

Revealed: The 50 Most Powerful People In Dance Music

MUZZIK

the ultimate dance music magazine

No 45 February 1999 £2.60



the year of
TALL PAUL

Plus: Cassius • Van Helden • Jay-Z • Green Velvet • God's Kitchen • Erick Morillo

the biggest club survey ever
Win! Win! Win!

Sony PlayStation, lager and a
year's free clubbing at **NY Sushi,**
Gatecrasher & Passion

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THE INTERVIEW
IN THE MORNING

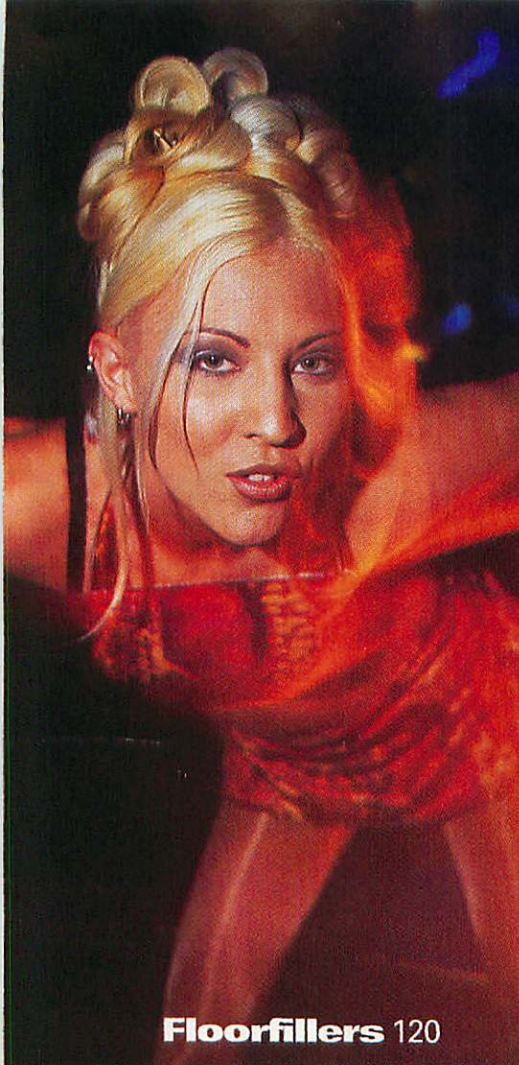


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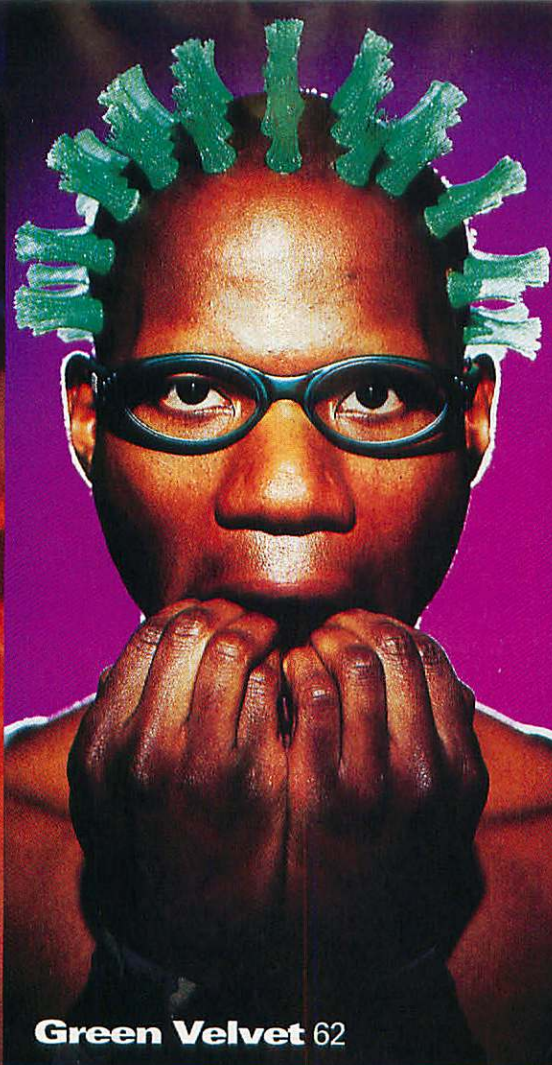
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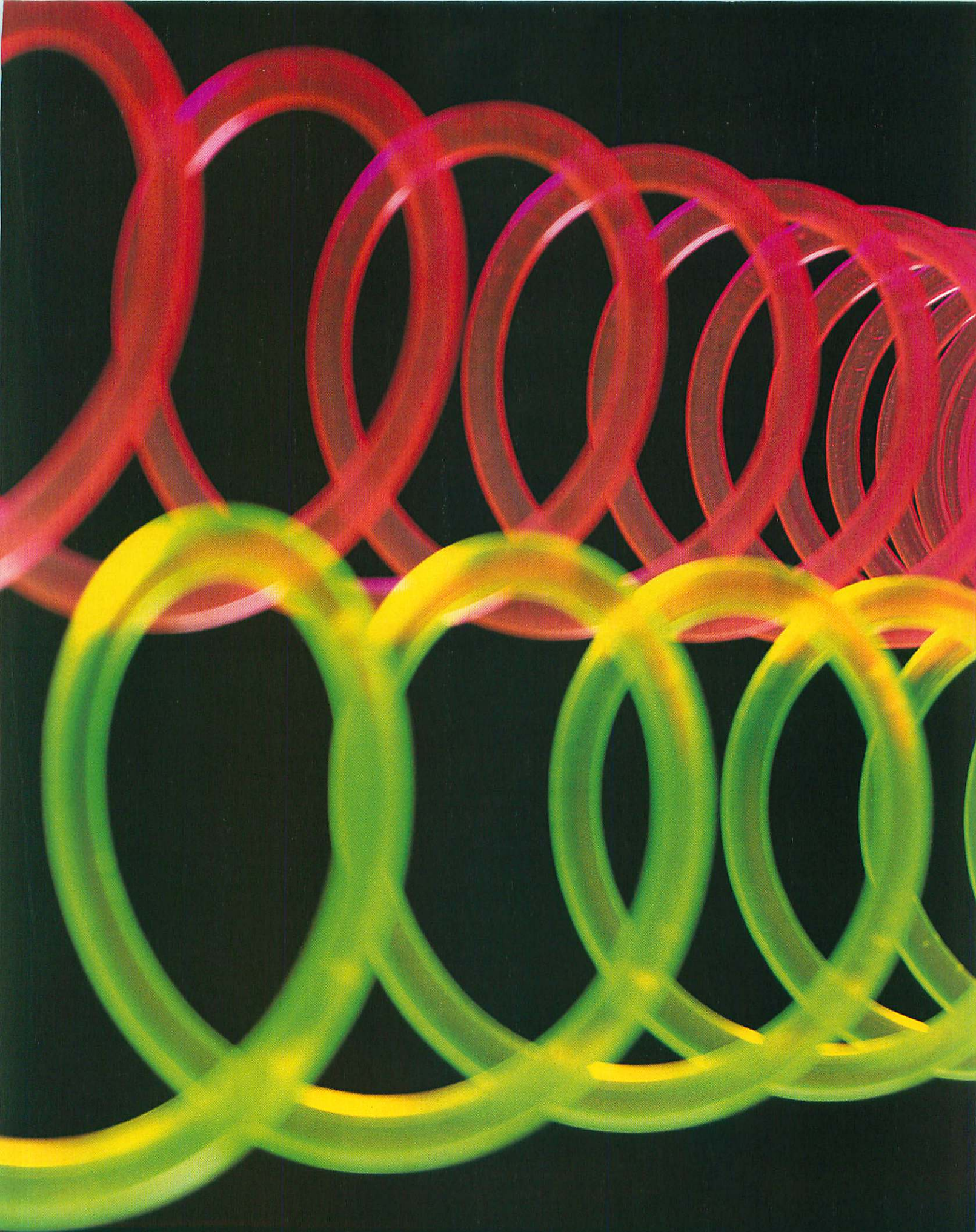
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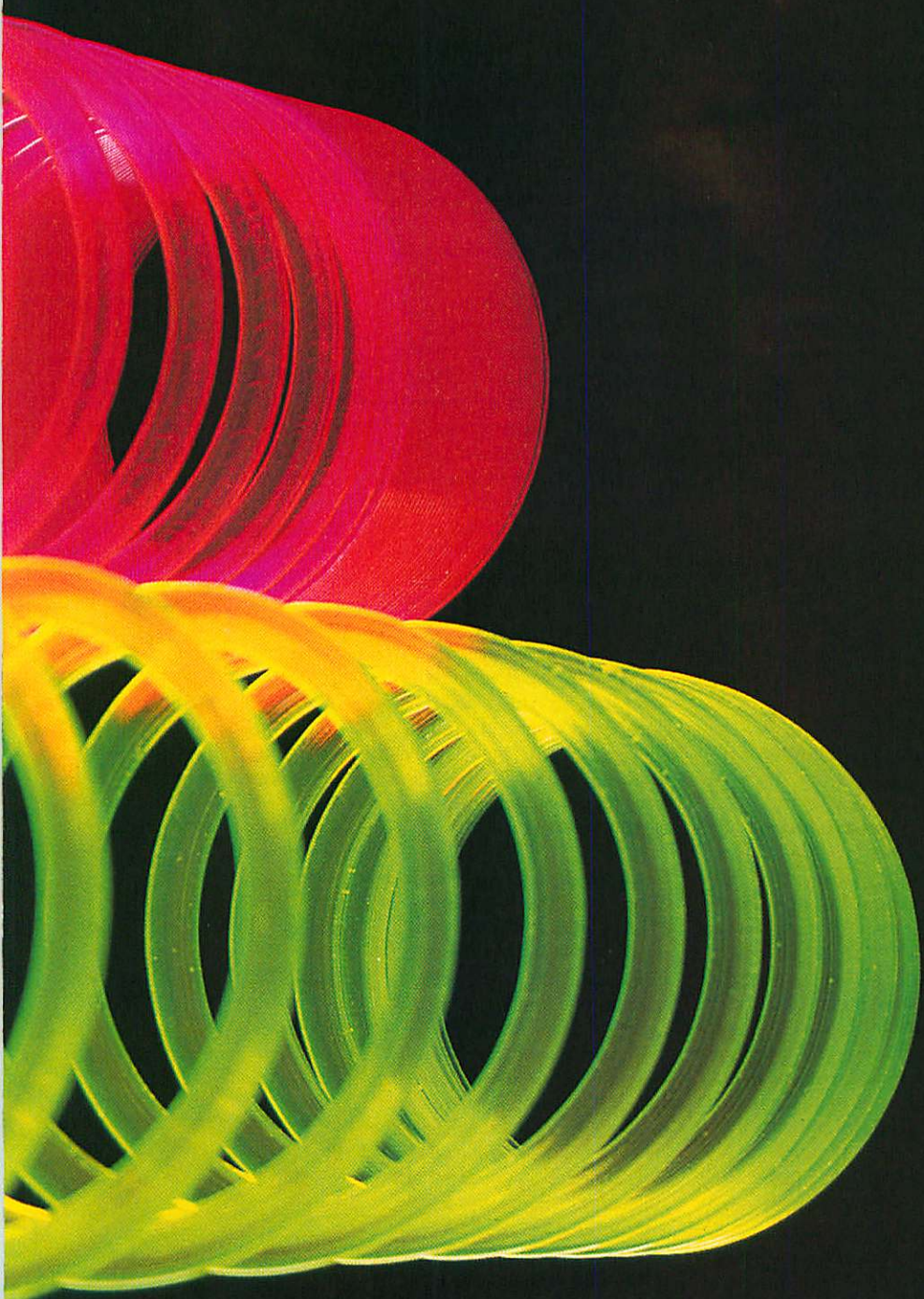
10 pages of wall-to-wall record reviews



Cover photo by **Steve Gullick**

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Letter Of The Month



IT was with interest and amusement that I read your article "The Game Generation - Parents Go Clubbing!". Talk about stereotypes!

I am the 41-year old mother of a 13-year old daughter. Granted, she isn't yet old enough to go clubbing, but

she's already well into hard house and speed garage. Far from cringing at the thought of going clubbing with her mother, she says it "would be cool". As she would tell you, you DO get parents "out having it on Friday night".

Each weekend finds me out looking for good hard house/nu-NRG nights and you can try dragging me off the dancefloor at your peril. Wherever I go, I see and meet other like-minded parents and over-40s. I've never set foot in any bridge/bingo/Rotary clubs - try the Hippo, Club Loco or God's Kitchen for my kind of club. The last CD this parent bought was the Tidy Trax compilation. Your description of parents better fits mine - who are 70!

So get it together, Muzik. I may not be in the majority, but we are out there. Not all parents are the same!

RHIANON BAYLISS, Cardiff



Make yourself heard.

Bouncing Black

MESSAGE to Terry Farley regarding your house reviews in the December issue (Muzik 43). Thanks for the three stars. Shame we're not five star-wearing Junior mafia any more. Have we been bounced? I think we should be told.

ASHLEY BEEDLE & THE BLACK SCIENCE ORCHESTRA, London

Woolly's Warm Up

I WOULD like to nominate Back To Basics' Paul Woolford for "Those Who Rocked It". I hadn't seen or indeed heard of him before last Saturday (November 11) when he stood in for Ralph Lawson's warm-up, but he was wicked and set it up perfectly.

BECKY QUINN, Leeds

Tall Tales

NICE one son. That Tall Paul mix CD free with November's issue (Muzik 42) was bloody amazing. Not only were there the best house tunes in it, it was mixed amazingly. Good work Mr Newman and Muzik.

MR DOUGHNUTS, London

Science Fact

TO "Finger (Not) On Ye Pulse" (Mouth Off, Muzik 44). Our hands

are up! We've seen Pure Science play live. And Terry Francis is an established giant, thank you very much - at the club with the best Wiggly vibe.

NATALIE & LISA (THE IPSWICH CREW), Ipswich

Roots And Culture

WITH reference to Saints & Sinners where you nominated Pete Tong for staying on after an Essential Mix party and "playing the upstairs room later that night for free" (Muzik 44). Well, good for him. But allow me to give you a little insight about how myself and a lot of other DJs often conduct ourselves while gigging.

We all do our jobs to the best of our abilities and when that's done, I'm ready to party down and play records as soon as we can set up two turntables and a mixer. That doesn't mean some VIP room exclusively for the promoter and his coke whores either. This so-called benevolence may extend to two or three days, encompass a couple of house parties and even a Sunday night club. As far as getting paid for all this extra-curricular activity, I'm sure you know the answer to that.

I know it must be hard to tell right from wrong these days as our

industry gets more corrupt but please try and remember your roots.
PETE BONES, Ugly Bug Records

Gettin' Wiggly Wid It

WHILE I can understand Dave Beer's frustration at having his Ericsson Muzik Dance Award stolen from the DJ booth at Basics (Mouth Off, Muzik 42), his comments about the club seem to be a little off the mark. The "most up-for-it and clued-up(!)" clubbers in the country? Clearly our Dave hasn't been down to Wiggle recently. The best night out in the country - big or small!

CIARAN WALSH, London

Change Of Tack

THANK you for your highly enlightened opinion in November's issue (Muzik 42) in the Uppers And Downers section where you referred to Uropa as the tackiest venue in Yorkshire. I have had some of the best nights of my life there. Have you seen some of the other clubs in Leeds? Ritzy's? Topcat's? Barcelona? They are tacky clubs, trying to pass off chart tunes as dance music. Okay, Uropa may not be the classiest place, but the music is banging, the crowd are up for it and Sasha has even played there. And now Madders thinks that this "tacky place" is good enough for Sundissentual. Yes there is a chain of Uropas but Leeds' deserves decent recognition, not slagging off.

SIMON POWELL, Leeds

Space: The Final Frontier

REGARDING your article in the December 1998 issue (Muzik 43) and the article "Dance World Rallies To Support Bangalter". We don't have a problem with people objecting to our version of "Gym Tonic" or the events that led to its release. Everyone is entitled to their opinion. However, we were surprised that Muzik didn't take the full story into account and offer a more unbiased approach rather than projecting the somewhat tabloid approach you did. As a number of your writers are involved in the industry, we would have expected them to take a more impartial view, since they understand the mechanics.

We would also like to add the following points:

1. Spacedust is an artist remix name we have used before on a remix we

did of Aquarius for Spirit Recordings in Autumn 1997.

2. However much your article's writer thought our version of "Gym Tonic" may be disliked, the fact is the industry and many key figures in dance radio gave the record support. There were several other versions (Groovy 69, Strict Instructor) of "Gym Tonic" around. Any one of these might have shared a similar success if they'd received the positive reaction we got from the clubs and radio stations across the UK.

3. We will not receive any publishing royalties from "Gin & Tonic" and have never claimed to be the original writers - we only covered the track.
SPACEDUST, London

The Buck Stops Here

I AM writing to point out a mistake in the article in which you mentioned my name (Muzik 43). I do not happen to be "Gym Tonic"'s producer, I am only responsible for the title's promotion on behalf of Véronique and Davina. I find it hard to believe that people are capable of claiming "Gym Tonic" to be the product of their own creativity. Any French person will tell you that Véronique and Davina starred in their own hit TV programme, called "Gym Tonic", on Channel Antenne 2 as early as 1982. Other magazines have already printed the original 1982 "Gym Tonic" record sleeve. The version I'm promoting is a remix of the original 1982 release. May I remind you of the sentence on the Black Box "Dreamlands" album cover, "to sample or not to sample, that is the question".

LOUIS DELAVENNE (via e-mail)

Here ends all Stardust, Spacedust and 'Gym Tonic' correspondence. Forever - Letters Ed

Make yourself heard.

Mouth Off is your chance to do exactly that, as it's your letters page. And now Ericsson have teamed up with Carphone Warehouse and promised us a top prize for the Letter Of The Month every issue. The winner will receive an Ericsson CF 768 phone, free connection, a year's free line rental and the choice of two network packages: either Cellnet Occasional Calls Plus, with \$5 of free calls per month, or Vodafone 20, with 20 minutes of free calls per month. And what's more, you can choose the colour. Don't forget to include your address - so we can send you your prize, of course. Call 0890-237-237 for more info.

ERICSSON





Tony De Vit Memorial a huge success

TONY De Vit's Memorial party at Birmingham's Sundissential club, which took place on November 29, turned out to be one of the wildest events of the year. Nearly 2,000 clubbers turned out for the event which commemorated the death of the former Muzik cover star. De Vit tragically died on Thursday July 2. The DJs on the night included Judge Jules, Boy George and Steve Lawler, who all appeared for free. The venue, Pulse, was also given to the club free for the evening. Co-promoter of the event Madders says the event raised over £30,000 for various charities, which include Hansell & Gretal Plus, AB Plus and Manor Oak Residential Services. De Vit's parents took to the stage at around 7pm.

Madders said: "This is the best thing I've ever been involved in. The highlight was bringing Tony's parents to the DJ box. I've never heard an ovation like it. His mum was in tears all day long, as she was overwhelmed by the queues of people who came to the stage just to shake her hand. I don't think they'd ever seen what their son really did for a living, but now they know!"

The club was full of the usual Sundissential freaks, but the event was marked by dozens of clubbers turning up with special tattoos, De Vit hairstyles and memorabilia for the late, great DJ. De Vit's parents also gave



Tony De Vit's parents

Boy George one of Tony's rings, to thank him for everything he'd done. The night before, George flew to the UK from Europe to make a special appearance on a Channel 4 documentary about people who have died of AIDS-related illnesses.

Sundissential intend to host the event annually, with plans to bring their event in Leeds into the equation, potentially doubling the revenue. De Vit's Vestax mixer and a full record box were among the items raffled at the event.

Meanwhile, Muzik's cover star Tall Paul was mysteriously omitted from the DJ line-up, despite his family being behind the Turnmills club in which De Vit made his name. On the weekend of the event, Tall Paul said: "I don't know what's happening there. I really want to play, but I haven't been asked. I think his parents decided who should play, and I wasn't one of the DJs."



● Tall Paul is to replace Boy George as the co-mixer of Ministry Of Sound's market-leading "Annual" compilation series. He will join Judge Jules for the series, which was launched with Pete

Tong and George. Tall Paul was voted by Muzik readers as Best British DJ at the recent Ericsson Muzik Dance Awards.

● Tall Paul has broken his leg snowboarding. Thankfully, as Muzik went to press, it looked like he would still be able to fulfill his DJing commitments for the end of January and February.

Snapshots

- **FAT CAT** and **PARTISAN** have been dropped by One Little Indian, but will continue to trade as independent labels...
- The next in the "Boxed" series of compilations will be compiled and mixed by **DANNY TENAGLIA**...
- **TALKIN' LOUD** are starting a seven-inch label...
- **RONI SIZE** has remixed **METHOD MAN**'s "Judgement Day"...
- Apologies to all concerned for our small error in Saints & Sinners last month. What we should have said was that **PAUL VAN DYK** is Mute America's biggest selling single artist since **THE PRODIGY**...
- Oh, and sorry also to **CRAIG BURGER QUEEN**, who's the man behind **DJ ERIC**'s brilliant "We Are Love" as heard on the "Tunes Of 1998" CD, and not his ex-partner Huggy as we stated...
- Brighton junglists **AUDIO BLUEPRINT** have remixed **MORCHEEBA**'s "The Sea" but unless your name's Fabio, you won't have a copy of it for some time yet...
- South London jungle label **TROUBLE ON VINYL** have a mixed artists double pack out soon with new tracks from DJ Red, IQ Collective, Friction and DJ Reality...
- Breakbeat/progressive house crossover bobs **HYBRID** have added **JULEE CRUISE**, singer of the "Twin Peaks" theme to their list of collaborators for their debut album...
- **MASSIVE ATTACK**, Fatboy Slim, Underworld and LTJ Bukem are amongst artists who've contributed tracks to a benefit album in aid of the victims of Hurricane Mitch. Called "Protection", it's out on **ELF** on January 18...
- **ALLISTER WHITEHEAD** has designed and sequenced the music to a new computer game "Livewire", available on PC CD-Rom and PlayStation formats this month...
- **ALEX REECE** is finally due to break cover with a new single and album this spring...
- **JEFF MILLS** is coming back to Britain after all. Strictly on the hush-hush, we hear that he's playing at Lost next month...
- **JEEP GRRRLZ**, the sarf London house maddoes, release their debut single for Island next month. Called "Rewired", it's actually a housey reworking of U2's "Wire" with full vocals intact...
- **ATLANTIC 252**, operating on the Long Wave frequency, challenge Radio 4's monopoly of the frequency with some of the best dance music programming this side of Kiss FM and Galaxy. Their new line-up includes **THE WISEGUYS** (Thursdays, 10pm-11pm), Rob Tissera (Fridays, 10pm-11pm), Paper Music's Ben Davis and Elliot Eastwick (Fridays, 12am-2am), and new female duo DJ Lottie and Caroline Misdemeanours (Saturdays, 9pm-11pm)...
- Are the **HAPPY MONDAYS** really reforming? Reports in the music press over Christmas suggested that Sean Ryder's baggy crusaders may get together for a reunion tour. The band split in 1993 but Ryder alluded to a possible reunion in his "Daily Sport" column...
- The follow-up to the "**V CLASSICS**" album is now almost ready to depart. "Planet V" includes Adam F's "Brand New Funk" alongside tracks from DJ Die, Ray Keith, Peshay and Ed Rush & Optical. It's out next month...
- Neatest promotional item of the month? Has to be the one for **BUSTA RHYMES**' new album. A cuddly Busta toy? Nope. A Busta dread wig? Wrong. It's a full-sized body bag. If anyone finds a dead member of Steps, we'll put it to good use...
- Beware. The people behind **DOOP** are back. This time they're called **PEPLAB**. Their new single, "Ride The Pony", is out on Distinctive next month with a Norman Cook remix...
- Man of mushrooms **FUNKI PORCINI** returns with a new album, "The Ultimately Empty Million Pounds", out on Ninja Tune in March...
- Big album alert on the UK garage front as **COLOUR GIRL** prepare to release their debut. "Special" is out on 4 Liberty next month, with producers involved including 187 Lockdown, Groove Chronicles and Dream Team...



Underworld Album exclusive preview and tour dates

UNDERWORLD have announced details of their third album and an extensive UK tour for March. The long-awaited follow-up to "Second Toughest In The Infants" will be called "Beaucoup Fish". There are also currently a limited number of promos in circulation of the album track "King Of Snake" featuring remixes from Dave Clarke and Dave Angel. Despite this, the first single proper will be "Push Upstairs", a remake of an album track "Push Downstairs", which will also be released in March.

The tour dates are as follows: Nottingham Rock City

(Tuesday March 2), Newcastle Northumberland University (Wednesday March 3), Glasgow Barrowlands (Thursday March 4), Manchester Apollo (Friday March 5), Cardiff University (Saturday March 6), London Astoria (Tuesday - Thursday, March 9-11), Norwich UEA (Friday March 12) and Portsmouth Guildhall (Saturday March 13).

Having got our dirty mitts on an advance copy of the album, here's a track-by-track guide:

"Cups" (11:45): Nu Groove-style Eighties beats slide over lush Detroit strings and a simply immaculate arrangement. Sounds like what might've happened if Genesis had been from Detroit.

"Push Upstairs" (4:34): Hard dub rhythms meld with juicy Jersey piano as the track unfurls into a sexy, sleazy wet dream.

"Jumbo" (6:58): Rick's samples of a Cajun fisherman serve as bookends for this Eighties-style groove.

Atmospheric sounds give it a back-to-the future sound.

"Shudder/King of Snake" (9:30): Another epic journey to the centre of the earth with warped guitar samples and Giorgio Moroder-style grooves. Karl's voice gets lost (again) in a sea of delayed madness.

"Winjer" (4:29): More vocodered fun.

"Skym" (4:07): On the experimental tip. When Karl sings, "I don't want you to call again" the little hairs on the back of your neck are bound to stand straight up.

"Bruce Lee" (4:42): A whole lot of fun and a definite departure as hip hop beats anchor a tune with wacky lyrics and a feelgood vibe.

"Kittens" (7:30): Typical, classic rolling underwater mayhem. Stunning.

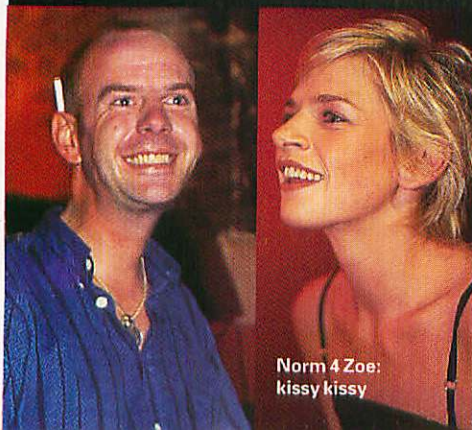
"Push Downstairs" (6:04): Karl's slow, plodding vocals sound as if he's underwater. Vibe is smooth.

"Something Like A Mama" (6:37): Six and a half minutes of greatness. A bit quieter than the rest, but nothing short of blissful.

"Moaner" (7:38): Imagine Josh Wink's "Are You There..." only pumped up with housey hi-hats and trademark droning phrases. Urgent techno which first appeared on the "Batman Forever" soundtrack.

Is Fatboy Slim in fucking heaven?

NORMAN COOK is dating **Zoe Ball**. After a blitz of gossip and suggestive photographs Muzik can confirm that the pair flew back from France together after Cook appeared at the recent Transmusicales Festival, while two nights previously Ball was spotted at Skint On Fridays at London's The End. Ball was expected to be with Cook on New Year's Eve, where the pair had seats on Cream's plane travelling between gigs. Ball also asked Turnmills if she could DJ at the club on the same night as Cook at a forthcoming gig. A spokesperson for Cook stated: "They're happy. That's all you need to know." Ball recently split from her former DJ boyfriend, Dan Lywood.



Norm 4 Zoe:
kissy kissy

Lauryn Hill sued over new album

LAURYN Hill is being sued by four musicians who claim she owes them millions of dollars in royalties for the work they did on her debut solo album, "The Miseducation Of Lauryn Hill". The musicians, Johari Newton, Tejumold Newton, Vada Nobles and Rasheem Pugh, claim that Hill improperly took sole production and writing credit for the 14 song album, which has sold over 4 million copies in the US. They are seeking one third of the \$6 million or more they believe the album has earned.

Hill: cash wrangles



The threat has hardly put the Fugees' songstress off her musical stride, however. She recently produced a remake of Stevie Wonder's Sixties hit "I Was Made To Love Her" (retitled "I Was Made To Love Him") for Whitney Houston's new "My Love Is Your Love" album and formed her own record label, 7 Days Entertainment, which will be distributed by Ruffhouse/Columbia. The first act signed are an all female New York based trio named Off Limits, aged 13, 14 and 15. Hill has also announced plans to tour the US next month with D'Angelo, who is also featured on her album.

Amid all this activity she also found time to give birth (November 12) to her second child, a girl named Selah Louise. The father is longtime boyfriend (and father of her son, Zion), Rohan Marley, son of reggae legend Bob Marley.



Don't leave "Home...": Chemical Brothers

Chemical Brothers to headline summer's first dance festival

DETAILS of the summer's first festival have been announced. Homelands, which will take place on the site of last year's Creamfields festival near Winchester, is being organised by Darren Hughes and the Big Beat organisation for the weekend of Saturday May 29 to Sunday May 30. Only the Chemical Brothers have been confirmed as headliners, while Underworld, Red Snapper and Faithless may also shortly confirm. Creamfields are planning another festival, though details are yet to be announced.

Clubber plunges to death at Birmingham's Que Club

A 20-YEAR-old clubber has died after falling over 40 feet down a shaft in Birmingham's Que Club. Dean Rides, from Kingswinford, was attending the Flashback night on December 12, last year, where DJs such as Stu Allen and Slipmatt were playing an old school set.

A full account of the death has not yet emerged, but according to people at the club on the night, Rides had gone exploring the tower of the nightclub, gaining entrance to an inside shaft through a loft hatch. Clubbers were unaware of what had happened, as the victim's fall took him into the internal workings of the building.

Rides suffered severe head injuries and was pronounced dead at the scene by a police doctor. There were claims that he may have taken speed. As Muzik went to press, however, the post mortem results had not been announced. Other nights at the Que Club have not been affected and there are no suggestions that it may have to close.

- She's now to do with Thunderbirds. **ONE TRUE PARKER** is actually new female junglist Karen Parker and her debut album "Will I Dream?" is out on Creation on February 1...
- **WREKKED TRAIN** has quit the Lo-Fi Allstars, citing the usual "musical differences". Still, given the blinding performance the band put in without their singer at the closing night of the Vapour tour (see Saints & Sinners), maybe it's more of a gain than a loss...
- Grammy-award winning rapper **BIG DADDY KANE** releases his new album "Veteranz Day" next month...
- Last issue's Single Of The Month, **PETE HELLER'S "BIG LOVE"** has now been put back until March, we hear, principally due to sample clearance problems...
- **THE PROPELLERHEADS** are back with a new EP, "Extended Play", due on Wall Of Sound on February 15. The main track "Crash" is a reworking of Alan "Fluff" Freeman's old Top 40 theme, while "360 Yeah" features De La Soul and "You Want It Back" features the Jungle Brothers...
- Word has it that **PARKS & WILSON's** on-promo-for-the-moment remix/cover of Robert Miles' "Children" came about after Mick Parks had a dream about playing it in the Cream courtyard and went in the studio next day to knock it out. Sounds a bit Aphex if you ask us...
- **DANNY RAMPLING** releases his first single for aeons in March. "A Community Of The Spirit" features Beverley Skeete on vocals and is released on Distance, to be followed by another called "Rhythms Of The World"...
- **EDDIE "FLASHIN'" FOWLKES** releases a new single on Manchester-based Paper Recordings next month. "Soul Train" comes with remixes from Rae & Christian and Elliot Eastwick. Also coming soon on the deep house label are singles from Those Norwegians, Salt City Orchestra, Herbert (as Musicman) and Fatmospheric, plus albums from Crazy Penis and The Problem Kids...
- Former Metamorphic artist, techno producer **TITONTON DUVALTE** releases his debut album "Voyeurism" on Starbaby next month...
- Missing the original ragga Mr Loverman, **SHABBA RANKS?** Miss no more. "Shabba & Friends", a greatest hits compilation of his best collaborations, is out this month on Epic...
- Following his break with Garnier's F-Comm label, **SHAZZ** releases his debut album cunningly titled "Shazz" on Yellow next month...
- He may be dead, but it seems like **TUPAC** is more prolific the longer the worms get to him. 2Pac's "Greatest Hits" is out now with four unreleased tracks on Jive...
- There are some who'll tell you **THE STONE ROSES'** "Fool's Gold" should never be tampered with. But not only has Grooverider done just that, so too have Rabbit In The Moon. It's all in aid of "Old School Versus New School" a remix album of Jive's greatest hits. Also given the rub are A Tribe Called Quest by Norman Cook, Doc Marten and Aphrodite, Whodini by DJ Icey, and BDP by Bassbin Twins. It's out on February 23...
- Best live hip hop band ever (fact), **THE ROOTS** finally release the follow-up to 1996's "Illadelphia Halflife" when "Things Fall Apart" comes out next month. Sneak preview listeners suggest it's an early contender for hip hop album of the year...
- For those of us who find his ever-changing broadcast hours a source of frustration and mystery, **"THE PEE SESSIONS"** featuring **AUTECHRE, BLACK DOG** and **BOARDS OF CANADA** is a blessed relief. It's out on Warp this month...
- **ROMANTHONY** in shock hip hop swerve! Yup, that's the coup, as the elusive and somewhat crackers New York house producer releases a new album "Instinctual" with female DJ Predator on Glasgow Underground next month. And it ain't all house. Word is he's also been helping out with Daft Punk's new album too...
- **PRESENCE** follow up their sublime "Sense Of Danger" with a new album "All Systems Gone" on Pagan next month. Good news for Shara Nelson fans is that she sings on two more of the album's tracks...

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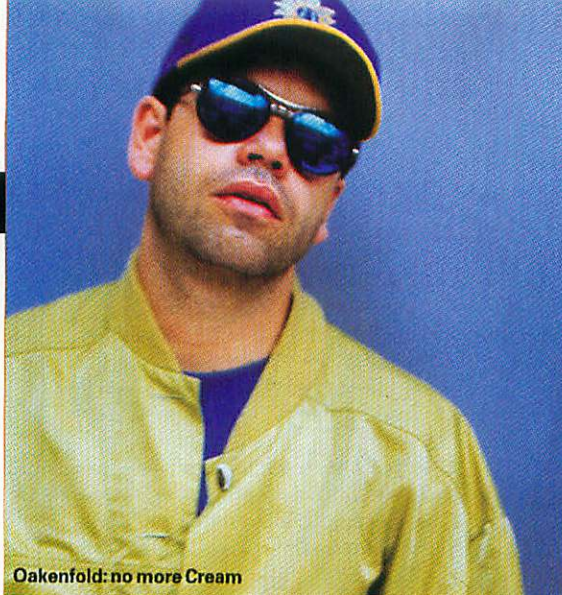
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Oakenfold: no more Cream

Oakey quits cream

PAUL Oakenfold has left Cream, ending a two-year residency at the Liverpool club. His last gig was on New Year's Eve.

Speculation about his future had been rife, and the decision was only taken just before Christmas. A statement from Oakenfold states

that he "feels that what he has achieved cannot go any further and that now is the time for a new challenge."

Paul himself said of his two years: "It's been two years in which I have built something very special, I've had the time of my life and become very attached to this very special club. It's been the crowd that have made the difference and I will miss their unrivalled energy. But I'm a big believer in leaving something at its peak."

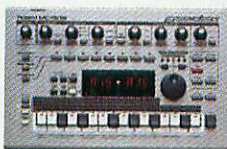
Oakenfold marks his departure with a mix CD for Cream to be released in February. Meanwhile, Seb Fontaine has been confirmed as Cream's resident for 1999.

● Paul Oakenfold has entered the Guinness Book Of Records. The 1999 edition lists Oakenfold as "The most successful club DJ in the world", citing fact that "has sold 1 million albums."

Next Muzik Classics album announced

FOLLOWING the huge success of the first in our Muzik Classics series ("Drum & Bass", in conjunction with Beechwood and featuring all-time landmark tracks from Goldie, LTJ Bukem, Roni Size and more), we can promise you an equally blistering follow-up.

"Muzik Classics: Techno" will be THE definitive techno compilation with some of the most significant techno tunes ever committed to vinyl, as well as in-depth sleeve notes and a Beechwood's usual high standard of packaging and consumer-friendly shelf-price. It will consist of full-length versions and feature 24 tracks on the CD, 18 on the (extra-loud cut) vinyl.

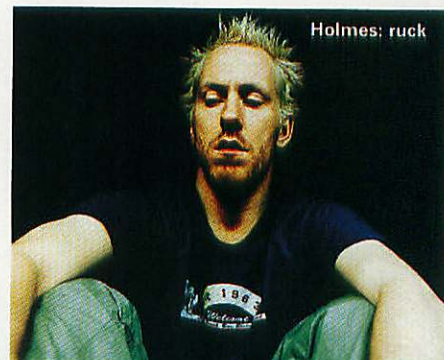


Full track listing will be announced next month. The album is out on February 8.

Mo'Wax artists to boycott new label

RUMOURS have arisen in the industry that several Mo'Wax artists are planning not to record for their record label again following Mo'Wax founder James Lavelle's move to XL. Lavelle made the move to the independent XL following Mo'Wax's transfer to Island, following parent label A&M's closure last year. Under the deal, any future Lavelle label would have to take a new name.

However, there are already suggestions that DJ Shadow and Money Mark plan to show their allegiance to Lavelle by refusing to release any material through Island. Asked to comment on the situation, Lavelle would say only that, "I think to a certain extent, there is that with certain people, but I don't want to put words in their mouths."



Holmes: ruck

Holmes charged following pub fight

DAVID HOLMES has been charged by police after a fight in a Belfast pub. Confusion surrounds the actual events, but it ended with a man suffering a broken nose after apparently being headbutted.

Holmes was unavailable for comment, but in a prepared statement, his spokeswoman commented: "David was having a quiet drink with his family in a bar in Belfast when he suddenly started receiving abusive and threatening behaviour. This regrettably provoked an incident which has led to him taking legal advice."

One witness who spoke to Muzik said that the injured man had set out with the express intention of provoking Holmes throughout the evening.

Quotes of the Month

"Brother Will, he's been ill, not in the sense that he's been illin' / But in the sense that he's been forced to do some chillin'."

Lyrics from Alex Gifford's rap on partner Will White's illness that's seen him out of action for most of the year.

"By stopping dealers getting into clubs, you are taking away [the clubbers'] supply and they are not going to be able to go elsewhere to get the drugs and therefore they won't take them. You are going to prevent a whole section of society from taking drugs in the first place."

The Met's Detective Sergeant Peter Beyer proves his limited grasp of the laws of both logic and drug consumption

"I didn't want to be given an accolade like that by a stupid wanker who's got absolutely nothing to do with our music. I had something else lined up but [3D] pipped me to it. We were all racing to the microphone, to be honest!"

Massive Attack's Daddy G on the Fergie incident

"I got my own special date for New Year – February 20, when the truth of mathematics was revealed to me. So every year on that date, I renew myself."

RZA keeps his shit as surreal as ever

"Certainly not the version by that bastardising bastard Cuntboy Wank, Norman Numpty Cook."

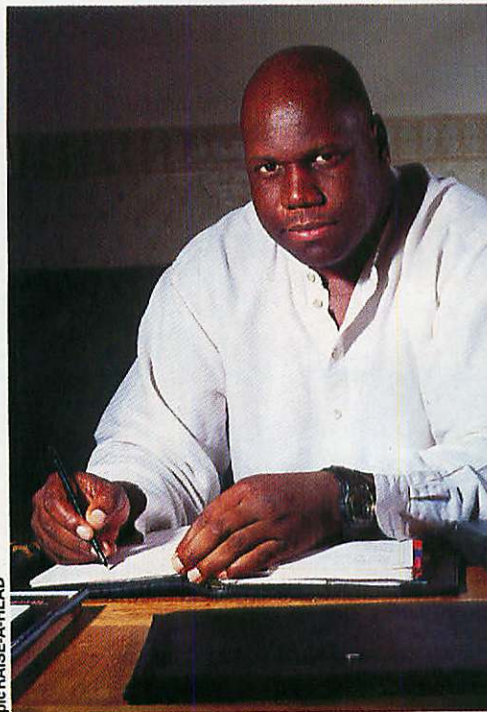
Rub-A-Dub's Martin McKay on his weekly chart, sticking the original version of "Praise You" by Camille Yarbrough in instead of the Fatboy Slim one

"'Smack My Bitch Up' is the dumbest record I've ever written, but it rocks. That's all there is to it."

Prodigy's Liam Howlett

Cox on his Box

The star-studded, non-stop partymania that is the world of Carl Cox in his new monthly column



pic RAISE-A-HEAD

IT's been an unbelievable month, too unbelievable. It started with me DJing at Twilo. Laurent Garnier was supposed to do it with me, but due to live commitments, he had to pull out. I decided just to step up and do the whole night. Seven and half hours in total! The great thing about New York is that they really do love hype and they embrace anything that's a little bit different. Twilo is a unique place, and not just because Vasquez used to play there for three and a half days or whatever! You can do a long set because the sound system allows you to do it and the crowd are right up for being entertained. They really feed off the DJ's energy.

The next day, I flew straight off to Mexico, to DJ for Radio 1 at an Essential Mix party at El Palace De Los Dos Portos, but also to film the video for my new single, "The Latin Theme". The idea was a day in the life of Carl Cox in a foreign country, in short. Obviously Mexico fitted the Latin angle so we filmed me playing, meeting people, hanging out... We also took in the pyramids there. Fantastic! What a tranquil place to be. When you get to the top, you can hardly breathe because the air's so thin. So we really caught the Latin spirit there. The party rocked, with Dave Seaman and Paul Van Dyk warming up. Sadly, Dave didn't pull any of his famous breakdancing moves. But there were 8000 Mexicans in this open-air stadium just going crazy.

I also made my debut on Ian Wright's new chat show on ITV this month. It's a long long day and a good laugh. I played things like Daft Punk's "Da Funk", War's "Me, My Baby Brother" and All Saints' "Lady Marmalade". Not my usual set! Ian is the people's favourite and I can relate to that. He's just the boy next door who's done good. He chose Teena Marie's "I Need Your Loving" for the end track, which is a great song. But I chose the O'Jays' "I Love Music" cos I thought it was a lot better! He's got to leave these things to the professionals! And I got to meet Caprice... she is ABSOLUTELY stunning. Incredible. Met Ulrika Johnson and Kathy Burke too. The funniest thing was meeting Lionel Richie on the set. He did a solo version of "Sail On" – mesmerizing. Then we went to the after party venue for a drink and he stopped me and said, "Hey Carl, great music. I really enjoyed that." I'm like, "What? You're thanking me?! You're Lionel 'The Man' Richie." I could hardly get my words out.

Played a breakbeat set at Friction, down at Bar Rumba in London. Love those boys. Breakbeat has always been part of me, even when I used to get dissed for playing it. Adam Freeland, Rennie Pilgrem and Tayo are like my protégés. Fantastic gig. I ended up doing back-to-back with Adam at the end on a four-deck cut-up mix.

Towards the end of the month, I supported Underworld out in New York. Darren Emerson rang me up and asked me, and as a result, I've become ill, so cheers Darren! All the paparazzi were there, as was Paul McKenna, who's a very very nice fella. An incredible gig. 3,300 in a venue that only holds 2,800, with three people on stage shouting "Lager! Lager! Lager!" Not bad for the day before Thanksgiving. And considering their equipment only showed up an hour before they were due on. UK in the house and we rocked it. Sadly, my meeting with James Brown didn't come off – that's been put back till next year, so hold tight for news on that.



Caprice forgets her clothes again

After the Underworld gig was when it all started to get on top of me. I've just not been looking after myself – two or three hours' sleep a night, too much partying, eating on the move, changing time zones all the time, four hour gigs here, drinking sessions there... My stomach just couldn't cope any more. After I'd done a photo shoot for "Urb" magazine out there, I spent two days cramped up with serious stomach pains and an infection before flying myself back home. My doctor sent me to hospital for a couple of days, so now it's lots of rest and looking after myself. I've started the gigs again, but I'm taking it very easy indeed. Choose not to go crazy any more. That's me.

Carl Cox

WARMUP



Faces of '99

Adam Freeland & Marine Parade

The new: *Chemical Brother*



IT keeps ringing," complains Adam Freeland in a tone of faux annoyance. It's hardly surprising that the Freeland blower trills away 24 hours a day when you bear in mind he's just completed a solo world tour, been touted as the next big thing by Carl Cox, been handed a radio show by Kiss FM, started his own label and had his records played by DJs as diverse as Sasha and Colin Dale.

So how does it feel to suddenly be the best thing since umm... 1997? "I'm the happiest man on the planet, absolutely ecstatic. I'm playing on the same level as my peers and being acknowledged by people that I grew up listening to." So what can we expect to hear if we turn up to Freeland's disc jockeying appearances in 1999? "Big electro pulses, drum & bass, music with the energy of deep progressive house grooves, ethnic and world chopped up with a bit of techno and quirky electronica," he rolls off without a pause. A recent club set saw Adam F's junglist "Brand New Funk" and Orbital's "Impact" tussling with the first Colin Faver bleep record and A Guy Called Gerald's "Voodoo Ray". How's that for downright eclectic impudence?

Like his tunes, Adam's fans also come in different flavours. From Cosmic Neil in Birmingham, who claims to have spiritual experiences during his sets, to the Australian girl who was sufficiently inspired by Adam to take up DJing herself and is now famous in her own right down under.

The self-confessed "24-year-old-lady-lover-surf-bum-triple-deck-wizard" varies the output on his label Marine Parade just as much, with forthcoming records from a 20-piece percussion band and a junglist "who's jumped ship". One to watch. (RDB)

Beber's 'Juvenile Delinquents' is out now on Marine Parade

pic: JAMIE BAKER

WARM UP

Uppers & Downers

Muzik's guide to modern clubbing

Uppers

❑ **The Basement Jaxx album** – The future of house, with a cherry on top

❑ **Absinthe** – Available in Britain at last. You can forget all those mythical "30 times stronger than Ecstasy" drug scare stories

❑ **Stage diving** to Norman Cook at the Big Beat Boutique Christmas party

❑ **New Year's Day clubbing** – Too far gone, there's no way back...

❑ **The piano revival** – Check Black Science Orchestra, Big Room Girl and the Chemicals' mix of Mercury Rev

❑ **Camomile tea** – Perfect post-club, pre-bedtime head-together ammunition

❑ **Daft Punk's Christmas Party** – Price of admission is a gift for children in deprived areas. Having it right off for charity

❑ **Duffle Coats** – The only real outer-wear option this winter. Aldermaston march "Ban The Bomb" placards optional

❑ **The Twice As Nice Christmas party** – Trevor Nelson, Groove Chronicles, Spoony... The garage/r&b crossover in full effect

❑ **"Human Traffic"** – The best club culture film yet. Featuring new acting talents Carl Cox and Howard Marks

Downers

❑ **Going to the Backbeat bar** in London to score some weed, only to find it being raided by 500 heavily armed rozzers

❑ **Tony De Vit's Memorial Day** – Trying to comprehend 2,000 headcases off their faces at De Vit's memorial day at Sundissential with his parents on stage. Still, it's what he would have wanted

❑ **American sad cases** queueing to see the "Star Wars" trailer. And even sadder – upgrading your PC so you can download it from the Internet. It's only a fucking film

❑ **Big snorkel parkas** – Like your mum used to make you wear to primary school

❑ **The Underground Resistance party** – Wrong venue, no Mad Mike on the decks, no live show. Don't believe the hype (For the full UR hype – see page 124)

❑ **Leftfield** – Another month without their new album. What is their problem?

❑ **Thinking about joining a gym** to shift those unsightly "family Christmas" pounds

❑ **Then opting for the usual E-plan diet instead.** Do not consult your doctor before beginning this programme

❑ **Staying in being the new going out** – Wrong, wrong, wrong: staying in is what you do to recover from going out all weekend. Unless you're an ageing London media pundit, that is

❑ **The Millennium** – flash gits booking their tickets to see in the new Millennium at a rave in Sydney with Carl Cox. Makes you sick, doesn't it, Turner?

+8

+6

+4

+2

-2

-4

-6

-8



San Fran: junglist posse not pictured

Postcard From San Francisco

Kieran Wyatt doorsteps the West Coast's jungle scene



UT on the Pacific Edge, breakbeat science is making serious headway. San Francisco, famously known for its house scene,

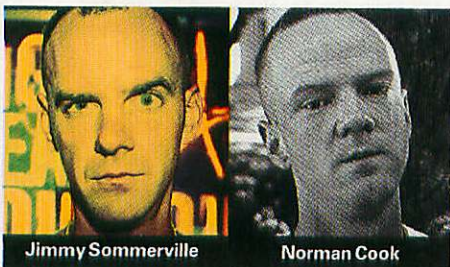
is throwing up a bewildering array of clubs, DJs and labels dealing in junglist currency. Hip hop heads, techno pagans and house converts are uniting to put their Bay Area spin on the drum & bass blueprint. "There's a deep appreciation for the sound here, whether it's ruff and rugged or spaced out," says Tamara Palmer, editor of SF dance mag "Urb".

Much of the city's drum & bass community is based around Lower Haight Street - jocks like Mikebee, WishFM and DJ Sea and crews such as Phunkateck, Terrorist Society and Future Breaks. Meanwhile, record stores dish up both the latest UK imports and wax from a burgeoning number of homegrown labels and producers.

"Americans have always had their own take on underground music," says WishFM, "and we will eventually develop new forms of this sound." His latest mix CD, "98.1" (Sunburn), has an all-US line-up, showcasing a laidback jazzstep sound which references Bukem and Size yet is defiantly American.

As well as serving backrooms at San Francisco's big house clubs, jungle also has an increasing number of dedicated nights. British DJs like Grooverider, SS and Rap who play out in the city often say the scene is as good as, if not better than, the one back home. Meanwhile, the junglist community continues to look forward. "We've taken the baton from our British tutors and we're running with it," declares Mikebee.

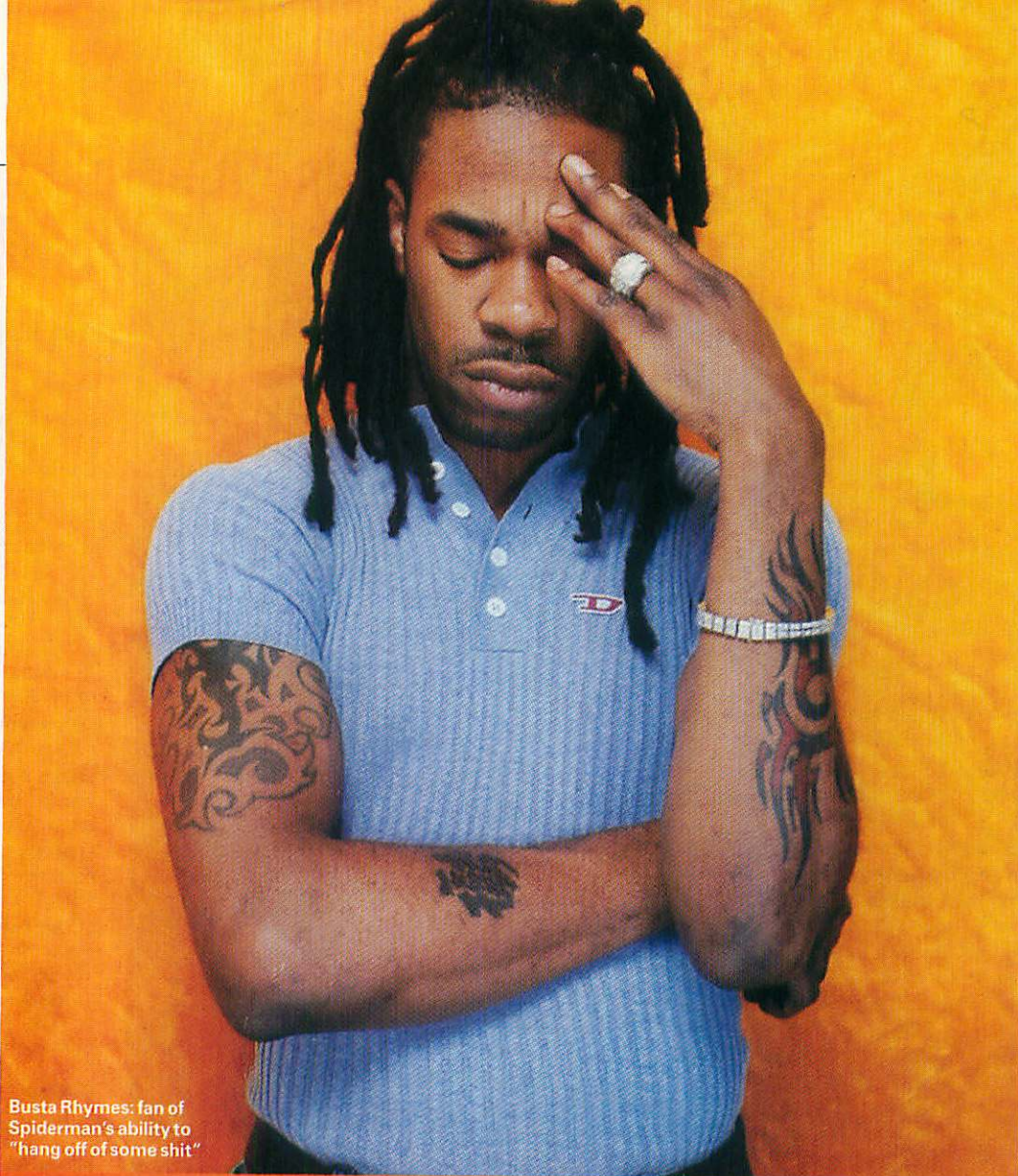
Double Egg



Jimmy Somerville

Norman Cook

pic: STEVE DOUBLE



Busta Rhymes: fan of Spiderman's ability to "hang off of some shit"

Check Your Head

Slipping stars under the interrogation grill and lightly toasting them

This month: **Busta Rhymes**

You hooked up with Ozzy Osbourne for your new album. If he served raw bat for dinner, what would you do?

I'd probably eat it with some ketchup and Twinkies.

Who is the most evil person alive?

Politicians, but no one in particular.

What was the last album you bought?

Jay-Z's "Hard Knock Life".

Were you ever bullied as a kid?

Yep. Some kid took my sneakers when I was a little kid. He was a little muthafucka that thought he was bustin' everybody's ass until one day he got beat in the head.

Should America give Saddam Hussein a spanking?

Nah, I think they need to come clean about why he's really flippin'. They did somethin' to him. Muthafucka wasn't messin' with us for a long time. Now we're his biggest target.

Ever had a recurring nightmare?

"Jaws". When I seen that shit I thought I was gonna get bit every time I went to sleep.

If you could go back in history to any period in time, who would you be?

Spiderman. He could go places no one could be just from swinging and walking on shit and sticking to shit. He'd show up on places muthafuckas would never think just from hanging off of some shit.

Is death the end?

It's one phase, an accomplishment of learning that you're supposed to go through. Your destiny in this life may be to master taking care of the body. In the next life it might be the mind.

Do you take care of yourself physically?

Not 100%. I don't eat pork, I don't fuck with red meat too much but at the end of the day there's a disciplinary thing that means you have to keep it up.

Can you recommend any good hair care products?

"Nature's Blessing". It's a hair grease. You just wash it and grease it.

"E.L.E. (The Final World Front)" by is out now on east west

pic: SPIROS POLITIS

Faces of '99

Total Eclipse Of The Sun

The new: *El Niño*

IT'S two minutes the likes of which you may never witness again. On August 11 this year, at precisely 11.11am (weird, huh?), Britain (or more precisely, Cornwall and parts of Devon) will witness its first total eclipse of the sun since 1927. Then, it lasted 25 seconds. This time round, if you're anywhere between Launceston and Penzance it will be nearer two minutes. Birds will cease to chirp, flowers will close up, cattle will start to low to the tune of "My Way", ancient Incas will scurry for cover and all manner of supernatural occurrences are threatened. Most importantly, around 1.5 million people are expected to head to the West Country for the weeks around the eclipse. Cue massive parties. While no details have as yet been announced, expect to see Megadog, Return To The Source, Big Chill and every traveller sound system this side of the Special Brew factory to have something sorted out. Just cross your fingers that bloody Bonnie Tyler tune doesn't get an untimely re-release. (CB) •

Total Eclipse is out August 11 on *Astro-Physical Phenomena*

Faces of '99

Deadly Avenger

The new: *Fatboy Slim*

II'm not like Derek Dahlarge where I go out getting caned the whole time," bellows Damon Baxter, who could happily make a living doing George Clooney-O-Grams if music didn't pay. "Fookin' pissed-up twat! He came up here for us to do a remix together for Wall Of Sound's 50th release, and then he just fooked off!"

Perhaps not the smartest move the bearded Ibiza stalwart ever made. Particularly when you consider that Derek's last single – this summer's "Evel Kneivel" by Ceasefire Versus Deadly Avenger – would never have seen the light of day without the not inconsiderable production talents of Damon, who's just turned down £125,000 to sign his hook-heavy breakbeat sound to a major label hungry for a bite of the post-Fatboy dance burger.

"I've got a good independent set up here," he explains of his Hinckley-based Illicit label and studio. "None of the labels were offering anything I couldn't do myself."

Certainly nothing that would in any way have helped his now-deleted "Illicit EP" to be any more of a finely-tuned four-tracker where dark cinematic rubs shoulders with a strain of outright big beat that no reasonable person could possibly disapprove of.

The face of breakbeat's pre-millennial blowout, you're wondering? With his new "King Tito's Gloves EP", it's a dead cert. Meanwhile, big beat pin-up Number One Jon Carter is said to be audibly whimpering with fear at ol' Clooney-features' pull with "the ladeez". Waddya reckon, girls? (KB)

"King Tito's Gloves" EP is released January 29 on *Illicit*

The MUZIK BOX

Pioneer PRO SOUND

Shaking our Xmas trees until the pine needles scatter unto the four winds



CHRISTOPHER JUST - "Vienna Calling" (XL)

Very sneaky bonus cut on the "Disco Dancer" double pack with crackers mobile phone interference causing a storm.



4 HERO - "Planetarium (Hefner Remix)" (Talkin' Loud)

Smooth like Sunday morning cappuccino served on board HMS Smooth while on a cruise to the Bahamas.



ROOTS - "Things Fall Apart" (MCA CD Promo)

Ace new album from one of hip hop's greatest live acts.



CHEROKEE - "I Love You ... Me" (forthcoming RCA album)

An eclectic cocktail of r&b, hip hop, jazz and folk from an Erykah Badu for the millennium.



MARSHALL JEFFERSON VERSUS NOOSA HEADS - "Mushrooms (Salt City Orchestra Remix)" (Airtight)

The house legend talks us through a mushie trip while SCO perform the deep house callisthenics.



DEADLY AVENGER - "King Tito's Gloves" (Illlicit)

Dazzlingly proficient dancefloor funk from this year's ace break face.



GUS GUS - "Anthem"/"VIP" (4AD promo)

Iceland's true kings of the wild frontier are back.



FUNKY GREEN DOGS - "Body" (Twisted)

Miami's house gurus return with a tune more deviant than Ron Davies' sex life.



VARIOUS ARTISTS - "Sensien" (Sauna LP, Finland)

Weird-beard techno from far-flung places? We like.



HELLER & FARLEY - "The Rising Sun" (white label)

The terrible twins return with some top Balearic action.

All tracks listened to on Pioneer equipment

Win!

Vestax Turntables & Mixer, NME Premier Puffa Jacket and A Case Of Carling Premier Lager



S O you thought Xmas was over, did you? And once again you were lumbered with Auntie's discount socks and a load of old tosh from your parents? Well worry not, because we've teamed up with NME (the world's finest weekly music newspaper) and Carling Premier (the world's finest lager as far as we're concerned), who've teamed up with Vestax (makers of the world's finest turntable equipment and mixers) who've teamed up with Bear USA (makers of the world's best puffa jackets).

It's all in aid of the NME Premier Tour, which goes out on the road this month and the NME Premier documentary which will be going out on Channel 4 this month too. Headlining the tour will be UNKLE's genre-busting James Lavelle with support from the UK's finest hip hoppers The Scratch Perverts and light maestros The Light Surgeons. What's more, the NME Premier Shows at London's Astoria host seven nights of top music, running from January 18 with the likes of Red Snapper, James Lavelle and Mogwai playing. For more info on the whole shebang, check out the NME website at www.nme.com

All of which means that one winner of this competition will get two Vestax direct drive turntables, a Vestax Scratchmaster mixer, an NME Premier Bear puffa jacket and a case of Carling Premier, while five runners-up will each get a jacket and a case of lager.

To win, just tell us which of the following is James Lavelle's partner in UNKLE:

- 1) DJ Maddo 2) DJ Shadow 3) DJ Saddy

Mark your entry "NME Premier Awards" and send it to Muzik, IPC, Kings Reach Tower, Stamford Street, London SE1 9LS by Friday, February 12. Winners will be drawn at random. Sorry, but competitions are NOT open to overseas readers. And the editor's decision is final. Slurp.

WINNERS. NEW YEAR'S EVE VIP CLUBBING: GOD'S KITCHEN: Emmy Smith - Wirral, Karen Gibbs - Birmingham. **ESSENTIAL MIX:** Clare Harrison - Burnley, Lee Chalmers - Norwich. **METALHEADZ:** Nicole Earley - Leeds, Lyndsay Whitwam - Marsden. **CREAM:** LIVERPOOL: Rob Wood - Hereford, Dave Pickering - West Darby. **NEWCASTLE:** Adrian Dante - Gillingham, Debbie Graham - Stockton-On-Tees. **MANCHESTER:** Nadeem Shasi - Manchester, Claire Harrison - Burnley. **LONDON:** Becky Emler - London, Rob Calcutt - Brighton. **LAURENT GARNIER:** Ian Shimmin - Crosby, Adrian Robertson - Guildford. **SUNDISSENTIAL:** Lee Jeffries - Bradford, Tony Surdhar - Coventry. **UNKLE VIDEO:** Tony McHale - Shrewsbury, John Cottrill - London, Jamie Langfear - Basingstoke, Alex Williams - Colwall, Steve Gray - Portsmouth, Andrew Tayler-James - London.



Not to be confused with...

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



Colindale (The tube stop)



Colin Dale



Sleeve It Out

The how, where and why of exterior decoration

This month: **Faithless - "Sunday 8pm" (Cheeky)**

A CCORDING to their press officer, the story goes something like this: "We had a working title for the album of 'Home', so we were looking around for images and pictures to represent that. Rollo and Jamie Catto were looking through photos of the band on tour, because obviously they'd been away on tour a lot of the time. That's how they came up with this photo of the Bluebird venue in Denver, Colorado, with the Faithless writing up on it, it's as simple as that. The venue was this old converted Fifties cinema. So we changed the album title just on a whim because we loved that picture. Jamie took the photo himself, just with one of those disposable cameras he takes on tour with him. Of course it also meant we didn't have to put any type on the picture or mess about with it. I don't know who the guy on the right is, but the one on the left is Aubrey Nunn, their bass player. The funny thing is we tried to get permission from the venue to use the photo and phoned them up a month later. The line was down and we were directed to another one, where they told us that shortly after, the venue had been blown down by a hurricane, which meant Faithless was one of the last ever gigs there."

Club of '99 Passion

The new: Gatecrasher

FOUR years old and now being touted as the next Gatecrasher, Passion is to the town of Coalville what fishing is to Grimsby. With a crowd as wild as those Irish nutbags at Kelly's and a vision and local reach as captivating as that of established superclubs, Passion is all set to explode in 1999.

Resident JFK has adopted the Progress ethos of playing the final hour as resident, resulting in members screaming his name as he takes hold of the mic after a caseload of Bud. Guests such as Judge Jules, Seb Fontaine and Graham Gold pack them into the main room, where assorted levels and podiums give the club an insane atmosphere. Elsewhere, one gigantic "back room" and various chill out areas complete with sofas and eclectic beats support the monged masses, of which apparently 100 per cent come from outside of Coalville.

Holding 1,500 members of Jules' "deranged generation", the music is unashamedly uplifting and banging. Just how the kids like it. Which is how JFK promotes it: "We listen to what the people say and do what they ask. We put on DJs they want." With the club full of nutbags proudly sporting tattoos of the Passion logo, this is a club whose loyalty is as strong as any football team. But beware: if you arrive outside at 10.30pm you'd be forgiven for thinking the club is empty. Get past the "no trainers" door policy and you soon discover that the entire club has already accelerated from four-wheel drive to autopilot, if you catch our drift. Needless to say, we at Muzik love this club. With a Passion. (BT)

Passion is every Saturday from 8-4am at The Emporium, 67 Belvoir Road, Coalville. Call 01530-815-278 for details

PASSION CLASSICS by resident JFK

WIZARDS OF THE SONIC Westbam (Lowspirit)
PASSION Amen (Deconstruction)
SHINE Space Brothers (Manifesto)
TECHNOCAT Technocat Featuring Tom Wilson (Steppin' Out)
LIFE'S TOO SHORT Hole In One (Manifesto)
MAKE THE WORLD GO ROUND (DEEP DISH REMIX) Sandy B (Champion)
FOR AN ANGEL Paul Van Dyk (Deviant)
DREAM LOVER (DAVID MORALES REMIX) Lisa Marie Experience (Columbia)
JUMPIN' Lisa Marie Experience (ffrr)
WHERE LOVE LIVES Alison Limerick (Arista)

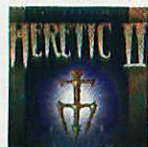
pic: JAMIE BAKER

The Playpen

Can any computer game beat "Mutant Psycho Ballet Dancers 3"?
Matt McEwan finds out

Heretic II

(PC, Activision, £39.99)



WHAT'S IT ALL ABOUT? The slaying of an evil dude – D'sparil – by the hero Corvus. In this sequel he finds his old stamping

ground wiped out by an evil plague.

SKILL LEVEL: Not too tricky. Corvus has some new moves and tricks, and though the change to a third person viewpoint might confuse "Heretic" diehards, it's easy enough to master the new controls.

FUN LEVEL: Immense. Loads of new weapons and the added viewpoint make this a feast for your eyes.

THUMBS UP: There's a whole universe in here more interesting than real life!

THUMBS DOWN: Not enough hours in the day to fully appreciate this.

★★★★★

Max Power Racing

(PlayStation, £39.99)

WHAT'S IT ALL ABOUT? Cars.

SKILL LEVEL: Know your left from right? Then you'll have a ball with this new racing set up. A host of street cars are souped up and ready to burn rubber along



loads of town, city and foreign tracks in head to head or single player mode. **FUN LEVEL:** With added tricks such as turning your car into

a stretch limo, there's enough variation here to keep even Clarkson in thrall. **THUMBS UP:** The car physics. This grabbed us quicker than Gran Turismo. **THUMBS DOWN:** No alien visitation and mutilation scenes available. If only they were equipped with heat seekers.

★★★★

Devil Dice

(PlayStation, £34.99)

WHAT'S IT ALL ABOUT? The paranoid nightmare of a maniac who spent too much time on the Playstation's Net Yaroze unit making his own dice puzzle game.

SKILL LEVEL: Quite tricky at first. Worth persevering with though.

FUN LEVEL: Intense. Starts off plain weird but ends up making total sense as you attempt to outwit other dice characters.

There are four different modes to allow you a choice of neurosis.

THUMBS UP: Its originality is its best point. You may find this more addictive

than breathing.

THUMBS DOWN: You might have difficulty persuading other mates to join in but that's their loss.

★★★



Dancefloor warfare

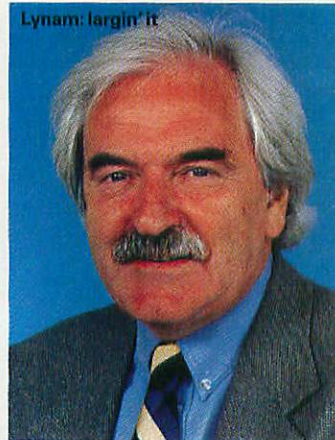
Conflicts in clubland.

This month: Who rules Friday night radio? Pete Tong takes on Des Lynam

Tong



Lynam: largin' it



Pete Tong

Appearance: Mobile-touting, over-achieving head prefect at local public school after a couple of sessions at the local tanning parlour

Age: 35

Occupation: London/ffrr A&R man, superstar club DJ

Best Known For: Introducing the phrases "largin' it" and "it's all gone Pete Tong". Signing All Saints, compiling "Essential Selections" compilations, looking officious as everyone else loses it in Ibiza

Source Of Beef: Now finds himself up against the Silvery Devil in the radio ratings war, as Lynam's new show on Radio 2 goes out Fridays, 6pm-9pm.

Says: "I'm not trembling... I might even start nicking his guests!"

Most likely to say: "The world's hottest tunes. Delivered fresh from the oven of pumpness, direct to your living room."

Least likely to say: "Early to bed, early to rise – that's always been my motto. You kids get the Monopoly out and I'll put some cocoa on."

Des Lynam

Appearance: Your devilishly naughty great uncle with the incredible inflating silver hair, wife named Pam and Ford Mondeo parked up outside

Age: Late Fifties. We think.

Occupation: BBC TV Sports anchorman

Best Known For: Convincing us that The Bantam Weight Bowls Championships, Northern Division, is compulsive viewing. Hosting "Match Of The Day". The housewife's choice, they say.

Source Of Beef: Now finds himself up against the Man With Forked Tong in attempting to get us all listening to Radio 2 on Friday nights.

Says: His Smoothness was too busy to talk to us as we went to press. Oh Des!

Most likely to say: "And coming up shortly, we have something a little special – the Cliffy Richard medley. Don't say we don't like to look after you here on Two."

Least likely to say: "D'you reckon we can get the Mitsubishis down Lost or shall we grab some before we go? Where's my mobile? Let's have it!!!!"

The Verdict: More of a marketing dream than yer real Aberdeen Angus, blood red raw beef, it's not exactly Chris Evans versus Zoe Ball versus Chris Tarrant, is it? Tongy would probably have to start playing something like Lighthouse Family or Janet Jackson before Des's turf was invaded. What's that? He already does? Oh...

Cheeky Corner

"Is she really going out with him?" So sang the world and its singing chihuahua on hearing of the alleged romance between Norman Cook and Zoe Ball. Here's a few more unlikely unions from the world of dance music. Not all new, so you may or may not know about them...



Norman Cook & Zoe Ball
Item



Carl Cox & Betty Boo
Snogged years ago



Goldie & Naomi Campbell
Dated



Sister Bliss & Rollo
Alleged, but not true



Sasha & Kate Moss
Vicious rumour



Sara Cox & Dan Kahuna
Were an item, now over



Jon Carter & DJ Heaven
In love



Gareth Cooke & Martine McCutcheon
Romance. Nasty split



Mary Anne Hobbs & Les Rhythmes Digitales
Seen out smooching



Dot (One Dove) & Richard Fearless
Cosy couple

Places of '99 Scandinavia

The New: Paris/New York/London

If you thought Scandinavia was all about busty blondes, depressed artists and bleak, wintry scenes, then you'd be right. Fortunately it's also the birthplace of some of the finest (and best looking) leftfield musicians in the world, not to mention labels. The downside is that daylight only arrives every six months, causing mass depression, and it's so cold your balls turn to stone, an idiosyncrasy which happens to produce sublime results. The following artists are guaranteed to make their mark in 1999:

Norway

Those Norwegians

— deep trippy house and jazz beat band on Paper... **Frost** — beautiful poppy electronica with sublime female vocals... **Rune Lindbaek** — produces and DJs "heroin disco and dubby Nordic funk"... **Bjørn Torske** — Gilles Peterson-approved DJ with deep, jazzy techno album on Ferox... **Erot** — Norwegian answer to Idjut Boys with records on Disfunction. Remixed Blaze's "My Beat".

Finland

Sauna — strange label

who enjoy holding large naked parties in saunas... **Sahko** — experimental electronica label with sub label Puu producing classic warm house... **Freestyle Man** — jazzy house and electro releases on Puu... **Jori Hulkonnen** — deep piano house and techno exercises on F Communications... **Jimi Tenor** — speedy explorer who sounds like Burt Bacharach crossed with Black Dog.

Denmark

Dub Tractor — Danish

answer to Wagon Christ but easier on the ears... **April Records** — wide ranging label from experimental drum & bass to house and trip hop from Future 3 and Bjørn Sven... **James Bong** — lazy trippy stoned beats... **Flex** — home of Dub Tractor and Sergio's "Ambient Ibiza" compilations.

Sweden

Adam Beyer — hard,

rough percussive techno productions and DJ style. Owns Drumcode and Code Red labels... **Carl Lekebusch** — owns Hybrid and Djupt label and makes vocal, vocodered and electro techno... **Alexi Delano** — check "Slam That Bass Baby" super-funk tune on Svek... **Svek** — the best south London tech-house label ever to have come out of Sweden. (HDB)

Faces of '99 Mark Ambrose

The new: Red Planet

WHEN we gave Mark Ambrose's debut recording for Solid Groove Vital Release status a couple of years back, the techno scene was in a total rut. The all-conquering sound of the early Nineties had narrowed its vision so dramatically that the average techno tune consisted of little more than a series of hopelessly dull, utterly funkless two-bar loops which did nothing and went nowhere. Ambrose's approach was different. Way different. Sure, he used loops too, but his deep funky beats, booming basslines and insidious hooks had a much wider appeal. Sometimes lush and mournful, at others discofied and positively uplifting, Ambrose had no interest in towing the line or fitting in. He just did what came naturally.

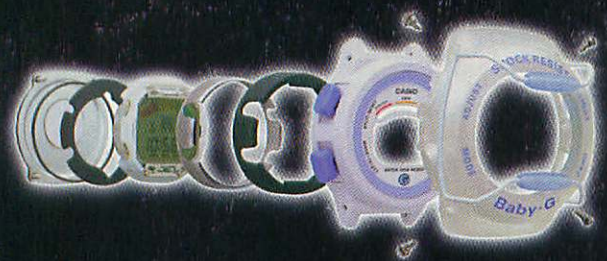
"I make records for sound systems," he says. "I use a lot of hidden basslines and filter them right down so when they're played up loud they create their own sub-bass." Ambrose puts his uniquely funky sound down to his way with a sampler. "I get all my drum sounds from old funk records," he boasts, "I don't even own a drum machine."

Now that the techno scene is looking much brighter again and everyone else is finally coming round to his way of thinking, Ambrose's contributions are more prized than ever. Now recording for Force Inc, Minifunk, Offshoot and Solid Groove, he also travels the world as a DJ and still finds the time to record for and run his own Crayon imprint. So it's pretty safe to say you'll be hearing a lot more from him in 1999. His time has come. And about time too. (DM)



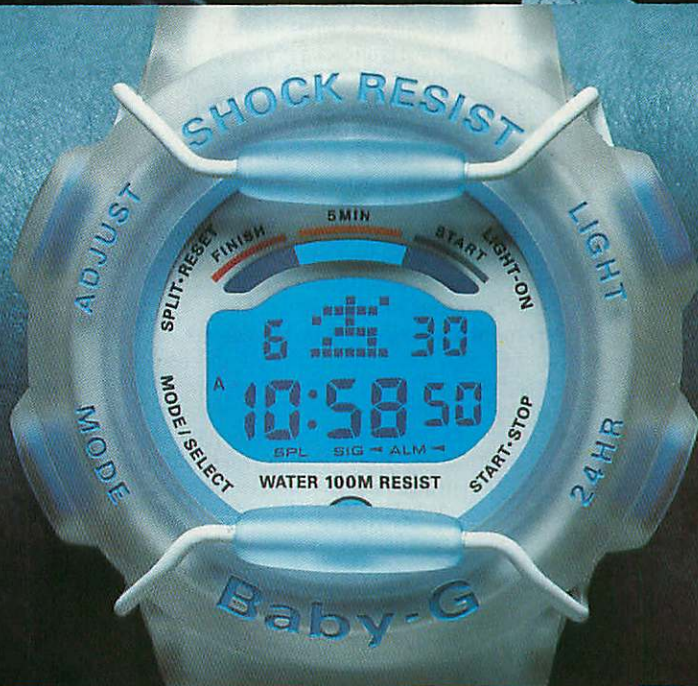
BEFORE WE PUT THE
WATCH TOGETHER WE
TOOK THE BODY APART.

Before we made the world's toughest watch, we looked at one of the world's toughest organisms. You. The human body is incredibly resilient, designed to take the rough with the smooth. Our aim was to produce a range of watches that can cope with whatever your life throws at them. Smaller in size than normal G-Shocks, but just as tough, Baby-Gs are designed to survive a 10 metre drop onto concrete, resist water pressures of 10 atmospheres (100 metres) and last for at least 10 years. So whether you're surfing in Waikiki or clubbing in London, strap the world's toughest watch onto your body.

