4 FREE GIANT POSTERS INSIDE!

No11 APRIL 1996 £2.20

MUZIK

THE NEW TESTAMENT OF CLUB CULTURE

The Ecstasy debate

Leah Betts' parents face to face with E-users

172 pages
Biggest Ever Issue!

The Beloved

Frankie Knuckles

Misjah & Tim

LTJ Bukem

Looking Good

4 Free Giant Club Posters

Cream ✦ Ministry Of Sound ✦ Fun ✦ Renaissance

Asch. 57.00/L 8,000/$ 4.95

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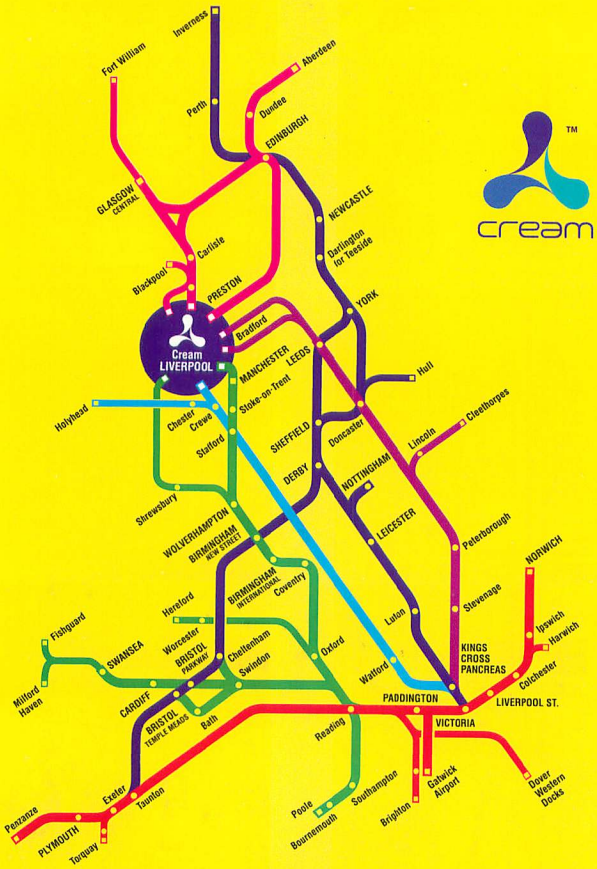


cream ™

Saturday March 30th -

Cream Delivers: New late night licence
New building extension: The Courtyard-Sawmill
To celebrate: UK's finest DJ (unannounced). Don't Miss!

Cream → Liverpool

Saturdays

Residents	Regular Appearances	March 30th
Paul Bleasdale	**Matthew Roberts**	Late Opening & Grand Opening
James Barton	**Les Ryder**	+ Very Special Surprise Guest Dj
Andy Carroll	**Phil Cooper**	**Boy George**
Fortnightly Resident	Live Percussion	**Jon Pleased Wimmin**
Allistair Whitehead	**Sudha**	**Dave Seaman**

April 6th Easter Weekend Special	April 13th	April 20th
Roger Sanchez	**Paul Oakenfold**	**Allistair Whitehead**
Allistair Whitehead	**Mark Moore**	**Judge Jules**
Andrew Weatherall	**Nick Warren**	**Justin Robertson**

In Association with **MUZIK** Magazine

April 27th

Jon Pleased Wimmin
Boy George
Satoshie Tomie

Notes
A Admission: £7 Members + NUS
B £10 Non Members
C Doors: 9.00pm til 2am
D Saturdays @ Nation: Wolstenholme Square, Liverpool
E For all information regarding Cream and Cream related events call 0891 518200, calls cost 39p min rate/49p min all other times
F Coach bookings 0151 709 1693
G Ticket bookings 0151 708 9979
H Management reserve the right of admission

Full On → Liverpool

Fridays

Residents		Live Percussion
Carl Cox	**Paul Bleasdale**	**Sudha**
Jeremy Healy	**James Barton**	
	Andy Carroll	

Friday April 26th

Roger Sanchez
Graeme Park
Mark Moore
Clive Henry

Ultimate
In Association with Worldwide Ultimatum

Notes
A Admission: £12/£11 NUS
B Doors: 10.00pm til 6am
C Fridays @ Nation: Wolstenholme Square, Liverpool
D For any information regarding the Cream Merchandise mail order service call Mark or Paul on 0151 708 9979
E Coach bookings 0151 709 1693
F Ticket bookings 0151 708 9979
G Management reserve the right of admission

Ballantine's cream

Cream → Europe

Notes
Ballantine's Whisky and Cream will be hosting an after event party at The Final of the World Pro Tour Snowboarding Championship
Resort: Baqueira, Pyrenees, Spain
Date: Weekend of April 12/13th 1996
DJs: Chemical Brothers + Paul Bleasdale

Cream → Arches - Glasgow

Monthly Saturdays in Glasgow

Saturday 27th April

Roger Sanchez — **Matthew Roberts**
Billy Nasty — **Pierre**

10pm - 4am

The Arches
30 Midland Street
Glasgow

Notes
A Admission: £14 plus booking fee
B Doors: 10.00pm til 4am
C Saturdays @ The Arches: 30 Midland Street, Glasgow
D For all information regarding Cream and Cream related events call 0891 518200, calls cost 39p min rate/49p min all other times
E Ticket Info/Coach bookings 0374 198888
F Credit card hotline 0151 708 9979
G Management reserve the right of admission

cream GLASGOW

Cream → Que Club - Birmingham

Monthly Saturdays in Birmingham

Bank Holiday Special - Saturday 4th May

		Live
Boy George	**Doc Martin**	**Kathy Sledge**
Judge Jules	**Matt Booker**	

10pm - 6am

The Que Club
Corporation Street
Birmingham

Notes
A Admission: £18 plus booking fee
B Doors: 10.00pm til 6am
C Saturdays @ Que Club: Corporation Street, Birmingham
D For all information regarding Cream and Cream related events call 0891 518200, calls cost 39p min rate/49p min all other times
E For any information regarding the Cream Merchandise mail order service call Mark or Paul on 0151 708 9979
F Credit card hotline 0151 708 9979
G Management reserve the right of admission

Full-On & Que Club Ticket Outlets

CREDIT CARD HOTLINE	0151 708 9979	BLACKPOOL - Melody House	01253 345755	EDINBURGH - 23rd Precinct	0131 226 2134	EXETER - Urban Coll	01392 436088	RHYL - Third Planet	01745 344679
LIVERPOOL - Cream Shop	0151 708 9979	BOLTON - Beat Street	01204 382588	GLASGOW - Bomba Records	0141 2488831	MANCHESTER - Geese	0161 839 9771	STAFFORD - Funkyworld	01785 228213
LIVERPOOL - 3 Beat Records	0151 709 3355	BRADFORD - Global Beat	01274 770885	HUDDERSFIELD - Fulcrum	01484 427564	MANCHESTER - Underground	0161 839 4043	STOKE - Global Groove	01782 201698
LIVERPOOL - Unity	0151 707 2008	BRISTOL - Jaspers	0117 9494932	HULL - Sublevel	01482 217620	MANCHESTER - Eastern Block	0161 228 6432	WARRINGTON - Hott Waxx	01925 659235
LIVERPOOL - Seeds Records	0151 650 0975	CARDIFF - Catapult 100% Vinyl	01222 228990	LEEDS - Cavendish Travel	01132 442999	NEWCASTLE - Trax	0191 222 1925	WIGAN - V2 Menswear	01942 826962
BLACKBURN - Ministry of Vinyl	01254 693 251	CARLISLE - Pink Panther	01228 28740	LEEDS - Jumbo Records	01132 455570	NOTTINGHAM - Arcade	01159 474932	WOLVERHAMPTON - Ruby Red	01902 771186
BIRMINGHAM - Depot	0121 643 6045	CHESTER - Global Grooves	01244 343781	LEICESTER - Pilot	01162 625535	PRESTON - Action Records	01772 258809	WREXHAM - Phase One	01978 264940
BLACKBURN - V2 Mensware	01254 690354	DERBY - Scenario	01332 292281	LONDON - Flying Records	0171 938 4407	PLYMOUTH - Urban Coll	01752 256390		

Muzik party at Fun, Birmingham

Choice cuts

MUZIK is proud to bring you our 11th cover star, **LTJ Bukem**, whose one-off deal with London has provided us with one of the finest drum 'n' bass compilations to date. But is jungle in danger of being swallowed up by the majors, with the news that a certain artist has purchased a Lotus with his advance? Along with Bukem, we've also got **Frankie Knuckles** and **Maxwell** live and direct from New York, **Misjah & Tim**, **Howie B**, **Donna Summer**, a **Ninja Tune** label profile and, most significantly, Leah Betts' parents, who kindly agreed to take part in our **Ecstasy debate**. And then, of course, there are our **free club posters**. Who'll win the battle to grace your bedroom wall?

Out and about this month, we hear that **Judge Jules** rushed out and purchased some ring-binder stickers after seeing **DJ Food**'s Tricks Of The Trade, while from over in Berlin come rumours of club-knapping, a new craze where clubbers are blindfolded and taken to raves in the middle of nowhere. The final Open All Hours ended in tears for many, with **Carl Cox** on the mic in honour of promoter **Jim Masters**. And Lost took over The End to give the venue its finest party yet.

Respect to Bugged Out in Manchester, too. Rather than hang on to the £1,000 left in the kitty when Juan Atkins pulled a gig at the club, the promoters booked a local spinner, Rob Bright, and put the rest of the dosh behind the bar for the punters. The legendary **Larry Heard** was turned away from Speed and, back up in Manchester, the bouncers at Holy City Zoo forced a Muzik journalist to go to a 7-11 and buy the magazine to prove that she worked for us before letting her in to review **Gusto**. They then refused to let our photographer in. Thank goodness for that open window round the back.

Finally, congratulations to Robert Miles, Gusto, Way Out West, Sasha, Gat Decor and Carl Cox, who all recently entered the national Top 40. Oh, and the countdown to Tribal Gathering and the **Muzik Magazine Dance Music Awards** now stands at two months. Going on one. . .

MUZIK voted Music Magazine Of The Year (ITC Awards)

ipcmagazines
'A commitment to excellence'
Distributed by Marketforce
ABC Member of the Audit Bureau of Circulations

Cover picture: **Vincent McDonald** This picture: **Raise-A-Head**

in the mix

Features

30 THE BELOVED
Jon and Helena Marsh return to a state of bliss with their stunning 'Satellite' single and forthcoming new album

36 FRANKIE KNUCKLES
The godfather of house? Probably. An inspiration to the entire dance world? Unquestionably

41 ECSTASY DEBATE
Leah Betts' parents, two MPs, a police officer, Dave Clarke and E-users get together to voice their hopes and fears

48 MAXWELL
A man of whom great things are expected. Hail the president-elect of the blues-jazz-funk-soul-disco boogaloo

54 HOWIE B
The B-bloke celebrates the birth of his baby daughter with an album, a book, a film and a rather odd-looking cigar

58 MISJAH & TIM
The double Dutch producers give the low-down on their gigantic 'Access' single. Hang on to your ribcage...

74 B12
They're known as the quiet men of British techno. So how come these two guys can't stop bloody talking?

78 FLASHBACK
See what your fave DJs looked like with hair in our dusty old photo extravaganza. They'll never speak to us again

80 HARDCORE UPROAR
Hardcore, happy hardcore, metalcore, deathcore, speedcore, terrorcore, ultracore. It's all here. Cor!

84 LTJ BUKEM
The headboy of the new school of drum 'n' bass on cricket, fascist bully-boys and his 'Logical Progression' collection

Regulars

6 NEWS
Muzik Magazine Dance Music Awards, Orbital on tour, The Prodigy return, Sasha gets bootlegged, Southport Weekender line-up and Cream in space

16 PHUTURE
Muzik's tips for April: Lil' Mo' Yin Yang, The Fugees, Serial Diva, Full Cycle, Morgan Geist, Only Child, and Busta Rhymez. Plus Murk interviewing Donna Summer and Paul Broughton's all-time top tunes

26 BLAGGERS PLC
I want, I want, I want, I want, I want, I want, I want...

52 FREEBIE JEEBIES
Win cool shit. Moving Shadow and Dope On Plastic club clobber, and Incoming! CDs

63 FLOOR FILLERS
Heavenly Social and the final night of Bounce in Nottingham, snowboarding with Cream, Swoon's second birthday in Stafford, St Germain in London, and Gusto and Ken Ishii in Manchester...

