff (February 14), Lenny Fontana and Strangebrew (21), Nelson Rosado and Ben Wilcox (28) and tbc (March 7). **FREAK (10-3am. £10/£8) on Saturdays.** Expect the unexpected with Dave Kendrick, Tom Wainwright, Bobby Langley and Dave Haslam. **HOLY CITY 200 York Street. 0161-273-2758. 2 KINKY (10-late. £6) on Fridays.** Paul Taylor and friends strike a pose. **ZOOPI! (10-late. £8/£7) on Saturdays.** Planet Janet and Marc Littlemore spin NY grooves. **THE MUSIC BOX Oxford Road M1. DRAMA (10-3am. £7/£5. Info 0161-224-8869) on Saturdays.** Tonal techno and deep house from the Rainy City crew and pals. **THE PHOENIX Oxford Road M1. 0161-273-3753. SPAWNEE POSSEE (10-4am. £5. Info 0161-881-7583) monthly Saturdays.** The Spawnee residents northern acid house (Saturday February 22). **PRESCRIPTION (10-3am. £5/£4) on monthly Saturdays.** Matt Thompson and Mark Godwin provide radical musical surgery (March 8). **REPUBLIC(A) Tib Street. 0161-634-4266. WANDY'S WORLD (10-2am. £4) on alternate Saturdays.** Enter the wickedly weird and wonderful world of

Andy Votel (Grand Central). **THE ROADHOUSE Newton Street. 0161-237-9789. DUBISM (10-3am. £5/£3) on alternate Fridays.** Mr Scruff, Dubism Dom and Guy Gon Dwan do all it for the love of dub. **SANKEYS SOAP Jersey Street, Ancoats M4. 0161-950-4230. GUIDANCE (10-3am. £9/£8). BUGGED OUT! (10-3am. £7/£6) on Fridays.** James Holroyd and Rob Bright with Jay Denham, John McCready and Richard Fearless (February 14), Carl Cox and Trevor Rockliffe (21), DJ Sneak (28) and tbc (March 7). **GOLDEN (9-3am. £10/£8) on Saturdays.** Pete Bromley and Dean Wilson don their shiny nighties with Judge Jules and John Kelly (February 15), Lenny Fontana and Afrika Bambaata (22) and Fifth Birthday bash with Dave Seaman and Kelvin Andrews (8). **SOUTH South Kings Street M1. 0161-861-7270. BOARD (10-2am. £2/£1) on Tuesdays.** Chubby Grooves and Reko. **ROBODISCO (10-late. £4/£3) monthly Thursdays.** Miles Holloway, Elliot Eastwick and Ben Davis and A Man Called Adam live (February 20). **BLUEPRINT (10-2am. £4/£3) monthly Thursdays.** Jason Boardman cuts and pastes (February 13). **STEALTH (10-late. £5/£4) monthly Thursdays.** Justin Robertson and Richard Hector-Jones continue their amalgamation of sounds. (March 6). **STEREO (10-late. £6/£4) on Saturdays.** Mike Chadwick crams both ears.



Tune into ITV
and go to page

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Teletext

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BEDROOM BEDLAM

Mix Tape Of The Month

NAME: Timmy S (aka Tim Stone and DJ In-Tim-Ate)
CONTACT: Kidbrook 0181-856-8549
BORN: London, 1966.
EXPERIENCE: "I've been into music all my life. The first records I bought were jazz funk and soul 12-inches and then I discovered house music and illegal parties. I didn't like the commercial stuff, so I started looking for underground and obscure music. I began to watch DJs but didn't like what they were playing, so I decided to teach myself to mix. I instantly fell in love with it. I played out at house parties and got the occasional slot at underground clubs. This Christmas I was also given the opportunity to play in Thailand which was wicked!"

FAVOURITE DJS: Nathan Cole, "Evil" Eddie Richards, Dave Mothersole.

FAVOURITE CLUBS: Wax in Hackney (when it was standing!) and The End.

FAVOURITE LABELS: "I listen to everything on any label and if a tune makes the hair on the back of my neck stand up, I buy it!"

ALL-TIME CLASSICS: Frankie Knuckles - "Tears" (Mfr), "The African Dream" (Work), Halogen - "Bliss" (Indx).

WHICH DJ SHOULD MAKE ROOM FOR YOU, AND WHY? "I don't think any DJ should make way for me, but I do believe that a lot of big name DJs don't really care about what they play. They are the ones who should go back to their bedrooms and sort it out. They know who they are!"

WINNING TRACK-LISTING: Escape - "Tumblin' Rec"... Cygnus Loop - "Fat Filters Volume One"... Mark The 909 King - "Power EP"... Plantastik - "Purple Shaker"... The Good Men - "Elektra"... Stewed People - "Untitled"... Peppermint Lounge - "Untitled"... Hug Club - "Dilemma"... Strange Attractor - "Untitled"... Hot Cake - "Fiasco"... The Wave - "South Craft"... Plank Rec "002"... Billy Nightmare - "Dance Shake"... Nassaur Basset Party - "Ron Roland"... Pickled People - "Dumped"... Stinky - "Untitled"... Street Corner Symphony - "Untitled"...

MUZIK'S VERDICT: In the short 22 months that Muzik has existed, no mix tape has given us as much inspiration as this. It has lived with us now for two months and it hasn't left our sides, providing us with the kind of inspiration which made us so obsessed with this music in the first place. Timmy S, dare we say it, should be filed in the top-drawer alongside Laurent Garnier, Darren Emerson and Terry Francis or any other DJ who understands the importance of deep and soulful techno and hard-edged emotional house. The mixing on this tape is impeccable, showing the kind of seamless weaving every DJ should aspire to. The name Terry Francis is important here because, not only is this the kind of set we expect to hear from him, but the pair of them are both from south London. Yes, this tape is further proof that the sound and attitude coming from this part of the UK is the best in the world. A sound synonymous with the likes of Francis, Eddie Richards, Nathan Cole, Muzik's Dave Mothersole and, of course, Colin Dale - a sound which proves where the innovations in techno and house are really being made. It's a sound which these boys, this magazine and clubs like Wiggle, The End and Heart & Soul are going to ram down your throat in 1997. So let's start here. Opening with deep and haunting breakbeat house and the attacking acid-line on Fat Filters "Volume One" the tape locks you into the 4/4 beat before breaking down with the stunning Purple Shaker. This makes way for the staggering breakbeat house cut that was The Goodmen's "Elektra" complete with some annihilating drum programming. And the way he brings it in sends you into nirvana. The Eye For Sound imprint is prominent in the set, firstly with "Stewed People" which paves the way for the surprise of the mix - Patrick Prins' Peppermint Lounge. This is Prins at his very best, proving that good producers are good producers whatever genre they make for breakfast that day. The mix is full of underground gems mixed-up meticulously, making you realise how unjust the whole DJ circuit is. We aim to end that with our support for Timmy S. Even if this tape is so captivating it sent us 60 miles down the wrong motorway on Boxing Day! What we want for Timmy S is a regular platform for him to inspire you all. And this month we're throwing down the gauntlet to Layo Paskin and Mr C at The End. This man is for you.

Please send all Bedroom Bedlam tapes to Ben Turner. Don't forget to include a passport-sized photo and a full tracklisting



Timmy S

THE NEXT FIVE

- 1 JAMES HARVEY (Sunderland)
- 2 MINDSTEP (London)
- 3 LUKE WILSON (London)
- 4 THE AVIATOR (Purfleet)
- 5 DJ BONEY (London)

(March 6).

THE ESSENCE Goldsmith St. 0115-960-9345. **FUSION** (10-late £6) on Fridays. The Advent, Daz Sound and Dave Tipper (February 28).