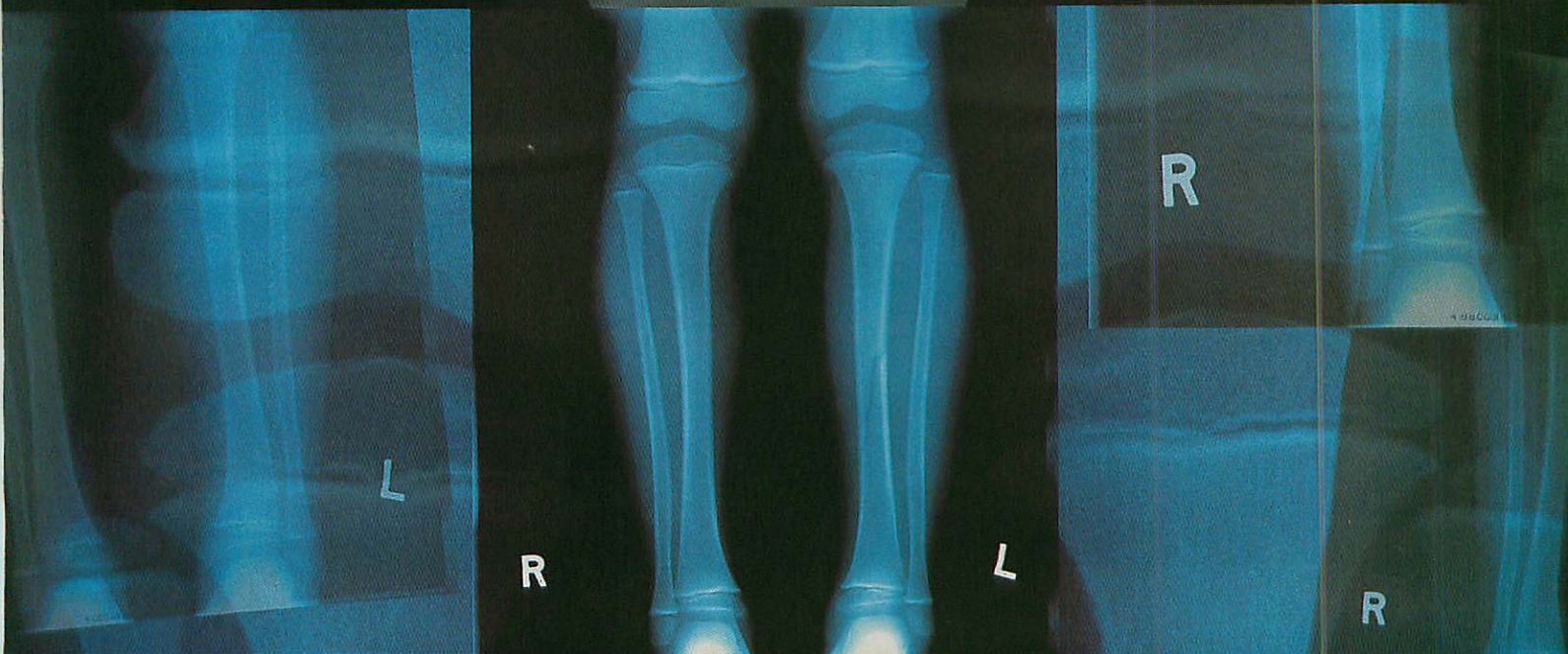


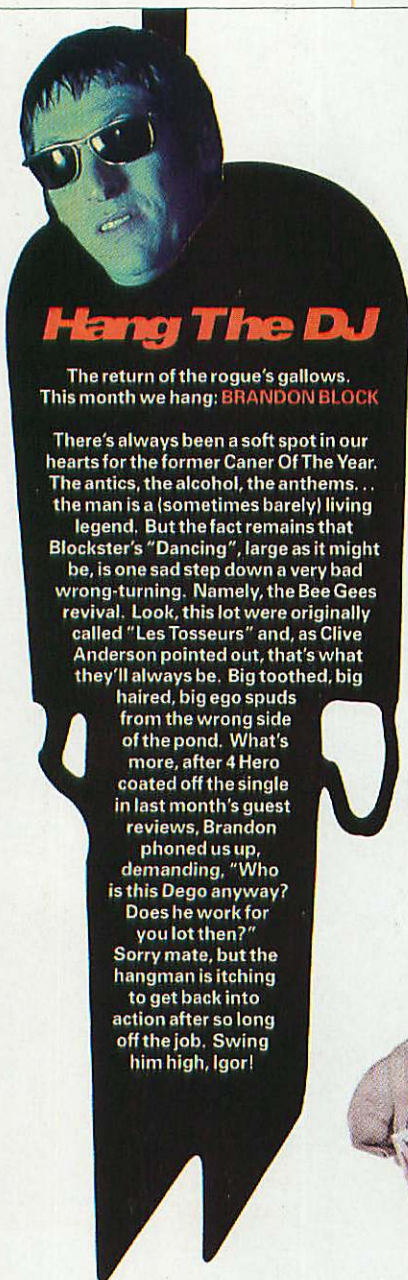
THE TOUGHEST WATCH OF ALL TIME **Baby-G**





BG211/2V





Hang The DJ

The return of the rogue's gallows. This month we hang: **BRANDON BLOCK**

There's always been a soft spot in our hearts for the former Caner Of The Year. The antics, the alcohol, the anthems... the man is a (sometimes barely) living legend. But the fact remains that Blockster's "Dancing", large as it might be, is one sad step down a very bad wrong-turning. Namely, the Bee Gees revival. Look, this lot were originally called "Les Tousseurs" and, as Clive Anderson pointed out, that's what they'll always be. Big toothed, big haired, big ego spuds from the wrong side of the pond. What's more, after 4 Hero coated off the single in last month's guest reviews, Brandon phoned us up, demanding, "Who is this Dego anyway? Does he work for you lot then?" Sorry mate, but the hangman is itching to get back into action after so long off the job. Swing him high, Igor!

PIC KIRSTEN REYNOLDS



Strange Brew

Inspecting the cloudy bottom of music's murky pot. This month: **Janek Schaefer**

What's his game, then?

Taking vinyl manipulation to the next level and beyond with his hand built Tri-phonics Turntable. It's got three tone arms, plays forwards or backwards and spins at any speed between one and 77 and a half rpm. Subjected to the Tri-phonics treatment even the humblest plastic groove contains the seeds of a multi-layered harmonic drone or looping sound collage. "Every 10p record has intriguing bits about it that you can mutate," explains Janek, jovially. "It's all about chaos and revealing the locked in secrets in other people's work."

But isn't that called remixing?

"I hate remixes," insists Janek. "And I'm not a DJ. The Tri-phonics is an orchestration device. I'm exploring the properties of vinyl itself rather than using the record player as an instrument."

Not your average turntablist then?

Not quite. Janek's other innovations include the Re-Molten Vinyl technique - releasing the stresses pressed into records during manufacture by popping them into a blasting hot oven. And incorporating the warped and blistered vinyl's needle-skipping, locked grooves and growling distortion into his compositions.

Any more madcap antics up his sleeve?

Janek recently sent a voice-activated tape recorder through the post. The results, entitled "Recorded Delivery", reveal the great British postal worker in all his foul-mouthed glory. Or how about plans for a 26 armed turntable? "People think I'm a nutter but I'm quite normal really," Janek reckons.

What do you think, readers? (TM)



Janek Schaefer's split 12-inch with Pan American is out now on Fat Cat. 'Recorded Delivery' is out in February on Hot Air

History Repeating

Bashing open the vaults of history

This Month: January 1989

THANKS to a showcase at Nicky Holloway's Sin at the Astoria, **New Beat** is being keenly touted as the Next Big Thing after acid house and Balearic Beats. New Beat (a term coined by DJ Marc Grouls) began when Belgian DJs started playing Hi-NRG and industrial records by Mel & Kim, Nitzer Ebb and others at 33 instead of 45, with the pitch at +8, producing a neurotically tranced-out rhythm that owed more to European synth-pop than American house. **The Sin** gig features A Split Second, A Taste of Sugar and Erotic Dissidents, whilst its Stock,



Inner City

Aitken and Waterman are Morton, Sherman and Bellucci. The Kylie and Danni slots are filled by Miss Nicky Trax and Jade 4U. What did ever happen to New Beat?... The aforementioned Sin is

blamed - as well as its predecessor The Trip - for kickstarting the "acid ted" phenomenon, wherein lots of scruffy working class types jump on the bandwagon of peace, love and mateyness. How dare they... **Dress codes** at many clubs are rapidly becoming a uniform of baggy dungarees, kickers, floppy hats and fringes... **Frank Bruno** prepares to take on Mike Tyson in a world title challenge in Las Vegas... Being the New Year, magazines are falling over themselves to **predict the fad** to follow acid house. Front-runners include acid jazz, garage-house (aided, no doubt, by the release of the "Garage Sound of Deepest New York" album on Republic), deep house, hip house and, er, acid bhangra... **The Hacienda** in Manchester is rapidly becoming the centre of the universe thanks to its DJs Mike Pickering, Jon Da Silva and others... **Inner City's** "Good Life" clings on to its position in the pop charts, whilst Adeva's "Respect" gives chase... **John Peel** bemoans the lack of dance tunes in his Festive 50 (there were two), saying, "it's been very conservative. No A Guy Called Gerald, no



Frank Bruno

Humanoid"... A New York DJ closes his night, Bassline, and is busy putting the final touches to his latest club. It's called Sound Factory. He is called **Junior Vasquez**...

DJ Tool by Beach



The DJs of '99

Guy Ornadel, Big Al, Stella Superstar & Yousef

Name: Guy Ornadel

The new: Paul Van Dyk

Age: 29

History: Guy used to play eight hour sets in hairdressers in London. He moved to America in 1991 to run DMC, and now runs Balance Management which is artist management for Sasha, Cevin Fisher and Victor Calderone among others.

Where can you hear Ornadel? He's the resident at Gatecrasher and Saturdayssential.

Club classic: Lectorlux - "Dream Drums".

Why is 1999 your year? "After three years playing at Gatecrasher, you'd have to ask the regulars for the answer to that one."

Muzik says: Van Dyk, Jules, Tong watch out! Ornadel has his heart set on making it in 1999 and as his sets in Ibiza proved, he will succeed.

Name: Big Al

The new: Paul Oakenfold

Age: 29

History: Big Al started DJing in 1982. He's been at The Escape in Swansea for three years.

Where can you hear Al? Exclusively at The Escape but he will take other gigs...

Club classic: BBE - "Seven Days And One Week".

Why is 1999 your year? "I've been playing for a long time, it's almost like time served. And I've always stuck to what I know."

Muzik says: Big Al lives up to his name both physically and in choice of tunes. A breakdown specialist, Oakey has noticed this lad's worth as well, even claiming him as "the most underrated DJ in Britain".

Name: Stella Superstar

The new: Jon Pleased Wimmin

Age: 22

History: Stella started DJing at Burger Queen at 18 and then moved to Leeds where she started playing at Speed Queen two years ago. She's at Leeds University studying finance for a prospective job "in the city".

Where can you hear Stella? Speed Queen. She also plays at The Cross and Nice in Newcastle.

Club classic? Inner City - "Hallelujah".

Why is 1999 your year? "I don't give a shit what I play. Clubbing's got too serious, it's gotta be more relaxed and where I play, I can play Wham! and Michael Jackson."

Muzik says: Unfazed by playing before big crowds, Stella's sets steer away from bland standard mixing going instead for fun chops between styles. A huge anthems girl.

Name: Yousef

The new: Roger Sanchez

Age: 23

History: Yousef started DJing six years ago at college. He spends his days working for the Littlewoods catalogue but since winning our very own Bedroom Bedlam in January he's been propelled into the world of DJing.

Where can you hear Yousef? Yousef plays at the Ministry Of Sound and for Renaissance, as well as doing occasional gigs all over Europe.

Club classic? Basement Jaxx - "Flylife" (Cajmere Mix).

Why is 1999 your year? "Because promoters are looking for new faces. We're proving that we can cut the mustard with the big boys. I'm also game for a laugh and haven't got my head up my arse."

Muzik says: Yousef was happy to win Bedroom Bedlam and he's still as enthusiastic every time he plays. A star.

pic JAMIE BAKER



We've seen the future, and one of them is good looking: (l-r) Guy Ornadel, Big Al, Stella Superstar, Yousef

Faces of '99

IG Culture

The new: Carl Craig



pic: JAMIE BAKER

ACTON Town, west London. IG Culture is forging a new path of garage-inflected soul, pivoting around the point where house, soul, funk and dub melt into each other.

The result? Warm, musical rays of sunshine that have been pulling jazz heads and Spiritual Lifers into IG's twisted modernist disco. "Someone said that we're taking out of the bank of music," expounds IG, "and we're not making any deposits. One day we'll go to make a withdrawal and there won't be anything left. We are trying to use our brains." Along with multi-instrumentalist Kaidi Tatham, IG, who co-founded the jazz hip hop fusionists Dodge City in the early Nineties, has been recording for People Records under a selection of typically skewed monikers. There is New Sector Movement, Likwid Biskit, and as of this year, a new imprint, Mainsqueeze.

New Sector Movement's "New Goya" appeared last year; a percussive hustle that mooched into Tony Humphries' playlist, and signposted IG's affection for vibes-drenched Roy Ayers and the early Eighties new wave schizo-funk of Dinosaur L and ESG. He's currently working with fellow afonaut Dego of 4 Hero and forcing people to dance differently to the Afro-beat-meets-Latin heat of "Voonga Voonga". IG's brand of knowledge-soaked soul is the sound of a new era. One that reflects the best of the past into the future. "I don't want to feel dark and distressed all the time," concludes IG. "We're on a positive vibe and that comes out in the music." (EW)

Faces of '99

MP3

The new: music format



THE execs, lawyers and accountants who lately have made most of the money in the music biz," spouted Chuck D on Public Enemy's net site recently, "are now running scared from the technology that evens out the creative field and makes artists harder to pimp."

He's talking about MP3, the technology which allows you to download CD-quality music directly from the Internet, thus bypassing the record shop entirely. Public Enemy had been using MP3 to make tracks from their new album "BTN2000" available to the public after their label Def Jam refused to release it. The label did eventually succeed in forcing PE to remove the new tracks from their site, but the controversy over MP3 is far from over. Court action by the major labels in the US failed to halt the commercial release of MP3 players, tiny portable machines that decode the information from the Net and convert it straight into music. In the US there are now more than 20 different models available, some for under \$200, including MP3 car stereos.

The appeal for unknown bands – instant exposure without the attendant hassles of signing a record deal – is apparent, but an increasing number of established bands (everyone from the K Foundation to Dionne Warwick) are posting their music on the Net, seeing it as a valuable promotional tool rather than a threat to copyright. MP3.com (at <http://www.mp3.com>) already has a 6,000-strong archive of free songs.

Whether it revolutionises the music industry remains to be seen, but one thing's for sure. It will be the format on everyone's lips in 1999. (BW)



Faces of '99

Melky Sedeck

*The new: Fugees***M**

ELKY Sedeck. Not the most memorable of names for a hip hop group. But then Melky Sedeck aren't necessarily what you'd call a hip hop group. The younger sister and brother of chief Fugee Wyclef Jean, Melky (sister) and Sedeck (brother) were brought up in Brooklyn in a devoutly Christian family. Their pastor father had them singing in the choir from the age of three.

"God had us in training," says Sedeck. "We were singing in church seven days a week until we went to college." The duo offended their God-fearing parents by following the traditional soul music path of giving up church music for secular, though 'Clef stood their corner.

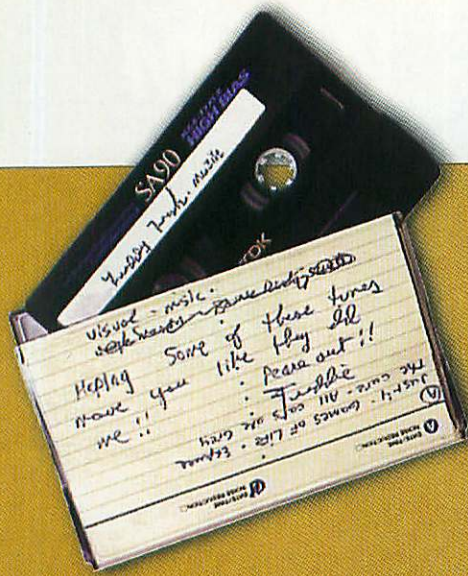
"I'd still like to make a gospel album," says Melky, who rates classic gospel singers like Mahalia Jackson as her inspiration. "When I went to college I was still singing Christian songs, but I was writing love poetry. I was becoming a woman, experiencing life on my own."

Now the years in church have paid off with their eponymous debut album. A slow-burning mix of former opera singer Melky's voice and multi-instrumentalist Sedeck's tunes, they're aiming to put the meaning back into contemporary r&b.

"The words are the problem with hip hop and r&b," Sedeck challenges. "You can be creative without being vulgar. Vulgar kills the universality of it. Our music is soul, jazz and hip hop all in one. No restrictions." (FT)

The single 'Raw' is out on February 8 and the album 'Da Joint' is out on March 1 both on MCA

DO USA TAPE



Freddy Fresh

SELF-CONFESSED "middle-aged unhip DJ" Freddie Fresh reveals the records which keep his beats big and his record collection fresher than his name



Freddie Fresh: did someone say cheese?

SIDE A

1. Just Four Games of Life (Express, 1983)

I heard this record while at Shea Stadium in Queens. It's a very early Marley Marl production with an amazing bassline and a flowing rhyme – unfortunately it's also almost impossible to find.

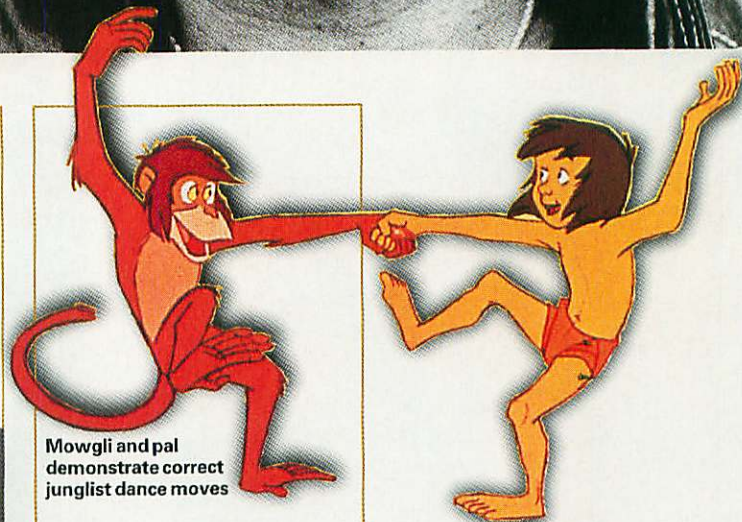


The Cure: officially the band with the most hair ever

2. The Cure

All Cats Are Grey (From "Faith" LP, Fiction, 1981)

This song leaves me in a trance. It was released during my post-Devo, Pink Floyd, pre-Human League phase when imports always seemed to hold the most depth. Remember – I'm from Minnesota!



Mowgli and pal demonstrate correct junglist dance moves

3. Jungle Book Soundtrack

Main Title Theme (Disney, 1967)

This song is mysterious, almost spiritual. It's a George Burns production. I was in the theatre as a five year old and to this day I cannot get the movie out of my mind. The soundtrack is a magical experience and this song in particular will stay with me forever.

4. Fascination

Don't You Think It's Time (Vinyl Mania, 1987)

A very early Latin freestyle record produced by Todd Terry. Freestyle was Eighties Latin dance music, a great type of music if you like crazy edits. I was on Southern Boulevard in my wife's neighbourhood in the South Bronx in 1987 listening to WRKS. Down the block four Puerto Rican girls were dancing to the same station. I became a massive fan of freestyle that instant.

5. Underground Resistance

Orbit

(From "Sonic" EP, UR, 1991)
One nice thing about living in the Midwest is that I'm close to Chicago and Detroit. Mike Banks personally sent me this, UR's second release. "Orbit" is an amazing song – electronic music taking on alien forms.

6. Dexter Wansel

Theme From The Planets

(From "Life on Mars" LP, PIR, 1976)

This is a blend of classical rhythm & blues mixed with jazz influences. It was later used on the infamous "Ultimate Breaks & Beats" label from the Bronx, run by a dear friend of mine, Lenny Roberts, who just recently passed away.

7. Cat Stevens

Was Dog A Doughnut

(From "Izitso" LP, A&M)

Made by Cat Stevens during his very experimental electronic phase. His fans hated this "weird" music he experimented with, but this is an amazing song. Still sampled today by many hip hop acts.

8. Tackhead

Mind At The End Of The Tether

(On-U Sound, 1985)

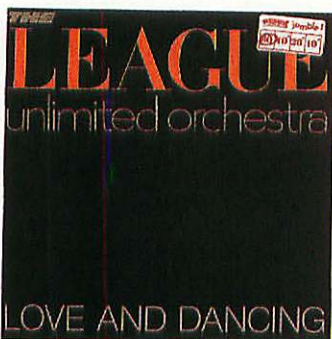
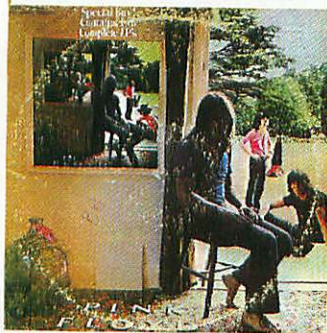
This is the legendary mid-Eighties DJ Cheese scratch mix on On-U Sound where Gary Clail-style of beats meet the wicked scratching.

9. Pink Floyd

Astronomy Domine

(From "Ummagumma" LP, EMI, 1969)

Wow... what a mind trip. This took me on journeys along the same path as "Relayer" by Yes or Frank Zappa's "Zoot Allures". This makes me happy to be a middle-aged greying DJ – unhip but in love with music.



10. The Human League

Hard Times/Love Action

(Virgin 1981)

This is pre-electro madness made with real synthesizers, because modern day computer music wasn't an option in 1981. With today's facilities it's still difficult to capture what The Human League created on these amazing songs.

11. Guess Who

No Time

(From "Best Of" LP, RCA)

This tune changed my life. I grew up in Minnesota where funk was virtually unknown on mainstream radio. I was not blessed with the knowledge and exposure to real soulful music until the early Eighties when meeting my wife took me to the urban musical concrete jungles of the Bronx, New York. So rock 'n' roll was all that I heard in the Sixties and Seventies. This tune was and still is one of my all time faves.

SIDE B

12. Wanda

I Must Be Dreamin'

(Elektra, 1982)

A soulful, sexy vocal r&b disco type of New York track created by Narada Michael Walden's daughter. Just brings back good memories.

13. Cybernetical Tonalities

Demomania

(R&S, 1993)

For me, in the mid Nineties the Belgian R&S label was a label to cherish. This was the future of music. Brilliant, futuristic, pulsating, techno-experimental music which is so bursting with creativity and energy it's almost incomprehensible.

14. Kano

Another Life

(Fulltime, 1983)

This is synth pop Italo-disco with one of the crispest pressings I've ever dropped a needle on. Permeates through the club timelessly.

15. Gary Low

La Colegiala

(RCA, 1984)

This was one of the first 12-inches with a Latin percussive rhythm to take me by storm, not to mention that it is sung in Spanish. More of a pop tune than pure, driving Salsa but it hooked me.

16. John Rocca

Once Upon A Time

(Streetwise, 1984)

The Latin Rascals – Tony Moran and Albert Cabresa – used razor blades to shred the dub version of this tune to bits. I'm a massive fan of edits. Some of my heroes are Carlos Berrios, Omar Santana, José "Chep" Nuñez, Roger Pauletta, Joe Barrion, Juan Kato, Luis Flores, not to mention the Latin Rascals. Before digital editing became a reality, these geniuses did it with razor blades. Amazing.

17. Intercity

Groovin' Without A Doubt

(KMS, 1987)

I wish I could say that I was largely influenced by rare jazz or blues or old soul but I'd be lying. The first taste of r&b for me was songs like Marvin Gaye's "Let's Get It On", but as I mentioned before, I wasn't living in a large urban community in the Seventies, so it wasn't until 1981-2 that I began collecting funky music. But this 12-inch is *the funk*. It's Kevin Saunderson and Mayday before they were Inner City.

18. Sandy Nelson

He's A Drummer

(Boy's Imperial LP)

This guy can drum and his Sixties beats sound fresh on my SP-1200. I'm guilty of sampling this guy.



Sandy Nelson:
bash, clatter etc

19. Bad Boy Orchestra

Do You Wanna Dance

(Southway)

This was a freestyle electro-style 12-inch. It's by Norty Catto and Carlos Berrios and it rocks the clubs even today with Latin beats. Trust me, it rocks!

20. Sun Palace

Rude Movements

(Passion 1983)

First heard this on Awesome 2's NYU mastermix in New York being blended with Pumpkin's "King Of The Beat". It has an incredible electronic beat and a slightly annoying saxophone.

21. Grandmaster Caz

The Judge

(Tuff City)

This label was a dominating force in the mid Eighties. This is another Marley Marl production with incredible scratching.

22. Masters

At Work

(Fourth Floor)

Another very early Todd Terry production. Everything is thrown in here – you name it, Todd used it.

23. Syndrome

X-treme Desire

(Easy Street)

The production team of Brooklyn's Howie How and Little Carlos was quite popular in the late Eighties and early Nineties. This is an early house 12-inch with a razor sharp production and an insatiable groove.

24. Visual

The Music's Got Me

(Prelude 1982)

This label was responsible for some of the most funky and soulful vocal tracks from the early Eighties. This is an amazing house-funk 12-inch which has been sampled to death by house producers worldwide.

win

There's only one copy of this tape, and there will only ever be one. It could be yours – all you need to do is answer this simple question:

Freddy Fresh comes from Minnesota. This mid-Western American state is famous for:
(a) **The Statue of Liberty**
(b) **Glamorous film studios and beaches** (c) **Fields**

Send your answers to: FREDDY FRESH TAPE, MUZIK MAGAZINE, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS

SAINTS & SINNERS

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



DENNIS HOPPER

The nastiest man in Hollywood has agreed to allow his voice ("Don't you fucking look at me!" from "Blue Velvet") to be used on the new Faultline single on Fused & Bruised. And even asked for two copies of the album too.



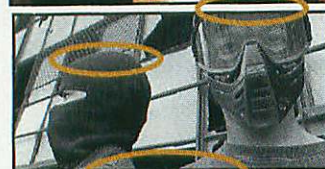
ROLAND

"Grange Hill" star and leading light of the "Just Say No" campaign has been found selling Es and coke. Sample quote: "I remember going on a chat show to talk about the dangers of drugs and I was so high I couldn't stop giggling."



PAUL (LIGHTHOUSE FAMILY)

Ol' Paul found himself in a hotel room getting, er, "Lifted" with Steve Jackson and Derek Dahlarge. He realised they were being secretly recorded by a certain radio station and smashed the hidden DAT player against the wall. Temper!



UNDERGROUND RESISTANCE

The Detroit crew redeemed themselves from Sinnersdom (see opposite) by flying up to Glasgow the day after their London show and doing a completely impromptu and 100% live show at the infamous Club 69.



WILL SMITH

The Man In Black personally phoned up Carl Cox to come down and DJ at the after-party for the London premiere of his new film. Which Coxy duly did, even earning a personal "thank you" from Spice Girl Mel B.



BOY GEORGE

Georgie boy cut short his Culture Club tour of Europe just so he could be interviewed on Channel Four's Aids documentary on World Aids Day. He then chose Tony De Vit as his subject in a tribute which had us all close to tears.



SONY PLAYSTATION

Last month's guest reviewers, 4 Hero, refused to participate until we got them some new PlayStation games. So nice one to Guy Pearce and Sony for winging them over and enabling Marc & Deigo to slag off every record we played them.



RAMSAY & FEN

One lucky punter made a tidy sum recently after discovering an entire box of the duo's deleted and highly in-demand "Love Bug" on sale at a police auction. Having paid £14 for the lot, he then knocked 'em out for £10 a pop!



WREKKED TRAIN

For doing us all a favour and having a sore throat when the Lo-Fidelity Allstars played Brighton last month. Frankly, the Lo-Fis minus Wrecked Train were hugely improved, even prompting several Muzik staff to stagedive gleefully.



DJ Q

The Scottish house maddie is football daft. So much so that he blew out a recent gig in Belfast so he could stay in Glasgow to watch his beloved Celtic instead.



PUFF DADDY

Puffy may be the world's second greatest shaker-maker, but his acting sucks. He was apparently kicked off Oliver Stone's new movie, in which he was playing a quarter-back, after Al Pacino complained about Puff's thespian inadequacies.



DJ SPINNA

The hip hop crew Jigmastaz's DJ was heard saying how much he liked house music. But when challenged by Kevin Mackay of this mag, he turned over his record box—which had not one house tune in it. Get off that bandwagon boy.



UNDERGROUND RESISTANCE

Over in London for their one-off secret gig, UR went on Kiss FM the night before for an interview but didn't bother to tell anyone that the venue had changed at the last minute. Like, cheers. The taxi bill's in the mail Mike.



WESLEY SNIPES

The Hollywood star approached six girls at Twice As Nice with the line "Hi, I'm Wesley Snipes. D'you want to come to my party?" None of them believed him except for the last, who turned him down anyway because he wasn't her type.



UNKNOWN THIEF

Still not apprehended by the rozzers, a couple of daring devils made off with a 10ft billboard sculpture used to promote The Beastie Boys' "Hello Nasty" album in broad daylight. An aggrieved VW owner from 1987 perhaps?



MASSIVE ATTACK

The new box set looks great with that heat-sensitive packaging. Shame all the women in the factory where it was put together broke out in strange rashes when their skin reacted to it. But don't worry—the problem's sorted now.



JODY WISTERNOFF FROM WAY OUT WEST

Remember that godawful "Grandad" song by the old codger Clive Dunn? Well, if you ever get to see the video, you'll find Jody from Way Out West in it. Anyone who's got a copy, please get in touch.



FREDERIC GALLIANO

The F Communications man has apparently got so into the African vibe that as well as starting a label for African music, he now wears tribal outfits all the time, has lots of beads and carries a small bag of African soil wherever he goes.

Heyyou!! Rat on a DJ. Grass up a misbehaving celebrity. If you've got a good bit of goss, then you're a person after our own heart and we clutch you to our bosoms. Because we need YOUR nominations for saints and sinners. All contributions accepted. The juicier the better. Just jot down the story and send it to us at "Saints & Sinners" at the usual address.



A Month In **MUZIK**

Wall Of Sound Christmas Fancy Dress Party at The End, London

Top row: left to right: Mandy, The End door picker, as Penelope Pitstop; The Strike Boys as Milli Vanilli; Monkey Mafia's Jon Carter as Shaguevara.

Second row: Wall Of Sound label boss Mark Jones as Joseph; Mike & Claire Manumission as (surprise, surprise) Adam & Eve.

Third row: The End owner Mr C as Betty Boo; Stuart from Les Rhythmes Digitales as Ronald MacDonald; The Wall Of Sound office staff as The Spice Girls.

Bottom row: We have no bloody idea as Kurt & Courtney; Derek Dahlarge as Zorro; Gareth Handsome, Big Beat Boutique promoter, as Mike Read. Or is it Sid Vicious? With Nancy? Fuck, this is getting silly...

pics JAMIE BAKER



Champion Sound

Nothing can stop the French. After all, they won the World Cup. So reckon **Cassius**, the funky superheroes of French house

words Frank Töpe
pics Daniel Newman

GLOBAL Tekno is not the best name a dance festival ever had. But then this is Paris, where the equivalent of Creamfields is being held in a cavernous exhibition centre. It looks like the kind of place used to hold "Gladiators". But tonight there's a whole other variant on silly digit-pointing going on, and none of the thousands of index fingers being twirled are giant foam ones. It's hardly packed: last night local heroes Daft Punk played live, but there are still thousands here to check out a line up ranging from Kevin Saunderson and Phuture to the abstract technoodle of B12 and Mark Broom. But the one room that's really going off is sticking strictly to homegrown. DJ Phillipe Zdar and his partner Boombass are cutting up Daft Punk's mix of Scott Grooves' "Mothership Reconnection" with a dizzying selection of US-influenced grooves. The mix seems to go on for hours, scratching, cutting and constantly rebounding back, hip hop-style, to the harsh, mutated, metallic sounds of da Punks. Over the top Boombass cuts in his rap samples: "Cassius in the house". Welcome to the new sound of French house music, 1999.

You must be bored of the French by now. Not only did they run away with the World Cup, but after Daft Punk, Dimitri, Kid Loco and Air, every couple of months throws up a new couple of Parisians chancing their arm with a deep house or chill out record. Cassius are different. You might not have heard of them yet, but you'll have heard their records. In the last six years they've already been responsible for some of the best music to come out of France since Serge Gainsbourg hung up his Gauloises. Boombass – real name Hubert, but don't tell him we told you – produced MC Solaar's two groundbreaking French rap albums. Phillipe is one half of original French house act Motorbass, along with Super Discount's Etienne De Crecy. Together the pair of them have a fine record as trip hop pioneers La Funk Mob, who four years ago released three stunning EPs of future instrumental funk on a fledgling British independent called Mo' Wax. Clearly, Cassius have paid more than their fair share of dance music dues.

The duo's album "1999" takes the same sci-fi b-boy sensibility which made

>>



They are the greatest:
Phillipe Zdar (l) and Motorbass

>> La Funk Mob records so unmissable and pitches them up to plus 8. It's a house record shot through with the smash and grab sample possibilities you only get from the best part of a decade making hip hop records. Theirs is not a study on the sonic possibilities of second hand reverb units à la Daft Punk. The pair namecheck contemporaries like Basement Jaxx, but give equal lip service to hip hop producers like Timbaland and DJ Premier, finding time to fit in two step underground UK garage along the way.

The pair met while working on MC Solaar's second album. "There was us, Jimmy James, Solaar and Etienne De Crecy," reminisces Phillipe. "We were all the same age, all listening to the same records, all laughing at the same jokes." The pair became friends and started working together. It was no surprise really. While friends like Air, Etienne De Crecy and many French producers hail originally from the rural idyll of Versailles, Phillipe and Boombass both live in the altogether grubbier 18eme arrondissement. Phillipe might have grown up in the Alps, while Boombass comes from Paris, but their backgrounds couldn't be more alike. They both fell into music through drumming. Boombass comes from a musical family: his father is a famous French producer who encouraged his son to get a job first as a studio assistant, then later as an A&R man for Polydor. In 1987, they both became entranced by the same record: "Paid In Full" by Eric B & Rakim.

"At the time I was working in a studio," recalls Phillipe, "everyone was into British producers like Trevor Horn; very amazing productions with lots of reverb. We were listening to some music on the big studio speakers after work one night, when someone brought in this new record. My engineer was going, 'what's this shit?' Everyone hated it. There was no reverb, just samples with the rap vocal right up front. I thought it was amazing."

"I always hoped I could get a shock as great as hearing the first electric guitars," says Boombass wistfully. "I never thought I'd hear something that had that effect. Then I heard samplers and it was such a shock. It was our punk."

"There were all these Eighties producers, then these punks coming up and trashing samples," Phillipe drifts off with a warm b-boy smile. "It was subversive. I was surrounded by all these producers and this was a way of saying 'fuck you'."

By the time Phillipe and Boombass were actually making records together, Phillipe had discovered a new secret. During the week he was weaving funk samples around the smooth rapping tones of MC Solaar and being called up by a young James Lavelle to work some instrumental magic on his new label. At the weekends he and Etienne were going to raves, hearing house and techno.

"I didn't want to tell Hubert too much about it, we were going to raves, getting high every weekend, buying all the new records from Detroit and Chicago. I didn't want him to think I was going mad." Phillipe, by now making Motorbass records with De Crecy, coaxed Hubert into house music, of course, to apply his funk nous to "Foxy Lady" by L'Homme Qui Valait Trois Millions - the French translation of The Six Million Dollar Man. The resultant stream of blaxploitation flick car chase funk mixed with acid squelches and parps provided DJs with a secret weapon about to be outed by its forthcoming release as a Cassius single.

Six years later and the idea of a Parisian not only going to raves, but making world class house records no longer seems cause for a strait-jacket.

"It wasn't that we felt inferior," Boombass shrugs, "but back then we all accepted that if somebody was French, then their music was for France." Cassius is the international language of stealing. The beauty is not its Francophone influences: there's no Gainsbourg or Brel in their mix. Two audiophiles who grew up with hip hop then applied the lessons to house. Listening to "1999", Cassius could easily hail from Brighton. Or Helsinki, for that matter.

"Instrumental music is global," concurs Phillipe. "French producers are doing well now because their music could come from anywhere. Still, it's a good time to be French right now: French music is respected more internationally than ever before. And, of course, there's the small matter of the World Cup."

"It was amazing," Phillipe admits. "French people aren't really into sport, but we were there with a million people on the Champs Elysees."

"It was a great message," agrees Boombass. "Paris is not like London or New York. They are very racially integrated cities. Being in music we work with people of all races, and having a mixed team has changed people's attitudes."

"You get used to being French," shrugs Phillipe. "It's always the same. We're used to losing. We always do really well, in sport as well as music, then at the last minute we lose. Even at the World Cup, when we were going up to collect the cup, you think something will happen. Perhaps it's a European thing. We're not like the Americans. They are at their best when they're in front of everyone, winning. Perhaps now we've won the World Cup, things will be different."

Cassius' '1999' is released January 25 on Virgin

Cassius' b-boy stance



"Hip Hop was our way of saying 'fuck you'"

- Phillipe Zdar

Cassius: Also known as...



MC Solaar

Boombass produced the first album by France's most famous rapper. Released in Britain by Talkin' Loud. Phillipe came on board for the second.

La Funk Mob

Groundbreaking trip hop act, signed to Mo' Wax back in 1994. "James liked the MC Solaar album and asked us to do some instrumental tracks." The last EP included remixes from Richie Hawtin and Carl Craig. Phillipe: "That was a real honour - I loved Plus 8 at the time."



Motorbass

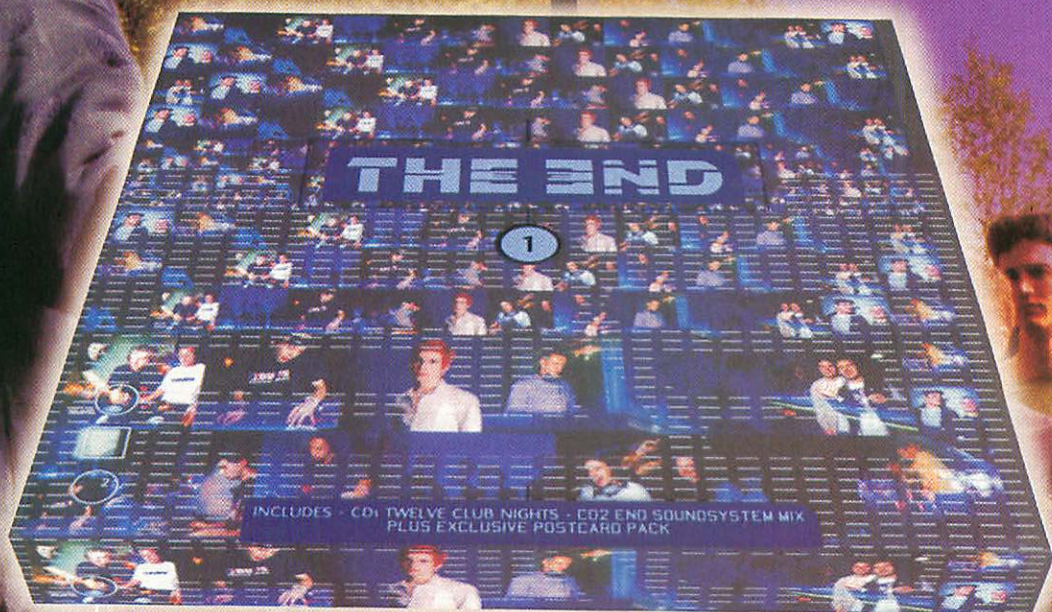
Phillipe teams up with his fellow houser Etienne De Crecy (l) to produce landmark "Pansoul" album.

L'Homme Qui Valait Trois Millions

AKA The Six Million Dollar Man - the first proper Cassius single, with hip hop obsessive Boombass applying the funk to a tough house track with strong Seventies leanings.



the end is nigh



the end 'various artists'

From London's premier underground club comes the compilation album to end all compilation albums. Released as a 2 cd box set with over 150 minutes of pounding beats, it features Roni Size, Mr C, Lo Fidelity Allstars, Les Rhythmes Digitales, The End Sound System and loads more. There are tracks from some of the biggest nights including Wall of Sound, Skint, Full Cycle, F. Communications, The Hop and Sound of the Future. The End is upon us.



MEGASTORES

True Playa

Jay-Z samples the musical "Annie", raps about champagne and has just spent five weeks at the top of the American album charts, and he still reckons he's about to retire. What's up, Mr Z?

words Andy Crysell pics Daniel Newman

"It's not about graffiti artists and breakdancers no more. Rap's a big business and I don't get nostalgic for the past"



Annie: original ghetto superstar

Five weeks – it's a record," Jay-Z, aka Shawn Carter, beams proudly. That's how long "Hard Knock Life – Volume II", his third album, spent at the top of the US charts after its release in November. And like he says, it's the longest a rap release has ever occupied the top slot.

Everything is super cool for Jay-Z now, then, but in typical hip hop fashion, his story is a true rags to riches one. Or more specifically, a rise from dealing drugs on the streets of his native Brooklyn to perfecting the glossy, aspirational champers 'n' flash cars playaz sound, forming his own Roc-A-Fella label and striking a five million dollar licensing deal with Def Jam.

But there's been pain along the way, too. He was deeply affected by the death last year of Notorious B.I.G., a close friend and mentor. On tracks like "The City Is Mine" on his last album, "In My Lifetime – Volume I", he paid tribute to Biggie, only for the critics to pan the album, accusing him of wimping out.

But that's all behind him now, he asserts, sitting confidently in a fancy London hotel as a procession of journalists arrive to question him. Gleaming brightly on his right hand is a massive gold ring like a miniature skyscraper, and indeed, that's how sorted Jay-Z is these days.

So how are you coping with your ever growing fame, Jay-Z?

"Hur hur! It's a beautiful thing and it's easy for me, man. A lot of people find it hard when they come from one extreme to the other, but I was a ghetto superstar before the rest of the world knew about me, so nothing much has changed."

Were you certain this album (on which DMX, Jermaine Dupri, Foxy Brown, Timbaland and Erick Sermon are among the guests) would be such a big success?

"Definitely. I was in 'the zone' when we made it – every track was coming out better than the last one. It was as simple as that and I knew it'd translate well to the people. If the public can relate to your struggle, they're with you all the way."

On the single "Hard Knock Life" there's an enormous sample from the musical "Annie". How the heck did that come about?

"DJ Mark The 45 King sampled it up for me. I thought it related to my life story because me and those orphans are coming from the same place – we're all fighting the establishment. Anybody who grew up in the 'hood, surrounded by pissy elevators, writing on the walls and all that shit understands."

Do you like the musical?

"Oh yeah. My sister's called Annie, so when it came on TV I was like, 'Yo, who is this Annie?'. It's a crazy hot movie. Any time the underdog gets to stay in a big mansion, I'm cheering them on."

Were you hurt by the poor response critics gave your last album, particularly when some of the lyrics spoke of Notorious B.I.G.?

"I'd never let them hurt me. They can't stop anything. When you're an artist of the calibre of me or Aerosmith, whatever the critics say, it's still easy to sell a million records."

You once said you were retiring after this album. Have you changed your mind now?

"I don't know yet. The first album was supposed to be my last but then we left the Priority label and signed with Def Jam. I promised 'em two albums and the deal's done now. We'll just have to wait and see what happens next."

Some in hip hop are calling for a return to the old days of party tunes and breakdancing, instead of lyrics about expensive lifestyles.

Do you think they're going to get anywhere?

"Nope. They're talking about how it was 15 years ago but life don't stand still. It's not about graffiti artists and breakdancers no more. Rap's a big business and I don't get nostalgic for the past."

How about your own past, the days you spent dealing drugs?

"It's part of my music. I had to go through all of that to be who I am today. But that doesn't mean I was always certain I'd get to where I am now."

Where did you think you'd end up?

"I dunno. At times I couldn't even see past the next day. It took the fear I was feeling to move me on. It was like, 'Damn, what will I be doing when I'm 40 years old? Or will I even reach that age?' Yeah, my ambition came mainly from fear. Ha! But it seems to have worked, right?"

'Hard Knock Life' is out now on Northwestside



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 **MEGASTORES**

High Times



words **Rob Da Bank**
pics **Steve Gullick**
& **Jamie Baker**

Join us for 48 hours
of motorway madness
with Britain's fastest rising
DJ star. Seatbelts at the
ready – **Tall Paul**
is taking us from The
Gallery to Gatecrasher
and back again. . .

"W

HAT a stupid name. Tall Paul. I used to hate it," chuckles Tall Paul as he reverses his seat and his massive six foot six frame into my legs. In the back seat of the car a photographer and a journalist stifle their giggles.

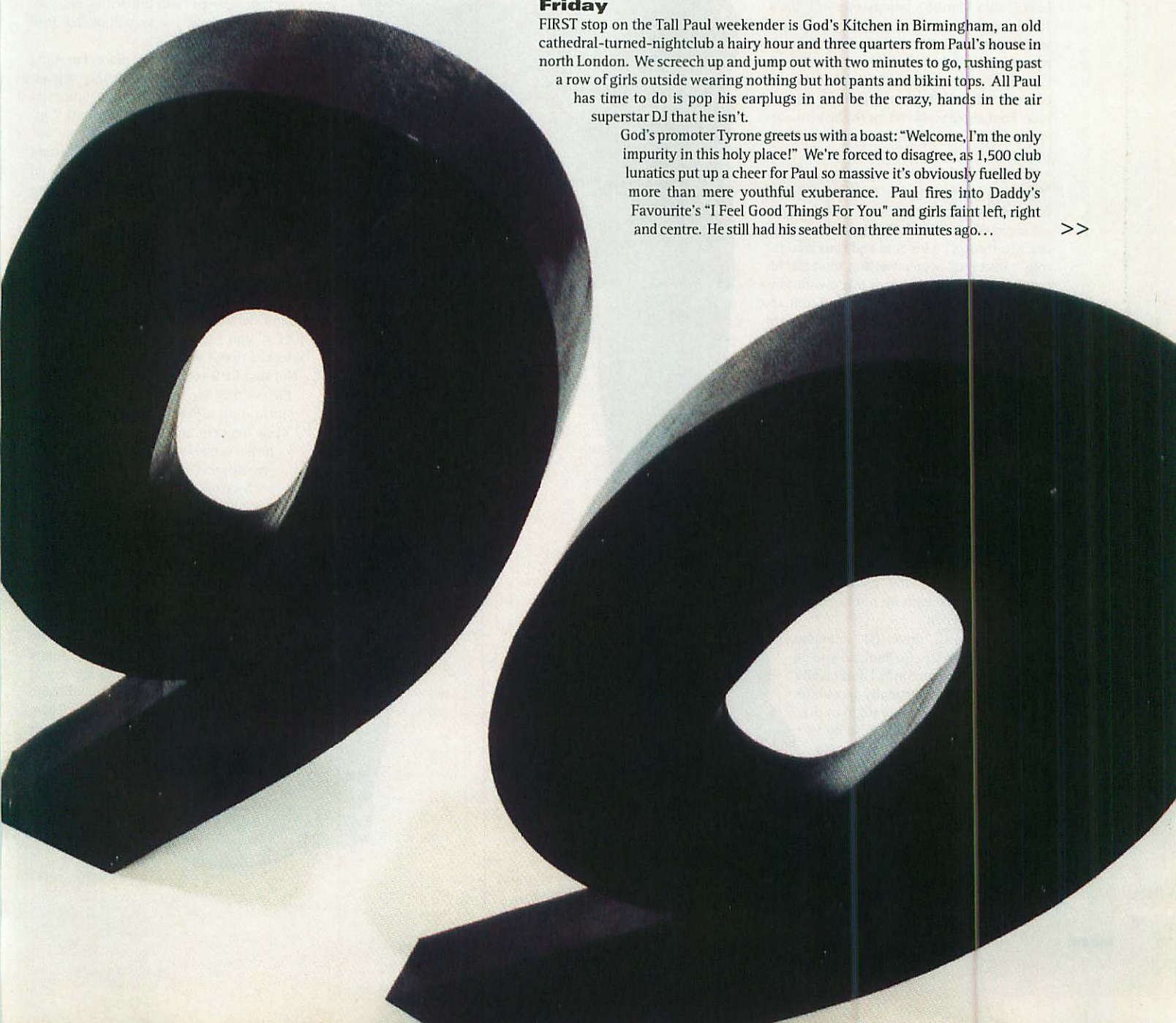
"It's like being called Fat Dave, it's a piss-take. It's like, everyone goes, 'Oh I thought you'd be four foot fackin' three!' I've got used to it though." Like Derek Dahlarge or Lisa Loud, Tall Paul lives up to his name. He's anything but short and squeezing into the back of his driver's car is like trying to fit Melinda Messenger into Kate Moss' bra. Still, it's not often you get invited to tour the country with Britain's Best DJ (© Muzik Dance Awards 1998) even if his legs are too bloody long. Over the next 48 hours we're going to see him play four of the biggest nights in Great Britain, meet some strangely obsessive members of the Tall Paul fan club, visit a lot of service stations in the middle of the night, catch the 'flu and generally experience British clubbing at its best from inside the mind of the tallest working man in showbusiness. Some call him the king of cheese, others pray to effigies of him every night. Either way, he's undoubtedly the DJ face of 1999, so let's get on the road. . .

Friday

FIRST stop on the Tall Paul weekender is God's Kitchen in Birmingham, an old cathedral-turned-nightclub a hairy hour and three quarters from Paul's house in north London. We screech up and jump out with two minutes to go, rushing past a row of girls outside wearing nothing but hot pants and bikini tops. All Paul has time to do is pop his earplugs in and be the crazy, hands in the air superstar DJ that he isn't.

God's promoter Tyrone greets us with a boast: "Welcome, I'm the only impurity in this holy place!" We're forced to disagree, as 1,500 club lunatics put up a cheer for Paul so massive it's obviously fuelled by more than mere youthful exuberance. Paul fires into Daddy's Favourite's "I Feel Good Things For You" and girls faint left, right and centre. He still had his seatbelt on three minutes ago. . .

>>



TALL PAUL

>> "Oh, these are the worst nights we could have," quips a sarcastic Tyrone between sips of champagne when asked about Paul's regular appearances. "No seriously, Paul, Seb and Tony De Vit, when he was here, are the favourite DJs at God's Kitchen. Paul feels at home." Tyrone winks at a skivvy with a walkie talkie who starts bellowing for more champagne to make Paul even more "at home". By the time we leave, Paul's still only managed a measly half a can of Red Stripe.

Fame, it appears, is as wasted on Paul as the giggly blondes who surround him. He prefers giving the thumbs up to two blokes in Altern 8-style masks who wave their lightsticks at him. He wouldn't know the meaning of "larging it" if it slapped him in the face with a cocaine-filled Gucci loafer. As he slides The Soundcapers' version of Deee-Lite's "What Is Love?" into Morillo's bumpy mix of Billie's "Because We Want To", a tubby teenager waddles into the booth. "Paaaul, Paaaul, remember me? I met you three years ago." Completely bewildered, Paul plays along before gently hustling her away from his next mix. Four gigs a weekend for the last 10 years and he's still expected to recognise everyone he's ever met.

Van Helden's speed garage rub of "Runaway" and Atgoe's "Repeated Love" have hardly faded into the cheers of the now-rabid crowd when Paul slips the last tune into his box, throws on his coat and runs straight into a queue of people waiting to shake his hand and have their photos taken with him. Wild-eyed lads stare earnestly up at him and Paul attends to them all cheerfully. His fee for this first gig (which no sensible DJ would readily disclose) could get him and three mates return flights to Rio – and the weekend's only just begun.

The smile soon fades as we stand in the freezing cold road outside where Greg the driver should be waiting, motor running, to take us to Paul's residency at The Gallery in London. We've got exactly an hour and a half to travel 104 miles. "Where's that brainbox gone?" mutters Paul. "I don't wanna be late, Rampling's on and I was 40 minutes late last time." Greg pulls up, Paul rips the door open and reprimands the driver under his breath for not having got the petrol earlier on.

Ah, awkward driver/DJ moment. Quick, break the ice. So Paul, do you go clubbing a lot in London? "I don't really want to go out, nothing really appeals to me. I used to go out every night of the week but then I had fuck all to do in the mornings." Now, he's got his own studio, his Duty Free label with brother Danny and mate Stefan Chandler, piles of remixes to choose from and a radio show on London's Kiss FM.

Once the business deals of the week are over, Tall Paul's weekends are an endless process of traversing county borders on dark motorways interspersed with little flashes of nightclub life. The journey to London goes like this: M1, 2 miles, jump the red light, London, 98 miles, Welcome to Leicestershire, London, 72 miles, ("flash 'em, get 'em out the way. Don't they know who I am? Ha ha!") Northamptonshire. London, 45 miles and finally zzzzzz, as we all drop off, including chauffeur Greg for one long pant-soiling second...

IN the background Pete Tong is bigging up the God's Kitchen gig on Radio One and warning clubbers to get there early as Tall Paul's playing.

"I used to live to hear one of my records on the radio," Paul grins, as the Midlands countryside zips by. "That was one of my ambitions – to get Pete to play a record that I'd done. It's sort of come true, but when I hear my name on the radio now I know it's from 10 years of slogging away and it makes it all worthwhile."

The slogging started when Paul was just 16 and messing about in the Turmmills booth during the day, playing hip hop and house while his dad, the owner, did the club's paperwork upstairs. Four years later Paul pestered Trade into letting him play the last hour. Nepotistic, you may think, but Paul shrugs off any such accusations.

"If I'd come on and cleared the place, I'm sure I wouldn't be here now," he reasonably argues. Playing the unorthodox 11am-1pm lunchtime slot every Sunday, Paul shaped his trademark "up" sound. Well, you'd have bloody needed an "up" at that time, wouldn't you? Originally getting out of bed himself to play, Paul soon found himself with so many gigs he was actually being "carried in, propped up and off it went".

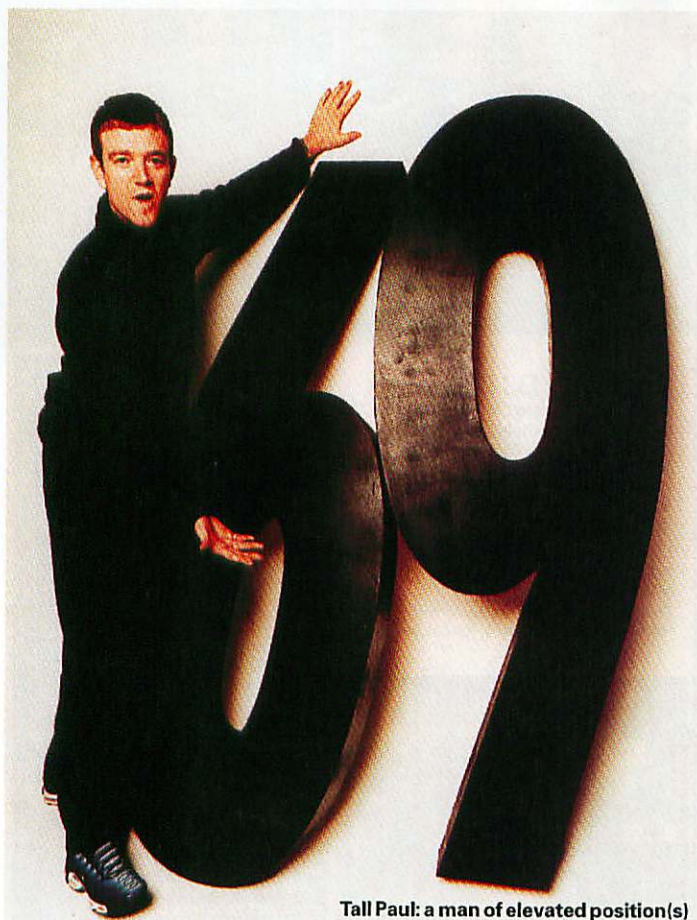
He's currently doing an average of 200 gigs a year, and hardly ever skives off.

"Only when I don't feel well. I sometimes ring up my management and tell them I want a Friday off, then when I have one off I sit around twiddling my thumbs and then it's 'fuck it' and I go down and get even more wrecked than I would have done anyway."

Not that Paul sees himself zipping around the country for the rest of time, instead imagining a Pete Tong-style week with less frequent and bigger gigs alongside turbo versions of his radio show and record label.

So what does the future star of UK clubbing do to chill out after all those gigs? "Oh, I go to New York shopping on my days off. Nah, not really. Playing football gets the stress out, all that screaming and shouting on the pitch or watching Arsenal play." That's Tall Paul down to a tee. No fancy stuff. While Tongy waltzes around the world being a superstar and Judge Jules larges it in flashy suits, Tall Paul often just





Tall Paul: a man of elevated position(s)

whacks on jeans and a T-shirt before he plays.

We're jerked back to reality with a screaming run down London's Clerkenwell Road. God's Kitchen is but a silent, frozen image of hands in the air, lights and madness and Paul's already on the blower to Terry at Turnmills to get him to open the back door. "The Gallery is my residency," Paul boasts. "I can play as mad, as deep, as hard, whatever, just the whole spectrum. Can't wait. Are you staying right till the end?" Before we even have a chance to answer Paul rubs the sleep out of his eyes, slaps a massive grin across his face, pulls himself up to his full height and bounds down the stairs to his waiting Dad, brother Danny and the band of regulars who turn up every time he plays. Piling into the miniscule DJ booth, Danny Rampling whirls round, playfully scolding the Tall one for his tardiness while Paul slips Junior Sanchez's new Narcotic dubplate on after Rampling's last tune fades out. Rampling mentions that he heard Paul play this two weeks running on his radio show, a fact which Paul later brings up, obviously thrilled that one of the pioneers of house actually listens so carefully to what he's doing. Later, comments from friends of Paul range from, "he's pure fucking Bobby Davro on the decks, but we love him" to the highly tasteful "C'mon, let's have it. Nuremburg nazi noise, yeah!" Quite.

Out on the floor Ferry Corsten's immense synth-a-thon "Out Of The Blue" has the capacity crowd throwing shapes like a room full of semaphore instructors before Paul takes it up a notch into sweaty, Euro Trade-style techno. Paul grudgingly backs down at 5.30am, having managed three and a half hours of the four, but even seven Red Bull and vodkas can't keep him from his sick bed. 24 hours gone, 24 to go.

Saturday

YOU'RE probably thinking a 27-year-old DJ who plays to well over 7,000 clubbers every weekend is some flash designer-lifestyle man living in a hive of models with mountains of cocaine and towers of vinyl. In fact his bathroom has the same silly rubber ducks and Mickey Mouse toothbrush holders you've got. He has a Japanese police dog called Parka ("cos he looks like one") which Paul coos over like a baby and a girlfriend of seven years who is expecting their first baby (Small Paul?) in January. He even belches, just like you and me.

In fact, if Lloyd Grossman were to step through Paul's keyhole, he'd be completely non-plussed as to the truth about Paul's career. You'd see a plastic model of the World Cup, an unmade model kit of a Porsche 922, a brand new digital camera feeding a soppy image of a dog onto a computer, the entire

At Home

Going, going, gong!



Pet sounds



Achievements!

1987 – Tall Paul blags his way onto the decks at Turnmills at 16.

1990 – Becomes resident at Trade, known for playing hard house anthems.

1992 – Paul's first vinyl outing "Love Rush" comes out on white label and sets him up for the "Trade EP" on the Trade label.

1993 – Takes up residency at Brighton's Zap, does "Love Rush" EP on Hooj Choons.

1994 – "Rok Da House" is first released on Effective and becomes an underground classic. Does his first world tour.

1995 – Signed to London and remixes East 17 and Cappella smash "You Got To Know" with Craig Daniels.

1996 – DJing really starts kicking off and Paul begins playing regular slots at God's Kitchen and Gatecrasher as well as The Gallery, then just starting up.

1997 – "Rok Da House" is re-released on :VC: and reaches Number 11 in the charts. Camisra's "Let Me Show You" sells 200,000 copies in the UK alone and reaches Number 5. His Dad still does the lights while Paul DJs at The Gallery.

1998 – Paul finishes building his studio, his Duty Free label starts, he wins Muzik's "DJ Of The Year" award. What a guy.

"Steptoe & Son" collection on video, a gold-plated Technics deck, the back catalogue of "FHM" and Judge Jules blaring away on the radio.

Saturday evening and Paul's ill and upset about Arsenal's 1-0 defeat at Wimbledon, but he's still raring to play at Golden in Stoke and Gatecrasher in Sheffield. Grinning Greg the chauffeur is pacing the room, impatient to leave and chiding Paul for wasting time. The driver's got a date tonight waiting for him to pick her up in Birmingham. Does Paul ever have any trouble with groupies? "No, he gets them all, grabs them all," lies Paul, pointing at Greg. "Fans, I call them. Punters. Yeah, I get asked for a lot of autographs but they've come to see you, it's the least you can do."

A sense of *déjà vu* kicks in as we hit the M1 again, only this time it's Judge Jules chirping on about how early you need to get to Gatecrasher as Tall Paul's joining him behind the decks (we later learn that three girls who got there at 7.30 were still in the queue at 2am).

So what's it like being a top flight DJ? Looking out from behind the decks at a club like Gatecrasher? "Having a big club rocking, seeing everyone going bonkers, it's a proper buzz. If you're the man playing the music and they're going crazy to you, you can't beat it." Not even with sex? "Well I'd like to try both of them at the same time. . . the ultimate buzz, ha ha!"

>>

On The Road



On the road to nowhere... well, Gatecrasher actually

Tall Paul's Discography

Tall Paul Productions:

- Tall Paul "Rok Da House" (Effective)
- Tall Paul "Love Rush EP" (Trade)
- Tall Paul "Rok Da House" (:VC: Recordings)
- Escrima "Train Of Thought" (London)
- Escrima "Deeper" (London)
- Camisra "Let Me Show You" (:VC:)
- Camisra "Feel The Beat" (:VC:)

Tall Paul Mix Albums

- Club Nation with Tall Paul & Danny Rampling (Virgin)
- Cream Anthems With Tall Paul And Seb Fontaine (Virgin)
- Gallery Modern Masters Volume 1 With Tall Paul, Sister Bliss & Mark Jones
- Fantazia House Collection No 5 With Tall Paul And Allister Whitehead (Fantazia)
- Largin' It With Tall Paul, Seb Fontaine And Al McKenzie (Solidstate)
- Pump (Moonshine)
- Pump Harder (Moonshine)

Top 5 Tall Paul Remixes

- Stone Roses "Fool's Gold"
- Billie "Because We Want To"
- Nalin & Kane "Beachball"
- Bizarre Inc "Playing With Knives"
- Blondie "Atomic"

Tall Paul, "Middle Sized" Steve Lee and "Short" Danny Rampling (left)



'Nuff dollar: Paul and God's promoter Tyrone



Even security get down when Paul's in "da house"

Tall Paul's DJ Diary

The Gallery, London (January 22)
 Gatecrasher, Sheffield (January 23)
 Clockwork Orange Birthday Party (January 30)
 The Gallery, London (February 5)
 Cream, Liverpool and Golden, Stoke (February 6)
 Slinky, Bournemouth (February 12)
 RG1, Reading and Ultra Vegas, Milton Keynes (February 13)
 The Gallery, London (February 19)
 Gatecrasher, Sheffield (February 20)

Paul Talk

Danny Rampling on Tall Paul

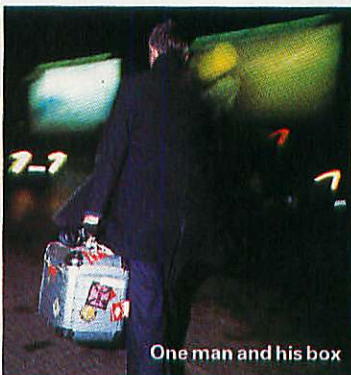


"Paul is a top boy. I've known him since he started at Trade and I could hear he was good back then. He's a very accomplished DJ, he knows how to EQ and really deserved to win the Best DJ award."

Tall Paul's Dad on Tall Paul



"I've seen him go from pirate radio to Trade to well... the rest is history. For a parent it's a dilemma when the child doesn't want to be a doctor or a teacher and wants to be a DJ instead. There was never any point in fighting it and he's done his business studies side of it too. Unless he starts taking it for granted he'll peak for a long time."



One man and his box

Buzz. A pertinent word when it comes to describing Paul's sound from his productions as Camisra, his remixes, his radio show and his impact in the clubs. Ever since those early days in the booth at Trade, Paul has concentrated on playing tunes that make people dance, not think. As his business partner Stefan says, "Paul plays Saturday night music."

"Saturday night music", is that what he said?" mutters Paul later. "To say Tall Paul plays blah blah doesn't work. I try to pick the best out of all the styles, a great trance record, a pumping garage record and a really good Euro record and I try to bring them all into one." To prove it he whacks Kiss 100 up and we're listening to Paul's Saturday night show that he does with Seb Fontaine, mixing up Busta Rhymes with hard house.

Saturday night music it is tonight, at Golden. With 1,500 in and 500 turned away, promoter Nick is well happy.

As Paul drops Paul Van Dyk's mix of "Humate" someone with one of those lights that spell out words when you wave them from side to side writes "Tall Paul". Paul smiles proudly and the promoter whispers that it actually

said Judge Jules before, but someone had obviously told him the tall bloke was actually Tall Paul. Two hours later, all the big tunes have been whipped, Boy George is coming on to a crowd who have already climaxed thanks to Paul, and he's well chuffed.

By the time we leave Stoke it's all going a bit "Fear Et Loathing". Somewhere along the line we appear to have picked up Alex P, while Greg's lady friend is seeing lights in the clouds. Paul's having none of it and is rabbiting on to Peasy about the weekend and Greeting Greg looks like he's fuelled up on more than petrol at the last garage. Hmm.

Half an hour late for Gatecrasher. Paul doesn't need to work hard to make the 2,500 in here happy, but he does anyway, peaking with his mix of Bizarre Inc's "Playing With Knives". Gatecrasher is club freak heaven. People are talking to themselves in corners, lightstick wielders with Mickey Mouse cushion gloves on are caressing boys covered from head to foot in glitter, one guy's painted his face like a zebra and is on all fours on a podium, a row of four gurning girls dressed in St Trinian's outfits can-can across the dancefloor, people have got their eyes rolled so far back that they're counting their brain cells and Tall Paul's making the whole mass dance like they've all stuck wet fingers in a live socket. Here we are with Muzik's Best New DJ in Britain's Best Club Of The Year. It follows that everyone must be having the best night of the year.

What does Paul think as he swans out of the door? "It's fucking great. It's a great feeling, people coming to see me DJing. Most people can mix nowadays so a lot of it reflects on your sound and how you move the crowd. Sorry, gotta go, I'm off to Trade now... only joking."

And off he goes. Tall Paul, undoubtedly the man ready to pull the UK's superclubs into the next millennium. Look at the evidence. Lock-outs at God's Kitchen, Gatecrasher, Golden and The Gallery, celebrity-style mutters of "look, it's Tall Paul" wherever he goes, crowds of signature hunters eager for the Tall Paul scrawl, a record label with Top 40 hits, a history of playing the last set at Tony De Vit's club every week and the "big-up" from DJs like Tongy, Rampling and... oh, his Dad. Case closed.

THE

1999: THE PLAYERS

50

MOST **POWERFUL** PEOPLE IN DANCE MUSIC

Who's really got the power? Who is so well respected that they can make things happen with one phone call? Who can use their radio show, record label or remix to make the difference between a hit record and a flop? Who controls the clubs, records, culture and even laws that make up the world of dance music and club culture? This lot, that's who. Meet the 50 Most Powerful People In Dance... >>

Fingers in pies key

- | | |
|---|--|
|  PR |  A&R |
|  DJ |  Drugs |
|  Radio |  Record label |
|  Producer |  Artist |
|  Promoter |  Media |
|  Manager |  Clubs |
|  Actor |  Legal eagle |

words & research Mark White
chart compiled by Muzik 1999



What Is Power?

// *Who got the power? Pete Tong got the power.* So says the Radio 1 jingle and so say Muzik in our first guide to the 50 Most Powerful People In Dance. So how did we get there? Who says Alexander Shulgin has more clout than Judge Jules? Or Keith Hellawell more than Carl Cox? We do. The list is nothing more than our view of those who can direct and truly change this scene. The top dogs who make calls to heads of radio and to top politicians, the wizards who create the drugs which fuel club culture, through to the agents who control every big dance act on the

planet. The DJs with radio shows, record labels and tabloid columns who can inform and influence millions of people. These are the players. Not the filthy rich scum who jump onto dance music for their latest quick buck, or the club owners who have to employ those with clout to sort their dancefloors out. This list is also not dependent on wealth or salary. For many of our true playaz, it really is a labour of love. So enjoy. And as for the subjects of our list – complaints to the usual address, please.

Ben Turner
Editor

1 Pete Tong

A&R director, ffr, Radio 1 DJ

Born: 30 July 1961.

Age: 37.

Who else? Tongy, he the man. As a teenage mobile DJ, Pete used to have the letters "OHMS" on the front of his system. Ohms are units of electrical measurement. It also stands, James Bond-style, for "On Her Majesty's Service". However, Pete's Ohms stood for "Oh hear my songs". He became a member of the Caister soul mafia, playing soul and funk, and joined "Blues & Soul" magazine as deputy editor. 10 years later Pete is effectively the public face of dance music in the UK. He's the co-owner of ffr Records (whose back catalogue reads like the history of modern dance music), hosts Radio 1's "Essential Selection" and "Essential Mix", presented BBC2's new clubbing show, used to mix the Ministry's staggeringly successful compilation CDs and now mixes his own for London Records. He A&Rs the likes of Goldie, All Saints and Deetah. Currently holds two directorships at West End Radio Productions (who look after his Radio 1 show) and at London Records. Has just sold his home in Putney for over £1,000,000. Tong can also make a clinching call to the Radio One playlist to help a dance record get heavy rotation. Without doubt, Pete Tong is dance music's top dog.

Earnings: £450,000.

Estimated wealth: £2m.

Fingers in pies:      

2 Sean "Puffy" Combs

Bad Boy Entertainment

Born: 4 November 1969.

Age: 29.

Sean "Puffy" Combs, in his pre-artist life, pioneered the "hip hop soul" movement, A&R'ing Mary J Blige, Jodeci and Heavy D in his early twenties. After falling out with Uptown label boss Andre Harrell, he started Bad Boy Entertainment and signed the likes of Notorious B.I.G., Faith Evans and Total. He's a notorious control freak who likes to keep an eye on everything his acts do, from signing them to styling them to producing and writing material. Recorded "I'll Be Missing You" as a tribute to murdered label act and good friend Biggie Smalls, which sold more than 1,000,000 copies in its first week in America. Everything he does works as if touched by the hand of God, and Puffy's still waiting for his first big failure. He's worth tens of millions of pounds, and recently diversified into the food industry, opening Justin's Bar and Restaurant in New York City. Owns several mobile phones which he spends most of the day talking on. Puffy wants to go into movies next: watch them queueing round the block. He is The Ultimate Playa.

Earnings: \$500,000 minimum.

Estimated wealth: We can't count that high. Just got a \$50m deal from BMG for Bad Boy.

Fingers in pies:    



3 James Palumbo

Owner and founder, Ministry Of Sound

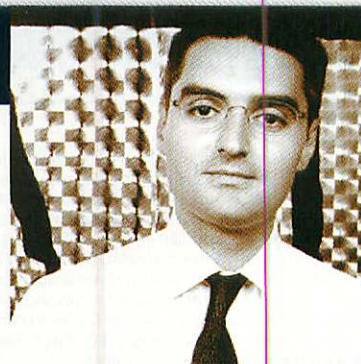
Born: 6 June 1963.

Age: 35.

As presumed sole owner of the Ministry of Sound nightclub, he's one of the most powerful people in British clubland. It was one of the first clubs to bring over big name American house DJs like Tony Humphries and Frankie Knuckles. Palumbo's political aspirations are well-documented: he has an intimate friendship with Trade Secretary Peter Mandelson. An old Etonian and Oxford graduate, he also sued his father and won, over loss of income connected to a £50m trust fund left by his grandfather. Rumours persist that Palumbo will sell the Ministry to a brewery chain and look for a parliamentary seat. Palumbo is currently director of nine companies, each representing part of the Ministry's mighty branding. Financed a controversial hard-hitting campaign at the last election to get the youth vote out. The Ministry is ultimately owned by a different company in Jersey.

Estimated wealth: £40m (cash £15m, other investments £25m). The Ministry brand is estimated to be worth \$85m.

Fingers in pies:    



4 Alexander Shulgin

Drug guru

Age: 73

Without this Californian research chemist, dance culture would have been very different. Why? Well, a mind-shagging experience on mescaline in the Fifties led him on a lifelong quest to invent and test psychedelics which could help him explore the mind. In the Seventies he synthesised what he then called the "no calorie cocktail", a drug which loosens inhibitions and made people chattier. We know that drug as MDMA, or Ecstasy. Shulgin - known as "Sasha" to his friends - lives in radical hotbed Berkeley with wife Anne, the love of his life. Together they have published two books about drugs they have invented and are working on a third, about substances derived from cacti. Sasha has no time for governmental Wars On Drugs, likening them to the Nazi witch hunt against the Jews in the Thirties. And for this master chemist? He doesn't smoke any more, but is very fond of a glass of fine wine in the evening.

Fingers in pies: 



5 Trevor Nelson





MTV and Radio 1 DJ

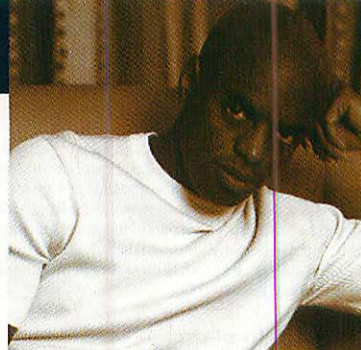
Born: 7 January 1964.

Age: 34.

The most visible r&b DJ in Britain at the moment with his two Radio 1 shows, and well poised to ride increasing support for the original dance music. This man's star will rise like a missile in 1999. His club The Lick was locking out hundreds within weeks of opening. His MTV show of the same name on Thursdays is seeing its audience increase weekly. One to watch. Used to A&R at Cooltempo and was a founder member of Kiss radio. He was voted best DJ in the first MOBO (Music Of Black Origin) awards in 1996. The most powerful man in British black music.

Earnings: £210,000.

Fingers in pies:    



THE **50** MOST POWERFUL PEOPLE IN DANCE MUSIC

6 David Levy

Artist agent, International Talent Booking

Born: 20 June 1964.

Age: 34.

Started off 15 years ago as a DJ and social secretary for Middlesex Polytechnic, now the most important artist booker in Britain. In 1986 he was booking Stock, Aitken & Waterman artists for PAs on the club circuit. In this period he met original house DJ Marshall Jefferson and changed his career, bringing over Chicago, Detroit and New Jersey DJs to Britain – the first ever to do so. By 1989 he was representing Soul II Soul, Inner City, Ten City, Adeva, Stereo MCs, Coldcut and Frankie Knuckles. He used to threaten to call in the Serious Fraud Squad to prevent unauthorised use of his clients' names on club flyers. He has been at ITB (one of the biggest worldwide booking agencies) for five years, dealing with Björk, David Morales, Lord G, Satoshi Tomiee, Knuckles, Fatboy Slim, Goldie and Metalheadz, James Lavelle, Jamiroquai, Oakey and the Propellerheads.

Earnings: £100,000 plus bonuses.

Fingers in pies: £



7 Judge Jules

Radio 1 DJ, A&R consultant to Manifesto

Born: 26 October 1965.

Age: 33.

Jules started off hosting rare groove parties in the Eighties with Norman Jay, but after visiting The Paradise Garage in around 1987 discovered house music and returned to England bitten by the acid bug. He built up his DJ profile over the years (including the infamous trumpet "gimmick") to become as big in 1998 as Jeremy Healy was three years ago, a man who can pack a club and make it go off like the proverbial rocket. Jules used to be head of A&R at Manifesto, and is still a consultant there. Has two weekly shows on Radio One and DJs all over the world. He graduated from the London School Of Economics with a degree in law, fact fans, hence the "Judge" tag.

Earnings: £350,000.

Estimated wealth: £800,000.

Fingers in pies: £



8 Simon Dunmore

Managing Director, Defected (formerly Head of A&R, AM:PM)

Born: 19 November 1962.

Age: 36.

Long-serving and highly-respected A&R man who ran one of the best dance labels of the last two years, AM:PM. They crossed over big time with Ultra Naté's worldwide smash "Free", Mousse T's "Horny" and Farley & Heller's "Ultra Flava" before the label was wound up. He's now set up his own imprint which is being backed by Ministry Of Sound. Dunmore has a long history in dance music, from playing modern soul in the Eighties to working in disco shops and writing a column for "Blues & Soul" magazine. He also has a management company with Steve Finan, and is already looking after Full Intention.

Earnings: £100,000.

Fingers in pies: £



9 James Barton

Co-owner and founder, Cream

Born: 28 August 1968.

Age: 30.

Scouse wideboy who rose from working on his family's market stalls to become one of the biggest people in the business. Starting off as a ticket tout, he went on to run clubs all over Liverpool (including 051 and Quadrant Park) before starting Cream with Darren Hughes. He managed K-Klass before they had the Top 5 hit "Rhythm Is A Mystery", started Olympic Records and then moved to be head of A&R at Deconstruction where he signed Robert Miles, Way Out West and Deep Dish. Barton left Decon early in 1998 and is now putting his Cream compilations out through Virgin. He's about to relaunch the Cream record label and has just been made an ambassador of the city. He describes himself as "too honest" for his own good.

Earnings: £80,000.

Estimated wealth: £900,000.

Fingers in pies: £



10 Judy Weinstein

Owner and founder, Def Mix DJ Agency

Born: undisclosed.

Age: undisclosed.