91 CHARTS
The Muzik Sweep, together with the latest sales and DJ charts from around the world

95 SINGLES
Lionrock's Justin Robertson decides who roars and who squeaks

99 ALBUMS
LTJ Bukem, Lionrock, 2Pac, Larry Heard, Howie B, Smoothe The Hustler, Gabrielle, B12, Tortoise, and the "Classic Acid" and "Fine Gold" compilations...

109 TRAINSPOTTING
The latest underground techno, house, hip hop, soul, jungle, trance, garage and hardbag releases

126 LABEL SPOT
Shadow kick-boxing in the ring of avant trip hop with the Ninja Tune posse

128 FLY BY NIGHT
Partying in Prague. A spring-time raving revolution

132 SCANNERS
Dance culture pulp fiction, at home with Gabrielle and those essential 'Essential Mix' listings

134 EQ
Judge Jules talks knobs in his basement studio

139 VINYL SOLUTIONS
What, when, how and why. Your questions answered

145 INSOMNIA
Muzik's essential club listings

166 MOUTH OFF
Tales from beyond the crypt... Erm, reader's letters

168 PARANOIA
Poking the eyes and prodding the egos of people we want to laugh at. Yeah, we know it'll end in tears

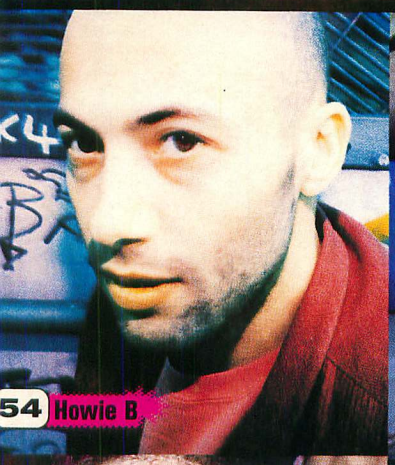
170 HANG THE DJ
There's a noose in the hoose. But whose neck is in it?

Next Issue on sale April 10

84 LTJ Bukem

74 B12

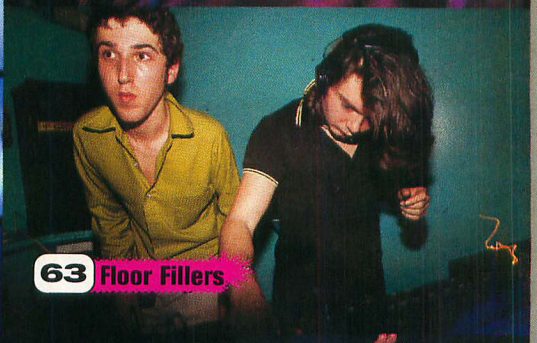
99 Albums


54 Howie B

41 Ecstasy Debate

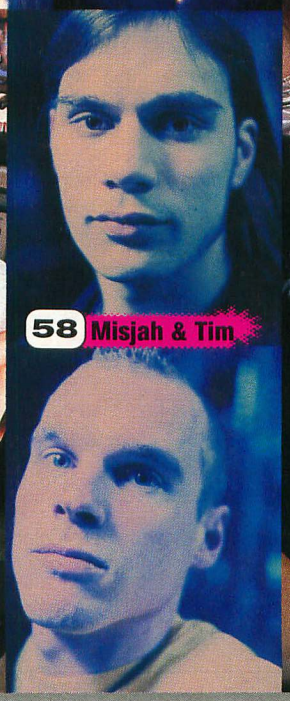
63 Floor Fillers

80 Hardcore Uproar


63 Floor Fillers

48 Maxwell

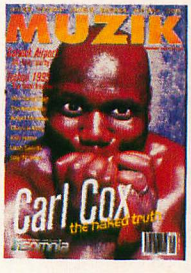
16 Phuture


58 Misjah & Tim

145 Insomnia

MUZIK MAGAZINE
DANCE MUSIC AWARDS
1996

MUZIK ANNOUNCES DANCE MUSIC AWARDS



Muzik to take Birmingham by storm!

MUZIK is to host the very first Muzik Magazine Dance Music Awards on Thursday, May 23 at the exclusive International Convention Centre in Birmingham. The awards, which will become an annual event, will be one of the most prestigious dates on the dance calendar.

The awards ceremony coincides with the first anniversary of Muzik, which was launched at Tribal Gathering in May, 1995.

All of the award-winners will be voted for by you, the reader, using the form opposite. Voting forms will also be available from record shops and clubs throughout the country. Perhaps the most prestigious trophy will be Club Of The Year and on the weekend before the awards, Muzik will be hosting special nomination nights at the 10 clubs most likely to pick up the prize. In addition to this, Muzik will be celebrating its first birthday at UK Midlands in Wolverhampton on the night after the awards (May 24).

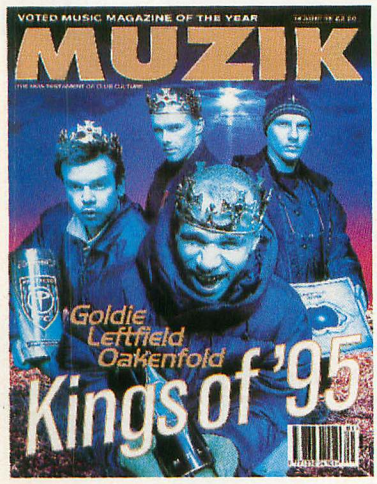
The Hyatt Hotel, Birmingham

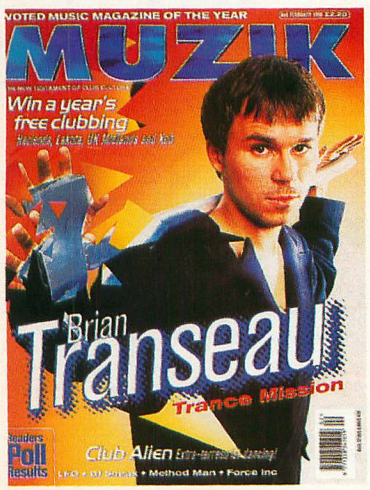
On the night of the ceremony, there will be an after-hours party at Bakers in Birmingham, with a limited number of tickets available to Muzik readers. The party will feature many of the award-winners on the decks and is being promoted by Charlie Chester in conjunction with Muzik. 1FM, who will also be present on the night, have a special award, which will involve listeners voting for their favourite Essential Mix of the year.

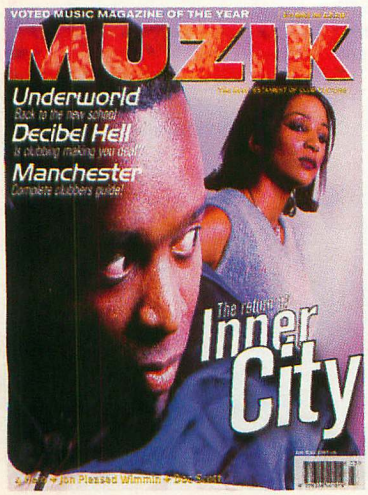
As an added inducement to encourage you to put pen to paper and vote for your favourite movers and shakers, Muzik is offering ONE lucky reader the chance to attend the awards ceremony. If you're first out of the mail bag after the closing date, we'll whisk you and a guest of your choice, no expenses spared (well, standard class British Rail probably), to Birmingham, put you up in the same posh hotel the world's top DJs and producers are staying in (The Hyatt Hotel), buy you some fish 'n' chips and a can of Tango, bundle you into the ceremony and then off to the after-hours party, where you'll be able to rub shoulders with the stars and get the beers in.

FIVE runners-up will each receive a subscription to Muzik for a whole year. And if they're not decent prizes, we don't know what are. What more could you want? Get voting!

For further details about the Muzik Magazine Dance Music Awards, telephone 0171-261-5993.







MUZIK MAGAZINE DANCE MUSIC AWARDS 1996

The destiny of the 20 categories for the first Muzik Magazine Dance Music Awards is now in your hands. If you want Carl Cox to be recognised as DJ Of The Year, if you want Brandon Block exposed as Caner Of The Year, or if you want Metalheadz to be the Club Of The Year, simply fill in the list below. What are you waiting for? Vote away!

Please cut out and send your completed nominations form to: MUZIK MDMA 1996, King's Reach Tower, Stamford Street, London SE1 9LS. Nominations to arrive no late than Wednesday, May 8.

1 BRITISH DJ OF THE YEAR..... FRANCOIS VIVACIOUS

2 INTERNATIONAL DJ OF THE YEAR..... TONY HUMPHRIES

3 CLUB OF THE YEAR..... CREAM

4 EVENT OF THE YEAR..... TRIBAL GATHERING

5 ALBUM OF THE YEAR..... ~~SESSIONS-6~~ TIMELESS

6 SINGLE OF THE YEAR..... JOSH WINK - HIGHER STATE

7 COMPILATION OF THE YEAR..... SESSIONS-6

8 REMIX OF THE YEAR..... DONNA SUMMER - I FEEL LOVE

9 RADIO SHOW OF THE YEAR..... RADIO 1

10 1FM AWARD: ESSENTIAL MIX OF THE YEAR..... CREAM AT THE ARCHES 25/11/95

11 LABEL OF THE YEAR..... AM/PM

12 LIVE ACT OF THE YEAR..... ORBITAL

13 BEST NEW DJ..... FRANCOIS VIVACIOS

14 RESIDENT DJ OF THE YEAR..... MARSHALL

15 BEST VENUE..... CREAM

16 WORST TOILETS..... OSCARS - CLACTON

17 WORST DOOR POLICY..... OSCARS - CLACTON

18 BEST FLYER..... BACK TO BASICS

19 CANER OF THE YEAR..... BRANDON + ALEX

20 HANGING OF THE YEAR..... JEREMY HEALY

MUZIK MAGAZINE DANCE MUSIC AWARDS 1996

NAME..... Martyn Taylor

AGE..... 18

ADDRESS..... 241 RAYCLIFF AVE CLACTON-ON SEA - ESSEX

DAYTIME TELEPHONE NUMBER..... 01255 423914

CREAM GO INTO SPACE

Win a trip to space with Cream

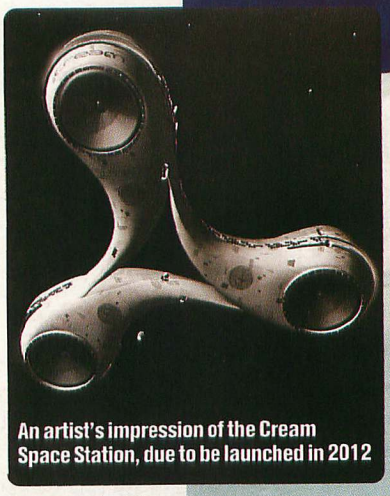
CREAM have exclusively revealed to Muzik that they are to launch the very first nightclub in outer space.

As the superclub wars hot up, the leading UK organisations are seeking new ways of developing the club scene. And nobody has planned anything quite so outlandish as Cream's latest scam.

After 12 months of top secret negotiations, James Barton and Darren Hughes from Cream have signed a five million pound deal with NASA, which gives them exclusive rights to party in space.

Cream In Space, which blasts off from Cape Canaveral in Florida on July 13, will be the first in a series of parties to take place in outer space over the next 16 years. Cream are to completely transform the loading bay of the Voyager Space Shuttle, which is normally used to launch satellites, into a full-on nightclub environment.

"People always talk about clubbing being an out-of-this-world experience and we are finally proving that to be true," states Darren Hughes. "Cream have once again set the standard for everybody else to follow. This deal has been a long time in coming, but all that matters now is that, once more, Cream is going where no other club has been before. We've even struck a deal with a leading beer company to create a non-spillable alcoholic fluid. If it all goes smoothly, we plan to host a party every summer, in conjunction with our opening night at Space in Ibiza. This will take us up to 2012, when we're planning to launch the Cream Space Station."