THE HOUSE Huntingdon Street 0115-956-5324. **THE GARAGE** (10-late) on Thursdays. Graham Gold (February 13), Jim "Shaft" Ryan (20), Tom Wainwright (27). **THE HOUSE** (10-late) on Saturdays. Ian Ossia and Rob Tissera (February 15), K Klass (22).

THE SKYY CLUB Alfreto Road. **WIGGLE** (10-2am. £3.50/£3. Info 0115-942-2050) monthly Saturdays. Amanda, Hen, Jazz Spirit, Lynda and Suzy Cream Cheese (February 22).

PORTRUSH: KELLY'S Bushmills Road. **LUSH** (9-1.30am. £7/£6. Info 01265-822-027)

Saturdays. Valentines Ball with Matthew Roberts and Michael Kilkie (February 14), Alex Daniels (21) and tbc (28 and March 7).

SOUTH PARADE PIER South Sea. **PURE SEX** (9-2am. £10/£8. Info 01705-642-784).

Andy Carrol, Stu Rising and Steve Conway (Saturday February 22). **PRESTON: THE DANCE** Factory Aqueduct Street. 01772-895-739. **DIGITAL JAM** (9.30-3.30. £6/£5) on alternate Fridays.

Adrian Todd (Art Lab) and Chi. **KARMA SUITS** YA (11am-12pm. £2) on Sundays. Pete Ludden, Tim Hamblin and Adrian Todd.

READING: ALLEYCAT LIVE 5 Gun Street. 01734-561-116. **STICKPOINT CHARLIE** (9-4am. £10/£8. Info 0171-486-1877) on Fridays. Richard Ford, Pierre and Stripe. **SLUMP** (1-7pm. £4/£3. Info 01734-464-047) on alternate Sundays. Phil Perry (February 16) and Mixmaster Morris (March 2)

SHEFFIELD: THE LEADNILL Leadmill Rd. 0114-275-4500. **RISE** (10-4am. £8/£6) on Fridays. Ian Ossia and Danny Hussain.

Brandon Block, Alex P and LTJ Bukem (February 14), Danielle Davoli, Ian Ossia and Tony Mead (February 21), Farley "Jackmaster" Funk, Jon Da Silva and Christian Woodyatt (28).

THE MUSIC FACTORY London Road. 0113-242-7945. **THE OLD SKOOL/BLUCH** (10-2.30am. £4.50/£3.50) on Fridays.

THE REPUBLIC Arundel Street. 0114-249-2210. **SLAMMIN** (10-late. £8/£7) on Saturdays. Slip 'N' Slide party with 95 North featuring Phil Asher (February 15), Lenny Fontana and Chris Coco (22).

SLOUGH: THE STUDIO A412, George Eren. 01753-685-158. **FULL CIRCLE** (4pm-11pm) bi-monthly Sundays. Phil Perry and DJ Sneak (February 22).

THE STAGE Brunswick Street. **SOUND** (9-2am. £5/£4. Info 01785-282-848) on Saturdays.

With Kelvin Andrews, John Taylor and Mike Smith and Tim Burgess (The Charlatans) (February 15) and Jon & Dan Kahuna (22).

SWINDON: THE BRUNEL ROOMS, Havelock Square. 01793-531-384. **THE FRUIT CLUB** (9-3am. £4/£5/£6/£7) on Fridays.

Grooverider, Rap, Dazee and Jon "00" Fleming (February 14), Vibes and DJ Sonique (21), LTJ Bukem, Fabio, Doc Scott, Hype, Kenny Ken and the Manifesto crew (28) and Sharkey and John Kelly (March 7). **FRISKY** (9-2am. £5/£6/£7) on Saturdays. With Graham Gold (February 15), Patrick Smoove (22), Martin Madigan (March 1) and Paul "Trouble" Anderson (8).

DJ OF THE MONTH

Chicago house hero and Lost favourite DJ RUSH is this month's man on form

WHEN AND WHERE WERE YOU BORN?

Chicago. January 9th, 1970.

HOW DID YOU START DJING?

I used to go to this club when I was 11 called The Rink Zone. I was fascinated by the way people would bring two records together. There was a DJ called DJ R. I don't know what happened to him, but that's sort of where I got my name from. Then I used to go and hear Farley and Ron Hardy at The Playground. I looked a lot older so I could get in. I got my first turntables when I was 12 and started doing High School parties. My first residency was at The Reactor in 1990. I'd play from 10 at night until 10 in the morning, non-stop.

WHAT WAS THE FIRST RECORD YOU EVER BOUGHT?

I think it was a Kurtis Blow track called "Christmas Delight".

AND THE LAST?

Something by Baby Pop, "Japan Animation".

WHAT CHANGES WOULD YOU LIKE TO SEE IN THE CLUB SCENE?

I'd like to see more people partying together instead of being separated into different scenes. Only people who listen to house go to house clubs. And it's the same for techno. I'd like to see everybody partying together.

HOW COME YOU'RE HANGING IN GERMANY JUST NOW?

Well, for one, I've been living in Chicago for 26 years and I've kind of made a mark there. I'm trying to further my music career and learn a little bit more about how people in other countries go about making music. Also every time I'm booked to do something, it seems to be in Germany.

WHAT ARE YOUR STRENGTHS AND WEAKNESSES?

My main strength is I know how to take a basic record that a lot of people aren't really into and make the crowd feel it. One of my weaknesses, I guess, is that I don't buy enough records. Every time a new record comes out, I don't jump to buy it. I tend to wait until everyone's played it and then I go out, buy it and play the flipside.

FAVOURITE LABELS?

Soma, Tresor, Underground Resistance, Force Inc.

FAVOURITE DJS?

DJ Disko (Berlin), Joey Beltram.

FAVOURITE CLUBS TO PLAY?

U-Club (Wuppertal), Tresor (Berlin), Medusas (Chicago).

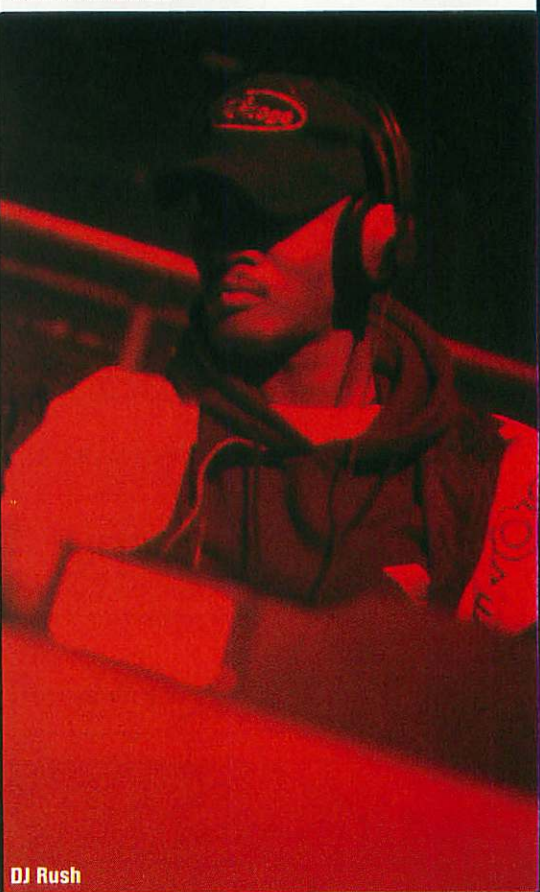
WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?

I'd be a computer programmer. That's what I got my degree in.

WHAT NEXT FOR DJ RUSH?

I'm starting my record label, Knee Deep, up once again. I already had one release last year. This year, I'm only going to put out other people's productions. Like DJ Contra from St Louis, Justin Long from Chicago and Gene Farris. I'm doing stuff myself for D-Jax and also Force Inc. And right now, I'm working on something for Cosmic. I'm starting to get a lot of gigs in the UK. I'm hoping to get some remix projects soon and I'd love to do some stuff for Grace Jones. She's my idol.