She owns Def Mix, the most influential DJ agency in the States, which books David Morales, Frankie Knuckles, Satoshi Tomiee and Lord G. She also scored a notable hit with Morales's release "Needin' U" in 1998; not only was it one of the biggest Ibiza summer anthems, she sold it to Manifesto for £50,000 and saw it become a large chart hit. She's been part of the dance industry for decades – not only was she one of the privileged few who made it past the velvet rope into New York's Studio 54, but when in London she's been known to go to the opera with the Ministry's James Palumbo.

Earnings: \$500,000.

Fingers in pies: £



11 Andy Parfitt

Controller, Radio 1

Born: 24 September 1958.

Age: 40.

Parfitt was the man responsible for stumping up the cash and approving Radio 1's first Ibiza weekend with Tong and Rampling in 1996, and for flying the entire station over to the great white island this summer. It was a huge success and paved the way for the near summer-long coverage we now see. Regularly seen on the dancefloor at many events, especially one particular night at the Que Club. He's been instrumental in bringing dance to the BBC, giving Judge Jules both his shows and vocally supporting Pete Tong for years. Without this man's influence, dance music would never have had the access to mainstream radio it currently has.

Earnings: £100,000.

Fingers in pies: £



12 Eddie Gordon

Radio producer

Born: 9 February 1959.

Age: 39.

As producer of Radio 1's dance shows ("Essential Mix", Rampling's and one of Jules'), Gordon helps program what the club nation listens to through his company, West End Productions. Owns two labels (Neo, Black & Blue). Also involved in promoting the "Essential Mix" parties which go out live on air. Former head of Manifesto, he has A&Red for most major labels. Gordon is also credited with getting Rampling his show, and is currently campaigning to bring in one other big name techno DJ.

Earnings: £130,000.

Estimated wealth: £750,000.

Fingers in pies: £



13 Paul Oakenfold

Boss of Perfecto Records, resident Cream DJ, Galaxy Radio DJ

Born: 30 August 1964.

Age: 34.

Where do we start? More than a decade in the business. One of the original acid house DJs at the legendary club Spectrum. Part of the original Balearic DJ set who "discovered" Ibiza and MDMA at the same time in the mid-Eighties. Remixed U2 and turned them into a dance band. His production and remixes were instrumental in Happy Mondays' baggy-dom crossover. Owns Perfecto records, which releases bestselling trance trousers nonsense. Used to be UK head of Def Jam. Resident at Cream. His name on a compilation can double its sales. Oakey has a new show on Galaxy radio, syndicated round the country. Former Muzik DJ Of The Year.

Earnings: £800,000 before tax and his accountant.

Estimated wealth: £1.5m.

Fingers in pies: £



14 Simon Sadler

Head of music, Kiss 100**Born:** 18 April 1967.**Age:** 31.

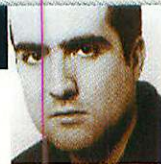
After working at Radio 1 for several years, including a two-year stint producing the Top 40, he went freelance for six months. Sadler then moved to Kiss 100 as head of music where he remains over three years later. The station has just seen its target audience (15-24 year olds) increase by 38% - he's in charge of the biggest urban station in Britain's biggest city. He's also put together Kiss compilations selling close to two million copies.

Earnings: £38,000.**Fingers in pies:**  

15 Richard Russell

Managing Director, XL Recordings**Born:** 18 March 1971.**Age:** 27.

As co-owner of XL, Russell has slowly moved away from his A&R roots, but was involved with two albums from his most lucrative signings, The Prodigy. Worked in record shops on both sides of the Atlantic before joining Citybeat Records as a tea boy. He took an interest in hardcore at a time when few people were interested; as a result, picked up huge pop hits from the likes of SL2, Liquid and Doop. Used to DJ at north London parties and on pirate radio. Gave James Lavelle £400,000 to sign to XL, and has just signed one of the hottest new indie acts around, Stroke.

Earnings: £200,000.**Estimated wealth:** £4m.**Fingers in pies:**  

16 Mark Finkelstein

Managing Director, Strictly Rhythm**Born:** 26 February 1947.**Age:** 51.

Founder and President of Strictly Rhythm, the most influential and long-lasting of all the American house labels. He has a chequered past, including a stint as aeronautical engineer on the lunar module. His name is included in a list of engineers in a time capsule on the surface of the moon. He developed a taste for music while running the US independent label Spring in the Eighties, with a roster which included The Fatback Band. That went bust, but with Spring secretary Gladys Pizarro, he set up Strictly in 1989 to service the growing house market. She picked the tunes, he ran the business; 10 years and almost 600 releases later they employ 20 people in the States and Britain.

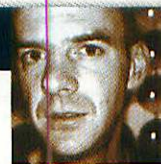
Earnings: \$200,000.**Fingers in pies:** 

17 Norman Cook

King of the big beat**Born:** 31 July 1963.**Age:** 35.

Brighton's original bad boy slacker with 15 years and counting in popular culture. After a stint with cheeky socialist popsters

The Housemartins he created a bewildering variety of pseudonyms: not so much a split personality as a shattered one. They all share one common thread - a love of the tune, more hooks than Hellraiser and an uncommon ability to sell bucketloads of copies. Beats International, Mighty Dub Katz, Freakpower and now Fatboy Slim - party music for party people. When you add the remix work (Cornershop's "Brimful of Asha", Wildchild's "Renegade Master" and Beastie Boys' "Body Movin'") it has been, all in all, a good year for Mr Cook. He is also stepping out with Zoe Ball. Ooh.

Earnings: £400,000.**Estimated wealth:** £1m from past publishing rights.**Fingers in pies:**      

18 Keith Hellawell

Drugs tsar**Born:** 18 May 1942.**Age:** 56.

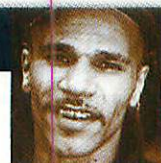
Former Chief Constable of South Yorkshire who caused a media storm when he dared to suggest that the "War On Drugs" might not be enough to tackle rising drug use among Britain's youth. Was made the "Drugs Tsar" following Labour's 1997 election win in what was at the time seen as a progressive move. The reality has proved to be different: even though he works for the Cabinet Office and not Jack Straw's Home Office, the lack of independence means he now largely parrots the views he used once to question.

Earnings: £106,057.**Fingers in pies:** 

19 Goldie

President of Metalheadz, producer, DJ, actor**Born:** 19 September 1965.**Age:** 33.

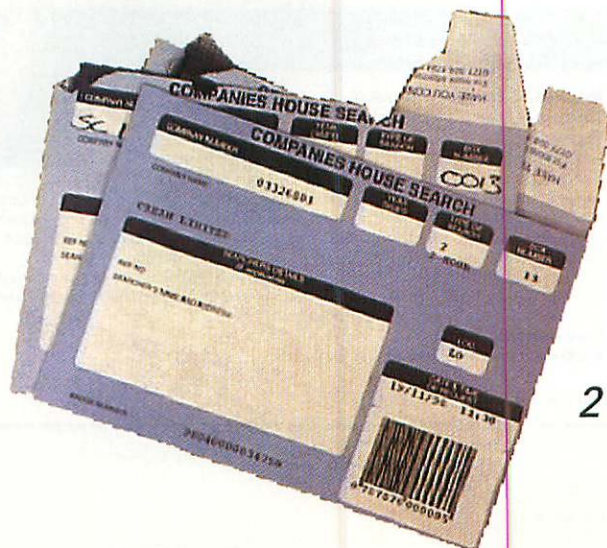
The man who took jungle overground with the groundbreaking "Timeless" set and single "Inner City Life" back in 1995 and set a new standard for mixing ethereal drum & bass with darkside paranoia. Famously stepped out with Björk. As part of the Metalheadz crew, he built up the most famous drum & bass night in Britain at Hoxton Square's Blue Note. Now branching out with a part in Manchester gangster film "Everybody Loves Sunshine" where he plays a hood confused about his sexuality. Received much critical flak for follow-up album "Saturnz Return" with its hour-long ditty about his mum, although the mainstream press loved it. Now concentrating on building up his film career.

Earnings: £180,000.**Estimated wealth:** £800,000.**Fingers in pies:**   

20 Lynn Cosgrave

VP, Sony Dance Division UK, director, Cosmac management**Born:** 4 May 1970.**Age:** 28.

One of the few women to have broken through to a position of power in the British dance industry, Cosgrave carries a fierce reputation before her. She was in quick succession promotions manager, label manager and director of Sound of Ministry at the MoS for years before leaving under a legal cloud: she's currently involved in litigation brought by James Palumbo due to come to court in January 1999. She's now a vice-president at Sony, manages Danny Rampling, John Digweed, Jocelyn Brown and RIP through her company Cosmac and promotes Digweed's Bedrock nights. She also represents Jeremy Healy.

Earnings: £120,000.**Fingers in pies:**  

THE 50 MOST POWERFUL PEOPLE IN DANCE MUSIC

21 Tim Westwood

Radio 1 DJ

Born: Undisclosed.

Age: Undisclosed.

Mr Hip Hop, or at least that's how the nation sees him, equally respected on both sides of the Atlantic for his knowledge of dance music. Famously out-homeboys the homeboys on his Radio 1 show. A'ight? He travels to New York once a month for the Rap Exchange show with Funkmaster Flex on the city's top hip hop radio station, Hot 97FM. In the business for 15 years and still as popular as ever. Commands centre stage at the Notting Hill Carnival each August.

Earnings: £250,000.

Fingers in pies:  



22 James Hyman

Head of Music, MTV UK

Born: 18 April 1970.

Age: 28.

The Pete Tong of the screen. Hyman's job as head of music at MTV means just about all of us have been touched by him whether we realise it or not. He is renowned for an encyclopaedic knowledge of music across the board – the ultimate train-spotter. As well as his job at MTV, Hyman has recently started producing and directing pop videos, with credits for the promo of Jay-Z's "Plastic Dreams" remix and those of two Freestylers singles. He's also a magazine junkie, who buys two copies of every title he can lay his hands on. Hyman once went on a crash diet after the first of his regular one minute appearances on MTV because he thought he looked too chubby.

Earnings: £45,000.

Fingers in pies: 



23 Thomas Bangalter

Daft Punk, club DJ, boss of Roulé

Born: 3 January 1975.

Age: 23.

Half of Daft Punk, who led the way in forcing the world outside France to realise that French disco music was, in fact, rather cool. Famously publicity-shy, he is usually photographed with a mask over his head. He recorded one of the year's biggest dance tracks, Stardust's "Music Sounds Better With You". Music also runs in his family: his dad wrote Ottawan's Seventies classic "D.I.S.C.O.". Doesn't take any money from Roulé, ploughing it back into the label.

Earnings: £150,000.

Fingers in pies:  



24 Carl Cox

Mr Techno

Born: 29 July 1962.

Age: 36.

Coxy has stayed one of the world's biggest DJ names for almost 10 years. Runs his own record label, Ultimate, and one of London's best funky house nights Ultimate BASE. He's done compilations with Pete Tong. James Brown wants to work with him and he's also rumoured to be working on a magazine. Has been signed up for German radio, and rumours suggest he will be the next super league DJ to join Radio 1 on Friday nights.

Earnings: £350,000.

Estimated wealth: £500,000.

Fingers in pies:    



25 Andy & Mike Manumission

Founders and owners, Manumission

Born: 10 January 1971/3 January 1971.

Age: 27/27.

Andy used to be a high-flying engineer for an artificial intelligence company. Mike used to be a globetrotting model-cum-partygoer; they met up in Manchester in 1994 and decided to put on a party they would want to go to. Manumission was born for 12 mad weeks. Masters of the hype, they relocated to Ibiza's Ku club. Four years later they control the branding of probably the world's best known club night. As time has passed, rumours have grown that the two conspirators have fallen out to such an extent they hardly speak to each other: one loves the music, the other loves the decadence. In the middle is Manumission. What will they do for the millennium? Ibiza on New Year's Eve!

Estimated wealth: £1.25m.

Fingers in pies: 



26 Darren Hughes

Promoter, Home

Born: 21 September 1966.

Age: 32.

The psychology graduate and possessor of the meanest thousand yard stare in music set up Cream with James Barton in 1992. From a capacity of 400 it grew until Nation was packing in thousands each week, becoming one of the two most successful clubs in Britain next to the Ministry Of Sound. Cream diversified into the complete lifestyle club, offering everything from jackets to record bags. Hughes and Barton parted company in 1998, with Hughes now fronting Ron McCulloch's new club/restaurant venture in London's Leicester Square called Home. Now working with Pete Tong and Eddie Gordon to promote Essential Mix club nights nationwide. Appeared, for his sins, on BBC2's "Changing Rooms".

Earnings: £100,000.

Estimated wealth: £900,000 from the Cream shares which he still owns.

Fingers in pies: 



27 Mark Jones

Wall Of Sound boss

Born: 17 August 1964.

Age: 34.

Little known fact about the Wall of Sound head honcho: he used to be lead singer in teen pop band Perfect Day. A day job at British Telecom mixed with projecting visuals at a London soulboy club. Marc Lessner saved Jones from the dole and brought him in to his distribution company Soul Trader, where he showed his across-the-board musical taste from soul to Led Zeppelin. Jones set up Wall Of Sound in 1994 (named after Sixties producer Phil Spector's sound) with one mission – to release genre-stomping beats. From b-boy punk to techno to jazzy beats, Wall Of Sound was the home for the new breaks. Has built up a notorious crew (including Derek Dahlarge) who have redefined hedonism for the chemical generation.

Earnings: £120,000.

Estimated wealth: £1m for the label.

Fingers in pies: 



28 David Dunne

Head of programming, Atlantic 252

Born: 14 March 1962.

Age: 36.

In 10 years David has risen from putting together charity shows for Manchester's local Piccadilly radio station to being head of programming at Atlantic 252, revolutionising the station's dance output into a different choice for those used to Radio 1. He used to work with Stu Allan on the radio in the glory days of the Hacienda, worked as a plugger for Phonogram, on a South African TV station, at Granada TV and then at Kiss 102 as head of music, where he regularly broke national tunes first. From then he went to MTV as head of music and started a two hour show on Atlantic 252. They liked him so much they hired him. He has since given himself an extra hour a week, as well as starting the first weekly dance show fronted by women, called "Miss Demeanours".

Earnings: £90,000.

Fingers in pies:  



29 Gilles Peterson

**Radio 1 DJ, Talkin' Loud A&R****Born:** 28 September 1964.**Age:** 34.

Since the days of Dingwalls in 1988 Peterson has flown the flag for all things jazzy. At 14 he was broadcasting a pirate from a shed in his parents' garden. Invicta heard him and asked to borrow it in return for a show of his own. Made Sunday afternoons at Dingwalls club his own, with a mixture of cool underground savvy and suburban soul boy vibe. Set up Acid Jazz records and was headhunted to set up Talkin' Loud records with Norman Jay, where signings include Mercury Prize winner Roni Size. His club night That's How It Is is a byword for cool, he's been working for Kiss for six years and now has a show on Radio 1. Was sacked from Jazz FM for broadcasting a peace show during the Gulf War. Has been declared highly eligible bachelor by "Company" magazine.

Earnings: £150,000.**Estimated wealth:** £300,000.**Fingers in pies:**

30 Rollo

**Faithless producer, remixer****Born:** 8 May 1967.**Age:** 32.

Rollo was working in a job centre trying to get people work when his first single, Felix's "Don't You Want Me" busted into the Top 10. Then came Gloworm and two years later he set up the Cheeky record label. Since then Rollo has taken part in three Number One remixes, had around 20 Top 20 productions of his own and masterminded a band called Faithless. You may have heard of them. He was voted 110th best DJ in the world in a club magazine's DJ poll recently, an achievement he attributes to performances at bar mitzvahs in the Eighties. Currently producing the new album by Pet Shop Boys.

Earnings: £500,000.**Fingers in pies:**

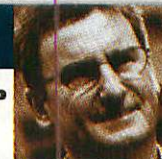
31 James Lavelle

**Mo' Wax label boss****Born:** Undisclosed.**Age:** 24.

By the age of 24 has already accomplished what people twice his age would be happy with. Started off life working in record shops and writing a review column for eclectic jazz title "Straight No Chaser", covering whatever tickled his fancy as long as it was cool. Mixed up his disparate musical influences with passion for sci-fi and hip hop culture and with (now former) partner Tim Goldsworthy launched Mo' Wax Records. One inventive journalist later and "trip hop" was born. He also signed DJ Shadow, Money Mark, released Air's first British single and was co-partner in the UNKLE album. Lavelle also DJs for £2,000 a time all over the world.

Earnings: £150,000.**Fingers in pies:**

32 Ron McCulloch

**Owner, Big Beat & Glasgow Tunnel club****Born:** 29 March 1955.**Age:** 43.

A man of many facets, most of them secret. He owns The Tunnel club in Glasgow, designed Dublin's Pod club and is designing Renaissance's new venue in Nottingham. He's about to launch a worldwide chain of clubs in cities as far apart as London, Sydney and New York, all called Home. McCulloch is a designer by trade, and still takes a close look at whatever his company Big Beat is involved in, though he now has an in-house team working on everything from bars to microbreweries. He was listed as director of 15 companies in 1995, including the intriguing Soixante Neuf Ltd. Main bar/club business Big Beat Group Limited now employs more than 700 people in Scotland. He is paid around £100,000 a year by that company alone. Its operating profit was more than £1m for year ending 1998.

Estimated wealth: Hard to say with debt tied up with his business expansions, but must pay himself £150,000 minimum. Insiders say he is worth £10m.**Fingers in pies:**

33 David Morales

**DJ, producer, artist****Born:** 21 August 1962**Age:** 36.

He writes songs, he produces other songs, he remixes still more songs and he's been known to play a few in nightclubs from time to time. He's Britain's favourite face when it comes to NY house music; his remixes are trademark pretty, sprinkled with strings and tinkling piano. His Red Zone project took that a little deeper and harsher, helping start the whole hard house movement. Morales grew up being racially bullied for being Latino by white bigots in Brooklyn and ended up pulling a knife on them. Educated himself to the point where he's in A-list demand: witness his Spice Girls remix. Big on antiques, lives in downtown Manhattan by Wall Street.

Earnings: £800,000.**Fingers in pies:**

34 Dave Pearce

**Radio 1 DJ****Born:** 14 June 1963.**Age:** 35.

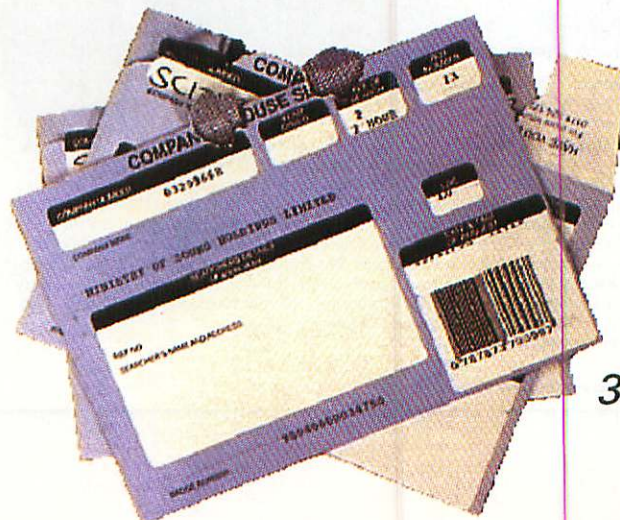
With his own dance newspaper column (in "The Sun"), Pearce also has a daily drivetime show and an anthems show on Radio 1, a compilation series on Manifesto and also still DJs. Pearce is also punting his own label proposal round the music industry. His roots are in hip hop; he's probably the most commercial of all the current big name dance DJs. Expect an appearance on "Des O'Connor" soon.

Earnings: £250,000.**Fingers in pies:**

35 Richard Bridge

**Dance Product Manager, Virgin Megastores****Born:** 29 May 1968.**Age:** 30.

Considering most dance album sales come from major chains, Richard Bridge is in the strongest position to make or break an artist. He is responsible for the stocking policy of all dance albums in all Virgin Megastores, incorporating what to take and in what quantity. Born in Sheffield, Richard started out as singles buyer for HMV before working as Music Department Manager for Virgin Sheffield, Bristol and then Liverpool. He has been Dance Product Manager for three years. A personal fan of the Pagan, DIY and Distance labels as well as a massive fan of House Of 909, he states that albums from Underworld, Leftfield, Orbital and breakthrough artists Cassius and Basement Jaxx will keep dance in good health this year. He also takes care of all r&b, hip hop and reggae product. Label heads take note: he can be found eating in Ask Pizza Pasta on Kew Bridge most lunchtimes.

Earnings: around £20,000.

36-50 >>

THE **50** MOST POWERFUL PEOPLE IN DANCE MUSIC

36 Danny Rampling

Radio One DJ

Born: 15 July 1961.

Age: 37.

He's been there since the beginning. From Shoom through countless clubs, Rampling has been at the forefront of the UK house scene. Started off playing soulful dance, then moved into a trance tunnel for some years. Collapsed through overwork in 1997 and took some time off, returning to play soul, garage and spiritual house. He's got constant DJing work round the country, his Saturday night Radio 1 show and has just signed to Distance, having left Deconstruction. There's a compilation album, tied in with Virgin, of Rampling classics due soon. Rampling was given the Outstanding Contribution to Dance Music gong at the recent Muzik Dance Awards.

Earnings: £150,000.

Fingers in pies:  



37 Damian Harris

Skint label boss

Born: 4 November 1969.

Age: 29.

Owner of big beat label Skint records with Fatboy Slim proudly heading the roster. Harris used to write for "DJ" and "i-D" magazines as well as designing record sleeves while at college studying a fine art degree. He landed a job at Loaded records, where he spent 18 months involved in every aspect of the business. Skint was set up in 1995 and now employs 10 people. Fatboy's "Rockafeller Skank" has sold 200,000 copies.

Earnings: £40,000.

Fingers in pies: 



38 Mark Rodel

Chief Executive, Ministry Of Sound

Born: 28 June 1966.

Age: 32.

Little music background in Rodel's past: he's been the public face of the club since its earliest days, but used to work in the estate agent business. As the club's MD he was involved with marketing strategies and sponsorship deals. Rumoured to have received a £70,000 bonus one Christmas: Palumbo values him highly. Director of all seven Ministry companies.

Earnings: £100,000. Stands to make millions from options if the Ministry is ever sold.

Fingers in pies:  



39 Beastie Boys

Licensed to Thrill

Age: Mid-thirties.

MCA, Ad-Rock and Mike D: since their first release "Cookie Puss" in 1985 they've never been anything but the slacker icons everyone loves to love. Albums like "Licensed to Ill" and "Check Your Head" were hip hop must-haves; back with "Hello Nasty", the trio have expanded their business interests to include a clothing label, their own record label and highly rated magazine "Grand Royal". They've also been a highly visible part of the campaign to free Tibet from Chinese occupation, with MCA having tea with the country's Buddhist leader, the Dalai Lama.

Fingers in pies:   



40 Kurosh Nasser

Attorney At Law

Born: June 25 1959.

Age: 39.

This Washington DC-based lawyer is a Stateside acknowledged expert on house and techno contract law issues, currently representing the cream of US talent from Deep Dish to Mood II Swing to Richie Hawtin and Carl Craig. He was bitten by the house bug in 1989, making four trips a year to London and Manchester clubs on what he called "musical pilgrimages". It took him until the early Nineties to realise he could combine his passion with his job (he's a trained lawyer) when he discovered BT while setting up a record label Music Now. He then came across Deep Dish, and since then has seen his business grow and grow. Nasser sees himself as a deal maker, rather than a litigator, but enjoys the music as much as ever. His colleagues thought he was crazy until the electronica explosion of 1996, when he started to get calls from all over America asking his advice.

Earnings: \$200,000.

Fingers in pies: 



41 Vince Power


Mean Fiddler boss

Born: Undisclosed.

Age: Undisclosed.

The head of a huge chain of venues under the umbrella of the Mean Fiddler Organisation (MFO) and a man who shuns any publicity. He co-ran Tribal Gathering with Universe for several years, helping to arrange licence deals. In 1998 the two camps split and Power - renowned for ruthlessness in business - set up Creamfields in opposition to Tribal '98. He won. Tribal '98 was cancelled due to lack of interest and Creamfields proved a huge hit. Now behind Homelands festival in conjunction with Darren Hughes on the same site as Creamfields. Despite being worth millions, he's rumoured to still own a furniture shop (the source of his wealth) in case it all goes wrong.

Estimated wealth: £5 million.

Fingers in pies:  



42 Matt Jagger

Lawyer, MoS Records MD

Born: 1 March 1966.

Age: 32.

As the amount of money in the dance industry has grown, so has the need for controls on contracts to ensure DJs aren't ripped off by record labels. That's where Matt Jagger came in. After studying history and politics at Liverpool University and law at Newcastle Poly (and DJing with the likes of Allister Whitehead at The Garage in Nottingham), he became the first lawyer to look after the dance industry. In 1992 he began representing Sasha and Carl Cox at a time when the rest of the law industry failed to realise how important dance would become. He set up Jackpot records and 7PM publishing with Seven Webster, Sasha's former manager. James Palumbo asked him to join the Ministry of Sound as MD of its recording division and that's where he is now, having brought in Azuli records and former AM:PM chief Simon Dunmore.

Earnings: £175,000.

Fingers in pies: 



43 Lawrence Malice

Promoter, Trade

Born: undisclosed

Age: undisclosed

Promoter of Trade, the only gay superclub. It's probably the only gay club you can mention to any clubber and they'll have heard of it. Trade's style of harder, funky-as-nails house music took over clubland like a tornado. Not only did Tony De Vit, by the time of his death one of Britain's most popular specialist DJs, cut his teeth in the club, but the likes of Pete Wardman, the Sharp Boys, Alan Thompson and Steve Thomas are all residents. Malice has had a chequered history: a member of Australian Equity, he still nurtures an ambition to be a pop star. He's variously imported organic food, run clubs in saunas and sung backing vocals on the stage at the Paradise Garage. He also parties like a hurricane.

Earnings: £80,000.

Estimated wealth: £500,000.

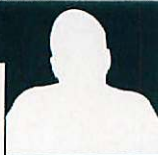
Fingers in pies:   



44 Robert Linney

Artist management**Born:** 9 April 1965.**Age:** 33.

His management company takes care of The Chemical Brothers, Air and David Holmes, amongst others. Very secretive and didn't want to be in this list. Sorry about that, Mr Linney.

Earnings: £100,000.**Estimated wealth:** £1m.**Fingers in pies:** 

45 Jon Hill

Owner of Golden, director of music, Cream**Born:** 4 May 1965.**Age:** 33.

Jon was a college lecturer teaching English, language and literature to 16-18-year-olds when Sasha left his legendary residency at Shelleys in Stoke in 1992. He and his mates needed somewhere to go out, so they started up a night called Golden. Within two years it won the award for best British club at the International Dance Awards. It's the longest-running Saturday night in the country. Jon still owns Golden, but was invited in July last year to join Cream as head of music and marketing. He now controls DJ booking and roster - program the night wrong and you've got an empty room in one of Britain's biggest clubs - and forms the club's marketing strategy.

Earnings: £140,000.**Fingers in pies:**  

46 Damian Mould

Managing Director, Slice PR**Born:** 23 April 1968.**Age:** 30.

Mould owns Slice PR, one of the biggest dance PR companies in London. Did a business, economics and marketing degree at college as an excuse to run hip hop clubs in his spare time (including The Soul Children and Raptivity). In 1988 worked for 12 months with husky-voiced beauty Mariella Frostrup in PR, then set up on his own promoting dance music which was being largely ignored by other PR firms. His first client was Run DMC. In 1991 left to set up Slice: they now represent a huge range of dance acts and DJs including Pete Tong, Paul Oakenfold and Carl Cox and other brands like Levis, G-Shock and Sony MiniDisc. Also a partner in the "Essential Mix" parties and was responsible for PR at the Ericsson Muzik Dance Awards 1998.

Earnings: £70,000.**Fingers in pies:** 

47 Gerard Franklin

PR & media adviser**Born:** 15 September 1969.**Age:** 29.


One of the few press officers to see the value of tapping into the dance market, Franklin PRs Sheffield's Gatecrasher, Seb Fontaine, Judge Jules and London's indie station Xfm. He also used to front press coverage for the late Tony De Vit. Franklin is also involved with George Michael's Aegean label and Dave Pearce's column in "The Sun". His tabloid contacts make him invaluable to a mainstream industry desperate for people to take it more seriously and gain the maximum exposure possible. The more people see it, the more you earn.

Earnings: £200,000.**Fingers in pies:** 

48 Alex Donnelly

Radio 1 playlist**Born:** 12 August 1967.**Age:** 31.

As head of the Radio 1 playlist, he has huge influence in what is still the biggest radio audience in Britain. Since Matthew Bannister revamped the station's output dance music has been given a wider profile, something this former head of playlist at Kiss 100 is well able to capitalise on. Still close friends with Kiss playlist chief Simon Sadler. If you want your tune on Radio 1, you need to get to this man.

Earnings: £35,000.**Fingers in pies:** 

49 Gary Saltzman

Big Management**Born:** 21 February 1961**Age:** 37

Todd Terry's manager for years now, Saltzman takes 20% of Terry's not inconsiderable earnings. Last New Year's Eve he walked away with £12,000 of Terry's total booking fee. Runs New York's Big Management which looks after Todd, Gloria Estefan producer Tony Moran and newly-revitalised pop sensation Shannon. Random quote: "It's all about the money."

Earnings: \$200,000.**Estimated wealth:** Even he doesn't know - tied up in royalties and options.**Fingers in pies:** 

50 Jon Reynolds

Owner, Pod**Born:** 18 November 1966.**Age:** 32.

Jon has been involved with hosting parties of one sort or another since he put on the Ball events at Trinity College, Dublin when he was a student there. He then started a club up with his business partner Louis Walsh called The Long Good Friday, with whom he also set up tours of bands from the Village People to Technotronic. He spent four years working with First Leisure in London, where he started a Kinky Gerlinky night at The Empire in Leicester Square before moving back to Dublin and buying a derelict warehouse which became The Pod. Along with The Pod he owns the Chocolate Bar, the Red Box, is a director of Big Beat International (with Ron McCulloch and Darren Hughes) setting up clubs in London, New York and Sydney. He also finds time to co-manage Boyzone.

Earnings: £200,000.**Estimated wealth:** £2m.**Fingers in Pies:**  

They Also Served:

Bob Angus - Metropolis Music
 Jeff Barrett - Heavenly Records
 Garry Blackburn - Anglo, Norman Cook's manager
 Darren Emerson - Underworld
 Steve Finan - Artist management, co-owner of Mo' Wax Records
 Heather Finley - Sainted PR
 Steven Hall - Junior Recordings

Nick Hawkes - Positiva
 Liam Howlett - Prodigy
 Tim Jeffries - Chart compiler
 Lisa Loud - London Records
 Dean Marsh - Dean Marsh & Co
 Guy Moot - A&R publisher, EMI Records
 Sarah Sandy - Groove Connection
 DJ Agency
 Seven Webster - 7PM
 Jeff Young - Radio Producer

1999: THE RETURN OF ARMAND VAN HELDEN



Musical youth: Armand with son Armani

Ruff Daddy

Armand Van Helden
is back with his best record yet.
He thinks Euro house is shit
and reckons he makes
house like Puff Daddy
makes hip hop.
Mr Van Helden:
what kept you?

>>

words Kieran Wyatt
pics Jamie Baker



ARMAND VAN HELDEN

A cold winter's night in Manhattan and the Empire State Building twinkles in the moonlight. Looking down from the roof terrace of a midtown loft apartment, skyscrapers loom out of the dark, police sirens squeal incessantly below.

The terrace belongs to Armand Van Helden, house producer and the brains behind "You Don't Know Me", the biggest tune to hit dancefloors since Stardust. As he laughs and plays with his six-year-old son, Armani, he seems blissfully unaware that his tune is sending dancefloors the world over absolutely potty.

"Well, I'm not in England so I don't know what the impact is," he says, apologetically shrugging his shoulders. "I've got to be there, in a club, hearing the song to realise how big it is." I tell him it's massive, gi-bloody-normous in fact.

"Well, I'm not like, 'Ooh, I've made a monster club record.' It's for the people, not for me. I'm just a happy-go-lucky person enjoying what I love doing."

Back indoors, his modest indifference becomes a little easier to understand. His apartment is surprisingly spartan, not in a designer sense but just the fact that there's jack all in there: a wall of records, a PlayStation, a compact home studio and a cardboard armchair and that's about it. No Philippe Starck-designed furniture, stripped pine flooring or flash motor parked outside on the street. Just one man and his music.

"I am a minimalist to the fullest extent. I don't need any of those luxury items."



Armand: house producer of the wide-trousered persuasion

"Life is one long hustle. Welcome to the real world"

My accountant's always bugging me saying, 'Armand, you gotta buy something to write off', but I don't want anything!"

This sort of stress-free set up is part of the whole Van Helden game plan. A relatively simple lifestyle, coupled with a protective manager, Neil Pettricone, for the record biz bullshit, leaves Van Helden free to flit in and out of the house and hip hop scenes with ease. To repeatedly duck out of the limelight and still return with a blinding track. He makes it all look very easy, but that's the sign of someone who has the utmost confidence in their abilities. Unsurprisingly, it doesn't bother Armand that his profile's been lower than Lord Lucan's for most of 1998.

"Honest to God, I just don't care," he shrugs. "I don't have vanity. There are people out there who become obsessed with making a name for themselves, who think that if you disappear for a month you'll disappear forever. For me it's a bit of a war tactic. I take two months off, stand back and have a look from the outside. And when I come back I know exactly how to make a hit."

These guerilla tactics have worked well for Van Helden in the past. He lurks on the fringes, scoping out the opposition, waiting for the moment to strike. Then, lightning fast, he launches himself, dropping dancefloor bombs – "The Witchdoktor", "New York Express", "Funk Phenomenon", his devastating remix of Tori Amos' "Professional Widow". Bosh bosh bosh. And before the planet's dancefloors have a chance to recover, he's gone, back into Manhattan's urban jungle. Biding his time. Waiting for that moment to strike again.

In case you didn't know, that moment has arrived.

YOU'LL have heard "You Don't Know Me" by now. It's been touted as "the new Stardust", but such comparisons are way off the mark. Where "Music Sounds Better With You" was warm, smooth and immersive, "You Don't Know Me" has b-boy stamped all over it. It is hip hop's cut & paste ethic warped round a killer disco lick and its components bristle with a startling clarity – the raw, funksome bassline, the urgent strings, those "Plastic

Pop Life

Five classic Armand mixes of terrible pop records

Ace Of Base – "Living In Danger"

Armand takes on the Swedish pop cheerers and turns out an Ibiza anthem



Jimmy Somerville – "Heartbeat"

The ex-Bronski Beat warbler gets the kick drum treatment



Tori Amos – "Professional Widow"

Lest we forget, the Stardust of its day



Sneaker Pimps – "Spin Spin Sugar"

Distorted vocals and wah bass – speed garage starts here



The Real McCoy – "Automatic Lover"

Euro toss turns tough electro



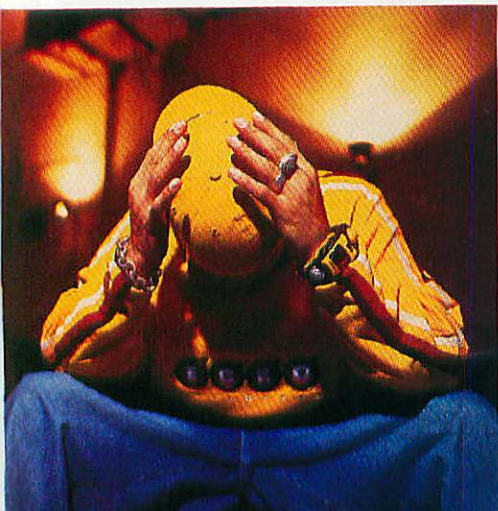
Dreams" beats, the spine-tingling vocals. It's cut-up house at its best and, reckons Van Helden, there's no mystery about it at all.

"It's no different from a Puffy idea," he draws, matter-of-factly. "It's a Bad Boy record. The beats you've heard before, the loop is from an old Carrie Lucas disco thing and I just put a vocal over it. It's not difficult to figure out!" He has an almost incredulous look on his face, one that says what he's done is the most obvious thing in the world and why can't everybody else realise that?

"It comes right from day one when The Sugarhill Gang rhymed over 'Good Times' on 'Rapper's Delight'. A total hip hop perspective. That for me is a futuristic concept for house music."

His other track burning up the clubs is "Psychic Bounty Killers II". It starts with a 15-second snatch of Sash!-style Euro tosh before the sound of the needle being scraped across the wax crashes through. There's a bunch of gangsters yelling who knows what, a brace of gunshots and then a killer disco loop slams back in. It has "Armand Van Helden is back" written all over it.

"Basically, it's all about my frustration with the trend in New York. The music sucks here. I can honestly say I've never seen such a



sad, depressing moment in New York dance music history. Straight up. We have regressed. Six years ago we were at the cutting edge with all that tracky Lisbon and hard Dutch kinda stuff. It's 1999 now and they're back to it again. It's like, 'Can't you peep the future?'"

And at the start of "You Don't Know Me", too, is what sounds like a Hammer Horror film sample intoning, "What is my problem with man, you ask? No, I ask you, what is man's problem with me?" It's a blatant war cry, a rally to arms against the defiling of house, and a declaration that we still don't fully understand Van Helden. And probably never will. He's only too aware that shit like that's going to kick up a stink, but does he care? Does he heck.

"I definitely want them to feel that! I don't care if they walk down the street and put a gun to my head. That song ['Psychic Bounty Killers II'] has a message. That whole intro says, 'Wake up! Let's get with some other stuff!'"

Was that tinny trance intro sampled or did you create it yourself? "I ain't saying," he laughs. "But that's the stuff they play in the big clubs here. I can't take that. It's just saying, 'I'm white, I'm white, I'm white'. I'm not dissin' white culture - I'm part white myself. But New York clubbing used to be about the music, the vibe and the people, rich or poor, black or white. Now it's none of that."

There's a new energy about Van Helden, an almost evangelical zeal to get his message across. Maybe his period out of fame's fickle spotlight has given him time to rethink. Or maybe he's just matured. Whatever it is, just banging out dancefloor-destroying bassline bleeders is no longer good enough for him. As well as "You Don't Know Me", he's got other killer vocal tracks in the can for his new album, "2Future4U". He's especially animated about "Flowers", a classy garage affair with vocals by respected r&b producer Rowan Clark - who's coincidentally his neighbour.

"It's an amazing record," he states, not in an egotistical way but more in the manner of someone who's just chuffed with their efforts. "'You Don't Know Me'



Representing in the hood:
Van wraps up warm

is a party record, a get-your-ass-moving record but 'Flowers' is just a classic. I'm my own worst critic, but that record sounds good every time I hear it. I can't honestly say that about much of my stuff."

He goes on to heap praise on "Music Sounds Better With You" ("a genius record") but generally lament the dearth of quality vocal house. "I loved River Ocean's 'Love & Happiness' with that bugged out Indian language shit. And Ten City's 'My Piece Of Heaven'. But there ain't much else! I'd rather listen to hardcore techno than happy happy joy joy lyrics. It's all so bland."

FOR the first time in his life, Van Helden has been enjoying New York. His low profile in 1998 has given him the chance to go to movies, parks, clubs and cafés, soaking up the vibes of Hustle Central. "Since I left home at 18, life has been one long hustle. It's like, welcome to the real world. So I've just been chilling and actually enjoying some of my money."

But, of course, he's also been working during that time. He and Pettricone have set up a new label, Armed Records. "The whole idea is that if you have one of these records you'll be armed - and dangerous," he explains. Its inception came about from Van Helden's frustration with the majors. He'd spent the first six months of 1998 laying down two albums' worth of tracks (a slow work rate by his breakneck standards) but Rough House Columbia didn't want to release the material until well into 1999 - far too long for someone like Van Helden, bursting with ideas, always looking for the next kick.

"It's a way for me to own my music all the time instead of giving it away to other

The Return Of Van Helden

Roger Sanchez

"A lot of people have been down on Armand because he went quiet for such a long time, but that's because he was working on this album. When people discount Armand, he always tends to come back with something special. I told him when I heard 'You Don't Know Me' that this was his Stardust, his big hit single. But even better is a cut called 'Flowers' on the album!"



Pete Heller

"He needed a straight club smash, and that's what 'You Don't Know Me' is. His hip hop album went over everybody's head - hip hop kids don't know who he is, and the house heads don't necessarily like that sound. I've had the new record on test pressing for a while, and it sends every club berserk."



Erick Morillo

"Marvellous. Respect for reinventing himself for the third time and again coming back with a different way of presenting his music. This time, he's done it with some amazing vocal tracks. And, yes, that track 'Flowers' is amazing. Mad props go to Armand."



labels. There's total accountability. If you're not a priority with a major, the whole process is just so slow. I'll tell you this - unless you're making Stardusts every day, you'd better start your own label."

The music aside, what marks out Armed is its design. Each release will feature the Muslim star in the moon symbol on the record sleeve, an eye-catching device that owes much to the influence of British labels. The label is also another step in Armand's process of what he calls his "constant elevation", his restless desire to keep on reaching for the next level. He's got a million and one projects on the go, some of which he'll talk about (Armed merchandise, the follow-up to "2Future4U"), other stuff about which he's less forthcoming.

"While people think I'm back in house, I'm actually back in hip hop. I'm going to be developing artists but also working with some big people in hip hop - and I mean big. But I can't really talk about it right now. Y'know, I could have a house record blowing up overseas and have a record on Hot97 [New York's main hip hop and r&b station]. Now that would be funny. I can float both ways."

There's a pause, he fixes me with his deep brown eyes and his mouth curls up at the edges into a sly little grin. "It's like, if one day I get out of house music, don't worry about me because I'll be just fine, fine, fine. Trust me."

TRYING to pin down Van Helden in a conversation is as difficult as trying to pin him down musically. He's a moving target, never a clear shot, always ducking, diving, twisting, turning, never letting you get a bead on him. I ask him about the

inspiration for his breakthrough track, "The Witchdoctor" - legend has it that it had something to do with Haitian drumming rituals in Central Park. Ten seconds later he's going off on one about Stonehenge.

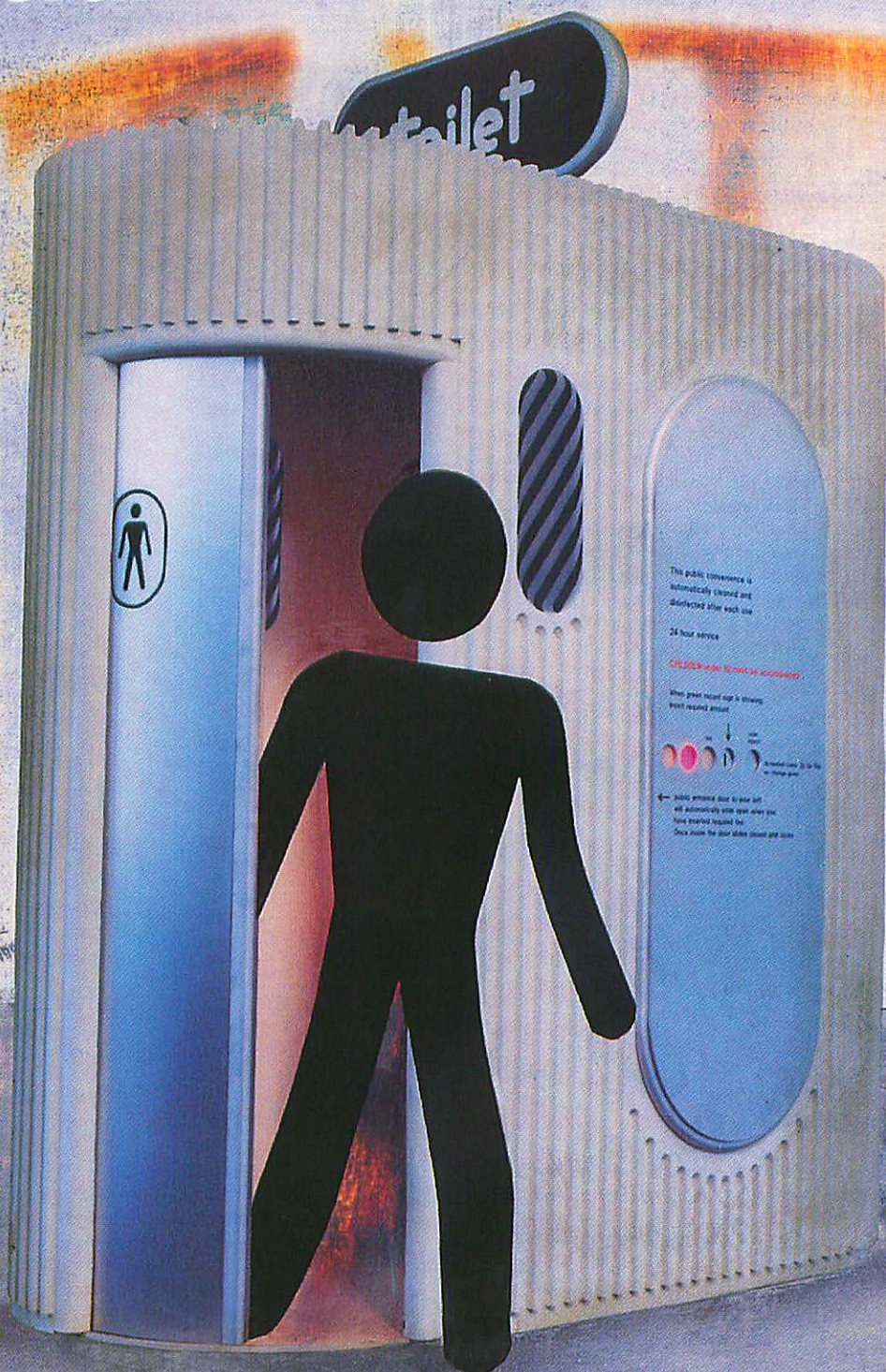
"Thousands of years ago English people used to party on down, man," he says, his eyes blazing. "In those fields with those stones, dancing to all those drums. I honestly believe you guys have that rhythm in your bloodstream, it's inbred throughout history. That's why you love house music. I have a lot of things I don't like about the UK but the one phenomenal thing is that you guys love to go out, feel the music and dance. You might not be able to dance very well but that's still a good quality."

Then he stops, as if he's suddenly remembered something important. He screws up his face in a puzzled manner and whispers, "Where was I again?" Pause. The smile returns. "You see what I mean? My head has all this craziness going on in it. I have to shut off tons of creative connectors in my brain because they confuse me. You know, it's funny, people call me up and say, 'Oh Armand, you've reinvented yourself again', and I'm like, 'What?'. This is no reinvention. I'm me and that's it. It's the same old Armand you've known since 'The Witchdoctor'. I mean, my head progresses musically, thank God. Plenty don't. But I have to go back to square one and realise I'm a little too future for you. That's why I called the album '2Future4U'. It's like saying you're never gonna get me, you never will. The question is - can you keep up?"

'You Don't Know Me' is out now on *frr*, followed by the album '2Future4U', in March



Ultra Literal



SMOKING

Chief Medical
1mg Tar

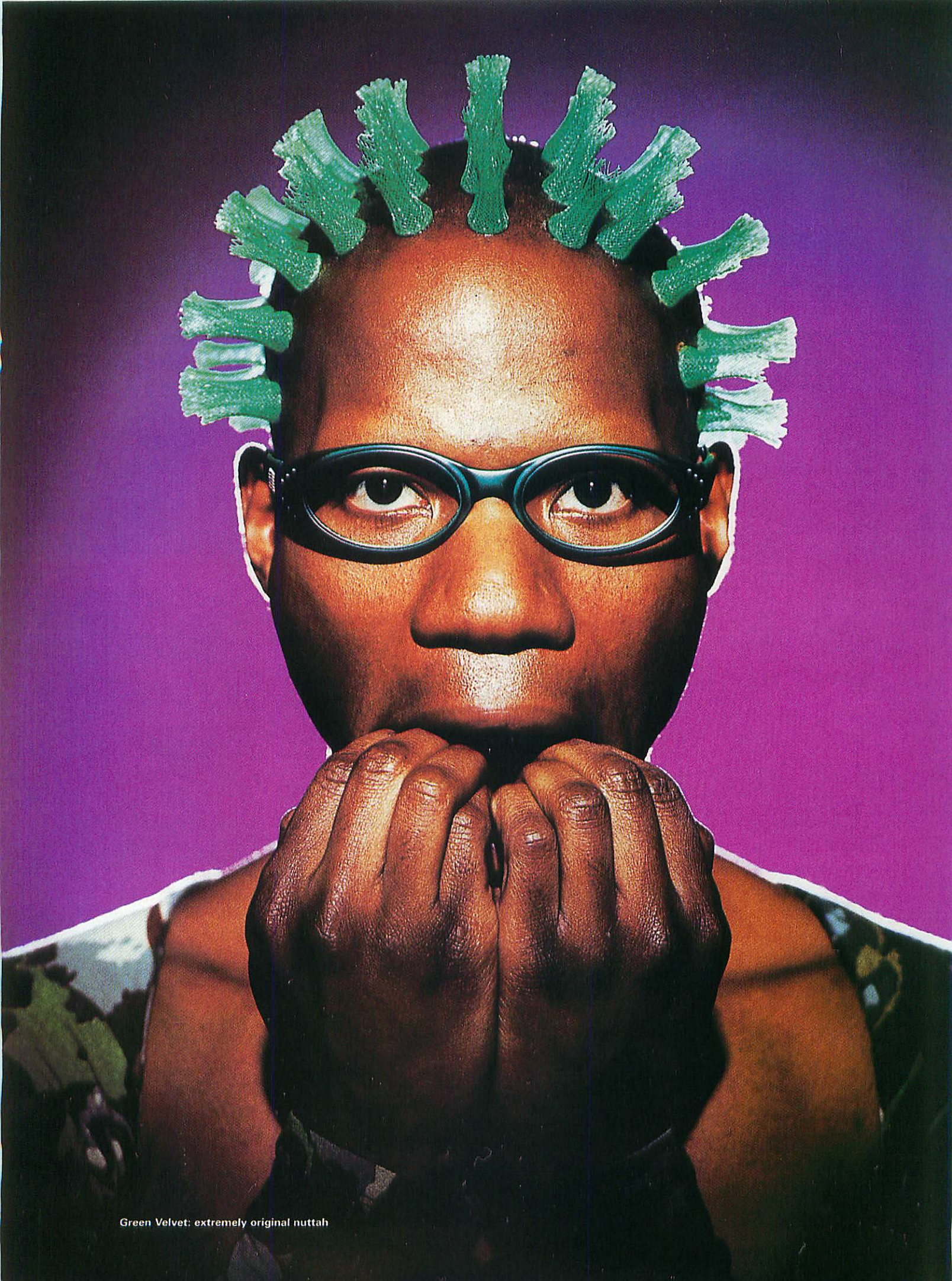


Ultra Low



KILLS

Officers' Warning
0.1mg Nicotine



Green Velvet: extremely original nuttah

Tonight Matthew, I Am Going To Be

Green Velvet

Is **Green Velvet** techno's last superstar or its first schizophrenic? Welcome to a maze of alter egos and far-fetched stories from the front line of Chicago house

words Bethan Cole pics Steve Double

WE are somewhere between the mundane and the fabulous. In the kitchen of a photographer's studio, one rainy night in November, Curtis Jones is sewing together the outfit he will put on as flamboyant techno auteur Green Velvet. Hardly what you'd call a commonplace sight – a producer and DJ of hard, minimal techno tracks painstakingly stitching two Gaultier sleeves to a piece of elastic which will thread across his back. "Cajmere likes more designer type stuff than Green Velvet," he announces of his two alter-egos. Even though tonight, Green Velvet will be wearing the aforementioned Gaultier sleeves, some gleaming, futuristic Issey Miyake camo trousers and DKNY shoes. Next, without a trace of embarrassment or self-consciousness he whips out a small plastic bag containing a make up compact and starts applying foundation to his face.

This is Curtis Jones. Also known as Green Velvet, maker of bare and conceptual techno records. Also known as Cajmere, writer of warm and emphatic house songs. He has a shaved head and a curiously hairless face: very fine eyelashes and eyebrows. And a taut muscular physique: he's sitting here topless as naturally as he would if he were in the bath, at home.

For the producer of some of the sleaziest techno in the history of electronic music, there's something curiously asexual about Curtis. "I don't need no lipstick baby, I got MAC for my complexion here," he shrieks when I offer more make up. He moans about the line his hat has dented into his forehead and cackles and camps it up as his trademark day-glo green mesh cones are glued to his scalp. He's flamboyant and fun and as easy company as a girlfriend or a gay man. In fact, for a hetero bloke, he'd make a fantastic gay man. "My appearance? Let's just say it hasn't stopped anything. I guess girls like it!" He shrugs followed by his crazed cackle of a laugh.

GREEN Velvet records are fired by kinky subversion. The taut, militaristic kick drums; the wiggling, writhing organ undulations that sound like music for a transexual strip club in cyberspace. And the voyeuristic subtext of the singles "Flash" and "Answering Machine", where Curtis takes us on a titillating tour of other people's lives. The imaginary narrative of 1995's "Flash" saw Green Velvet taking parents on a tour of a rave, pointing out their kids taking drugs, drinking and generally debauching it up. 1997's "Answering Machine" offered a peephole into a fictional bloke's day of trauma as recorded by his ansaphone: the best friend dating his girlfriend, the landlord's eviction notice, the crazy girl stalking him. And

now "Coitus", on his new album "Constant Chaos" sees him joining the Chicago sex track tradition in the most explicit way yet. It is, as you'd expect, the dark side of sex. A teasing, hi-energy instrumental gives way to groans of lovemaking as far from the breathy feminine "French Kiss" model as can be imagined. "Coitus" sounds like people dying rather than in ecstasy. I suggest this to Curtis.

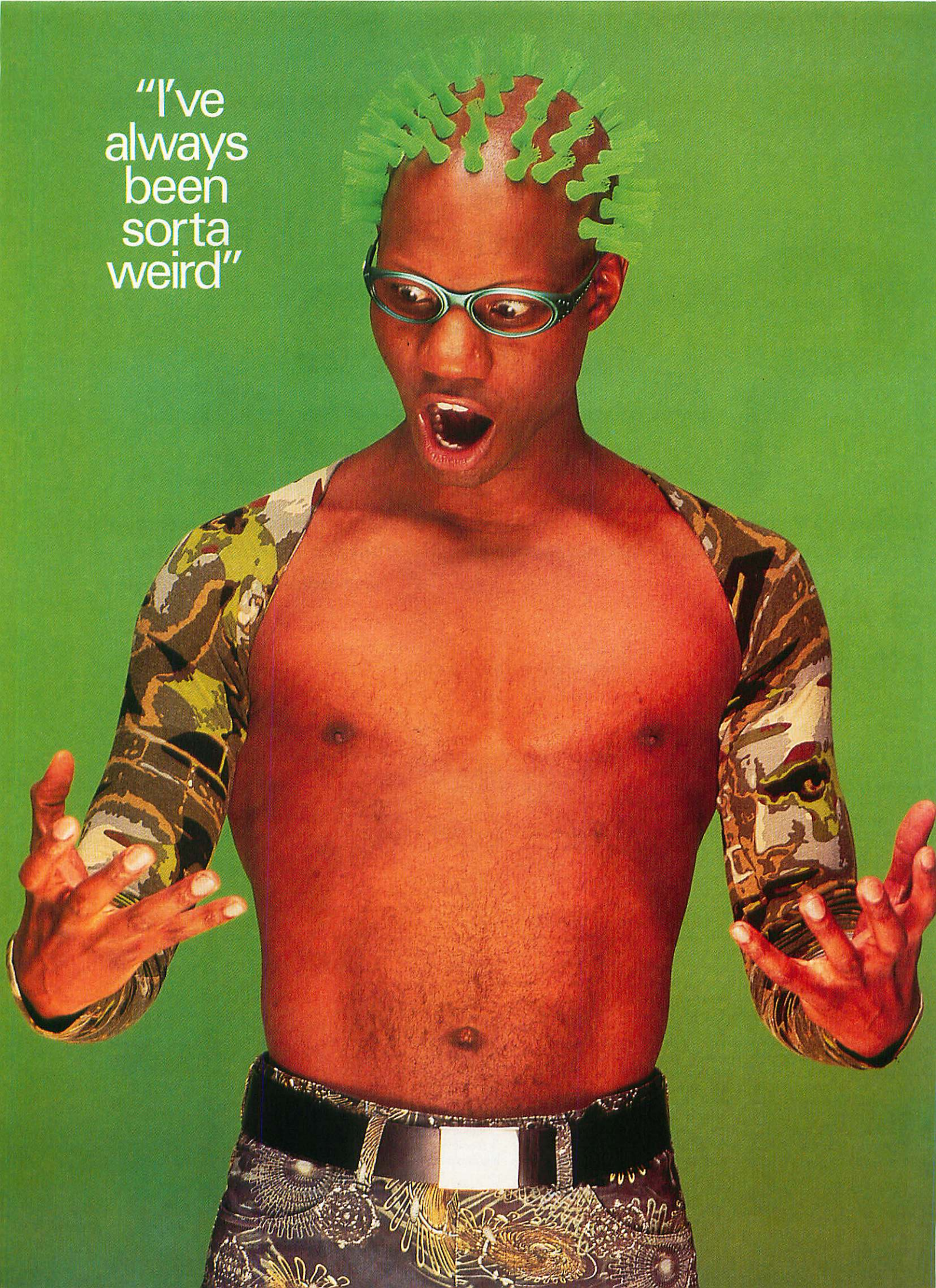
"Huh! Well that's something you need to talk to Freud about," he guffaws. "It's not lovey dovey, it's sex, there's not that much love in it. Sometimes people just have that animal attraction. Other times, maybe when they're in love with somebody they may have the cute sex, the 'I love you, I love you too darling' sex. We've all got to satisfy the animal instincts though." He pauses to consider the sex element in his other records. "I don't think there's anything kinky about my records. They're definitely not like love songs. I don't think when people make out they're like 'oh put on the Green Velvet tape!'"

CURTIS grew up on new wave electronic innovators like Kraftwerk, Ministry and Liaisons Dangereuses. Their music was often permeated by a bright clean optimism, a utopian faith in technology and celebration of the interaction of man with machines. Almost 20 years on, the sound of Green Velvet trades on the same electronic elements. Put on "Constant Chaos" and you enter a post-moral void that's beyond good and evil, beyond emotion. On opening track "Thoughts" Curtis deadpans robotically, "There are things I conceal/Oh how I wish I could reveal/But I know if they are told/I will allow myself to be controlled." A demonic whisper continually urges "Let your mind go" and eventually the main voice is reduced to an agonizing battle with himself. On his earlier release "Land Of The Lost", a favourite of Laurent Garnier's, he riffs on America's sickly "Land Of The Free" motto, soullessly chanting over slamming beats. On the album track "Abduction" the synths sound like a hospital heart monitor going flatline. There's no warmth, no reassurance, no hope. Curtis disagrees. "To me, the voices on my records are as warm as a mother's breast. I don't think they're frightening whatsoever!"

Even so, I'm still subsumed by the moral void of Green Velvet. Album track "Electrocution" fizzles with high voltage menace.

"It's the way they kill people in America," explains Curtis without drama. This is as evocative as darkside techno gets: an album that alternately inveigles, stalks and implants disturbing visions in the mind. "Constant Chaos" is techno as apocalypse >>

"I've
always
been
sorta
weird"



> - its major riffs are sex, death and the end of the world. Somehow it seems appropriate to ask what he makes of America's rock lord of the darkside, Marilyn Manson. "I read his book, he's on devil shit!" says Curtis of "The Long Road Out Of Hell". "It just goes to show that life is not so ideal. Everybody wants an idyllic childhood, but I don't know too many people that are like 'oh my childhood was the best'. You're gonna have kids who pick on you, you're gonna have somebody in your family who does something - slaps you around." He's referring to Manson's childhood discovery of his grandfather's collection of bestial pornography and grotesquely oversized, Vaseline-encrusted dildoes. Curtis' childhood may not have been quite so horrific, but it was far from the suburban American idyll. "My childhood was by no stretch of the imagination pretty or normal. My parents divorced when I was five and I was raised by my father."

Curtis Jones parents' - father an electronic engineer, mother a dietician - were brought to Chicago as children from Mississippi and New Orleans respectively. His grandparents were part of the great black migration to the north in the Forties and Fifties when a generation fled segregation in search of a better life in cities like Chicago, New York and Detroit.

Now 31, Curtis has one brother and one sister, both older. "I'd say I was from the lower class," he admits. As a child he went to church and Sunday school, although he says his parents weren't strict on religion. In his spare time, Curtis' father used to DJ "funk and blues" which is how he first heard Sly Stone and George Clinton, who would be a major influence on his later career. He wasn't a particularly exhibitionist child. "I guess you could say I've always been sorta weird. I think my parents always thought I was smart."

Curtis studied Chemical Engineering at university and spent a year doing postgrad at Berkeley. His first year as an undergraduate coincided with the explosion of house in Chicago. He was 18 years old. "I wasn't really into DJs, I never got into that until later," he recalls. "I was just into going where the party was happening and there were gonna be some girls."

Towards the end of studying he began to try and make house music himself. "I saved up the money I made from the summer internships I had with companies who were sponsoring my scholarships and bought some equipment." The result surfaced in 1991. Cajmere's "Underground Goodies" EP was his low key debut release. A couple of piano-led raw, optimistic house tracks which got him immediately noticed by DJs who'd lamented the falling away of the first Chicago house boom. "I guess after house there was hip hop and then it just fell off," he observes. "At the time I was still just a party goer. I wasn't aware of what was going on in New York or Detroit. I didn't plan on starting a label. The situation just presented itself." In 1992 he kicked off Cajual records. "Brighter Days" featuring Dajae was the first release: a happy, vibrant, upwards-gazing house song which fast became a Nineties anthem. A year later, Curtis started Relief, Cajual's techno sibling. First release: Green Velvet's "Preacher Man", unmistakable for its manic priest sermonizing over whiplash techno drums.

"The name Green Velvet came from my ex-girlfriend's father. He used to make fun of Cajmere cos he thought it was a funny name. So then he used to take it to another level and call me Green Velvet, cos that was even more ridiculous. And then Derrick Carter told me he'd named a cocktail Green Velvet."

Green Velvet live is an unforgettable experience. Curtis Jones becomes possessed with a supernatural manic energy: using his headphones as a vocoder, dancing, cackling, inciting the crowd. Sometimes he does it drunk (never on drugs, he's only

tired E once). Like Jimi Tenor, he's not afraid of debunking the seriousness of techno via comic cabaret and widening its parameters to encapsulate a whole spectrum of kooks and eccentrics.

But this camp, chaotic show only augments the Curtis Jones legend further. After all, he's the man who almost single-handedly resuscitated Chicago house and techno in the Nineties. Who first brought us major talents like Boo Williams, Glenn Underground and Gemini. And created a climate where other labels like Prescription, Guidance and Mind Food were able to flourish. The vibrations from those initial Cajual and Relief tracks are still being felt. Glenn Underground's 1995 disco cut-ups were surely instrumental in the current omnipresence of Stardust and Daft Punk. Boo Williams' revival of the hardest, rawest, dirtiest house sounds imaginable laid a blueprint that talents like Aubrey and Neil Landstrumm could absorb then subvert to their own ends. The legacy of Chicago's Nineties renaissance simply can't be ignored.

In the last year or two many of the original artists have gone on to record albums for other labels. Ivan, once the life and soul of the Cajual office, went on to set up Guidance. Curtis himself has been working on this Green Velvet album. Curtis sighs "when it comes to me there's a lot of shit being said. Cajual and Relief are still in existence and I'm just trying to decide when would be the right time to put out more material. It really became a headache and at that point I had to step away from it and reapproach it with some more motivation and positive energy."

In the meantime, he's given us "Constant Chaos", a modern, noir-ish series of techno tableaux that will slam on the dancefloor and infect the collective consciousness. He's one of the few techno artists out there whose records feel like a true reflection of our twisted and tormented age. Curtis reveals that a friend is making some short films based on his tracks. He imagines his music as scenes before he makes it into sounds. "I guess it's sorta like folk music for the rave scene," he considers. "It's almost like acting, I try and become that character."

And he's off, tired of questions, adjusting his appearance in the mirror. The transformation from Curtis Jones to Green Velvet complete, green mesh nodules framing his head like some kind of alien halo. My visitation is over. Outside, the rain is still falling down on the Whitechapel streets.

Green Velvet's 'Constant Chaos' is out now on Music Man

Is It Because I'm Green?

Words from the mind of Curtis Jones



"Answering Machine"
*"Hello, my name is Bob
 I'm calling from the Psychic
 Friend Neck-Work
 I'm calling to give you your
 horoscope for today
 And it looks bad
 As a matter of fact your life
 looks bad
 I would say, stay in the house
 Today, tomorrow and forever
 Because your chart shows that
 your life is over
 Have a nice day
 I can't take this shit!"*

"The Stalker"
*"I have your cat over here
 Inside my house
 I've taken very, very good care
 of it
 All this time
 Because it reminds me so
 much of you
 But they lied when they said
 that cats have nine lives.
 Yours died a long time ago."
"Flash"
*"So whip out your 15 dollars
 And prepare to enter Club Bad
 Wouldn't you know it, not here
 more than 30 seconds
 And already I see a bad little
 kiddy doing bad little things
 He is sucking on a balloon
 Now this is no ordinary
 balloon, parents
 It's a balloon filled with a gas
 called Nitrous Oxide
 Laughing gas - hee hee hee,
 ha ha,
 But this is no laughing matter
 Cameras ready, prepare to
 flash!"**

"Happy"
*"Everyday, I spend my life
 Living it for someone else
 Fulfilling the dreams they have
 for me
 Putting mine on a shelf
 I'm happy, you're happy
 Everytime I turn around
 They're always there
 Telling me what's right for me
 questioning my behaviour
 Let me live my own life"*

Lyrics reproduced with kind permission of Curtis Jones

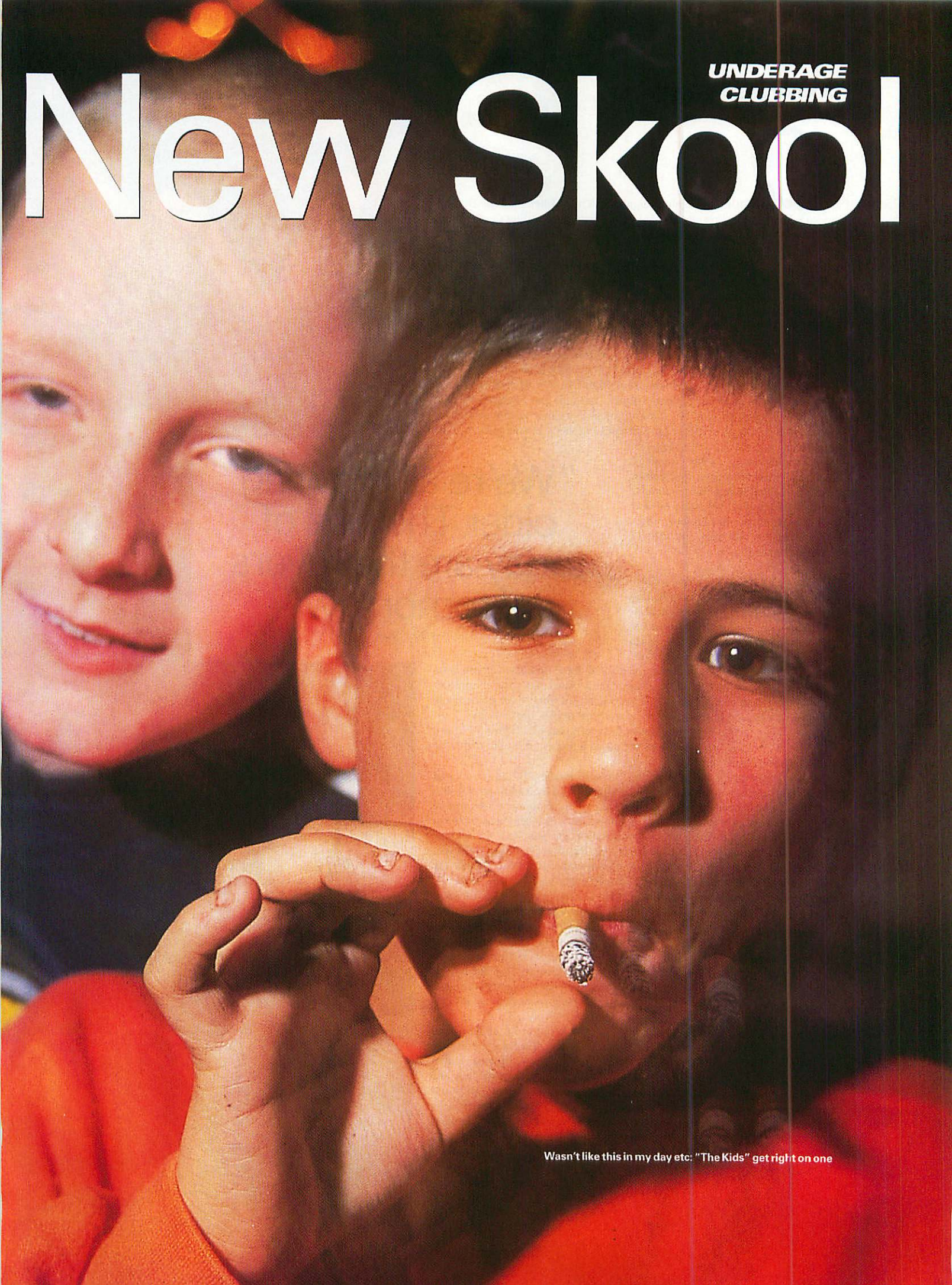


The Real



Today's 14-year-olds demand more than just a school disco. Welcome to the world of under-18 clubs, where you can hear the best in speed garage and drum & bass before you even think about your GCSEs >>

words Emma Warren pics Jamie Baker



UNDERAGE
CLUBBING

New Skool

Wasn't like this in my day etc: "The Kids" get right on one

Underage Clubbing

>>

OUTSIDE the neon squiggle of Club Millennium in Dudley, opposite the gaping park-and-shop void of Merry Hill Shopping Centre, three girls have been dropped off by a dad in a Vauxhall Astra. They are fixing their lycra skirts and adjusting spaghetti-strapped vest tops before breathing into the bouncer's face. He is checking for the tell-tale smell of alcohol. This is Under 18s clubbing, late-Nineties style. Welcome to the real new school.

Inside, a stream of Umbro, Kappa, Ben Sherman, Nike, Adidas and Ellesse shoulder past. "They've all got phones, you know," coos resident DJ, Ian Davis, "and if they haven't got phones, they've got pagers." He taps a shortie (sporting the classic 14-year-old haircut; shaved at the back, gel-laden curtains at the front) on the shoulder. He pulls out a brand new Nokia to show us. "I like dance and chart," says Tim, 15, who has come here straight from school. "I like everything," says his pal Gareth, who thinks that Es are "a bit sad" but would "definitely" like to go to Ibiza. Chorke, Kyife, Lakshmia and Georgina are four beautiful mid-teens who wouldn't look out of place outside London's Twice As Nice roadblock. They like r&b, ragga and soul, and they too would like to go to Ibiza. Their eyes light up: "Definitely we'd go! It sounds cool." The irregular, obviously Ibizan-influenced foam parties are Club Millennium's most popular nights; 2,000 people will come to next week's foam party. Ibiza's long range influence shows absolutely no sign of diminishing whatsoever.

UNDER-18s have always gone to clubs. But while a dressed-up 15-year-old club girl can often hold her breath and hope as she heads past a superclub's bouncer, financial and parental restrictions make cutting-edge clubbing impossible for most. But changes are afoot: at the tail end of 1998, The Hush Club in Birmingham tried an experimental event. PG's, as the night is called, is a parallel universe. A club where DJs spin magic dust to the dancefloor, but where there are no shady geezers in corners, and where coke is everywhere; but in cans, not in wraps.

PG's is an under-18s event quite unlike the youth club discoisms of the past. A proper club, held in a proper club venue, playing proper tunes. But minus the darkside, the drugs and the adults.

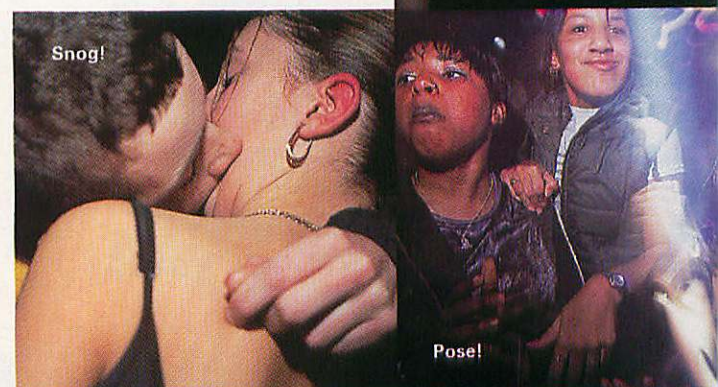
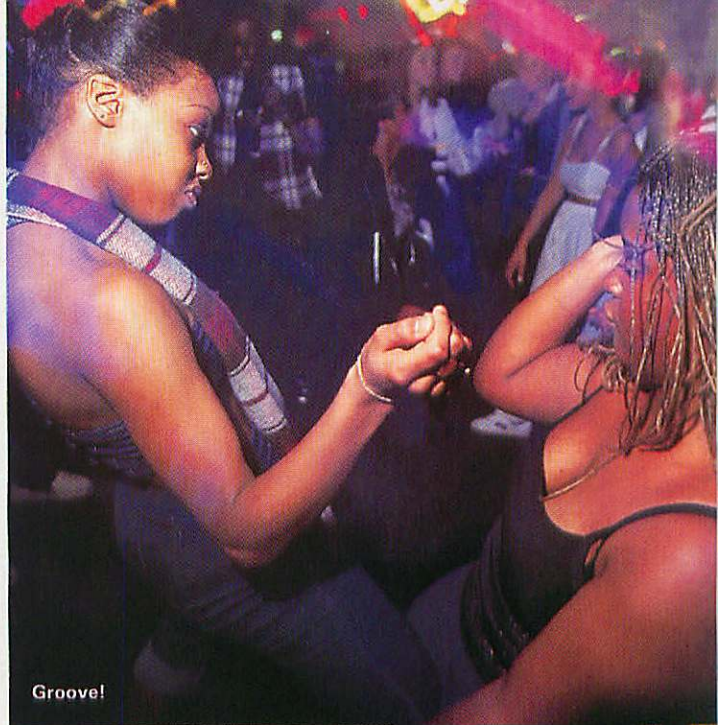
"Under-18s just ain't got anything to do," says MC Riddles. The up and coming MC is a staple at east London events such as Mission UK's Education parties. Like most of the events peppered around inner London, Education revolves around the twin-head engine of drum & bass and UK garage, with a hefty dose of r&b to sweeten the blow. "The whole scene is aimed at over-18s. People are quick to put things in the papers about kids on the streets, but they don't want to provide any alternatives." Inner-city London has a vibrant under-18s scene, despite the irregularity of events, most of which take place on a bi-weekly basis. These are clubs for people who stay up on a school night pause-button taping Kool or Rinse FM or Deja Vu. 14-year-olds who drop into east London's underground garage epicentre, Rhythm Division, to buy records by Doolally or Lenny Fontana.

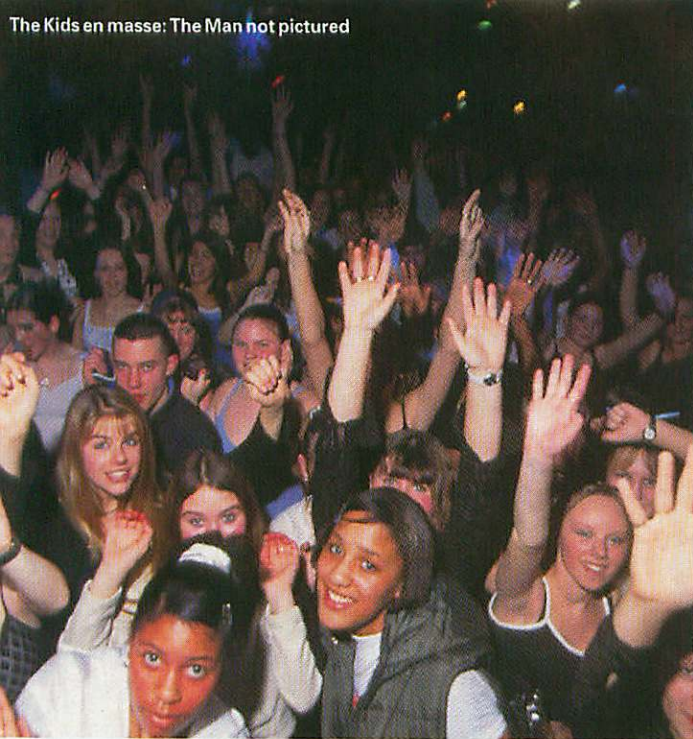
"The younger kids can make or break a record," says Mark, counter master at Rhythm Division. "They might only spend five or 10 pounds but they make up a big part of the shop's turnover." DJ Hype goes even further: "Half the buying audience is kids and it makes me laugh the way the dance industry is so anti-young people. You go to the record shops and it's mostly kids buying. It's kids that know and dictate."