An artist's impression of the Cream Space Station, due to be launched in 2012

The Voyager Space Shuttle, venue for the first Cream In Space parties

Cream, who are said to have already spent one billion pounds on the development of the Space Station, claim that its capacity will be a comfortable 500. The initial trip, however, will be limited to 30 people, including the Cream team and guest DJ Paul Bleasdale, who will have the honour of being the first DJ to ever play in space. Darren also adds, "The most exciting thing about the whole venture is that there are no police around. We will be able to party non-stop for seven days without interruption. This is what 21st Century clubbing should be all about."

In an act of unrivalled generosity, Cream are offering 10 lucky Muzik readers the chance to join the first Cream In Space venture. Just answer this question:

On which date was Cream founded?

(a) February 30, 1983
(b) April 1, 1996
(c) October 17, 1912

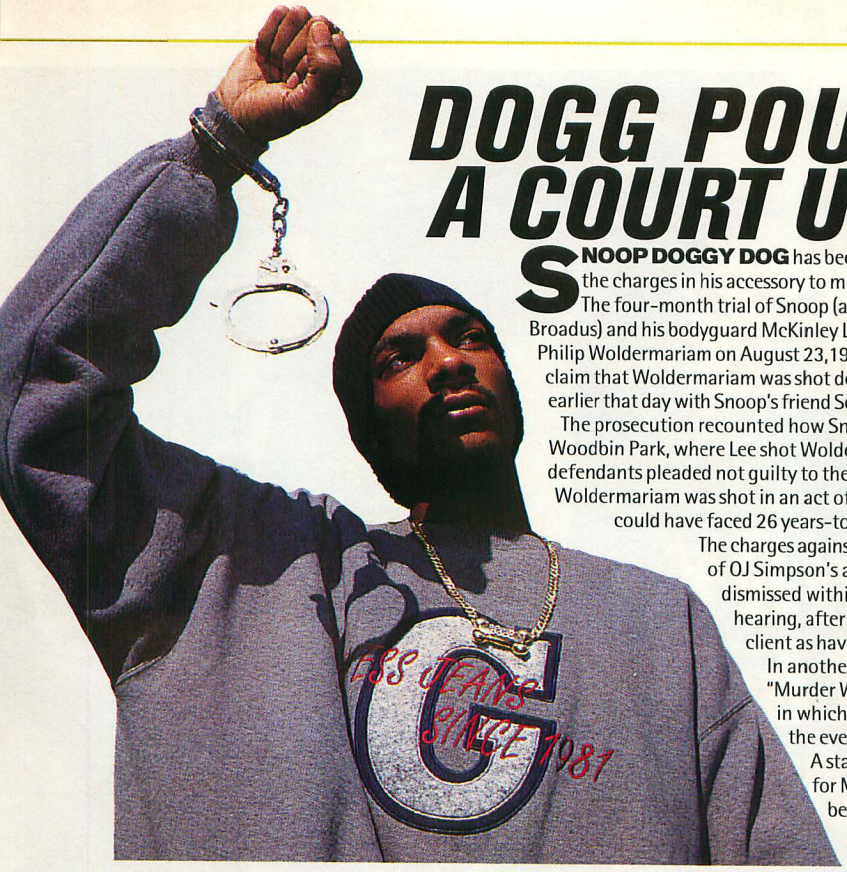
Please mark your entries "Cream In Space Competition". The closing date for all entries is April 1, 1996. The spaceman's decision is final.

★ **MUZIK** is to host a party at Cream in Liverpool on Saturday, April 6. The night features DJs Roger Sanchez, Andy Weatherall, Allister Whitehead, Paul Bleasdale and James Barton. For further information and ticket details, call 0151-709-1693.

Meanwhile, Nick Warren and Paul Oakenfold have been confirmed as guest DJs for the first in a new Cream compilation series, entitled "Cream Cool". A third name is expected to be added shortly. The album will be released on deConstruction.

Roger Sanchez

DOGG POUNDED A COURT UPDATE



SNOOP DOGGY DOG has been found not guilty of all but one of the charges in his accessory to murder trial at the LA Criminal Court. The four-month trial of Snoop (appearing under his real name Calvin Broadus) and his bodyguard McKinley Lee, centres around the murder of Philip Woldermariam on August 23,1993, in south Los Angeles. Witnesses claim that Woldermariam was shot dead by Lee following an argument earlier that day with Snoop's friend Sean Abrams.

The prosecution recounted how Snoop had driven Lee and Abrams to Woodbin Park, where Lee shot Woldermariam several times. All three defendants pleaded not guilty to the charge of murder, claiming that Woldermariam was shot in an act of self-defence. If convicted, Snoop could have faced 26 years-to-life in jail.

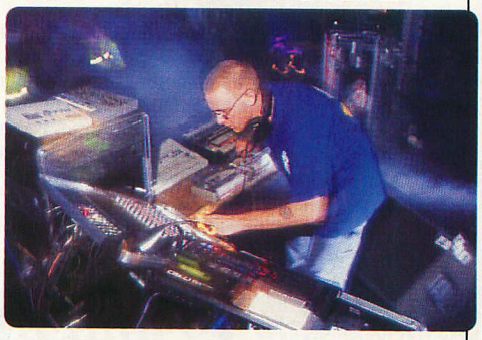
The charges against Abrams, who retained the services of OJ Simpson's attorney Johnnie Cochran, were dismissed within three weeks of the start of the hearing, after Cochran successfully declared his client as having been "overcharged".

In another bizarre twist, Snoop has released "Murder Was The Case" a 12-minute video in which he re-enacts a similar version of the events of which he was accused.

A status hearing of the trial is scheduled for March 18, when the prosecution will be allowed to move for a re-trial.

THE SOUTHPORT DANCE MUSIC WEEKENDER have announced details of this year's event. With four individually-themed dance venues, the 18th annual Weekender will take place at the Pontins Holiday Centre in Southport on April 19, 20 and 21. Guests include Roger Sanchez, Danny Rampling, Tony Humphries, Graeme Park, Allister Whitehead, Paul "Trouble" Anderson, Bob Jones, Bob Jeffries, Norman Jay, Kevin Beadle, Snowboy, Trevor Nelson and DJ 279. What's more, it's licensed for 24-hours a day! For further information call 0191-389-0317.

NEW CONCEPT FOR RICHIE HAWTIN



RICHIE HAWTIN has revealed his plans for a new label called Concepts. All of the material for the new label will be recorded exclusively by Hawtin himself, with each release designed to form part of an on-going theme.

"The first concept is called 'The Year', so there will be 12 singles, one a month over a year," says Hawtin. "Each single will be strictly limited to 2,000 copies and will feature two tracks. None of the tracks will be licensed.

"I want to concentrate on more studio work this year and Concepts helps me to push myself every month," he continues. "The next concept will be art, poetry and music, and the third one will be something completely crazy."

Hawtin has also revealed that he is closing down his influential Probe label to concentrate on Plus 8. The last Probe release, Circuit Breaker's "Acid Is My Creator", will be released this month.

To subscribe to Hawtin's Concepts imprint, fax 001-519-258-6248 or e-mail them at plus8@wincom.net

Mark Moore

'THEME FROM S-EXPRESS' TO BE RE-RELEASED

S-EXPRESS' seminal house track, "Theme From S-Express", is to be re-released.

Created by DJ Mark Moore, the track was originally issued in 1987 and is widely credited with kick-starting the British house scene. The re-release comes complete with remixes by Tony DeVit, Aquarius and Carl Craig.

"The re-release was Rhythm King's idea, but I chose the remixers," says Mark Moore. "Carl did a mix for me as a birthday present. I've known him for several years now. I took him to his first ever club in Britain, Kinky Gerlinky. Aquarius remixed it because we're good friends and I got Tony to rework it because I made a pact with him years ago. He told me if it was ever re-released, then he wanted to remix it. There was no way I could go back on my word. And it's a great mix."

Moore is also currently working with his new group, Ping Pong, which includes Adamski on keyboards and Dave Barbarossa, the ex-Adam & The Ants drummer. Moore describes it as "Serge Gainsbourg meets Portishead, with some punk rock and techno thrown in." In addition, he's also remixing Divine's "Native Love" and Boys Town Gang's "Disco Kicks".

Pics: Tom Sheehan/Raise-A-Head

snapshots

JUNIOR VASQUEZ is rumoured to be having a new venue built for him in New York, directly opposite the former Sound Factory venue. Meanwhile, Danny Tenaglia and Doc Martin are now the regular residents at Twilo, the former Sound Factory venue. Elsewhere, Li'l Louie Vega is expected to move his legendary Underground Network night from the Sound Factory Bar... SISTER BLISS and TIN TIN OUT have mixed "Club Xpress: The Future", a double-compilation for x:press... N-JOI have reached the Number One slot in the US dance charts with new mixes of their classic "Anthem" track... LAURENT GARNIER is to compile and mix a double-CD for React, in the same vein as Carl Cox's "F.A.C.T." series... PATRICK PRINS is back in fine style, with a new Allium project on his own Movin' Melodies imprint. Prins' "Indoctrinate" single, released under his Castle Trancelot guise, has been re-released on Slate with new mixes from Way Out West... JOSH ABRAHAMS' work is being remixed as part of a special package for Worldwide Ultimatum. Joey Beltram, Aurora Borealis and Subculture have all reworked different tracks... ROLLO has launched a subsidiary of Cheeky, called Cheeky Junior. Meanwhile, Rollo and Sister Bliss have remixed R Kelly and KD Lang... MALCOLM McLAREN is to record a "jungle" album. Enough said... SLAM are rumoured to be beat-mixing the next "Psychotrance" CD for Moonshine, following in the footsteps of Mr C, Darren Emerson and Eric Powell... URBAN BLUES PROJECT have launched a label called Soulfuric. The first release is an Urban Blues track called "Your Heaven", released under the guise of Mother Of Pearl Featuring Pearly May. Urban Blues have also overhauled Sarah Washington for AM:PM... FELIX DA HOUSECAT is back with a hypnotic remix of Yoshinori Sunahara's "MFRFM", out now on Sony, Japan... CREAM are set to host a Junior Boys Own party at the Arches in Glasgow on March 30. DJs include CJ Mackintosh, Terry Farley, Pete Heller, Rocky & Diesel, Clive Henry, Kevin McKay and Alan Tribe. Call 0151-709-1693 for further details... LAMB's debut album has been put back to June. The next Lamb single, "Gold", is out on March 25 with mixes by Mr Scruff, Autechre and Hip-Optimist... RONI SIZE has overhauled Bizarre Inc's "Keep The Music Strong" for Some Bizarre... JX's new single has been remixed by Nick Warren and Carl Cox for ffrr... Contrary to reports, RUMOUR have denied that they are trying to register the name "Goa Trance", following the huge success of their compilation series...

news

snapshots

EFFECTIVE's Phoenix Rising imprint release the much sought-after "My House Is Your House" by The Montini Experience 2, with Shimmon & Wolfson on the mix. The next release on Effective is S.A.I.N. 3, which features recuts from Hanson & Nelson and Itchy & Scratchy... GENERATOR are set to release their "World Sonic Domination: Volume Two" compilation towards the end of April... The next "Children"? So claim Positiva, with the imminent release of NYLON MOON's "Sky Plus", licensed from DBX Records... ERIC KUPPER has done a "poppy intelligent jungle remix" of Maxi Priest, as well as writing work for Degrees Of Motion. Kupper is breaking his "DJ cherry" at the beginning of July in Norway... STUART CHRICTON and ANDY MORRIS have teamed up to create "Funky Acid Baby", released under the name *Narcotic Thrust*... JASON NEVINS has remixed "It Takes Two" by Rob Base and Twin Hype's "For Those Who Like To Groove" for Profile Records. Nevins also has two singles due for Brian Chin's new QPM label. Finally, Nevins would like it to be known that he is the man behind the Goldfinger releases, and not DJ Duke... TELSTAR's latest compilation, "Pure Groove Classics", is out now. It features classic dancefloor cuts from Brass Construction, Chaka Khan, Mantronix and Sister Sledge... The BEASTIE BOYS release a "Best Of" compilation on Parlophone on March 18... DJ DUKE's "Techdisco: Volume 2" is out now on DJ Exclusive, via Power Distributione... The second in DAVE ANGEL's exquisite Sound Enforcer series is out now on Blunted... TODD TERRY has mixed Tina Turner's "What Ever You Want" for Parlophone, as well as Babble's "Love Has No Name" on Eternal Records. The latter is the new project from Tom Bailey and Allanah Currie from The Thompson Twins... COURTNEY PINE is back with a stunning album for Talkin' Loud, "Modern Day Jazz Stories"... The latest release on DJ RAP's rather-fine Low Key Productions label is Special K's "Give It To Em"... DAVID MORALES and UNO CLIO have remixed the new single from The Nightcrawlers... VIRGIN's VC Recordings release Jayn Hanna's "Lovelight", with a mix from the in-demand Blue Amazon...