DJ Rush will have a new single out on Cosmic/Club Trax shortly. "Mind Games" is still available on the same label



DJ Rush

TIME Princess Street. **HEADFUNK** (10-late) on Fridays.

Fat City's night of grooves and moves with Chubby Grooves.

MIDDLESBOROUGH:

MIDDLESBOROUGH ARENA Newport Road. 016402-251-061. **ON IT** (10-late) on Saturdays.

Project 23 live (February 15), Fabio (22), Peshay and Smith & Mighty live (March 1), Ed Rush and Flynn & Flora (8).

THE EMPIRE Corporation Road. 01642-253-553. **SUGAR SHACK** (9-late) on Fridays.

Valentines' Ball with Jeremy Healy and Lisa Loud (February 14), Tom & Jerry Bouthier (21), Gordon Kaye (28).

MILTON KEYNES: **THE WINTER GARDENS** 01508-612-262.

ULTRA VEGAS (9-4am. £9/£7) on Saturdays. Angel (February 15), First Birthday with Tall Paul, Seb

Fontaine and Juliet Roberts (22), Helen and Chris Anslow (March 1) and Smokin' Jo (8).

NEWCASTLE: **RIVERSIDE** 57/59 Melbourne St. 0191-261-4385. **VIVA** (10-late. £5/£4) on Fridays.

Nigel Walker and chums. **SHINDIG** (10-late. £8/£7) on Saturdays.

Scott and Scooby. **NEWCASTLE-UNDER-LYME:** **TIME AND SPACE** The Midway. **VOYEUR** (9-2am. £7/£5. Info 01695-577-247) on Fridays.

Gordon Kaye (February 14), Ian Ossia and Danielle Davoli (21), Dave Seaman (28) and Graeme Park (March 7).

NOTTINGHAM: **THE ACADEMY** Stoney Street. **EASY** **TIGER** (8-1am. Info 01159-417-072) monthly Thursdays.

Ossie, Ian Stewart, Leroy and Dos B

coming next month in

MUZIK

Free Cassette



Grooverider
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Yes, yes, yes. Never ones to skimp on the old freebie offers, next month's Muzik sees "The Groove" as he's known to his mates, mixing it up on our exclusive free cassette. Without Grooverider, there probably wouldn't be jungle, or jungle as we know it. He's the original pioneer, a long-time Fabio DJ partner and a man who has done more than anyone to push forward the sounds of 21st Century breakbeat science. Now's your chance to hear just why his awesome reputation precedes him.

Because next month, Grooverider is celebrating the release of "The Prototype Years", a magical collection of exclusives and past killers from his own Prototype label. Out on Higher Ground, tracks from the likes of Ed Rush, Dillinja, Matrix, Cybotron, Lemon D, Boymerang, Dom & Roland and Grooverider himself show just why Prototype is one of the leading labels in the jungle world. Our cover-mounted cassette will have The Groove mixing up the highlights from the album into one seamless blend of molten, red hot beats, breaks and ballistic basslines. Not for those of a delicate disposition. And most definitely not to be missed.

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HARDKISS & B.T. IN STOCK
F SOUND OF LONDON - METROPOLIS
HOUJ CHOONS BACK CATALOGUE
SOMA BACK CATALOGUE
SULTANA - TE AMO (digweed mix)
X PRESS 2/JUDY CHEEKS VOCAL
STEINSKIN/MASS MEDIA - LESSONS 123
U2 - DISCOTHEQUE x2
HAPPY MONDAYS - DEADSTOCK MIX
RHYTHM INVENTION - CHRONOCLOSM
VIRTUALISMO - MISMOPLASTICO
MOTHER - ALL FUNKED UP remixes x2
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EMPIRON - NARCOTIC INFLUENCE
ALL ACCAPPELLA LPs
NOVIM MELODES BACK CATALOGUE
NATURAL BORN GROOVES ALL TRACKS
BUMP - HOUSE STOMPIN'
DJ - ICEE MOST TITLES
CLS - CAN U FEEL IT
REESE PROJECT - DIRECT ME (sasha mix)
KID BEE - BACK BY DOPE DEMAND
N JOI - ANTHEM
SEDUCTION - YOUR MY ONE & ONLY
CORINA - LOVING YOU LIKE CRAZY
DENIZE LOPEZ - DON'T YOU WANNA BE
WINX/PUBLIC ENEMY VOCAL
MOBY - INTO THE BLUE buzz boy mix
SAGE - SURRENDER YOUR LOVE (remixes)
TRIBAL US & UK MOST TITLES
AYB - BACK CAT
DJ INT - BACK CAT
HI LIFE - BACK CAT
PERFECTO - BACK CAT
LAZONBY - WAVES PEACH
U2 - DISCOTHEQUE
JACKPOT - BACK CAT
STRESS - BACK CAT
STRICTLY - BACK CAT
VARIOUS BREAKS & BEATS
ORB RARITIES
ONE DOVE - WHITE LOVE x2
GAT - DISCO-PASHION
K KLASS - RHYTHM IS A MYSTERY
SL2 - DJ'S TAKE CONTROL

MOBY - GOI
SABRES OF PARADISE - SMOKE BELCH 2
TORI AMOS/LISA STANSFIELD
RON TRENT - ALTERED STATES x2
GUY CALLED GERALD - VOODOORAY
DAVE CLARKE - RED SERIES
PHUTURE - ACID TRAX
AGE OF LOVE - AGE OF LOVE (sasha mix)
ZERO B - LOCK UP
BASSHEADS - ANYBODY OUT THERE?
JAM & SPOON - FOLLOW ME
LIL' LOUIS - FRENCH KISS
SUENO LATINO - SUENO LATINO
SLAM - ETERNAL
ORB - PULSATING BRAIN
INNER CITY - PENNIES FROM HEAVEN
LIONROCK - PACKET OF PEACE
GLAM - HELL'S PARTY
HASHIM - AL NAYFISH
YOUNG MC - KNOW HOW
DISCO EVANGELISTS - DE NERO
LEFTFIELD - NOT FORGOTTEN
DAPHNE - CHANGE
DAN HARTMAN - RELIGHT MY FIRE
MANTRONIX - KING OF THE BEATS
LFO - LFO
GOS STATE - PACIFIC STATE
KARITA - LET ME LOVE YOU 4 THE NIGHT
LIQUID - SWEET HARMONY
PETER LAZONBY - SACRED CYCLES
STERLING VOID - IT'S ALRIGHT
MR FINGERS - CAN U FEEL IT
JAYDEE - PLASTIC DREAMS
DAFT PUNK - DA FUNK
CJ BOLLAND - SUGAR IS SWEET
MONTINI - MY HOUSE IS UR HOUSE
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HARDFLOOR - APERIENCE EP