The Dream Team's Spoony, who had his first jock slot at an under-18s in Dalston, agrees. "Clubs are the only part they can't access. They buy the records, listen to the radio, read the press. They're well versed." Naturally, a handful of people who pass through the under-18s umbrella will be bitten by the bug, and pulled into a world where you can make a living from your passion. "Of course people are going to get inspiration from the raves," snorts drum & bass DJ Nicky Blackmarket, one of the most popular DJs on the under-18s circuit. "Plenty of them want to be DJs and MCs, they've got bundles of energy, and they're very enthusiastic. At the end of the day, they're the future."

"We're all growing older. The kids of today are the ravers of tomorrow"

—DJ Hype





DJ dads - what do they reckon?

Would you feel comfortable if your son or daughter wanted to go to an Under 18s event?



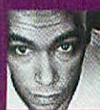
DJ Hype

"That's a stupid question. I can't believe you're asking me that! It's like saying who isn't going to let their kid go to see a kid's film. Who's going to say no? My kid's probably going to be playing at them."



Howie B

"My ideas of clubs are very positive, my ideas of [Howie's daughter] Chilli are very positive. Very Chilli, positive clubbing."



Dave Angel

"I wouldn't feel anything about it, as long as he was having a good time. I just hope there'll be a good DJ on."

Back in Birmingham, PG's represents a radical new take on club culture. Not content with providing club space for the next generation, they are pursuing a drugs awareness policy with absolute moral certainty. The night is run in conjunction with local youth clubs, and drugs information is handed out at the end of the night. Local youth workers are also in attendance to offer advice and impromptu policing.

"I had someone from Birmingham Health Authority say to me, 'why are you taking young people into dingy, dark clubs? Wouldn't it be better to take them for a game of cricket?'," says promoter John Rowley. "In an ideal world, maybe yes, but if we bring them in here we can teach them about how clubs operate, what they are like and when they do go to adult clubs, they won't be intimidated."

The vast majority of first generation club kids took a neck-it-and-see approach to their drugs education. John Rowley and a growing handful of UK-wide under 18s promoters, such as Kingston's Sub Bass, are attempting to steer youthful clubbers away from the notion that drugs are an intrinsic part of the package. They are hoping to pass on vital information to second-generation club kids before they take the plunge into narco-world. "There is a problem with 13-year-olds and drugs, but people are burying their heads in the sand," reckons Rowley.

All of this is in direct opposition to the picture four or five years ago, when the main sweep of clubs were drenched in an E-infused mist. Something that dripped down into the under-18s clubs, and the raves that revolved on a young, hardcore-loving crowd. The new breed of events are fusing ace DJs with their educational message. Promoters are taking KRS-One's old hip hop concept of education and translating it for UK club culture.

"We put on the DJs kids want," reinforces Jay from Kingston's Sub Bass, whose DJ

alumni reads like an A-Z of drum & bass, "but the message is health and awareness." Michael Linnell of Manchester drugs agency Lifeline views the developments with equanimity.

"I've got mixed feelings," he confesses. "I think a lot of the clubs are covering their backs. If they're giving good quality drugs information, then I don't have a problem with it."

After all, saucer-eyed 12-year-olds are never a pretty sight. After the moral panic that followed the teenage E deaths at Ayr's notorious Hangar 13, Scotland's rave culture found itself under heavy manners. "It wasn't directed at under 18s nights," says 22-year-old Martin Campbell, the promoter of Glasgow's Sub Club's Sub-18s night. "But in the past there have been problems with unsavoury characters. Downright neds to be honest. So we devised a strict door policy." Like the nights that nurtured crowds who became a music-loving backbone of Slam, Glasgow's 'Unders' night have helped sustain the fanatical crowds the city is famous for. "It's almost a training ground," offers Campbell, "if you get people when they're fanatical at 14 or 15 then they realise that if they want to go to a decent club they're going to have to behave properly."

"The youth need to be treated more importantly," rants DJ Hype. "We're all growing older. The kids of today are the ravers of tomorrow." It's a point that won't have escaped club owners and promoters keen to ensure that their clubs remain full well into the next millennium. After all, bar culture is fast catching up with clubs, and looser licensing laws mean more competition for diminishing crowds. Clubs need clubbers.

Under the rules of the Acid House Effect, clubs have taken on the ciphers of dance music culture and rewired them for mid-teen usage. Before you know it, Cream will be running 'Milk', an under-18s big tunes event that runs from 6-9pm. Norman Cook will run a mini-boutique and Metalheadz's Saturday matinees in shopping centres will be gridlocking the credit card armies. One day, maybe...

Rewind to Dudley. Martyn, Mickey, Gavin and Chris - all Reeboks and button down shirts in different shades of green - are aged fourteen and fifteen. They like happy hardcore DJ Dougal.

"People our age don't take Es," says Gavin. "But they'll have a bit of whizz or a trip."

"80% of people in here are on drugs," shouts his mate hopefully. A cursory glance around the bumping dancefloor suggests not. In fact, even the most rabid tabloid would have difficulty finding anything to complain about. A handful of people are getting off with each other, probably less than you'd find at any uplifting house night. Although one pair are, in time-honoured school disco tradition, locked together in a brace-clamping clinch in the middle of the dancefloor, slow-dancing whilst everyone else is doing the chicken-wing trance dance to Paul Van Dyk's "For An Angel", or getting jiggy in a circle to Mr Vegas' anti-oral sex dancehall smash "Heads High". This could be Club Anywhere, Everywhersville, UK. Apart from the fact that it finishes at 10pm, and there are black plastic bags tied over the beer pumps.

A sea-change of opinion might be closer than you think. Despite the (obvious) fact that drugs are part of the everyday lexicon of life for many people, those who monitor young people's opinions are suggesting that attitudes have already changed. During a study of 16-year-olds, Will Eglington at Flamingo's, a London-based youth research media company, found many people were disillusioned by clubbing and drugs. "We've found that for almost a year, that if people want to stand out and be original they don't take drugs. These 16-year-olds don't want to have anything to do with E, they see clubbing as a mainstream activity, and they're frustrated by the fact that anyone can access it." Eglington adds that "more and more, drugs are no longer the norm. Ecstasy is plain uncool."

"THE youth are the barometer," says DJ Spoony. "They've got their ears to the ground." However the next decade pans out, one thing is for sure. The under-18s scene will continue to respond and react to the shimmys and shakes of mainstream club culture, feeding dance disciples to the club overground. London's Black & White Balls have flyers that bear a remarkable resemblance to those of underground garage jam La Cosa Nostra. CDO's mainstream events across the country thrive on foam parties. PG's want Judge Jules to play. "[Under 18s] are an academy," suggests Spoony, summing up something that applies to all the events, whether they are commercial avenues which smooth the progression into proper clubs, or hardcore, millennial replacements for inner-city youth clubs: "We're nurturing the future."



Under 18s club details

- Cert Presents PG's. Monthly at The Hush, Birmingham. Details: 0121-377-5538
- Crazy Dance Organisation. Weekly at venues nationwide. Details: 0870-900-0265
- Kool Skool '98. Bi-monthly, London. Details: 07010-700-945
- Sub-Bass. Bi-monthly, Kingston-Upon-Thames. Details: 0468-398-013
- Sub-18. Weekly Glasgow. Details 0141-248-4600
- Mission UK. Bi-monthly, London. Details: 0956-840-285



1999: THE LABEL

The Hit Factory

words Kieran Wyatt
pics Jamie Baker

Filtered disco and slick garage is the sound of **Erick Morillo's Subliminal** label. Meet the man who still likes to move it, move it

You may not realise it, but chances are you're a fan of Subliminal. If you checked any club in Ibiza this year, you were more or less guaranteed to catch one of this New Jersey-based label's tunes – tracks like Pianoheadz' "Distortion", José Nuñez's "In My Life" or Constipated Monkeys' scat fest "Cro-Magnon". Some DJs would have the entire back catalogue in their boxes, dropping half hour Subliminal slots into their sets. Not bad going for a label merely a year old.

Subliminal HQ is situated across the Hudson River from Manhattan in a place called Weehawken. It might sound like Cowboysville, but it's actually a fairly anonymous area, a collection of swish harbour-side developments and funky warehouse conversions. It's one of those conversions which houses label boss and Reel II Real chief twiddler Erick Morillo, production partners Harry "Choo Choo" Romero and José Nuñez, and a hyper-enthusiastic back-up team who ensure life runs as smoothly as the grooves on their records.

"It's just so relaxed here," says Morillo, sprawled out in his office, "because you haven't got people hassling you every five minutes like you do in Manhattan. In terms of the global dance scene, we feel totally part of the New York thing. But in subtler ways we don't."

Born in 1997, Subliminal has reconfigured notions of how a dance label should operate. Much of the output is done in-house – and the outside

productions (like the releases by Joey Negro and Richard F) receive a Subliminal remix. Morillo, Nuñez and Romero work together, under monikers like the Constipated Monkeys (Romero and Nuñez), Pianoheadz (Morillo and Nuñez) and The Dronez (all three). One of them might start a track, another will finish it while the third will do the mix. Who does what exactly is unimportant – it's the quality of the tunes that matters. It's a remarkably egalitarian way of working.

"When you say, 'it's not about egos,' it sounds like bullshit, but for us it's the truth," declares Romero. "We're here. It's for real. If egos had been involved, the label would have been dead a long time ago." It's testament to their attitude to production that Morillo, although often seen as the public face of Subliminal, is happy to heap praise on Romero and Nuñez.

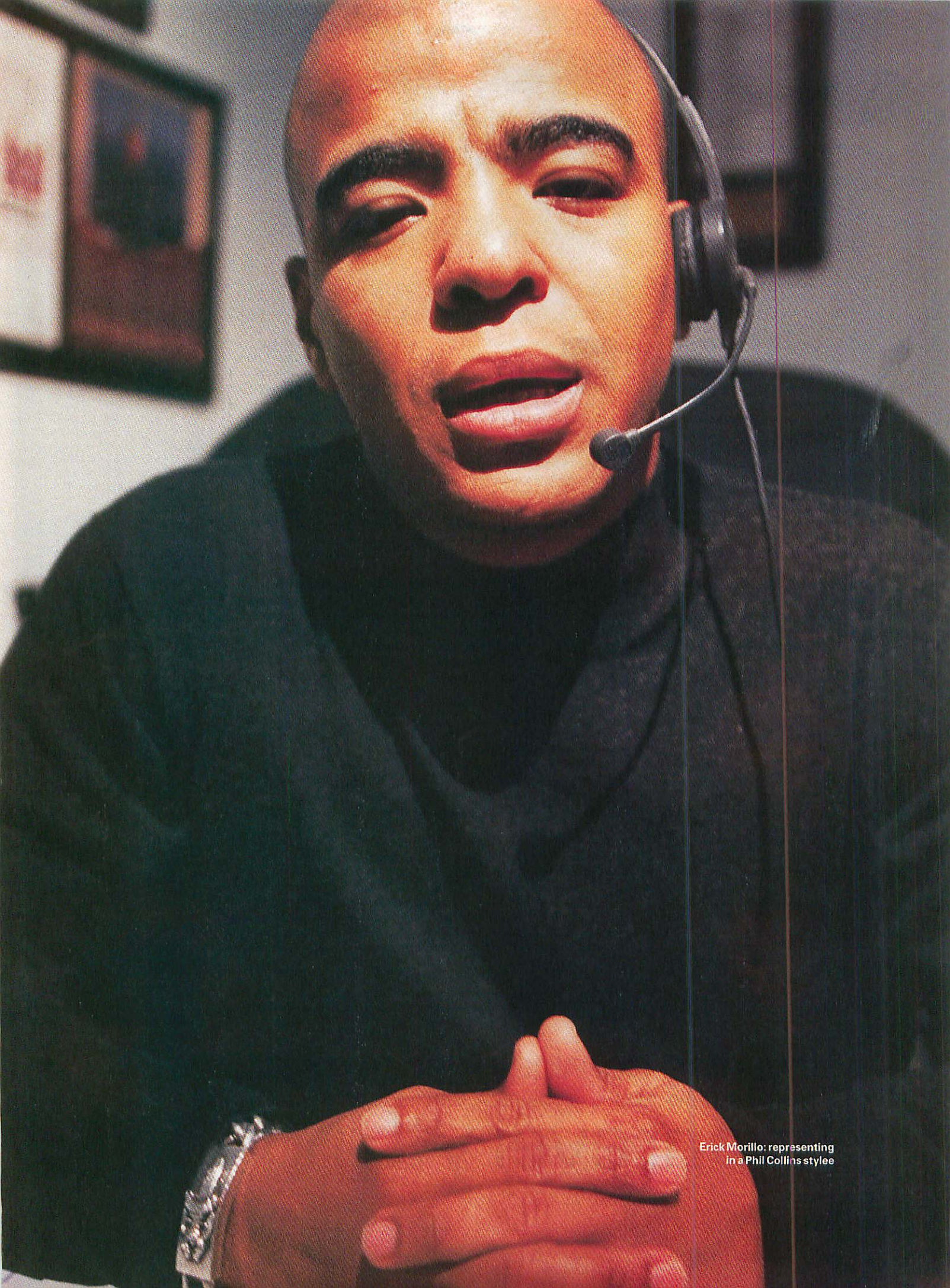
Subliminal Discography

- 1 Constipated Monkeys "Cro-Magnon"/"Erectus"
- 2 Da Mob Featuring Jocelyn Brown "Fun"
- 3 Pianoheadz "Distortion"
- 4 Richard F "Good Love"
- 5 José Nuñez Featuring Octavia "In My Life"
- 6 Robbie Rivera "Nothing To Offer"
- 7 Joey Negro & Taka Boom "Can't Get High Without U"
- 8 CZR Featuring Darryl Pandey "Bad Enough"
- 9 DJ Dealer Presents Risqué "Temptation"
- 10 Harry "Choo Choo" Romero Presents Inaya Day "Just Can't Get Enough"



Magnificent seven:
the Subliminal crew

>>



Erick Morillo: representing
in a Phil Collins stylee



SUBLIMINAL

>> "Harry and José have as much to do with Subliminal as I do. They're the stars. It's their hunger, their 24-hour sessions in the studio, that frees me up to run the label."

And the unique approach to making music also means there's no "Subliminal sound" as such – vocal garage, thumping disco, techish-house and even drum & bass have all figured. But, reckons Morillo, that's always been a major part of the Subliminal gameplan, from the plethora of music styles right down to the stylish European-influenced record sleeves.

"The whole idea was to set it apart from everything else. None of the other labels in the States were doing anything that we wanted to be associated with. The whole European look was what we feel was happening with DJs and clubs. We deliberately wanted people to think the record was from Europe and then to look at the label, see it's from New Jersey and be like, 'What?'"

Morillo's drive is impressive. He'll step off a plane at eight in the morning after an all-night DJ gig and go straight to the office for a full working day. And this energy is infectious – everybody talks at a mile a minute, bursting with a collective enthusiasm for what the label represents. Even the marketing guy, Angel "Nasty" Negron, is producing tracks in his home studio, pushing Morillo for a Subliminal release.

"I want the club, the radio station, the magazine – I want everything," says Morillo, looking dead serious. "But you can only achieve that step by step. We have certain goals and one of those is to dominate dance music."

Seven days and six thousand miles later, we're a world away from Manhattan's gleaming spires, ensconced in a dodgy boozier on the edge of Brixton, London. It's Basement Jaxx's monthly excursion into quality house and Morillo is putting in a sneaky appearance behind the decks prior to his special eight-hour set at the Ministry. He weaves tribal trax with funky disco and diva garage, beaming like he's swallowed a handful of spacedust. The mix is flowing seamlessly.



Choo Choo (l) & Nuñez: possible alternative career as zanily-named cartoon duo, anyone?

Harry "Choo Choo" Romero & José Nuñez

Getting busy with Subliminal's resident producers-cum-gag merchants

Harry "Choo Choo" Romero and José Nuñez are Subliminal's resident men behaving badly. A session with them in the studio is like day camp, an endless succession of insults, practical jokes and laddish behaviour. Example: "What the fuck are you thinking about?" enquires Romero of a clearly-distracted Nuñez. "Nothing in particular," comes the reply. "I'll tell you what you're thinking about," mocks his production partner. "Your fucking lunch... Jabba!" Cue fisticuffs. (Small surprise, then, that on a recent trip to San Francisco one irate cabbie, fed up with their boisterousness, ordered them out of his taxi and then proceeded to take pot shots at them with his pistol.)

But for all the mucking about, the duo are still the musical bedrock upon which Subliminal is built. Nuñez is known as the "Be There" guy, the one who'll spend 72 hours in the studio

perfecting the hi-hat. Morillo calls Romero "The Butcher", the one who cuts and slices things up. Between them, they make sweet music.

"It didn't happen overnight," says Nuñez. "We've all known each other since way back when." This history gives the pair the confidence and trust in each other that marks out their productions as so special.

Still, you wonder when all that graft is actually done, since they spend so much time larking around. When Morillo joins them, they suggest a bit of creative word play. The idea is to add a word each time to keep the sentence going. The running order is Nuñez-Morillo-Romero. "Erick." "Is." "A." "Confused." "But." There's a pause before Romero delivers his killer line. "Fucker."

Morillo leaps out of his chair, his face a picture of mock outrage. Nuñez is doubled up with laughter, Romero glows with pride. "Man, I'm killing them."

And then, ever so quietly at first, a familiar organ riff snakes through the mix. Morillo cuts it in and then out again, teasing the ears, heightening the tension, before letting the tune flow its natural course, relentlessly building in intensity before exploding into a woosh of dirty disco colours. It's Joey Negro's Subliminal classic, "Can't Get High Without U", and judging by the whooping and hollering around us, 200 people have all come to the conclusion that house music doesn't get much better than this. Plans for world domination don't seem so far-fetched after all.

'Just Can't Get Enough' by Harry 'Choo Choo' Romero Presents Inaya Day is out now. 'Movin' On' by José Nuñez Featuring Octavia is scheduled for March

M

Erick Morillo

Mr Subliminal, US house hero and would-be barrowboy...



I'm not a musician. I'm just a DJ with a great ear. That's all I am.

I know what I like and I

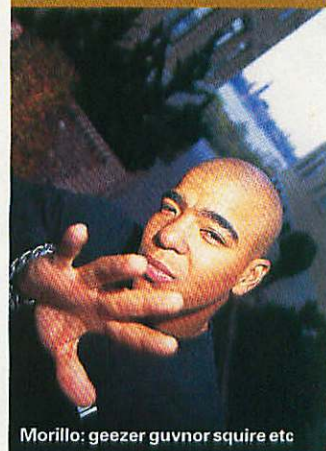
know what makes people dance."

A typically modest but ebullient Erick Morillo is trying to put a finger on his success, from topping charts the world over to scoring big with the underground house scene. Morillo was (and is – a third album is still planned) the brains behind Reel II Real, the house-ragga-pop crossover combo of "I Like To Move It" fame. And now he's heading Subliminal, the house label of the moment. But (like The Shamen's Mr C) he doesn't find any incongruity between commercial success and underground appeal.

"People forget that 'I Like To Move It' was a huge underground tune before it hit the charts. Absolutely everyone was playing that record. It just opened doors for me."

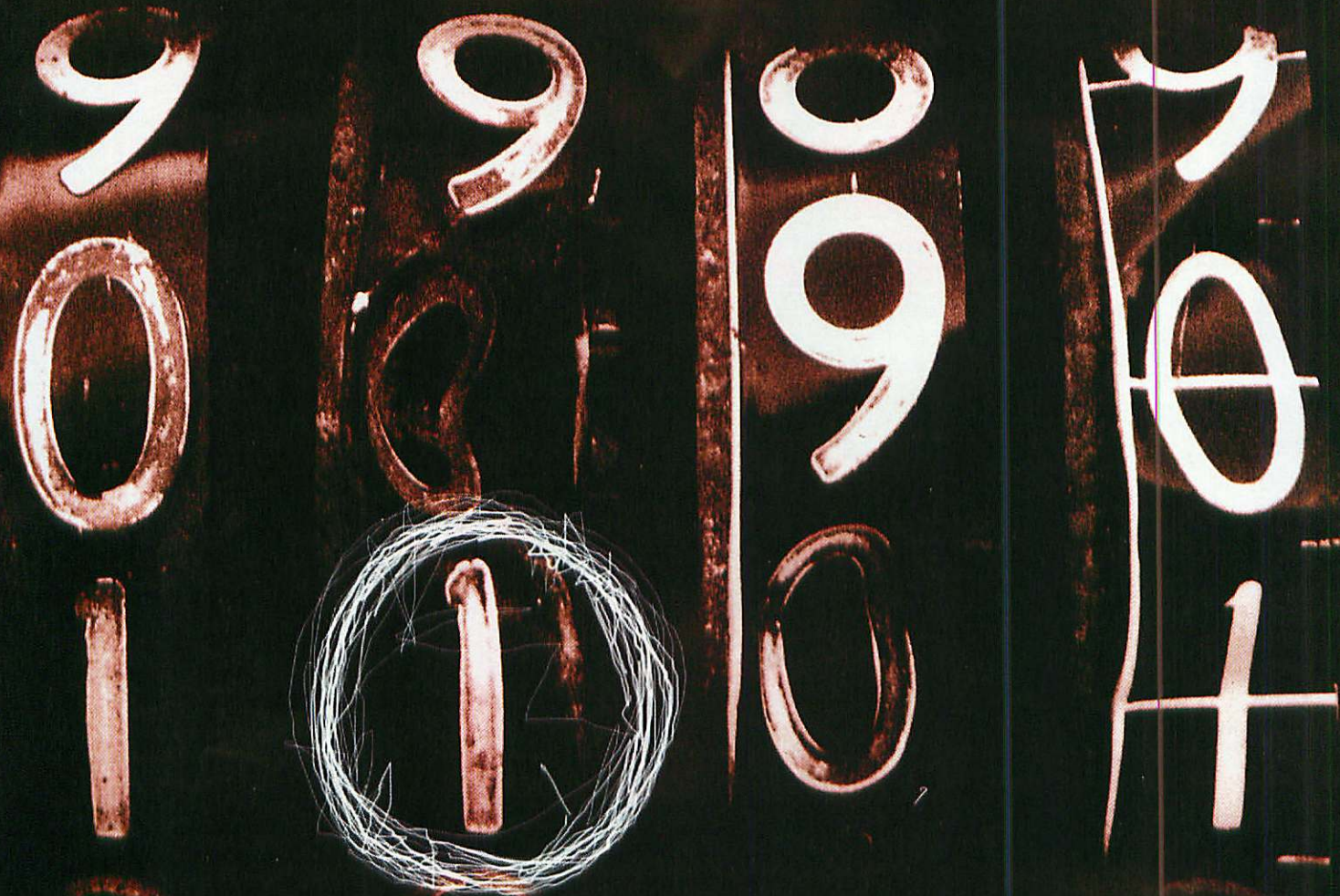
He claims that between running the label, DJing and production, there's no time for anything else. Even chasing ladies? He breaks out into a broad, knowing smile. "Ha ha, well the best thing about my job is that I get to meet a lot of people when I DJ." His personal assistant, Imma, later alludes to some saucy stories of Morillo being caught in flagrante delicto with various young ladies – unfortunately not fit to print in a family publication such as Muzik.

He loves DJing in Europe, the UK especially (he has a monthly residency at the Ministry Of Sound), never missing a chance to launch into some cockney geezer impersonations. "Naaaah wort aaahh meen, mate?" he bellows every five seconds. I haven't the heart to tell him he sounds like Del Boy with a coachman lodged in his cakehole.



Morillo: geezer guvnor squire etc

"I want to dominate dance music.
I want the club, the radio station, the magazine,
I want everything"
- Erick Morillo



prodigy present

THE DITCHAMBER SESSIONS VOLUME ONE

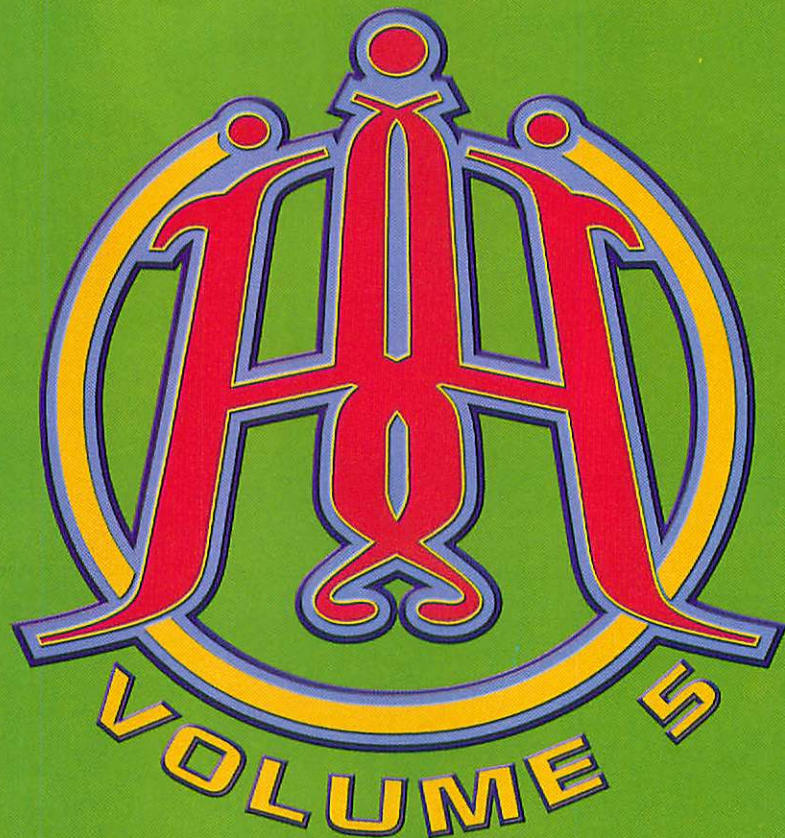
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CHARTS

THE MUZIK SWEEP



The Muzik Sweep is broadcast exclusively on **Dave Pearce's** Dance Anthems Show on the Sunday four days before Muzik hits the streets.
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THE 20 BIGGEST TUNES ON BRITAIN'S DANCEFLOORS THIS MONTH

1 LOVE STIMULATION (REMIXES)

Paul Van Dyk Presents Humate (MFS)

☎ code-4001

The Berlin trance-master updates his early-Nineties classic. Tearfully joyful.

2 KING OF THE SNAKE

Underworld (Junior)

☎ code-4002

Hotter than yer mama's buns album promo with Daves Angel and Clarke on the mix.

3 I WANT YOUR LOVE

Roger Sanchez Presents Twilight (Perpetual)

☎ code-4003

Love-it-hate-it happy happy cover of the Chic disco classic.

4 BUENA VIDA

Inner City (PIAS)

☎ code-4004

Now in Spanish, a 10-years-on update of Kevin Saunderson's greatest techno-pop moment.

5 WHO'S THE BADMAN?

Dee Patten (Higher Ground)

☎ code-4005

The proto-jungle classic finally reissued with Solid Ground, Dub Pistols and 187 Lockdown mixes.

6 CAN'T GET ENOUGH

Soulsearcher (Defected)

☎ code-4006

Miami's Jazz 'n' Groove boys with a vocal garage stormer.

7 NO GOOD

Da Fool (ffrr)

☎ code-4007

The riff from SIL's "Blue Oyster" makes for a scorching hard houser.

8 RAISE YOUR HANDS

Big Room Girls Featuring Darryl Pandey (Junior/VC)

☎ code-4008

The Rhythm Masters rope in the old Chicago legend on the mic. House with balls.

9 KING TITO'S GLOVES EP

Deadly Avenger (Illicit)

☎ code-4009

Extra-large big beat workout with ice-cool soundtrack interludes.

10 MUSHROOMS

Marshall Jefferson Versus Noosa Heads (Airtight)

☎ code-4010

Salt City Orchestra's sublime deep house soundtracking of Marshall's cosmic trip.

11 RAM TRILOGY PART 3

Various Artists (Ram)

☎ code-4011

Andy C and the lads increase the jungle pressure with four hard and deadly cuts.

12 BODY

Funky Green Dogs (Twisted)

☎ code-4012

The Murk boys get ready for the new album with a killer hard vocal garage lick.

13 OUT OF THE BLUE

Out Of The Blue (white label)

☎ code-4013

From Holland, a gleaming trance monster of anonymous origin.

14 ANTHEM/VIP

Gus Gus (4AD)

☎ code-4014

Limited promo from the Iceland collective's second album. Housey, deep, digital and phonky.

15 WHAT U DO (REMIXES)

Colours Featuring Stephen Emmanuel (Inspiration)

☎ code-4015

Swiftly becoming an underground garage perennial. The ladeez's favourite.

16 DELTA SUN BOTTLENECK STOMP (CHEMICAL BROTHERS REMIX)

Mercury Rev (V2)

☎ code-4016

Shock non-rocking beats as the Chems go all piano wahy on the American answer to Spiritualized

17 BAMBAATAA (REMIXES)

Shy FX (Ebony)

☎ code-4017

New mixes of 1998's jungle anthem.

18 PROTECT YOUR MIND

Sakin & Friends (Additive)

☎ code-4018

Sizeable trance tune alert. Now that title's starting to make sense.

19 MIGHTY HEALTHY

Ghostface Killah (Sony)

☎ code-4019

Another month. Another moody dope beats menace moment from the Wu Tang stable.

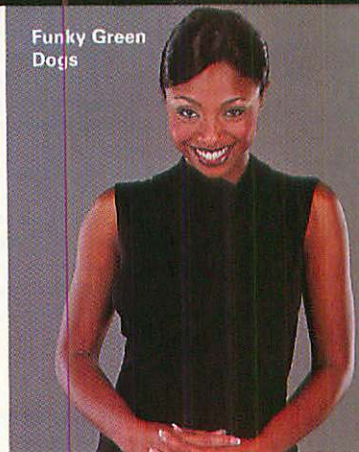
20 I WANT YOU FOR MYSELF (FULL INTENTION REMIXES)

Another Level Featuring Ghostface Killah (Northwestside)

☎ code-4020

As good as MJ Cole's take last time? The disco duo give the r&b crew a right old shiny rub-down.

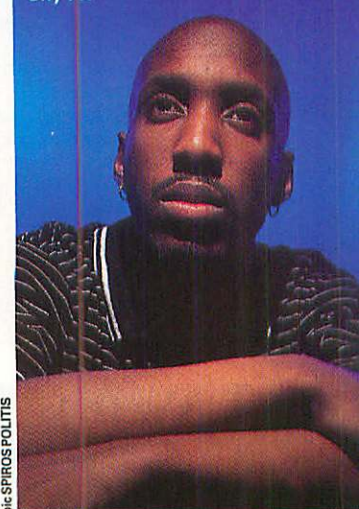
Funky Green Dogs



Gus Gus



Shy FX



pic: SPIROS POLITIS



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THE MUZIK SWEEP This chart was compiled from a selection of DJ returns including the following: Stu Allan, Alan Lloyd, Angel, Mark Archer, Phil Asher, Black Market Records, Pete Bone, Scott Bradford, James Brophy, Pete Bremley, Spencer Broughton, Alvin C, Derrick Carter, Sarah Chapman, Cheek's Chewns, Andy Clever, Norman Cook, Danielle Davoli, DJ Disciple, Deep Dish, De Niro, Djimin, Eamon Dug, Michael Dug, Elliot Eschwick, The Egg, Paul Farris, Simon Fatthead, Greg Fontan, Keith Filder, Rob Fletcher, John "D" Fleming, Andy Freaknik, Dr S Gachet, Gusto, Kenny Hawkes, The Lovely Helen, Clive Henry, Neil Hinde, Tony Humphries, Chris James, Nick James, Princess Julia, KCC, Ray Keith, Kool FM (Birmingham), Loco Records, Ray Lock, Luffy (Flying), Robert Luis, Andy Mac, Kevin Mackay, Colin McLean, Woody McBride, DJ Mackintosh, Maggie McKeown, Chris Madden, Main Source Promotions, Vivien Markey, Massimo, Massive Records, Jim Masters, Angela Matheson, Orde Mella, Phil Moses, Mighty Atom Records, Dave Morales, Russ Morgan & Carl Thomas (Klass), Simon Mu, Kris Needs, Luke Neville, Grant Nelson, Paul Oakenfield, DJ Oberon, Offsurface Sound System, Guy Oldham, Graeme Park, Mark Picchiotti, Pierre, Pressure Drop, Pure Groove Records, Danny Rampling, Rad Rice, Evil Eddie Richards, Matthew Roberts, Peter Robinson, Kev Nice, Dave Rolfe, Mr Scruff, Dean Thatcher, Paul Thomas, Tony Walker, Andy Ward (Up Yer Ransgrit), Warlock, Nick Warren, Allister Whitehead, LA Williams.

GLOBAL CHARTS



RADIO CHART

JOE MCKECHNIE (CRASH FM)



1 MORE THAN YOU

KNOW Prince Paul/
De La Soul (Tommy Boy)

2 WHAT'S YOUR

NUMBER
(SINCLAR MIX)
Ian Pooley (V2)

3 OUTER LIMITS

(ANGEL MIX) Twister (Response Audio)

4 **RED DISTRICT EP** Access 58 (Access 58)

5 **TRIED BY 12 (MIXES)**

East Flatbush Project (Ninja Tune)

6 **SUPER FUNKY HUSTLER**

Igor & Grishka (Tempo X)

7 **BADMAN (DUB PISTOLS MIX)**

Dee Patten (Higher Ground)

8 **LET US REPLAY** Coldcut (Ninja Tune)

9 **ALARM CALL (POTAGE DE JOUR)**

Björk (One Little Indian)

10 **COMIN' THRU** The Subjective (Rotation)

Broadcast 9 until 12am every Saturday on 107 Crash FM

READER'S CHART

STEVE BURGESS (MANCHESTER, UK)

1 **MESSIN' WITH MY MIND**

Thompson Project (Soulfulic)

2 **THAT'S WHAT IT IS** Da Mocho (Muggsy)

3 **SENSATIONAL BEATS** Masters At Work (MAW)

4 **I'LL GIVE YOU LOVE** Lenny Fontana (Soulshine)

5 **THE LOWDOWN EP** BDI (Swing City)

6 **WATERBABIES** Da Mocho (Play It Loud)

7 **YOU DON'T KNOW** Su Su Bobien

(Strictly Rhythm)

8 **LADY, YOU BRING ME UP (LONDON**

CONNECTION VOCAL) Simply Smooth (white label)

9 **BRING BACK THE LOVE** 95 North

Featuring Laura Harris (Strictly Rhythm)

10 **DEJA VU (MJ COLE MIX)** E Smooove

Featuring Lanza Waters (AM:PM)

HOME LISTENING

DELI G (BRISTOL, UK)

1 **DISCO 2000** Salsoul (Salsoul)

2 **PRELUDE MASTERMIX SERIES 1-5**

Various Artists (Prelude)

3 **JAZZ IN THE LOUNGE**

Various Artists (Nitegrooves)

4 **LIFE IS FOR LIVING** USG (Prescription)

5 **I'LL DO MY BEST FOR YOU**

Ricky Sanderley (RCA)

6 **I NEED YOU** Sylvester (Fantasy)

7 **PUT YOUR HANDS TOGETHER**

O'Jays (Philadelphia)

8 **SOMA 5** Various Artists (Soma)

9 **UNTITLED** Kao Fusion (Distance)

10 **HOT SAUCE** Various Artists (Chilli Funk)

MR SCRUFF (MANCHESTER, UK)

1 **JAZZY SENSATION** Afrika Bambaataa (Tommy Boy)

2 **FINGERS** Joi (Virgin)

3 **ELECTRIC BLUES** DJ Stix (Kingsize)

4 **VOYAGER AUDIO** Audio Blueprint (Audio Blueprint)

5 **BASS 1999** Prisoners Of Technology (Fresh Kutt)

6 **LET US REPLAY** Coldcut (Ninja Tune)

7 **MESSA LUNA** Mondo Paradiso (Opaque Stereo)

8 **BE BRAVE** Model 500 (R&S)

9 **MODIFIED CROPS** Modified Starch (Slalom)

10 **ME, MYSELF AND I** Badmarsh & Shri (Tommy Boy)

FITZROY DA BUZZBOY (LONDON, UK)

1 **LOVE LIKE THIS (BUZZBOY REMIX)** Faith Evans (dub plate)

2 **DEVIL'S PIE** D'Angelo (Virgin)

3 **ZION** Lauryn Hill (Columbia)

4 **NEVERMIND** 112 (Bad Boy)

5 **ALL NIGHT LONG** Faith Evans (Arista)

6 **IT'S ALL YOURS** MC Lyte & Gina Thompson (east west)

7 **DANGEROUS GROUNDS** Method Man (Def Jam)

8 **GIVE ME SOME MORE** Busta Rhymes (east west)

9 **SWEETHEART** Groove Merchants (promo)

10 **WE'RE UNIFIED** Kid Capri Featuring Snoop (Columbia)

DJ DEEP (PARIS, FRANCE)

1 **A CERTAIN PEACE** Yasushi Ide (Joe Claussell's Flute Mix) (DH)

2 **WHERE'S THE LOVE** Kerri Chandler (cassette)

3 **GET 2 U** Jovonn Featuring Lyon (Next Moov)

4 **MIXED MOODS EP** Mateo & Matos (Spiritual Life)

5 **GO AHEAD** Donna Montgomery (cassette)

6 **MUSE LIFE** Julien Jabre (Basic)

7 **WOUNDERFUL PERSON (MAW DUB)** Black Masses (MAW)

8 **SUNSHINE** Jovonn (Estereo)

9 **THE FUNK FORCE** DJ Deep (Straight Up)

10 **COLOURS EP** The Deep (Basenotic)

GROOVE ARMADA (LONDON, UK)

1 **WHAT IS A PARTY EP** Moog (Dust 2 Dust)

2 **I SEE YOU BABY** Groove Armada (Pepper)

3 **DRO EP** Bushy & Professor (Catskills)

4 **WIND AND SEA** At Jazz (DiY Discs)

5 **SLOWBURN** Dirty Harry (Boombastic)

6 **SOUND OF MUSIC** Dayton (Capital)

7 **HERE COMES PISSY WILLY** Fila Brazillia (Pork)

8 **SCENE 5: THE SEDUCTION** The Meditations (Sunday Best)

9 **TRIPPER** Peter Dildo (Trackdown)

10 **SOUTHERN ROCK REMIX** DJ Fee & S White (Tummy Touch)

ASAD RIZVI (LONDON, UK)

1 **ONE DAY LOVER** G-Tron (Pink Muzic)

2 **PIGEONS IN YOUR CLOTHES** Roger Ring & Kevin King (Abnormal)

3 **THE ANCESTORS HUNTED HERE** Silverlining (Dub Plate)

4 **DARN COLD WAY O' LOVING (HARVEY DUBS)** Super Collider (Loaded)

5 **SELECTED SESSIONS VOLUME 2** Chris Jackson & Jaz (Jump)

6 **HAIRY SCARY** Sloppy Pop (Surreal)

7 **PEACE DIVISION (MRC MIXES)** Armand Van Helden (Eukahouse)

8 **FLY ME TO BRAZIL** Gavin Froom (Nordic)

9 **CROSSTOWN TRAFFIC** DJ Garth (Greyhound)

10 **BLUE METAL VISIONS** Justin Harris (Refried)

PHAT PHIL COOPER (CHESTER, UK)

1 **RED ALERT** Basement Jaxx (XL)

2 **NEW PHRASE (SERVE CHILLED)** Hakan Lidbo (Daddy)

3 **SET ME FREE** Doc Martin (Shaboom)

4 **LIVELY** DKMA (Forensic)

5 **2 FUTURE 4 U EP** Armand Van Helden (ffrr)

6 **BITTERSWEET EP** Bugz In The Attic (Bitasweet)

7 **PIPE DREAMS** Powder Productions (Glasgow Underground)

8 **WOMAN CRY** Bessie (Shaboom)

9 **I JUST DON'T UNDERSTAND (TWILIGHT)** Freestyle Orchestra (MAW)

10 **FLY WITH ME** Glenn Underground & Mikkiel (Guidance)

COLD CUT (LONDON, UK)

1 **GERMANY** Tarwater (Kitty Yo)

2 **TEMPLATES** Flanger (NTone)

3 **JAPAN** DJ Natsu (Toyoasei)

4 **HAMMERED GODS** Black Helicopters (white label)

5 **UNTITLED** Jammin' Unit (Pharma)

6 **IN DISGUISE** Fridge (Soul Static)

7 **SPEEDY'S AUTO REPAIR** Two Banks Of Four (Sirkus)

8 **I'M NOT COMFORTABLE INSIDE MY HEAD** John Callaghan (Warp)

9 **WHAT MY EARS CAN SEE** Richard Thomas (Leaf)

10 **BANG BANG BANG** Femi Kuti (Barclay)

GRAEME PARK (MANCHESTER, UK)

1 **THE FLOW** Smoking Beats (Smoking Beats)

2 **STOMPING IN AMERICA** Lenny Fontana Presents Lifeline (Azuli)

3 **MAJOR SEA** Jonny D & Nicky C (4th Floor)

4 **BIG LOVE** Pete Heller's Big Love (Junior)

5 **YOU DON'T KNOW ME** Armand Van Helden (ffrr)

6 **RAISE YOUR HANDS (FIRE ISLAND REMIXES)** Big Room Girl (VC)

7 **ENOUGH IS ENOUGH** artist unknown (Waako)

8 **FREAK IT** Studio 54 (Azuli)

9 **ALL SPUN OUT** Sonny Morae (Polar)

10 **ULTIMATE DISCO GROOVE** Robbie Rivera (Duty Free)

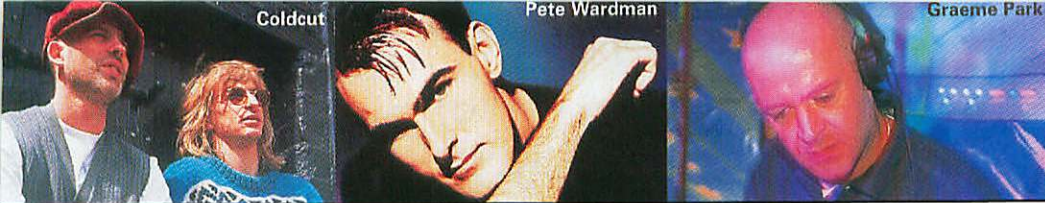
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SPECIALIST SHOP CHARTS

DJ OMAR (RIP GROOVE) (LONDON, UK)

- 1 WOUNDERFUL PERSON (BRAZIL DUB) Black Masses (MAW)
- 2 WIND & SEA (RHYTHM PLATE MIX) At Jazz (Diversions)
- 3 1999 (CASSIUS REMIX) Cassius (Virgin)
- 4 SUNSHINE PEOPLE (MOUSSET REMIX) Venus (Cheeky)
- 5 WHAT YOU DO (REMIXES) Steven Emmanuel & Eska (Ice Cream)
- 6 ALL NITE EP VOLUME 2 The Big Bang Theory (Slip 'n' Slide)
- 7 NOBODY ELSE (DUB) Tyresse (London Connection)
- 8 MY ONLY LOVE Bob Sinclar (east west)
- 9 END OF THE LINE (IGNORANTS CLUB MIX) Honeyz (Mercury)
- 10 THE RIGHT WAY (NEW VOCAL MIX) Pound Boys (Look At You)

CARL COX (HORSHAM, UK)

- 1 CONTAS Green Velvet (Music Man)
- 2 KITTENS Underworld (V2/JBO)
- 3 CLUB DISCO Carl Cox (World Wide Ultimatum)
- 4 MUSIC FOR PUSH CHAIRS A Small Phatt One (Very Limited)
- 5 TOMA CHOCOLATE St John Featuring R Anthony (Gossip)
- 6 123 PUFFY BOOTLEG DJ Stew (Funky Fresh)
- 7 KING OF SNAKES (DAVE CLARKE REMIX) Underworld (V2/JBO)
- 8 PROMISED LAND (OLODUM REMIX) Fuse (XYZ)
- 9 MIDDLE EARTH The Cause (Primate)
- 10 MID SWOOPIN' PARTS The Shutter Bug (Quality Control)

KERRI CHANDLER (NEW YORK, USA)

- 1 SOMEONE TO LOVE ME Sub-Sonic (test pressing)
- 2 SOUL SPECTRUM Various Artists (BBE)
- 3 DJ TOOLS Various Artists (Ibadan)
- 4 GOT THE BUG Bouggie Solitaire (Stereo)
- 5 WHERE DOES YOUR MIND Cheze (Delabel)
- 6 HOT SAUCE Various Artists (Chili Funk)
- 7 ON & ON Harrison Crump (Nepent)
- 8 PIECE OF MIND Next Phase (Suburban)
- 9 K-SCOPE EP Eric Kupper (Twisted)
- 10 HIGHER LOVE Klub Zoo Featuring Bryan Chamberlain (Klub Zoo)

PETE WARDMAN (LONDON, UK)

- 1 DON'T HOLD BACK KGB (acetate)
- 2 FEEL IT Twisted Angel (Mobile Bitch)
- 3 GET NASTIE Bounce (Crosstrax)
- 4 BURNIN' UP Cevin Fisher (Subversive)
- 5 LIZARD QUEEN Pete Wardman (Tripoli Trax)
- 6 NIGHT BREED Hellfire Club (acetate)
- 7 WHO'S MY DJ? Headliners (Lemon)
- 8 SOUL GOOD Dillons & Dickens (99 North)
- 9 VOLUME 2 Club Cuts (Nucleuz)
- 10 ARKANSAS Smog Blanket (Cluster)

DROPPIN' SCIENCE (WALTHAMSTOW, UK)

- 1 TOOTHACHE Dylan (Droppin' Science)
- 2 THE DRAINED Danny Breaks and Mark (Droppin' Science)
- 3 CHROME DOME Facs (unknown)
- 4 WE ENTER (VIP MIX) Optical (No U-Turn)
- 5 SUBMERGED Zinc (Tru Playaz)
- 6 PLANKTON (VIP MIX) Dylan & Facs (Droppin' Science)
- 7 STUTTER Facs (white label)
- 8 UNTITLED Use Of Weapons (Droppin' Science)
- 9 BLACKOUT (REMIX) Dylan (Droppin' Science)
- 10 UNTITLED Fon (white label)

BRYAN GEE (LONDON, UK)

- 1 VARIOUS Breakbeat Era (XL dub plate)
- 2 WHO'S GOT THE JAZZ Danny C (dub plate)
- 3 JUDGEMENT DAY (RONI SIZE MIX) Method Man (Def Jam)
- 4 FUNKTION (REMIX) Ed Rush & Optical (Planet V)
- 5 WARHEAD (REMIX) DJ Krust (Planet V)
- 6 SOLAR DJ Die (Planet V)
- 7 DO IT (REMIX) Lemon D (Planet V)
- 8 JACK TO A KING Marky Mark (Brazilian dub plate)
- 9 BRAND NEW FUNK DJ Suv (Planet V)
- 10 VEGAS Peshay (Planet V)

SURGEON (BIRMINGHAM, UK)

- 1 RE HUMANA Steve Rachmad (white label)
- 2 006 Ben Sims (Theory)
- 3 EAST LIGHT Surgeon (Dynamic Tension)
- 4 DRY Surgeon (Dynamic Tension)
- 5 KILLABYTE 2 artist unknown (white label)
- 6 LOOKING GLASS Jeff Mills (Purpose Maker)
- 7 FAT 16 Grain (Fatcat)
- 8 PRIMA MARERIA Oliver Ho (Meta 6)
- 9 FOKUS REWORKS Marco Carola (Ante Zenit)
- 10 BOYS, SCHOOL SHOWERS & SWIMMING POOLS Regis (dubplate)

CHARLES WEBSTER (SAN FRANCISCO, USA)

- 1 4 THE MUSIC Colourful Karma (Boombastic)
- 2 SEE LINE WOMAN (PRESENCE MIX) Songstress (XL)
- 3 FROM WEST TO SOUTH The Persuader (Svek)
- 4 MIXED MOOD SEP Mateo & Matos (Spiritual Life)
- 5 THE E.Z. TRACKS EP VOLUME 2 (Distant Music)
- 6 WANT ME (LIKE WATER) (REMIXES) Furry Freaks (LFSF)
- 7 BEWILDERED (MAAS 1982 DUB) Nova Nova (F Communications)
- 8 BUMP/REBIRTH The Genesis EP (Escape)
- 9 KINDA KICKIN' DJ Boom (Phonography)
- 10 SENSE OF DANGER (PEPE BRADDOCK MIX) Presence (Pagan)

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 - 22 FUTURE 4U Armand Van Helden (ffrr)
 - 3 MUSIC FOR THE PUSHCHAIRS V.L.R. (Very Limited Records)
 - 4 LITTLE FLUFFY CLOUDS (REMIXES) The Orb (Island)
 - 5 ONLY YOU Big Dollar (white label)
 - 6 DISCO BABES FROM OUTER SPACE Babe Instinct (Subliminal)
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 - 3 PRIMITIVE TRANSLATION Urge (Primitive)
 - 4 KNOWING THOMAS Ron & Roland (Surreal)
 - 5 PINK Circulation (Circulation)
 - 6 TIDAL WAVE Aubrey (Sublime)
 - 7 ANCIENT VOICES EP Pure Science (PS Communications)
 - 8 ALARM CALL (SWAG MIX) Björk (Polygram)
 - 9 FLASH FUNK Stone Maker (Bellyboy)
 - 10 WHO'S THE BADMAN (HARD KISS MIX) Dee Patten (Higher Ground)
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 - 2 SKYNET Infinity (Tresor)
 - 3 FUCK YOU Brothers Fuck (Murder Capital)
 - 4 SPACEROKK MOUNTAIN RUTSCHQUARTIER Schlammplatziger (A Music)
 - 5 LIKE WEATHER Leila (Rephlex)
 - 6 DEMON 3 Michael Fakesch (Musik Aus Strom)
 - 7 POST ART Funkstörung (Chocolate Industries)
 - 8 LATE NIGHT BASIX 2 Rick Wade (Harmony Park)
 - 9 LP Pole (Kiff SM)
 - 10 I'M JUST LIKE SANTA Leisure Suite Harry (Once A Year)
- RUB A DUB, UNIT 2, KINGS STREET, GLASGOW. TEL 0141-552-5791.

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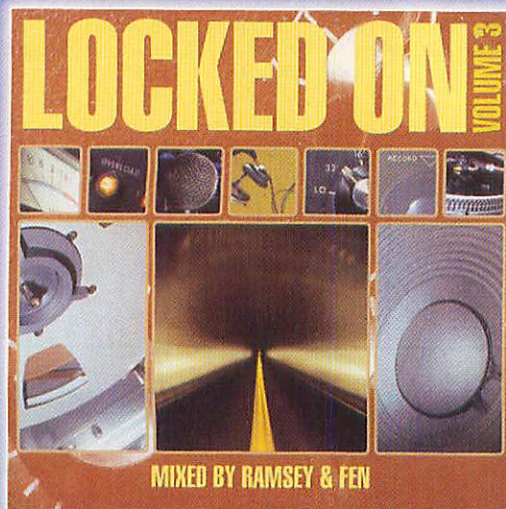
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REVIEWS

THE DEFINITIVE SHOPPER'S GUIDE

Album Of The Month

Cassius

1999
Virgin

Duo formerly known as La Funk Mob turn in another storming French breakbeat/house classic



hopper MC Solaar's first three albums and didn't one of Cassius spend the last couple of years as half

of Gallic housers Motorbass?

So what better way to conclude the millennium than with The Partnership Now Known As Cassius, Phillippe Zdar and Boombass, re-inventing themselves under yet another alias? Okay, so the world and his wife may already be going millennium crazy, but there's no sense of irony in the title "1999" on an album that confidently predicts a world in which hip hop, house and breakbeat have combined into... Well, it's a bit too early to call it "hip-house

breakbeat", but you get the drift.

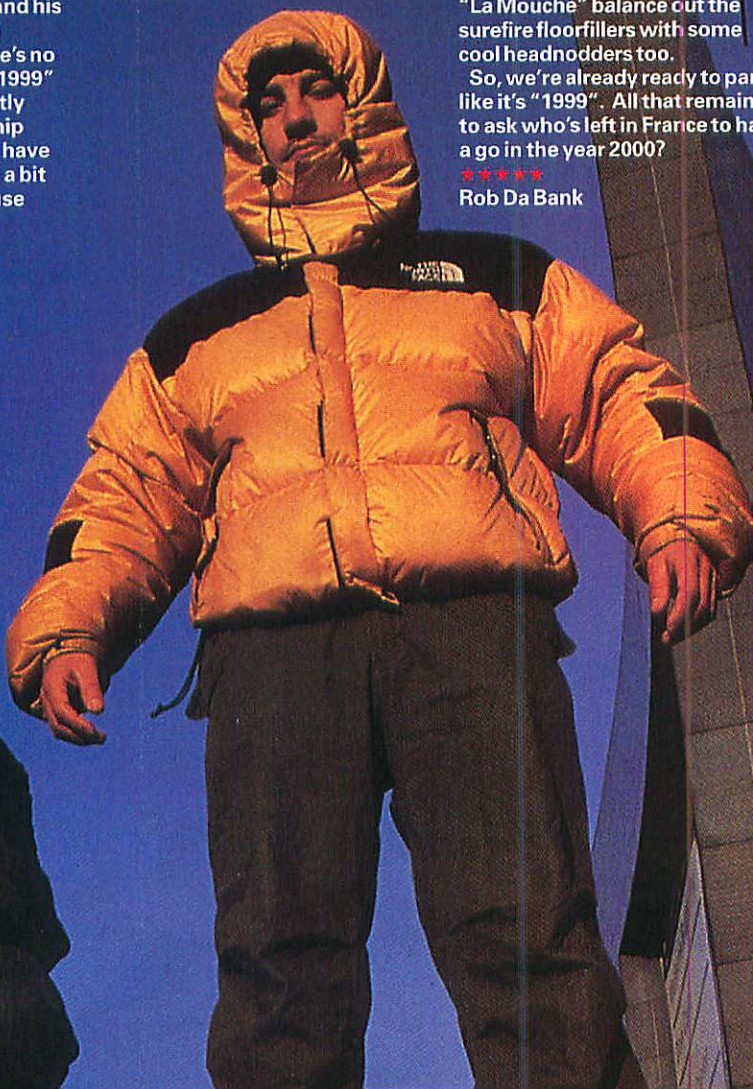
The Cassius formula is simple: the bass boom underpinning every track on "1999" tends to be a knee-wobbler, while either house or hip hop breakbeats kick under sped-up vocal samples and disco cuts littered with FX. Suffice to say the end result is more infectious than a tent full of malarial mosquitoes. In the past the duo have devoted themselves to exclusively hip hop or house projects and this seems to have forced them into a breakbeat halfway house, so to speak, from which they've emerged with an album so versatile you could put it in your pocket and call it a Swiss Army penknife.

Imagine the audio equivalent of gazing into the crystal ball of dance music in the year 2000, and you've got "1999". You can hear the beats and sirens that Basement Jaxx never recorded on "Misterady", the next deep house track House Of 909 produce should have been "Sornobody", The Jedi Knights will be kicking themselves they didn't make the smooth electro of "Crazy Legs" and it's a pity Cassius made "Supacrush" before Prince and 2 Phat Cunts managed to get together to combine his p-funk with their new skool breaks. Moments like the acidic hip hop of "Interlude" and lazy beats of "La Mouche" balance out the surefire floorfillers with some cool headnodders too.

So, we're already ready to party like it's "1999". All that remains is to ask who's left in France to have a go in the year 2000?

Rob Da Bank

D AFT Punk handed in their "Homework" in 1997, Air finished their "Moon Safari" in 1998 and now Cassius give us "1999" in, well, 1999. All released in the month of January, all French and all the best albums of their year (probably). Unlike their upstart forebears, this lot actually have a far greater pedigree. They were responsible for the milestone "Ravers Suck Our Sound" EP as La Funk Mob on Mo' Wax, produced French hip



pic DANIEL NEWMAN

Know The Score

***** awesome ***** amazing ***** average *** aimless * arse

>>

Massive Attack

Singles Collection (Box Set)

Virgin

Colossal collection from the most important band of the Nineties

THIS much you probably already know. Without Massive Attack there would have been no Portishead. No Tricky. No UNKLE and no Mo' Wax. But that's only half the story. To slot the Bristolians neatly into the trip hop pigeonhole is to ignore the huge influence they've had on practically all forms of British pop. Their fusion of soul and balls-out breakbeats is evident in everything from Primal Scream to Roni Size's Reprazent and

Goldie. That's why they're often reckoned to be the most important band of the Nineties. Something this 11 CD box set of their singles, perhaps even more than their three albums to date, proves beyond all doubt.

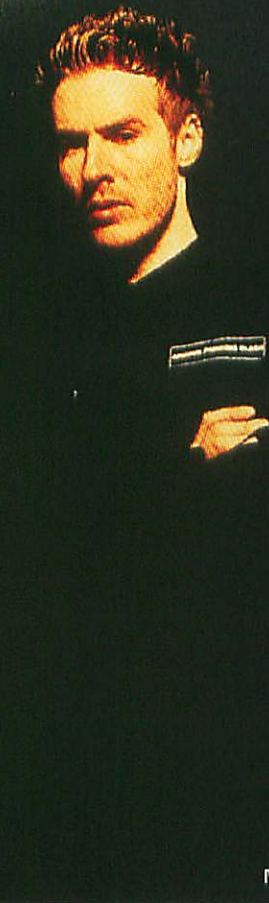
From early singles like rap-infused "Daydreaming" and "Unfinished Sympathy" to the more refined but claustrophobic "Inertia Creeps" and "Teardrop", they've consistently progressed but stuck to their guns. Proper British soul music that doesn't sound like it's just dropped out the arse of Luther Vandross, basically. And while all but the most smitten probably won't want to wade through every mix of every single, the other secret history this box set lays open is the rich and varied selection of remixers they've called in.

There are Perfecto mixes of "Hymn Of The Big Wheel" and "Safe From

Harm" to remind us of the days when Oakie wasn't wearing trance trousers; Underdog's numerous reworkings, magnifying MA's eeriness to ill proportions; Underworld, Mad Professor, Nellee Hooper, UNKLE, State Of Bengal and even the Manic Street Preachers get a look in. And apart from the Manics, whose "Inertia Creeps" sounds like a sixth form band deservedly locked in a garage, they deliver. The best thing here? The sweeping strings, ramshackle hip hop beats and Shara Nelson's better of a vocal on "Unfinished Sympathy". And that's ironic, given that the story's far from over. But the first chapter alone is a cracker.

★★★★★

Ben Willmott



Massive Attack l-r: Mushroom, 3-D and Daddy G

Pole

Pole 2

KiffSM

Dub/techno hybrid from Basic Channel's engineer

AS techno purism rapidly become as archaic a concept as, say, dub reggae, it should come as no surprise that these two musical forms should be moving ever closer together, based as they are on building sonic structures around their depth rather than any linear



Pole aka Stefan Betke



Timbaland

Timbaland

Tim's Bio: Life From The Basement

Virgin

Missy Elliot, Aaliyah and pals on their producer's second album



SUPPOSEDLY this is the soundtrack from a biographical film of Tim "Timbaland" Mosely's life so far. That may well

be the case, but you can't help wondering whether Timbaland is just continuing to wind up the rest of the soul community, the way he has been ever since Ginuwine's "Pony" set new levels for r&b production.

After last year's patchy collaboration with squeaky rapper Magoo, "Tim's Bio" includes cameos from the whole Basement posse: regulars Missy Elliot, Aaliyah and Magoo all appear, along with guests Mad Skillz and Jay-Z. But while this adds flavour to the posse cuts, like "Here We Come"'s riff on the "Spiderman" theme, the real joy here is in the production: the depths between the starkly booming bass and lush top end, the skittish, robotic drums neatly paralleling the latest underground garage developments. If the tunes don't quite match the perfection of Missy Elliot's solo album last year, it still all adds up to a perfect snapshot of this most starkly modern of contemporary soul.

★★★★★

Frank Tope

progression. Former Basic Channel engineer Pole's second album continues the Berliner's experiments with the outer reaches of dub and electro noise. Pops, crackles and radio static build up into shuffling counter rhythms to the rock-steady reggae bass. Harsh urban sounds throughout, but this is still a warm and strangely comforting album, where tracks seem to be coming from inside a robotic womb. Maybe there's life in the old techno dogs yet.

★★★★★

Frank Tope

Naked Music NYC

What's On Your Mind

OM
Slick soul from New York acid jazzers

IN these days of MTV-friendly R&B, it's good to see that there are still people in New York making this kind of early Nineties acid jazz tinged street soul. Of the 12 tracks on offer, the single "It's Love" is the stand out, a gorgeous piece of summery soul. Sadly, too much else here sounds like a weaker carbon copy of that one gorgeous tune. The whole vibe is saccharine, street soul for High Street Ken, not Hackney. Not a bad album, but one for people who quite like Mica Paris or Brand New Heavies, but are a bit too embarrassed to say so. Oh, that's me. I guess it's good then.

★★★
Frank Toppe

Cosmo Vitelli

Video

Solid
Goofy eccentricity from France's latest groove contender

PARISIAN Vitelli paraded his absorbing, luxuriant and invariably wacky way with Balearic sounds quite brilliantly on his "We Don't Need No

Smurf" single last autumn. Mustering such finesse over an entire album has proved less easy, as he falls into the trap of overdosing on downtempo variants of the unfunny "humour" favoured by Wagon Christ and Mike Paradinas. Yet, when he stops trying to make us laugh with the kooky sonic trickery, the maladjusted tribal house of "J'Insiste" and low-end pulsations of "Nazi Surfers Must Die" suggest he has it in him to make a superior sequel to this "Video". Here's hoping.

★★★
Andy Crysell

Deep Burial

Blood Samples

Ultramack
Instrumental hip hop from Dublin

ULTRAMACK is the small Dublin label behind one of Ireland's most adventurous clubs, Phunk City, which also regularly plays host to the

label's lynchpin acts: Decal, Anodyne and Deep Burial. "Blood Samples" is Deep Burial's debut album, a collection of hip hop loops produced with just a minimal set-up of sampler and drum machine. Much of its charm is down to the unconventional sources of its samples—largely old punk and ska seven-inch singles. File under back-to-basics.

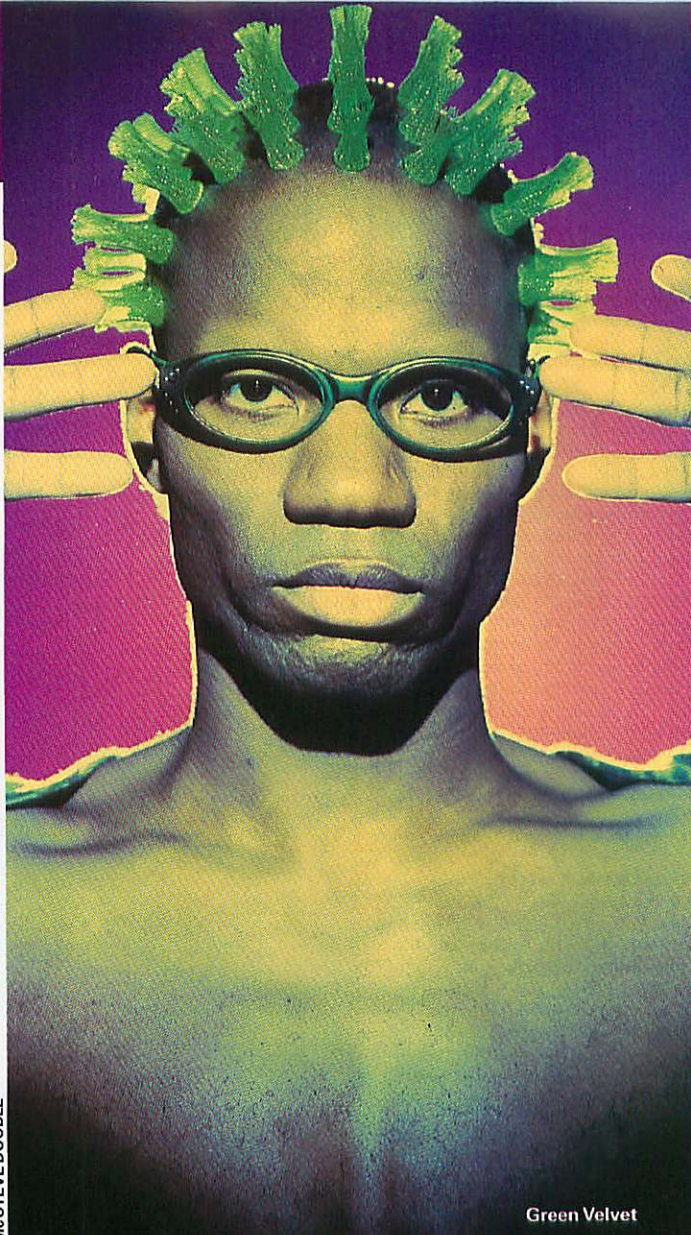
★★★
Mark Kavanagh

TQ

They Never Saw Me Coming

ClockWork/Epic
Debut album from west coast rapper following Snoop, Tupac and NWA

COMING straight outta Compton, Mr T Quaites is on a mission to convert non-believers to hip hop soul. Melding street-level R&B with the subject matter of the disillusioned post-gangsta rap fraternity might seem like a record company no-brainer but, apart from the long lost likes of Domino, no one's really done it. TQ uses strings, samples and a ballad-friendly vocal style to relate tracks like drug



Green Velvet

Green Velvet

Constant Chaos
Music Man

First album of freaky tales and savage beats from dance's camp maverick



GREEN Velvet is house music's most underrated artist. We know he's already a fair-sized star of the underground, but that's not nearly enough. When Curtis Jones dons his fluoro wig, morphing into his sleazy sci-fi alter-ego, the pop scene at large should be taking notice. He is, after all, clubland's even seedier take on Jarvis Cocker. Our Prince, too. The one who picked up on the outlandish ways of house pioneer Jamie Principle and made them his own. Not, in other words, any old deep house-producing bleater. "Constant Chaos" follows five years of bizarre live shows and gripping singles—"Preacher Man", "Flash", "Land Of The Lost". And

though it's not as uniformly impressive as his previous releases, it still packs enough genius to deserve your time. The backing for his twisted vocals is stark disko-motorik rhythms throughout, with primitive analogue tones and squealing E-funk gathering like storm clouds above. Over which, with monumental tongue-in-cheek drama, he recants everything from an S&M experience with aliens ("Abduction"); that "fucking you is strange" ("Strange"); to the parts of your body he'd frequent if he was a "Water Molecule".

Less welcoming, however, is the fact that his vocals don't appear as often as we might have expected. Also, when he uses them for the eco-snore of "Save The World", you feel certain that Green Velvet must be here to impart more aberrant vignettes than this.

Perhaps not the Green Velvet album to take over the world as hoped, then, but fine enough to keep fans of this fiendish virtuoso on side.

★★★
Andy Crysell

nightmare "Remembermelinda", the E-40-featuring "Gotta Make That Money" and his signature anthem and recent single "Westside". Too long to sustain interest, but there's enough here to suggest that TQ has something fresh to offer. He's not NWA, BDP, REM, OC, AZ or BBD—but he is OK.

★★★
Angus Batey

Black Star Liner

Bengali Bantam Youth Experience
WEA

Mixed bag of Asian beats from indie dance to dub



SINCE 1996, when BSL released their first album "Yemen Cutta Connection", Cornershop, Asian Dub Foundation and Talvin Singh have made Indian dance a household name. Black Star Liner's second album floats about between these three bigger fish, ripping parts off them like a piranha. Not to say BSL don't make the grade, it's just that the pure Hindi pop of "Superfly & Bindi" alongside baggy, dub cuts like "Low BMW" and even an Indian take on the Happy Mondays on "Pink Rupee" sit together like The Queen and cocaine. Lots of humour, but a bit of a Titanic among liners.

★★★
Rob Da Bank

Curtis

Grand Hotel

BMG/Omnisonus, France

French answer to The Strike Boys takes the French invasion down the alien electro-disco



WE'VE already had the French take on easy listening (Air) and filter-disco (Daft Punk) and they've both rearranged the template according to their own sense of Gallic chic. Now some bloke called Curtis has opted for the big-beat-meets-electro-goofiness-bums-into-lowriding-disco-house sound that Rasmus and Strike Boys have already done a recce mission on. Except that "Grand Hotel" is finely tuned ear for brain-mashing good times and scratchy acid phonk put him right at the front of the pack.

From opener "Superstar Dog" to the freestylin' filthier-than-Monica Lewinsky's-fillings "Casino On Mars", there's no filler material, just lordy good times that sound like the little green men jamming their acid-fried minds out on old ZX Spectrums. From housey doings to voodoo jazz to big beat that's both clever and fun (now there's a new one), check your head into "Grand Hotel" and your feet will gladly follow.

★★★
Calvin Bush

Dig this? Check these:

Freestylers—"We Rock Hard"

(Freskanova)

Rasmus—"Mass Hysteria" (Bolshi)

Strike Boys—"Selected Funks" (Wall Of Sound)

pic:STEVE DOUBILE

Boom Boom Satellites

Out Loud
R&S

Turgid rock-thrash marries appealing downtempo package

FROM three Japanese men nicknamed Richard, Pronto and Spud, "Out Loud" often sounds less like the vaunted atom-splitting collision between Eastern music technology and Western trad guitar dynamics than it does a collision between a huge pile of shattered, metallic sound and your poor, bleeding ears. What usually happens when samplers and guitars try to party together, essentially.

Of far more interest are those tracks which stick more closely to downtempo dance etiquette and in so doing eclipse the above. So if the grotesque sub-thrash grunting of "Limbo" is a huge turn off, the unhurried, orchestral dub constructions of "Missing Note" and "On The Painted Desert" are thrillingly dark – so much so that even a cursory Massive Attack comparison isn't entirely unwarranted at times. The Satellites: perhaps not quite on your trajectory, possibly not far from off your orbit (boom boom!).

★★★

Kevin Braddock



Horse Opera

3 Cornered Room
Planet μ

Matured debut on Mike Paradinas' Planet μ for Brum's Horse Opera

LANK-HAIRED physics graduates reared on E-numbers, GameBoys and internet pornography. With meticulously catalogued collections of kids' TV samples. And no mates. That's what these drill & bassers are like, innit? No wonder the likes of Horse Opera are defying preconceptions by abandoning their Black & Deckers faster than a 400 bpm "Apache" break and moving towards a more "mature" sound. Those hyperactive tendencies are tempered here by smatterings of electro, hip hop, Ninja-style headnodder and even the dreaded J-word, and while the nonsensical titles ("Schis-A-Ning"? "Agility Dog"?) and puerile sense of humour remain, on the whole it's a lot less fun. On current form, then, the going's fair to middling.

★★★

Tom Muiridge

Jammin' Unit

Are You Prepared?

Pharma, Germany

Crafty electro-disco from one half of Cologne's Air Liquide, Cem Oral

WHAT is it about Germans and computers? Love 'em. Can't get enough of 'em. From Kraftwerk onwards. This Cologne maverick is no different. Except that where his forebears have tended to worship icy cleanliness, Jammin' Unit would far rather find the bugs, the breakdowns, the crashing systems and the alien viruses. When this obsession rolls over into a love of skunky electro, silly house and retro disco that sounds like it's soundtracking a Space Invader's Saturday night fever, "Are You Prepared?" is the result.

With more glitches than a misfiring Microsoft program, cartoon capers are here – sometimes ("Superflyer", "Are You Out Of Danger?") wackily cool, sometimes ("Garyleptic"), plain wack. That's the trouble with these mavericks, you see. You're never quite prepared for what they might throw at you. But then, that's half the thrill.

★★★

Calvin Bush

Laidback Luke

The Debut Album

Touche, Holland

First album from Holland's own teenage techno tearaway

WITH a string of dancefloor hits and remix credits already under his belt, there's no denying that this young gun of Dutch techno and house has already made quite a splash. And certainly, if you're a fan of his clattering, slightly distorted rhythms, then a lot of what's here will tickle your fancy. Okay, so it's hardly groundbreaking, but then that's not the point. What you get here is a collection of straightforward club cuts that swing from vocal-led house ("Music's...") to uplifting, Rotation-style groovers ("Club Climax" and "Make Some Noise") via some well-placed interludes and plenty of Luke's trademark technoid crunchers. Ultimately though, this is more of a DJ double-pack than an album proper.

★★★

Dave Mothersole

MDK

Open Transport

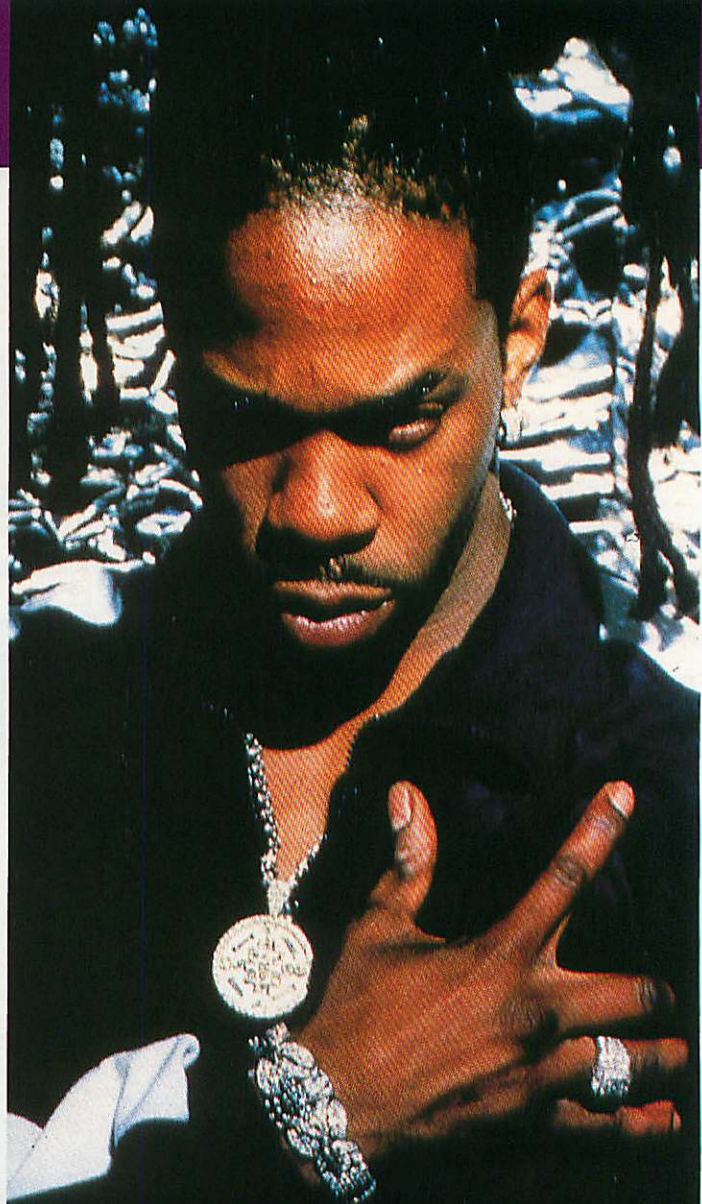
Spymania

Squarepusher-style weirdcore from Brighton trio

THAT crease where leftfield techno meets – okay, collides with – drum & bass is inhabited by an exceedingly strange calibre of folk. People with names like Horse Opera and Paddington Breaks on records like "Spunk Jazz". And Brighton three piece MDK are stranger than most. It's not just their tendency to let a smidge of thrash metal slip into the mix every now and then, or their decision to dedicate the album to "all the ladies" among others. It's the way they claw and scratch their melodies like a pack of overexcited moggies; that and the way they playfully stamp their warped identity onto hip hop, acid, Squarepusher-esque franticisms and hardcore. And in the current climate of closed musical ranks, that really is unusual to witness. MDK – AOK.

★★★★

Ben Willmott



Busta Rhymes

Busta Rhymes

E.L.E. (The Final World Front)

Elektra

His third and final pre-millennium disaster-themed album



LITTLE child: "Daddy, what will it be like in the year 2000?"
Daddy: "Well, sweetheart... It will be an era fraught with

boundless greed and corruption... The nations of the civilised world will collapse under the oppressive weight of parasitic political conspiracies which remove all mankind's hope and optimism..."

It's fair to surmise from his album intro (which continues for two minutes in a similar vein) that Busta is pessimistic about the future. On the strength of this album, he needs to be.

He'll still have his hits and he's welcome to them; the Janet Jackson collaboration (awful) "What's It Gonna Be" is destined for the Top 10,

and the Ozzy Osbourne one (rather excellent) "This Means War" should be too. But the mad, maverick Busta that hardcore heads used to love, is all but gone now. The irony is that Busta seems to be trying to articulate through his music the confusion and turmoil of the new millennium, so it's all computer blips and mechanical crashes and half-heard voices. But when the beats underpinning it all are so drippy and perfunctory they make Another Level sound like the Ultramagnetic MCs, it all very much goes to waste.

On only four tracks out of 20 – the lurching, string-laden "Tear Da Roof Off", the mini-epic posse cut "Against All Odds", the funk-stuffed "Hot Shit Makin' Ya Bounce" and the Ozzy track – does Busta sound like he truly gives a shit. The rest is all funny noises and vocal tics where ideas and skull-crushing beats ought to be. Not even sampling Sparks can save Busta.

And what's all this Final World Front/New World Order bollocks? Next one to mention it gets a slap.