NEW PRODIGY SINGLE AND ALBUM

THE PRODIGY have spoken to Muzik about their new single, "Firestarter", and their forthcoming new album, the long-awaited follow-up to 1994's "Music For The Jilted Generation".

"Firestarter" is the first Prodigy cut to feature a full vocal, which is sung by the group's mad frontman and dancer, Keith.

"It started when we decided we wanted to do more guitar stuff, to follow on from where we had left off on 'Jilted Generation'," explains The Prodigy's Liam Howlett. "We'd already been through four guitarists, but then we met Jim Davies, who was actually the stagehand at a gig in Stoke. He knew the guitar side interested me, so he went home and did a guitar version of 'Break And Enter'. After I heard it, I got Jim to come round to the studio and play on top of what I was doing.

"When Keith came over to listen to the instrumental, he said he really wanted to put some vocals on it. I wasn't sure if he was just fucking around or not, but as soon as I heard what he'd done, I knew it would work. Now Keith can progress and do vocals for us on the album. We're also going to use other guest vocalists. One guest who's definite is Cool Keith from the Ultramagnetic MCs.

"So far, we've done about half of the tracks for the album. We're looking at a summer release for it and we'll be playing a few of the festivals to let people hear it live for the first time."

Liam has also hinted at a possible link-up with Tricky following a recent on-stage jam in Australia.

"Firestarter" is released on XL on March 18 and includes a remix from Empirion.

ANGEL MORAES, the New York house producer, has signed an exclusive European licensing deal for his Hot 'N' Spycy label with Subversive. Hot 'N' Spycy, owned by Moraes and Jeffrey Rodman (the former Sound Factory Bar co-owner), have already released such classic cuts as Moraes' "Welcome To The Factory" and "Heaven Knows". The first releases from the deal will be the four-track EP, "Dirty Harry Presents Hot 'N' Spycy", and a compilation album.

London Records have meanwhile picked up the New Yorker's "Heaven Knows" and "Welcome To The Factory" from PWL, who originally licensed the tracks from Hot 'N' Spycy.

DERRICK MAY TO LEAVE DETROIT?

DERRICK MAY has unveiled plans to leave his hometown of Detroit when he has finished recording his long-awaited album. May, who has already lived in Amsterdam, Paris and England, is hoping to move to Barcelona next year.

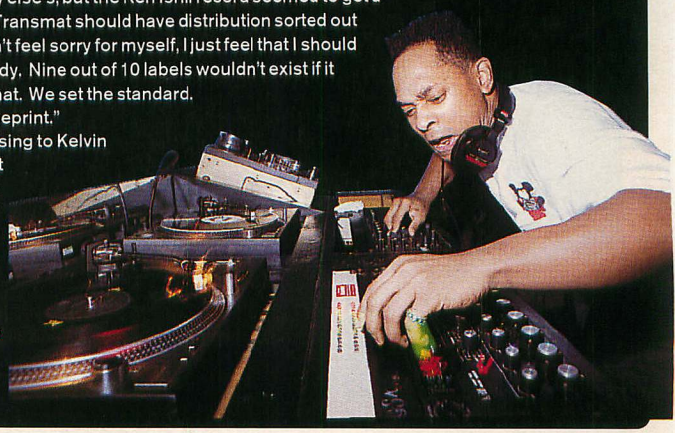
"This will be my third retirement," says May. "After I've finished the album, I'm going to hibernate in Gaudi Park, sleep under a bench, eat bananas and listen to old Farley 'Jackmaster' Funk mix tapes. I want to live everywhere in the world once. That's not going to happen, but I'm sure as hell trying. I'm planning to live in Barcelona and then move to Timbuktu. I'll get a camel and chill out for a while!"

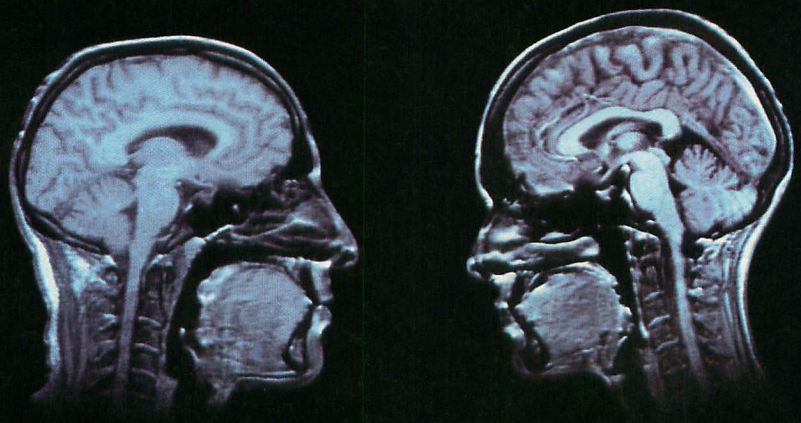
May is also considering moving the Transmat office, with Chicago and London currently joint favourites for the relocation. The move will depend on how his deal with R&S Records ends up. As May reveals, the situation isn't quite what he'd hoped.

"I feel like we're in the middle of the road and we haven't yet figured out whether we'll cross that road or go back home. I'd really like to continue, but we have to work a few things out. I felt Stacey Pullen's album was just as good as anybody else's, but the Ken Ishii record seemed to get a whole lot more promotion. Transmat should have distribution sorted out like everyone else has. I don't feel sorry for myself, I just feel that I should not have to answer to anybody. Nine out of 10 labels wouldn't exist if it wasn't for labels like Transmat. We set the standard. We gave everyone else a blueprint."

May has also given his blessing to Kelvin Andrews' "Strings Ain't What They Used To Be", the track which reworks his classic "Strings Of Life".

"He was honest enough to call me about it and I wish him well with the record. I haven't heard it and I'm sure I'll hate it! But then I have a right to hate it."





THE BELOVED SATELLITE

MIXES BY
THE BELOVED
FULL HOUSE PRODUCTIONS
AND HEIGHT 611
12 >> CD >> MC

NEWS

snapshots

SECRET KNOWLEDGE would like it to be known that they failed to play live at Back To Basics in Leeds because Wonder's work permit did not come through in time... Meanwhile, KRIS NEEDS has remixed Empirion's "Narcotic Influence" for XL and "Now Is The Time" by Crystal Method... Forthcoming releases on Bristol's FULL CYCLE label are as follows: Roni Size and DJ Die's "Turn Dance & Mellow Song" and Roni Size's "Brut Force"... DISTINCTIVE have licensed the rather huge Billabong track, "House Forever". The cut, which uses the intro from Leftfield's "Not Forgotten", comes complete with remixes from Kool Worlds and Walsh & Fingers... LARRY HEARD is expected to sign back to MCA, with a possible remix album due featuring the likes of Orbital and Andrew Weatherall... DERRICK CARTER has remixed The Beloved for east west... INDUSTRIAL STRENGTH and EARACHE RECORDS host an exclusive launch night at The Gardening Club 2 in London's Piccadilly. The night features Lenny Dee, Michael Wells, Manu Le Malin, John Sargent and Fergus. Johnny Violent performs a PA... BYRON STINGLEY is launching a new label called Deep Soul. Stingley is also working on a solo album for Nervous... GLASGOW's Tunnel club are set to release a compilation album, featuring mixes from Paul Oakenfold and Michael Kilkie... BILLY NASTY guests on Kiss 100FM's "Givin' It Up" slot on April 17 and 24... ALEX REECE is starting up a new label. The first release on Al's Records is a collaboration between Reece and Original Playboys' Pim... REZERECTION are planning to hold an outdoor rave in June "somewhere in the heart of the English countryside in the Midlands". They will also be holding another party on August 24 at the Royal Highland Showground, Edinburgh... PFM release their new single "For All Of Us" soon on Good Looking. They've also remixed both David Holmes' "Gone" and Lisa Moorish' "Love For Life"... JEDI KNIGHTS release their debut album, "New School Science", on their own Universal Language imprint in April. They've also remixed Nicolette's "We Never Know" for Talkin' Loud... DEEP DISH are remixing the next Everything But The Girl single... FLYTRONIX are remixing Courtney Pine... HOOJ CHOONS have moved to 31-32 Ansleigh Place, London W11 4BW. Their new phone number is 0171-221-8822...

TONY DEVIT, one of Britain's very finest mixers, has launched his own label, Jump Wax. Aimed at "the underground sound of Trade" it kicks off with a release by Sigma 2.

DeVit states: "A lot of people are making this music, and many of them give me tapes at Trade. Some are pretty bad, but sometimes you find something brilliant. Sigma 2 was one of those tapes. I just want to get some exposure for real underground music."

THOSE WHO LOST IT (LITERALLY)

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

NAME: JOHN from **SPRING HEEL JACK**

ITEM & VALUE: A record box with records, valued at £250.

WHERE WERE THEY LOST? "Up at Megadog in Manchester. I left my box of records on the stage after our soundcheck. Between 9pm, when the doors were opened, and when we went back onstage at 3am, someone had pinched them! We take samples from records when we play live, and then play them back at various speeds. Luckily, I had left two records on the decks, so I had to use those all night. They are totally useless to anyone, though. They were old, avant garde, classical and Chinese folk records. There were tracks with lots of spaceman noises and 30-minute samples of creaking boats and lapping waters!"

WHAT WOULD YOU DO TO GET IT BACK? "Well, I want them back badly! These were records that I have collected over the last 10 years, they're not dodgy club tunes I can go out and buy again tomorrow."

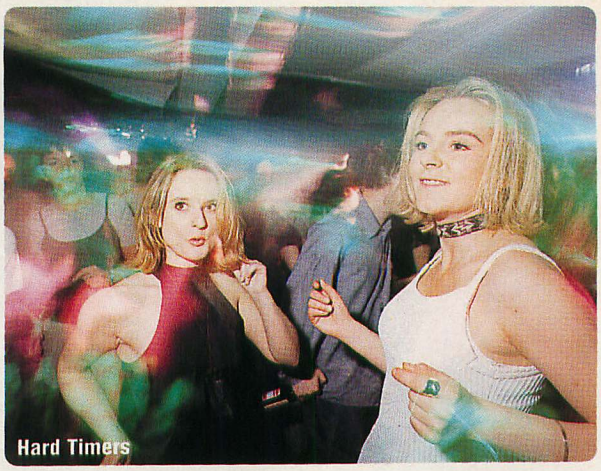
Call 0171-613-0195 if you have any information on the whereabouts of the box

NAME: BLAKE BAXTER

ITEM & VALUE: A wallet and a personal organiser, valued at over £400.

WHERE WERE THEY LOST? "I was at Gatwick Airport on my way home to Detroit when I realised that I had lost them. So I started tearing up my bags, retraced my steps, and eventually I went to the Lost And Found. But I didn't want to fill out a report, so I started searching round the airport. I remembered being on a payphone, where this couple were staring at me. The guy stood up and used the phone next to me, and then the girl did the same. I remembered their faces, so I started to run around like a madman. There was a lot of money in my wallet because I needed to pay some bills when I got home. I then saw the girl just outside the gents toilets. She walked away when she saw me, so I knew the guy was in there. I went in to find him and when I started looking under the stalls I saw these two legs. He wouldn't come out, so I kicked the door in. He had a bag full of stuff, so I started searching it. I put him against the wall and I found my wallet in his coat pocket. I grabbed it and went to get the police, but the officer I found wanted to have some back-up. By the time they got there, the guy had gone. In the confusion, I forgot to get my organiser, but I had managed to grab an extra £200 off him! Yeah, I mugged a mugger."