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MYSTERIX - TALK TO ME (sasha mix)
BELTRAM - ENERGY FLASH
JAM & SPOON - STELLA
DR ATOMIC - SHOUDELLFLOSS
MASSIVE ATTACK - UNFINISHED SYMPH
M PEOPLE - HOW CAN I LOVE U MORE
ROB OWENS - I'LL BE YOUR FRIEND
FRANKIE KNUCKLES - TEARS
DELAHY - HIDEAWAY (deep dish mixes)
MOST PERFECTO - BACK CATALOGUE
ORBITAL - BELFAST
ORBITAL - CHIME & REMIXES
LAST RHYTHM - LAST RHYTHM
AMEN - PASSION
UNDERWORLD - BORN SLIPPI
CEDE ROGERS - SODEMAY
WINX - HIGHER STATE & REMIXES
STONE ROSES - FOOLS GOLD
BIZZARRE INC - PLAYING W' KNIVES
JOE SMOOTH - PROMISED LAND
R IS RHYTHM - STRINGS OF LIFE
FPI PROJECT - EVERYBODY
DSK - WHAT WOULD WE DO?
A BAMBATTAT - PLANET ROCK
CYBERTON - CLEAR
LAURENT X - MACHINES EP
EMF - THEY'RE HERE (dream mix)
S CHRISTOPHER - SILESS NIGHT
RENEGADE S'WAVE - PHANTOM
BRAND NEW HEAVES - BACK 2 LOVE
MI - FEEL THE DRUMS
NEON - DON'T MESS WITH THIS (beat)
HENRY ST BACK CATALOGUE
OWEN McRAE - ALL THIS LOVE
DRECKT - TWO GAIT OUTARRS x2
LIL' LOUIS - BLACKOUT
D PATTEN - WHO'S THE BADMAM
JAMRIQUI - COSMIC GIRL (a.v. helden)
MODEL 800 - THE CHASE
STRINGS OF LIFE (ambient mix)
VOICES OF AFRICA - HOOMBA HOOMBA
DAFT PUNK - MIXIQUE
M KANTE - YEKE YEKE (hardfloor)
SASHA - ARKHAM ASYLUM
ALL JACKPOT BACK CATALOGUE
MR FINGERS - WASHING MACHINE
ARMAND VAN HELDEN - MOST TITLES
NIGHTWRITERS - LET THE MUSIC USE U
SHADES OF RHYTHM - SOUND OF EDEN
F.Y. CANNIBALS - THE FLAME (a.v. helden)
DELIGHT - WILD TIMES (mayday mix)
JAM & SPOON - FOLLOW ME
DAJAE - DAY BY DAY (sneak mixes)
TODD TERRY - JUMPIN'
CONGRESS - 40 MILES
ESCRIMA - TRAIN OF THOUGHT
FUNK MACHINES - GET THIS PART STARTED



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JUSTINE - BE SEXY	CONGRESS - 40 MILES	RHYTHM INVENTION - CHRONOCLOSM
LANDLORD - I LIKE IT	COLLAPSE - MY LOVE	PHUTURE - ACID TRACKS
LEFTFIELD - NOT FORGOTTEN (REMIX)	LEMON INTERRUPT - DIRTY	BELTRAM - ENERGY FLASH
BROS LOVES DUBS - MIGHTY MING	B MEX - APOLONIA	RHYTHM IS RHYTHM - STRINGS OF LIFE
DEGREES OF MOTION - DO YOU WANT IT	ROBIN S - SHOW ME LOVE	ARRESTED DEVELOPMENT - MR WENDAL
OUTRAGE - THAT PIANO TRACK	LUTHER & JANET - THE BEST THINGS	ST ETIENNE - ONLY LOVE CAN BREAK
FIRE ISLAND - FIRE ISLAND	JAYDEE - PLASTIC DREAMS	SASHA - HEAVENLY TRANCE
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Paranoia



BOSH AND GO!

Says **BRIAN H** of London, E17

BRIAN: "Lager and poppers to feel great for that big night out? Not for me! [Opens locker. Tablets spill everywhere] I just Bosh & Go!

"I tried everything to get that 'looking great, feeling good' shine with that longer lasting euphoric effect which simply can't be beat.

"And when I say everything, I mean, absolutely everything!

"But now I've said goodbye to all that!

"Lethal cocktail of soft drugs? Not for me! [Opens locker and grabs a couple of tablets] I just Bosh & Go! [Pops them down his gullet and throws a towel sexily over his shoulder]

"Shampoo and conditioner? Not with the state it left my stomach lining in after I swallowed five bottles of Jojoba straight! [Opens locker] Today, I just Bosh & Go! [Grabs a handful of tablets and pours them into his mouth via a funnel before throwing a towel sexily over his shoulder]

"Afraid that in the post-Leah Betts climate your remarks might get taken the wrong way? Not me! [Opens locker, takes out of a shovel] I just Bosh & Go! [Shovels tablets down gullet]

"Make shitloads of money in the pop business AND preserve your squeaky-clean image? Not me! I just Bosh & Go!

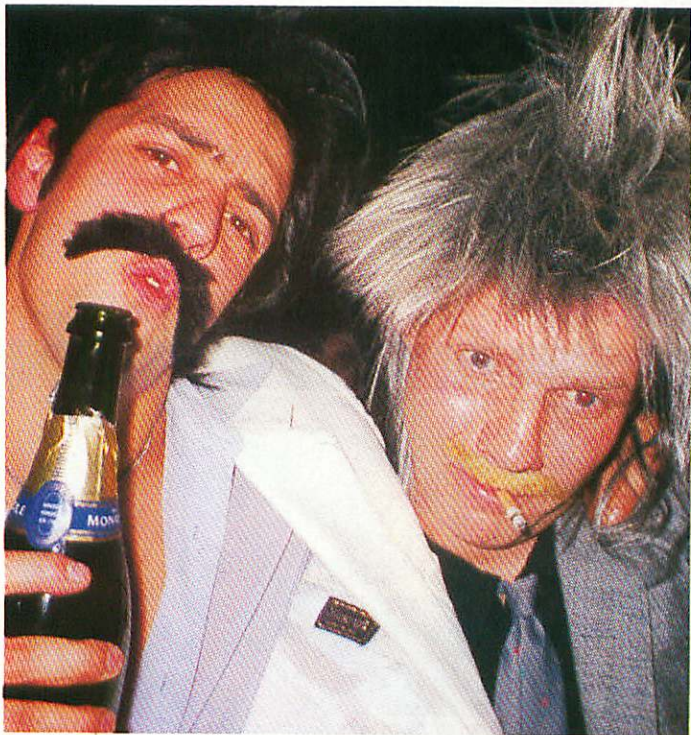
[Necks Quality Street-sized jar full of tablets, throws towel sexily over shoulder]

"Make ill thought-out remarks to anyone and everyone in the media AND keep your job? Not me! I just Bosh & Go! Go down to the job centre, in fact. Er, there isn't a reservoir anywhere near here, is there? I'm feeling a little thirsty..."



MICKEY FINN TO QUIT DJING?

DISTURBING new evidence has reached us here at Muzik that legendary old school hardcore DJ Mickey Finn may be about to quit the easy life of a rave DJ. The above photo was sent in by reader Bradley Long of Bristol. So it appears that while footballers slink into retirement by setting up pubS, old rave DJs prefer to make their fifty-something beans by running West Coast burger bars. Micky himself was unavailable for comment yesterday because he was down Burger King checking out the competition.



OI! YOU CAN'T PRINT THAT!

OH yes we can, mate. As spotted at Hard Hands' Xmas fancy dress party, DJ Nick Rapaccioli (pictured on the left, dressed as Tony Ferrino) and Leftfield's Paul Daley (a very impressive Paul Calf) as they probably hoped you'd never get to see them. Thank heavens for secret cameras and cheque-book journalism, eh?

SAINTS & SINNERS

MARCH 1996

DERRICK CARTER

Playing Plastic People recently, the Chicago don's time was up. 5am. Closing time. But one more tune followed one more tune. Except the bouncers were going crazy, demanding more money for their extra time. To which Carter responded by telling them that if they needed a bonus, he'd damn well pay it out of his own wages. Luckily it didn't come to that, though.

EMMANUEL TOP

For conning Muzik and a certain A&R man at a major label by continuing to pretend he can't speak any English. Apparently, he speaks pretty damn good Anglais. He just pretends not to so he can understand everyone else's conversations when they're talking about just how much money to give him for his next BBE smasheronee. Very cheeky!

MOVING SHADOW'S FOOTBALL TEAM

We're not sure who exactly they are, but the footie team that Moving Shadow's currently sponsoring have been behaving like real junglist bad bwoys. They recently caused a game to actually be abandoned and had their captain sent off when they started a full-blown ruck in the middle of the game. Lucky Goldie wasn't there, eh?!