★★

Pete McPhail

Red Snapper

making bones

ALBUM OUT NOW

SNAPPER HAVE FINALLY CAPTURED
THEIR RAW LIVE ENERGY ON RECORD

S/O DJ MAGAZINE

IN A WORLD OF THEIR OWN

W/S MIHMAG

RED SNAPPER ARE THE MOST CONSISTENTLY
INSPIRED LIVE DANCE ACT IN THE WORLD

TIME OUT

ALBUM OF THE MONTH

GQ MAGAZINE

THEY REPEATEDLY STUN LISTENERS WITH
THEIR RAW AND HEADY EXERCISES IN
BEAT DRIVEN FUNK

W/S MUZIK

THIS ALBUM WILL SEE THEM GET THE ACCLAIM
THEY HAVE SO LONG DESERVED

S/O WAH



www.warprecords.com



MEGASTORES



Freddie Fresh

Freddie Fresh

The Last True Family Man

Eye Q

Mario Brother lookalike comes good on his second album of idiosyncratic beat manipulation



FREDDIE Fresh is probably the hardest working man in Minneapolis. He's released over 100 records, been remixed by The Propellerheads and Bassbin Twins and released an album, "Accidentally Classic", which was exactly that.

Inspired by his DJ sets where he gets through about 10 crates of vinyl (like on last year's superb Radio One Essential Mix), Fresh takes the best bits of hip hop, Latin, samba and electro and mashes it all up so it's neither too obvious (big beat) or too trainspottingly noodly (like the turntable yawnathons at the Technics DMC Mixing Championships). Small surprise that "The Last True Family Man" works so well.

"It's A Latin Thing" is pure carnival pressure while "La Lyrica" adds another dollop of Spanish b-boy funk for a block party hoedown. The lead single "It's About The Groove" is a punchy disco loop, "On The Avenue" adds some blunted charms and "1971" bleeds summery West Coast vibes.

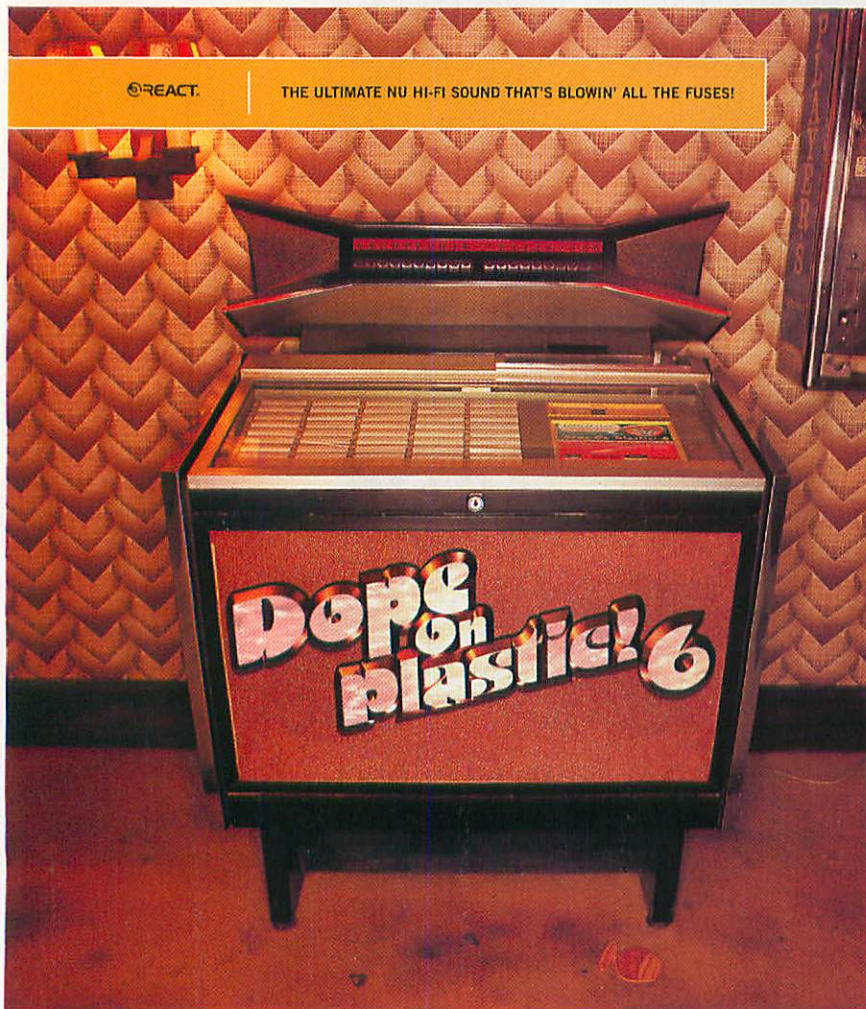
The various collaborations don't work so well though. There's a team-up with Fatboy Slim on "Badder Badder Schwing" but Fresh's sound gets lost in the mish mash. It's the same with the Freestylers hook-up, "What It Is" - proof, maybe, that Fresh should stick to his own, rather excellent, sound to really shine.

In essence, he explores similar territory to that of David Holmes on "Let's Get Killed", cramming tracks with beats and melodies, letting them overflow with ideas. Deliberately classic, this time round.

★★★★
Kieran Wyatt

REACT.

THE ULTIMATE NU HI-FI SOUND THAT'S BLOWIN' ALL THE FUSES!



THE LATEST JUKEBOXFULLA SOUND FROM THE TEMPLE OF DOPE:

COMPILED BY JOHN STAPLETON

JADELL THE SURE SHOT / MOOG WHAT IS A PARTY? / MAINS IGNITION TESTIFY / SLICK SIXTY LIONROCK'S WRESTLER / APPLESEED MILE HIGH EXPRESS (ORIGINAL TRIP) / BOBBY DUPEA THE LATIN BIT / KINGS OF THE WILD FRONTIER MEXICO / THE MAXWELL IMPLOSION PSYCHOCHUTNEY / RAINER TRUBY TRIO GALICIA / SUNDANCE SET IT STRAIGHT / DZIHAN & KAMIEN JUST YOU & I / TOM TYLER ANSWER MACHINE BLANK / CINEMA P. BERETTA / BUSHY & PROFESSOR DROP / THE MACK ANGRY / THE EXPERIMENT THIS IS WHAT FUNK IS FOR / KURTIS MANTRONIK PUSH YER HANDS UP (DEE JAY PUNK ROC MIX) / THE FRESKA ALLSTARS GET FRESH / KITACHI BOOST DEM / WIDE RECEIVER BREAKBEAT SUSHI / GADA GONG NEW YORK GHOST / POLITIKA DREAMER OF DREAMS (THE CHESTY COUGH MIX) / SHUT UP & DANCE MERCURY SWITCHES / II TONE COMMITTEE THE SON & THE REIGN

4 X LP SET (17 TRACKS)

MIX 'N' MATCH CD (21 TRACKS)

FEATURING JOHN STAPLETON WITH SCOTT HENDY ON THE CUT DOUBLE UNMIXED CD (23 TRACKS)

RELEASED 1ST FEBRUARY FROM ALL GOOD RECORD STORES



DJ Qbert

**Wave Twisters Episode 7 Million:
Sonic Wars Within The Protons
Galactic Butt Hair
Best of the Invisibl Skratch Picklz
goes scratch-crazy for his debut**

ARGUABLY the best in the world's greatest DJ group, the Invisibl Skratch Picklz, Qbert's reputation rests on his devastating displays of live turntable theatrics, with or without cohorts Shortkut and Mix Master Mike. Sadly, the same problems that befell Mike on his "Anti-Theft Device" album resurface here: take away the visual side from this sort of dazzling decknology and all that's left is a lot of bumps, beeps, squelches and farty noises. That Q can scratch his ass off is not in doubt, but he and the Picklz have some way to go before they make a record that can best demonstrate their peerless skills.

★★

Angus Batey

Q-Burn's Abstract Message

**Feng Shui
Astralwerks
Florida electronicist makes good in
his quest to unite all breakbeats**



ALTHOUGH Orlando-based Michael Donaldson opened for The Chemical Brothers on their recent American tour, he owes little to their in-yr-face rumblings – his is a more cerebral sound. "Ast" is the killer lick, with Daniel Agust from Gus Gus muttering sweet Icelandic nothings over a

dreamy wash of dubbed-out electrolysis. He covers "Jennifer" by German types Faust and sounds like The Charlatans if they'd discovered breakbeats, while elsewhere he keeps the melodies intact as he flirts with bleepy house, analogue funk and sci-fi techno, mapping out the headspace between all three.

★★★★

Kieran Wyatt

Atmosfear

Altered Slates

Disorient

Star remixers get busy on the back catalogue of the disco oldies



EVERYTHING you ever wanted to hear by Atmosfear but were too afraid of noodily, late Seventies jazz-infused disco to ask. That is, eight of the veteran Brit-funk outfit's tracks polished up by a raft of current dance sub-genii. The pick of the back catalogue goes to Masters At Work, whose revamped "Dancing In Outer Space" achieves the near-impossible, improving on an already unbeatable disco staple. Meanwhile, Idjut Boys, Buckfunk 3000 and dubsters Mannaseh take on "Deep Base 9", "Alternative 2" and "Xtra Special" respectively, providing many-hued dancefloor delights of a darker nature, while Francois K's wailing sax odyssey "Too Spaced Out" and Dimitri From Paris' theatrically camp revue of "Motivation" are more than adequate for dancers. In short, you'd be well advised to achieve these "Slates".

★★★★

Kevin Braddock



Redman

Redman

Doc's Da Name 2000

Def Jam/Mercury

Business as usual from blunt-brain rap funkster Reginald Noble

DESPITE the production contribution of Roni Size to "I Gotta Secret" (allegedly more of a record company than artist-driven collaboration, anyway), "Doc's Da Name" sees Redman consolidating his position at the nasty, smoked-out end of the hip hop spectrum rather than expanding his range. After the conceptual brilliance of his second album, "Dare Iz A Darkside" Red Reggie simplified his approach on "Muddy Waters" and "Doc" is like part two of that album. He raps about chickenheads, dope, fucking, dope and chickenheads smoking fucking dope.

All done over deep, P-Funk influenced riffs (though with very much an East Coast feel) or blue blue blues. Which makes it sound crap. Actually, despite his self-imposed limitations, this is a gem. The funk is so dirty, Redman so utterly, charmingly, funnily unpleasant, that you're going to love it even if you feel that you really shouldn't. Stinky shit, as they say.

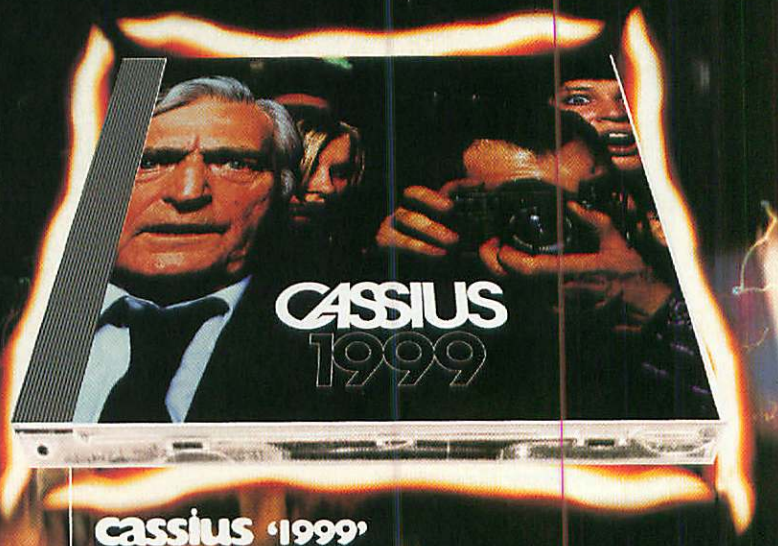
★★★★

Will Ashon

Dig This? Check These:

EPMD – "Strictly Business" (Priority)
PARLIAMENT – "Mothership Connection" (Casablanca)
OL' DIRTY BASTARD – "Return To The 36 Chambers: The Dirty Version" (Elektra)

c'est magnifique



cassius '1999'

Phillipe Zdar and Boombass have a classic musical heritage, having worked with MC Solaar and broken all the rules as hip-hop/techno pioneers, La Funk Mob. '1999' finds them exploring the corridors of house, creating domestic bliss, not least on the debut single 'Cassius 99'.



MEGASTORES

Compilation Of The Month 1



ffr Classics

ffr

AND you wonder why Pete Tong's the most powerful person in dance music. Just take a look at some of the records his ffr label has been responsible for over the years. The low down classic British soul of Martine Girault's "Revival" and Barrie K Sharpe's "Masterplan". Twisted comedown pop from One Dove. Quirky but chirpy beats from All Seeing I. And, of course, any number of big fuck off anthems. From "French Kiss" to "Beachball" via the Goodmen, ffr has dominated the nation's Saturday nights for the last 10 years. And it's not just about one-off Saturday night specials: how about Salt 'n' Pepa, Orbital, Brand New Heavies and Goldie? And have we mentioned All Saints yet?

Back in the baggy-trousered orbital rave daze, they had Frankie Knuckles' "Tears" and Richie Rich's superb "Salsa House". When we were all busy squeezing into our leather trousers, there was DSK's "What Would We Do" and Degrees Of Motion's still sweet "Shine On". By the time they were queuing round the block at Cream there was Night Crawlers' "Push The Feeling On". Yes, I know some of these records might sound naff now – but, yes, it is one of those "you had to be there" things. Just close your eyes and you're almost back on the podiums.

And so here it is, a three CD collection of all the anthems from ffr's 10 years in the DJ boxes. And from opener "Push It" by Salt 'n' Pepa, it's obvious why Tongy's mob have been so successful. While other labels rise and fall on the backs of passing dancefloor fads, ffr has ridden out the lot. There's no snobbery about cheesy handbag, and no fear of either quality pop or cutting edge avant garde. The only criteria seems to be damn good tunes.

★★★★★

Frank Tope

Tommy Boy Greatest Beats

Tommy Boy



WHAT'S IT ALL ABOUT?

20 years in the life of the longest lasting and most consistent hip hop label ever.

WHAT'S ON IT? What's not?

Afrika Bambaataa's 1982 world changer "Planet Rock". Daisy Age hippy hop from De La Soul. Slick Nineties hip hop soul with Total. Even shouty white boy rap for indie kids gets a look in via House Of Pain.

ANY COP THEN? Whether it's hardcore gang-banging with Onyx and Paris or Queen Latifah and Stetsasonic's Afrocentric consciousness-raising, Tommy Boy have

seen and done the lot, bought the oversized baggy T-shirt and are still there turning out hip hop anthems with regularity. This label is phat. Or as we said in 1982, well crucial. (FT)

★★★★★

03:00AM Eternal

Lacerba

WHAT'S IT ALL ABOUT? Filching the KLF's chill out clarion call, a double CD of chill out, downtempo and lazy electronica.

WHAT'S ON IT? A truly sweeping range of horizontal goodies, many from the far horizons of popularity. Alongside better known stuff from Runaways, Doris Days, Boards Of Canada and Ballistic Brothers, you'll find lesser-spotted gems from DJ Trax,

The Starseeds, Cyberia, Musica Nova and a killer Kid Loco remix of Uriel's "You Who Are Reading Me Now".

ANY COP THEN? At last – a chill out compilation that delivers, mainly by not trying to be all things to all people. Bliss. (CB)

★★★★

Breakthrough Volume One: Revelation

60 Degrees North

WHAT'S IT ALL ABOUT? Everything that's phat and juicy, cooked up in a big pot marked "Funky as Fek" by those Finger Lickin' geezers, Soul of Man.

WHAT'S ON IT? Original rocker Afrika Bambaataa with "Mind Control", The James Taylor Quartet's "Theme From Starsky & Hutch" plus Pick & Mixed's "Twisted Ska" which does exactly what it says on the tin. Soul Of Man also crop up with a couple of their own efforts including the cosmic grooving masterpiece "Between The Eyes".

ANY COP THEN? You betcha. Eschewing the testosterone overload of much big beat fayre, "Revelation" feels the funk like no other. (KW)

★★★★

Slip 'n' Slide 5

Slip 'n' Slide



WHAT'S IT ALL ABOUT?

Stalwart garage label with some highlights and exclusives from their last batch of releases.

WHAT'S ON IT? The hits may have dried up somewhat since the days of De'Lacy, but for solid, often slamming, underground garage with a funky twist, Slip 'n' Slide remain as constant as the Northern Star. There are new remixes of Blaze's "My Beat", Ray Roc's "Whisper" and a great Lab Rats take on Yolanda Reynolds' "About You", alongside Charles Dockins' excellent "Journey" and Djaimin's wicked "Open The Door" sketch – for anyone who's ever tried to blag into the DJ booth.

ANY COP THEN? No slippin' or slidin' in standards here, glad to report. (CB)

★★★

Electro - Non Stop!

Force Inc

WHAT'S IT ALL ABOUT? A collection of choice nu-electro cuts from America, Britain and the rest of Europe.

WHAT'S ON IT? Detroit's Direct Beat bods Aux 88, Rephlex acolytes DMX Krew and Computer Rockers, A1 People, Bad Street Boy aka Panacea and oodles of prime Germanic types such as ZuluTronic, Kerosene and Biochip C.

ANY COP THEN? Best when it sticks its tongue firmly in its cheek – which, luckily, is quite a lot of the time. (BW)

★★★

More Space To Dance

Alola



WHAT'S IT ALL ABOUT?

16b man Omid Nourizadeh's own label with 13 exclusives of new material in a deep house and downtempo vein.

WHAT'S ON IT? Lots of yer usual deepness crew including Muzique Tropicque, House Of 909 and crew member Trevor Loveys separately, Presence man Charles Webster (in Love From San Fran guise), and 16b himself with four-year old classic "Secrets". It's not all 3am crimson house either – Plain Lazy turn in a top downtempo lullaby.

ANY COP THEN? Spacey as hell. If you like 16b's Eye Q stuff, you'll love this. (CB)

★★★★

DJ Dan Presents Beats 4 Freaks

Moonshine, USA



WHAT'S IT ALL ABOUT?

One of America's new smokin' gun DJs shows why people like Sasha are rating him as one to watch.

WHAT'S ON IT? The kind of mixed-up breakbeat mayhem you're unlikely to have heard elsewhere. After all, how many DJs do you know who'll quite happily flow from Paul Johnson's ruff-cut disco-house to Cevin Fisher's insane "Freaks" to Fuselage and MZ Allstars' party big beat monstas, with Groovebar's Euro-smash "Eiesbaer" in between? Answer us that.

ANY COP THEN? Not for nothing is this man hotly tipped. A highly individual mix album in a world of vanilla flavours. (CB)

★★★★

Outcaste - New Breed UK

Outcaste

WHAT'S IT ALL ABOUT? The crew behind the always firing Asian breakbeat night at London's Notting Hill Arts Club usher some rising stars into the limelight.

WHAT'S ON IT? All manner of epicurean chill out, breezy drum & bass and infectious midtempo fare, including the frantic percussives and OTT breakdowns of Ges-E & Usman's "Talking Tablas", the louche boogie of Mo Magic's "Funksta" and the plain insane locomotive drums of Niraj Chag's "Walk Alone".

ANY COP THEN? Too much ambient bubble bath intermittently lets the side down, but otherwise here's a New Breed that's definitely worth digging. (AC)

★★★

A1 Soundcarrier Emotif



WHAT'S IT ALL ABOUT?

Head-down gallop through 19 techstep cuts – including 12 exclusives – with Tonic harrassing the trusty decks.

WHAT'S ON IT? Hyperactive body blows from the likes of BLIM, Elementz Of Noise, T-Power, Ray Keith and 45 Roller Featuring Shy FX, whose "Saturday Night Roller" weaves supreme funkiness amid the sound of heavy machinery breaking down. Cybernet's shudderingly ruthless "Code 202", meanwhile, may well shortly be recognised as a viable alternative to electro-convulsive therapy.

ANY COP THEN? Great when good ideas appear amid the evil growling – though rather like boys making making daft noises with their toys when they don't. (AC)

★★★

Downtempo Science Play It Again Sam

WHAT'S IT ALL ABOUT? It's a compilation from Play It Again Sam, who've gone all hip hop since signing Jurassic 5. Three years ago it would have been described as trip hop, but the sleeve notes tell me I can't say that. Doh!

WHAT'S ON IT? A right mixed bag and no mistake. There's The Wiseguys' excellent "Casino Sans Pareil", Statik Sound System, the rather marvellous Chocolate Weasel,

Kreidler, and providing the tracks of the album, Sir Drew, whose magnificent "Let's Get Some Girls" is packed full of joy and 303 madness. The only real hummer is DJ Morpheus Versus Bassbin Twins' "The Future Ain't What It Used To Be". Clever title, shag-awful tune.

ANY COP THEN? Yeah, by and large. The minimal sleeve notes don't explain why it actually exists but there are a couple of classics, lots of good solid auxiliary tracks and not much filler. (PM)

★★★

Sleepless Nights - Mixed By Alex Gold Xtravaganza

WHAT'S IT ALL ABOUT? Alex Gold's home of the hits celebrates with a look at their back catalogue, mixed on two CDs which can be distinguished according to the following titles: "Avin' it" and "Chillin' it."

WHAT'S ON IT? Probably one of the most consistent independent labels around, it's pretty much wall-to-wall anthems with Agnelli & Nelson's "El Niño", Armin's "Blue Fear", Black Connection's "I'm Gonna Get You Baby" and Chicane's still achingly great "Offshore" (plus all their other singles) alongside Disco Citizens' "Footprint" and Scotti Deep's "Brooklyn Beats".

ANY COP THEN? Two CDs might just be spreading it a bit thin, but it's a nice concept anyway. (CB)

★★★

All Back To Mine - Nick Warren

Stress

WHAT'S IT ALL ABOUT? New compilation concept that's so blindingly obvious it's astonishing that no one has thought of it before. To wit, top DJs make up an album of all their favourite post-club comedown tunes. Way Out West's Nick Warren steps manfully up to the mixer for the debut.

WHAT'S ON IT? An exclusive 10-minute Irresistible Force mix of Coldcut's "Autumn Leaves" for starters, plus the extremely rare Jam & Spoon dub mix of Moby's "Go", plus all manner of superb ambient and chill out numbers from the likes of John Beltran, Sub Sub and Skanna's jungle at 33rpm.

ANY COP THEN? A great concept, well served by Nick's spectacularly chilled and hugely knowing selection. Best appreciated with a fuzzy head and a steaming hot mug of lovely cocoa. (FT)

★★★★★

Night Owl - The Wigan Casino Story

Joe Boy

WHAT'S IT ALL ABOUT? Cracking retrospective of northern soul anthems and obscurities, all ably held together by interviews and reminiscences from on the scene DJ and walking northern soul encyclopaedia Dave Evison.

WHAT'S ON IT? A whole load of rare soul tunes that, let's face it, you've probably never heard of but which are all absolutely top notch. The first half goes for the banging Sixties soul stompers, the second for the more floating style of soul that's been in vogue since the Casino's closure all the way back in 1981.

ANY COP THEN? Brilliantly packaged with a free seven-inch single thrown in, this is easily the most stylish Northern set on the market. (FT)

★★★★★

Ambient Meditations Return To The Source



WHAT'S IT ALL ABOUT?

Utterly cosmic chill out gear from the leading trance club.

WHAT'S ON IT? Seriously out-there ambience in the true

meaning of the word. The focus is on sounds as meditational, spiritual and global as possible: the likes of Deepak Ram, Makyo and Anahata draw on Indian vibes, Children Of Dub inject some digital moodiness, Another Green World come on like Brian Eno scoring the closing credits of a National Geographic movie and Mark Allen's Quirk have clearly been at the mushies this year.

ANY COP THEN? Ain't goin' to Goa? With a good sense of fantasy, a warm lounge and this album, you might just about make it for the after-party. If you are, take this. It's the perfect balm for that palm-beach comedown. (CB)

★★★★★

Chapitre Un Distance/Obsession



WHAT'S IT ALL ABOUT?

Showcase for an underground French deep house label that's just starting to make an impact.

WHAT'S ON IT? Unless you

really know your French onions, you'll probably have never heard of Fred Everything, South Sork, Flakes & Teeves or Vincent Nello, but the addition of Nottingham lads Nail and DiY at least adds Brit familiarity. Most of the tracks are solid, in-the-mix gear that wouldn't sound out of place in your average Derrick Carter or Kenny Hawkes set, though apart from Fred Everything, there's few that will have you scrambling to the DJ booth, notepad in hand.

ANY COP THEN? For an opening chapter, a good consistent start. Let's hope future plot developments up the ante. (CB)

★★★★

The Cross Section Collective

Cross Section



WHAT'S IT ALL ABOUT?

One of the most underrated house UK labels gets label boss Chris Simmonds to mix up their best to date.

WHAT'S ON IT? The kind of deep, tweakin' boogie house that fans of DJ Sneak and the French crew will love, particularly Tim Deluxe's standout "I Know" and House Proud People's "Lonely Disco Dancer". The label's been supported by everyone from Derrick May to Tony Humphries, sticking out stuff by the likes of Private Funk, The Diggers and Simmonds himself for years now.

ANY COP THEN? Looks like their time has come. Most underground DJs worth their sodium chloride have at least one Cross Section cut in their box. Investigate this label now. (CB)

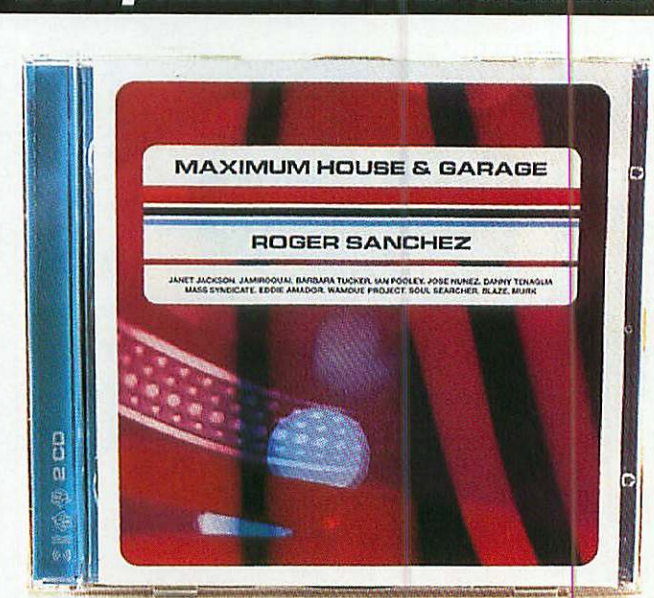
★★★★

Abstract Jazz Lounge II Nitegrooves, USA

WHAT'S IT ALL ABOUT? The cream of New York's underground house producers unleash their jazz-funk-in-a-house-style tendencies.

WHAT'S ON IT? Brand new tracks from the likes of Jamez Nylon, Chris Brann's Ananda Project, Harry "Choo Choo" Romero, Lenny Fontana and Frankie Feliciano. Some slip effortlessly into the noodle vacuum

Compilation Of The Month 2



Roger Sanchez - Maximum House & Garage

Virgin

CRAP name. "Maximum House & Garage" that is, not Roger Sanchez. Particularly as this is something of an event. Sanchez, you see, is one of that rare breed of American DJs who does not, as yet, appear to have done the same deal with Auld Nick at the crossroads that so many of his peers have. Namely the first compilation that comes your way, even if it's "The Biggest Largin' It 'Avin' It Anthems In The Planet Ever", you do it. Secondly, when you do it, you stick on it what you're told, knock out your mix in a digital studio to remove all traces of your own turntable style and sign the contract on next week's mix quicker than you can say "fat paycheck please, Mr Major Label-cash features".

No, Sanchez, to his immense credit, has always refused to play that game and that's why a new mix album of his is truly an event. The key lies in the credits, where it turns out he used not just three turntables but a pair of CD decks as well. Which means serious turntable warfare and a glut of jaw-dropping fancy tricks, all of which bump up the Carnival factor to overload.

Of the 35 tracks, you might know about a quarter, but even when it's biggies like Mass Syndicate's belter "You Don't Know" or Whirlpool Productions' "Disco To Disco", he opts for some obscure dub or remix. It's even split into two albums - one for peak-time, where the filters and drums pulverise the senses, and one for after-hours, where Universal Principles and Blaze take it more on the deep Afro-funk tip.

In a world where the mix album has become devalued to near irrelevancy, Sanchez has once again restored our faith.

★★★★★

Calvin Bush

where there's so many virtuoso solos, you start aching for the Grim Reaper to have away with all instrumentalists on house records. Others, however, like Romero and Jask, keep a tight rein on the improvisation with far better results.

ANY COP THEN? Not as inspirational as their brilliant "Afro-Jazz Lounge" album, the "less is more" maxim has clearly never been heard round these parts. (CB)

★★

Mission Two - Connecting Electronix Network

Nature, Italy

WHAT'S IT ALL ABOUT? One of Italy's

premier experimental/electro labels features label and non-label artists on the same wavelength.

WHAT'S ON IT? Some of it (V/Vm, 2 Be Freak) veers straight into barely listenable industrial ambience and weirdcore, but the best is either the Autechre-style cold intelligent electro from the likes of Phoenicia and Passarani or the spitting fire and brimstone Drexciya-style wrath of A Credible Eye Witness and D'Arcangelo.

ANY COP THEN? Not one for those who like it soft as their duvets, "Mission Two" is nevertheless valuable proof that not all the best things out of Italy are its footie teams and willy-shaped pasta. (CB)

★★★

HARDFLOOR

Hardfloor release their long awaited new album.....

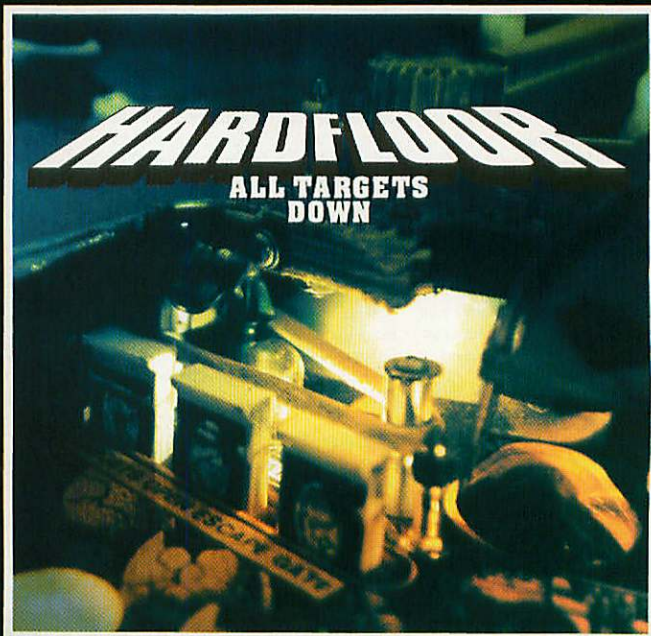
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HATHHOUSE

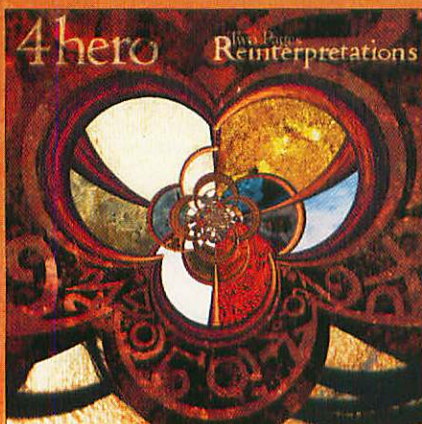
4hero



'Escape That'

the new single with mixes from:
Ron Trent, New Sector Movements,
Héfnér, Phil Asher & Kirk DéGiorgio.

Available on 2x12" vinyl & CD.
Released: 25th January 1999.



'Two Pages Reinterpretations'

the remix album featuring:
Masters At Work, Sonar Circle,
Shaun J. Period & many more.

Available on 3xLP & CD.
Released: 1st February 1999.





With guest reviewer **Terry Francis**

IT'S been a hell of a year for **TERRY FRANCIS**. Not so long ago, he won our Best New DJ award and since then it's been superstardom all the way. Ironic really, given that he's actually been bubbling around on the underground techno/house scene for nearly 10 years now. He was resident at Stern's alongside Mr C and Colin Dale and in 1994, he set up the consistently brilliant techno night Wiggle with Nathan Cole. He recorded much of the material on the Bush subsidiary, Grass Green, before founding his own Eye 4 Sound label, where he puts out stuff under his own name and as Housey Doingz. Famed for his seamless mixing between deep techno, dub-mad house and heavenly breaks, you can hear his sound on "Architecture Volumes 1 & 2". He's here to review this month's singles.

Inner City Good Life (Buena Vida) PIAS

THE purists are going to scream blue murder as Detroit legend Kevin Saunderson takes his 10-year old techno-vocal anthem, gets it resung in Spanish, adds flamenco guitars, houses it out and bigs it up like a man determined to conquer the charts once more, throwing in an epic Way Out West remix just for good measure.

★★★★
Terry: "This has a Balearic feel to it. I'm a fan of Kevin Saunderson but more of his E-Dancer material and what he does under his own name. He seems to save his more commercial music for Inner City and this is not really my thing. I don't follow artists just for the sake of it—if they make something good then I'll play it. If they don't then I won't."

★★

Paul Van Dyk Presents Humate Love Stimulation (Remixes) Deviant

TRANCE'S glory days are back again. Everyone's favourite trance-meister of last year updates his 1992 classic. Some might say Van Dyk's done little more than sprinkle a few FX into the mix, but then when the original can still reduce us to more tears than an onion bath, who's complaining? Oliver Lieb and Blank & Jones contribute the remixes.

★★★★
Terry: "Ooh no! It's just far too European for me. To be honest it's all a bit epic and obvious. I like music with a bit more funk and soul to it than this has got. I've never heard him DJ—he's on a totally different circuit to me really."

★

Studio 55

Freak It!

Azuli

ORIGINALLY Studio 54 in honour of the infamous New York disco palace of debauchery until legal eagles forced a change, this German duo flaunt their influences proudly—filtered breaks, sneaky whoops, an awesomely dirty funk bassline and a man encouraging you to "Freak it/Work it/Don't jerk it". Think "Horny" taken back to Larry Levan days and given an underground lashing. Phwoaar.

★★★★

Terry: "Apparently Tong and Rampling are well into this so I probably won't like it! [Puts on record] Yep, it's another disco loop again. It works for the sort of people who play it. I'm just so tired of that whole disco thing. Some people do it really well, like the Slam mixes of "Mothership Re-connection", but they're few and far between."

★



Studio 55

Deejay Punk-Roc Versus Onyx

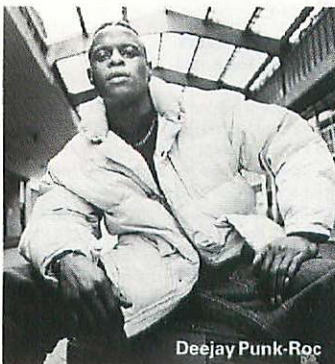
Roc-In-It Independiente

STRENGTH Is this the biggest about-turn since Napoleon got cold feet in Moscow? The Brooklyn "does-he-doesn't-he?" producer abandons his trademark electro-breakbeat sound, goes all funky New York hip hop, gets Onyx in to rap over the top and comes up with a bit of beauty. A limited one-sided promo—search it out.

★★★★

Terry: "It's quite a bit different to 'My Beatbox'. I've got the album and there's some alright tracks on that. I drop some breakbeat tracks in my sets but more of the faster stuff with a techno edge, like Matthew B. I quite like this actually, whether he made it or not! I mean, Underground Resistance have their whole anonymous thing, so at the end of the day, it doesn't matter who makes the tune, as long as it's good."

★★★★



Deejay Punk-Roc

TQ

Westside

Sony

WHO said G-Funk was dead and buried? It's not, it's just gone for a long lounge on a comfy deckchair with a banana daquiri and a pistol in its trunks. Surely chartbound, TQ's homage to the West Coast's rappers and their sound is supremely smooth hip hop soul with a wry smile as it asks everyone to "wave their guns in the air".

★★★★

Terry: "It sounds like Bruce Hornsby & The Range mixed with Barry White! He's got a nice voice but lyrically it doesn't mean much to me—it sounds like a bit of a tribute song to all the rap artists. The music's well produced, you could imagine it with a nice large video on MTV full of booty girls."

★★

Christopher Just

I'm A Disco Dancer

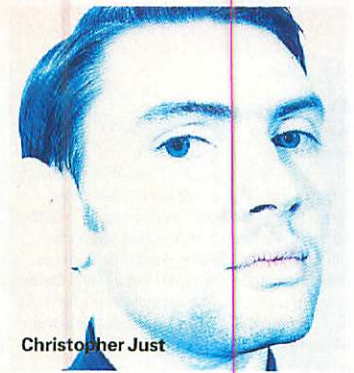
XL

YOU may just have heard of this one, seeing as we've probably devoted more column inches to it since its original release and Slut Trax re-release than any other record. The original, in all its silly robot vocal glory, still sounds immense, and now you've got remixes from Fatboy Slim, Olav Basoski and Clinton too. But where's the Dave Clarke remix from the Slut Trax version—surely one of his best ever?

★★★★★

Terry: "It's not my thing really. The Olav Basoski mix has a bit of a P-Funk feel to it which is good. There's so much of this disco thing about at the moment but like any type of music, there's only a handful of tunes that are any good. There's only so much you can do with an old disco loop. This is the sort of track where everyone grabs their mobile phone when it comes on."

★★



Christopher Just

Da Fool

No Good

ffrr

FIRST coming to everyone's attention as the wittily-named "Meet Her At The Blue Oyster Bar" last year, Manchester producer Mike Stewart takes the unforgettable chiming bells of Sil's old prog house monster "Blue Oyster" (even better than "Windows" if you ask us) and uses them to forge one of the most poundingly huge tunes this month, with a remix from Quake too.

★★★★

Terry: "The remixes aren't anything special. I can imagine it getting a lot of hands in the air but it's just too obvious again. For the sort of club it's played in it'll go down wickedly."

★

Terry Francis' Single Of The Month

pic JAMIE BAKER



Marshall Jefferson Versus Noosa Heads

Mushrooms
Airtight

NOW normally we would hold no truck with records involving people talking about their drug experiences, but in this case, with old school Chicago house legend Jefferson talking through a 'shroom trip, we'll make an exception. "Mushrooms" is quite possibly the most brilliant lysergic house moment since "Little Fluffy Clouds", thanks mainly to Salt City Orchestra's incredible remix. Swelling, with sudden moments of drama, it's enough to leave any dancefloor drained. Some trip.

★★★★★
Terry: "The Salt City Orchestra remix is excellent – you could drop it either as a warm up tune or last thing at night. It's quite loungey music, I could listen to this sort of stuff all night. The Timewriter mix is a bit more club-orientated and tracky. The lyric's all about doing mushrooms with some girl he met. I had a very similar experience last week in Amsterdam when a mate spiked my drink with acid! When I was DJing everyone looked like Coco The Clown – I can really relate to this record!"
★★★★★

DJ Eric We Are Love Distinctive

THE work of Edinburgh's Craig Burger Queen (and NOT Huggy, as we keep mistakenly saying – sorry Craig!), "We Are Love" started life as a fake French import surfing on the Stardust wave. It's singalong time again as Alexander Hope's vocals meet a Hall & Oates sample in a French house style that's far more enjoyable than that would suggest. But then if you've heard our "Tunes Of 1998" CD you already knew that.

★★★★★

Terry: "It's an old disco tune isn't it? I know – Hall & Oates! A lot of tunes are sampling them at the moment. If it was on in a club I wouldn't cringe but then again I wouldn't play it out myself. It's a real Kiss daytime record. The production's good and the music is pleasant enough but it's not exactly breaking boundaries is it?"
★★★

Fatboy Slim Praise You Skint

AND you thought Norman Cook was all about boombastic big beat stompy madness? "Praise You" proves once and for all that Ball's man can also knock out low-key gospel-tinged anthems that could get as many arms

raised down the local Episcopalian church hall as they could at the Boutique. Even if the vocals are something of a sample steal. No doubt ruling daytime radio even as you read these pages.

★★★★★

Terry: "Respect to all the big beat crew because they've worked hard to get where they are – and they party hard as well. This is not so in yer face as his last one. It's got quite an indie sound to it. Norman's Cornershop remix was fairly good. I recently wanted to remix this local psychobilly outfit called The Bucket Band."
★★★

Prince Paul More Than You Know Tommy Boy

THE producer behind De La Soul's classic "Three Feet High & Rising" album hooks up with the lost boys of hip hop once more for a sneak preview from his new album. Neither De La or Paul have exactly torn us (or anything else, for that matter) up of late, but "More Than You Know" may well be the best thing either of them have done for quite some time. Extremely easy on the ear, rolling, digital beats and B-movie weirdness work well with De La's nonchalant rapping style. A sign of good things to come.
★★★★

Terry: "It sounds better on 45. I'm not a big rap fan but I do like hip hop and I really liked the vibes on the first De La Soul album. "Trailer" had some really nasty vocals in it which put me off but the album version was nice enough."
★★★★

808 State Bombadin (Fire Island Remix) Cubik (Victor Calderone Remix) ZTT Promo

FOR anyone who had problems with Fire Island's "Shout To The Top" chart attempt, check this remix for proof that Farley's crew can still dish out the twisted hypno-house magic when they want to. This month's chant-along essential. Sadly, Calderone's use of most of "Cubik" is quaint but dated hardcore-isms will probably put you off an otherwise cool mix.

★★★★

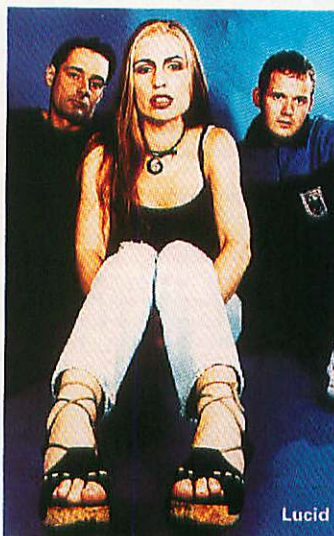
Terry: "808 State? Blimey! I was a big fan of theirs first time around because they were really groundbreaking but it's hard to say anything interesting about these remixes. It's more of a mainstream venture."
★

Lucid Crazy (Nalin & Kane remixes) Hooj Choons

EVERYONE's favourite epic housers get drafted in to do the remix chores on the trio behind last year's "I Can't Help Myself". One mix is sweeping and subtle with overtones of the dramatic intro from Vapourspace's "Gravitational Arch Of Ten", while the other burbles away with acidic attitude, though neither in truth match the grandeur of "Beachball".

★★★★

Terry: "I'm not exactly one of Nalin & Kane's greatest fans. But I do think that Hooj Choons have changed their direction a bit recently, putting out stuff that's a little bit deeper. This almost sounds like an early acid house tune, it's quite heavy. [Epic strings come in] Oh dear! I'm not into these epic breakdowns. You just stand around on the dancefloor twiddling your thumbs when you want to keep dancing. The rhythm has a techy edge to it but that bassline is just too obvious and far too European for me to like or play out somewhere."
★★★



Lucid

Robert Hood Underestimated M-Plant

ONE of three new Hood EPs around at the moment (the others are on Hardwax and Drama), this is a return to the wondrously intricate yet achingly simple dancefloor workouts that made 1996's "Nighttime World" such a great album. As always with Hood, it's the frantically inventive minutiae which really make this elusive producer so consistently on the case.

★★★★★

Terry: "'Black Man's Work' is a groovy track, a real DJ tool. The strings are cool on it – I'm very partial to strings myself! It has a nice funk feel about it. Robert Hood always makes good B-sides and bonus tracks, and this is one of them. It gets you really hooked – it'll sound excellent in the mix. What's the main track called? 'Sleep Is The Cousin Of Death'? Nice."
★★★★★

7th Gate Route 4 Rotation

MORE techno from Japan that adds fuel to the fiery argument that the East is where the best new wave Detroit manoeuvres are coming from. "Route 4" and the superb "After The Silence" are sleek, funky techno primed for peak-time in an Emerson set, while Ian Pooley makes his 857th appearance in the mag this month with a remix of the former.

★★★★★

Terry: "'After The Silence' is really heavy, a real peak-time track. Ian Pooley's remix is very tracky and clubby too – his original productions are good as well."
★★★★

Ram Trilogy The Ram Trilogy Chapter 3 Ram

ANDY C, Ant Miles and Shimmmon complete their latest foray into the darkest, most uncompromising recesses of shadowy jungle with four tracks that will devastate dancefloors where metallic shards, sci-fi scariness and warp nine basslines are the order of the day. If you missed out on the first two chapters, fear not – the whole lot will be on one album in the spring.

★★★★

Terry: "I wouldn't go out of my way to listen to this at a club but then again it's not bad. But too much of this would do my head in. It's pretty hardcore stuff this – but then again maybe it's because I'm too old! It's rebellious music to piss off your mum and dad. Still, it's well produced and arranged."
★★★

London Elektricity Versus Jon Forte PBE (Remixes)

Hospital

THE acceptable end of jazzy jungle. Okay – then, the storming end of it. Forte's a member of the Fugees' Ruffhouse crew, though his party-down raps barely survive the Elektricity boys' onslaught of hard-as-hell double basslines, insane flute assault and constant battering ram rhythms. Miles Davis down Movement, anyone?

★★★★★

Terry: "I'm not really familiar with any of these names. It's got a nice funky bassline and Jon Forte has got his own vocal style."
★★★



The Stone Roses

The Stone Roses/ A Tribe Called Quest

Fool's Gold (Grooverider Remix)

1nce Again (Aphrodite Remix)

Jive Electro

A PROMO 12-inch doing the rounds which serves notice of Jive's forthcoming classics remixed album. Aphrodite's now so adept at these jump-up/rap fusions that "1nce Again" sounds formulaic, but damned if we could stop ourselves from jerking like robo-fools around the office to it. Grooverider's take on the Roses' 1990 classic doesn't stray too far from the awesome original.

★★★★

Terry: "I was into the Stone Roses first time around. I like the Grooverider mix and I'm quite into the whole concept but then that's probably because it's a lot like the original only a little bit faster. I liked Ian Brown's vocals because they sounded really haunting on this record. The bass is really punchy on the Aphrodite mix of A Tribe Called Quest. I prefer the jazzier side of drum & bass."

★★★★

Co-Fusion Struttin' (Remixes)

Sublime, Japan

THREE alternative faces of 1999 techno and each something of a winner. First up, Soma's Funk D'Void transforms the original into a lofty piece of soaring Detroit tech-jazz straight out of his label-mate Envoy's copybook. Co-Fusion throw in filtered effects, sirens and manic drums while Claude Young goes deep into techno's darkest inner spaces.

★★★★

Terry: "The Funk D'Void mix is quite tough and gets quite stringy towards the end. You could imagine Mr C dropping this down at The End. I like the rhythm and the bassline—you can really get your teeth into them. There's a beginning, middle and end to these tunes, a real story about them. I like it."

★★★★

Ian Pooley

The Allnighter

NRK Sound Division

WITH a work rate that only seems to get more and more frantic the older he gets, it's to the young German producer's credit that even when he's knocking out fierce new skool filtered disco, he's still miles ahead of the competition. "The Allnighter" manages to pack more excitement, energy and robo-vocoder vocals into its mix than most DJs do all night.

★★★★

Terry: "Now this is another disco loop but it's done so much better than the rest with this off-beat stabbing rhythm. Those drums are quite scrappy but they'd sound wicked on a big system."

★★★★

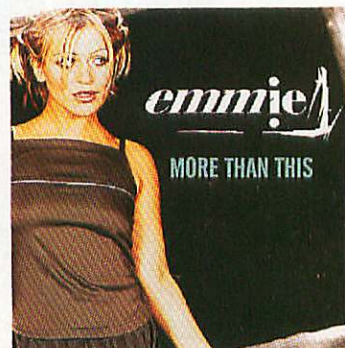
Emmie More Than This Manifesto

CHEEKY cover of the old Roxy Music croon toon, but redone in a popstastic house style by 21-year old Manchester singer, Emmie. Hints of Todd's Everything But The Girl remix are there, but it's still tamer than a tranquilized pussy cat. Head for the harder "Translucid Vocal" for a tougher, lusher remix.

★★

Terry: "This is looking a bit suspect isn't it? You're having a laugh aren't you?! Utter poo."

★



Martin 044

Prayer Stick/Dream Dancing

Red Planet, USA

ALWAYS something of a buzz whenever the new Red Planet drops, this one won't make the scrapbook of great moments, sadly. "Dream Dancing" is a rather perfunctory techno-soul groove custom built for simply pushing the mix along, while "Prayer Stick" is a curious shuffling breakbeat electro track that lacks the usual RP panache and flair.

★★

Terry: "Dream Dancing" is lovely. Some of the Red Planet stuff is a bit noisy for me but this is wicked. It's for the head as much as the feet, especially with that weird vocal in the background. 'Prayer Stick' is quite funky as well. It uses a disco loop but not in an obvious way—it's been filtered and fucked with."

★★★★

Retroflex

Variations In Consciousness Part 1

Soma

A NEW name to Soma, but two outstanding producers in the shape of Derrick Carter cohort Chris Nazuka and Nick Calingaert (Common Factor on Planet E). The label that's a byword for tech-house consistency doesn't disappoint either, as "Tings" gradually works its haunting way into your heart, with a "Tweaky Mix" for those who like their techno filter-tipped.

★★★★

Terry: "More disco! It's getting ridiculous the amount of people doing this disco thing but they're trying something different here. The Tweaky mix is quite simple but melodic at the same time."

★★★★

The All Seeing I

Walk Like A Panther

Earth

SOMETHING a little unusual from the quirky Sheffield trio with a fine line in cutting-edge post-techno suave. Keeping the Sixties revival coming, this time round it's Northern circuit cabaret singer Tony Christie they've bussed in from the Butlins circuit, and he comes on like Tony Bennet doing the disco frug down some Aphex Twin party. Very probably not to everyone's liking, but at least

it sounds like nothing else on earth, which can only be a good thing.

★★★

Terry: "It sounds like some sort of soundtrack to a film. It's different I suppose. There are some weird bonus beats on it which could come in handy. That track's called 'Sweaty Walls', you saw? Sweaty balls more like."

★★

Roger Sanchez Presents Twilight

I Want Your Love

Perpetual

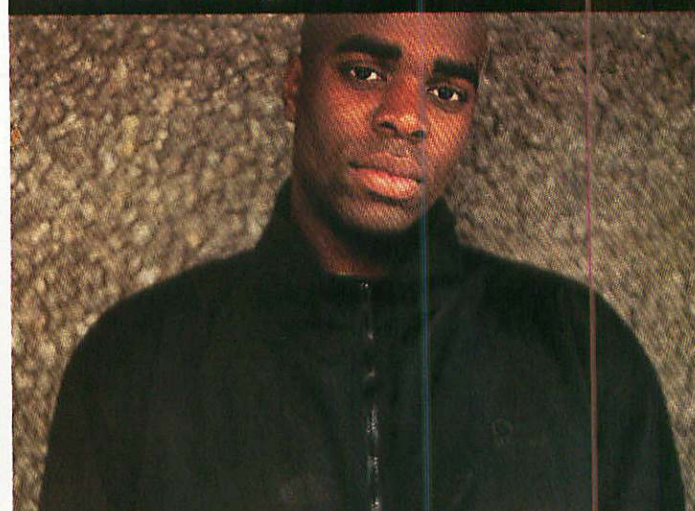
A LOVE it or hate it moment, as the S-Man covers Chic's "I Want Your Love", one of those disco moments that few can resist. Every bit as snuggle-up-and-get-down irresistible as the original, if we're being charitable it's simply the poppy flipside to Sanchez' darker dubs. If you want it with an edge, head for Rhythmasters' filter-mania mix or Ian Pooley's (yes, it's him again) vocal thump version.

★★★★

Terry: "I'm not so keen on his recent stuff but his early material on Strictly Rhythm was pretty good. This is just another disco loop again isn't it? The original track was really cheesy anyway."

★★ (for the Soulgrabber's mix)

MUZIK's Single Of The Month



Dee Patten

Who's The Bad Man?

Hard Hands

OH joy and happiness. One of the all-time great tunes in dance music finally gets a welcome re-release before its original Hard Hands version hits four figure sums on the collector's market. This is arguably the finest of all early jungle tunes, with the ragga moodiness and street edge bassline helping it sound great everywhere from Jules' show to nu school breakbeat sets. Given an EQ rub-down to make it sound even spunkier on 1999 dancefloors and with remixes from Dub Pistols and 187 Lockdown, don't miss.

★★★★★

Terry: "I quite like the Dub Pistols remix, it's not over the top or anything but it's still got that commercial sound to it. It's that 'Apache' break again [on the original]. For a six year old tune it's stood the test of time quite well. There's an excellent bassline on the 187 Lockdown remix—I was listening to one of Julian Jonah's old tunes the other day, 'Jealousy And Lies'. He's on the record sleeve looking all sweated up! Lovely geezer."

★★

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TRAINSPOTTING

10 PAGES OF UNDERGROUND REVIEWS

VitaRelease

Natural Rhythm

The Jive EP
Earthtones, USA
First release on a new label out of North America and what a start. One side rocks the floor with cool funk licks and badass dubbed-out beats – imagine the Idjuts head-to-head with Mateo & Matos. The flip side takes things more left of field with a trippy tech-groove that sounds like Swayzak on some bad drugs. (KM)

★★★★★



Singles

Deep Sensation

Somehow, Somewhere/Soul Heaven
Guidance, USA

Probably the UK's finest exports to America, Paul Hunter and Colin Gate, nip in with for me the best tune of the last year. A vocal steal from some long lost Philly hero is underpinned by a dark disco groove – the story from Seventies black America to today's real house clubs has never been better told. From Blackpool Mecca and Crackers to Basics and Soulsonic... Real house for real soul boys. (TF)

★★★★★

Kings Of Tomorrow

The Sway/Simon Says Bounce
NRK

KOT follow up a fine run of releases on Yoshitoshi with a cheeky 12-inch for those even cheekier NRK boys. "The Sway" rocks the disco with a funky take on Salsoul sampling while "Simon Says Bounce" is minimal beyond belief. Pure super-loud system stuff, or perfectly simple drug music – take your pick. A quality release. (KM)

★★★★★

Pablo

All Praises Due
Guidance, USA

What with this and the awesome Deep Sensation release combined with that Glenn thing last month, Guidance are back on form with a bang. Deep, retro, hip hop or jungle, the choice is yours on this brilliantly varied EP from Glasgow's Michael Hunter (brother of Deep Sensation's Paul). Check out his fat Sundance EP on Fenetik too. (KM)

★★★★★

Demon

Regulate
2000ST, France

French funk with a twist from the heavies at 2000ST. Disco and funk in the filter bank and floorfilling beats on the drum machine all finalised with some clever spoken words flying over the groove. Pimpin'. (KM)

★★★★★

Pinnchiky

Valle, Valle!/Reachin'
Odori

More storming Wild Pitch-style workouts from Chris Duckenfield's techcellent Odori imprint.

"Valle Valle!" takes the direct approach to dancefloor success with its twisted electronic stabs and body-rockin' beats while "Reachin'" loops some D-Train outro round-and-round to fine effect. Deep shit. (KM)

★★★★★

Marshall Jefferson

Versus Noosa Heads

Mushrooms

Airtight

The "voice" of Chicago's classic period ("Open Your Eyes"), Marshall spouts the praises of "shrooming" over my fave Salt City Orchestra rhythm track to date. Could be big if picked up by Radio One's dance shows. Real drug music to get lost in. Where's the a capella though?

★★★★★ (TF)

Jask Presents

The Asiatic Jazz

Connection

Mystery Vibes

Nite Grooves, USA

On paper it sounds like every other instrumental groove coming out of New York at the moment. Nice beats, nice chords and six million solos over the top. However Jask offers his groove in a broken beats Session-style dub-workout, a driving house groove or a saxed-up jazz-houser. Innovative stuff. (KM)

★★★★★

E Smoove Featuring

Michael White

Be With You

Strictly Rhythm, USA

The product of Strictly has been rather average to say the least of late, but this and the superb Joe Montana change that. Modern soul out of Chicago is E Smoove's game, disco that never went away. Michael's soulful vocals and some clever yet never noodling instrumentation give you the sound of 1999 much more than a million cheese-fest filter cuts. (TF)

★★★★★

Moise Laporte

So Special

11:07 Presentations, USA

Ignore every other mix on this package and head straight for the Urban Sound Gallery dub. Perfect late-night lost-in-the-music from Ron Trent and Anthony Nicholson. Subtle synth hooks in a "Choice"-style back up cool percussion and moody chords to devastating effect. Not many places will appreciate this at 1.30am though. (KM)

★★★★★

REVIEWS BY TERRY FARLEY AND KEVIN McKAY

HOUSE

Joe Montana

In The Beginning
Strictly Rhythm

First reaction was "not that same old speech sample" but creative sampling matched with new ideas have put this right to the front of my box. What sounds like an Earth, Wind & Fire brass sample fuses with some heavy rhythms, a rolling bassline and *that* sample. Result? Peak time knees up. (TF)

★★★★★

Frank Le Fever

Mirage
Panther

A French-looking, cool Sixties Black Panther label complete with picture of Huey Newton, this three tracker stands up best on the filtered funk of "Mirage" – a slamming groove and some simple disco hooks. Nothing special, but the artwork sold me good and proper. (TF)

★★★★★

Ralphie Rosario

Energy Factor 8 (In The Dark)
UC, USA

If there's anyone out there in house land who programs drums better than Chicago legend Ralphie, let me know. A dark, twisted slice of hard tribal house, this will appeal to the tweakers and k-heads as well as the deep house brigade. Spoken vocals give it some real tension. Should have held out till Miami or Ibiza. Cool Ralphie shit, as always. (TF)

★★★★★

Fini Dolo

Queens Of The Universe
Arthrob

The house mixes of the fab Fini Dolo are provided by The Funkstaz, a collection of west London homies including Ovin Waters and Daniel J Lewis. Shouted rap calls to the floor are underpinned by a heavy duty ghetto groove that in the hands of Derrick Carter scared the fuck out of me. Dark London disco. (TF)

★★★★★

Nostalgia/

Disko Method

Under The Counter Volumes 2 & 3
UTC

The second volume of "Under The Counter" includes Nostalgia's "Soul Tripping", sounding like The O'Jays or The Bluenotes fused into some filtered shit. Essential. Volume 3 sees Disko Method taking things dark with the ghetto style of "Keep On Movin'". Real black dance music 1999-style. (TF)

★★★★★

Femi Kuti

Beng Beng Beng
Barclay, France

Mateo & Matos and Ashley Beedle on the case mixing it up on this latest release from Fela Kuti's son. The Mats' dub version is the one to check, a mellow ride through Sunday afternoons in New York (or Saturday nights in Glasgow and Oslo). (KM)

★★★★★

Label Stable

Cal Gibson and Simon White give us a guided tour of their **NEON HEIGHTS** imprint

What can people expect when they pick up a Neon Heights release?

Off the wall, leftfield, funky house, although there's definitely a strong disco element to what we do. We're just different from your average run of the mill deep house label.

Which artists have you released?

Neon House (that's Cal and Simon), Bright Lights (a Nottingham-based collective of DJs and musicians including Chris Todd [Crazy Penis], Mark Rayner, Rhys Adams and assorted local musicians). We also release stuff by DJ Dujour (a couple of French producers who don't want to say who they are).

What's been your most successful release?

Neon Heights' "Positive Vibes". Both from a sales point of view and the fact that Justin Robertson dropped it in his Essential Mix.

How do you feel about the current British House scene?

Fairly healthy but in a very underground way. We're not finding as much to buy as we'd like. And there's not stacks of new original sounding stuff.

What makes Neon Heights different?

We're really into quality and sound. We make sure everything goes through our own studios. We're into warmth and lushness. Music that you can listen to in the house and that also kicks it on the dancefloor.

And what can we expect from Neon Heights in the coming months?

We're hopefully getting up to one release a month. We've only had six in the past 18 months. We've also enlisted a vocalist called Zoe who we're really looking forward to working with and we'd like to do loads more DJing. You can book us on 0115-985-8402!

DJ Dujour's 'The Pussy Galore EP' is out on Neon Heights this month

NEON HEIGHTS

Vital Release

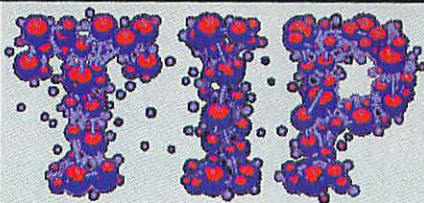
GMS

The Growly Family

Tip

The Growling Mad Scientists proudly present their first ever album and with over 10 tracks produced in their north Ibiza hideaway, surely serve up the most psychedelic release of the year. With production values as sky high as the knob-twiddlers themselves, this is truly top of the Tips.

★★★★★



Singles

Astralasia

Snowman

Magick Eye

The much maligned (by the mainstream press) but ever productive Astralasia release a seasonal stomper featuring the larynx of Melanie with guest rapper Mr Chu and the S'No Angels choir. Sound odd? It is.

★★★★

Stoop & Fidget

Mudless

Flying Rhino

Flying Rhino is a label rather too desperate to rid itself of the psychedelic tag and so with this release James Munro and Gus Till move into "progressive" trance territory. A fine release, but is it necessary to completely abandon your heritage to shift units?

★★★★

Various Artists

The Fractious Whore

ARD

Produced by an anonymous company of capricious and talented tarts, this four tracker of tough, innovative techno is a surefire hit on the squat scene. The sparse rhythms of "Proliferation" make it the standout cut.

★★★★

Digital Masters Meet Jon The Dentist

The Fifth Element

Phoenix Uprising

Originally released on the Shock imprint, this cut sold 1000 copies in three days on promo. Due to continued demand, the original mixes are contained here, along with Jon's own "Tribute To Milla". Tough, anthemic stuff.

★★★★

Lunar Exit

Heart, Trance & Fire

Lush

Quality melodic trance from the German duo you may remember from their "Groove Bird" smash a while back. Flipside "Mind Reflections" covers similar musical ground at a more leisurely pace.

★★★★

Paul Gaarn

Waterfall

Telica

Sporting a triggered riff flanked by a phazed bassline, this Belgian stonker is one of Telica's finest. Flipside "Loop The Rhythm" is a growling grower with a super low vocal sample.

★★★★

Twisted Corporation

Electronic Love

Full Frontal

Tara Moss and Andy Gadsen are the rather unique songwriting and production partnership behind this ode to technology. Touches of trance support ethereal vocals for a number which probably works better live than it does on vinyl. Interesting, nonetheless.

★★★★

Chris Liberator & Jacob Vyn

Random Flashback

Input

Extreme free party techno as the Liberator crew mix with Amsterdam stompers Input for an acid-scorched foray into percussion crunching madness. Flip "Nearly Lost It" features radar and submarine noises, by the way. Avoid if you're paranoid.

★★★★

DJ Sakim

Protect Your Mind

Additive

Additive blast off in 1999 with a track which is sure to be as chart-topping as last year's "Ayla" by Ayla. "Protect Your Mind" is a double pack with mixes from Lange, Van Bellen and Ayla themselves. Without doubt the toughest Euro trance cut around at the moment.

★★★★★

Barabas and OD1

Ghettoblaster

Phoenix Uprising

Chunky and banging, this trademark peak-timer is doing the business on straight and gay scenes alike. Check the flip for a reworking from Fluff Records' D-Bop, who pump up the chunkiness with their trademark kick.

★★★★

Pyrotech

Burn Hollywood

Boscaland

Pyrotech make their debut on Boscaland with a dark and undulating 140 bpm techno-trancer. Adam Beyer-style loops sit under synth lines and a pounding kick to the unforgettable "Burn, Hollywood, burn" sample. Now how did they get away with that?

★★★★

Secret Hero

Build Up The Pressure

Stay Up Forever

DAVE The Drummer serves up a hard-as-nails acid bomb along the lines of last month's "Control"/"Speedfreak". "Straight Ahead", on the flip, is pumping, bass-driven trance with added bite.

★★★★

Rowland The Bastard

RXG 30

FU2

Rowland the Bastard (apparently he's really perfectly charming) releases the first slice on Exeter's new FU2 imprint. "RXG 30" is, rather strangely, a minimal affair, while flip "Out Of Control" is a more typical Rowland straight-for-the-jugular excursion. Tough.

★★★★

Various Artists

Matsurhythm 1 Sampler

Matsuri

A 12-inch sampler taking perhaps the three best cuts from the recent Matsuri CD compilation: Manmademan's "Feeler", Quirk's "Paradise Pills" and Groovy Intent's "Om Rock". A pity the rest of the album is on CD only, don't you think?

★★★★

Ice Pack

Pope Juniper

Cluster

Judging from the trance post bag, some people have a hard time getting their heads round the Cluster stuff. Sure, it's hard as nuts industrial, but, hey, it's still got the funk and grooves like the best of them. Check "Pope Juniper" and see what we mean.

★★★★

Hook Versus Shango

Paradise 2000?

Off The Hook

Promo number seven from Off The Hook, and probably their best to date, as Nick Hook and Rob Green (Shango) take us into melodic, Digweed-style trance-house. There are two mixes to choose from, with

the more forceful "Olympus" workout winning most spins to date.

★★★★

Three O'Clock High

It's About Time

Music Now

US producer John Selway returns with the melodic trance epic "It's About Time", and flips it with the more percussive electro workout of "Twilight Waves". Quality production from one of the new breed of American studio dons.

★★★★

Albums

Various Artists

Mazzo Mix Up 11

Mazzo

DJ Cellie is Saturday night resident at Mazzo, the Amsterdam techno-trance-hard-house niterie, and here he packages global smashes like X-Cabs ("Cut To Zero"), Mark NRG ("Don't Stop") and Christopher Lawrence ("Shredder") into an unmissable mixed disc.

★★★★

Various Artists

Zep Tepi - Uplifting Psychedelic Trance

Chaos Unlimited

Uplifting is certainly the name of the game as Mindfield's "Space", Darshan's "Energy Trace", Somaton's "Melodic Cheese", Analog Pussy's "Flow Control" and Asura's "De Profundis" join the array of top psychedelic tunes on show. A superb collection.

★★★★

Label Stable

Enter **CHAOS UNLIMITED**, psychedelic trance specialists

THE Chaos theory was simple.

Working at the legendary Megatripolis at London's Heaven in 1994, trancers Mick and George couldn't get hold of the music they were listening to, so they set up their own music stall to plug the gap in the market. The Chaos boutique soon became a regular feature at indoor raves and a slew of outdoor festivals in the UK and Europe.

In 1996, Chaos expanded into the mail order business, handling releases from the Tip, Dragonfly, Phantasm, Koyote and Organic stables. This business, explains mail order queen Lorien, "reaches the places that the music stall can't", and ensures that fans of psychedelia can access their favourite

artists wherever they live. For details, check www3.mistral.co.uk/chaosunltd.

It was no surprise, perhaps, that a Chaos label was next on the list. Following quality singles from Mindfield, The Secret and Darshan, Chaos have just released their first compilation, "Zep Tepi" which boasts nine previously unavailable tracks from artists at the peak of their psychedelic powers.

"It's precisely the sort of stuff I play out," explains Mick. "New music from up-and-coming artists, and newly developing labels, are the lifeblood of the scene. That's an important fact to remember as a DJ, label boss and distributor."

'Zep Tepi' is out now on Chaos Unlimited. For mail order, call 01273-702-517



VitalRelease

The AnonymousGreen And Gold EP
Good Vibe, USA

Overall, a beautifully produced (crisp, musical and melodic) EP from this LA-based quartet. But while the group are great, what elevates it to the must-have category are two long posse cuts ("Dr EZ's Cool Fantastic" Parts 1 & 2) featuring some of the cream of the left coast underground. Phenomenal.

★★★★★



Singles

Mixmaster MikeSurprise Packidge Remix
Asphodel

We haven't heard a lot from the Automator recently, but he returns to give the sometime Beastie and Skratz Pk1 a little more boom in his salad cream bap. The result—with its orchestral samples—is a little reminiscent of Runaways UK and none the worse for that.

★★★★★

Godzilla Featuring LojSplitted
Blacklist, USA

As the giant joint on the cover might suggest, this is one stoned paean to weed with just a little bit of reggae in the blend and the usual injunction to keep off the coke.

★★★★★

Joey ChavezAfter The Heat
ABB, USA

Beni B's label comes back strong with this EP featuring production from Mr Chavez and words from Defari and Dilated Peoples. All three tracks feature beautifully proportioned beats, musicality, great cuts and fine words but it's "The Chills" featuring Iriscience that wins.

★★★★★

OzomatliCut Chemist Suite
Almo, USA

Anyone familiar with J5 may recognise the bassline and rhyme style here, which ain't surprising as Ozomatli are a giant LA music collective featuring Cut Chemist and Chali 2na and this is pure, live uncut party funk.

★★★★★

Network RepsDos Collabo
Wreck, USA

Network Reps feature Bahamadia, Mike Zoot, L Fudge and Wizdom Life on "Dos Collabo", a track carried by the words rather than the music. The bassline on "Revolution Dub" gives it a stronger foundation, making it a fine example of straight-up NY hip hop.

★★★★★

MSI & AsylumHang 'Em High
Gran Kru

Brum's nastiest return in force, the rhythm complete with more organ than an organic farmer's pants. Over, Mr 45 and Rodney P join the whole nine for "Northernly Winds".

★★★★★

DefariLikwit Connection
Tommy Boy Black

Defari shows off his mates on the title cut—yeah, okay, so he hangs out with Tha Alkaholiks, Xzibit and Phil Da Agony. Putting aside the green-eyed monster, it's the B-side that does it—production from Evidence (of Dilated Peoples) giving the tune a deep, bouncing, abstract edge.

★★★

Various ArtistsEarthtones EP
Earthtones

Coming from the Manx club scene, Earthtones work where drum & bass meets hip hop. MCs Subliminal Darkness hold things together and make sure that the record keeps its feet on the street, the highlight being their words over music from Andy Votel.

★★★

Various Artists

MHREP1

Mind Horizon

Another very mixed bag of material splattering across genre boundaries, but check L-Roneous. He rhymes well and has music to go—both on a remix from Prime Cuts of the Perverts and on the absolutely stunning "Imaginarium." A single track worth checking the whole batch of vinyl for.

★★★★★

MF DoomThe MIC
Fondle 'Em, USA

Shocking this—the first Fondle 'Em twelve in recent memory which isn't a must-have. And it's by MF Doom. It's something of an r&b number with an old skool beat, as is "Red & Gold", an attempt here to reclaim soul and r&b from a by-numbers mainstream.

★★★

RZA As Bobby Digital

BOBBY

Gee St/V2

The government is recommending that this record is given to all pre-school kids to help them to learn how to spell, spit, brag, swear... oh, and programme new electric soul. Seriously, Rza rhymes his ass off and even sounds mournful and moving when all he's doing is tellin' ya he's the greatest. Check the backing munchkins, too—that's class.

★★★★★

The Animal PharmBrink—The EP
GoodVibe, USA

Over some plucky orchestral stuff and a beat seemingly welded together from a

percussion section, The Animal Pharm lay down complex rhymes that attack the rhythm on "The Brink". "Flyingtial" shows a still more tongue-twisting take on things.

★★★★★

Busta RhymesGimme Some More
east west

The single to launch Busta's new album, "Extinction Level Event", "Gimme" is very strange indeed. Built around a flowing string riff and a beat that makes Timbaland sound conventional, it has to be the most unlikely pop single you'll ever hear. Busta does his (now) normal speed rhyme spitting, the beat stays kinda backgrounded and then... well, then it's all over.

★★★★★

Deck-WreckaThe Deck-Wrecka IV
Ronin

Agzilla the Deck-Wrecka returns with another EP of crisp beats, blasting basslines and neat cuts. If there's a development here, it's a more musical feel than in the past, the Wrecka's tribute to the Skidoo boys ("23 Forever!") providing just one uplifting highlight.

★★★★★

The KrakenDusty Subliminal Rhymes EP
Goodvibe, USA

There seems to be a trend in hip hop for what (after the title here) could be called subliminal beats. Rather than smacking you over the head with the snare and setting your sternum rattling with the kick, they suggest that's what they're doing while ghosting quietly along. It's interesting, but are we ready for it?

★★★★★

StateOfTheArtist

Meet Philly's organically evolving **MOUNTAIN BROTHERS**

THEY'RE Asian-Americans but they're no gimmick band. Mountain Brothers transcend all clichés. First up, the facts: the Mountain Brothers' debut album, "Self: Volume 1", is one of the funniest, funkiest, freshest records you're going to hear this year. But as Chops, one third of the group, producer and MC, explains, it's all so simple. "Mountain Brothers are about originality in both lyrics and in music. Lyrically we try not to sound like too many other people and we try to be original as far as our topics and stuff and not follow trends." It's a straightforward statement but one that sums up much of what the group is about. From live-sounding bass and a soulful musicality to a sense of humour that entitles their opening cut-up track "All Heroes Have Theme Tunes" the Mountain Brothers are enjoying themselves. It wasn't always so. Signed to Ruffhouse/Columbia, Chops, Peril-L and Styles weren't considered "commercially viable" enough to get a release date. So they took the opt-out clause, re-recorded some material, added a little more and started releasing music on their own Magnificent Butcher label. This has allowed them to do

exactly what they want and fits more closely with the original ethic of the group. And while their experiences as Asian-Americans have informed their lyrics, they are more interested in the universality of hip hop than pretending to be kung fu fighters. To the credit of the culture, hip hop has seemed willing to embrace them on their own terms. "People don't expect us to be any good if they don't know us. But if they've heard of us or get a chance to hear the music before they find out we're Asians the response is totally different. What we found is the music really is the bottom line—if we were corny, we wouldn't be in your magazine..."

'Self: Volume 1' is out now on Magnificent Butcher, USA



Albums

Scaramanga7 Eyes 7 Horns
Sun Large, USA

The multiple personality disorder known as Sir Menelik and Cyclops 4000 has produced one of the harshest NY albums you'll hear in a while. The beats are simple, many covered only with a couple of samples or live electric bass. Over this Scaramanga and friends pour out straight-up, rhythmic lyrics that often hint at something deeper and stranger going on.

★★★★★

Geto BoysDa Good, Da Bad, Da Ugly
Priority/Virgin

It's their eighth album and it's hard to shock after that many records. Yeah, there's loads of guff about bitches, ho's, AIDS patients and guns over trademark rolling Southern rhythms, but when you compare it to what Outkast are doing now it seems a little dated.

★★★

Bounty KillerNext Millennium
Blunt/Connected/Edel

Bounty Killer continues his journey into America's hip hop mainstream with a succession of guest rappers and producers including Wyclef, Noreaga and Mobb Deep. The best moments are his individual spots—the sparse, harsh dancehall of "Deposit" or "Can't Believe Mi Eyes" for example.

★★★★★

Imports supplied by Mr Bongo, 44 Poland Street, London WC1. Tel: 0171-287-1887

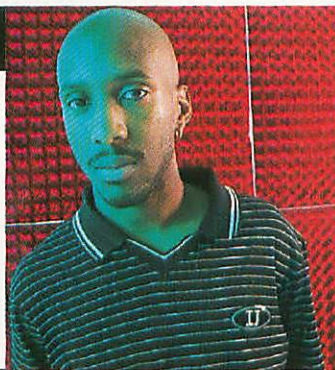
VitalRelease

Shy FX

Bambaataa Remixes
Ebony

The big guns are out for the sequel to one of last year's biggest. Dillinja roars into a power bass frenzy complete with some slick break changes and a ferocious climactic switch. Roni Size bounces the beats off a concrete wall of manic bass stabs. Absolutely huge.

★★★★★



Singles

K

Bad Dream
Audio Couture

Norwegian K previously teamed up with Tee Bee, but here he goes for a solo debut with the breezy funk grooving of "Bad Dream", led by a driving bass guitar line before hauntingly moving into technoid overload. Check "Night Stalker" for an electro diversion.

★★★★

Peshay

Heaven Remix
Creative Source

The mighty Peshay adds stirring piano chords to the delicious flute licks to bring this anthem well up to date, but it's his gorgeous soulful string extravaganza on "Mindgatorz" that are causing the major stir. Summer is a long way off but this will warm the coldest heart.

★★★★★

Jonzun Crew

Pack Jam (Grooverider Remix)
Tommy Boy

Yes, you read it right. As part of its "Greatest Beats" series, Tommy Boy lets Grooverider run riot with the electro classic, and a mighty fine job he's done too, with some unnerving synth modulation, surging narcotic bassline and a tasty pad crescendo.

★★★★

Calyx

Cabin Fever
Audio Couture

This month's featured artists cook up some contorted electronic funk on "Cabin Fever" with a nasty distortion hook expanding over agitated beats and growling subs. "Reaction Time" mixes soulful organ chords and spiralling brass licks with rasping noise.

★★★★

M/CR Movement

Drivin' Force
Freeform

Second release for this Manchester imprint, the paranoid synth chords and thumping drums of "Drivin' Force" give rise to a minimal analogue stomper based around a hypnotic monotone hook. Check "Surge" for more spatial electronics.

★★★★

Embee

The Chase
East Side

The lazy keys and sleazy bass rumblings of "The Chase" writhe around a solid chugging

spine, while "The Hogg" heads straight for the dancefloor with its pounding step groove, rap snippets and dominant double bass hook.

★★★★

Dylan & Facs

Blowpipe
Fuze

Dylan gets deep and moody with the surreal atmospherics, heavy snares and distorted analogue angst of "Blowpipe". Facs goes for the jugular on "Pant Shake"'s thunderous reverberations, dramatic stabs and crisp, grinding bass nightmare.

★★★★

KMC

Shores Of Love
Temple

Scotland's KMC heads into ethereal drifting territory with "Shores Of Love", drenched in traditional pad sweeps, spiralling synth harmonies and booming subs. The Future Engineers take over for "Transitions" with added harmonic complexities.

★★★★

Monophase

Soylent Green
Krush Groove

Monophase's third release for this burgeoning German imprint, "Soylent Green" has agitated tones and dominant synth washes twitching above a steady snare groove. "Common Time" is a mystical stepper tinged with extended growls and distant chords.