WHAT WOULD YOU DO TO GET THE ORGANISER BACK? "I'd probably start speaking to Derrick May again!"



Hard Timers

HARD TIMES LAUNCH NEW COMPILATION SERIES

HARD TIMES are to launch a brand new series of compilation albums dedicated to the four seasons. Each album will be accompanied by a 100-page book, produced in conjunction with Muzik, which will round up the season's happenings. The albums will be compiled and mixed by the club's resident DJs, Miles Hollway and Elliot Eastwick.

Steve Raine from Hard Times says, "The idea is to give a week-by-week account of what's been happening in clubland. Miles and Elliot will tell us what their biggest track of each week has been, and we'll license them for the compilation. We'll also be promoting the albums with parties throughout the country, which will then be covered in the next season's compilation."

The first in the series, "Spring", will be released in April. To celebrate the launch, Muzik and Hard Times are co-hosting a party at The End in London on April 5. Miles Hollway, Elliot Eastwick, Terry Farley, Pete Heller and Dave Piccioni will DJ.

★ Hard Times' new club, NATO, located underneath C&A in Leeds city centre, will finally open on April 26.

HARDCORE DANCE AWARDS 1996

THE 1996 HARDCORE DANCE AWARDS takes place this year on Saturday, March 23 at London's Club UN. Guests on the night include Randall, Micky Finn, Fabio, Grooverider, Kemistry & Storm, Andy C, DJ Rap, Dr S Gachet, Slipmatt, Demolition Cru, Sy and Dougal & Vibes. The event is being sponored by Muzik.

Last year's award winners included Fabio (Best Radio DJ), Goldie (Best Producer), DJ Rap (Best Female DJ) and DJ Hype (Best Male DJ).

If you want to come along, telephone 0181-520-6011 for further information.

ORBITAL ON TOUR

ORBITAL have announced details of their forthcoming British tour and the release of their new single and album. As yet untitled, the single will be released on April 15, with the album following on April 29. The dates for the tour are as follows:

Wolverhampton Town Hall (May 1), Liverpool Mountford Hall (2), Dublin The Point (3), Brighton Centre (5), Leicester DeMountfort Hall (7), London Royal Albert Hall (9), Sheffield Octagon (10), Cambridge Corn Exchange (11), Glasgow Barrowlands (12), Edinburgh Usher Hall (13), Newcastle Mayfair (14) and Manchester Apollo (15).

Orbital will also be playing live on John Peel's 1FM show on Friday, April 12 from Leeds Metropolitan University. A spokesperson for the Hartnoll brothers says, "The tour will involve them playing mostly new stuff and a few old things they've not played for a while. It won't be like a rave event, but more like a normal concert. You'll still be able to get the last bus home and have a quick fight in the chippy if you want."

KEN COLLIER DIES

KEN COLLIER, one of the greatest house DJs the world has ever known, has sadly passed away. Collier, the resident at Heaven in Detroit for six years and a DJ for over 20, was the biggest source of inspirational house music for many of the Detroit techno boys.

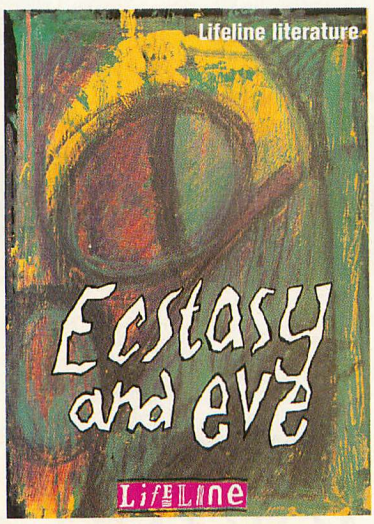
Ben Turner writes: That house music failed to give Ken Collier the respect he deserves is something which certain people will have to live with for a long time. Other than what was written about him in "Melody Maker" and Muzik, Collier has been ignored by the press in this country. It's a crime.

Ken Collier played house music like no other DJ in the world. I only witnessed one hour of this man's DJing talent, but it was enough to leave a lasting memory. I'll never forget him dropping Dajae's "Is It All Over My Face" to a scantily-clad, black, gay crowd, all of whom knew every word, and all of whom worshipped Collier's every move.

Collier at Heaven was probably the greatest undiscovered residency in the entire world. The man could work a crowd like few others.

All at Muzik send their deepest sympathies to Ken Collier's family and friends.

LIFELINE RECORD AUCTION



LIFELINE are appealing for DJs and artists to send them signed records to be auctioned off to raise funds. The Manchester-based drugs advisory agency will be celebrating their 25th anniversary with a series of events during the May Bank Holiday weekend, which will culminate in the auction on Monday, May 5. They are looking for rare, valuable or signed records, as well as other clubbing artefacts, merchandise and guest, or even just old, unwanted dance records of any kind. The auction will be broadcast live on Kiss 102 FM and the proceeds will be used to publish and distribute new drugs information material to clubs throughout the UK.

Anybody who can help in any way should contact Natalie or Vicky at Lifeline on 0161-839-2054.

SURVEY THE SCENE

Following the recent exposure of thousands of bootleg copies of Sasha & Marie's hit single, Muzik sounded out the feelings of the key players

SEVEN FROM 7PM (SASHA'S MANAGEMENT): "Right now, this could mean the difference between the track entering the charts at Number 15 and Number 10. Every shop we spoke to denied stocking them, but they all claimed that the shop next door had copies. Sasha is gutted about this. We had the DAT and pressed up a few for some mates, which means that someone must have cut it from a promo. It's fucked up our entire plot. This is the first bootleg of a record which is undergoing promotion. A tough stand has to be taken. People mustn't get away with this."

AN UNDISCLOSED INDUSTRY SOURCE: "It's bullshit. The whole thing is just a deConstruction scam, they're just scared that Sasha can no longer shift product. I think it shows deCon have a total lack of confidence in their artist."

PHIL BEDDARD FROM 3 BEAT (LIVERPOOL RECORD SHOP): "There were some bootlegs kicking around, but we just refused to stock them. We sent all the copies straight over to James Barton at deConstruction. If that happened to our label, we'd certainly be pissed off. And if it is a scam, it's certainly one of the best. It's right up there with that film, 'The Sting'. But no, I don't believe deCon would do that."

DAVE MARTIN (BPI): "We're investigating it right now and we do have a lead which identifies the culprits. As soon as we get hold of them, we will prosecute. I think we need to run an education programme on piracy for all record manufacturers, and we will be visiting manufacturers to help them to avoid similar occurences in the future."

JENNY MOSSIP (LIVERPOOL CLUBBER): "If somebody bootlegs it, then fair play to them. Why should we have to be content with hearing it on Pete Tong for three months before we can own a copy ourselves? All labels could learn something from this."

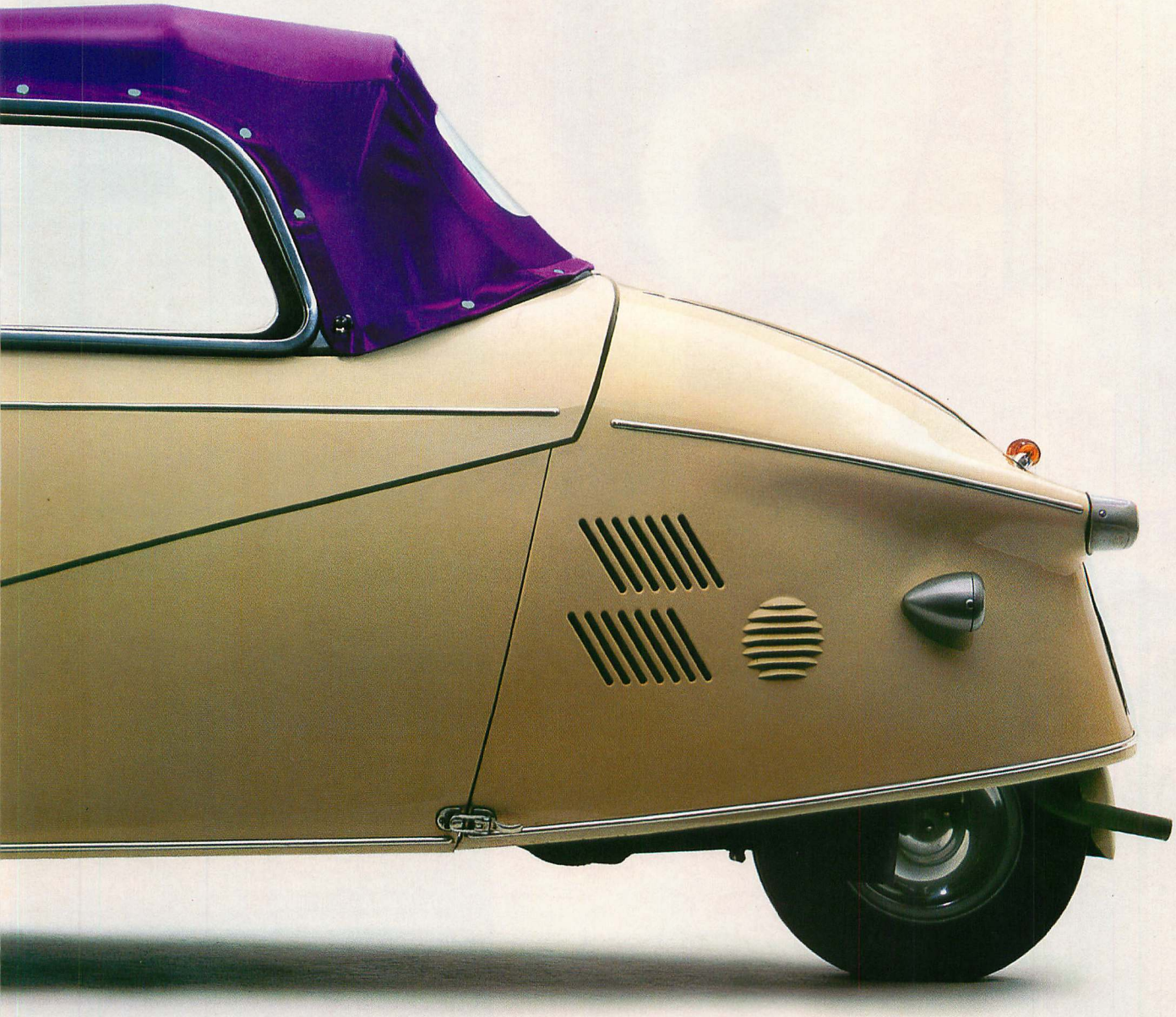
Pics: Raise-A-Head/Patrick Henry

snapshots

THE IDJUT BOYS are working on a track with Faze Action's Simon that has no kick drum... BASEMENT JAXX are currently remixing Kathy Sledge... SLAM bring out their first single for over a year on April 22. "Dark Forces" is the first single to be released from their long-awaited (and how!) debut album, which Soma are promising will be out in May. Also due on Soma soon are a new Maas single, "Suture Self", and Surgeon's "Muggerscum"... The next INNER CITY single, "Do Me Right", will be remixed by Serial Diva, Xen Mantra and Lisa Marie Experience... NITEGROOVES release Divas Of Colour Featuring Evelyn "Champagne" King's "One More Time" soon. It's been remixed by Grant Nelson. Also coming soon are Big Moses' "Brighter Days EP" and Kerri Chandler's "Present Hallelujah", with a Roy Davis Jr remix... Look out for a couple of limited-edition JONNY L 10-inch promos doing the rounds – "Strange Nature" and "Tychonic Cycle". They'll be released commercially in May on XL. Also on XL, Todd Terry releases a revamped version of his old hit "In The Name Of Love" in May, followed by a complete Todd Terry Project album... BEAUMONT HANNANT has teamed up with his engineer Richard Brown to record an album for One Little Indian as Outcast... XPO, the new club from the people behind Burnley's Angels, have put back their opening night until May 4... BT is said to have asked Mark from Global Communications to colloborate on a jungle track... RENAISSANCE have teamed up with Silk Cut for a 12-night tour of Britain. There will be a "Renaissance Silk Mix" CD to celebrate the tour, mixed by Dave Seaman... ASHLEY BEEDLE has remixed both sides of the new Aloof single – "Wish You Were Here" and "Bittersweet"... RICHIE HAWTIN plays Strutt Deluxe on Easter Sunday (April 7) at London's Victorian Guild Hall. Call for info on 0181-964-3172... Positiva have signed up Aberdeen's X CABS, following their single, "X Cabs Neuro", on Bellboy. The single will be re-released with a remix from Kris Needs... CARL COX and BILL & BEN have remixed "Vernon's Wonderland" by Vernon's Wonderland for rerelease on Eye Q. It will also include the original Sven Vath mix and a previously unavailable Laurent Garnier mix... Rising High are re-releasing THE HYPNOTIST's "This House Is Mine" with remixes from Baby Doc, Humate, Mijk Van Dijk and Kid Paul. Their sisterimprint, Ascension, are planning to reissue "Sandman" by Blueboy, a former Muzik Single Of The Month, with remixes from Derrick Carter, Gemini and Green Velvet... Finally, Muzik was saddened to hear of the death of DAVID CALIKES, who pioneered the dance music scene in Scotland.