KENNY KEN

For doing his bit for public information services. Over the festive period, the jungle king was heard telling everyone not to drink and drive, adding, "We want to see you all next year". Tufty the squirrel would be proud of you mate.

TODD TERRY

Todd The God played the Ministry Of Sound on New Year's Eve for slightly more than just the price of a warm bed and a warmer woman. In fact, if rumours are to be believed, his fee was somewhat closer to the sum of £30,000. In hard cash. Honest. Allegedly!

LUKE PEPPER

Luke gets nominated by The Cross after much saintliness at the venue's Glitterati/Cheeky People New Year's Eve bash. First he played four sets for other DJs who didn't show, then he got electrocuted trying to fix the lighting rig after someone threw up on the power leads, and he still managed to pull a blinding set out of the bag after all that.

SASHA

Seems the prog house maestro has been abandoning his Northern roots of late and getting seriously into that Sloane Square vibe. Because the Sash has been spied by the Muzik undercover boys lurking around the very "yah" Malibu Stacey as well as Graeme Ball's The Saint bar. It's only a short hop from there to wearing a Barbour jacket and driving a Land Rover, mate.

KISS FM

We're still trying hard to forget all about the debacle of last year's Ibiza fun-fest. But Kiss FM? They just won't let it lie. In fact, they have already started advertising their "Kiss In Ibiza" holidays for September. In winter. C'mon, guys, give us a bit of a breather.



Or e-mail us at muzik@ipc.co.uk Please include your name and address

I HAVE just returned from a weekend in London where I have had the worst night out in three years of clubbing.

We decided to visit The Promised Land at The End (14 December) in order to give one of our friends an introduction to drum & bass, as we had a storming night there last month.

This time, however, the night sagged very early and the atmosphere quickly disappeared. Unlike last month, there was no Grooverider or Mickey Finn to tear the place up, and as a result things never really got going.

The club started to empty well before 5am which is always a disappointment to those used to hanging on right to the end. The music was still going close to 6am, although I couldn't figure out why.

Lastly, the remaining punters on the already more than half-empty dancefloor were scared off by some really pissed dickheads staggering around. These guys made a point of intimidating as many people as possible by leering at them. I've never come across an attitude like this in a "decent" club before and it knocked the bottom out of our evening. If it was you and you're reading this, please stay in the working men's clubs where you belong.

It's not The End's fault although it was clear the house room was more popular than the ear candy they were pressing off for jungle which the posing, preening mainly white "clubbers" probably still find too difficult to dance too. My friend? He didn't have a good night although I'm going to try my hardest to get him along to a decent jungle night at AWOL or Metalheadz where we should have gone in the first place. Ah, bollocks.

CHAZZA, Worcestershire

AFTER reading "And Another Thing..." in your December issue, I felt compelled to write in support of LTJ Bukem.

It makes me sick when I hear the "underground" criticising somebody who has enriched the very scene which is now knocking them and holding them up as something to be despised.

I am not a recent convert to the scene and have been listening to techno and breakbeat since Graeme Park first started dropping cuts at The Garage and luckily experienced The Eclipse in its halcyon days when Fabio, Groovender and Franky Valentine (who is still a great DJ, but seems to have been criminally ignored) inspired us all and changed our lives for the better.

For me, LTJ Bukem will always be an inspiration at least equal to the DJs mentioned above. To anyone who disagrees with me, I only have one thing to say, get a fuckin' life! So he wants to make a lot of money? Me too, except I don't have the musical genius to do so! He doesn't experiment enough? Well maybe so, but Bukem has always been the champion of a particular style of drum & bass, so why the hell should he change in order to please a bunch of anal retentives who know about as much about music as I do about astro physics?

DAVE. Barcelona

DEAR oh dear, Dave Clarke's singles reviews in your February issue! What, to coin a phrase, is he on? He says in one review that he is "not a pleasant guy". Well, he got that much right. He must be a complete tosser if that guff is all he can come up with.

To call it arrogant would be to pay him a

compliment, I reckon that unless he can be a bit more positive, he should take his Ferrari and drive it straight up John Peel's arse, a place to which he is no stranger.

STARFISH, London

WHAT the hell has happened to Michael Morley's excellent garage section in your newly formatted reviews section? There are less reviews and it's now only half the size of a reggae section which did not even exist in previous issues.

Also, with the existing hardbag and trance sections do we really need a progressive house column? I know garage is hardly moving in leaps and bounds on the innovation front but Michael Morley has reviewed some excellent releases in the past.

SAM, East Sussex

WHILE reading a recent issue of your magazine, it finally got too much for me. Just a quick glance at your Singles and Remixes Of The Year shows one glaring omission which isn't uncommon in dance media, Masters At Work. Number 99 for "What A Sensation"? Beaten by such boundary breaking masterpieces as BBE's "Seven Days And One Week" and The Prodigy's "Firestarter"?

While I personally think MAW came up with better material than "What A Sensation," "MAW War" and "You Can Do It Baby" for example, the constant oversight of MAW is beginning to annoy and frustrate myself and no doubt many others. The only real feature on our Lou and Ken in your otherwise good rag was when you hung the poor blighters.

And as for **Remixes Of The Year**, the Master's offerings for "Desire" by Nu

Colours and their splendid Larry Levan back in the day-tinged "I Need You Now" by Sinnamon scored highly in the garage and even the guest reviewer's columns, yet they were completely ignored.

A few weeks after hearing the excellent Nuyorican Soul album and their superb mixes of both Dina Carroll and The Braxtons, it just shows MAW are quite definitely top of the tree and the others have a long way to go.

Believe me, I'm not up the American's arses. I just like good music.

WHY do Radio One insist on spoiling the otherwise excellent "One In The Jungle" by allowing overly loud MCs to continually shout over the top of tunes?

While I see the need for an MC in a club situation, I don't feel they have a place on what is clearly a home-listening show.

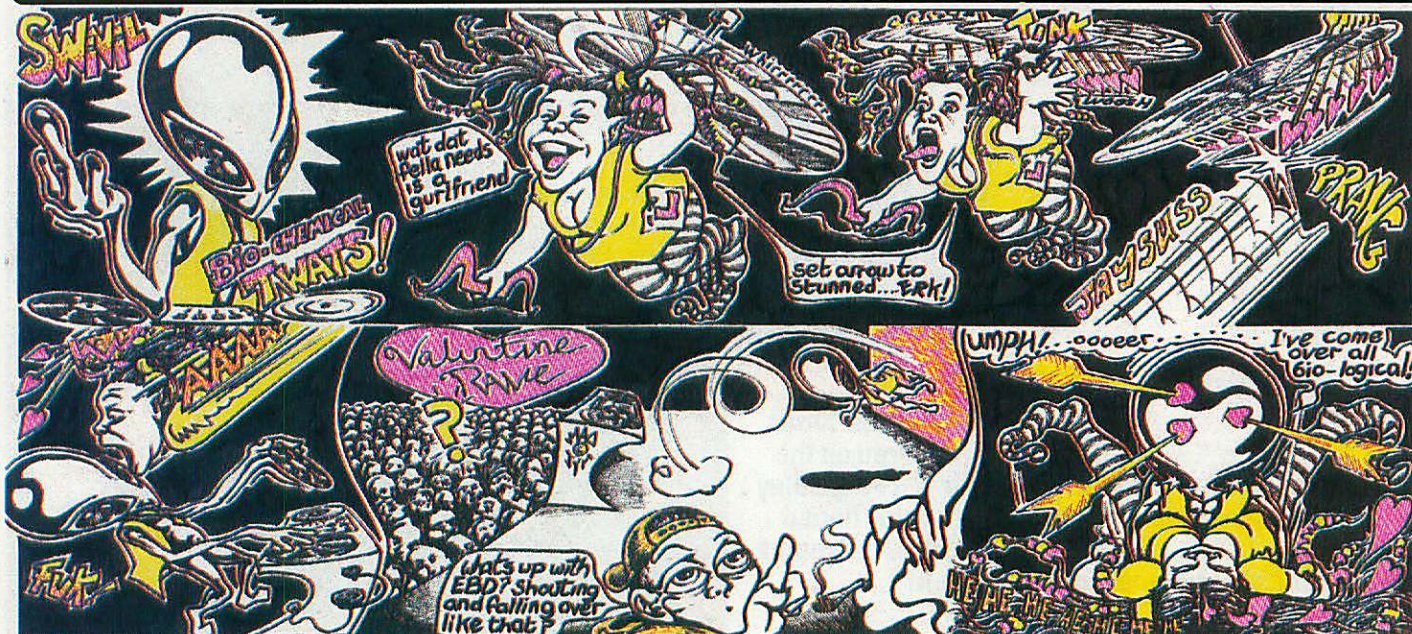
Call me a pompous twat who's failed to grasp the pervasive hip hop ethos which surrounds jungle, but frankly I find these intrusions demeaning to the music and also very irritating.