★★★★

Swerve

The Swerve
Urban Takeover

Another new name as "The Swerve" injects some looped-out funk into its revolving key hook and unrelenting stepping drums, giving way to an infectiously growling guitar. More funk bass antics on "The Beginning".

★★★★

Doppelganger

Days Gone Remembered
Groove Attack

Single sided promo from Germany's premier label, remixed by Kabuki and Lars Vegas under the guise of Einzelganger into a mystical hybrid funk roller. Intense discordant washes, melancholic keys and seductive tones merge with aggressive distortion.

★★★★

Elements Of Noize

Neon (Ray Keith Remix)
Emotif

The man from Black Market gets to work on "Neon", one of the Newcastle duo's finest

moments, building the mood with some deep loping subs and wah guitar licks before exploding into noisecore tearout. All swap as EON tackle Ray Keith's "Toxic Waste" in aggressive distortion mode.

★★★★

Abstract & DJ Quest

Progress
Dimension 4

Brand new imprint and it sounds like there's a lot of work ahead. The inaptly-titled "Progress" is pretty standard distorted acid noisecore. "Create" is an improvement with its mangled filter work, but doesn't attempt anything too difficult.

★★

Lowlife

The Quick And The Dark
Way Out

This label is known for some excellent melodic epics from Intense and Blu Mar Ten. It sounds like there's been a change of attitude with this ominous electronic outing complete with crunching noise explosions and twisted FX. Check "Expressive Technology" for some melancholic atmospherics.

★★★★

Outlaw

Disturbed Guys
Kartoonz

DJ Trend hides behind the alias of Outlaw for Nicky Blackmarket's prominent floor filling label. "Disturbed Guys" is simple but effective with its extended bass drones and raw rolling rhythms launching into a full-on crashing outburst. More twisted electronic dancefloor attitude on "Music For The People".

★★★★

Psychosis

Tempest
Renegade Hardware

Psychosis deceives the senses with the celestial atmospherics of "Twisted" erupting into a contorted surge of bass mayhem. Check "Inner Sense" for some abstract beat construction soaked in ominous noisecore.

★★★★

DJ Tee Bee

Divided Loyalties
Rugged Vinyl

Norway's DJ Tee Bee moves over to trusty old Rugged Vinyl for the vivid analogue spasms and sound FX of "Divided Loyalties" erupting above a slick chugging groove. "Rebel Assault" is a more straightforward floor affair with its machine beats and dynamic bass manipulation.

★★★★

Bad Company

The Nine
Bad Company

Future Forces Inc and Fresh unveil their new joint venture with the furious metallic drum pounding and nervous overdriven surges of "The Nine". "Bridge" is on a much lighter note with its sleazy funk bass meanderings and dubbed-out vocal FX.

★★★★

State Of The Art

State Of Grace
Creative Source

State Of The Art are invited over to Fabio's home for another extravagant jazz funk excursion, as the most soulful of strings develop into a haze of retrospective synth leads, delicate keys and intricate brass work.

★★★★

State Of The Artist

Larry from **CALYX** waxes lyrical on dubplates and anthropology

TOOTING-based Larry and Chris, aka Calyx, have let fate take its course. Having studied anthropology and human biology respectively at Oxford, the duo now find themselves with a growing reputation as one of the finest production outfits to emerge over the last year.

"We've both been making music for a long time. I'm a jazz guitarist and have been playing since I was six and Chris also plays guitar." Meeting at college, and fuelled by a love of drum & bass, the two decided to put some tracks together, raising the ears of Rugged Vinyl, No U-Turn and, particularly, Moving Shadow.

"Shadow have been great and the whole process is very clinical. They're just so efficient." Something that strikes a chord with Larry's views on dubplates. "I would rather on a Friday night there were people hearing the same tracks all over the country. If a 12-inch is finished, I would rather let anyone be able to cane it out than give it to one or two DJs a few months early."

Getting their own music played hasn't been a problem for the duo so far with their own brand of dirty funk appealing

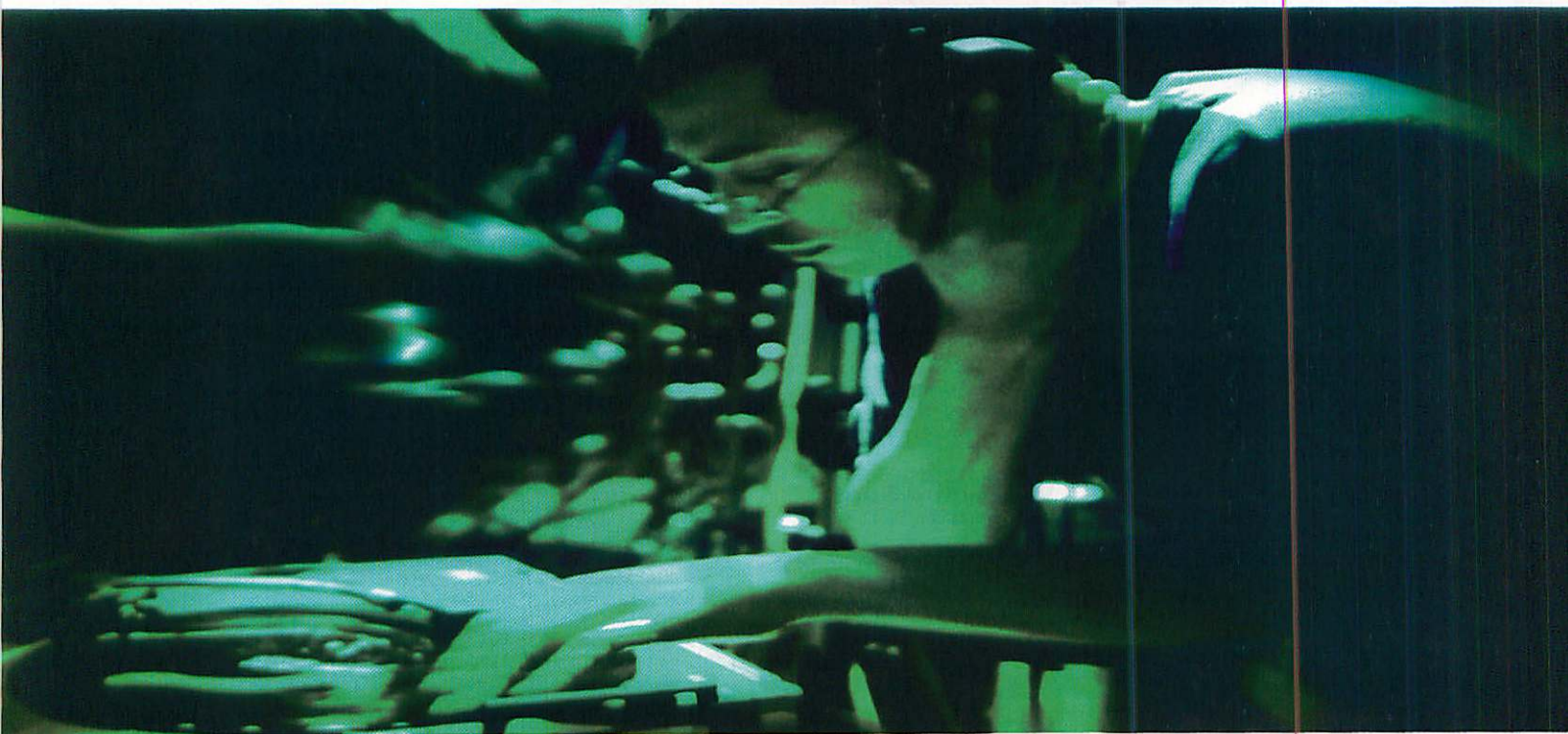
to the likes of Grooverider, Doc Scott and Jumpin' Jack Frost, but they're not trying to rush things along. "We just want to go 12-inch by 12-inch. We're trying to get a melodic vibe to the tunes. What we're doing now is still dancefloor but a little more musical."

With a forthcoming release for Doc Scott's 31 Records set to catapult their reputation even further, Calyx are simply two young guys who've discovered where their hearts really lie and are doing something about it. Good on them.

'Cabin Fever' by Calyx is out now on Audio Couture



25/1/1999



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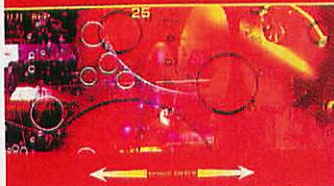
VitalRelease

Mondo Paradiso

Mezza Luna
Opaque Skro
A killer Ills (from Fuel Records) remix makes this stunning. Having made his debut with the excellent "About That Time", Ills' unique jazz-licked sound and free-riding beats work a treat on this mix, providing a great listen with the balls to work on the dancefloor as well. (AF/RP)

★★★★★

MONDO PARADISO MEZZA LUNA



Singles

Kaistar

Promethean Groove
City Of Angels

LA-based breakbeat bastardisers City Of Angels take a new direction, this time in a trance-house style. Maybe because this is apparently BT under a pseudonym. Thursday Club man Rennie Pilgrem transforms it into a piece of breakbeat inspiration. (AF/RP)

★★★★★

Metisse

Sousonde
Dioula, France

Can't really comment on the original (it's not even on this package) but Freq Nasty and Blim have turned out a killer remix which is set to be massive. Kicks off light and trancey, before a twisted bassline rips the whole thing apart. This is seriously fresh. (AF/RP)

★★★★★

K

Night Stalker
Audio Couture

We said it would happen and here's the proof. The drum & bass world is starting to see the future with slower electro-influenced beats. Moving Shadow's offshoot here drop an electro tinged funky groove that's deep and classy. An encouraging step for drum & bass. (AF/RP)

★★★★★

Joi

Fingers
Real World

At last, this great Asian fusion band sign to a decent label. They're the best of their kind live, and this release comes with an innovative remix by Lionrock, featuring great percussion and programming. (AF/RP)

★★★★★

Danmass/Felonius Phunk

The Beast/Hoodlum Hustle
Dust 2 Dust

A double A-sided single from the forthcoming "Planet Of The Breaks" compilation. Label honcho Massimo unleashes some wicked heavy dark funk as Danmass while Felonius, (aka Tayo Popoola) lays down some dirty funk with a cool slo-mo hip hop vocal. (AF/RP)

★★★★★

Capricorn Club

Love Me
Mondo Bizarro

A new label from Silicon Valley Def Stars man Glenn Urquhart and cohorts. One side is weird

(and wonderful) kitsch spy movie meets easy listening with beats that will grow on you. On the flip, Glenn does a Silicon-style mix which clubs things up nicely. (AF/RP)

★★★★★

Waywood Soul

Voice Of Breaks
Wayward

Three tracks of strange electronic stuff. Only really "Voice Of The Breaks" is suitable for those not in an asylum. Pile-driving funk makes small talk with a huge pulsating bassline. Very fucked-up stuff from someone who knows their way around a computer big time. (AF/RP)

★★★★★

Uptown Connection

Madness
Ultimate Breaks

Originally recorded just as World War Two ended, the third Uptown Connection finally sees the light of day, and it's superbly produced funk-infected futuristic shit with a nod to the Eighties. Produced by Danny McMillan and Kevin Beber, this is a treat for ears and feet. (AF/RP)

★★★★★

T-Power

Funk Dental Hygiene/Who Gives A Funk
Botchit & Scarper

T-Power takes time out from his Chocolate Weasel project to provide Botchit with two very funky emissions which are cleverly intricate without detracting from the dancefloor action. "Funk..." is a bit more fruity and uplifting, while the flip is darker with plenty of noir effects and squiggly synths. (AF/RP)

★★★★★

Bronx Dogs

Tribute To Jazzy Jay (Harvey remix)
Reprised

The unparalleled disco/hip hop jam which illuminated latter 1997 re-edited with deck technicians in mind by Harvey, who tweaks the Dogs' finest moment superbly. It's longer, sleeker, sharper and on a release rarer than hangover-free Sundays, so go seek. (KB)

★★★★★

Deadly Avenger

King Tito's Gloves EP
Illlicit

White-hot four tracker ably attesting to Damon Baxter's nous for wringing out monstrously powerful breakbeat tracks without resorting to cliché. This boasts a steroidal remix of the previously-released "Live At The Capri" mutant disco cut, the beefy funk of the lead track and considered, high-art soundtrackery of "Lopez Pt II". Stunning. (KB)

★★★★★

Stone Players

Taking It Back
Narcotix Beats

Ignore the trad roboticisms of Soul Hooligan's A-side remix and check the Players' B-side original, a solid, dope groove borrowing from the Beasties' "Jimmy James" and peppered with not untypical "back to the old school" exhortations. Solid and dependable, if not exactly electrifying. (KB)

★★★★★

Almighty Beatfreaks

Resident Soundboyz Remixes
Related

Remix package flourishing hip hop/junglist fusion from the Prisoners Of Technology and a well-hung breakbeat rub by DJ Scissorkicks, whose dancehall edges and rave basslines should appeal to anyone taking a keen interest in Jon Carter's DJ style. Environmental Science remix "Rockit" as well. (KB)

★★★★★

Various

Style EP
Plastic Raygun

So-so four track release from a label deserving support but which should know better. It falls down on the excruciating "Riverdance"-pastiche violins of Baby Elephant's otherwise rolling "The Equaliser" and while Brinkley Paste's "The Magnificent" is a more floor-friendly, four/four funk session, it still lacks enough weaponry to really assault. (KB)

★★★★★

Fatboy Slim

Rockafeller Skank (Mulder Remix)
Skint

1998's biggest pop record bundled unwittingly into the back of a huge Bimmer, force-fed

several kilos of speed, given a gun and told to get back on the dancefloor. The inevitable jump-up reworking, in other words, from Urban Takeover's Mulder is a cartoonish hit, though it lacks the cheek of the original. (KB)

★★★★★

Kaos Engine

Check The Sound EP
Prodigal Sun

Indecently rude electro-enhanced funk straight outta the south west's ruffest hood - Bath, to be precise - with all the bounce of Deejay Punk-Roc sparring with Bronx Dogs. "Guitars At Dawn", on the B-side, is less compelling, sounding roughly like the bassline to "White Lines" gone wonky. (KB)

★★★★★

Krafty Kuts

Wild In The Aisles
FSUK

Simultaneously co-existing as underground cred-heads and overground monsters of cheese, the Kuts rarely disappoint. A-side "Who Is It" takes no prisoners with a whirlpooling reggae breakdown being the track's most prominent feature. "Ill Slick Flow" and Executions At Dawn follow similar formulae with agreeably punchy results. (KB)

★★★★★

Kriminal

Loud 'n' Proud (Sniper Mixes)
white label

Kriminal not merely in name, this packs every possible big beat cliché imaginable - sirens, bellowing breakdowns, rap samples - into its five minute life, creating an extremely strong argument to head dancefloor-wards. Not the year's most daring record however. (KB)

★★★★★

Producer Profile

The word from Berlin studio technician **CEMI ORAL** aka Jammin' Unit

How would you describe your sound?

I wouldn't. I have been running our Pharma label with my partner Roger Kerosene since 1995 and we always try to avoid any particular style, although we try not to ignore any style of music. We've got a breakbeat album, but we've always done breakbeats. In Germany, there is a lot of hip hop and breakbeat music, but it is not successful on the whole.

What other names do you record under?

I record as G104, one half of Air Liquide for Harvest, one half of Zulutronic for Pharma and one half of Ultrahigh and Cube 409 for Force Inc, who are friends of ours. We're currently waiting for the release of the new Air Liquide album and I'm working on a single for Ninja Tune.

What's currently influencing you?

Fatboy Slim, but I'm into anything. I don't care. When I was younger, I liked Suzi Quatro, The Sweet and Les Humphries (Know his stuff well - Ed), but more recently I've been into heavy metal, gabba, hip hop and techno. The last two Fatboy Slim singles were totally amazing, probably the best things I've heard in ages, I'd say.

Who would you like to work with?

Grandmaster Flash, as long as he's not too mad. We're working with Mantronix and we'll be doing a big tour of all the major German cities in the summer. Touring is the best thing about being a musician - it's party time all the time and you spend days being exhausted by music. And you get to meet pretty girls as well, so...

What are your hopes for 1999?

That the German economy gets better. There is no difference between our new Chancellor, Gerhard Schröder, and our old one, Helmut Kohl. It's just a paint job.

'Are You Prepared?' by Jammin' Unit is out now on Pharma

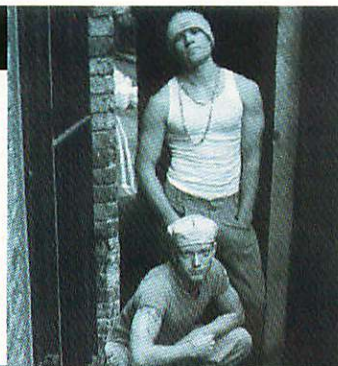


Vital Release

Twisted

Breakdance Is Back
It's Fabulous
Not sure who provides the hilarious rap, but Eurythmics' "Sweet Dreams" and the theme from "Grange Hill" provide the hooks on this camp classic, which has a body-popping drop and radio-friendly appeal. Plus there's a slamming remix from Barabas & OD1 and a superb flipside, "Debauchery".

★★★★★



Singles

Selected Worx

Downforce

Tsunami, Holland

One of the occasional gems from Ferry "Moonman" Corsten and Robert Smit's Tsunami imprint. An irresistibly butt-shaking house rhythm track with a distinctly Dutch flavour bumps along rather nicely, lifting your spirits with memorable spacey synth lines.

★★★

Mark NRG

House Music In My Brain

Tripoli Trax

Highly sought after Mark NRG classic from several years back. The German star was in London recently at Frantic and was so impressed by DJ Steve Hill's Sharp-esque set that he nipped into Tripoli's studio the next morning and recorded his own fabulous Sharp-style remix. There's also a great tough and groovy "Dax Remix" from D:Bop's Dave.

★★★★★

Pleasure

Hardcore Power

DP

Hoovers and hardcore – don't you just love 'em? J'Golo's powerful, pounding remix begins with some old skool stabs before erupting into a frenzied trip through all your fave mad noises, including some of the best hoovers and spiralling acid lines you'll ever hear.

★★★★★

Cadenza

Break It Down

Friction Burns

The increasingly popular Friction Burns imprint kicks off the new year in much the same fashion as it ended 1998 – two more highly desirable cuts to suit a wide selection of DJs. "Break It Down" is in the funky vein of earlier singles like "Rock Your Enemies", which is also included here in an exciting new remix from Sister Suck.

★★★★★

Jonesey

Independence

Massive Drive, Holland

Jonesey's cruelly overlooked classic from last year resurfaces on import, with a couple of new remixes worth checking. The respectful "Mark Van Dale With Enrico" mix adds a nice shuffling groove to the proceedings, while the Klubheads strip things to the bone, adding their trademark beats and a big breakdown.

★★★★★

Beatroute

Do Me

Sublime

Heaven DJs Mark Bambach and Slammi deliver a ferociously funky house workout that has been snapped up as the fifth release on Alan Thompson's fledgling imprint. Alan then beefs things up on the B-side, adding disco drums, an even funkier bassline and groovy guitar snatches, building and dropping with carefree abandon. Solid.

★★★★

Deeks & Steel

Pressure

Dance 2

Fresh from selling 2,500 copies of their debut white label "Shake It Loose" and remixing Transformer 2's "Just Can't Get Enough", Deeks & Steel unleash a hard house epic with trance overtones. Driven by the bassline from Hardfloor's "Aperience", this pumps nicely with the aid of a super breakbeat loop and snarling synths.

★★★★

Rok

Silky

Low Sense

Better known for his minimal techno productions on German label Muller, Rok has used that background to create an inventive, French flavoured house groove. Lots of quirky drops, the odd vocal snippet and telephone FX lead you to a totally unexpected drop with diva vocals and funky guitars before it kicks back in out of nowhere.

★★★★★

BK

God The Devil

Friction Burns

Nukleuz Records' head honcho Ben Keen makes his mark on Friction Burns with an impressive debut – dark and funky rhythms, bumping bassline, sharp stabs and scary vocal samples fused inventively enough to really stand out. Deulalli's mix goes for a tougher, US-influenced sound, while Brainbashers make it a package with a full-on reworking.

★★★★★

OD 404

X-Press

Kaktai

Brighton boys Oz and Dom continue their good run. "X-Press" has more in common with their Tripoli releases than previous Kaktai efforts – less trance and more house. Big beats, a bassline to die for, shimmering synths, plenty of quirky samples and drops all polished to perfection. Worth every one of the five marks below.

★★★★★

Grand Larceny

No Time For Playin'

Bustacuts

Fresh from the success of two well received singles, Chopper do the remixing honours on this solid stomper with more old skool hardcore vibes than a night down the Astoria in the glory days. The only complaint about this relentlessly galloping peak-time anthem is the over-use of the "no time for playing" refrain.

★★★★

Barabas & OD1

Ghettoblaster

Phoenix Uprising

Not content with remixing our vital release, Jon The Dentist's most desirable alter-ego returns with single number three. Rattling percussion, a rubber bassline and the obvious "drop that ghettoblaster" sample lead us to a very clever drop before the whole thing goes off again. D:Bop 1 (minus the tacky 303s) deliver a more Euro-flavoured remix on the flip.

★★★★★

OD1

Music Luxuria

Bosca Beats

The seemingly ubiquitous Dentist is certainly showing his teeth this month. "Music Luxuria" is the man at his best: pumping and uplifting, with a euphoria-inducing breakdown. "The Whore" is also the man at his best, but in a different way. It's his finest hour reworked – a less manic but still really exciting adaptation of his remix of Demonic Emotions' "Stuck On A Spacetrail".

★★★★★

Daniel

Turn It Up

Hard Trax

Former hardcore DJ Daniel (then known as Billy Bunter) was responsible for some of last

year's biggest beats on his Up For It stamp. That label has now ceased to exist (thanks to a Welsh label with the same name), but Hard Trax continues where it left off. No-nonsense floor-filling fodder that's as tough as nails. You know the score.

★★★★★

Mirror Ball

Given Up

Multiply

What would the festive season have been like without PF Project producer Jamie White and midlands DJ Jamie Ford's high-octane disco-house anthem? Sampling "Giving Up, Giving In" by The Three Degrees, this obvious chart hit also comes with remixes from Forthright, Huggy Burger Queen and (best of all) Olav Basoski. Don't miss out on this brilliant record.

★★★★★

Ankle-Byters

Get Up

white label

Patrick Prins (like so many artists who sign to major labels) has gone all quiet, but his spirit lives on in this infectious bouncer. Based largely around the old "Tempo Fiesta" tune from Blue Records, "Get Up" drives them wild with its snappy percussion, endless hooks and monstrous breakdown.

★★★★★

Blow Brothers

Love

white label

A very limited bootleg-type pressing to kick start the new year if you're lucky enough to get hold of it. Sister Suck are behind the one mix on offer, luring you in with their usual quality production, punchy percussion and a bassline to die for. Add the stabs and hoovers and you've got everything you need for a brilliant record.

★★★★★

In The Bag

MADAME FRICTION tells us what's causing the burns in her silver box

CADENZA's "Our Own Form Of Disco" (Friction Burns) is so funky it gets everyone wiggling. If you can't wiggle to this, then you can't wiggle. It's produced by myself, my boyfriend Robert Burns and Mark from N-Joi. Another CADENZA track that's big for me is "Rock Your Enemies" (Friction Burns) – one of our old ones that we got back from Shift. We've done a new "Sister Suck Mix" which is really cheeky and naughty – a bit like me really. Sister Suck (myself, Rob and Ben Keen) have also remixed "Right Here, Right Now" (Shock) from BRAINBASHERS. I've just been to Hong Kong with Rachel Shock and it was brilliant. She's a 100% glamour girl, so we had lots of fun partying and shopping. Rachel and Graham (Brainbashers) have returned the favour by remixing BK's "God The Devil" (Friction Burns). I'm playing the "Duelalli Mix", which is like thumping American hard garage – deep and dirty. Sister Suck have also done a mix on the new RAZORBABES single "The World Is

Listening" (Friction Burns). It's really raw and cutting and went down a storm in Ireland a few weeks back. I love playing there as the crowds are totally up for it. PETE WARDMAN's "Tragically Glamorous" (Tripoli Trax) is hardbag at its best. He's such a sweet guy, always helpful and he canes our stuff on the radio. Last but not least, MARK KAVANAGH's "Kick Some Ass" (Baby Doll) kicks ass for sure. It's bouncy and hard with pounding kick-drums, and I love the hoovers. Who is this guy?



VitalRelease

Foremost Poets

Moon-Raker Remixed
International Deejay Gigolos, Germany
If you haven't heard this at some stage over the last six months then you've been going to the wrong clubs. DJ Naughty and Patrick Pulsinger do a fine job on the remix front, but it's the original with its tale of "tricknology, lies, scandal and pornography" that still totally rules. Brilliant.

★★★★★



Singles

Marco Corola

2nd Question
Question, Germany

Anyone who bought the first edition of this excellent new series will know how useful these stripped-down, four track EPs are as DJ tools. Balancing straight up prime time floor shakers with a couple of deeper, less hectic cuts, Corola's status as one of Europe's premier beatmasters is still on the up.

★★★★★

Underground Resistance

Vintage Future
Underground Resistance, USA

There's no denying that the UR persona and philosophy is a large part of their appeal, but ultimately it's the music that counts and this, the work of Mad Mike himself, counts in very large amounts. Built around a bassline of junglistic proportions and an insidious synth progression, "Vintage Future" is a lesson in the art of futuristic, intergalactic tech-funk.

★★★★★

The Vectif

Stimulation EP

Spectron

Good solid pounding club techno from Belgium's DJ Zino and the Accelerator crew. One side sports a looped-up disco cut which works well enough, while over on the flip there's a full on, conga-fuelled stomper that's guaranteed to raise the temperature of any half decent hardfloor.

★★★

Cliffhanger

That's How It Is
Underwater

Darren Emerson relaunches his Underwater imprint in very fine style with this sublime, jazz-tinged tech-funker. Underpinned by a driving shuffle groove and gently laced with sensual chord progressions and deep soulful tones, it's an excellent slice of lush warm melodica.

★★★★★

Pinnchiky

Valet Valet
Odori

The blurb for this harps on about it being the work of a young Vietnamese girl living in exile in Germany. Roughly translated that means due to contractual reasons the person behind this superlative, geometrically expanding, jazz tinged tech-funker has to remain anonymous. Funny old game innit?

★★★★★

Hakan Libdo

New Phase
Daddy

It's unusual to find an EP that you can listen to from start to finish, but this is just that. Ranging from filtered, deep-as-you-like house and off-kilter electronica to Air-like lushness and dub-fuelled techno, "New Phase" is a real gem. Watch out for Libdo's forthcoming Transmat release and album for Paper. Splendid.

★★★★★

Sloppy Plop

Hairy Scary

Surreal

Put Nathan Cole in the studio with the rather amusingly named Big Hair and what do you get? A big, dirty, fat groove built around the strings from "The Shining" and, crucially, a doubly stooptid title, that's what.

★★★

Chris Jackson

Key Suspect
Sonic Groove, USA

Adam X

Reverse Forward
Sonic Groove, USA

The two latest offerings from one of New York's foremost techno labels. Chris Jackson turns in four typically firing, rhythmically inventive tech-funkers that score well on both originality and danceability. The real surprise though is the wonky leftfield tactics and retro futuristic sensibilities of Adam X's EP.

★★★

7th Gate

Route 4

Rotation

If you're into uplifting soulful techno then the lead track here, a string-soaked affair that's like a cross between Dave Angel and Envoy, is bound to ring your bell. On the flipside Ian Pooley turns in a more banging, but equally good, straight up club based interpretation.

★★★

Twister

The Outer Limits
Response Audio

The Sound Associates' mix takes the vocal snippet from the original and drops it into a maelstrom of swirling, filtered funk loops, while Dave Angel wins the day with his chugging, stripped-to-the-bone interpretation.

★★★

Various Artists

Deeperground EP
Organised Sound

Falling somewhere between the trippiest Charles Webster productions and the

bumpiest Chicago tracks, all four cuts here are perfect for after hours groovers who like it real deep and soulful.

★★★

Bluetrain

Special Edition
Bluetrain

Loads of records every month try to ape the Pole sound and the majority are crap. This though, the work of Steve O'Sullivan and Lee Grange, is a beauty. Slow, gentle, and hypnotic, it's a proper, bona fide, 100% authentic sensi-fuelled skanker. Class.

★★★★★

Justin Harrison

Untitled
Refried

A repetitive, three note bassline and all manner of weird sounds and otherworldly analogue trickery are topped off with some strangely compelling, slightly discordant piano licks. Different and promising.

★★★

The Cause

The Raid EP
Fragmented

The newly independent Fragmented return with three skeletal, loop based cuts from Craig Walsh and label boss Scot Braithwaite. For best results head straight for Ben Sims' hard hitting, percussive remix of "Solar Time", which rocks like there's no tomorrow.

★★★

Wavescape

Wavescape EP
4th Wave

Expansive, string-led, Detroit tinged electronica releases like this are few and far between

nowadays. So, if you're tired of your old B12 records but still hanker after a bit of good old fashioned melancholia, this'll do nicely.

★★★

Morgan Reno

When America's Dumbest Dogs Attack
Offshoot

Loop-based stompers are more common than Bianca Jackson. But what separates the three tracks here is not only the excellent use of vocal hooks but also the fact that the rhythms and beats on display are funkier than James Brown's star-studded platform boots.

★★★

Albums

Various Artists

A Town Fit For Heroes
Electrocard, Germany

Probably the best collection of nu-electro yet. All the labels' artists are here with all new exclusives that span the board from the sublime to the positively tearing via some daft interludes and some useful lock grooves. Viva Cologne!

★★★★★

Various Artists

FBU: Recollections In Rare Altitude
Love OD/+47, Norway

A fine compilation that charts the progress of some of Norway's leading producers. Highlights include Illumination's disco powered "Sometimes...", Stacy Pullen's brilliant mix of "Union" and Bjorn Torske's mesmerising "Limb Fu". Erot, Krisp and Mental Overdrive complete the package.

★★★★★

So Who The Hell Is...?

JOHN SELWAY

New York electro don, deep house guru, industrial headbanger or kick starter of all things epic?

Believe it or not he's all of those things and a lot more besides. A classically trained violinist from Washington DC, Selway released his first record as Exodus Quartet in 1992. From there he hooked up with Deep Dish and helped write their first tune "Moods Of Feeling", recorded alongside BT as Dharma for the Music Now label and helped Carl Cox out on his remix of Lunatic Asylum's "The Meltdown". At around the same time he became a member of the now defunct Rancho Relaxo Allstars and co-wrote Tribal's garage classic "The Dream" alongside Ali from Deep Dish.

What? Is that it?

No. While all this was going on he also found the time to record a solid stream of mindbending technoid crunchers for Lenny Dee's infamous Industrial Strength imprint while simultaneously releasing a series of chill out CDs for Disko B.

He's a bit of a chameleon then?

"I've always been doing different styles," he says. "It's good and bad. It's not like anyone would recognise me for one thing because it's always been so scattered."

So what's he been up to lately?

Apart from playing wildly eclectic DJ sets across Europe and America, he's been recording with Alexi Delano and Christian Smith from Tronic. He's also put out material on Detroit's groundbreaking Interdimensional Transmissions imprint and has some tracks due for release on Language as Synaps. He's also managed to become one of nu-electro's leading lights via Serotonin, the label he runs and records for alongside his partner Jason Szostek. Some people are so lazy.

'It's About Now' by Three O'Clock High is out now on Music Now



VitalRelease

Paul Van Dyk Presents

Humate - Love Stimulation
Deviant
One of Van Dyk's first ever remixes gets updated for 1999. Just wait for those memorable synth and piano melodies to get hold of you. Also features the cool and deadly Oliver Leib mixes and a Blank & Jones mix.
★★★★★



Singles

Jayn Hanna

River Of Tears
VC

Produced by Evolution in their own inimitable way, blending Jayn's eclectic, cool vocals with a tuff club rockin' backing track superbly. The flip finds most of the vocal stripped and replaced by bigger riffs and melodies in a full-on dub fashion.
★★★★★

Flytrapp

Tundra
Limbo

The original mix builds gradually, developing from a deep groover with atmospheric twists and turns. Perfect for a mid-set change of direction. The X-Cabs beef it up without losing the groove.
★★★

Pink Bomb

Aftershock
Quad

"Aftershock" captures the mystical side of progressive house with a beautiful haunting female vocal and minimal piano chords. "Red Detector" has more vocals, piano and a deeper overall edge. "Requiem" is a downtempo, piano-driven workout.
★★★★

Delirium

Silence
Nettwerk

As Muzik went to press, this awesome track looked like it would never get a full release, and that's the only reason it's not Vital Single. Superb guest vocals from Sarah McLachlan with Fade providing their best remix ever.
★★★★★

Forth

Reality Detached
Coded

Outstanding release for Forth, taking the nu skool breaks sound straight to the dancefloor and shaking the hell out of it. 2 Bad Mice-ish beats, growling bass and tight melodies from one of progressive's new breed.
★★★★★

Dave Kane

Clarkness

Plastic Fantastic

Found in Plastic Fantastic's bargain bin and now featured on Sasha's "San Francisco" mix, this has caused the inevitable trainspotter mayhem. A darker European number with a whopping, drawn-out, synth-fuelled breakdown. Remixes expected later this year.
★★★★★

Skynet

Open The Floodgates

(Limited 1999 Remix)

Whoop!

One-sided limited edition that is quite simply Whoop!'s finest hour. Blending the excitement of an Oakenfold courtyard anthem with the coolness of a Sasha Tyrant monster, it's all in the riff - larger than life.
★★★★★

Antidote

Eclipse

Glow

Massive release for Glow. Awesome, pounding production with wonderful sounds filling the mix and a haunting, eerie vocal to boot. The breakdown carries on of the most emotional piano melodies in the history of the world ever. Remixed by Alex Neri.
★★★★★

Three Drives

Greece 2000 (Remixes)

Hooj Choons

One the biggest club anthems of the year now with a vocal courtesy of Miro. The "Lost Tribe Versus Miro" mix brings a fresh new club-rocking trance edge to the package, vocals and all. Mixes from York and Azo, both on a housier vibe.
★★★★★

Skilde

Confusional State

Flying Rhino

Melodic, groovy trance full of funk, breaks and a whole load more, this is dancefloor-friendly with a fun edge lacking in too many serious records. Danny Howells adds even more spice, creating possibly his best remix yet.
★★★

Singles

Brandy

On Top Of The World

Atlantic

A very well produced piece of Nineties r&b with everything going on in the right places, marred only by the sickly vocal. Pity, because the dub track is very ruff 'n' funky. Now it's just another soul tune with nothing to shout about.
★★★

Solo

Touch Me

Perspective

Now you get the other side of the coin. At least you can say that these boys have individuality on the vocal front and their harmonies have definitely been pulled from those classic groups of the Sixties. Yes, this is the real deal - emotional music at its very best.
★★★★★

MOBO All-Stars

Ain't No Stopping Us Now

Polygram

A credible cover of the McFadden & Whitehead Philly Seventies club classic with over 35 of the happening acts from today's UK black music scene, including Cleopatra, Des'ree, Shola Ama and Glamma Kid. It won't set the world on fire, but it'll score over the party season and it's all for sickle-cell anaemia charities, so dig deep and help the cause.
★★★★★

Destiny's Child

Get On The Bus

east west

Another slab of disposable black plastic tarted up and disguised as credible street fodder, this is about as lively as wet lettuce and about as soulful as Dolly Parton. File under "insipid noise".
★

TQ

Westside

Epic

Love the vocals from a man who caused massive controversy for his "Fuck Your Sister" single earlier this year. But that's where the buck stops. It's a classic case of the song not cutting through and just being held together by the vocals.
★★★

Norman Connors

Once I've Been There

Real Classics

A reissue of this timeless boogie club classic. The production on this highly revered soul song is awesome to say the least. The way the strings are layered and the tight stabbing brass licks are a joy to behold. Then you've got the stunning vocals from Phillip Mitchell - full on and very inspirational.
★★★★★

VitalRelease

Ne-Grove

Jaded

Pure Filth

A new outfit from west London and what a superb debut. A chugging funk groove played and sung from the heart with voices to die for, this is pure British black gold and one that will be trainspotter fuel for many years to come.
★★★★★



Graham Jeremiah

One Day

Rita

Another eclectic and highly delicious piece of Nineties jazz fusion delivered with pure love for all things fine in life and by someone who clearly appreciates the history of black music. Reminiscent of The Headhunters - full of slap bass, tight drums and great breakdowns - this really is fuel for the gods.
★★★★★

Gerald Levert

Thinking About It

east west

Why does a credible voice like Gerald have to sacrifice his art in the name of commercialism? This guy can really wail when he puts his mind to it, but here, apart from the album version, the rest is extremely sub-standard and average soul content.
★★★

Albums

Total

Kima, Keisha & Pam

Arista

If you want to reach the gutter level of r&b then look no further than this 18-track pile of worthless muzak covered up as a serious part of the street soul scene. It's got all those things that make you cringe - whining vocals accompanied by lyrics that would be more at home in the toilet. Check "Masturbation" and you'll get the idea.
★

Various Artists

Voices Of Urban Renewal

Guidance, USA

A brilliant concept album revolving around the spoken word and featuring some of the leading producers from today's club scene. Tracks from King Britt, Paul Hunter, Joe Clausell and Mike Rodriguez to name a few. The artists are some of America's eclectic beat poets and the whole package is fused together with raw breaks and beats. Enlightening and very spiritual.
★★★★★

Kashif

Who Loves You?

Expansion

A name that conjures up a lot of memories for those who embraced the Eighties soul scene and a guy whose distinctive style has earned him total respect among the "real soul" fraternity. A few of the songs are somewhat suspect, but the production is spot-on. Full of goodness and more.
★★★★★

Snowboy & The Latin Section

Mamborage

Cubop

The finest percussionist that the UK has finally gets a deal worthy of his massive talent. This guy eats, sleeps and breathes Latino music and is revered worldwide for his ability to hand out a good beat. His dedication to South American rhythms has definitely paid off as his debut for Ubiquity's Latin label shows you can't keep a good man down. Terrific stuff.
★★★★★

Various Artists

20 Northern Soul

Masterpieces/Get Involved

EMI

Two masterpieces compiled by a name synonymous with quality soul of the highest pedigree - Richard Searling. These gems are a brilliant intro to the world of northern soul and connoisseur black music and would put a tear in the eyes of the regulars at the numerous venues that cover this genre of music across the UK. Faultless and well-informed.
★★★★★ (both)

Various Artists

For The Ladies

Super Class

Not to be confused with modern street terminology, this is definitely for the ladies and not the ladeez. A well-collectable collection of pure soul put together by DJ Zaz in Paris and one that again shows how real music survives and rises above the dross, with tracks from Rotary Connection, Jon Lucien, The Impressions, Weldon Irvine and more. Unmissable.
★★★★★

VitaRelease

Todd Edwards

Prima Edizione EP
i Records, USA

A crucial double pack with some of the finest Todd Edwards productions of the past four years, it includes "Forgiven" a new track based on a jingle he did for our show! Check "Fly Away" for something special – as Todd sings the track himself! You have to have a special ear for this kind of stuff – and Todd's got two of them!

★★★★★ (KB)



Singles

Baffled

Things Are Never (Steve Gurley Remix)
Locked On

You'll need a flashlight for this one cos it's dark! On the two-step breakbeat tip, it rolls in with a bassline that has depth and tingling tones which give it a raw element. With its simple construction, Colour Girl's vocals give it that final underground vibe. (KB)

★★★★★

Kerri Chandler

Hallelujah (James Lavan's Dub Remix)
UVM

This up and coming producer definitely has lots of potential and gives this classic house track a new lease of life with his excellent programming, cut & paste techniques and extra vocals (from JY La Vox). Also here is a U Freqs remix and the original itself. (KB)

★★★★★

Phat Kat Inc

Phat Kat EP Volume 2
dub plate

Six new cuts from Phat Kat (aka J Sylvester) spanning two-step, garage and house. "Whatever It Takes" is on the house tip and delivers those solid drums Sylvester's so well known for. He also delivers a track with a Todd Terry-style breakdown and fierce beats which is destined to be a house club stormer. (KB)

★★★★★

Tyrese Gibson

Nobody Else
(London Connection Remixes)
Arista

You may never have heard of Gibson, but if you remember the guy singing on the back of the bus on the Coca Cola ad, you can put a face to the voice. London Connection have taken this r&b project to the garage market with a well-executed vocal mix with a bouncing groove and a dub that doesn't cause too many surprises. (MJL)

★★★★★

Kenny Thomas

Act Like You Know (Club Asylum Remixes)
MCA

Kenny Thomas still has what it takes with his soulful inspired vocals. With Club Asylum on the remix, we have a real stormer on our hands. The dub has lots of energy with many twists and turns and a great use of the vocals. The other's a two-step vocal mix that starts off with four-to-the-floor drums. (MJL)

★★★★★

Lutricia McNeal

The Greatest Love (Sunship Remixes)
Wildstar

After the success of "Ain't That Just The Way", Lutricia McNeal is back with mixes by Ceri Evans. Ceri's vocal mix is a more polished full production affair but it's his now familiar two-step Sunship flavour on the dub that's warming the London clubs. (MJL)

★★★★★

Steven Emmanuel

Featuring Colours
What You Do (10 Degrees Below Mix)
Ice Cream

This new mix complements the original by keeping some of the same musical elements, changing the drums to a two-step beat and not over-using the vocals. It's already proved a big hit on the dancefloors. (MJL)

★★★★★

Goldie

I Believe (Bump & Flex Remix)
London

Bump & Flex give Goldie a taste of the underground with a sought-after mix that's causing mayhem in the clubs. A two-step groove and a fat bassline has had every speaker sweating. (MJL)

★★★★★

Producer Profile

JAZZ 'N' GROOVE step out from behind their knobs and leads

Who are you?

Mark Pomeroy and Brian Tappert from Fort Lauderdale, Florida. Also known as Soulphuric Recordings, Urban Blues Project and currently Soul Searcher, which is produced by Mark.

How would you describe your sound?

Jazz 'N' Groove has basically always been about what's happening at the moment. Club-oriented, according to what both of us have been playing out. There's actually not that much jazz in it. The stuff is musical, but the jazz influence comes out more in the chords and arrangements.

How did you get your name?

No idea. We just liked the name. That's it.

Which production are you most proud of?

The first one we ever did together – Urban Blues Project's "Deliver Me". The vocalists was singing Broadway standards on a cruise ship! It was the simplest thing we ever did and we absolutely love it to this day. We're actually re-releasing it on Soulphuric later this year.

VitaRelease

Soulsearcher

Can't Get Enough
Defected

Previously released on Jazz 'n' Groove's own Soulphuric label, this has been going down a storm in the clubs so it comes as no surprise that they have now completed a full vocal version with their latest signing, singer Donna Allen. This should be big for the Ministry Of Sound's new label.

★★★★★



Singles

Brian Chambers

Higher Love
Klub Zoo

Produced by Bobbi & Steve from the Zoo Experience, who create a classy vibe for this very uplifting song from Mr Chambers. Full Intention also impress on their remix, championed by Danny Rampling and deservedly so.

★★★★★

Kim English

Tomorrow
Nervous, USA

Taken from her debut album and produced by Todd Edwards, this now features new mixes by Mark Pichiotti and DJ Spen. Spen's mixes prove to be more soulful and there's also a bumpy dub from Todd Edwards which should please the London underground scene.

★★★★★

Salsoul Orchestra

Ooh I Love It (Love Break)
Sugar Daddy

Those lucky bleeders, Full Intention, have managed to get their hands on this Salsoul

cut and remix it for their own label. It stays close to Vince Montana's original production but makes it a lot more DJ-friendly.

★★★★★

Joey Musaphia

Project
We Got A Love
Ulterior

Originally produced by Joey and Mousse T, and now given the remix treatment by Musaphia, Smokin' Beats and others. Joey's own uses some excellent female vocals inspired by Towha Tei's "Love Connection", wrapped around some warm musical touches for the more soulful clubs.

★★★★★

Cunnie Williams

Saturday
Peppermint Jam, Germany

Mousse T gets busy on this mix with another contender for the male-vocal-over-a-disco-groove belt, but it's actually a proper song with a proper disco-inspired production. Okay, so the song's nothing new but who cares? It's Saturday, for God's sake!

★★★★★

Joi Cardwell

Soul To Bare (Remixes)
What's Up?!, Germany

Written by Joi and Hani and released a couple of years ago on Eight Ball, this is now remixed by Germany's Tiefschwarz, who turn it into a much more soulful affair. Their vocal mix has lots of disco energy and they also provide a very useful dub.

★★★★★

Bob Sinclar

You're The Only One
East West

Male vocals are definitely the flavour since Stardust and here Bob mixes the bassline from Fresh Band's "Come Back Lover" with what sounds like the guitar riff from One Way's "Music" to provide the boogie-disco backbone for the song. Raw lead vocals with a wicked chorus hook that's enhanced by the smooth B-sides. Forget "Gym Tonic"!

★★★★★

Studio 45

Freak It
Azuli

Previously available as a limited Studio 54 release, and now changed for legal reasons. A big sample from Aquarium Dream's "Phoenix" is topped with Bernard Fowler's distinctive wailing from the classic Peach Boys tune "Something Special". Disco Elements also turn out a good remix.

★★★★★



VitalRelease

Modaji

Locura Quieta
Laws Of Motion

Another blistering release from a great label and production outfit. "Locura" is the kind of majestic electronic ambience that few can do with such emotion and power these days without sounding horribly clichéd, while "End Zones" is widescreen cinematic soft jazz that could charm the stars from the sky. (CB)

★★★★★



Singles

Lazyboy

Imperial
Sunday Best

Second great seven-inch to emerge from the smoky chill out chamber that is south London's Sunday Best club. A bellyful of echo chamber effects push the narco-factor to the limit as a twanging guitar and loping funky beat lay the foundations for a track that knows no limits to its glorious indolence. (CB)

★★★★★

Arc

Sunday Quartz
L5 Recordings, Japan

"Sunday Quartz" is that rare example of Japanese weird gear that doesn't have you reaching for the Nurofen Plus. Fusing slo-mo tribal beats with a hazy nostalgia for mid-Nineties trip hop, it's complemented by an As One remix that's as experimental as it is rewarding. (CB)

★★★★★

Lulu Mushi

Oval Compositions EP
Mush Records, USA

Strange name, strange tunes, but with more than enough funk and zippin' good times to justify tracking down this new San Francisco label. "Blue Sonoko" is groovy rewire samba that's cheeky as hell; "Moon Funk" is sleazier than Swamp Thing's undies and best of the lot; "Stepping Out With My Baby" jams out in a Herbaliser style that's insanely catchy. A great start for a new name. (CB)

★★★★★

Glenn Underground

The Fish Fry
Mush Records, USA

"The Fish Fry" marks the long-awaited excursions into downtempo of one of Chicago's finest house producers. As infused with jazz-funk moods as you'd expect from Mr Underground, all three variations on the "Fish Fry" theme are as sublimely chilled late night smoochin' gear as you could ask for. (CB)

★★★★★

Pan American

Both Ends Fixed

Fat Cat
Labradford's Mark Nelson goes solo again with "Both Ends", an 11-plus minute hypno-groove that unwinds as slowly as tendrils of joint smoke. Janek Schaefer provides the industrial-strength grindcore on the flip. (CB)

★★★★★

Afronaught

Code Breaker
Satori, Belgium

A new division from Belgium's R&S marks its debut with the new phunk-jazz deepness that is Orin Walter's Afronaughts project. With members of 4 Hero and Herbaliser in the band, the A-side is disappointingly uneventful, but fortunately the flip ups the jazz wig-out ante, gradually heading out into the kind of freeform jamming that continues to mark Walters out as a purveyor of the finest ultra-mod funk. (CB)

★★★★★

Various Artists

Steps In Stone EP
Third World Disco

Another winner from the label which brought us the brilliant Spong and their "Stickleback EP". Four tracks, but it's Spong once again who steal the glory with a wonderfully sole-tickling Sixties-style groovy workout full of organ glory, with The Benchplayers' loping, stoned Air-like twang close on their heels. (CB)

★★★★★

Dzihan & Kamien

Code: No Pork Please
Couch, Austria

Surely not a dig at Hull's finest downtempo label, because these four tracks are straight from the same ease-up mindframe. Think the sound of Kruder & Dorfmeister taken for a midnight stroll in the seedier parts of Istanbul's sauna circuit—all exotic strings, loungecore atmosphere and blunted beats. Delish. (CB)

★★★★★

Boards Of Canada

untitled
Diskono

A wilfully perverse new label from Glasgow dealing in art terrorist aesthetics and lo-fi coloured vinyl seven-inch multi-artist singles. So we can only presume that the beautifully haunting track in the middle of one side actually is the ever-brilliant BOC, sounding as it does like a perfect outtake from last year's Warp album, because the info here is so minimal. 500 only, so hurry hurry. (CB)

★★★★★

Neba Solo

untitled (Remixes)
Frikwiwa, France

New sub-label of Garnier's F Communications, this time run by Frederic Galliano and dedicated to fusing the ancient spiritual, tribal beats of native artists like Solo with the modern electronica of Galliano's crew. The debut works a treat, more Kuti on ketamine than Paul Simon on sleeping pills. (CB)

★★★★★

J Swinscoe

Presents The Cinematic Orchestra
Ninja Tune

Adventurous, meandering ambient jazz from the Ninja stable that's nowhere near the head-fuck levels of some of their stranger projects. In fact, Swinscoe conjures up something rather magical out of computers, coaxing gentle sax and flute refrains into the coolest of laidback freeform doodly noodling. Unusual and all the better for it. (CB)

★★★★★

New Sector

Movement
Why/Younga Voungue

People

The ever-excellent People label continues to straddle the furthest frontiers in soul, jazz, house and now Afro-beat. But then, with IG Culture (remember that name folks) at the controls, it's hardly surprising that these are two more fine examples of why he's pushing the likes of Joe Clausell, Jephthe Guillaume and MAW to the back of the genius queue. One for those who like it deep and challenging. (CB)

★★★★★

The Carlos Sanchez

Movement
Flying High

Maxi Tracks, USA

The second release from this lot sees Joe Clausell turn in an excellent elongated after-hours groover. Sets of carefully-tooled jazzy keys and mellow chords are worked around a mid-tempo rhythm, making this perfect late-night cafe tackle. Maybe a tad on the noodly side for some, but nonetheless well worth checking out. (PM)

★★★★★

So Who The Hell Is...?

Q BURN'S ABSTRACT MESSAGE

Lobster shipping forecast. Wet day/ripper volcano. Hair-grease nihilism. All abstract messages. But none of them are this lot, are they?

Bang on. QBAM are, in fact, one DJ/producer/remixer (Orlando's Michael Donaldson) and his amazing box of studio tricks. Though people do apparently call him everything from "Burnsy" to "Q".

Orlando. The home of DJ Ikey and Miami Bass. Is he in the same vein?

Not really. Q Burn's sound is a multi-tentacled thing, slippery, sleek and rather funky groovy. If Wagon Christ and Coldcut bum-rushed the Pork studios and piped a bucket-load of laughing gas through the ventilation system, they might just sound like this. His debut album, "Feng Shui" touches base with everything from old B-movie dialogue, skunked-up electro, dishy house, trippy downtempo funk and experimental hip hop mayhem. Oh, and it's got the singer from Iceland's Gus Gus on there as well.

Weird gear, eh?

Well, he was a former student radio programmer and record shop owner, so, as he says, "I've always sought out the stranger things in music for influence".

Baaba Maal

Souka Nayo Remixes
Palm Pictures

An EP of varying styles, ranging from the slightly poppy Manu Dibango-sampling album mix to Thievery Corporation's melodic vocal version. The standout mix though is the "Newsday" remix, utilising snippets of a vocal sample over a dark chugging beat. (PM)

★★★★★

Afroflow

Afroflow

Low Pressings

An extremely catchy and highly danceable release from Low Pressings. A gently crooned vocal hook is laid over a smooth mid-tempo disco beat, accompanied by some lilting keyboards and spacey noises. The "I'm Yours Mix" is a slightly more twisted jazzy affair. (PM)

★★★★★

Bayaka

Bayaka EP
Flower, Japan

"Spanish Storm" is a beatless bongo-driven flute and guitar groove in the Spiritual Life style, but it's "Our Roots" which is the winner. An ambient flute intro builds with a subtle beat and piano into a classy chill out track. Expensive but essential. (PM)

★★★★★

Da Lata

Pra Manha
Palm Pictures

A truly inspiring release from Patrick Forge's group, this is a Brazilian gem complete with sweet vocals, shuffling percussion and Latin guitar. The "Percapella Mix" is more of a straightforward 4/4 percussive workout. (PM)

★★★★★

Hence the cover of obscure German Seventies nutjobs Faust's "Jennifer". A band Q loves so much, he travelled for six hours to Atlanta to see them on their reunion tour.

And "Feng Shui"? Not some tie-dyed new age cloud-surfer is he?

"That's down to my studio partner," he explains. "I came back from touring one day and there's a light in the corner of the studio. 'You mustn't turn it off,' he said. 'It's the money light'. The funny thing is, though, that when the bulb blew, I received a cheque in the post the very next day!"

The album 'Feng Shui' and single 'He's A Skull' by are both out this month on Astralwerks





DESERT ISLAND DISCO

THE INSIDE TRACK ON HUNTING DOWN RARE VINYL

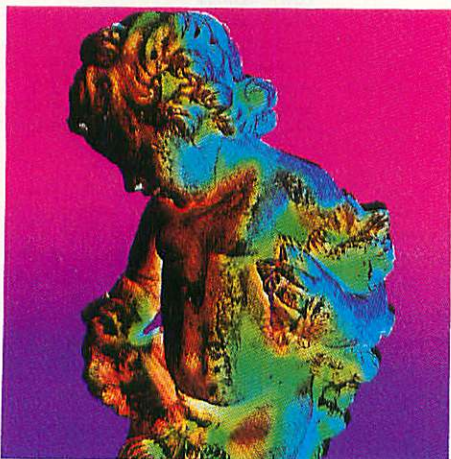
EDITED BY FRANK TOPE

Buried Treasure

Your collection is incomplete without...

NEW ORDER TECHNIQUE

Factory 1989



1

1989 and Ibiza madness was having a dramatic effect not just on the mad-for-it producers and ravers of this nation, but on Manchester indie bands like Happy Mondays and New Order.

The latter's "Technique" is arguably their finest album, and it's no coincidence that Bernard Sumner and his crew of misfits peaked in a recording studio in Ibiza under the influence of Ecstasy. Lyrically, it features Sumner at his most vulnerable, moving from extreme highs to depressing lows thanks to "the fear" of those drug comedowns. One read of Bez's "Freaky Dancing" book reveals the truth about Sumner's antics in Ibiza, battered on the dancefloor at Pacha.

Album opener "Fine Time" is a monster which breaks down into a distorted "Acid Man" lyric and from here on in it's vintage New Order, as Peter Hook's distinct bass sound reaches new depths.

"Round & Round" is the perfect indie dance collaboration – the drum machine fights its way through your heart and Sumner's commentary warms you with its simplicity: "I don't care about what you do/Cos if you mess with me, I'll get rid of you." He must have been a cruel bastard to live with. Elsewhere, "Vanishing Point" is true Chicago house music.

Seeing the band perform this album at a wet Reading Festival that year was also incredible, complete with one of the best lightshows you'll ever see. But sadly, apart from the England anthem "World In Motion", Sumner only ever reached such heights one more time – with Johnny Marr as Electronic, complete with Gio Goi sweaters and those timeless Danny Rampling and Pete Lorimar remixes. Still, "Technique" is more than enough.

words BEN TURNER

The Record Buyer's Guide To:

Masters At Work

Go on! Admit it – most of you have at least one record by Kenny "Dope" Gonzalez and Lil' Louie Vega in your collection. If not, why not? Whatever style lights your fire there's no denying the Masters At Work production team have consistently created superb music throughout the Nineties.

These days they are more familiar for their work as Nu Yorican Soul – the box set version of their album is already a serious rarity – and Kenny Dope will be forever remembered (or reviled!) for "The Bomb" under his Bucketheads guise. But there is a vast back catalogue to be enjoyed, whether it's Kenny and Louie together, their individual projects, or their long list of remix credits.

Masters At Work was originally the name of Kenny Dope's hip hop DJ crew, but his friend Todd Terry was the first to record under the name with "Alright Alright" (Fourth Floor Records, 1986) before Kenny reclaimed it to team up with top Latin house DJ Lil' Louie Vega. Their first works together were remixes of Debbie Gibson's "One Step Ahead" (Atlantic, 1990) and Chris Cuevas' "Hip Hop" (Atlantic, 1991), and their first offering as MAW was the excellent "Just A Lil' Dope" EP (Cutting, 1991), with the hip hop track "Blood Vibes" on one side and the jazz house of "Our Mute Horn" on the other.

Further twelves on Cutting followed, but Kenny & Louie's back catalogue on Strictly Rhythm is the best place to familiarise yourself with them. There's Hardrive's "Deep Inside" and the awesome remix of "Just Believe", The Untouchable's "Lil' Louie's Anthem", Total Kaos' "My Love", Black Magic's "Freedom", River Ocean's "Love & Happiness", the Lil' Louie/Lil' Louis collaboration "Freaky" by Lou2 and The Barbara Tucker classics "I Get Lifted", "Beautiful People" and "Stay Together". Most of these can still be purchased from Strictly Rhythm UK by mail order.

It's the MAW remixes of other artists that will set you back the most money. The mixes of St Etienne's "Only Love Can Break Your Heart" and "Nothing Can Stop Us Now" were US import only and still cause a stir. The promo mixes of Simply Red's "Thrill Me" never got an official release, and are doubly sought after for the Underworld mixes on the other side. There are a few scarce imports of MAW-produced Japanese funk band Mondo Grosso and some hot reworkings of African heroes Fela Kuti and Manu Dibango floating around. But if you chance upon their cheaper reworkings of The Neville Brothers, Trey Lorenz, the Brand New Heavies, Incognito, Baaba Maal and even Madonna, give them a try.

You may also be aware of Kenny and Louie's imaginatively titled MAW Records label. There have been about 25 releases so far, from Kenlou's "Moonshine" from 1996 to the Top 20 hit "Everybody Be Somebody" by Ruffneck and the sublime garage of "To Be In Love" by MAW Featuring India. But going back in time it's worth keeping your eyes out for Kenny Dope's old Dope Wax imprint, on which he released many an early classic house gem, and also his various "Unreleased" EPs of hip hop breaks and beats.

words PAUL KIRWAN



1. NU YORICAN SOUL

Nu Yorican Soul
Talkin' Loud album, 1996

£50

Limited edition LP vinyl box set that you probably saw everywhere when out it came out and thought "I'll pick one up next week". Then it disappeared. Oops!



2. HARDRIVE

Just Believe
Strictly Rhythm 12-inch, 1993

£12

One of Louie Vega's finest moments, remixed with Tony Humphries on this one-sided limited edition clear vinyl 12-inch. 10 and a half minutes of disco funk.



3. ST ETIENNE

Only Love...
Warner Bros 12-inch, 1991

£15

An old Balearic classic given the MAW treatment. The dub is based on Nikita Warren's Italo piano classic "I Need You" and floats like a dream. Pure class.



Record Shop Of The Month...

ROUGH TRADE, PARIS

WHERE ARE YOU? We're at 30 Rue De Charonne, Paris 75011, near the Bastille area. You can phone us on 00-33-140-216-162.

WHO WORKS THERE? Ivan and Jerome. Jerome is the boss of Artefact Records and Ivan is also a DJ and producer.

WHY IS ROUGH TRADE IN PARIS? Rough Trade Paris is essentially a branch of the English shop but is an independently run business. We order all our stock through the English shop so we get all the records upfront. We opened in 1992.

WHAT DO YOU SELL? We don't just focus on any one style. We sell all sorts from hip hop to rock, deep house, anything we think is interesting. We are totally cheese free. Actually you get the odd bit of Camembert in but not too much.

ANY LISTENING POSTS? Yup, two Technics and 2 CD decks.

MAIL ORDER? Not really. Basically if there is something someone wants they can phone us for it but we don't have a catalogue or anything.

WHICH DJS MIGHT WE SEE PROPPING UP THE COUNTER?

Oh, billions. DJ Deep, Dimitri but he doesn't come often because he's too busy, Cam, Gilb-R, Erik Rug who used to work here... Any Parisian DJ really and visiting DJs from abroad like DiY and Luke Solomon.

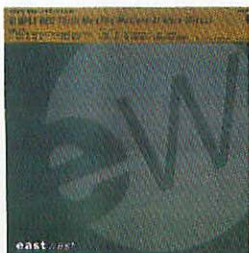
WHAT'S THE STRANGEST RECORD YOU'VE BEEN ASKED FOR? You have to be French really but someone asked for Didier Shadow once when they were trying to get the DJ Shadow album.

WHICH RECORD IS FLYING OUT AT THE MOMENT? The Major Force white label, the Bola album on Skam and the new Doctor L.

AND GATHERING DUST? Quite a few but mostly a collection of Björk remixes in all sorts of styles: 10-inches, pink, blue vinyl, you name it.

THEY SAY: We are a very upfront shop for all sorts of dance music. We sell a lot of English records but if you want the French hip hop and house before anyone else we'll have it.

MUZIK SAYS: If you're ever in Paris a trip to Rough Trade is essential, whether it's to hear the next Stardust or pick up some classic French hip hop, techno and house gems.

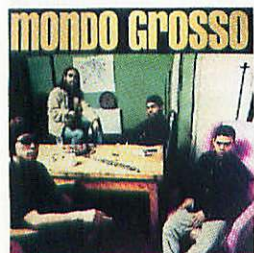


4. SIMPLY RED

Thrill Me
east west 2x12-inch, 1992

£30

Promo-only double pack with one half remixed by MAW and the other consisting of Underworld remixes. Much-bootlegged and extremely scarce.



5. MONDO GROSSO

Invisible Man EP
99 Records, 1995

£12

MAW rework the track "Vibe PM" for the Japanese acid jazz masters as Louie's ex-missus India lets rip on this mightily funky tune.



6. CHRIS CUEVAS

"Hip Hop"
Atlantic 12-inch, 1991

£20

The Masters' second ever remix. Finding one is difficult enough, but you really need two as the dub and bonus beats are really short. Fierce.



7. KENNY DOPE

Unreleased Project
Freeze Up 12-inch, 1992

£12

A collection of breaks and beats from one of the original b-boys. Contains Frank's favourite "Break Shake". Yo, what's up Tope man... (You're sacked - Ed)



8. TITO PUENTE

Ran Kan Kan/Para Los Rumberos. Elektra 12-inch, 1992

£10

Old salsa don Tito gets whipped up MAW style on this track from the "Mambo Kings" film soundtrack. Also features an absolutely fantastic dub!



9. JAMIROQUAI

Emergency On Planet Earth
Sony S2 12-inch, 1994

£12

What a fuss this four track promo 12-inch caused when it first appeared, with some people paying up to £30 for that London Rican Dub which was never released.



10. HOUSE SYNDICATE

Jam The Mace
Dope Wax 12-inch, 1990

£10

Old school house fun from Kenny Dope on his Nu Groove offshoot. Find the "Sounds In Da Air" 12-inch for the hilarious "Lwanda Bibbottom" B-side.

IN DEMAND

The 10 most requested records at London's Soul & Dance Exchange

1. **THE TERRORIST** - CHOPPER (Remix) (Dread 12-inch, 1996) average price: £8
2. **THE DREAM TEAM** - THEME (4 Liberty double pack, 1996) £10
3. **DJ KRUST** - SOUL IN MOTION (Full Cycle 12-inch 1997) £4
4. **GWEN McCRAE** - FUNKY SENSATION (Atlantic 12-inch 1981) £10
5. **GANGSTARR** - STEP IN THE ARENA (Chrysalis 12-inch, 1992) £50
6. **LAURYN HILL** - THE SWEETEST THING (Columbia promo 12-inch 1997) £15
7. **DA CLICK** - GOOD RHYMES (51st Recordings 12-inch) £10
8. **DJ ERIC** - WE ARE LOVE (Distinctive 12-inch) £8
9. **RAMSEY & FEN** - LOVE BUG (Bug 12-inch) £6
10. **MOUSSET** - HORNY (Peppermint Jam 12-inch 1997) £6

SOUL & DANCE EXCHANGE IS AT 42 NOTTING HILL GATE, LONDON W11
OPEN 10AM - 8PM SEVEN DAYS A WEEK





JANUARY'S WINNER... **SALLY HUMPHRIES**

EPIC HOUSE MIX

Contact: 0171-635-5395

Date of birth: 12.5.73

Personal Details: Born in

Swansea, Sally moved to London six years ago to attend dance college. Currently unemployed, she's at Goldsmith's College one night a week doing a scripting/screenwriting course but says she spends most of her time in the bedroom with her turntable and mixer.

Have you entered before? I've sent in six tapes! The guys in my local record shop (Cavern, Lewisham) have encouraged me to just keep on persevering.

When did you start DJing? Three years ago. I used to go to raves in Wales, and then when I moved to London I used to hang out at Garage at Heaven. I knew my dancing career wasn't going anywhere, so I just became very curious to see if I could DJ. I bought some decks and just loved it so I kept going.

What has helped your career? My determination and persistence and all my friends who have been positive about my music. Trade have helped me also. I sent a tape to play in their Test Lounge, and then got a call from Tony De Vit asking me to fill in for him while he was in New York. It was a scary experience as I hadn't played anywhere - Trade was my first gig.

Frustrations? The knocking at doors is shit, but that's because I'm very impatient.

Favourite DJs? Paul Van Dyk, John Digweed and Luke Slater (I will never forget a set he played at Turnmills once).

Favourite labels? Bonzai, Rabbit City and Quad Communications.

Favourite clubs? I don't really go to clubs as I spend all my money on records. But recently I've made a point of going to Bedrock at Heaven.

Club Classic? Sunscream - "Catch".

Winning tracklisting: Humate - "Love Stimulation (Humate's '98 Remix)" (Platipus)... **Sam Mollison** - "Cry: Part One" (ICR Records)... **Humate** - "Bedrock" (Platipus)... **Chris Domingo** - "The Lift" (Kickin' Records)... **Emperor** - "You My Desire" (Trance City)... **Tim Locke** - "Inside My Soul" (Chankras)... **Relations** - "Distorted Dream" (Red 'n' Raw)... **Paul Gaarn** - "Loop The

Rhythm" (Talla)... **Musix** - "Do Ya See The Light" (Bonzai)... **DJ Sakin & Friends** - "Nomansland" (Overdose)... **Zero Gravity** - "Original" (Kinetic)... **Pulsar** - "Stargate" (Clockwise Records)... **Ron Hagen & Pascal M** - "Forever" (Jinx)... **BT** - "Godspeed" (Renaissance)... **Quietman** - "Celestial Body" (Platipus)...

Muzik's Ben Turner says: Only the third ever female winner of Bedroom Bedlam, and the first female progressive house mixer on our thriving DJ roster. Sally Humphries' mix tapes have been played in the office on a number of occasions, and we've all been aware of her cutting-edge epic house selections. However, it was the tape we received this month which made us sit up and take notice, as she has laid down an almighty mix featuring the odd classic but full to the brim with underground trance records. Suitable for the banging rooms at Trade or the dancehalls of Gatecrasher, Sally's mix is a true journey of lush textures and elongated riffs. Opening with Humate's dark rework of their early Nineties German classic, she builds the tape through the dominant European trance sound via leading labels like Talla, Bonzai and Kickin', building all the way through to the euphoric rushes of the closing 30 minutes where she takes you to the edge of heaven with BT's epic "Godspeed". The programming is perfect, the mixing leagues ahead of so many new DJs in this genre who seem to get far too much work at leading superclubs, and the overall feel is of somebody who has truly crafted their mix tape for the dancefloor. We demand to see Sally guesting at both Renaissance in Nottingham and John Digweed's Bedrock as soon as possible. No excuses, this girl is happening.



John Digweed says: "It's a really solid mix. All the tracks are good in their own right and the selection builds nicely. She's obviously studied DJs to get the programming this right. So long as she sticks to her guns with the music she feels passionately about, she'll go a long way. All the DJs who have truly come through have had to go through this process, and I'll be watching her closely."

Runners Up...

2 Natalie Burbig (trance mix tape from Bognor Regis) **3 Andrew Corruther** (techno mix tape from Stroud)
4 Shane Kehoe (filtered house mix tape from Dublin) **5 Michael Blake** (epic house mix tape from Belfast)

Bedroom Bedlam Charts

Current faves of former winners

MARCUS JAMES (progressive house winner from London)

1 LOOSE IN YOUR MIND Doodlebug (Abnormal)

2 HEARTSTRINGS Boo Boo & Mace (Prozac)

3 DISTANT WAYS Peter Funk (II Records)

4 PARTIAL HALLUCINATION Apparition (Sunkissed)

5 BOOST X-Frame (Crystal)

6 TRANSMISSION FROM ISTANBUL Insect Jazz (PV)

7 TOUCH MAHAL DJ Sebo (Kosmo)

8 IN THE MIND Friction & Spice (Cosmic)

9 SACRED GROUNDS Mere Mortals (Soul Vibrations)

10 SILHOUETTE OF OUR LOVE (DARK MATTER REMIX)

Silhouette (Koncept)

Marcus James is on the Renaissance DJ Agency books as a result of his success with Bedroom Bedlam

YOUSEF (house winner from Liverpool)

1 RED ALERT Basement Jaxx (Atlantic Jaxx)

2 PSYCHIC BOUNTY KILLERS 2 Armand Van Helden (ffrr)

3 PIPE DREAMS Powder Productions (Glasgow Underground)

4 SHAPE OF DA 80's Junior Sanchez (Narcotic)

5 DRAMA TRACKS Dewey B (Nervous)

6 I WANT YOUR LOVE Roger Sanchez Presents Twilight (Narcotic)

7 BAD ENOUGH CZR (Subliminal)

8 STEP TO IT Louis Blush (Filtered)

9 NOTHING STAYS THE SAME MD Versus LR (Suburban)

10 SHE WANTS YOU (MORILLO DUB) Billie (Innocent)

Yousef is on the Ministry Of Sound DJ Agency books as a result of his success with Bedroom Bedlam

To book a Bedroom Bedlam DJ for your club / office party, call DJs Unlimited on 01895-850-157

BEDROOM BEDLAM NEWS

*** YOU'RE on it, you lot.** Muzik has had several letters this month complaining at our selection of Simon Tilbury as January's BB winner. It seems our comment about his "basic" mixing has made you a little unsure of the merits of this competition, so let's put the record straight. Bedroom Bedlam is now onto its 45th winner, as this competition has been running since the very first issue of Muzik. Now we all know there aren't really 45 technically perfect DJs on the established circuit, so to expect 45 to suddenly appear in the Muzik postbag is an impossibility. Of all the winners, it seems around six are truly on their way to some form of serious (financial?) success, which we think is pretty good going seeing as nobody else (magazines, promoters, agents) seems bothered about nurturing new talent. So we try hard to find the best tapes each month, but this column is only as good as the tapes you send. And anyway, mixing isn't the only thing. We felt that Tilbury's selection was an accurate representation of how the progressive house scene is moving forwards.

*** Bedroom Bedlam winners** including Alison Marks and Cliff Chaudhury are to appear at a new deep house night called Century at Fuel in London's Covent Garden. It kicks off on Thursday February 4 and runs from 8-2am. Watch out for BB DJs appearing weekly at UK Midlands in Wolverhampton later this year. Watch this space for further details.

*** Eden is a club** which takes place at a cool off-beat venue in a former quarry, near a village close to Lincoln. The venue is called The Quarry, funnily enough, and they're hosting a Bedroom Bedlam night on February 20 with Alison Marks, DJ K and Martin Lodge. Call 01526-832-507 for details.

*** Wildlife at London's Heaven** on February 26 features BB jocks including Alison Marks, Dan Jarvis and Lee Morgan. Carl Cox is headlining. See *Insomnia* for full details.

How To Enter

★ Your tape must be at least 90 minutes long.

★ Include full tracklisting with artist, track title and label. Also include daytime telephone number and a passport-sized photograph.

★ Send all tapes (and bribes) to Ben Turner, Bedroom Bedlam, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS.

★ Muzik cannot return any BB tapes. If you hear nothing, keep trying. WE LISTEN TO EVERYTHING



THE HONOURS LIST

THE ERICSSON MUZIK MAGAZINE DANCE AWARDS 1998

Supported by
VIRGIN MEGASTORES
and RADIO 1

- BEST ALBUM:**
AIR - "Moon Safari" (Virgin)
- BEST SINGLE:**
STARDUST - "Music Sounds Better With You" (Roulé/Virgin)
- BEST CLUB - SMALL:**
BASICS (Saturdays at Mint, Leeds)
- BEST CLUB - LARGE:**
GATECRASHER (Saturdays at Republic, Sheffield)
- OUTSTANDING CONTRIBUTION TO DANCE MUSIC**
DANNY RAMPLING
- BEST IBIZA CLUB**
MINISTRY OF SOUND at Pacha
- BEST NEW ARTIST ALBUM - IN ASSOCIATION WITH VIRGIN MEGASTORES**
JURASSIC 5 - "Jurassic 5" (Pan)
- BEST BRITISH DJ - VOTED BY MUZIK READERS IN MEMORY OF TONY DE VIT**
TALL PAUL NEWMAN
- BEST INTERNATIONAL DJ**
DEEP DISH
- BEST NEW DJ - SPONSORED BY ERICSSON**
PURE SCIENCE
- BEST BAND**
FREESTYLERS
- BEST COMPILATION**
CHEMICAL BROTHERS - "Brothers Gonna Work It Out" (Virgin)
- BEST REMIXER**
NORMAN COOK
- BEST INDEPENDENT LABEL**
HOJO CHOONS
- BEST MAJOR LABEL - SPONSORED BY "RECORD MIRROR"**
AM:PM
- BEST ESSENTIAL MIX - VOTED BY RADIO ONE LISTENERS / MUZIK READERS**
CARL COX at Space, Ibiza
- BEST RADIO SHOW**
JUDGE JULES (Radio 1)
- BEST LIVE ACT**
FAITHLESS
- EVENT OF THE YEAR**
MEGADOG BEACH FESTIVAL
- BEST VIDEO - VOTED BY MTV VIEWERS / MUZIK READERS**
PRODIGY - "Smack My Bitch Up" (XL)
- PRODUCER OF THE YEAR**
OPTICAL
- BEST CLUB VENUE**
POD (Dublin)
- CANER OF THE YEAR**
DEREK DAHLARGE
- BEST BOOK**
"ONCE IN A LIFETIME" by Jane Bussman
- BEST RECORD SHOP**
MASSIVE (Oxford)
- BEST BEDROOM BEDLAM DJ:**
DJ-K

RADIO 1 ESSENTIAL MIX

97-99FM BROADCAST EVERY SATURDAY
BETWEEN 2-4AM



97-99 FM **BBC** RADIO 1

NOVEMBER 22 CARL COX



LIVE FROM PALACIO DE LOS DEPORTES, MEXICO CITY
HIGHLIGHT: Has to be Coxy dropping Red 2 and then mixing it up breakbeat style with DJ Dan's "Needle Damage".

THE VENERABLE BEAD - "Metrodome" (Experience 2000)...
LANGSTON HUGG - "High On High" (white label)...
PHOCUS - "Rock The Jam" (Vinyl Records)... **THE ADVENT** - "Warhead" (Annihilation EP) (Tortured)... **SHAMPALE** - "I Got A Man" (Logan Circle Dub) (Parallel)... **IND.EX** - "Independent Experimental" (Template)... **VINCE WATSON** - "Glow" (Primate)... **THE HIGH TECH CHILD** - "Tribal Storm" (Tronic Music)... **STORM** - "Storm" (Club Mix) (Sony)... **CLICK** - "Sonic Eclipse" (Fishtail Records)... **FRUITLOOP** - "Konde Wants A Man" (Tripoli Trax)... **STEVE MASON** - "Funkie Future" (Experience 2000)... **ARTIST UNKNOWN** - untitled (white label)... **SOUND ASSOCIATES** - "Funktion" (Music Man Records)... **GOLD RUSH** - "Goldrush" (Original) (Tronic Music)... **MARCO BAILEY** - "Sweetbox" (Lightning Records)... **DAVE CLARKE** - "Red 2" (Wisdom To The Wise) (Bush)... **DJ DAN PRESENTS** - "Needle Damage" (Moonshine)... **SKINKY PINK** - "Last Train To King's Cross" (Positiva)... **THOMAS SCHUMACHER** - "When I Rock" (Bush)... **SOUND ASSOCIATES** - "Music" (Tortured)... **ARTIST UNKNOWN** - "Crazy Bacon" (white label)... **MARCO BAILEY** - untitled (white label)... **CHOPPER** - "Seven Hours In A Bathroom" (white label)... **DJ STEW** - "Puff Bootleg" (Funky Fresh)... **PAPSON MOVEMENT** - "Echantillon" (white label)... **DJ STEW** - "Insomnia Bootleg" (Funky Fresh)... **CONGA SQUAD** - "After Hours" (Rotating Speakers)... **FUTURE PRIMITIVE** - "Future" (Main Mix) (Groovicious)... **ASTRID B & JP** - "Green Glow" (Bush)... **FUNK D'VOID** - "Lucky Strike" (Funk '98 Remix) (Soma)... **IND.EX** - "Independent Exp EP" (Ten Plate Records)... **CHRIS LIEBING** - untitled (white label)... **JOI CARDWELL** - "Soul To Babe" (Tetsuo)... **COMMUNICATOR** - "The Soul" (Module Records)... **CARL COX** - "The Latin Theme" (Euro Mix) (WVU Records/Edel)

NOVEMBER 29 PETE TONG



LIVE FROM ROYAL HIGHLAND CENTRE, EDINBURGH
HIGHLIGHT: Tongy finishing them all off with the transectastic "Out Of The Blue".
FAITHLESS - "God Is A DJ" (Cheeky)... **Y TRAXX** - "Mystery Land" (ffrr)... **LUCID** - "Crazy" (ffrr)... **HUMATE** - "Love Stimulation" (MFS/Jive)... **PAUL VAN DYK/FREDRICH ROOS** - "untitled" (white label)... **LIQUID CHILD** - "Diving Faces" (Neo)... **DJ SAKIN & FRIENDS** - "Project Your Mind" (white label)... **MIKE KOGLIN** - "Experience" (white label)... **SUBSOLA** - "So Pure" (Pow)... **JAYN HANNA** - "River Of Tears" (VC: Recordings)... **THE COURTYARD** - "Children" (white label)... **MEA CULPA** - "Spiritual High" (Four D Recordings)... **BIG DOLLAR** - "Crazy" (white label)...