SMOKING CAUSE

Chief Med
5 mg



HEART DISEASE

Officers' Warning
0.5 mg Nicotine

Eric Morillo & Louie Vega

Yin Yang Clan

Vega + Morillo = LIL' MO' YIN YANG. A lethal New York partnership who, with the re-release of 'Reach', have crashed into the national charts

TWO of the busiest and best-known producers on the house scene, Louie Vega and Eric Morillo, have joined forces as **LIL' MO' YIN YANG**. And like Hardrive's "Deep Inside", their "Reach" single has been recorded as a kind of demo at Eric's studio just after he and Louie had dinner together.

So what kind of stuff do they talk about when they interrupt these impromptu recording sessions for a Kit Kat?

LOUIE: "How many girlfriends have you got, Eric?"

ERIC: "I really love to flirt, there's no doubt about it! I have girlfriends and I have special girlfriends. I shouldn't say this, but I guess I get physical with a lot of people!"

LOUIE: "What is your goal in the music business?"

ERIC: "I've got short-term and long-term goals. Short-term, I want to deliver a slammin' Reel II Reel album. We're not an underground group any more. Last time, we'd had a hit with 'I Like To Move It', so we needed an album in that same vein. This time I'm doing a mature album, which means a little bit of everything. There's hip hop, r&b and reggae in there, there are horns and live drums. The tracks take a couple of hours to get down, but songs take a lot longer. Long-term, I want to be around, I want to be consistent like Morales. Or you. Anyway, what's this about you doing a new club?"

LOUIE: "You know, I've been doing the Sound Factory Bar on Wednesdays for three-and-a-half years now and I have seen how a resident can create an atmosphere. Now we're going to have a Saturday night. We're using Vinyl, that old Shelter venue. It also includes the old sound system, which had been stored away. Tony Humphries and myself will be in residence two weeks a month each, with Frankie Felliciano warming up. Stretch Armstrong and Chillfreeze from Giant Steps will also be playing hip hop in another room. And we are having The Bucketheads live on the first week."

ERIC: "So how about we talk about the fuss over the Alcatraz remixes of 'Reach'?"

LOUIE: "Their remix was called the 'Reach Gets Gang Banged Mix'. That means a multiple rape. I'm not down with that."

ERIC: "I think my next mix is going to be called the 'Escape From That Shithole Alcatraz'."

LOUIE: "Yeah. And Alcatraz sampled The Bucketheads on that 'Give Me Luv' record of theirs. But we really don't want to be talking about that!"

ERIC: "So do you think we will record any more tracks as Lil' Mo' Yin Yang?"

LOUIE: "It won't be a planned thing, will it? But if we happen to get together, it'll be for both the garage and the hard head audiences. Just like with 'Reach'."

ERIC: "And next time it will be with an artist."

LOUIE: "So name a singer you want to work with."

ERIC: "I've got this thing about Prince. He'll do baritone one minute and then be screaming his head off the next. He's very creative. I can just imagine him vibing off a groove. I'd love to work with India, too. Okay, it's time to wrap it up, Louie."

LOUIE: "I just want to say to all those people out there who want to get involved in DJing to educate yourselves. Collect a lot of records. Don't be afraid to try something different. Go for yours. There is always more to learn. Little by little, we've built things up and now we're going back to school in music. Education is the key."

referee **Micheal Morley**

'Reach' is out now on Multiply White

Hip To Be Square

He's jazzin' it up in a neo-drum 'n' bass fashion. He's breaking moulds and he's on the up. And nobody's more surprised than SQUAREPUSHER himself

ONLY 21 and with a grand legacy of only two singles to his name, **SQUAREPUSHER**'s Tom Jenkinson is already learning to live with his latest accolade, being hailed as jungle's very own Aphex Twin. But not for DJing with sandpaper and kitchen utensils. Not even for driving about in a Sherman tank. It's actually to do with placing a high-powered detonator underneath the jungle formula and gladly igniting it with both a manic irreverence and a capacity for insta-shock experimentalism.

Perhaps surprisingly, it's an epithet he's proud of.

"It's a real compliment," he says. "Aphex is a genius, a shining light. Hearing his 'Selected Ambient Works Volume One' changed the way I thought about music. He's provided me with an aim and an attitude. He's on hisown and that's the way I want to be."

Jenkinson's two releases have certified his solitary standing in the world of the breakbeat. While most neo-junglists are, as Jenkinson bemoans, "just coating dancefloor beats with a jazz flavour", his two EPs to date (Squarepusher's "Conumber" and, as The Duke Of Haringey, "Alroy Road Tracks") have headed into an altogether more avant-garde minefield.

"I'm trying to make jazz which breaks with history rather than continuing in the majority of breakbeat's traditions," he explains.

Translated to vinyl, that means no coffee-table sax solos and no brass constructions. Like Carl Craig and Miles Davis before him, Jenkinson opts for madcap fusions, where real drum solos and abstract electronica rub each other raw in freestyle technicolour. Only Luke Vibert's Plug and Wagon Christ projects come close for inventive potency.

No wonder this man feels little affinity with those in the jungle world.

"When I put out 'Conumber', I went to all the record stores trying to get them interested. And the worst reaction was from the drum 'n' bass shops. One even started telling me what I should be doing. They were saying, 'Tone it down, make it simpler'. And I was like, 'But that's the whole point'."

Not to worry. Jenkinson has been scouted by labels such as R&S and Ninja Tune (for whom he has already overhauled DJ Food's "Scratch Your Head"), and with albums on the horizon with both Warp and Aphex's Rephlex imprint, he still can't quite believe it.

"My fundamental motivation is making music for myself because nothing else I hear hits the mark," he notes. "That's why it's so uncompromising and why it's incredible that people are getting into it."

words **Calvin Bush** picture **Piers Allardyce**

The Duke Of Haringey's 'Alroy Road Tracks' is out now on Spymania. Squarepusher's albums for Rephlex and Warp are due later in the year

Score Draw

With their musical version of hopscotch, will East Coast hip hoppers THE FUGEES continue to be exiles on main street? Nope

IN a world where everyone is supposedly equal, some always seem to be more equal than others. Take Lauryn Hill of **THE FUGEES**.

L-Boogie, as she's known to the crew, is drop-dead gorgeous and an intellect. She can sing like the most commanding of soul divas and is a big screen comedy actress, most notably in the "Sister Act" films. If all of that wasn't enough to bring out the green-eyed ghoul in just about anyone, she is also a rapper of immense lyrical skill. Some people are definitely blessed.

At a Manhattan recording studio, The Fugees are rehearsing for a promotional tour. On the wall, there's a long list of big name artists banned from booking into the studio for non-payment of fees.

"Everybody is there, I think Michael Jackson is in there somewhere," giggles Lauryn.

In the background, her two side-kicks, Praizal and Wycliffe, are firming up the set which they will take on the road. Ostensibly, we're here to talk about "The Score", the second album from the New York team. With its dynamic interplay, odd-ball skits and funky undercurrent, it shows their vociferously melodic attack is several pronged. But Lauryn has other things on her mind.

"Hip hop is a lot more than music," she declares.

So instead, we talk about when The Fugees released their debut album, "Blunted On Reality", and the media upset them by suggesting that Lauryn was a little more capable than her partners. It was even said she should do the solo thing.

But although Lauryn might glint like a newly-polished diamond, it's the lyrical contrasts between the three which gives The Fugees that extra edge in today's hip hop arena. To the extent that their peers in the rap game have caused much alarm among the responsible trio. They say they loathe the way others have leapt aboard the gangsta wagon and perpetuated untruths for the sake of the dollar.

"There are a lot of babies growing up on this music and they are learning about things that some of the artists haven't done, although they claim they have," states Lauryn. "It sets a misleading climate in the way people talk, behave and dress. A lot of those artists send their clothes back with the stylist after the video shoot."

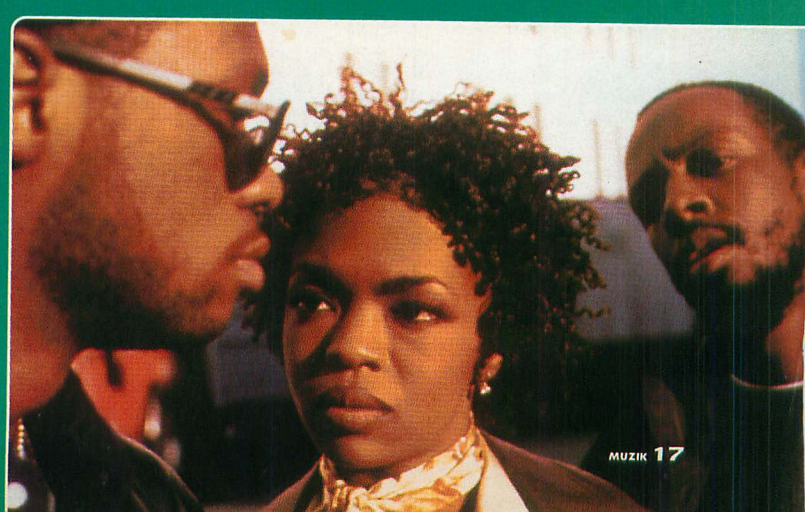
Originally named because Praizal and Wycliffe's parents came from the besieged Haitian Isles, their monicker in 1996 clearly represents something else.

"We're saying that people can seek refuge in our music, away from the liars and fakers. That's not our style, we're just being ourselves."

The Fugees, as you will have gathered, are on a mission. It's time to settle the score.

words **Sonia Poulton**

'The Score' is out now on Columbia



THE MUZIK BOX

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

BUSTA RHYMEZ – "Woo-Hah" (Elektra 12-inch)
FULL INTENTION – "America" (Sugar Daddy 12-inch)
LAMB – "Gold" (Fontana 12-inch)
THE FIRE THIS TIME – "At Least American Indians..." (Filter 12-inch)
KEN DOH – "Nakasaki EP" (ffrr 12-inch)
JAZZ GROOVE SYNDICATE – "A Touch Of Jazz" (Jazz Club 12-inch, USA)
FRANK DE WULF – "Drums In A Grip (Wax Doctor Mix)" (Harthouse 12-inch)
JON PLEASED WIMMIN & SISTER BLISS – "Give Me Strength" (east west 12-inch)
PHOTEK – "UFOs" (Photek 12-inch)
SECRETS VOLUME ONE – "My Fantasy" (Street Beats 12-inch)
SAMZ JOINTZ – "Mustard Plaster" (white label, USA)
INTASTELLA FEATURING TRICKY – "Grand Master (Durban Poison Mix)" (Planet 3 12-inch)

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Sole Proprietor

Busting the dancefloor tradition of obvious breakdowns, ONLY CHILD is setting a new agenda with a mash of deep techno, soul, hip hop and jazz

SET adrift in their solitary universes, only children always seem to be a step removed from everyone else. They're more self-contained, more elusive and ultimately more likely to go off the rails than those with brothers and sisters.

"Being an only child is a pensive and thoughtful state because you spend a lot of time on your own," muses **ONLY CHILD**, aka New Fast Automatic Daffodil Justin Crawford. "There's this melancholy vibe to it which definitely affects the way I feel."