I mean no offense to the MCs involved but I just wish they'd stay quiet on the airwaves when the listeners are unlikely to be dancing. The tunes should be allowed to speak for themselves.

FIRSTLY, I would like to thank Muzik for recognising the happy hardcore scene as one worthy of coverage, even if it is a year or so too late!

However, I was dismayed to read Richard Hemming's letter (Issue 21) in which he stated that hardcore attracts a

EBD . . . **by Mad Jym**



crowd who are "E'd off their face and looking for trouble"; a contradiction in terms, wouldn't you agree?

Speaking from personal experience, the most offensive weapon you're likely to find a happy hardcore fan brandishing is a glow stick. Richard complained about titles such as "Fucking Hardcore" and artists such as Johnny Violent. These, in fact, are not happy hardcore but more on the Scottish/gabba techno side of things. Happy hardcore, as the name suggests, is a much lighter form of music. Song titles like "Heart Of Gold", "United In Dance" and "Tekno Harmony" only reinforce this point.

If Richard were to check out the events featuring DJs such as Dougal, Vibes and Seduction, I'm sure he would find the violence which has become so endemic in our society has somehow managed to avoid these havens of uplifting, on the go music, where peace, love and unity rules. **RUTH OSWALD, London**

PEACE & HARMONY PART TWO

RICHARD Hemming clearly doesn't understand industrial techno or gabba. Just as people made superficial remarks about punks based on the aggressive music that they listened to, he has automatically, and quite wrongly, assumed that hardcore heads are "looking for trouble".

True, hardcore reflects all of the human emotions and allows its fans to express their own rage and frustrations with life on the dancefloor, rather than taking it out on each other. Hardcore, like techno or trance, has a darker side. But music has to reflect all moods to be mature.

I feel Richard's opinion is something similar to the opinions held by people like Mary Whitehouse or Edwina Curry.

Life isn't just one long trip on a good E and who'd want it to be? We're deeper and more complex than that. Don't judge us when you don't know us. **DJ RAGE**

PURE IS SURE

IN response to Dave E Hill's letter (Issue 21), I would like to apologise on behalf of Pure for him missing Ian Pooley's first UK live performance.

Ian, in fact, went on stage at 12.40am and played for 35 minutes. As everyone had to be in the building by 1am, you and your friend should have seen at least some of his performance. Pure always put on their flyers "arrive early" and anyone who arrived at 10pm (and the doors *did* open at 10pm) should have had a maximum wait of 45 minutes. Due to overwhelming response to the night and the Arches' search policy, this wait was unfortunately necessary.

Mr Pooley also read your letter and expressed surprise that you were unable to see his performance and is very sorry. **ADMIRAL PURE, Glasgow**

COME AND HAVE A GO IF YOU THINK YOU'RE HARD ENOUGH PART ONE

CALL me a trainspotter but I love Jeff Mills. I think he's the best DJ on the planet. But what on earth was the sulking fool doing at Mount Universe?

Granted, the lights packed up 10 minutes into his set and the crowd were totally unresponsive, but I didn't travel 500 miles to see him play a few shit records and not even bother to mix.

The degree to which he fucked up demands an explanation from the man himself. I don't care how media-shy or

media-alooof he is, if he doesn't explain who the hell he thinks he is, then I'll refuse to watch him or buy his records again.

A JOHNSON, Blackpool

PS "Very" is a slab of pretentious techno wankery that only the charlatan Mills has become could produce.

COME ON AND HAVE A GO IF YOU THINK YOU'RE HARD ENOUGH PART TWO

WITH reference to your anonymous letter (Issue 21) about Jeff Mills not being able to mix for toffee, wise up or fuck off! I heard him play at Bugged Out in Manchester and he was shit hot.

PAUL GRAHAM, Manchester

STAYING AROUND

OH! Bowie! No!! Don't mess with drum & bass. You are a rock legend. Stay a rock legend and you'll be a rock legend FOREVER!!

SI "DOBERMAN" COLEBROOKE (MOVING SHADOW A&R), London

CREAMED OFF PART ONE

I'VE just stopped laughing at Mr Hunt's letter (Issue 21). What a wit you are! If he has visited Cream, he'd know that it is the clubbing equivalent of Liverpool FC's Spion Kop (ie full of woollybacks, Welshmen and out-of-towners). This being the case, I'd like to know were the "three and a half thousand braindead scousers" fit in. By the time Cream has let in the coach parties from Hereford, Checkheaton, Stourbridge and other God-forsaken hell holes, there'd only be room for about 200 other people.

Anyway, we "braindead scousers" can't be all that braindead as we discovered a long time ago that there are better ways of spending a Saturday evening than with a shower of silky shirts who wear sunglasses on their heads!

A. NARK, Liverpool

PS Does Freddy Fresh moonlight as Jim McDonald on "Coronation Street"?

CREAMED OFF PART TWO

I think Mike Hunt (Issue 21) must have been looking for a reaction with his reference to "braindead scousers" at Cream and the way in which he dissed Paul Oakenfold. Bit sad really. But then with a name like that, his parents must have really hated him.

FUNKY SI

PROG HOUSE RULES!

WITH the return of the momentous style of music known as progressive house, which never really left our hearts, I would like to suggest you issue a cover tape in the near future. There's no shortage of gems, including Slaker, Robert Owens, Horse and Quietman. Cheers for the new column and keep up the good work. **HOWARD, Lowestoft**

NYE HOAX

I AM writing to express my utter dismay at the Colors And Complicity New Year's Eve Ball in Manchester.

The stately home pictured on the flyer was not Phillips Park Hall. Phillips Park Hall is a dodgy grab-a-granny nightclub which caters for wedding receptions.

The venue was meant to hold 1,100 people but some bastard sold 1,500 tickets making the night unbearably hot.

The flyer boasted a cinema, live visuals and lavish decor, none of which were to be found, nor was CJ Mackintosh or TWA. What a load of bullshit.

AGIMP, Manchester

AND ANOTHER THING. . .

WHILE Underworld, Orbital, Leftfield, The Chemical Brothers, Faithless, The Prodigy and Goldie continue to conquer the world, what next for dance music? Are we in danger of having a Super League of elite acts who sell bucket-loads of albums, appear on the same festival circuit and on the front covers of certain magazines three times a year? Will the press ever look any deeper at the talent coming through and develop it via their magazines in the same way that a record company develops an act? If they don't, dance really is in danger.