(white label)... **LUCID** - "Crazy" (white label)... **QUAKE** - "Mantra" (white label)... **LIQUID MOTION** - "Free" (EDM)... **OUT OF THE BLUE** - "Out Of The Blue" (white label)

DECEMBER 6 FATBOY SLIM



HIGHLIGHT: The fat one dropping eight of his own productions and rocking it.

FATBOY SLIM - "Gangster Tripping" (Skint)... **BEASTIE BOYS** - "Body Movin'" (Parlophone)... **FATBOY SLIM** - "You're Not From Brighton" (Skint)... **THE MOHAWKS** - "The Champ" (Pama)... **AIR** - "Kelly Watch The Stars" (Virgin)... **AN DER BEAT** - "Kruft" (Play It Again Sam)... **FATBOY SLIM** - "Sho Nuff" (Skint)... **HARDWIRE** - "Conskank" (white label)... **WISEGUYS** - "Start The Commotion" (Wall Of Sound)... **GRAND LARCENY** - "Stomp" (Southern Fried)... **LOOP DA LOOP** - "Hazel" (white label)... **MINT ROYAL** - "Dreadbeat" (white label)... **STETSASONIC** - "Talkin' All That Jazz" (Tommy Boy)... **SUBURBAN STATE** - "It's Yours" (white label)... **COLD STEEL** - "Real Rap Superstar" (white label)... **AFRIKA BAMBAATAA** - "Get Up & Dance" (white label)... **PREACHER GUS** - "On A 45" (white label)... **MRX & MRY** - "1956" (Loud & Slow)... **EL MAGNifico** - "El Magnifico" (ffrr)... **FATBOY SLIM** - "Kalifornian" (Skint)... **HAL 9000** - "Punk Electro" (white label)... **FATBOY SLIM** - "Satisfaction Skank" (white label)... **BUDDAH MONK** - "Gots Like Come On Through" (white label)... **MECCA** - "Rippin' Up Shows" (white label)... **FATBOY SLIM** - "The Rockafeller Skank" (Skint)... **FATBOY SLIM** - "Fucking In Heaven" (Skint)... **JOEY BELTRAM** - "Energy Flash" (white label)... **SCOTT GROOVES** - "Mothership Reconnection" (Soma)... **DJ DEALER** - "Temptation" (white label)... **FATBOY SLIM** - "Soul Surfing" (Skint)... **FREDDIE FRESH** - "Badder Badder Schwing" (white label)

DECEMBER 13 M&S



HIGHLIGHT: The London garage duo dropping Cevin Fisher's "Burnin' Up".

MICHELLE WEEKS - "Don't Give Up" (MOS)... **SOULSEARCHERS** - "Can't Get Enuff" (Soulfulic)... **URBAN SPIRITS** - "Pressure" (Jive Dance)... **BMR** - "Dance With Me" (white label)... **JAYE ELLA RUTH** - "Keep On" (Public Demand)... **PETE HELLER** - "Big Love" (JBO)... **ARMAND VAN HELDEN** - "U Don't Know Me" (ffrr)... **FIRST CHOICE** - "Doctor Love" (Reshape)... **GUY NEXT DOOR** - "Justify" (Strictly Rhythm)... **SUB CITY FEATURING KATHY BROWN** - "Joy" (Definity)... **ROBBIE CRAIG** - "Special" (Public Demand)... **STATE OF MIND** - "Take Control" (MOS)... **MILLENIUM** - "Euphoria" (Authority)... **CEVIN FISHER** - "Burnin' Up" (Subversive)... **WIGWAM** - "Give Me Some Love" (Nutone)... **FUSED** - "Party Sucks" (Sony)... **STREETLIFE** - "Slam 'n' Jam" (white label)... **PHUNK FORCE** - "Music" (white label)

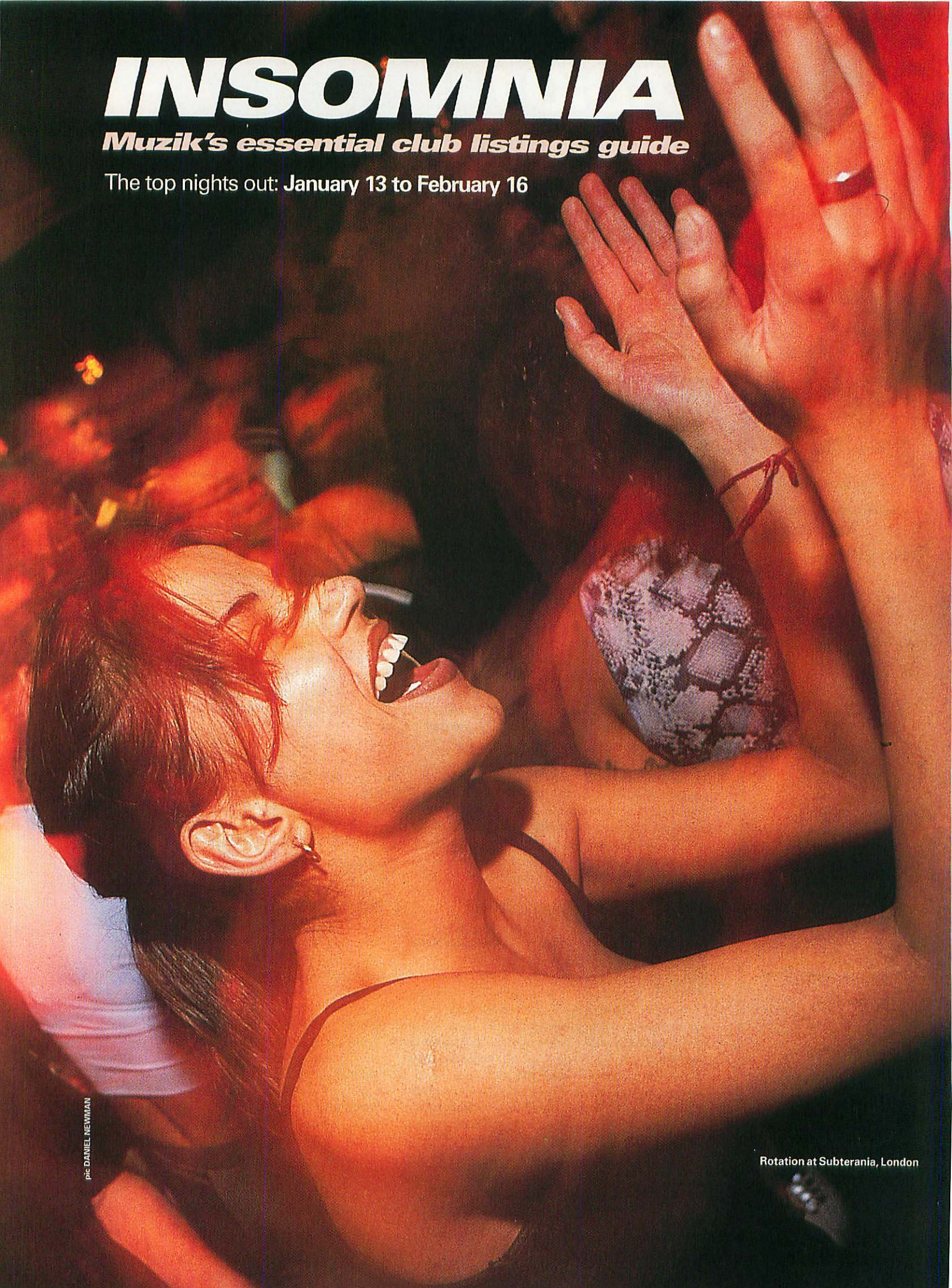


MUZIK MAGAZINE AWARD FOR BEST ESSENTIAL MIX
1996 - Paul Oakenfold 1997 - David Holmes 1998 - Carl Cox

INSOMNIA

Muzik's essential club listings guide

The top nights out: January 13 to February 16



pic DANIEL NEWMAN

Rotation at Subterania, London

Decks, Es & Midnight Runners

edited by **Rob Da Bank**



MAD, that's what this month in clubs has been. Absolutely radio rental. Wrestling legend Giant Haystacks is dead, Tongy's given his yo-yo away on Radio 1, the superclubs are overflowing like an unattended bath and it's so cold outside that whole club queues are freezing together like an enormous human ice cube. Scottish club **Colours** have already announced they'll be holding weekly parties at **Es Paradis** in San Antonio in Ibiza, making them the first tartan club to happen on the White Island.

The last night of the **Vapour** tour finished in December in conjunction with the **Big Beat Boutique** in Brighton. Blinding live sets from **The Wiseguys** and **Lo Fidelity Allstars** were only threatened by Mike, Claire and Lois **Manumission** returning from Ibiza, jumping on stage and looking, for one horrible/hopeful moment, as though they were going to re-enact their infamous sex show. Luckily **Norman Cook** restrained them, but you never know, it might be him and **Zoe Ball** on stage at Manumission next year. As the man himself says, "Fatboy Slim is fucking in heaven".

Birmingham's **Tony De Vit** day was fairly insane as well, with **Sundissential** turning out the cream of club freaks with special appearances from Tony's Mum and Dad. If you think that was crazy how about **Paul Oakenfold** appearing in the "Guinness Book Of Records" for being the most famous DJ in the world. And? So what, who's the most famous plumber in the world? The Guinness boys should check out **DJ Taucher** from Germany for the most insane DJ in the world. He gets behind the decks dressed in a leotard, bright green corduroy plus fours and a demonic grin. Taucher generally likes to put on a five minute ambient record around 3am to the gasps of 3000 crazed clubbers eager to get on with it and starts playing the drums on the deck with a couple of biros in between looning around on the stage and jumping into the audience.

Cut to **Checkpoint Charlie** who have revived their classic techno club in Reading. **The End's Mr C** was seen wandering around while resident Richard Ford was playing, making a point of telling almost everyone in the club that if Fordy "played one more fucking drum roll he's going to get a red card". Three drum rolls later C walked up behind him, produced a red sleeve from his box and attempted to send him off in front of the whole club. Fordy didn't notice a thing - it was his birthday and he was suitably blattered. Better luck next time, Mr C.

The same goes for **Tom Jones** who while trying to get into a private drinking club in Bolton stumbled through the door of **The Temple** nightclub where **The Outrageous Theatre Of Dance** had 1500 people off their heads. Everyone stopped dancing but unfortunately Tommo was back in his Rolls Royce before anyone could get him a lightstick and Vicks inhaler. Talking about speed: **Lush** sold out their New Year's Eve tickets in six hours. As they say "beat that".

Underground Resistance commandos crawled into London in December foxing everyone with a last minute venue change, no live acts and no **Mad Mike** deck action although the rest of the gig was techno heaven. The bleeders then went off to **Club 69** in Glasgow and rocked it live. Tsk, London just ain't the underground haven it never was anymore.

The **Ministry Of Sound** have gone mad too this month proclaiming "clubs are the churches of the next millennium". The Ministry have revealed plans on how they're aiming to take over **The Spirit Zone** in the **Millennium Dome** to attract 18-24 year olds down there. The mind boggles...

Muzik Box Office continues to give all our readers an opportunity to avoid hours of tedious queuing by booking club, gig and festival tickets over the phone. In association with Way Ahead Box Office, Muzik will offer tickets to the clubs/gigs marked with a * as Muzik Box Office events. Just pick up the phone and call the 24-hour Muzik Box Office hotline on 0870-12-12-700. All calls are charged at the national standard rate.

HOW TO GET YOUR CLUB LISTED IN MUZIK

Please send details to Insomnia, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax Insomnia on 0171-261-7100. Or e-mail rob_da_bank@ipc.co.uk. All club listings are free, but are included at the editor's discretion.

All club listings must reach Muzik by the following dates: January 7 for club dates February 17 to March 16, by February 5 for club dates March 17 to April 13 and March 5 for club dates for April 14 to May 11.



PIC DEBBIE J BRAGG

Club Of The Month: Atomic Jam

Saturday February 6

Regular Saturdays at Que Club, Corporation Street, Birmingham.
01905-729-993. 9.30-6am. £12.50.

Since Atomic Jam first opened its doors to nearly 2000 clubbers in August 1995 it has never had anything but sold out nights. Whether it's two days or two weeks before, the Jam now sells out to 2400 clubbers every single month.

Starting just as the techno wave started ripping across the UK, Atomic Jam was the first club to bring many of the leading lights to the Midlands, including Jeff Mills, Richie Hawtin, Juan Atkins, Speedy J, Adam Beyer and Cari Lekebusch. As the promoters saw it "Birmingham was the second city in the UK and over-run by cheese, it was crying out for it". Not keen on pigeonholing themselves as techno snobs, the Jamsters also have rooms devoted to drum & bass, deep house and big beat - "anything that represents the best of credible, underground music. We're not just a techno club, we're a melting pot with a free party feel". With eight parties lined up for 1999, each with an individual feel, Atomic Jam have no mad plans to take over the world. They just want to please their "seriously loud and always smiling crowd". So, if you're stuck for a club to visit in 1999 you could do worse than jumping into the car and heading for Atomic Jam. As they say, it's more an experience than a club night and that can't be bad in these times of token clubs and greedy promoters. Long live the Jam. Playing on February 6 will be DJ Rush, Space DJz, Colin Faver, Tony Work and Nathan Gregory in the Main Room. Room Two is drum & bass with DJ Hype, DJ SS, Ratty, Tango and Shaolin. The third room is deep house with DJ's Digs & Woosh, Simon DK and Jack and the Melting Pot. Big beats are provided by Rob Lynch and Jem Atkins. Buy now, don't regret later.

Dress Code: None

Capacity: 2,400



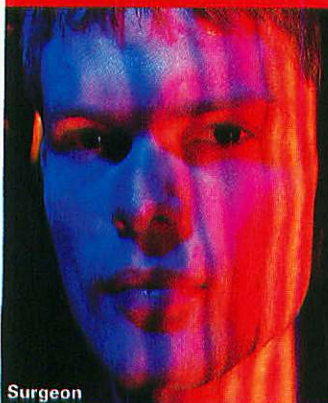
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The Midlands

Muzik's Essential Nights Out:

- **Atomic Jam**, Saturday February 6 at Que Club, Birmingham.
Expect: Techno and drum & bass mayhem.
- **God's Kitchen**, Friday January 22 at The Sanctuary, Birmingham.
Expect: Screaming house anthems and more iconies than an asylum.
- **Haywire**, Friday January 22 at The Bomb, Nottingham.
Expect: Electro, techno and deep house.
- **Just Illin'**, Sunday January 31 at Circo, Birmingham.
Expect: Hip hop, baggy trousers and breakdancers.
- **Technique**, Thursday January 14 at The Loft, Derby.
Expect: Drum & bass and new beats.

Those Who Rocked It



- **Surgeon** at Bugged Out, Liverpool.
- **Ralph Lawson** at Basics' birthday party, Leeds.
- **Adam Freeland** at Essential Mix, Bournemouth.
- **4 Hero** at Underground Resistance, London.
- **Yousef** at Potterow, Edinburgh.
- **Graham Gold** at Passion, Coalville.
- **Erick Morillo** at Basement Jaxx, London.
- **Paul Van Dyk** at Essential Mix, Bournemouth.
- **Jazzy M** at The Roots Club, Cairo, Egypt.
- **Thomas Bangalter** live at Bugged Out, Liverpool.
- **Jon Pleased Wimmin** at Ministry Of Sound, London.
- **Ralph Lawson** at Simple in Edinburgh.
- **DJ Marky** at Movement, London.
- **Si Begg & Super_Collider** live at Freakin' The Frame, Brighton.
- **Space DJz** at Atomic Jam, Birmingham.
- **Mark Lewis** at Gatecrasher, Sheffield.

Those Who Lost It

- **Skeewiff** live at Ministry Of Sound, London.

- **Alter Ego** Saturdays at The Lost Weekend, Huntingdon Street, Nottingham. 0115-910-8962. 9.30-3am. £10/£12.
Jon of the Pleased, Lisa Pin Up and Jeff Jefferson get egotistical, with enough house and garage to give you a nosebleed (January 16).
Dress Code: Chic & sexy
Capacity: 600
- **Atomic Jam*** Saturday February 6 at the Que Club, Corporation Street. 01905-729-993. 9.30-6am. £12.50.
See: Club Of The Month
Dress Code: None
Capacity: 2,400
- **Bar Bedlam** Weekly Tuesdays at Circo, 6-8 Holloway Circus, Birmingham. 0121-643-1400. Midday until 2am. FREE.
Bedroom Bedlamites openly when past winners of the Bedlam invade the wheels of steel with resident Steve Bridger controlling the young 'uns. Also check out Fridays with The Lovely Helen (January 22) and Jim "Shaft" Ryan (29). Saturdays with Pete Gooding (January 16), Pete Gooding and DJ DK (23) and Ollie from Slackers Delight (30) and on Sundays check The Scratch Perverts on January 31 at Just Illin' with hip hop, breakdancing and the like.
Dress code: None
Capacity: 200

- **Decadance** Weekly Wednesdays at Bakers, 162, Broad Street, Birmingham. 0121-633-3839. 10-2am. £5/£3.
Birmingham gets decadent with Jeremy Healy (January 20) and Jeff Jefferson on a Muzik night (27). Also check out Scott Bond at Republica (January 16). Sonique and Andy Cleaton (23) and Alex P and Scott Bond (30). A big night out for Brum.
Dress code: Smart casual
Capacity: 800
- **Delirious** Weekly Sundays at The Boom Club, Sadler Gate, Derby. 01332-380-448. 10-late. £2/£3.
Sunday worship at the Boom Club with resident Roy Webster, bringing the house down (and up!) every week.
Dress Code: Smart casual. No trainers
Capacity: 300

- **Delusion** Friday January 22 at The Water Front, King Street, Norwich. 01603-632-717. 10-6am. £12.50/£14/£15.
Brookie and Slipmatt get the hardcore, jungle and old skool vibes going with Mickey Finn, Sy, Nicky Blackmarket, Viny groover, Massive and Shiny in the main auditorium. Sharkey, Dougal, Flux, Pops, Nice & Easy and Big D play in the studio with a fine selection of young turks in the cafe bar (January 22).
Dress Code: None
Capacity: 900

- **Drop The Bomb** Weekly Saturdays at The Bomb, 45 Bridlesmith Gate, Nottingham. 0115-950-6667. 10-3am. £2/£2.50.
Juan Atkins returns from Detroit for his re-scheduled date (January 16) with Harvey (23) and the Iqut Boys (30) while St Etienne's Pete Wiggs and Bob Stanley entertain the back room. February welcomes Presence's Charles Webster, with Harvey commandeering the back room (16). Derrick Carter up front while Andrew Weatherall holds court with his giant sounds in the back room (13). DJ Sneak (16) and Freddie Fresh (20) and Basement Jaxx play along with Groove Armada (27).
Dress Code: None
Capacity: 400

- **Forbidden** Weekly Fridays at Club City, Lee Circle, Leicester. 0116-253-2592. 10-6am. £6/£8.
Every Friday at Forbidden sees Sund's essential's Andy Farley joined by Steve Odonell and Scott King playing upbeat house and general dance mayhem.
Dress Code: Smart casual
Capacity: 1,400

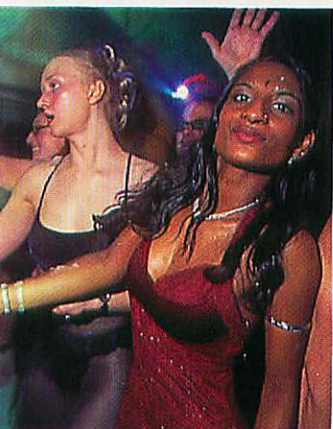
- **Got It On** Weekly Fridays at Junction 21, 13 Midland Street, Leicester. 0976-203-742. £6.
Leicester gets eclectic with Kelvin Andrews, Norfolk & Good (January 15), Kahuna Brothers and Jem Atkins (22), Matt Cantor (Freestylers) (29), Aphrodite (February 5) and Derek Dahlarge (February 12). The monthly residents alternate between Kelvin Andrews and the Freestylers.
Dress Code: Smart
Capacity: 550

- **God's Kitchen*** Weekly Fridays at The Sanctuary, Digbeth High Street, Birmingham. 01604-469-508. 9.30-4am. £8/£7/£6.
Superclub screamers Alistair Whitehead and Seb Fontaine perform on (January 15), with Judge Jules, Scott Bond and Jon Pleased (22), John Kelly and Sonique (28), Alistair Whitehead (February 5) and Judge Jules, Sonique and Brandon Block (12).
Dress Code: No effort, no entry
Capacity: 1,400

- **Harmony** Weekly Fridays at Klub Kudos, Queensway, Birmingham. 0121-706-5040. £6. 9-3am.
Residents Dreamteam (not the London one), Caprice and Spoon sort the men from the boys with uplifting garage every Friday night.
Dress Code: Smart casual. No sportswear/trainers
Capacity: 350 (800 when second floor opens)

- **Haywire** Monthly Fridays at The Bomb, 45 Bridlesmith Gate, Nottingham. 0115-950-6667. 10-3am. £8/£7.

Passion in Coalville



A new residency for Andrew Weatherall with his Two Lone Swordsman playing five hours back to back with Daz Quaye, Alex Knight and The Schmoov Crew (January 22). Also check Blah Blah with Ade Fenton, Nebula II and The Space DJz (January 15).
Dress Code: None
Capacity: 420

● **Hotdog** Weekly Saturdays at Junction 21, 13 Midland Street, Leicester. 0966-119-498. 10-3am. £10/£9/£8.
Sonique, Danny Whitlock and Mickey Disco (January 16), Lisa Lashes, Lonsdale and DJ Aurum (23), Anne Savage (30). Huggy Burger Queen (February 13) Lisa Lashes (20) and Scott Bond (27).
Dress Code: Smart
Capacity: 550

● **The Kitchen 2nd Birthday Bash**, Friday January 29 at Waterfront, King Street, Norwich. 01603-632-717. 10-6am. £9adv.
Off-licence present their b'day bash with hard house and funky techno from DJ Lulu, Pete "Shaker" Bones, CJ, Vodka and Dr Tonic, with drum & bass from Peshay, PFM, Shere Khan and Louis while the deep house and underground garage comes from Steve "Scratch" Wurly, Mindy, Luke and Stuart (January 29).
Dress code: None
Capacity: 900

● **Miss Money Penny's** Weekly Saturdays at venues to be announced. 0121-693-6960. 9-late. £10/£12.
Jon Pleased Wimmin, Lisa Pin Up and Jeff Jefferson (January 16), Alistair Whitehead, Jim "Shaft" Ryan and Matt Cassar (23) and Erick Morillo, Kiddo and Ben Garth (30).
Dress Code: One helluva big, chic effort!
Capacity: 800

● **NuTonic** Weekly Saturdays at The Rizla Suite, The Venue, Hockley, Birmingham. 0121-684-8389. 11-4am last entry 12.30am. £8/£7.



Tony Vegas and Prime Cuts (January 23), Andy Smith from Portsmouth (30), Kelvin Andrews (February 6) and Barry Ashworth (13) plus lots of Rizla, Tequila and fun & games from resses Del'Agus and D'Eclectic.
Dress Code: None
Capacity: 300

● **Passion** Weekly Saturdays at Emporium, 67 Belvoir Road, Coalville. 01530-815-278. 9-3am. £10 non-members. £8 members/NUS (9-10pm) £9 after.
Passion celebrate their fourth birthday on February 20 with Seb Fontaine, Brandon Block, Alex P and JFK. Also check out Chris & James, Daniele Davoli and Malcolm Duffy (February 6), Sonique, Farley Jackmaster Funk (13) and residents Nick Corelli, Andy Weaver and Canete.
Dress Code: No jeans/sportswear
Capacity: 1,500

● **Progress** Weekly Saturdays at Time, Mansfield Road, Derby. 01332-600-700. 9.30-4am. £10/£8.
Six years old and still smokin' with resident Rob Webster being joined by Jon Pleased, Smokin Jo and Pete and Russell (January 16), Alistair Whitehead, Paul Gotel and Pete and Russell (23) and Karl "Tuff Enuff" Brown and Chris & James (30).
Dress Code: Smart
Capacity: 1,100

● **Renaissance and Access All Areas** Friday January 29 at Flaming Colossus, Welford Road, Leicester. 01782-717-872. 9-4am. £9/£8.
Dave Seaman and Jo Mills bring the Renaissance sound to Leicester where they're sure to find Access All Areas as mad as ever.
Dress Code: None
Capacity: 750

● **SLAG** Weekly Fridays at The Steering Wheel, Wrottesley Street, Birmingham. 0121-242-6607. 10-2.30am. £6 members/£7 NUS/£8. Price includes admission to Hush afterwards party at 55 Station Street every Friday from 2.30-6am.
Check The Wheel with Jay G and Colin Dread and then The Underground at The Hush with Jon Hollis and Rick James (January 15) and The Wheel with Chad Lewis and Mark Jarman (22).
Dress Code: Fresh 'n' funky
Capacity: 470

● **Sunday Chill** Weekly Sundays at The Gallery, Queensway, Birmingham, 07970-432-130. 7-11pm. FREE.
Drum & bass on the Sabbath from acts including Devious, Ellis The Menace and Rayden to live on every Sunday night of your miserable lives.
Dress Code: None
Capacity: 200

● **Sunshine** Weekly Sundays at Klub Kudos, Queensway, Birmingham, 0121-706-5040, 7-midnight. £5.
Enough garage to open a showroom courtesy of residents Caprice and the Dreamteam every Sunday night.
Dress Code: Smart casual
Capacity: 350

● **Technique** Weekly Thursdays at The Loft, 110, Friargate, Derby. 01332-381-169. 10-late. £5/£4.
One of the finest jungle and new beats nights about raves to residents Simon "Bassline" Smith, Ratty, John P, D*Boy and J2. Guests include DJ Die (January 14) and Phantasy (February 11)
Dress Code: None
Capacity: 750

● **Voluptuous**
Weekly Saturdays at The Boom Club, Sadler Gate, Derby. 01332-380-448. 10.30-3am. £3/£4/£5.
Every Saturday at the Boom Club is a childhood regression with fun and games courtesy of residents Phil Morley, Andy Vessey and Miss Vicky. The Fisher Price stereo provides uplifting house and garage.
Dress Code: Smart casual. No trainers
Capacity: 300

● **Wobble**
Weekly Saturdays at The Venue, Branton Street, Hockley. 0121-233-0339. 11-5.30am. £10/£7.50.
Veteran party people the Wobblers are still getting it up every Saturday with The Lovey Helen (January 16), DJ Digi (23), Jon Da Silva & Danny Moore, Ashley Beedle (February 6) and Rudolph Valentino (13) with residents Phil Gifford and Harrison Daniels.
Dress Code: Clubwear/trainers welcome
Capacity: 700

Classic Club: Jive Turkey, Sheffield

All Seeing I's DJ Parrot on the legendary northern knees-up

Our first venue Mona Lisa hadn't changed its decor since 1970 and it was now 1985. It was all peeling flock wallpaper and strange plastic pictures of bare breasted Afro women. We used to play Seventies funk, a bit of electro, hip hop and stuff from Chip-E and early Farley Jackmaster tracks. We really got into that music because it sounded industrial to us and we were also into Cabaret Voltaire, Hula and early Human League. Unfortunately the space kept on getting shut down so we ended up doing one-offs in Sheffield City Hall Ballroom as well. That was a wicked space but it caused problems when we were getting 2000 people into a venue for 600. When acid house kicked in in 1988 I must admit I was a bit bored of it all. Although people say the Hacienda was mobbed, there was actually no fooker in there. Bleep kicked off then and that really represented



the darker side of northern house. People would come and play tapes down there, LFO, Nightmares On Wax, my stuff as Sweet Exorcist, the Forgemasters. We still played soul and hip hop so our crowd stayed mixed black and white. There were 800 people in a venue for 200 until 1992 when hardcore swept into town, a big tidal wave of shite from Manchester carrying piano banging stuff, air horns and shirts-off ravers. We basically shut then."

Jive Turkey Top 5
Bang The Party – "Bang Bang You're Mine" (Warriors Dance)
Unique 3 – "The Theme" (Chill)
Forgemasters – "Track With No Name" (Warp)
Regina Belle – "Good Lovin'" (CBS)
Farley Jackmaster Funk – "The Acid Life" (House)

All Seeing I's Walk Like A Panther is out now on Earth Records

Psychodelic Shack.
The Electric Chair is on the last Saturday of each month in their spanking new venue.
Dress Code: None
Capacity: 600

● **Feel** Weekly Saturdays at University Of Central Lancashire, Fylde Road, Preston. 0973-504-494. Birthday 8-2am. Usually 9-2am. £14/£12. For birthday. £10.
Saturday January 23 is their fifth Birthday with John Digweed, Colin Hamilton and Gordon Kaye (February 6). See the Ups And Downs graph (page 117) for their tumultuous past history.
Dress Code: None. Attitude code in force, though
Capacity: 1,400

● **First Light** Weekly Thursdays at Bar Cuba, Pickford Street, Macclesfield. 01625-614-861. 8-2am. FREE.
Jazz funk and kung-fu movies with Brendan Stacen and Iain Taylor (January 14), DJ XL (21), Iain Taylor (28) and 808 State and M/C Tunes (February 4, £6). Also check Gridlock every Friday with deep garage and disco with The Man From Atlantis and Matt Lawn (January 15), The Man From Atlantis and Matt Lawn (22) and The Sammin' Boys (29).
Dress Code: None (Fri/Sat no jeans/trainers)
Capacity: 400

● **Gatecrasher** Weekly Saturdays at The Republic, Sheffield. 0114-249-3093. 9-6am. £13.50/£12.50/£11/£10.
The Republic is having a bit of an overhaul over Christmas and will be re-launching with Judge Jules, Scott Bond, Matt Hardwick and Guy Ormadel on January 16. Also check Judge Jules, Tall Paul, Scott Bond and Matt Hardwick (23) and Pete Tong, Seb Fontaine, Scott Bond and Matt Hardwick (30).
Dress Code: Smart clubwear – no sportswear.
Think about it!
Capacity: 1,320

● **Golden** Weekly Saturdays at The Void, Glass Street, Hanley, Stoke-On-Trent. 01762-621-454. 9.30-4am. £12/£11. £10/£9.
Absolutely heaving house nights with Westbam and Guy Ormadel (January 16), Steve Lawler (23), Brandon Block (30) and Tall Paul, Seb Fontaine and Fraser Cooke (February 6). Residents Pete Bromley and Dean Wilson never fail to deliver.
Dress Code: No sportswear
Capacity: 1,150

● **Gold 'n' Delicious** Weekly Mondays at The Place, Bryan Street, Hanley, Stoke. 0976-366-798. 9.30-2am. £4/£3.
House and progressive vibes with Les Hemstock and Neil Fitzgerald every Monday. Check them out on Tuesdays at Evolution, Cardigan Fields, Leeds with more info on 01132-632-632.
Dress Code: Club casual
Capacity: 1,800

● **Missing Link** Weekly Fridays at Jam, Princess Street, Manchester. 0161-225-1446. 10-3am. £5.
A new night to grace the streets of Manchester with the residents on rotation being Andy Vote, Chubby Grooves, Martin Brew, Boney Votel and Daniel Dwayne. Hip hop, soul and electro.
Dress Code: None
Capacity: 350

● **Nice** Weekly Saturdays at Rockshots, Waterloo Street, Newcastle. 0191-221-2551. 10-3am. £8/£7.
Simon Owen, Hans and Andi Fenner (January 16), Huggy Burger Queen, Andi Fenner and Miss/lie (23) and Graham Gold (30). House, house and more house.
Dress Code: Smart, casual, trainers are okay
Capacity: 500

● **N*Joy** Weekly Saturdays at Essence, Goldsmith Street, Nottingham. 01159-115-094. 9.30-3am. £6/£7.
N*Joy rule the airwaves each and every Saturday pumping out speed garage, house and dance to huge crowds over two rooms.
Dress Code: Smart casual. No trainers
Capacity: 1,200

● **NY Sushi** Weekly Fridays at The Unit, 0114-267-1869. 10-3am. £6 members £7 non-members.
Saucy sushi fun with a residents night (January 15), special

The North

Muzik's Essential Nights Out:

● **Bugged Out**, January 29 at Nation, Liverpool.
Expect: Everything.

● **Gatecrasher**, January 23 at The Republic, Sheffield.
Expect: Progressive party people.

● **Golden**, February 6 at The Void, Stoke.
Expect: Full-on hard house.

● **NY Sushi**, February 12 at The Unit, Sheffield.
Expect: Weatheral.

● **Counter Culture**, February 13 at The Music Box, Oxford Street, Manchester.
Expect: The funk.

● **Ace Of Clubs**
Weekly Fridays at The Void, Glass Street, Hanley, Stoke. 0797-077-0990. 9.30-2am. £5.
House and garage with Paul Fox and Richard Croft (January 15), Jamie Trippler (29), Craig Wallace and John Buckle (February 12) joining residents D*Vine and Nick Sheldon.
Dress Code: Smart casual
Capacity: 1,150

● **All That Jazz**
Weekly Saturdays at Jam Nightclub, Princess Street, Manchester. 0161-236-8588. 10-3am. £3/£4.
Jazz, funk and soul on the menu, along with live bands and DJs every Saturday night. Don't forget your jazz beards and French cigarettes.
Dress Code: Casual
Capacity: 350

● **Bugged Out**
Monthly at Nation, Wolstenholme Square, Liverpool. 0151-709-1693 10-6am. £12.
A successful move to Liverpool and the Bugged Out buggers are storming back like a herd of rabid ducks with James Holroyd and Rob Bright joined by the new rezzees Justin Robertson and Dave Clarke. Guests are Freestylers (live), Armand Van Helden (tbc), Adam Beyer, Calvin Fisher (tbc) and Friction with Adam Freeland, Rennie Pilgrem and Tayo.
Dress code: Old skool cool (man!)
Capacity: 600

● **Casa Loco** Weekly Saturdays at Casa Loco, 19 Lady Lane, Leeds. 01132-955-731. 12.30-3am. £9/£8.
Steve Mason and Paul Rough (January 16), Sean Joyce and Mark Leaf (23) and Mark Leaf (30). Uplifting funky house.
Dress Code: "Attitude and demeanour more important." Oooh, get her!
Capacity: 400

● **Counter Culture** Monthly Saturdays at The Music Box, Oxford Street, Manchester. 0161-634-9200. 10-3am. £5 advance, £6 on door.
Counter Culture arrives at its new venue with a launch party on February 13 with the Fat City All Stars and guest Giles Peterson. Counter Culture runs the second Saturday of each month.
Dress Code: None
Capacity: 1,000

● **Cream** Weekly Saturdays at Nation, Wolstenholme Square, Liverpool. 0151-709-1693. 10-4am. £12/£9.
Cream are shut for the first three weeks in January but there will probably still be a queue around the block. The club re-opens on Saturday January 23 with Judge Jules, Nick Warren, John Kelly, Steve Lawler, Dean Wilson and

Paul Bleasdale and Saturday January 30 is Seb Fontaine, Alex P, Steve Lawler, Dean Wilson and Paul Bleasdale.
Dress Code: Make an effort
Capacity: 3,100

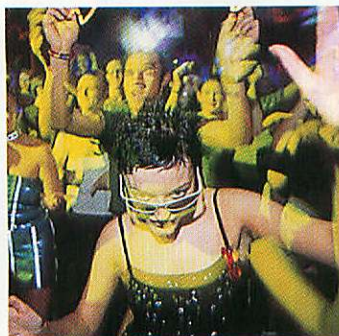
● **Devotion** Weekly Saturdays at Holy City Zoo, York Street, Manchester. 0161-273-7467 10-late. £10.
Grand re-opening with Dave & Huey and Marc Cohen (January 23) and Martin Glynn and Marc Cohen (30).
Dress Code: "Devoted to glamour"
Capacity: 500

● **DUBism** Friday January 29 at The Music Box, Oxford Road, Manchester. 0161-273-3435. 10-3am. £5.
DUBism residents Mr Scruff, Dubism Dom and Guy Gondwana sure know their Studio One from their Stu-Stu-Studio Line hairspray which is fortunate as they're joined by dub professors Dr Huxtable, Sammy Dread and Obadiah to complete the club with the silliest DJ names.
Dress Code: Rasatafari. Seen?
Capacity: 1,000

● **Eden** Weekly Saturdays at The Quarry, Lincoln. 01526-832-607. 10-6. £6/£8/£10.
We've been told this is a "very cool, offbeat venue" by someone who left a message on the computer, so there. They're holding a Bedroom Bedlam night on February 20 with Alison Marks, DJ K and Martin Lodge.
Dress Code: No Norwegian shotputters
Capacity: 600

● **The Electric Chair** Monthly Saturdays at The Music Box, Oxford Street, Manchester. 0161-907-0602. 10.30-4am. £6/£7.
Three rounds, clean fighting, no submission as the Unabombers take on Portishead's Andy Smith on January 30, while Mancunian Walavan spins selected tunes in the

Tony de Vit's memorial at Sundissential, Birmingham



>> live act (22), Moving Shadow with Rob Playford, EZ Rollers, Dom & Roland and Tech Itch & Decoder, Fabio (February 5) and Andrew Weatherall (12).
Dress Code: None
Capacity: 750

● **Renaissance** Sunday February 14 at Tall Trees, Green Lane, Yarm. 01782-717-872. 9-2.30am. £10/£8. The Valentine's Ball with Jon Pleased Wimmmin and Anthony Paopa.
Dress Code: Chic! Chic! Chic! You should know by now!
Capacity: 2,500

● **Rinkydink** Weekly Saturdays at South, South King Street, Manchester. 0161-831-7756. 10-2.30am. £6. Elliot Eastwick plays all night every Saturday with a bit of everything from soul to disco and house. New style clubbing for the older, wiser and sillier amongst us.
Dress Code: None
Capacity: 500

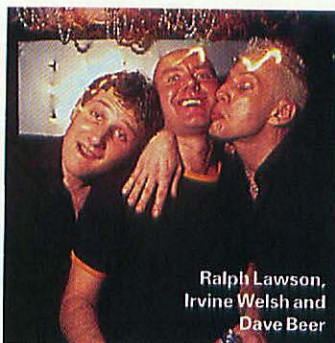
● **Salvation** Weekly Saturdays at Fluid, 35, Ducie Street, Manchester. 0161-229-2222. 10-3am. £10/£8. Every Saturday with Tom Wainwright, Mr Green, Andy Young, Big Danny, Dave Baxter, Alex Walker and Mark Anthony. Also check Filthy every Friday at Fluid for the same kind of gear.
Dress Code: No trainers, smart casual
Capacity: 1,200

● **Shindig** Weekly Saturdays at Riverside, Newcastle. 0191-232-9729. 10-late. £9/£7/£6. LuvDip join Scott Bradford and Scooby (January 16), Gordon Kaye (23) and Allister Whitehead (30) at this house and techno night.
Dress Code: Make an effort
Capacity: 1,200

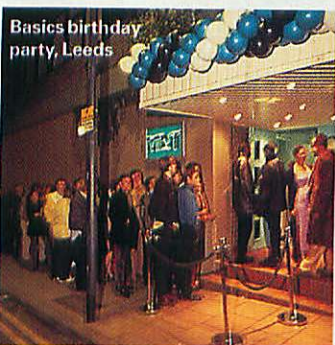
● **Stush** Weekly Thursdays at NATO, Boar Lane, Leeds. 0113-217-2551. 10-2am. £3.50/£5. The junglist massive should be aware every Thursday for the Stush boys are in town with Dave Needham, Johnny Goodfella and Lee Wright as the rezzes and all sorts of A-list drum & bass geezers joining them.
Dress Code: Casual, trainers okay
Capacity: 1,100

● **Sub Dub** Friday January 29 at West Indian Centre, Laycock Place, off Chapeltown Road, Leeds. 0113-234-1443. 10-well late. £5. Dub by the ton with Iration Steppas Sound System, Zion Train Sound System featuring Molar.
Dress Code: none
Capacity: 300

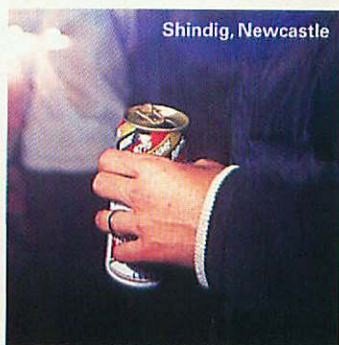
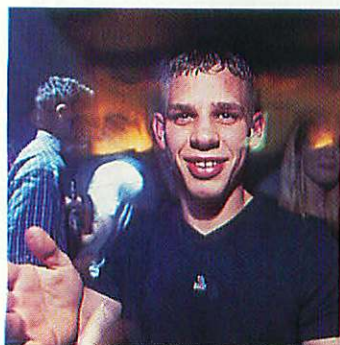
● **Sugar Shack** Weekly Fridays at Empire, Corporation Road, Middlesbrough. 01642-253-553. 9-2am. £10/£8. With Jon Pleased Wimmmin and Paul Murray (January 15), Rob Tissera and Steve Lawler (22) and Allister Whitehead (29).
Dress Code: Stylishly stylish, apparently
Capacity: 1,200



Ralph Lawson, Irvine Welsh and Dave Beer



Shindig, Newcastle



On The Road

● **UNKLE:** Leeds University (January 14), Sheffield University (15), Warwick University (16), Cardiff University (18), Bristol University (19) Oxford Brookes University (20), Leicester De Montfort (22), Norwich UEA (23) and London Astoria (24)

● **MERCURY REV:** Glasgow G2 (January 14), Manchester University (16), Cambridge Junction (17), Portsmouth Wedgewood Rooms (19), Bristol Fleece & Firkin (20) and London Astoria (21)

● **RED SNAPPER:** London Astoria (January 18)

● **FAITHLESS:** Leeds Metropolitan University (January 25), Nottingham Rock City (January 26), Bristol University (27), Portsmouth Pyramids (29), Manchester Academy (30) and Cambridge Junction (31)

● **IAN BROWN:** Aberdeen Music Hall (February 16), Glasgow Barrowlands (17-18), Newcastle University (20), Lancaster University (21), Warrington Parr Hall (23), Nottingham Rock City (24), Sheffield

Octagon (25), Leeds (27), Norwich UEA (28)

● **THE EGG:** Sound Republic, Swiss Centre, London (January 14). Info on 0171-580-7770. £9

Tickets for all these events are available by calling the Muzik Box Office on: 0870-1212-700



UNKLE

● **Tangled** Weekly Saturdays at The Phoenix, Oxford Road, Manchester. 0161-272-5921. 10-3am. £6/£5. Superior progressive European house and 9g beat bonanza combined with residents Phil Morse, Terry Pointon, Herbie Saccani and Steve Thorpe every Saturday. Residents take over on January 16 with Andy Jarrod (23).

● **Balance** Weekly Saturdays at Plastic People, 37 Oxford Street. 0171-439-0464. 11-4am. £7/£5. From funk to disco and deep house, Balance is for funksters like Ashley Beedle and Wai Wan (January 16), Giles Peterson (23) and Jazzanova (30).

● **Bedrock** Monthly Thursdays at Heaven, Villiers Street. 0171-930-2020. www.bedrock.org.uk. 10-late. £8/£5. John Digweed is intent on reviving Thursday night clubbing and where better to start than with a club celebrating house and its newer cousin the new skool breakbeat. Along with Diggers expect none other than Sasha and Adam Freeland in The Star Bar with a special guest from the US on the night.
Dress Code: Arrive early!
Capacity: 1,000

London & Home Counties

Muzik's Essential Nights Out:

● **Freedom**, January 23 at Bagley's, Kings Cross. Expect: The friendliest crowds in London.

● **Heavenly Jukebox**, January 23 at Turnmills, Clerkenwell. Expect: Heavenly shenanigans.

● **Movement** with Bryan Gee, Ray Keith and Randall on January 28 at Bar Rumba, central London. Expect: Jungle, drum & bass, hardstep, intelligent. Call it whatever you want, it'll be rammed.

● **Space**, January 13 at Bar Rumba, central London. Expect: Birthday party hijinks.

● **Cassius Launch Party** with Ashley Beedle, Giles Peterson, Cassius and Groove Armada on January 23 at The End, central London. Expect: Frenchness.

● **Camouflage** Weekly Saturdays at The Blue Note, 1-5 Parkfield Street, Islington. 0171-993-7377. 10-5am. £10/£8.

With the current trend in r&b blazing, Camouflage are wondering why it took people so long to get into. With four different rooms playing everything from garage and house to swing and world music, it's one of the most varied nights out. Cage Records, Zone 1, Sammy Sam, Karl "Tuff Enuff" Brown and Alex Baoy (January 16), Steve Clarke, Grant Nelson and Andrew Griffiths (23), Chris Philips, Chrissy T and Ross Allen (30), Dodge, Bobbi & Steve and Fraser Cooke (February 6) and Finn Squad and MJ Cole (13).
Dress Code: Smart gear
Capacity: 1,000

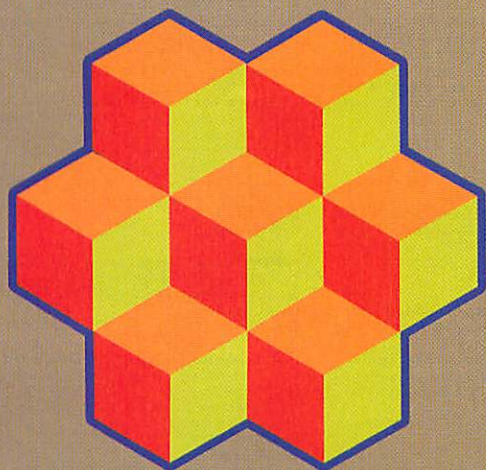
● **Cassius Album Launch Party** Saturday January 23 at The End, West Central Street. 0171-419-9199. 10-late. £10/£8. Ashley Beedle, Giles Patterson and Groove Armada.
Dress Code: None
Capacity: 800



Pics: JAMIE BAKER, RAISE-A-HEAD

TALL TREES JANUARY/FEBRUARY SATURDAYS 1999

- 23rd:** GORDON KAYE & PEARL + DEAN
30th: LENNY FONTANA, BUCKLEY & KAREEM
06th: MARK WESLEY, EMMA FRISCO & LISA LASHES
13th: CULTURE & RENAISSANCE PRESENT:
 THE VALENTINES BALL
 JON PLEASED WIMMIN, ANTONY PAPPA & KAREEM
20th: K-KLASS & MISS BISTO
27th: RETRO
 PAUL TAYLOR, JAY FLOYD & KAREEM



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Premier League Clubs

The best clubs in the land



pic DEBBIE J BRAGG

Bugged Out, Liverpool

1 (A) BUGGED OUT (Fridays monthly at Nation, Liverpool)
When Thomas Bangalter dropped the Madonna "Holiday" bootleg of Stardust at Bugged Out, we knew this club was something special. Not only has Bangalter rocked it but so have Dave Clarke, Justin Robertson and Derrick May. The way forward for 1999.

2 (A) BASICS (Saturdays at Mint, Leeds)
Showing no signs of being anything but first class, the recent Basics birthday party rocked to a variety of acts from Presence live to Stuart McMillan from Slam peddling the best house and techno about for a no bullshit crowd. Dave Beer, Irvine Welsh and Kris Needs was an interesting musical orgy too.

3 (A) PASSION (Saturdays at The Emporium, Coalville)
Grim industrial town in superb club shocker. Passion is quickly becoming one of the most up-for-it clubs in the north Midlands with capacity crowds going chicken oriental to the big boy DJ mafia alongside a brilliant resident in JFK.

4 (A) GATECRASHER (Saturdays at The Republic, Sheffield)
More club freaks than a summer in Ibiza, Gatecrasher also takes risks with mad DJs like Taucher alongside stalwart residencies from Scott Bond and Judge Jules. Definitely not one for the parents and closed doors by 11pm every week.

5 (A) CREAM (Saturdays at Nation, Liverpool)
Tall Paul and Seb Fontaine are now the sort of residents the revamped Cream gets up to the 'Pool and they seem to be doing the trick, injecting even more energy into the capacity club every Saturday. Oakenfold has left, but life goes on.

6 (A) LEGACY (Saturdays at The Manor, Bournemouth)
One of Danny Rampling's favourite clubs and set in the middle of the lush New Forest, Legacy is the South Coast's best kept secret which is quickly becoming a must for the ultimate weekend.

7 (A) GOD'S KITCHEN (Fridays at The Sanctuary, Birmingham)
Even madder than you can imagine, Altern-8 masks, semi-nude girl dancers and only the most upfront hard house and Euro trance allowed.

8 (A) DROP THE BOMB (Saturdays at The Bomb, Nottingham)
Basement Jaxx, Groove Armada, Carl Craig, Harvey and Weatherall all play The Bomb in 1999 among a lot more of the best underground and leftfield DJs the world has to offer.

9 (A) SWEAT (Saturdays at Sir Henry's, Cork)
We're not crowing about Sweat for any old reason and after 10 years of clubbing in the beautiful town of Cork, Sweat are still packing them in to check everyone from Joe Claussell and Phat Phil Cooper to Green Velvet.

10 (A) FRICTION (Fridays monthly at Bar Rumba, London)
Carl Cox recently paid his second visit to the temple of breakbeat and didn't disappoint, ditching his techno bags for electro and new skool. Residents Adam Freeland, Rennie Pilgrem and Tayo excel too.

• **Century** Weekly Thursdays at Fuel, Covent Garden. 0973-912-601. 8-2am. £6aa. New deep house night starting on February 4 with Bedroom Bedlam DJs most Thursdays plus regulars like Andrew Curley and Mat Carter.
Dress Code: None
Capacity: 300

• **Checkpoint Charlie** First Thursday of the month at the After Dark Club, 112 London Street, Reading. 0171-439-2020. 9-2am. £6/£5. Residents Richard Ford, Pierre and Mat Carter patrol the watchtower at a revamped Charlie. Expect big name techno guests on the night, particularly on February 4.
Dress Code: No old men
Capacity: 300

• **Clockwork Orange**
Saturday January 30 at venue to be announced. 01708-345-535. 9-6am. £15/£12. Clockwork celebrate their sixth birthday with Jeremy Healy, Tal Paul, Mark Moore, Brandon Black, John Kelly, Jon Pleased, Andy Manston, Catford Dan, Tony Nichols, Pete Gooding, Chris Powell and Danny Clockwork Orange. Many happy returns.
Dress Code: Glam
Capacity: TBA

• **Dappa** Monthly Saturdays at The Junction, 242 Coldharbour Lane. 0171-207-5515. 9-3am. £3/free before 11pm. The man like Tayo (well actually he is Tayo) is joined by Danny Clarke and Kinski for a monthly breakbeat feast (January 30). Also check out Crison Glover's new night Expressions on January 29 with soul, disco and Latin house or Freak with Luke Solomon and Justin Harris playing deep house and Latino delirium (22).
Dress Code: None
Capacity: 300

• **Don't Walk, Boogie** Monthly Fridays at Bar Rumba, 36 Shaftesbury Avenue. 0171-287-2715. www.barrumba.co.uk. 9-4am. £10/£8/£6. Paul "Boogie Trouble" Anderson, Chris Phillips and Cyprus present the second of their boogie themed parties (January 22). Also check out Audio Sutra with Pathaan, Kieron and Tim Smeron (January 29).
Dress Code: None
Capacity: 450

• **Electronauts** Monthly Thursdays at The Clinic, 13 Gerrard Street. 0831-106-315. 10-3am. £5. Resident Euroth from The Dusty Knights blends old skool and new skool hip hop and beats (January 28) with visual shows from the likes of Req (Skit).
Dress Code: None
Capacity: 200

• **Escape From Samsara** Weekly Fridays at Fringe, Town Hall Parade, Brixton Hill. 0171-326-5100. 10-6am. £12. Remember to bring your drum or didgeridoo before 11pm and you'll get the £3 treatment. Regular guests on rotation include Beamish, Oberon and Choc for a trance-a-thon to remember.
Dress Code: None
Capacity: 1,100

• **Floppy Disco** Friday January 22 and then monthly at 333, Old Street. 0171-377-9590. 10-5am. £8/£6. Athetico, DJ Vadim, Nail, Sireman, Rob Wood, Digs & Woosh, Simon DK, Yeti and Atjazz all muddle along at this monthly exploration of deep house and funky beats.
Dress Code: Whatever
Capacity: 500

• **Freedom** Weekly Saturdays at Bagleys Film Studios, Kings Cross Freight Depot, York Way. 0171-278-2171. 10-30-7am. £12. £8 members. Saturday January 16 sees one of London's biggest house nights kick off again with Ariel, Princess Julia, Graham Gold, Lisa Pin-Up, Sandmen, Chunky, Norris Da Boss and Linden C. Also check Ariel, Steve Lee, Lisa Pin-Up and Linden C (23) and Jon The Dentist and Timmi Magic (30).
Dress Code: None
Capacity: 2,500

• **Funk!** Monthly Saturdays at Mass, St Matthews Church, Brixton. 0171 403 2264. 9-30-6am. £7/£6. Alex Paterson (The Orb), Lol Hammond, Duncan Forbes, Tayo, James Reade and Will White from Propellerheads along with Rob Da Bank and Massimo (January 16). Adam Freeland, Lol Hammond, Bass Baby and Duncan Forbes (February 20).
Dress Code: None
Capacity: 1,000

• **The Gallery** Weekly Fridays at Turnmills, 63 Clerkenwell Road. 0171-494-2998. 10-late. £10/£8. Superior hard house, Euro and trancey night with Judge Jules, Darren Stokes, Matthew Roberts, Steve Lee and Lottie (January 15) with Tim "Love" Lee, Carl Clarke and Big Audio Dynamite Sound System in the Eclectronic Room. Friday January 22 is Tall Paul, Jon Pleased, Wimmin, Richard Fearless and Sonique with Kelvin Andrews joining Carl Clarke for the beats business while January 29 is Seb Fontaine, Daniele Davoli, Laurence Nelson and Andrea Parker and the ever-reliable Kahuna Brothers, who will no doubt be tearing shit up as only they know how. Ooh yeah, get right on one matey!
Dress Code: None
Capacity: 1,000

• **Heavenly Jukebox** Weekly Saturdays at Turnmills, 63, Clerkenwell Road. 0171-494-2998. 9-3-30am. £8/£5. Get yer change out for the jukebox with Jon Carter, Richard Fearless, Richard Sen and Nick & Robin (January 16), Darren Emerson, Mat Flint, Nick & Robin, Andrew Weatherall & Alex Knight (23) and Justin Robertson, Phil Perry, Lindy Layton, Mat Flint and Wildcat Will (30).
Dress Code: None
Capacity: 700

• **Kungfusion** Thursday February 4 at 333, Old Street. 0171-357-7180. 9-3am. £8. The last Kungfusion ever (gasp!) with Coldcut launching their "Let Us Replay" album along with Saena, Mixmaster Morris, DJ Food, Light Surgeons and J Swinscoe.
Dress Code: None
Capacity: 600

• **Labyrinth** Weekly Saturdays at Pleasure Rooms, 604 High Road, Tottenham. 0181-808-8070. 11-6am. £10/£8/£6. Come selector for the sounds of the drums and the bass, hardcore and house & garage every Saturday. Phantasy, Rat Pack and Probe (January 16), Raintance (23), Swan-E, Slipmatt, Vibes & Krome (30).
Dress Code: None
Capacity: 1,200

• **Lifted** First Friday of the month at The Complex, 1 Parkfield Street. 0171-207-5515. 10-5am. £10/£8. The soul jam to check every month with Curly, CJ and Stevie C from Soul Affair on one floor. Earl Gateshead, Dino, Robbie and Bob Jones mess about in the Lounge.
Dress Code: Smart
Capacity: 1,200

• **The Loft** Weekly Wednesdays at HQ's, Camden Road. 0171-565-0324. 9-2am. £5. Paul "Trouble" Anderson, Jeremy Newall and MC Supreme playing strictly the finest soul and garage every week with superb guests and vocalists from all over the world.
Dress Code: None
Capacity: 300

• **Mass It Up** Thursday February 4 at Mass, St Matthews's Church, Brixton. 0171-737-1002. 10-late. £5. A whole plethora of DJs and acts playing for free from Giles Peterson and DJ Paulette to Grooverider (all to be confirmed) for the sake of the McMillan Cancer charity. Good music, good cause, good reason for turning off the TV and getting out there (February 4).
Dress Code: None
Capacity: 1,000

• **MOFO** Weekly Tuesdays at Borderline, Orange Yard, Manette Street. 0958-925-504. 11-3am. £5/£3. Weekly breakbeat jam with James Shaeffer and Pari.
Dress Code: None
Capacity: 275

• **Movement** Weekly Thursdays at Bar Rumba, 36 Shaftesbury Avenue. 0171-377-9494. 9-3am. £5/£4/£3. Still packing them in every Thursday with Doc Scott (January 14), Hype (21) and Randall (28). Bryan "The Don" Gee, Ray Keith, Bim and Tonic reside.
Dress Code: None
Capacity: 450

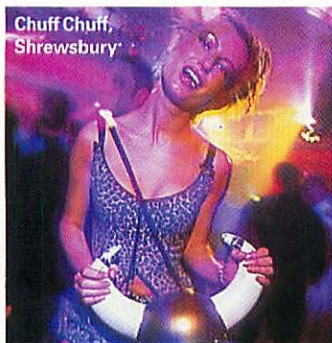
• **Open To Torture** Monthly Saturdays at The End, West Central Street. 0171-419-9199. 10-7am (times vary). £10/£12. The Valentine Techno Massacre sees Billy Nasty, Jim Masters, Matthias O and a live debut from Gaetek rip it up in the main room, while Leftfield's Paul Daley, Billy Scorpio and Bandulu (live) take over the lounge (February 13). A new bi-monthly residency, Tight, welcomes residents DJ Snake and Doc Martin (20) and Blackmarket Producers Special join the Weirdbeats Collective and Puk for drum & bass on the (26).
Dress Code: None
Capacity: 800

• **Poodle Chaos** Friday January 15 at Club 414, Coldharbour Lane, Brixton. 0181-240-1044. 10-very late. £8/£6. Take cover for 'tis Poodle Chaos' Fourth Birthday and these are sure to be some serious stormtrooper sounds from Blu Peter, Chris Liberator and K Field with residents Billy McClimners and DJ Cosy Slippers. Fruity.
Dress Code: Black tie, obviously
Capacity: 300

• **Pure Silk** Weekly Saturdays at SW1 Club, 191 Victoria Street. 070500-787-37455. 10-30-6am. £12/£10. Every Saturday the SW1 rocks to the finest speed garage with guests like Noodles, EZ and Frankie Fonceit (January 16), EZ, Jason Kaye and Francis James (23) and EZ and Richie Fingers (30).
Dress Code: Smart
Capacity: 600

• **Raw** Fortnightly Saturdays at Goldsmiths College, New Cross Road, New Cross. 07887-561-026. 10-4am. £5. A new night for London with The Crooked Twins playing progressive house and trance fortnightly. Blu Peter guests on January 30.
Dress Code: None
Capacity: 800

• **Renaissance** Saturday January 30 at The Cross, King's Cross Goods Yard, York Way. 01782-717-872. 10-6am. £15. Dave Seaman, Quiver, Yousef (Bedroom Bedlam) and



Chuff Chuff, Shrewsbury

resident Nigel Dawson. House business from the experts (January 30).
Dress Code: None
Capacity: 360

● **Rotation** Weekly Fridays at Subterania, 12 Acklam Road, Ladbroke Grove. 0181-961-5490. 10-3am. £8/£5. Funk, hip hop, Latin, soul and reggae with Dodge, Ferni Fern and T-Money with DJ Swing (January 15), Brian Norman (22), Matt White (29) and Mickey D (February 5).
Dress Code: None
Capacity: 650

● **Rulin'** Weekly Saturdays at Ministry Of Sound, 103 Gaunt Street. 0171-378-6528. Midnight-6am. £15/£10. The weekly house jam goes from strength to strength with Ricky Morrison and Jazzy M, with Jon Marsh, Nicky Marcou, Paul Farris and Dino T in the bar (Saturday January 16) and Erick Morillo and Jazzy M holding the fort with Nick Bridges, Simon Hunter and Steve Butler in the bar (January 30). José Nuñez, Harry Romero, Jazzy M, Mark Wilkinson, Dig and Jon Marsh (February 6) and Derrick Carter, Jazzy M, Norman Jay, Ralph Lawson and Gareth Cooke (13).
Dress Code: Dress to impress
Capacity: 1200

● **Serious** Saturday January 16 at The Cross, York Way, King's Cross. 0171-837-0828. 10.30-6am. £15. A one off serious house get together with Judge Jules, John Kelly, Sonique and Commie.
Dress Code: Cool and sexy
Capacity: 360

● **Small City** Monthly Thursdays at Dust, 27 Clerkenwell Road. 0171-739-8824. 8-late. FREE. The second Thursday of the month with resident DJ Rollercone playing groovy electronica, deep house and Afro funk. Check out Alex Atlas from the Bel Air Project on February 11.
Dress Code: None
Capacity: 200

● **Soul Movement** Monthly Fridays at The Clinic, Gerrard Street, Soho. 0171 734 9836. 10-4am. £6. The first Soul Movement kicks off on February 5 with residents Alan Russell and Seamus Haji, playing "soulful dance music for grown-ups, no speed, no pop, no shite" apparently, so leave the Barbie dolls at home kids!
Dress Code: No Moschino, no beards. Bit harsh, that
Capacity: 200

● **Soulsonic** Weekly Saturdays at Subterania, 12 Acklam Road, W10. 0956-470-210. 10-3am. £10/£6. Off-kilter house and beats night with Stuart Patterson residing with Mark Wilkinson and Jo Mills (January 16), Freil (live) and JoJo's Butterfield (23) and a special US guest (30).
Dress Code: None
Capacity: 650

● **Sound Of The Future/Subterranean** Monthly Saturdays at The End, West Central Street, London. 0171-419 9199. 11-5am. £10/£12. Matt "Jam" Lamont and Spooky dish up a bit of UK and Stateside Garage (January 30), while Skint on Fridays plays host to Lo Fidelity Allstars, Danielian and Stereo MCs (February 5). Mr C, Matthew Bushwacka B and Layo host Subterranean (6).
Dress Code: None
Capacity: 800

● **Sound Of The Suburbs** Weekly Saturdays at The Lounge, Kingston. 0181-392-0242. 10-2am. £7/£5. Phil Perry is the suburban resident with Jason Moore (January 16), Phil Perry (23), Ashley Beedle (30), Terry Francis (February 6) and Phil Perry (13).
Dress Code: None
Capacity: 200

● **The Source** Weekly Fridays at The Zodiac, Cowley Road, Oxford. 0186-542-0042. 9.30-2am. £5 advance. £7 on door. Tickets for 2nd birthday £9. Massively underrated jungle night with Peshay on January 15, their Second Birthday party with Fabio and Grooverider playing back to back (29), rivalled only by Danny Breaks & Dylan on March 12. Doc Scott & Dubmaster spin on February 12 and DJ Dee rattles the rafters on (26).
Dress Code: None
Capacity: 400

● **Space** Weekly Wednesdays at Bar Rumba, 36 Shaftesbury Avenue. 0171-284-0499. 10-3am. £5/£3.



Every Wednesday with Kenny Hawkes and Luke Solomon. Space's Fourth Birthday features a live PA by Tom Middleton and DJs Harvey and Andrew Weatherall (January 13), a residents special (January 20) and Rhythm Doctor (27).
Dress Code: None
Capacity: 450

● **Summit** Saturday January 23 at The End, West Central Street, London. 0171-419-9199. 10-6am. £10/£12. Grand Central, Ultimate Dilemma Records and Scratch combine to bring you DJ Cash Money, Raw Deal, The Runaways and Jadel along with residents the Scratch Perverts and Ras & Christian (January 22).
Dress Code: None
Capacity: 800

● **Superfunk Heroes** Weekly Wednesdays at The Dogstar, 391, Coldharbour Lane. 0171-737-1016. 9-2.30am. FREE. Every Wednesday the Deadly Avenger rides into town with the Kings Of The Wild Frontier for a forage amongst the 'fresh funk, beats and hip hop. Marvellous. Also check out Get Up On it every Thursday with Lol Hammond and Massimo or Tweenin' every Monday with Toni Rossano and his guests.
Dress Code: None
Capacity: 260

● **Swerve** Weekly Wednesdays at The Velvet Rooms, Charing Cross Road. 0171-424-0405. 9-2.30am. £6/£4. Liquid funk it up with Bailey, Fabio and Grooverider (January 20) and Addiction, Fabio and Peshay (27).
Dress Code: None
Capacity: 250

● **That's How It Is** Weekly Mondays at Bar Rumba, 36 Shaftesbury Avenue. 0171-287-6933. 10-late. £5. Latin, jungle beats, hip hop and funk with Gilles Peterson, Ben Wilcox and Ross Allen playing every week.
Dress Code: None
Capacity: 450

● **Tyrant** Monthly Fridays at The End, West Central Street. 0171-419-9199. 11-late. £12/£10. Sasha, Craig Richards and Lee Burridge present Tyrant on February 12 which is always a good excuse to dress up, get mash up and live it up to strictly the best house music about.
Dress Code: None
Capacity: 800

● **Ultra Vegas** Weekly Saturdays at Winter Gardens, Milton Keynes. 01908-354-407. 9-5am. £8/£3 and £22.50 for the second part of the birthday. Ultra Vegas celebrate their birthday in the stunning Winter Gardens over two weekends. Part One takes place on Saturday February 6 when the residents Nick, Norman, James Carter, Matt Ryder, Tom Antenucci and Ashley Cooper try it on. The next weekend (February 13) is a double whammy with Valentine's Day jubilation with DJs Tall Paul, Danny Ramping, Seb Fontaine, Jeremy Healy, Matt "Jam" Lamont, Boy George, and Karl "Tuff Enuff" Brown. Dearie dearie dearie me, there probably won't be any room for the punters with that kind of line up. Know what I mean guv'nor?
Dress Code: Make an effort, it's their birthday
Capacity: 700-2,100

● **Valley Moods** Weekly Thursdays at Po Na Na, Duke Street, Reading. 0976-301-399. 9-2am. £3. Undisturbed, underground house music shenanigans with Nigel Casey (January 14) and Rocky (28) all joining resident DJ Lee Jones.
Dress Code: None
Capacity: 340

● **Wildlife** Weekly Fridays at Heaven, Villiers Street. 0171-930-2020. 10.30-6am. £4/£8. The revamped Heaven is the one for Fridays with the Wildlife posse on safari with main floor residents Pete Wardman, Simon Eve and Darren Pearce. Also be certain to check K-Kass (January 15), A Man Called Adam (January 29), Danny Ramping (February 5) and on February 26 the greatest DJ in the whole history of DJing ever, Carl Cox will be heading with a full-scale Bedroom Bedroom room which will feature Dan Jarvis, Lee Morgan and Alison Marks.
Dress Code: Wear a smile
Capacity: 2,000



Ireland
Muzik's Essential Nights Out:
● **Lush!** February 6 at Bushmills Road, Portrush. Expect: To be stuck in the car park unless you get there early.
● **Shine** January 23 at QUBSU, Belfast. Expect: The most underground music in Northern Ireland.
● **Sweat** at Sir Henry's in Cork every Saturday. Expect: 1,200 farked up nutjobs every week.

● **Fusion** Weekly Saturdays at Fusion, Strand Road, Londonderry, N.Ireland. 0777-569-1260. 9-4am. Last admission 1.30am. £8. Nigel Dawson (January 16), The Tunnel's Michael Kilkie (23) and Cream's Paul Bleasdale (30) with resident Paul P Moran.
Dress code: No sportswear
Capacity: 1,000

● **JDP** Friday January 23 at The Kitchen, Temple Bar, Dublin. 00-353-1829-1894. 11.15-3am. £5. An Urban Substance Records night with Inigo Kennedy and Oliver Way firing out the techno warning shots.
Dress Code: Relaxed
Capacity: 400

● **Lush!** Weekly Saturdays at Bushmills Road, Portrush. 01265-823-539. 9-2am. £8/£6. A favourite with DJs and punters alike, Lush is happening very Saturday with resident Col Hamilton joined by Seb Fontaine (January 16), Zammo (23), Nick Warren and Dave Ralph (30), John Digweed (February 6) and Essential Mix live with Pete Tong and Sasha (13).
Dress Code: Make an effort
Capacity: 2000

● **New House Nation** Weekly Fridays at Thompson's Garage, Donegal Square East, Belfast. 01232-323-762. 9-2am. £4/£6. Resident Stephen Boyd takes over every Friday with his own choice of guest DJs playing, well, house music!
Dress Code: Dress up or die
Capacity: 400

● **Pure** Fortnightly Saturdays at The Funnel Club, 24 City Quay, Dublin. 00-353-1671-0340 9-late. £7/£5. D1 Records takes over every other Saturday night for a little bit of techno. Twitch & The B1 fly over monthly with hip hop, big beat breakbeats and techno and Andy Smith from Portishead will be spreading his Bristol magic on (January 27).
Dress Code: Smart
Capacity: 700

● **Red Box** Weekly Fridays at Pod, Harcourt Street, Dublin. 00-353-1478-0166. 11-3am. £9/£10/£12. Lovetrain rolls into town for farked up Dubliners (January 15/22/29) with K-Klass (16) and Psychonauts along with Derek Dahlgre and Agent Dan (Wall of Sound) (23) and Carl Cox (30).
Dress Code: None, but do be cool
Capacity: 1,200

● **Renaissance** Saturday January 16 at The Coach, Barbridge. 01782-717-872. 8.30-1.30am. £8. The busiest touring club in the world nips over the pond with Parks & Wilson, Anthony Pappa and Mark Wesley.
Dress Code: No sportswear
Capacity: 1,700

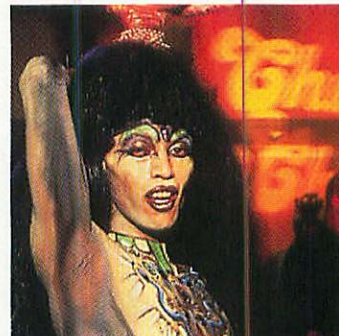
● **Sanctuary Of Sound** Weekly Saturdays at Thompson's Garage, Donegal Square East, Belfast. 01232-323-762. 9-2am. £10. Strictly house and garage spun by resident Stephen Boyd and guests every Saturday night.
Dress Code: Dress up or die! Beware the doorpersion
Capacity: 400

● **Shine** Weekly Saturdays at Mandela Hall, QUBSU, University Road, Belfast. 01232-668-615. 9.30-2.30am. £9/£8. Definitely one of the best nights out in the UK for good underground dance music and none better than when Justin Robertson joins the resses Alan Simms and Clive



Paul Oakenfold
Chuff Chuff

Jim "Shaft" Ryan



Moore (January 16), Stuart McMillan (23), Mr C (30), Billy Scurry and Alan Simms (February 6) and Layo (13).
Dress Code: None but photo ID required for boozers
Capacity: 800

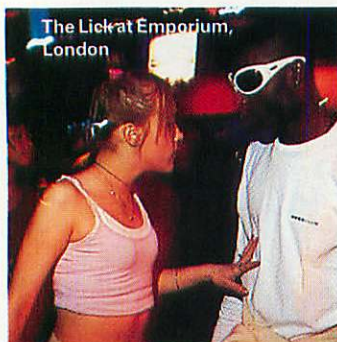
● **Sleuth** Monthly Saturdays at The Network Club, 11a Lower North Street, Belfast. 01232-292-368. 10-4am. £10/£7. Lisa Pin-Up joins Chris Cargo (February 20).
Dress Code: Smart casual
Capacity: 700

● **Strictly Spiced** Weekly Thursdays at Thompson's Garage, Donegal Square East, Belfast. 9-2am 01232 323-762. £4/£6/£10. Guest DJs flock to spin their handbags every Thursday night and join resident Stephen Boyd.
Dress Code: A doorpersion picks the crowd
Capacity: 400

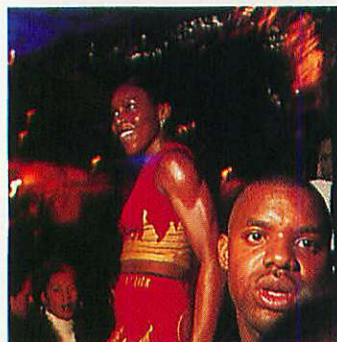
● **Sweat** Weekly Saturdays at Sir Henry's, Cork. 00-353-212-79924. 9-2am. £6/£5. Residents Shane and Greg will be joined by DJ Funk Boutique on January 30.
Dress Code: None
Capacity: 1,300

pics DANIEL NEWMAN

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The Lickrat Emporium, London



pics DANIEL NEWMAN

Scotland

Muzik's Essential Nights Out:

● **Club 69** every Saturday under the Koh-I-Noor in Glasgow.
Expect: Underground techno under a curry house.

● **Colours** on February 14 at GPO Building, Edinburgh.
Expect: A Valentine's Ball to remember.

● **Manga** with Andy C and The General on January 22 at La Belle Angele, Edinburgh.
Expect: The third birthday of Scottish drum & bass club par excellence.

● **Scratch** with The Scratch Perverts and residents on January 30 at The Venue, Edinburgh.
Expect: Hip hop, Ino and scratching.

● **The Arts** Weekly Fridays at The Tunnel, 84 Mitchell Street, Glasgow. 0141-204-1000. 10.30-3.30am. £7/£5.
Room One has Michael Kikie, Zammo and Scott Mackay banging out the 'ard 'cuse, and Room Two is Simon Foy and Duncan Reid playing garage weekly.
Dress Code: Smart, no trainers or sportswear
Capacity: 1,100

● **Club 69** Weekly Saturdays at Koh-I-Noor, 40 New Sneddon Street, Paisley. 0141-552-5791. 10.30am. £5.
Underground Resistance chose Club 69 as the place to do their live show to a capacity crowd of 200. Reports have come in of life-changing experiences and highs so high people nearly did themselves in, but every week's a winner for the best electronic music and techno money can buy. A fiver, that is.
Dress Code: Whatever
Capacity: 200

● **Colours** Fortnightly Saturdays at Club Mercado, Market Street, Edinburgh. 01698-276-866. 11-4am. £5.
After their January break Colours are back in full force with Alex P and Jon Mancini (February 6) and fortnightly after that.
Dress Code: None
Capacity: 600

● **Colours** Saturday February 13 at The Arches, Midland Street, Glasgow. 01698-276-866. 10.30-4am. £10.
St Valentine's Day Ball in conjunction with Northern Exposure so that obviously means Sasha and Diggers joining Buckley, Jon Mancini and Iain "Boney" Clark on February 13.
Dress Code: None
Capacity: 700-1,800

● **Colours** Sunday February 14 at GPO Building, Waterloo Place, Edinburgh. 01698-276-866. 11-3am. £10.
Another Northern Exposure lovers ball with Sasha, Digweed and a host of Scottish jocks fer... no pun intended in Room Two on February 14.
Dress Code: None
Capacity: 700

● **Floorplay** Weekly Fridays at The Arches, Midland Street, Glasgow. 0141-572-1477. 10.30-3.30am. £10/£8.
Room One residents at the newly refurbished night are Silicone Soul, Jim Hutchison, Funk D'Void and Laurence Hughes. The back room is breaks and hip hop with Phat Out and Jengaheads. A particularly fine night out should be Daft Punk and Scott Grooves guesting on Friday January 29 or Coby, Jim Masters and Jazz Fudge on Friday February 19.
Dress Code: None
Capacity: 700-1,800

● **Hi Karate** Weekly Thursdays at The Glasgow School Of Art, Renfrew Street, Glasgow. 0141-342-4931. 10-2am. £1.