Left to the devices of his jaywalking imagination, the Bradford-born b-boy's stunning debut solo EP, "Electric Chair", slips and slides far beyond the boundaries of definition into the padded white cell of his own head. Enter its moody, echoic space and you will be engulfed by both lush, feminine sensibilities (on "La Luna") and steely electronic stabs (on "Luna Groove"), reflecting Crawford's keen interest in northern soul, French hip hop and deep, jazzy techno. And that is when you realise that Only Child is utterly unique.

"Yeah, I do try to encompass all those styles," he concurs. "I suppose my main criteria is using my imagination. Good music and good art requires imagination and I honestly don't think technology can replace that."

So in preference to drooling over state-of-the-art technology, Crawford has developed a peculiar fondness for his ancient Akai MPC 60 sampler/sequencer, an affection he shares with Massive Attack but few others this side of the Atlantic. It takes a long time to *programme*, but it means that each and every nuance is heavy with intent.

"It has a different kind of groove and not many producers in Britain use it," notes Crawford, eager not to sound too Luddite. "I like it because it lets me experiment more."

With so many predictable breakdowns clogging up the nation's dancefloors, his point has already been proved. Only Child's moonstruck musical madness is the breath of fresh air you have been waiting for.

words **Rachel Newsome**

The 'Electric Chair' EP is available now on Grand Central

Killer Queens

After notching up a Top Five smash and bagging remixes for Inner City and Reese Project, how much bigger can you get? Bigger than fellow Manc favourites, M People, perhaps? Enter SERIAL DIVA

THERE are few names on the remix/production scene quite as scaldingly hot as that of Manchester-based **SERIAL DIVA**. And few acts whose rise to the top of the pack has been so astonishingly vertiginous.

Serial Diva's first vinyl outing was last year's classy Top Five take on Gladeez' "When You Need Somebody". Their follow-up was the astounding remix of Inner City's "Your Love", which was partly responsible for re-launching the career of last month's Muzik cover stars. What's more, to prove that nothing succeeds like success, over the course of the last month or two, Serial Diva have co-produced the new Up Yer Ronson single, as well as remixing Sarah Washington, Gena West and Hannah Jones.

"Erm, yeah, it's all going totally bonkers!" explains Darren Hill, who along with vocal goddess Cordelia, engineer Lee Royle, keyboardist Cormac Fulton and executive producer/A&R man/mentor Paul Taylor, forms part of one of the most likeable and down-to-earth talent schools of the decade. "You know, we're totally surprised by our success... It's getting crazy with all the work starting to come through the door. We've just been given the next Inner City single, 'Do Me Right', as well as the latest Reese Project record. And, of course, we've got our own 12-inch, a version of Jomanda's classic 'Gotta Love For You' out, too. It really is madness!"

Not surprisingly, there is a method to the madness. Which is where Paul Taylor, a man with 22 years of DJing experience and three years worth of production and A&R work for Eastern Bloc's Loveland, comes in. He is guiding Serial Diva through the choppy waters of recording industry politics with the assurance of a self-confessed *paterfamilias*.

"I always wanted to sign them as an act," confirms Paul on a crackling Burnley phone line. "The original idea was for Loveland to co-produce them, but when that fell through, I did a deal with Mushroom to A&R them. I knew that the mix of Inner City's 'Your Love' was massive because I had been playing it out on DAT, then acetate, as were people like Graeme Park, and the dancefloor response was tremendous. It was a really fabulous record for us to do. It kept alive that old Detroit-Manchester connection. It's as if it was made in heaven for both parties.

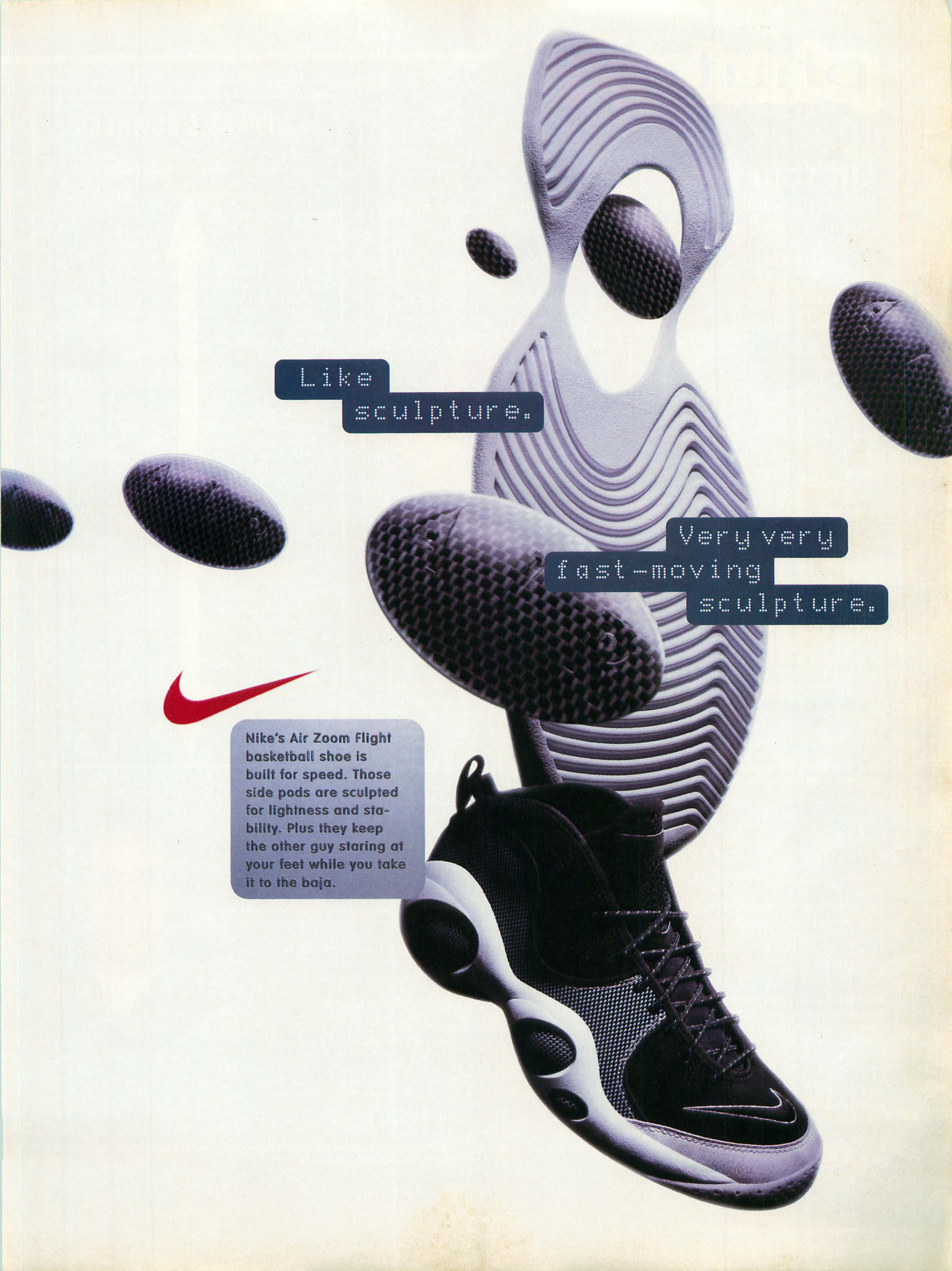
"Because of that, everyone involved with Serial Diva is very close, like in a family. That goes right down to producer Tom Fredrickse [of D:Ream and Sasha fame]. I've given them a leg-up and now all the signs are looking good. I believe this group can go on and be absolutely huge."

How huge? M People huge? Maybe. With a vocalist who can actually sing and bundles more credibility from two remixes than the poptastic Mike Pickering All Stars could hope to glean from two albums, it's the least they deserve.

After all, Serial Diva's output to date is merely the overture. Wait for the first act and hold on for the libretto. This is one Diva who'll definitely be bringing the house down.

words **Dave Fowler** picture **Patrick Henry**

'Gotta Love For You' is out now on Mushroom

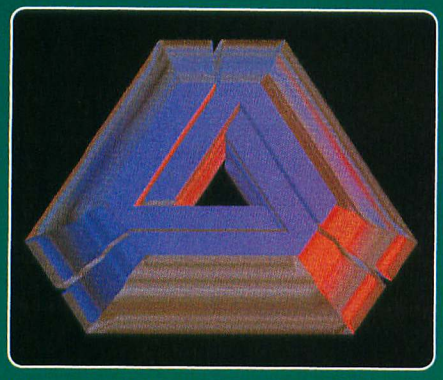

Like sculpture.
Very very fast-moving sculpture.
Nike's Air Zoom Flight basketball shoe is built for speed. Those side pods are sculpted for lightness and stability. Plus they keep the other guy staring at your feet while you take it to the baja.

phuture

On Your Bike

Born out of the heady days of the free party scene, FULL CYCLE, the Bristol drum 'n' bass label, are still pedalling fast

IN the early Nineties, giving a valiant two-fingered salute to anyone who tried to lay down the law, the infamous Castlemorton rave was the glorious apex of the free party scene. But to people like Chris Lewis, the manager of Roni Size, DJ Krust and **FULL CYCLE**, the Bristol drum 'n' bass imprint, Castlemorton was the final valediction. Having been involved in the South-West's free party scene since 1987 with the Circus Warp sound system, Chris knew he had just witnessed the scene taking its last puff. At the same time, he also knew it was the start of something new. Prototype hardcore breakbeat.



"Castlemorton was basically the big bang of the free party scene," he reflects. "At that time, the music being played at the raves was called hardcore, but we were spinning speeded-up breakbeat records. It was the first time on the scene that this sort of music had managed to come through."

In the aftermath of Castlemorton, the party people splintered into various groups and Chris decided to form the Where's The Party label after being approached by Roni Size and DJ Krust. Their first release, Roni Size's "Wicked Dem Rule", made an immediate impact. From there, Chris set up Full Cycle, going into full operation with the unleashing of Roni Size & DJ Die's "Music Box", which is now the title track of the label's new compilation album.

"'Music Box' represents the idea of music which is enduring," explains Chris. "The idea of all of our tracks is that they must be musical. They shouldn't be just what's-going-on-in-the-dance-scene-right-now type of cuts. Roni and Krust blew up with a very jazzy sound when we started up the label and that's what we've continued to do. The music is very dreamy, but it's still rollin'. It still makes you want to dance."

As well as Roni Size and Krust, the label also boasts Bristol producers such as DJ Die, Bill Riley and newcomer Suv on their artist roster, and it's not surprising to hear a trademark Full Cycle sound. A sound which plays a big part in Bristol's breakbeat legacy.

"There's always been breakbeat in Bristol," concludes Chris. "Whatever the tempo, breakbeat has definitely been there. But the most popular breakbeat in Bristol is much more laid-back than it is anywhere else. The roots of the laid-back vibe are there."

words **Veena Virdi**

The 'Music Box' compilation is released on Full Cycle on March 25. Limited-edition CD copies are packaged in a pop-up music box

UPPERS & DOWNERS

MUZIK's guide to modern clubbing

UPPERS

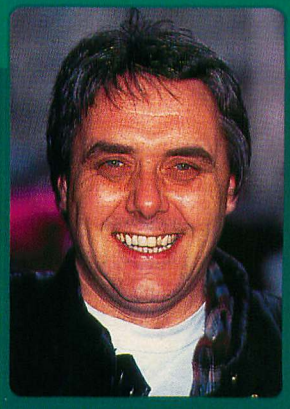
- Muzik Dance Magazine Awards. May 1996. Birmingham, are you ready?
- Everything But The Girl. For insisting Omni Trio and Spring Heel Jack remix their new single
- Winter clubbing. The time when real clubbers come out to play
- DJs in Stone Island gear. Knuckles, Sanchez, Farley, Dave Beer
- The Blue Note. London's best night out
- Live DJ link-ups via satellite from Fuse in Belgium to Deep Space in London. The future of clubbing?
- Muzik Scratch Cards. Everyone's doing the "Grand Master Scratch". As seen at Muzik parties around the country
- Bruno Versus Tyson. Oakenfold, Moonshine, Dan Donnelly and Tall Paul are all going
- MCs at jungle nights. Putting the techno boys to shame
- Alcatraz and Robert Miles on "Top Of The Pops", BT on "Blue Peter", Carl Cox on "The Big Breakfast". What the fuck's going on?