Muzik is proud that, after 22 issues, we've only put the same artist on the cover once (Goldie's two Christmas appearances). We feel it shows dance has some depth and that the scene is full of characters making inspiring music. We feel strongly that we should present new cover stars rather than give you the Super League time and time again. Take Orbital. Muzik declined to give them a front cover last month because of the arrival of Daft Punk's "Homework" album. When informed of our decision, their record company seemed alarmed we had turned down the opportunity (probably our last!) to put the band on the cover. But without making this kind of statement, where would be? Remember our covers featuring The Chemical Brothers, Dave Clarke, Josh Wink, Faithless, Roger Sanchez, Carl Cox, Fabio, LTJ Bukem, Brian Transeau and now Daft Punk? All have, or are set to be, Super League performers.

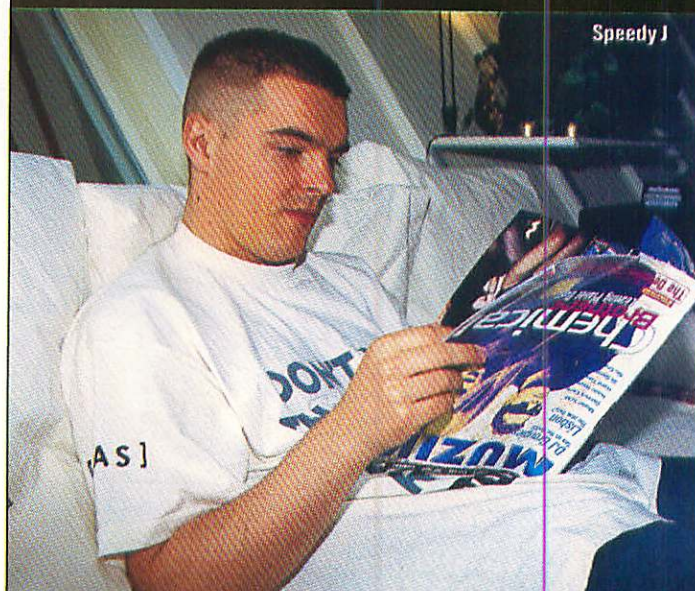
But much of this depends on the support of the rock world. Where would Daft Punk be without the support of Radio One's "Evening Session" and extensive coverage in the influential rock magazines? To be taken seriously by these quarters you need to perform live, which is why the Super League performers have reached their current status. And while every A&R man is flapping to find the next Underworld or Daft Punk, let's look at the DJs who attract thousands of punters every weekend and who seem unable to reflect that in record sales. Take Dave Clarke, Carl Cox, Josh Wink, Laurent Garnier, Slam, Dave Angel, David Holmes and Andrew Weatherall. Most have made classic records and all but two of them have made pivotal albums. Yet none have made it into the big league. They must DJ less, get better at making music (for lifetime security more than anything) and then play live. This year, Dave Clarke and possibly Carl Cox will do just that and it will help them sell records.

Some industry figures like to think punters are fairly stupid, that they can't tell the difference between a Carl Cox mix album (the 160,000-selling "FACT" compilation) and his own artist album (the 55,000-selling "At The End Of The Cliche"). However, punters don't yet trust, for example, Cox's music because they always hear him as a DJ playing other people's records. If Cox was performing live on a regular basis, his album sales would most probably rocket. We're not saying the dance world should become like our rock cousins, but let's face it, their rules sometimes make more sense for long-term development. Without it, and with the nonsensical Barry Legg bill proposing to shut down clubs, dance culture could soon disappear. We may be facing a world based around live dance music, platinum-selling albums and Wembley Stadium gigs. As anyone who witnessed Paul Oakenfold spinning with the Happy Mondays at Wembley Arena or early Shamen performances will tell you, it can make for a staggering spectacle.

Finally, let's reflect on the decision made by Speedy J a few years back to give up DJing (at which he was a technical wizard) because he wanted to concentrate on making music. He believed he didn't have enough time to research and shop for records to maintain his exceptionally high standards.

In 1997, this decision will pay off for Speedy J thanks to a truly landmark album on NovaMute and a wild live show which should push him straight to the top. Maybe a few more DJs should follow in his footsteps. It could help dance music mature in the way we wish it would.

Two years ago, clubland was told to put its house in order, and that's what it did, temporarily. But now the recording industry must do the same. Maybe this should begin with cheapskate A&R men putting an end to licensing cack records. Develop your own or disintegrate with what little is left of "club culture". It's up to you. **BEN TURNER**



hang the DJ

This month we hang
CARL COX
For Crimes against...

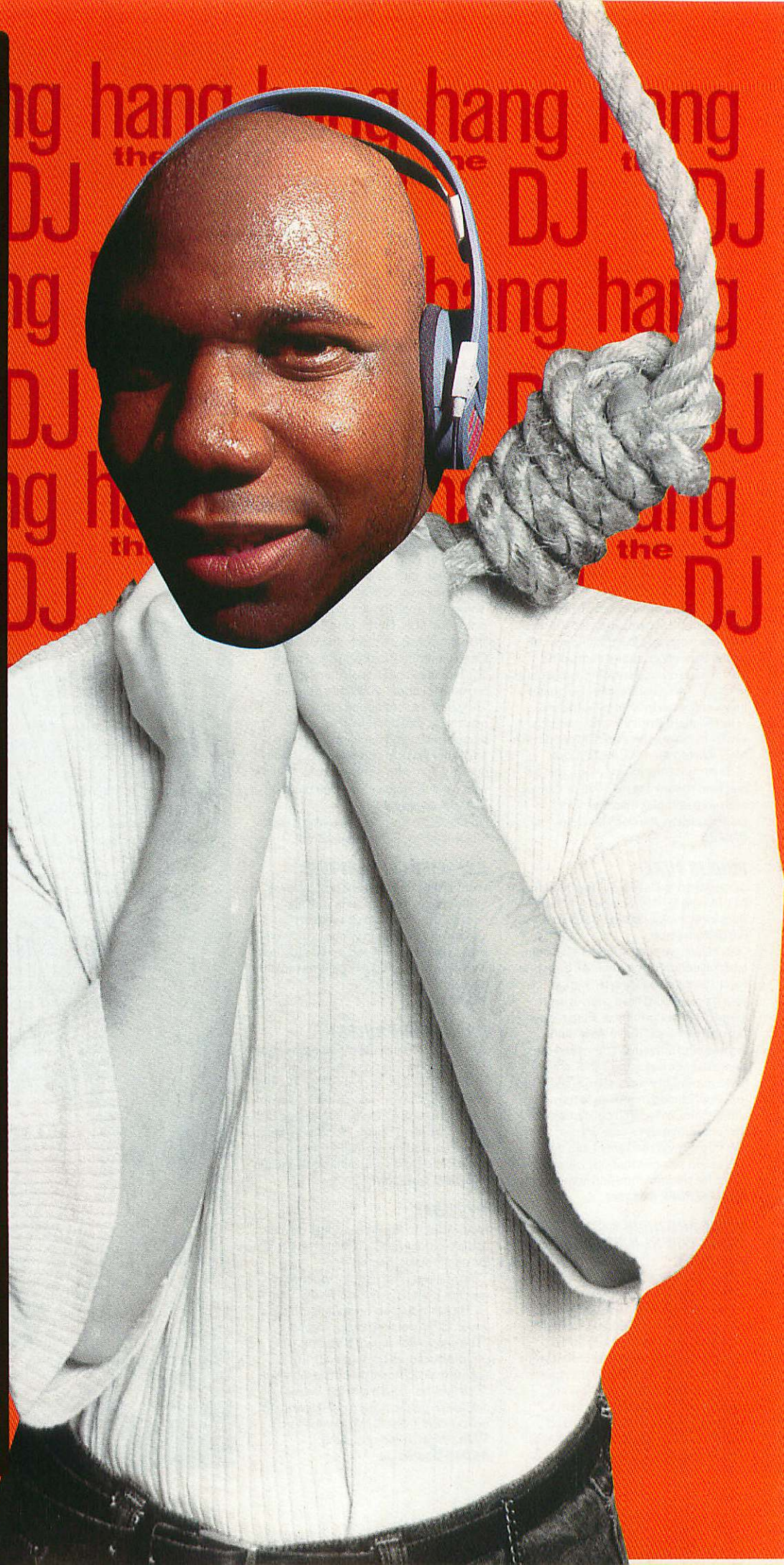
BILLY NASTY'S JACKET. You what?? Okay, let us explain. The lot of a DJ, as you all well know, is not always an easy one. It's honestly not just about spinning records, travelling First Class, tucking into limousine mini-bars, snorting powdered yak's pineal glands and signing autographs. Life, acting in conjunction with a capricious and often vindictive Lady Luck, can be a real bitch sometimes. And occasionally DJs get served the worst card-hand of the lot.