Cheap night out every Thursday if you like hearing hip hop, breaks and new funk. Host DJs are Neil McMillan and Andrew Divine.
Dress Code: None
Capacity: 450

● **Manga** Weekly Saturdays at La Belle Angele, Hesties Close, Edinburgh. 0131-220-5575. 10-3am. £10/£12.
Manga celebrate part one of their third birthday with supreme drum & bass provided by Andy C and guest DJ The General, with residents DJ G-Mac, Kid & Unity, MC Feelman and VJ A-Dan (January 22).
Dress Code: None
Capacity: 470

● **Manga** Saturday January 23 at The Arches, Midland Street, Glasgow. 0131-558-3624. 10.30-late. £12.
Manga moves to Glasgow to celebrate part deux of their third birthday with Ram Records. Andy C, Kemal, and residents DJ G-Mac, Kid & Unity, MC Feelman and VJ A-Dan are your men on January 23.
Dress Code: None
Capacity: 800

● **Pure** Fortnightly Fridays at The Venue, Calton Road, Edinburgh. 0131-557-3073. 10.30-3am. £6/£4.
Residents Twitch, Brainstorm, Drabbler and The Bill. Check DJ Rush on January 22 and it runs fortnightly.
Dress Code: None
Capacity: 900

● **Pure** Saturday January 23 at The Arches, Midland Street, Glasgow. 0141-221-9736. 11-4am. £10.
Techno tomfoolery with Dave Clarke and DJ Rush on January 23.
Dress Code: None
Capacity: 800



● **Rebel Waltz** Weekly Tuesdays at C2 City Cafe, Blair Street, Edinburgh. 0131-539-9759. 9-1am. FREE.
Deep house with resident Bedroom Bedlam DJ Murray Richardson on January 12 and January 29.
Dress Code: No ruffians
Capacity: 200

● **Sublime** Fortnightly Fridays at Wilkie House, The Cowgate, Edinburgh. 0131-668-3043. 10.30-3am. £8/£6/£5.
Enjoy Kev Wright and Idge for five hours and the Blue Room with Beany and Felix (January 29) and Sublime presents Return To The Source at The Potterrow, Bristo Square, Edinburgh with Crispo, Baraka, Phil Ross and Medicine Drum (live) (Friday January 22).
Capacity: 750
Dress code: None

● **Substance** Weekly Saturdays at The Honeycomb, Blair Street, Edinburgh. 0131-225-5644. 11-3am. £10/£8.
Main Hall residents Craig Smith and Mikey Stilton play soul and house, while Boots and Ross Keddie play classic disco in the Lounge (January 23).
Dress Code: None
Capacity: 450

● **TNT** Various dates at Glow Nightclub, 9 Belmont Street, Aberdeen. 01224-648-000. 9-2am. £6.
A mixed bag of jungle and hip hop DJs have been taking Aberdeen by storm recently. 1999 promises more of the same with The Runaways on January 24 and DJ Touché from The Wiseguys (February 13). Andy D and Finnie are the residents.

● **Triptonite North** Weekly Saturdays at The Honeycomb, Blair Street, Edinburgh. 0468-038-052. 10.30-3am. £5/£3.
Stuart Duncan (January 16) joins Colin Cook, Murray Richardson and (a-d) Dominic Moir for a night of house music (22). Moir sticks around to join Gareth Sommerville (23) before Colin Cook returns (30).
Matt Skiny (February 19) joins the housey-housey gang with a pre-party at the Iguane Cafe Bar from 9pm.
Dress Code: None
Capacity: 450

● **Tribal Funktion** Weekly Saturdays at The Venue, Calton Road, Edinburgh. 0131-550-3716. 10-3am. £9/£7/£5.
George T, Simone & H celebrate seven years of Tribal

Funktion mayhem with Scratch DJs Joni & Ritchie joining them plus The Cuban Brothers. Aqua Bassino from F Communications comes in live mode on January 30.
Dress Code: None
Capacity: 900

● **Triumph** Weekly Saturdays at The Tunnel, Mitchell Street, Glasgow. 0141-204-1000. 11-3.30am. £6/£8.
Progressive house and "eclectic Euro house" from Colin Teverdale and Steven McCreery every Saturday night with residents Kevin McFarlane and Stephen Lee providing a double helping of garage and vocal house.
Dress Code: Smart, lots of effort required!
Capacity: 1,100

● **Scratch** Various dates at The Venue, Calton Road, Edinburgh. 0131-550-3716. 10.30-3am. £6/£5.
Sister club of infamous London hip hop night where the residents are Lyley, Ruffone and Dynamic Duo. Scratch team up with Tribal Funktion to help them celebrate their 7th Birthday (January 16) and The Scratch Perverts do a rare four man show (30).
Dress Code: None
Capacity: 900

● **Wanna Play?** Weekly Thursdays at The Tunnel, Mitchell Street, Glasgow. 0141-204-1000. 10.30-3.30am. £2.50/£4.
Classic and contemporary house at this mainly student night, sees Kevin McFarlane and Scott Mackay in Room 1 and Lisa Littlewood spinning house and garage tunes in Room 2 every Thursday night.
Dress Code: Relaxed, clubby. Smart trainers okay
Capacity: 1,100

The East

Muzik's Essential Nights Out:

● **Cultural Vibe** January 30 at The Zero, Southend.

● **Temptation** February 6 at The Whitehouse, Newmarket.

● **Cultural Vibes** Weekly Saturdays at The Zero, Aviation Way, Southend. 01702-540-117. 9-2am. £6/£5.
Garage pumping mayhem with DJ Disciple (January 16), Scott Garcia (23), Timmi Magic (30), CJ Mackintosh (February 6) and Spread Love (13).
Dress Code: No sportswear
Capacity: 900

● **Harmony** Weekly Saturdays at Pams House, Princes Street, Ipswich. 01473-230-666. 9-3am. £8/£6.
Garage don Mike "Ruff Cut" Lloyd joins the Ipswich boys Danny J, James B and MC Flex (January 30).
Dress code: No sportswear
Capacity: 1,500

● **Temptation** Weekly Saturdays at The Whitehouse, 109 High Street, Newmarket. 01638-669-771. 9-2am. £8/£7.
You can have all of January for the bargain bin price of £5 and they're all resident nights. Temptation and Miss Money Penny's with Jim "Shaft" Ryan, Alex Daniels and John Martin with Room Two booming to Stuart Banks and Chris Brown (February 6) and Graham Gold and Alex Daniels (13).
Dress Code: Smart/no trainers
Capacity: 600

● **Tonic** Weekly Saturdays at Hollywoods, Princes Street, Ipswich. 01473-230-666. 10-3am. £8/£6.
Danny J and James B residents with Ray Hurley (January 16), Operator (23) and Mike "Ruff Cut" Lloyd (30).
Dress code: No sportswear
Capacity: 1,500

Wales & The West

Muzik's Essential Nights Out:

● **Blowpop** January 30 at The Blue Mountain Club in Bristol.
Expect: Funky beats.

● **Escape Into The Mix** with Danny Slade, Big Al and Sasha and Digweed on February 17 at The Escape, Swansea.
Expect: Sasha and Digweed's housey doings.

● **Jelly Jazz** February 10 at The Quay Club, Plymouth.
Expect: Funky jazz madness.

● **Az-Oz** Friday January 22 and then monthly at Dellers Wharf, Taunton. 0421-367-449. 9-1am. £6.
Seb Fontaine, Marc Vado and Richard Hitchell playin' all the old house malarkey, innit? Free massages all night sounds alright too. Nudge nudge wink wink what I mean? Eh? Doyer.
Dress Code: None
Capacity: 500-1,000

● **Beatz & Bobz** Weekly Saturdays at The Cavern Club, Queen Street, Exeter. 0139-225-8070. 8-1am. E3. Beatz & Bobz welcome 60+ North Records who pay a visit to the West's best big beat night on January 23, along with resident Darren Chapman, who'll be warming up the Old (and Nut!) Skoolers, Adam Freeland (February 6) and the Skint Tour (15) rock into town followed by The Orb's Alex Patterson (27).
Dress Code: None
Capacity: 250

● **Blowpop** Saturday January 30 and then monthly at The Blue Mountain Club, Number 2, Stokes Croft, Bristol. 0117-942-0341. 10-6am. E7/E6.
Richard Norris, Nick & Robin, John Stapleton, Stereo 8, Mister Craig and the Funked Up Djs upstairs (January 30).
Dress Code: None
Capacity: 650

● **Cheesey Club** Weekly Thursdays at Timepiece, Little Castle Street, Exeter. 01392-490-948. 9-1am. E3/E2. Hip hop, classic funk and deep house all being stuck in the pot for the last five years yet not a whiff of their namesake. Matt Cheesey, JFR, Chris The Prince Of Darkness and DJ Son.
Dress Code: None
Capacity: 600

● **Delicious** Fortnightly Saturdays at The Victoria Rooms, 1 Roff Street, Oswestry. 0802-332-508. 9-30-2am. E7/E6.
Funky deep house with Matthew Roberts, Jay Forrester and Lindsey Martin on fortnightly Saturdays with Club Classics (January 30) and Valentine's Ball with Darren Christian (February 13).
Dress Code: None
Capacity: 600

● **Drive By** Monthly Fridays at The Thekla, The Grove, Bristol. 0976-210-767. 10-4am. E7/E5.
Monthly Fridays with dates on Friday January 15 and Friday February 12 with guests like Ed Rush and Doc Scott spinning in a club not unlike London's Movement. The

Duglup crew play hip hop and funk upstairs.

Dress Code: None
Capacity: 450

● **Enigma** Weekly Saturdays at Annabel's, Stow Hill, Newport. 01633-254-234. 9-2am. E5/E4.
Dave G (January 16), The Lovely Helen (23) and Neil Fucking Young (30), with residents Crispian Leigh, Tudor, Leigh Wlorahan, Craig Simms and Dean Nightingale.
Dress Code: Smart clubwear
Capacity: 400

● **Escape Into The Mix** Weekly Saturdays at The Escape, Northampton Lane, Swansea. 01834-812-570. 9-late. E8/E7/E6.
Escape with Danny Slade and the excellent Big Al every Saturday with special guests for the whole of January. Delli G and Ted Brasco and 35,000 watts of sound. Special guests include Jon Peased Wymmin (January 23), Tom Wainwright and John "00" Fleming (30) and The Northern Exposure Tour with Sasha, John Digweed, Big Al and Danny Slade (February 17).
Dress Code: Make an effort
Capacity: 1,200

● **The Freedom Sound Organisation** Weekly Fridays at Enzo's Nightclub, Highpost, Wiltshire. 01722-782-737. 10-3am. E5/E7.
Si The Bastard, Shane Thompson, Tom Secret and Andy Castle bring techno to glorious Wiltshire, with underground house and garage from Jeff Cannons and Jack Slim (January 29). The line-up for February 5 is to be announced but Mickey Finn, Leggy, N-Deva, DJ Kurt, Chevron and DJ Kay will be providing twisted drum & bass and jazzy jungle on the (12).
Dress Code: None
Capacity: 600

● **Freeform** Saturday January 23 at The Pirate, Falmouth, Cornwall. 0973-345-368. 9-1am. E4/E5.
Droppin' Science drop in with Danny Breaks and Dylan with Mark Pritchard in the main room, along with Touch and residents Octal and Freight Corporation for some esoteric drum & bass (January 23).
Dress Code: None
Capacity: 500

● **Hard Edge** Various dates at The Cavern Club, Queen Street, Exeter. 01392-258-070. 9-1am. E3/E4.
email: www.cavernclub.co.uk or cavern@hotmail.com
Clarke (Black Market Records) is joined by Cookie (January 22) and Metalhead DJ Lee (February 6) and Undercover Agent, Embee (Splash & Juice) (16).
Dress Code: None
Capacity: 250

● **Jelly Jazz** Weekly Wednesdays at The Quay Club, The Barbican, Plymouth. 01752-674-091. 10-2am. E4/E3.
Resident Pete Isaac plays hip hop, jazz and all that with Christine Ind go (Soul Jazz) on January 20, Ethan Soul Jazz (27), Adrian Gibson from the Jazz Cafe (February 3), Dean Rudland (10) and Daryl G (17).
Dress Code: Funky, trainers okay
Capacity: 400

● **Monastery** Weekly Saturdays at Monastery, Torwood Gardens Road, Torquay. 01803-314-312. 12-7am. E8/E6.
Little Miss M and Kev Walters (January 23) Rachel Shock, Graham Eder, Darren Watts and Chris Bland (30). An all-nighter to remember.
Dress Code: None
Capacity: 600

● **Peak** Monthly Fridays at The Cavern Club, Queen Street, Exeter. 0139-225-8070. 8-1am. E2/E3.
Drum & bass comes to Exeter courtesy of F.U.N. launching Peak at the Cavern. The grand opening happens on January 15 with Collusion Records, DJ Filthy Rich and residents Tom Reel and Aural Ambience while the residents mix up a jazzier drum & bass night on February 12.
Dress Code: None
Capacity: 250

● **P.TangYangKipperBang... Yeah!**
Last Friday of the month at The Emporium, 8-10 High Street. 01222-664-577. 10-3am. E5/E6.

The big beat crazy gang of Johnny Acid, Neil Hinchley, Matt Jarvis and Rob Staggs are supposedly joined by two big guests every month but they're so slack they haven't sorted anything yet. Expect someone from Wall Of Sound... perhaps.

● **Rocket** Friday February 26 at The Cavern Club, Queen Street, Exeter. 0139-225-8070. 9-1am. E3/E4.
Peaches are squeezed and plums sucked as Fruity Antics join The Big (vitamin?) Cand land "Lazy" Smith for a night of deep house on February 26.
Dress Code: None
Capacity: 250

● **Strange Fruit** Saturday February 6 at The Depot, Lawrence Hill, Bristol. 0117-954-1608. 10-6am. E5/E7.
Strange Fruit celebrate their 4th birthday on February 6 with residents Haze and Luge joined by guest aplenty.
Dress Code: None
Capacity: 900

● **Time Flies** Weekly Saturdays at Club Uropa, Dilwyn Street, Swansea. 01792 417 225. 9-4am. E7/E8.
When you're having fun, eh? Bartlett & Jones (January 16) are followed by Al Mackenzie (23) and DJ Heaven (30) while residents Andy Cleeton, Jamie Griffiths, the V2 Crew and Wayne Fire provide the house, trance and US garage.
Dress Code: Smart clubwear
Capacity: 1,250

● **Time Flies** Saturday January 30 at Emporium, 8-10 High Street, Cardiff. 01222-484-000. 10-4am. E10.
DJ Heaven, Lisa Lashes and ressie Richard Hitchell make the time fly downstairs or get up top with Lady Larr, Tim Russell and Dave Jones.
Dress Code: Indulge only yourself
Capacity: 600

● **Trilogy** Weekly Tuesdays at Timepiece, Little Castle Street, Exeter. 01392-494-069. 9-1am. E5/E4.
Nicky Blackmarket, Ray Keith with residents MCV, Forensics and Sonny (January 26).

The South

Muzik's Essential Nights Out:

● **Geushky** January 30 at The Wedgewood Rooms, Portsmouth.
Expect: Dave Angel.

● **Legacy** February 6 at The Manor, Bournemouth.
Expect: No cheese allowed.

● **Optical** January 22 at The Honey Club, Brighton.
Expect: Tech house, heads down and let's have it.

● **Slinky** January 15 at The Opera House, Bournemouth.
Expect: An old opera house rammed to the rafters.

● **Bamboogie** Weekly Fridays at The Old Fire Station, 36, Holdenhurst Road, Bournemouth. 01202-503-888. 9-2am. E3/E2/E5.
Residents Jon Langford and Rob Aldritt play house with Carcymian on disco duty. Catch John "00" Fleming and The Knuckleheads on January 22. The jungle night Soulsonic moves in and hosts with Fabio on January 15.
Dress Code: Wear a smile
Capacity: 1200

● **The Boutique** Fortnightly Fridays at The Beach, 171-181 Kings Road Arches, Brighton. 01273-722-272. 10-3am. E7/E6.
The name says it all, or at least it used to when it was the Big Beat Boutique. Now it's just the plain old buttock, I mean Boutique with the finest servings from the Skint crew of Fatboy Slim, Midfield General and those folk. Friday February 12 promises to be a good 'un.
Dress Code: Whatever
Capacity: 400

● **Club Class** Weekly Fridays at Atomix, Unit A, Hart Street, Maidstone. 01622-780-917. E7/E6/E4.
The one to watch is the second birthday with Pete Tong, Boy George DJing and then doing a live PA with Tomislav, Ben Fossil and Jason Taylor try and hold it together elsewhere. Residents (January 15), Dave Ralph (22), residents February 5) and Graham Gold (12).
Dress Code: None, just have fun!
Capacity: 800

● **Goushky** Monthly Saturdays at The Wedgewood Rooms, Albert Road, Southsea. 01705-293-050. 9-late. E9/E8.
Dave Angel with residents Ian Void and Dave Saunders at the South Coast's top techno night out (January 30).
Dress Code: None
Capacity: 400

● **Legacy** Weekly Saturdays at The Manor, Matchams, Bournemouth. 01425 480355. 10-30-4am. E6/E8/E10.
CJ Mackintosh joins residents Paul Moss and Jon Langford (January 16) with Renaissance, Ian Ossia and Nick Warren along with the Spanish Inquisition (23), Boy George, Andy Panny and Dean Milward hit the Ballroom with Knidergarten and Martin Matcal (30) while Extravaganza Records rock the ball room with Alex Go J, Danny Rampling and the Spanish Inquisition in the Gallery (February 6).
Dress Code: No sportswear or scruffy denim
Capacity: 800

● **Legends Of The Dark Black** Friday January 29 at Dance Academy, Plymouth. 01273-888-847. 10-5am. E8adv.
Kemistry & Storm, Optical, Peshay, Bailey, Masterbate and Trax in the drum & bass room with Producer in the second room (January 29).
Dress Code: None
Capacity: 1,500

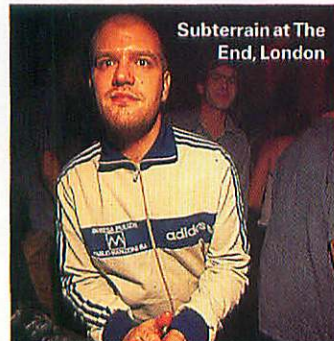
● **Optical** Fortnightly Fridays at The Honey Club, Brighton. 07000-4-Honey (46039). 10-4am. E8/E7.
Tech house business every fortnight with residents Terry Francis, Mikee and Nathan Coles. Check Asad and Ravi from Reverberations on January 22.
Dress Code: None
Capacity: 300

● **Phonic Hoop** Weekly Thursdays at Enigma, 10 Ship Street, Brighton. 01273-328-439. 10-2am. E3/E2.
Every Thursday sees Robert Luis and guests getting jiggy with it. January 21 is Phonic Hoop meets Outcaste with Badmarsh, Ges-E, Mc Magic and Azzurra in the back room.
Dress Code: None
Capacity: 250

● **Pure Sex** Saturday February 5 and monthly at South Parade Pier, Southsea Seaford. 01705-293-050. 9-late. E10/E9.
Pure Sex teams up with Karanga with the residents total coming to four with Steve Conway, Stu Rising, Ben Hudson and Andy Fisher. Guest slots come from Heaven, Jon Peased and John Kelly.
Dress Code: None
Capacity: 1,200

● **Pussycat Club** Weekly Fridays at Zap Club, Brighton. 01273-821-147. 10-4am. E7/E6/E5.
Fridays in Brighton haven't been the same since The Pussycat Club started purring with resident pussies Sexy Simon Jordan, Nipaa Deep Downey and Big Ben. Guests include Roo Tissera (January 15), Stretch & Vern (22), Tom Wainwright (29), Matthew Roberts (February 5) and Danny Rampling (12).

● **Slinky** Weekly Fridays at The Opera House, Bournemouth. 01202-399-922. E4/E5/E6 9-3am.
Seas de shenanigans with Sonique and Luke Neville with Bristol Exposure in Cocoshebeen Room (January 15), John Kelly, Anne Savage and Hypo (22), Gordon Kaye and Scott Bond with Randall and Andy C (29). Residents Garry White, Tim Lyall and Chris B with Orbit, Keaton, Sharie, Dream, Revolution playing jungle.
Dress Code: Smart clubwear, no trainers
Capacity: 2,000



Subterrain at The End, London



Ups & Downs of Feel, Preston

1994: Feel opens to a 220 capacity crowd with guest Matthew Roberts. The second night fails to pull crowds and promoter Tim pays for 28 clubbers himself to swell the numbers.

1995: Kelvin Andrews DJs and someone lets fire alarm off seven times. Co-promoter George Thompson has his toy water pistol nicked ending up in Armed Response Units arresting said

1996: A speaker drops off the wall getting the club shut down and Gordon Kaye gets stuck in a snow drift on New Year's Eve. The club still rocks.

1997: Feel go international with events at Joe T Vanelli's club in Milan. BT plays live, rocks it and they still lose money.

1998: Carl Cox debuts, resident DJ Matt Bell is jailed for three years for drug trafficking, Dave Seaman compares Feel to Shelley's, the "Feel"

hooligans at gunpoint. Slumps from 1300 clubbers to 127 in four weeks. Luvdup play and it's a sell out.

record is released on Pacifica and sells 2500 copies. John Digweed debuts at the fifth birthday. Success at last.

1994

1995

1996

1997

1998

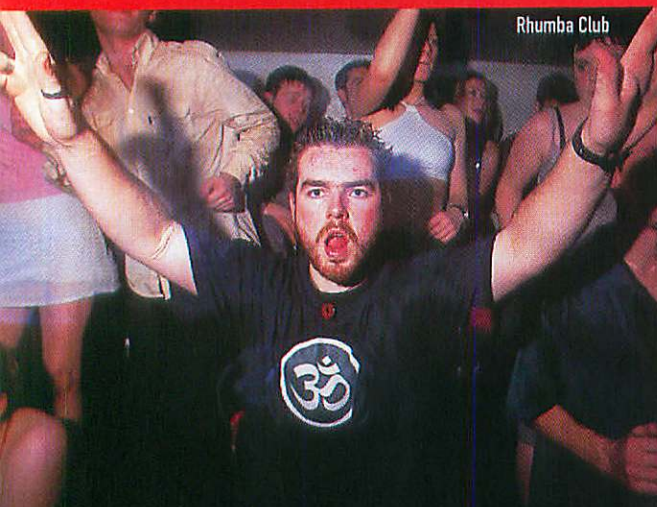
MUZIK

m a g a z i n e

with
WOODY'S



Muzik present 50 nights of madness in association with Woody's and WKD



Rhumba Club



Triptonite North



Rhumba Club



Shindig

Jump the Queue!

Simply tear out the facing page and take it down to the Muzik/Woody's & WKD club night of your choice, and you can go straight to the front of the queue. Brilliant or what?

"The heat from the **Rhumba Club** was melting the snow outside an hour after it opened!"

"**Checkpoint Charlie** has recaptured the spirit of acid house and returned with a musical style that shrieks 'up for it'"

"**Triptonite North** and Bedroom Bedlam DJ Murray Richardson were a blast in Edinburgh. Thank you"

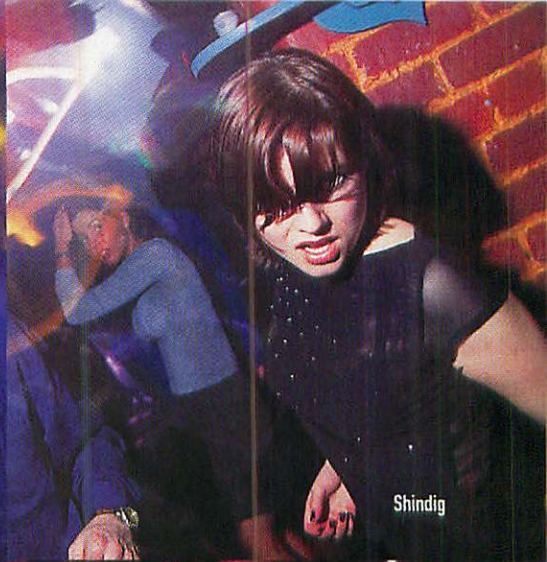
"**The Escape club** in Swansea was another night of absolute bliss with all the DJs out-performing themselves again"

Rhumba Club



escape, Swansea

Shindig



Shindig



Rhumba Club

Club Nights

Bournemouth—January 16



Legacy

The Manor, 240 Herne Road, Matchams.
Tel: 01425-480-855.

Re-opening party with Legacy downstairs with Paul Moss, Jon Langford and Haze ripping it up. Upstairs the Spanish Inquisition hold court with CJ Mackintosh and the third room bumbles along nicely with Artwell and Bedroom Bedlam DJ Alison Marks.

Brighton—January 23



Escape Club

Marine Parade, Brighton.
Tel: 01273-606-906.

Run for the hills as Danny Howells mucks about downstairs with the lovely Lisa Pin-Up headlining the all-girl room upstairs. Resident Gary Benetton and Bedroom Bedlam DJ Martin Lodge also play.

Reading—February 4

Checkpoint Charlie



After Dark Club, 112 London Street, Reading, Berkshire.
Tel: 0171-439-2121.

Unannounced super-cool guest plus Richard Ford, Pierre and Mat Carter threaten to rock the After Dark with Bedroom Bedlam DJ Rick Hopkins.

London—February 5



Subterrain

The End, West Central Street WC1.
Tel: 0171-419-9199

Mr C, Layo and Matthew B are joined by the super sharp shooters Justin Robertson, Terry Francis plus Presence playing live. Bedroom Bedlam entertainment comes courtesy of Timmy S.

Dundee—February 6



Disco/very

The Cooler, Session Street, Dundee.
Tel: 0468-038-052.

Deep house grooves come from Colin Cook (JDI) and Bedroom Bedlam DJ Derek Paterson. Can't get any cooler than that.

Our sponsors, **Woody's & WKD**, are giving away a crate of their uniquely flavoured drinks.

To win, just answer this question:

How tall is Tall Paul?

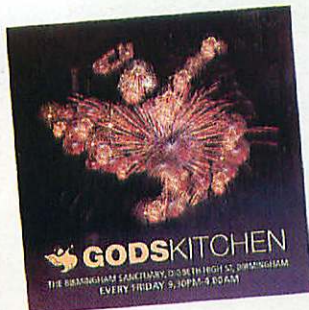
Send your name and address on a postcard to: Six Foot Six, Woody's/WKD Giveaway, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS. The first correct entry out of the Editor's sock wins. All entries must be received by February 7. You must be over 18 to enter and the Editor's decision is final.



Floorfillers



God's Kitchen: having it in an ecclesiastical style, sort of



God's Kitchen

The Sanctuary Birmingham

Birmingham goes Euro

IF God really does exist and he really has got a kitchen, would he want to stand there with his white beard and fish slice frying up in the middle of Brum? Probably not, although the vast ex-cathedral that is The Sanctuary is as suitable a spot as any for filling full of clubbers and creating a holy racket.

So much so that when God's rode into town, having already conquered Coventry, Northampton and Cambridge, they were welcomed with open arms. Just over 10 months later, the club couldn't be fuller if you hung a notice on the door advertising eternal life. The success has astounded everyone from the punters who tried to lower themselves through the roof on busy nights to the Aston Villa football team, Melinda Messenger and the 2,000 other loons who are regularly seen shimmying away as if disco dancing's going out of fashion.

God's Kitchen is a fine example of one of the UK's superclubs and thus follows their strict rules of play:

- (1) Fill venue with vast numbers of girls dressed up to the nines in glitzy gear and let in a handful of blokes.
- (2) Pay through the nose to employ big name DJs.
- (3) Proceed to get the club manically rogered on booze and extras until the early hours.
- (4) Scatter about a handful of boys in Altern 8 rave masks, position some mad gurners in the corner and permit everyone to scream with every breakdown.
- (5) Repeat every week with even greater success until all Birmingham's clubbers get too old to dance.

Like peers Gatecrasher, Cream and Golden, God's doesn't try any new tricks on the clubbers. It's all about hard Euro house sounds designed for going mental to, more than likely mixed up by Jules, Tall Paul, Oakenfold and Seb Fontaine. Not forgetting the residents Toni Oneto, AJ Gibson and Daniel Sota.

Heavenly is the only word for it.

Rob Da Bank

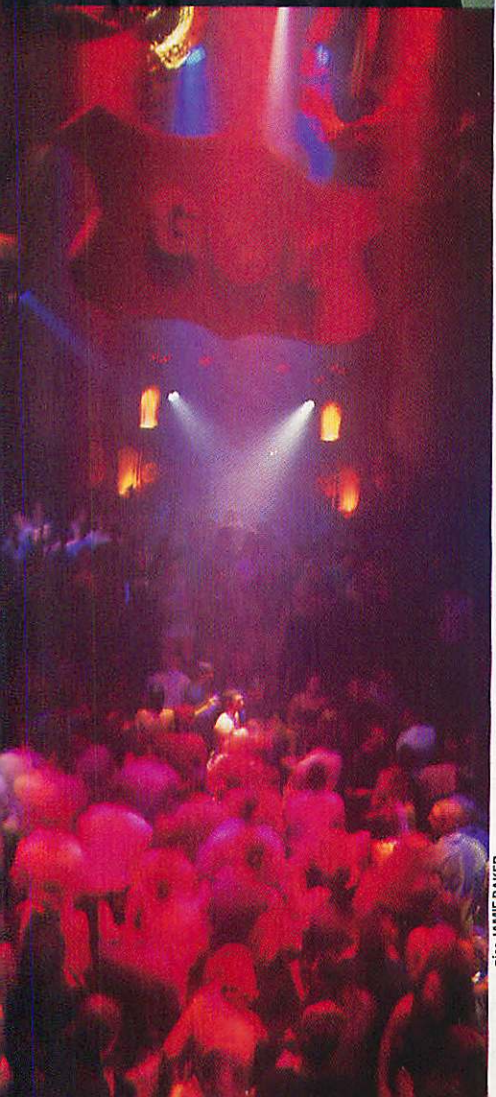
God's Kitchen is every Friday at The Sanctuary, Digbeth High Street, Birmingham. 9.30-6am. £8/6

God's Kitchen Top Ten

- 1 THE ORIGINAL DJ (Taucher Remix) Ayla (Additive)
- 2 LET'S GET MOVIN' Renee & Da Groove (District)
- 3 INTO YOU Force Mass Motion (Rabbit City)
- 4 HYBRID The Feelgood Project (Extra Nova)
- 5 NO ME GUSTTAH Partition (CNR)
- 6 YOU DON'T KNOW ME Armand Van Helden (frr)
- 7 SOME FUN Silvio Ecomo (BPM)
- 8 BULGARIAN Travel (Jinx)
- 9 WHAT YA GOT FOR ME Signum (Jinx)
- 10 SCREAM Tact (Deconstruction)

Compiled by TONY ONETO

pics JAMIE BAKER



Floorfillers

Rinkydink

South, Manchester

Elliot Eastwick dons disco boots

WHY Rinkydink? "Erm, it's a word they used in the Sixties for a jazz bass sound. It's also Seventies American slang for rubbish jazz." Not just a pretty face and the owner of a beer belly that makes a spacehopper look flat, resident Elliot Eastwick is also an expert etymologist (wordy boffin) and DJ.

Tonight, it's his fashion of handling 12-inches that we're interested in. Rinkydink is not the first club to adopt a non-house policy, but where it differs is the lack of noodling jazz solos, no dismal trip hop or abstract soundturs. This is Saturday night party music and the crowd consists of all manner of clubbers from skaters and jazzers and glammed-up club girls. As Elliot succinctly puts it, "it's birdsville for girls who like songs – cos they do, don't they?" They do indeed and in such prodigious numbers that Saturdays usually see hordes of lovelies being turned away like pork pies at a Jewish wedding.

Those turned away on this particular occasion are missing being swung around the disco by Stevie Wonder's "Superstition", Cymande's classic funk "Brothers On The Slide" and Booker T & The MGs' infectious "Green Onions". All this from a DJ who professes to be in a "stinking mood".

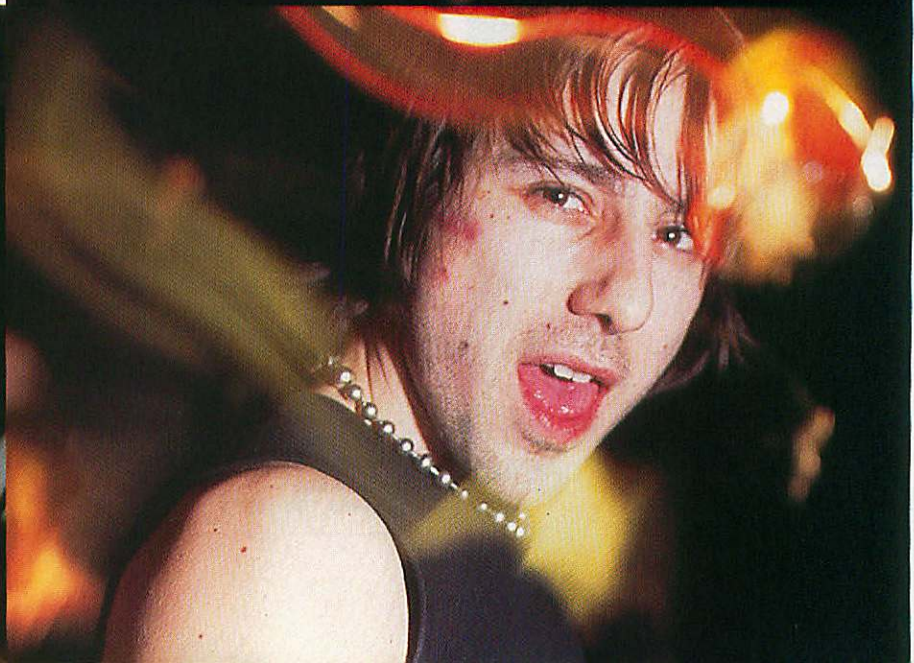
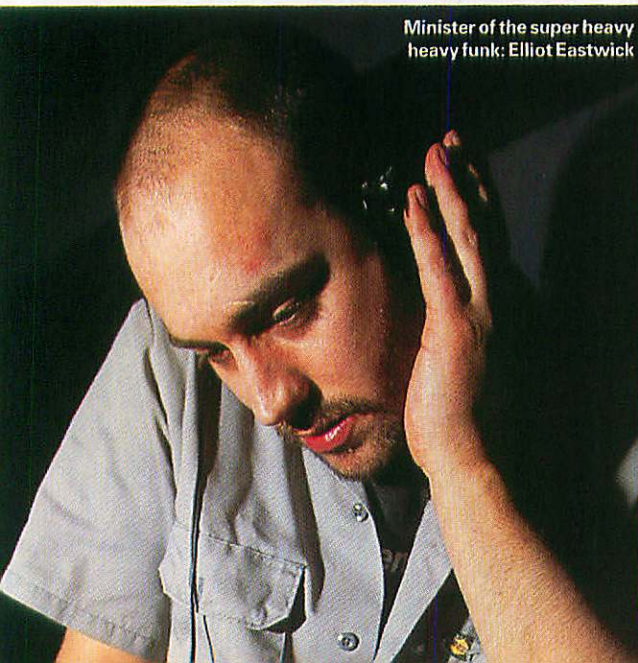
Manchester is now swarming with trendy bars, but this is a no-bullshit spit 'n' sawdust black hole with a mirror ball and a couple of hundred people. This is the best house party ever, where the police aren't going to arrest you and you won't fall asleep. As Teddy Pendergrass' "You Can't Hide From Yourself" and "As" by Stevie Wonder fade into the darkness, we couldn't have been happier.

Rinkydink runs every Saturday at South, 4a South King Street. Contact 0161-831-7756

pics JAMIE BAKER



Minister of the super heavy heavy funk: Elliot Eastwick





Rotation: twisting the night away



Floorfillers

Rotation

Subterania, London

Mixing up the west London flavas

GIVEN that the r&b scene in the UK has never been an essentially club-based phenomenon it has nonetheless managed to produce some of the capital's hardest club nights. A case in point being Rotation – a Friday night club which has been taking place every week for over four years at Ladbroke Grove's Subterania. Rotation remains a quintessential west London club, with a crowd mixed in every way imaginable – age, race and class. For its co-promoter Femi Fem it's this mixture which has been the key to the club's success.

"We've always looked at clubbing and partying as a cosmopolitan thing," Femi says. "Through the club and the music we play we try to show just how cosmopolitan things can be." Indeed, the r&b tag doesn't do justice to Rotation's wide spectrum of music, where anything from old skool funk to reggae and garage can be slipped into the mix.

Resident DJs are Femi, T Money, Alex Baby and Dodge. They're joined by regular guests such as Kiss FM's Matt White, All Saints producer K Gee and DJ Swing. Big tunes at the club include Noreaga's "Super Thug", Destiny's Child's "Get On The Bus" and Nicole Renee's old skoolish "Strawberries". Also popular is a track from the club's burgeoning label, Rotating – Manney Norte & Comme Ci Comme Ca's "Bon Garçon".

Rotation's other club, Camouflage, at the Blue Note every Saturday, has shown that it is possible to transfer the superclub ethic to black music, but for a more intimate party and one which truly represents the spirit of the black club scene past and present, Rotation remains the one.

Tony Farsides

Rotation takes place every Friday at Subterania, Acklam Road, London. 10pm-3am. £8. 0181-993-7377

Rotation Top Ten

1 IF YOU NEED A MAN

Bon Garçon (Rotating)

2 DEVIL'S PIE D'Angelo (Virgin)

3 GET ON THE BUS Destiny's Child Featuring Timbaland (East West)

4 MASTER BLASTER '98 Stevie Wonder Featuring Wyclef Jean (MCA)

5 OVER HERE M-Dubs (Sugarshack)

6 SILLY HO TLC (Lafayette)

7 DO YOU FEEL ME Men Of Vision (Epic)

8 WHAT'S SO DIFFERENT Gnuwine (Epic)

9 ANYTHING ON A TRIBE CALLED QUEST'S ALBUM

10 RESPECT (THE ONE RASCAL MIX) Aretha Franklin (Atlantic)

Compiled by FEMI FEM

Underground Resistance

Cloud 9, London

Not at home to Mr Compromise

FRIDAY evening and various members of the dance press and a handful of techno obsessives are sitting in total darkness in a big empty room somewhere in Covent Garden. The entire UR posse, with the very notable exception of founder Mike Banks, is sitting in front of us looking like an Afro-American version of the IRA. I ask them if the old Derrick May quote about Kraftwerk being trapped in an elevator with George Clinton means anything to them. "No", comes the answer. Oh. "We don't accept that quote, our music is where we live and where we live is our music. What else can we make other than black music?" Welcome to the world of Underground Resistance. No compromise, no sell out. And definitely no sense of humour.

A couple of hours later we're at London's Cloud 9 and Keith Butts is tearing it up, frantically switching between tough techno tracks and electro boogie beats via vintage hip hop. In the other room DJ Rolando takes in all aspects of underground uptempo tech-funk, but it's not just what he's playing, it's the way he playing it. In true Detroit style he's working the vinyl to the max, cutting it up on the crossfader and tweaking the EQ like there's no tomorrow.

It's a proper clued-up London crowd with a healthy mix of black and white, male and female punters who've come, first and foremost, to party. As the night continues we hear 430 West's Lawrence Burden, Suburban Knight James Pennington and 4 Hero's Dego before Colin Dale finishes off the night in fine style with some Detroit-meets-London tech-funk. The only complaint we hear is that there was no live show, a last minute venue change having made that impossible.

Not everyone understands UR's politics, but all the sloganeering in the world wouldn't mean shit if they couldn't deliver on the dancefloor, and deliver they undoubtedly did. They're accused of being insular, secretive and over-protective, but as anyone who ever bought any of their records knows, that's exactly what we loved about them in the first place.

Dave Mothersole

Pole

Scratch Club, Brixton

Dub techno minimalism from Berlin

"A BIT of oil and a bit of water," is how Pole's Stefan Betke describes his sound. The two elements aren't meant to mingle, but then bending the rules is the Scratch Club's speciality. Tonight it's Pole's first ever

UK live appearance and it's so popular that promoter Tony Morley is obliged to ask a few inveterate spliffhead floor-sitters to please stand up, so that a few more punters can be shoehorned into the venue. Shame, really, as reclining in contemplation is an entirely justifiable response to Pole's consummate post-Basic Channel *vorsprung dub technik*. As a vintage bass shudder depth-charges your bowels and electrostatic invades your inner ear, there's little else

Thomas Bangalter

Live at Bugged Out, Liverpool

Paris brings the funk to Liverpool

THE task facing Thomas Bangalter is a tricky one. Moving from a full frontal Daft Punk DJ set straight into a debut live show isn't the easiest of things. But relaxed creativity personifies this man.

He has just ripped up the dancefloor as one half of Daft Punk, starting with a tongue-in-cheek mix of "Gym Tonic", the Stuntmaster's bootleg and on Grandmaster Flash's "The Message". Yet curly-haired Thomas looks remarkably unfazed at the prospect of having to top what has gone before.

Using no more than a DAT made up of loops from "Trax On Da Rocks", a sampler and EQ, Thomas proceeds to weave that French magic to the audience's unceasing delight. No sooner has he worked a set of fierce beats into the churning speaker stacks than he tears them out of the mix, leaving nothing more than percussion for 30 seconds or more before sending the crowd over the brink by slamming the beats back in.

The essence of this performance, like so much of Daft Punk's live work, is Thomas' incredible insight into working a club crowd. The kill switches are consistently triggered at the very point where you think the audience can't stand it anymore. A tangible tension builds up between the points when the beats are taken out and dropped back in.

While Daft Punk don't hold back in giving the audience what they want, Thomas' show is about the groove and little else. Hurling beats, crashing cymbals and big bad bass are the entire menu and the crowd are more than hungry.

To audible disappointment, though, the show is over in a flash. The shrieks of approval from sweat soaked faces contrast sharply with the quiet exit the French team makes. But nobody leaves without the knowledge that Thomas Bangalter knows how to turn it on. A true master.

Rob Wood



EQ-tweak boutique: Thommo lets rip

for it than to shuffle, nod sagely and appreciate.

Mr Betke is hardly Robbie Williams when it comes to stage presence: his deep, prickly minimalism may invoke images of skanking through the deserted shipyards of Gdansk, but what you actually get is a portly Berliner with a laptop and a bottle of beer. But what Pole lacks in spectacle, he more than makes up for in sonic satisfaction. Let him entertain you.

Tom Mugridge

Floorfillers

Massive Attack

The Centre, Brighton

Tense, nervous? Have a look at this lot

SOMETHING is rotten in the state of Brighton. David Holmes has just dropped "Voodoo Chile". The place is blacker than an entire coven of witches. Hell, even Norman Cook has fled the country this weekend for a bit of light relief. The stage is set, then.

So where are the players?

"Angel" is the opening shot, a bittersweet number featuring the honeyed tones of Mr Horace Andy. Augmented by Angelo Bruschini's muscular guitar dynamics, it's a dark, brooding sound which needs no introduction. "Man Next Door" continues the dub symphony, as Horace reaches every corner of this cavernous venue with effortless ease. But where are the three horsemen of the apocalypse?

At least Horace looks like he's having fun. When the trio finally materialise, the tension is almost unbearable. 3D and Daddy G take their place at the front of the stage for a startling version of "Rising Son", but Mushroom? He's hiding in the shadows, hardly acknowledging the audience at all. At times it's almost painful to watch.

Tricky, Shara Nelson and Tracy Thorn have all passed through their ranks in recent years, so as the only guest singer to have appeared on all three albums, Horace Andy is a veteran in more than one sense. And when they resurrect "Hymn Of The Big Wheel", his performance is a minor revelation. If anything, he's the real star of this consummately professional show.

New recruit Deborah Miller is a more than adequate replacement for Shara Nelson, offering a fresh spin on "Daydreaming", "Safe From Harm" and the inevitable "Unfinished Sympathy". "Group 4", meanwhile, leaves us both elated and bewildered. Which is surely the response that they're after.

"It's been a long and strange year", states a world-weary 3D at one point. And he means it, too. So let's hope that this tour doesn't bring their fellowship to an end. On the strength of tonight's performance, that really would be a tragedy.

Ralph Moore

pic: ALEXIS MARION

Oh he does like to be beside the seaside:
3D gets lyrical on Brighton's ass

Floorfillers: Bars of the Month



Dogstar

Where are you? 389 Coldharbour Lane, Brixton, London SW9 8LQ.

Contact telephone: 0171-733-7515.

Will I be able to get in? We don't have a dress code but don't wear a suit or shellsuit. Admission is free during the week and Fridays are £3/£4/£5 after 9/10/11 pm respectively and £4/£5/£6 on a Saturday.

What will I hear? Mondays is Tweakin' house music with Toni Rossano, Tuesdays is Forgery with Patrick Forge and Richard Welch, Wednesdays has the Superfunk Heroes with Deadly Avenger and Kings Of The Wild Frontier and Get Up On It is on Thursdays with Lol Hammond and Massimo. Fridays are rotating between Jon Pleased Wimmin, Wiggle, Tayo and Rennie Pilgrim, Saturday is house night and we chill out on Sundays. We also have top class comedy upstairs every night.

What will I drink? A pint of beer starts at £2.10 and bottles from £2.20, a house double and mixer is £3.80. The happy hour runs from 5pm-8pm every night.

And eat? You can eat from 12-3pm and 6-9pm every day with a menu covering nachos to Sunday roasts and bangers and mash.

Who will I be sitting next to? Eddie Izzard, Paul Weller, Massive Attack, Garbage and loads of celebs who pop in before playing at the Brixton Academy.

What time do I have to leave? We're open from midday to 2.30am Monday to Thursday, Fridays and Saturdays are midday until 4am and Sundays until 12.30am.

What's so special about the Dogstar? The Dogstar is right at the centre of Brixton's social life providing great music and comedy all year around.

Muzik says: Since opening the Dogstar has been instrumental in making Brixton one of the trendiest areas of London. Squatters, rastas, students, nerds and posers are all welcome and their music policy is very strong.

Ion Bar

Where are you? 165 Ladbroke Grove, London W10.

Contact telephone: 0181-960-1702.

Will I be able to get in? The dress code is fairly relaxed. We're in a chilled out area and it is a horrible cliché but come smart casual.

What will I hear? We have different DJs every night playing everything from underground funky garage to seventies disco or jazz. Fitzroy da Buzzboy, Spoony and Ben and Pete from BBE all play here.

What will I drink? A bottle of beer is £2.40, pints are £2.60 and a spirit and mixer is £2.40.

And eat? We have a New English restaurant upstairs serving a wide choice of food from duck to shoulder of lamb. It's table service and costs about £30 to £40 a head.

Who will I be sitting next to? Since we opened we've had Natalie Imbruglia, Goldie, Grooverider and Anna Friel but there's always someone about.

What time do I have to leave? We're open from 5pm until midnight every day and the restaurant is open from 7pm.

What's so special about the Ion Bar? We're a very chilled out, good looking place with good looking people and great musical variety.

Muzik says: If you like classy food, a chilled out musical policy and love mingling with the hoi polloi then the Ion Bar is ideal.



Mello Mello

Where are you? 40-42 Slater Street, Liverpool L3 4BR.

Contact telephone: 0151-707-0898.

Will I be able to get in? Our dress code is casual but smart.

What will I hear? We have loads of DJs down here from Les Ryder and Paul Kane to Robin Jackson playing classic old skool house, funk and hip hop.

What will I drink? We have beer promotions from Monday to Friday at 8pm which is £1 a bottle and then it's £2.20. Spirits are £1.90 to £2.50.

And eat? We have table service right through the week with sandwiches, toasted sandwiches and jacket potatoes.

Who will I be sitting next to? Any one of the Liverpool football players, Kylie and Dannii Minogue, Robbie Williams, M People, Oakey, Sasha and Pete Tong all drop by.

What time do I have to leave? We're open from midday to 2am Monday to Saturday.

What's so special about Mello Mello? We have the best DJs in town, a really good clientele and it's definitely a cool place to be seen drinking.

Muzik says: If you're going to Cream then this is a must. Les Ryder spins some of the best funk sets about and it's always heaving with clubbers and celebs.

Filter-Tipped

FILTER DISCO tracks are all the rage these days. So top house boffins Prophets Of Sound gave EQ the lowdown on making the fucked-up sound of now. The next Stardust? You never know, it could be you. . .

Jem Panufnik (l) and Dylan Barnes: knobs of steel, and filters to match



Dylan: "And when I turn this, the entire studio self-destructs. Ha ha!!"



If the sampler is the electric guitar for the next millennium, then the filter has to be the distortion pedal for the year 2000. From chart-battering big beat to obscurist drum & bass, it rules unchallenged. But nowhere in dance has that gone-down-the-plug-hole effect had more impact than in house music. Ever since Daft Punk's "Homework" gatecrashed the Top 10 at the beginning of 1997, the floodgates have been wide open. Think Stardust. Think DJ Sneak, Erick Morillo or Basement Jaxx. The filtered house tune has become as integral to house as fluffy bras and airborne arms.

Given that the nation's record shelves are currently clogged stupid with acres of "Music Sounds Better With You" imitations, you might have thought anyone could make one. And you would be right. At least, they can now, with the help of Sunflower Records honcho Dylan Barnes and Prophets Of Soul's Jem Panufnik, that is.

They've invited us to the implausibly tidy Camberwell studio they share with the Jaxx to betray one or two of their production secrets. A step by step guide to filtered house heaven, if you will.

So where do we start? "Start with one loop," reckons Dylan, "either something you've created or something you've sampled off someone else's record." Then he lets slip the eminent house producer from whom he's, um, borrowed this particular clip. "Er, I don't think you need to mention him, do you?" he adds quickly. Mum's the word, naturally.

"I don't think people should worry about what they sample," he insists, "at least not until you've finished writing the track. The most important thing is to get something

PICTURE: A-HEAD

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interesting you can build your ideas on. Don't put limitations on yourself." A shuffling rhythm begins looping around the room. Heads start to nod. Success.

"Okay," continues Barnes, "the next thing, normally, would be a kick drum. Nothing that's too phat or heavy on its own, because you want to be able to add it to other stuff without it altering the sound of the whole track too much. You'd normally pick a low, medium or high pitched kick drum and then tune it in to the rest of the track. A lot of people now sample kick drums from other people's records, then mix them with a drum machine like the Roland 909. This one's taken off a 909, but we've sped it up and shortened the sample."

Bingo. Dylan brings in the bass drum and instantly you can see what he means. It firmly prods our loop along rather than beating it into submission. A hi-hat, again from a 909, is next, Dylan layering each part in the first four bars of his Cubase program.

"We've built our foundations," Jem explains. "Next you'll be looking for other little loops to start filling in the gaps in the sound," he says, adding a snippet of a garage vocal at the end of the pattern and a loose funk bassline. "There are no rules at this stage," he assures us. "If it gets you going, then chances are other people will respond to it."

Now you can really get to work with that filter you've been itching to tweak all along. There are two approaches here, Dylan explains.

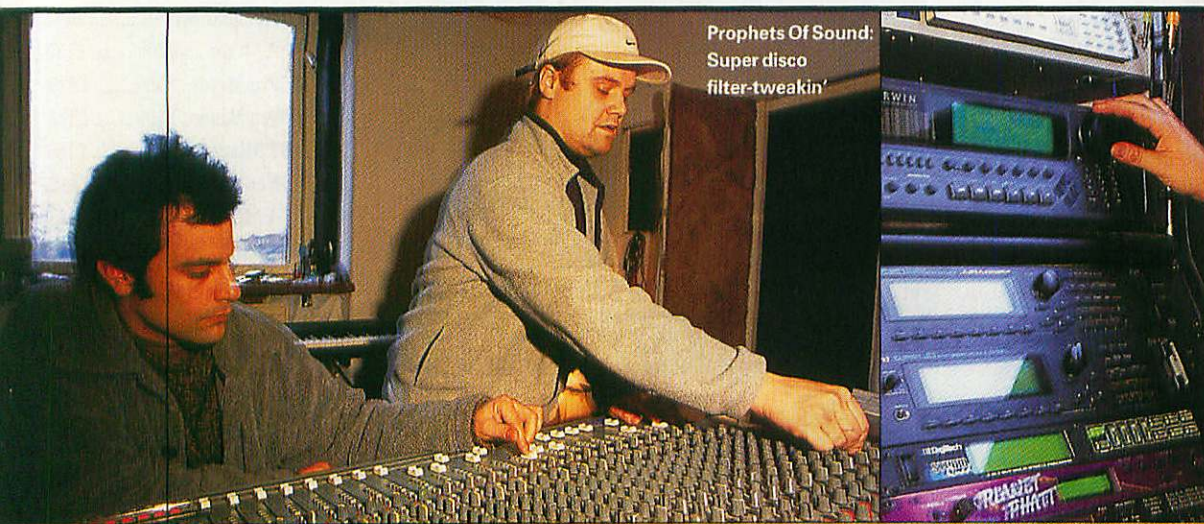
"With those early trance records, it all revolved around those filtered acid loops that would open up and keep opening up," he states. "But you can be more subtle. On 'Around The World', for instance, Daft Punk just filtered the vocal, but they took it all the way down in frequency and then slowly brought it up again. Filters can also be quite unpredictable. All you can do is try a few different things out."

Restraint is the key: you may have some neat sounds, but you can ruin them if you overuse them. Dylan cites Masters At Work as prime examples. "They hold off with certain sounds until the time's right, or use a sound just once, for eight bars. You're dying to hear it again but the only way you can is by putting the record on again."

And so Dylan presses play and, using their mixing desk to bring the different elements in and out and the in-built filter on their sampler to morph them in and out of shape, the beginnings of an arrangement are thrashed out through trial and error. Then, as the bass kicks in and the track rockets into orbit, Gem turns to us with a satisfied grin on his face and declares: "I think we might just have the new Prophets Of Soul single on our hands."

EQ, naturally, is glad to be of assistance. Oh, and don't forget to call us when the royalties come in.

Prophets Of Soul's 'Nite' EP is out now on Sunflower



THE TIPS

HAVE A BREAK - TIREDNESS KILLS TUNES!

DYLAN: "If you've been listening to something for hours and hours, take 15-20 minutes out and put another record on, just to refresh your ears and give them something to compare your tune to."

DON'T GET TOO CLEVER!

JEM: "With house music, especially, there is a point you should never really cross. It is essentially dancefloor music for DJs to play out. If you start to get a bit too intricate, you can lose the plot altogether."

MESS ABOUT!

DYLAN: "We love to sit around and jam, not really doing anything in particular, just messing about with keyboards and guitars or decks. Record it and later you might come across something really juicy you can sample. A lot of quite unmusical producers make wonderful music that way."

USE YOUR EARS, NOT YOUR EYES!

DYLAN: "With Cubase, a lot of the time I end up turning the screen off. It's very easy to visually arrange a track, rather than simply listening to it. The trick is being able to do both properly. When you start out, Cubase is the thing, the whole thing, but it's not like that anymore."

THE GEAR

ATARI 1040 WITH CUBASE SOFTWARE

JEM: "They're dirt cheap. You could probably get one with a monitor for under £200 and most times you'll get Cubase with it."

DYLAN: "Cubase is the best thing you can get. It's so simple - I'm still using the same program I used 10 years ago."

AKAI S1000 SAMPLER

DYLAN: "This one used to be Trevor Horn's - apparently he did 'Relax' on it. It isn't the most up to date sampler in the studio, but it makes things like the kicks and the hi-hats sound nice and rough and alive. Everyone's striving to get this digital perfection, but sometimes you want things to sound rough and nasty."

BOWENGER COMP-OSER COMPRESSOR

DYLAN: "It's not an expensive bit of kit at all, it'd probably cost you about £170. They're great for beats and kick drums. When you first set out you want stuff that makes noises and sounds, stuff that will actually help you create, but these really up the quality of your productions. It makes things sound so much more alive."

CLUB-SIZE JBL SPEAKERS

JEM: "They're not the most sensitive speakers in the world but that's the point. You can have something that sounds excellent in the studio but as soon as you get it in a club it can have so much bottom end you hadn't noticed before."

ANY OLD MICROPHONE YOU CAN LAY HANDS ON

JEM: "It gives you that edge that someone else hasn't got and you're not restricted to sampling off a record deck."

SAMPLES

● An album full of **NORMAN COOK**'s most prized loops, effects and vocals is the centrepiece of sample CD firm AMG's releases for the new year. They released Cook's CD-Rom "Skip To My Loops", along with Vince Clarke's "Lucky Bastard" CD, a drum & bass collection entitled "160dB" and "Underfire" by industrial funksters Terminalhead. All four will be available in two formats – on WAV/Audio CDs at £20 or REX/WAV/AIFF/Audio at a slightly more expensive £30. AMG are one of the first companies to experiment with the REX format, which works in conjunction with music software Cubase VST and ReCycle, automatically putting loops in time and saving hours of brain-numbing labour.

Check out AMG's web site at <http://www.amguk.co.uk> for further details

● **YAMAHA** have launched a new digital mixer, designed to replace their groundbreaking ProMix01. The 01V boasts 16 analogue and eight digital ins, 4 band EQ, MIDI automation plus two built-in effects processors. It's currently retailing around the £1399 mark. Also new from Yamaha is their DSP Factory PCI sound card, which includes two on-board reverb units, for around £600.

● **PHILLIPS** have released two new machines into the CD writer market; the CDR765 (around £399.99) has the benefit of a twin tray CD player and a double speed copier, while the CDR 880 is the only machine currently on the market able to record on re-recordable CDs as well as standard blanks. It's retailing for about £349.99.



Norman Cook:
skip to his loops

pic RAISE-A-HEAD

MY FAVOURITE MACHINE

Jamie Lidell from
SUPER COLLIDER
on water tanks

I don't know if you'd call it a gadget but, um, it's a water tank. Well, a sort of underwater reverb unit. You send pieces of your music into an underwater speaker and back through an underwater microphone, to get that special sort of underwater sound. No, I'm not having you on! I made it myself. You basically just cover the speaker and the microphone so they're protected from the water. I used a condom, actually; they do have another use. I've only just built it, but it's rapidly becoming my favourite toy.

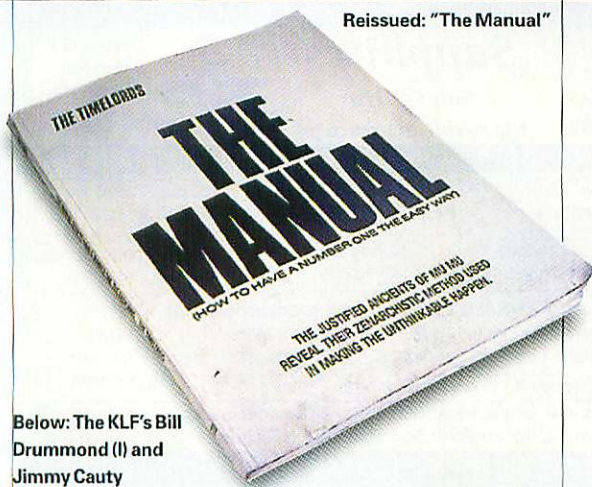
The basic effect is quite muffled, but if you fuck the water up while you're using it, get a bit of turbulence going on, then you get this excellent chopiness to it. I haven't tried it with fish in yet but I reckon that'd be quite funny too. Get a bit of fishy ambience in there. My other favourite toy at the moment is this little battery operated kids' radio transmitter that I picked up in this scummy old junk shop in Brighton. It's designed so kids can sing into a microphone and it'll come out of their radio. It's got a very short range, but it's great for sending music down. If you have 50 radios turned on at the same time, they'd all pick it up. That's some wall of sound. We did a show once that started off with about 10 or 20 radios all out of tune, and basically I just tuned them all in to the transmitter. It was so loud you wouldn't believe it."



Jamie Lidell: fan of
"fishy ambience"

pic NIMROD CLINTON

Reissued: "The Manual"



Below: The KLF's Bill
Drummond (l) and
Jimmy Cauty



pic RONNIE RANDALL

DO YOU WANT TO BE A POP STAR?

WHEN the KLF book "The Manual (How To Have A Number One The Easy Way)" was first released in 1988, it was considered as a bit of a joke. A smart, post-modern joke, but a joke all the same.

A decade later, with the book reissued after years out of print, it feels like the most important book ever written about the music industry. Penned just as sampling culture began to bulge, it trumpeted the gospel of DIY dance culture in precise and enthusiastic detail, from how to squeeze cash out of your bank manager to how to behave when you make it onto "Top Of The Pops".

It is funny, for sure, but no joke. KLF-sters Bill Drummond and Jimmy Cauty had just scammed their way to Number One at the time – with The Timelords' "Doctorin' The Tardis" – and seemed genuinely amazed at how easy it was. They even offered "Manual" readers a full refund if they failed to do the same!

These days, with records like "Music Sounds Better With You" leapfrogging up the charts, it's probably easier than ever. A few of the references may have dated, but the philosophy remains utterly intact.

This is The Bible for anyone deadly serious about having a laugh in the music industry. Buy it today. Or better still, steal it.

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ARTIST	TITLE	COMMENT	TYPE
2130	THIS SHIT IS WILD	SUPERB NU SKOOL JAZZ LP	USA
2131	HOOKED (TONY DE VIT REMIX)	1M HOOKED UP ON YOUR LOVE	UK(P)
2132	HOOPED IN TWO MINUTES	100% DUG OUT	UK
2133	EXPLICIT VOXAPELLAS VOL 1	12 USEFUL ACAPILLAS	USA(P)
2134	VOLUME 4	DA MAN WOT DA TECHNIO PLAN	UK
2135	DECEMBER	SLAMMIN' DEEP FUNK	UK
2136	SOUND SKETCHES	ORIGINAL WESTBAM REMIX	UK
2137	PLANET ROCK (1998 REMIX)	12 MIXES ACAPPELLA	USA(3)
2138	PLANET ROCK (1998 REMIX)	TALL PAUL LOOP DA LOOP	UK
2139	GOT TO GET UP	WICKED DEEP HOUSE	UK
2140	PART 1	1 VICKIOUS BRAINBUG MIXES	UK
2141	AGE OF LOVE 1998	PALEFIELD MOUNTAIN MIX	UK
2142	AIR	PROMO ALL MIXES	UK(3/P)
2143	WHERE LOVE LIVES (RARE) 3X12	DEBUT LP PICTURE DISC	ALBUM
2144	TOMMY BLAU 1998 (168 REMIXES)	STRONG VOCAL DEEP HOUSE	UK
2145	MY DESIRE (DREEM TEAM)	BUMPY DREEM TEAM MIX	UK(P)
2146	RAM TRILOGY CHAPTER THREE	NO REALITY (REMIX) MASSIVE	UK(2)
2147	HYPE THE FUNK	DESTINED TO BE MASSIVE	UK
2148	JOURNEY THRU THE DARK	20 20 VISION REMIX	UK(P)
2149	THE BOY IS MINE (REMIX)	66 GARAGE REMIX	UK(P)
2150	YOU DON'T KNOW ME (EP)	MASSIVE VOCAL DISCO HOUSE	UK(2/P)
2151	ARMAND DOES DONNA	2 FUTURE 4 U EP > WICKED	USA(2)
2152	ARMAND VAN HELDEN C FISHER	CHEESY DJ MIX FEAT	UK(P)
2153	BEACH BLOND VS 2 BAD MICE	2 OF 1998 5 TUNES	UK
2154	DREAMING	RUFF DRIVERZ LANGE	UK
2155	SOMETHING FILTERED	UPLIFTING PIANO ANTHEM	UK
2156	TRIBUTE	ITALIAN PIANO CLASSIC	UK(P)
2157	THE ENERGY (FEEL THE VIBE)	ORIG DANNY J LEWIS	UK
2158	REPEATED LOVE PART 1	ROLLERCOASTERS PUMPED UP MIX	UK
2159	THAT SOMETHING	SEXYSOULFULSWETSUMMERLP	2 X LP
2160	WIND & SEA	RHYTHM PLATE/DIGS WOOSH	UK
2161	COMPASS ERROR	RENAISSANCE TRANCE	UK(P)
2162	INVASION / INTERNAL STIMULATION	CLASSIC DISCO FUNK	UK
2163	ATLAZ	DJ TANCHER SPACE BROTHERS	UK
2164	DISCO BABES FROM OUTER SPACE	ORIG/CHOO CHOO/PIANOHEADZ	USA
2165	DISCO BABES FROM OUTER SPACE	LANGE/PIANOHEADZ/ORIG	UK
2166	MASSIVE NU SKOOL PIANO MIX	MASSIVE NU SKOOL PIANO ANTHEM	UK(P)
2167	LIFE 5 A 22 (BOMBSKARE 1998)	PROG HOUSE VERSION	UK
2168	BODY MOVIN	AWESOME KUT MASTA KURT	UK
2169	RAISE YOUR HANDS UP	MASSIVE FUNKY HOUSE	UK
2170	PLAYING WITH KNIVES	MASSIVE VAN DYK REMIX	UK
2171	PLAYING WITH KNIVES (HOT KNIVES)	PIANO HOUSE CLASSIC	UK(P)
2172	I M GONNA GET YA BABY	IT IS LARGE IS IT LARGE	UK
2173	FULL CHIRL	UPPER CUTS DEEP DISCO	UK
2174	MUSIC TAKES YOU (REMIX)	2 BAD MICE BREAKBEAT MIX	UK(P)
2175	DON'T HOLD BACK (THE FEELING)	UK BREAKBEAT CLASSIC	UK
2176	SWEETER LOVE	KENNY HAWKES SPACE FAVE	USA
2177	DISCO COP (DISCO REVIVAL)	ORIG JUDE JULES MIX	UK
2178	AND THEN THE RAIN FALLS (REMIX)	AND THEN THE RAIN FALLS BLAME	USA(2)
2179	TAKE ME TO THE MARDI GRAS/NAUTILUS	ALL TIME BREAK CLASSICS	USA
2180	PARADISE / GYM TONIC	1 2 3 4 5 6 7 8 AND BACK	2 X LP
2181	GOT MYSELF A TONIC	GOT MYSELF A DJ MIX	UK(P)
2182	THE GROOVE (1998 REMIX)	15 USED BY PATE TONG	UK
2183	THE GROOVE (1998 REMIX)	VAN HELDEN STYLE MADNESS	UK(2/P)
2184	NINGS OF RHYTHM	HARDY HARD HARDY HARD	UK
2185	HEY HEY YEAH	TUFF JAM SANCHEZ BHM	BOX(4)
2186	YOU ARE THE UNIVERSE (BOX SET)	GRASSY PARK MIX 2 MORE KUTZ	UK
2187	BACK TO LOVE (REMIX)/DISCO DANCIN	ANOSMILE VS RUM DMC	UK(P)
2188	FEEL THE PANIC	PIANO VOCAL CLASSIC	UK
2189	SUCH A GOOD FEELING	BIG DOORS SAMPLING DISCO	USA
2190	WOMAN OF ANGELS	BT & BROTHERS IN RHYTHM	UK
2191	GOSPEL	BT SASHA REMIX	UK
2192	REMEMBER	PRODIGY REMIXES	USA
2193	MADE IN TWO MINUTES (REMIXES)	WHITE LABEL EFFORT	UK(P)
2194	LET ME SHOW YOU A MIRACLE	BIG	UK(P)
2195	LOVER THAT U ARE LET ME SHOW YOU	FULL 12 VOCAL MIX	UK(P)
2196	TOO LATE (REMIXES)	NU COLE YAROLDE MIXES	UK
2197	INDOCHINA (1996 REMIX)	ORIGINAL WAVE OUT WEST	UK
2198	THE FREAKS COME OUT PART 2	SHARP TRADE MIX CP DUB	UK
2199	AIN'T NOBODY (REMIX)	FRANKIE NICKLES MIX	UK
2200	CLUB 65 PHAT N PHUNKY	ORIGINAL DJ ONLY MIX	UK(2)
2201	OFFSHORE (VOCAL REMIX)	DAYGO TEYENDALE	UK(P)
2202	CLUB FOR LIFE 1998 PART TWO	ACE CARL CRAIG STYLES	USA
2203	EXPANDED EP	187 LOCKDOWN NEVINS	USA
2204	CRO MAGNON / ERECTUS	(IRRESISTIBLE STORM MIXES	SPAIN
2205	NIGHTBIRD (1998 REMIX 2)	SASHA/VAN DYK TRANCE	UK
2206	CLAP YA HANDS (REMIXES)	MASSIVE HARDCORE ANTHEM	USA
2207	CRAWLER	FUNK CLASSIC	UK
2208	BAPTISED BY DUB	BREAKBEATS 4 MIXING	ALBUM
2209	METS ON UP FUNKY PUNK	HIP HOP BATTLE TOOLS	ALBUM
2210	BATTLE BREAKS VOLUME 1	SLAMMIN VOCAL GARAGE	USA
2211	BATTLE BREAKS VOLUME 2	GOOD GARAGE CHOP	UK(P)
2212	BAD ENOUGH	PUMPING UP LIFTING HARDRAG	UK
2213	GOOD RHYTHMS	JONESSEY/NALINA KANE/AK	SLAMMIN EURO HOUSE
2214	MEET HIM AT THE BLUE OYSTER BAR	BIG WHITE AFFAIR	GERMAN
2215	BORA BORA / MEET AT LOVE PARADE	1 FEEL GOOD THINGS FOR YOU (DISC 2)	UK(P)
2216	MAMA SWEET	4 MASTERS AT WORK MIXES	USA(2)
2217	SO IN LOVE PARADE	ORIGINAL TEACHERS	UK
2218	I FEEL GOOD THINGS FOR YOU (DISC 2)	DANCING DIVAT HOUSE MIX	UK(P)
2219	AROUND THE WORLD (MAW REMIX)	UK BREAKBEAT CLASSIC	UK(P)
2220	AROUND THE WORLD (MOTORBASS)	DEEP DISH 4 YOUR MIXES	UK
2221	3 IS FAMILY (REMIX)	IDIZA S BIGGEST PIANO 98	USA(P)
2222	MUSIC IS THE ANSWER (DEEP DISH)	TODD TERRY/TOMMY MUSTO	UK
2223	NEEDIN YOU	2 ELECTRO CLASSICS	UK
2224	YOU CAN MOVE/RAPPERS DELIGHT	WELL UGRND LONDON GARAGE	UK(P)
2225	1 FOR THE TREBLE/DANY SCRATCH	HOUSE PARTY CLASSIC	USA
2226	NASTY BITCH / DEVIL WOMAN	SOMEWHERE THERE'S A DEEP SOUL HEAVEN	UK
2227	GROOVE IS IN THE HEART	MASSIVE SASSY TRANCE	UK(P)
2228	SOMEHOW	NEW VOCAL RANSEY FEN	UK
2229	STARGAZER	ORIG NEW HORIZONS DEM 2	UK
2230	DESTINY (LIMITED EDITION)	FRUITLOOP RHYTHM MASTERS	UK(P)
2231	DESTINY 1998 (DISC ONE)	VOCAL HOUSE CLASSIC	UK(P)
2232	DESTINY 1998 (DISC TWO)	DELETED TRANCE CLASSIC	UK
2233	DO YOU WANNA BE MINE	HARD UK HOUSE	UK
2234	ANTHIM	2 MIX FRENCH NEWS	FRENCH
2235	DIGITAL DOMAIN	KENNY DOPE / C DOK / S PHROGZ	UK
2236	I WANT THE WORLD TO KNOW	BROTHERS IN RHYTHM	UK(P)
2237	UNE VERY STYLISH FILLE (REMIXES)	LOUGHT AFTER SPACE BROS	UK(P)
2238	AIN'T NOBODY (REMIX)	PROGRESSIVE ANTHEM	UK
2239	LOVIN FOR THE WEEKEND (REMIX)	YMCA (BIZA DISC)	FRENCH
2240	DE MIRO	EXTRA KILLER HORN MIX	GERMAN
2241	ON TOP OF THE WORLD	ORIGINAL BURGER QUEENS	UK
2242	BAD BOYS OF THE RAKIM	LET ME SING IT TO YOU	UK(P)
2243	THE HORN (EL TRIN)	MAK VAN DYK/ALTBROEADS	DUTCH
2244	DIRTY DISCO DUBS	MORE DJ TOOLZ	UK
2245	TRICK S THEME	1 C S DJ TOOLZ 0000000000000	USA(2/P)
2246	MAJHOUSE (REMIXES)	BREAKS HOUSE SCRATCHES	USA(P)
2247	BATTLE WAX	SAMPLES SCRATCH TONES	USA(2/P)
2248	FROSTED BRACKS	EURO NUMBER CANNED BY TONGY	DUTCH
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2254	HARDWARE (REMIX)	LOVE OCEANOGRAPHY	UK(P)
2255	JAZZ & BASS SESSIONS II	UK HARDCORE CLASSIC	UK(P)
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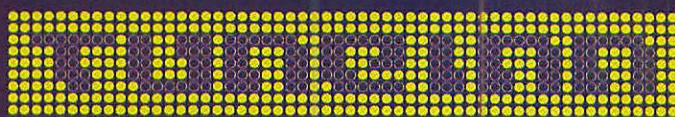
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Casualty Ward

Ever winced at the improbable levels of stupidity we all reach come Saturday night? Shuddered at the memories of those narrow escapes? Maybe you're just proud of them. Send your tales of clubbing madness to Casualty Ward, Muzik Magazine, Kings Reach Tower, Stamford Street, London SE1 9LS

Run-in with the rozzers

THROUGHOUT 1995 a large group of us were regular Friday worshippers at the temple of hard music that was Garage at Heaven. It was a very hedonistic, loved up time and we would often invite a whole bunch of new "friends" that we made at the club back for an all-day party in Bethnal Green (some people were so loved-up they temporarily thought they were bisexual, but that's a very different story).

On this occasion the party was well under way when we received a call from a car-load of clubbers to whom we had given directions but were slightly lost. Me and a mate decided to go out into the street to see if we could spot them driving around the area, and I had a bag of 30 pills in my hand (as you do), which for some reason I had decided to take with me. After a couple of minutes we thought we had caught sight of them in a lone car driving slowly towards us, so I stood in the middle of the road and waved both arms – including the bag of Es – above my head. As the car came closer, both of us realised at the same time that its roof rack was in fact a row of lights and we had just hailed a police car.

I ran up into the house to shed the pills while the others tried to get rid of the officers. Upstairs, people were chopping out lines and building huge spliffs as I burst in, pulled the needle off the record and hurriedly announced that I had just invited some of east London's "finest" up to our little gathering. Mass panic ensued as everyone tried to hide their activities and made ridiculously unconvincing attempts to look innocent. There was a very long pause, but the police drove by with only an inquisitive stare and the party recommenced in earnest. I think it must have been the adrenaline high that had us still dancing on the window ledge sometime the following afternoon. But then again, by that time, if the officers had paid us another visit, there wouldn't have been any drugs left to hide!

TK, London

Ravers on the piss

BACK in 1991 me and a friend went to an illegal rave held in a lock-up garage in Brixton. After going through the usual warehouse procedure – buying a can of warm

Red Stripe for two quid and a dog-worming tablet for 20 ("they're really pokey" – I'll bet they are, if you suffer from internal parasites), we ventured onto the dancefloor. It was all going off to Steve Bicknell playing hard Belgian techno, with loads of tops-off E monsters grinding away.

It was boiling hot, so we didn't think much of the water coming down onto our heads. Must be condensation, I thought, though there was a lot of it. It was only when I went to the toilet that I realised it was upstairs, directly over the dancefloor. And it was completely flooded, raining piss right through the roof and onto our heads. It's now reverted to being just a lock-up garage.

Gary Dougal, London

Central heating for kids

A FRIEND of mine was standing in a warehouse party a few years back, completely off his meringue, chatting to a mate while trying to order a drink from the bar. Eventually he turned around and said, "Service here's fucking awful, isn't it?"

"That's because," came the reply, "that's not the bar. It's a radiator."

Kevin S, Birmingham

Scooter trouble

I WAS once at a party where my mate, who was holding the party, proceeded to get spannered on a heinous cocktail of drugs and drink. He decided, for some unknown reason,

that it was absolutely imperative he drive his scooter round to his girlfriend's. Only he couldn't find his crash helmet. In his fucked-up state he thought, "there's no way I can go round there without something on my head, cos I'll get pulled by the police". So with the logic of only the very stupid, or the very caned, he decided to wear a shower cap instead. Unsurprisingly he got pulled over anyway and was done for drunk driving.

Matthew, Glasgow

A case for "Animal Hospital"

YOU'RE not going to believe this, but I swear it's absolutely true. My friend went to Ibiza, and unlike most British clubbers, absolutely hated it. Terrible music, people off their heads everywhere. He woke up with a particularly sore head one morning, hearing some strange sounds coming from outside his window. He got up, looked out over his balcony and saw a dog shagging a cat. He thought, that's it, things can't get any lower, I'm going home. He was on the next flight back to Blighty.

Declan, Manchester

A right pothead

AFTER a big party at In The City in Manchester, Soma Records head honcho Dave Clarke (not the techno DJ) went back to Dave Beer's hotel room for a bit of a "party". The throng proceeded to get stuck into a right old session, with Dave being so

nuttled he decided to stick one of the room's yukka plants on his head. Where it stayed for the rest of the night. Come morning, Dave left the hotel, sauntering straight out of the hotel, with the plant still stuck firmly on his head. Hailing a cab, he asked to be taken to the botanical gardens.

"Why do you want to go there?" asked the cabbie.

"I'm going home," he replied.

From the Muzik Crew

Crustie chunder horror

A FEW years ago, back when I was a crustie student, I was a regular at the trancey world music hippy club Whirl-Y-Gig. The night always ended with everyone on the dancefloor sitting on the floor, while a parachute was dropped from the ceiling over our heads, so we could sit under it watching the psychedelic lights and listening to trippy ambient records. I know, I know, but it's one of those "you had to be there" moments and it really was absolutely amazing at the time.

One Saturday night I was there, ripped to the tits on cheap lager, numerous spliffs, a half tab of acid, and a particularly strong snowball. I was dancing like a loon with a bloke from college I really fancied. Everything was going swimmingly, until I sat down under the parachute canopy and the mind-boggling lights, that is. Suddenly the night's excesses started to get too much, my head started to swim and before I knew it I was puking my guts up over the head of the horrified bloke I'd been dancing with all night. He tried to get out of the way, but with 500 people all sitting cross legged on the dancefloor there was no escape for the poor lamb. Needless to say, we never got it together, I never went back to Whirl-Y-Gig and these days I get glammed up and never, ever sit down on the dancefloor.

Clare, Horsham

Have you ever gone right over the top, had a narrow escape or just done something spectacularly daft while out clubbing? Are you perversely proud of it? Then write to **Casualty Ward, Muzik Magazine, Kings Reach Tower, Stamford Street, London SE1 9LS.** Names can be changed to protect the guilty.

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