Like, c'mon. Think about it. There you are, up in the DJ box, doing your do to the adoring masses. The mixes are going smoothly, the breakdowns are getting them rocking and not one jot of deck-fluff has got onto your turntables to make the records jump. Cool. Except that, uh-oh, here comes trouble. See, a little nervous at the bar earlier that evening, you decided to sink a few beers. Just to harden your nerves. They stiffened a touch. So you sank a few more. You could just about bear to step into the DJ booth now. Then, to be absolutely sure, you sank quite a few more. In fact, by the time you stepped up to take over from DJ Pick 'N' Mix, you were pickled newtless.

Now, as we've said before, DJs are no different from the rest of us, especially when it comes to bodily functions. Which means, that, yes, DJs do sometimes have to relieve themselves. The only problem is that when you are Carl Cox, spinning at your very own Ultimate Base residency at London's Velvet Underground, it isn't always so easy. Some of you may well remember the problems that Billy Nasty once had getting himself locked out of the booth after going for a piddle mid-set.

Luckily for our Carl however, kind Nicky Holloway, Velvet's owner, has installed a special contraption behind the decks especially to allow male DJs to relieve themselves discreetly without missing a beat. So, thanking the Lord for Nicky's ingenious contraption, Carl decided to avail himself of said facility. Unleashing his "big black Cox" (c Carl's own T-shirt), he let it rip. Big man, that Carl. Holds a lot of liquid, if you know what we mean. Yup, he really let it rip.

Only one problem, though. What Carl thought was Nicky's DJ pissoir was nothing of the kind. It was just a pile of jackets and assorted clothing items. He'd completely missed the target. Instead, he'd splashed the contents of his bladder all over poor Billy Nasty's brand new designer Wu-Tang jacket, ruining it in the process. Not surprisingly, Billy was more than a little "pissed" off about Cox's wayward aim. And here at Muzik, we can only sympathise. So, Carl, until you aim to please a little better, there's only one thing for you mate. Mr Hangman, do your thing. Coxy! Don't mess! In any sense of the word!



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22nd Feb **DEATH IN VEGAS** (Concrete)
 LIVE SHOW

Richard Fearless
Dimitri of Paris
Peshay

1st Mar Doc Scott
 Craig Campbell

8th Mar Kemistry & Storm
 Danielle Davoli

15th Mar ★ **Happy Birthday** ★
 to Wobble



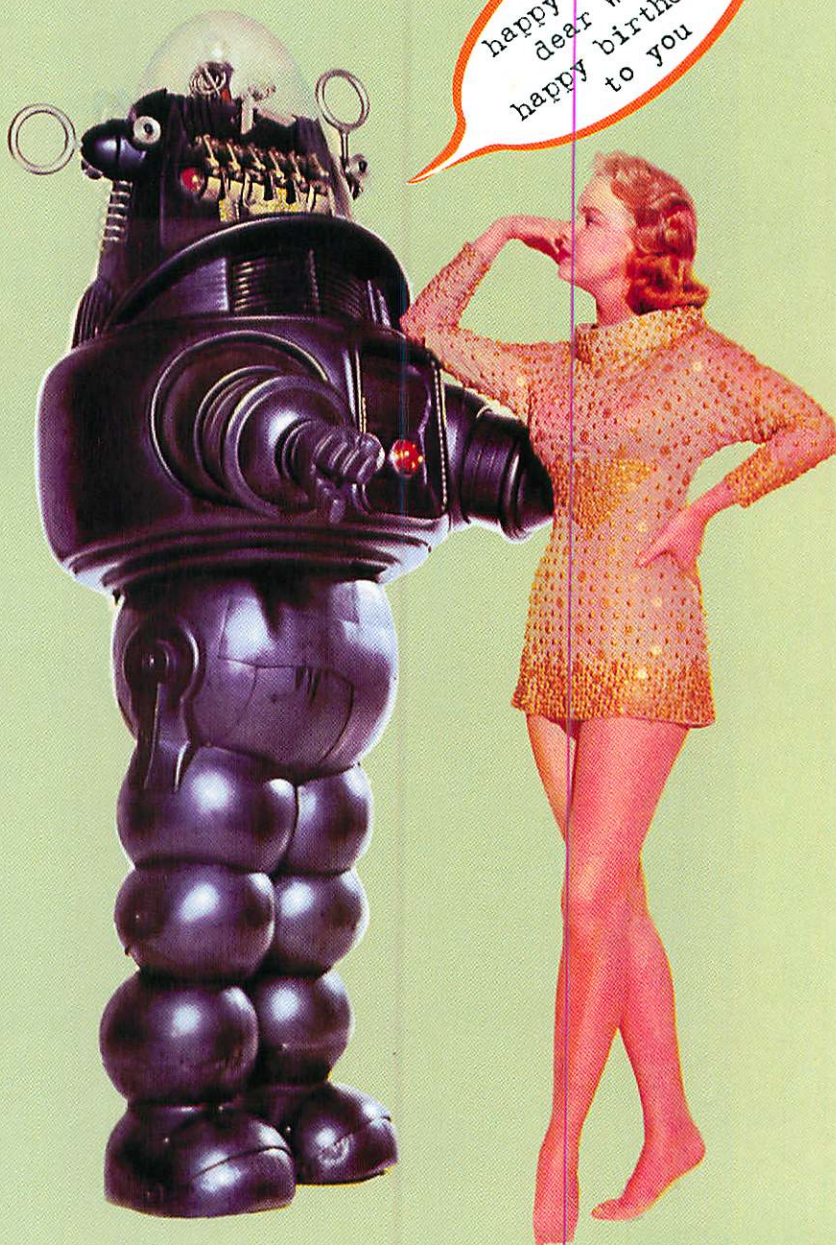
Andrew Weatherall
Dave Clarke
Idjut Boys
Phil Gifford
Si Long
Matt Skinner
The Lovely Helen

Price £7 NUS - Others £10

Info: 0121 233 0339

The Venue, Branston Street, Hockley, Birmingham B18 6BP

Web Page: www.cybersonik.com/wobble E-Mail: Wobble@cybersonik.com



O.R.N.
Snow

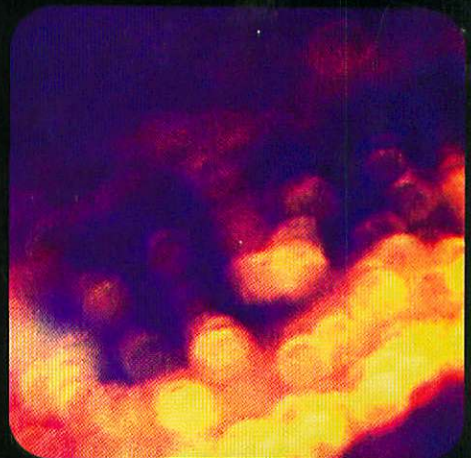
17.02.97



DJaimin
Hindu Lover

New Mixes
By Roger Sanchez

24.02.97



Roger Sanchez
Presents
Translantic Soul
Release Yo Self

Remixes
By Todd Terry and
Basement Jaxx

03.03.97



Winter Warmers