DOWNERS

- The Brit Awards. Blinkered, bladdered and bollocks
- Techno and house spinners seeking jungle tunes to slow down to 33rpm. Disrespectful or what?
- IRA bombs. Club security is bad enough already, thanks
- Attempts to recreate Goa beaches in Brixton rock venues. It simply won't wash. Rather like the punters
- *Hotels* which ban everyone involved with the club scene. Isn't our money good enough for you lot?
- Cloakroom staff monged out on spliff. Half an hour to find our threads is really taking the piss
- Brit Hop. Enough said, eh?
- DJs with BO. You know who you are. And we know that you can certainly afford to do something about it
- Clogs in clubs. They might be big, but they are not clever
- Andronicus 96, Snap 96, S-Express 96. What fucking time is it?

Play Back

PAUL BROUGHTON, aka Eddie Banks from 'Brookside', selects his all-time favourite tracks



D-NOTE
The Garden Of Earthly Delights [X-Press 2 Mix] (Dorado 12-inch)
The first time I heard this it was being played by Rocky & Diesel, who are going to be residents at Eden, the club Charlie Chester and I are about to open in Liverpool. Or was it on a Rocky & Diesel mix tape given to me by a friend? Actually, no, I'd seen them live before that, but I was probably rather the worse for wear. Anyway, wherever I first heard it, this track is an absolute beaut.

RIVER OCEAN FEATURING INDIA
Love And Happiness [X-Press 2 Mix] (Strictly Rhythm 12-inch)
For me, this is a real Ibiza tune. I'll remember it forever! I went there in 1994 and had the best time ever. I haven't been in the last couple of years, so I can't compare it now, but it was brilliant back then. 'Love And Happiness' sums up the couple of weeks I spent there. I'm not saying any more than that, though!

GET DOWN
Mantrax Volume 2 EP (N Sync Inc 12-inch, USA)
This is a very obscure American record which I heard through John Ryan, another of our resident DJs. He gets a lot of stuff direct from the States, white labels, even acetates. He's introduced it into our bar, Eve, and it's become a bit of a bleeding anthem! I demand that it gets played, because I'm the boss!

HARD DRIVE
Sin-Dae [Ken Lou Dub] (Strictly Rhythm 12-inch)
This is another tune John Ryan plays out a lot. When I heard I was doing this, I had to sing half of these down the phone to him, because I'm very bad at remembering titles. This has really grown on me, though. I like deep records with plenty of keyboards in them. In fact, I like loads of stuff on Strictly Rhythm.

MORY KANTE
Yeke Yeke [Hardfloor Mix] (Polygram, Japan)
John Kelly introduced me to this, but he was playing a Japanese version of it, so no fucker could sing along to it! It's a top tune with a great intro. It gets the juices flowin' and the crowd going crazy. I've heard it being played all over the show. It's worth getting hold of just for the intro.

interview **Dave Fowler**

Paul Broughton's Eden club night opens at Easter in the upstairs room at Eve, 90 Seel Street, Liverpool

Designed so you can't
walk in them.
The Zoom Super Fly from Nike is a stripped-down, dedicated track spike co-developed with Michael Johnson. Which means it's not for walking, jogging or running a leisurely 10.1.

Pump Up The Volume

In the annals of hip hop, BUSTA RHYMEZ helped pave the way for the likes of Wu-Tang Clan. He's a man who cannot be ignored. In more ways than one

BUSTA RHYMEZ is loud. It's best to make that clear early on.

Today, he's arrived two hours late for a video shoot in New York and has only 10 minutes to talk. I should worry. As his voice rips off the side of my head, the problem is finding a space to ask a question. Please try to imagine everything he says is written in capitals.

"Certain MCs may sound similar to Busta Rhymez but, if you check the history of hip hop, you'll see I was the first motherfucker to scream into a microphone, 'AAAAAAAGGGGGHH'. Just like that. Know what I mean?"

Busta is keen on getting what is due. His group, Leaders Of The New School, were always respected as innovators, but this never translated into sales. Now crews like Wu-Tang Clan are coming on with styles which perhaps would not have found mainstream success if Busta hadn't laid the foundations.

"Those motherfuckers who start something, they're not the ones who get the rewards for it. You take a look at the old skool rappers. They're the ones who started this whole shit. But it took motherfuckers like me to preserve the value of hip hop by coming with more dope shit to make everyone learn, understand and appreciate it all. And it's time to reap the benefits."

While Busta points out that Leaders Of The New School are still going strong, he is now pinning his hopes for his big breakthrough on his recently released debut solo album, "The Coming".

"The world ain't heard Busta Rhymez rhyme on a whole record by himself and this is an opportunity for me to use my own kind of beats, my own sounds, my own style of lyrics. I want to set a whole new standard. I've had so much room to flex, to spread my wings, to blossom like a beautiful flower."

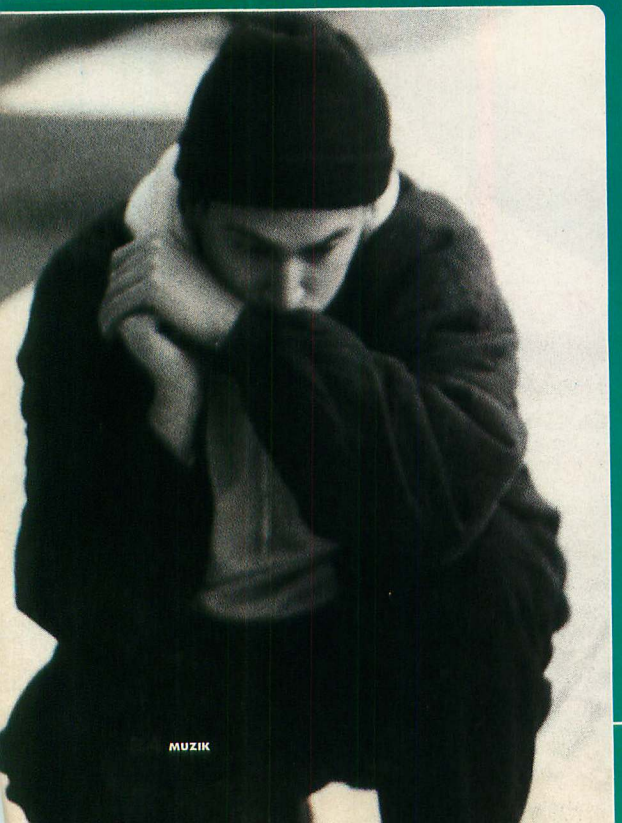
So what will we hear of him that we haven't heard before?

"I got the traditional Busta Rhymez on there, I got the laid-back Busta Rhymez, I got the serious Busta Rhymez and I got the scientific Busta Rhymez," he roars excitedly. "These are just dimensions, man. The technology of Busta Ryhmez has definitely been advanced. Humans go through lots of different emotions. Happy ones, sad ones, evil ones, serious ones, intense ones. With 'The Coming', the world can capture all the emotions of Busta Rhymez."

But can the world take it?

words **Will Ashon**

'The Coming' is out now on Elektra



Pick 'N' Mix

Anybody for syrupy techno stomps? MORGAN GEIST invites you to taste the sugar-fuelled concoctions of his musical wares

THE evidence. **MORGAN GEIST**, your "Etymon EP" is infused with icky-sticky tackiness. Behind the bouncy-castle pulsations, the ping-pong blips, the sherbet syncopations and the wafer rhythms, your iron-clasped hooks are smeared with cheesy disco beats.

Morgan Geist, you are accused of crimes against electronica. How do you plead?

But if the truth be told, a little bit of fun never hurt anyone. And New Jersey's Morgan Geist knows it. Into all of his cuts, he packs every type of electronic ephemera which has made an impression on him, from Devo, The B-52s and Depeche Mode, to Meat Beat Manifesto and Severed Heads. But how does he account for the cheese?

"Although synthesisers and drum machines sound other-worldly, I've definitely enjoyed my fair share of cheesy electronic music over the years. People like Depeche Mode and Erasure. When I was about 14, I even went to see Erasure live."

And if Erasure can be credited with anything, it's with plucking out catchy sound-bytes. That's what Morgan distils from their tunes and that's why his new "Etymon EP" is pure adrenalin music.

"The EP is definitely a rhythm-based record," he says. "I try to make danceable, pumpin' stuff with a lot of changes. Unless you have a simple groove, a lot of changes are in order. I'm trying to make tracks with more breakdowns, but half the rhythms don't come out as weird as I'd like them to."

That, however, doesn't explain the half of it. What underpins Morgan's sonic iterations is Indian music.

"I have always listened to Indian film soundtracks and bhangra. I'd buy these shitty cassettes which made the tunes sound distorted and probably a bit more rhythmic than they were meant to be."

After exploring the music of Bollywood, Morgan now wants to move into jazzier spheres.

"I want to get back to the old jazz sound, but keep the bpms at house and techno speeds," he reveals. "Nobody really does that apart from Carl Craig."

With Morgan Geist's cheesy days apparently over, it looks as though his next musical instalment will be under the heading of "All That Jazz".

words **Veena Virdi**

The 'Etymon EP' is out now on Metamorphic

The Air Alarm from Nike is the most supportive lightweight tennis shoe we've ever made. And it's worn by Andre Agassi who, when he was very young, once thought about something other than tennis.

Disco diva DONNA SUMMER fields questions from Miami groovers MURK

WHO HAS BEEN YOUR FAVOURITE PRODUCER TO WORK WITH?
All of them. I know you may not believe that, but every single one of them has brought something new to the table and has given me an experience I wouldn't trade for anything.

WHAT DO YOU THINK OF THE DANCE SCENE NOW COMPARED TO HOW IT WAS IN THE SEVENTIES?
Well, people wear different clothes and have different hairstyles! In my opinion, dance music has been with us since the beginning of mankind, you know, when the cavemen went into their caves and beat rocks. I don't think cavemen called what they did 'disco', but the same basic ideas applied then as now.

HOW DID YOU START YOUR CAREER?
I started in Boston. I used to write poetry when I was depressed and then I started singing my poems. I've always seen creativity as a means of escape. Even now, I draw from the tapestry of life and weave it into what I am about, whether I am feeling happy or sad. I might take someone who impressed me in a certain way and weave that character into the story, so that I enrich that story.

HOW DID YOU GET ALL THOSE STARS TO WORK ON "STATE OF INDEPENDENCE"?
I had nothing to do with it. Quincy Jones contacted them. Everyone loves Quincy, so they all made a beeline for the studio. My sister also sang on the track and she was very nervous because of the big names there. She later told me she was thinking, "I'm the most insignificant person in this room, I'm not worthy of being here". But Kenny Loggins then leaned over to her and said, "Could you give me that key again" and immediately she realised it was all cool.

WE UNDERSTAND YOU ARE A CHRISTIAN. SEEING AS HOW WE ARE CHRISTIANS AS WELL, WE WOULD LIKE TO KNOW HOW BIG A PART YOUR FAITH HAS PLAYED IN YOUR CAREER AND LIFE?
At different times, I've not walked the path that I think God would have had me walk. He has allowed me to go down that path but, when I got into trouble, he was quick to pull me out of it. My life as a Christian has been more or less to learn to love unconditionally and to impart that knowledge to other people. So when I want to embrace somebody who is not where I am, I can embrace them in an instant. At the time when this first transpired in my life, I was so suicidal that it was either that or I would have killed myself. I had no other way. It was at the height of my career, but I couldn't see any way out of this depression until God really blessed me. When people get that richness in their lives, it can sometimes be overwhelming and they feel that they have to change every single part of their lives immediately. But you can't. You have to just be patient and let God deal with it. He will scrape off the varnish which has been put there and renew the wood. He's really good at that. He's like a carpenter.

WHO ARE YOUR FAVOURITE ARTISTS AT THE MOMENT?
I like Seal and Des'ree. I like their mental states and the integrity of their lyrics. They both really get into their work, too. I loved Des'ree singing, "*You gotta be tough/You gotta be strong*". It was just so positive. I also like people such as Don Henley, Bruce Springsteen and Whitney Houston.

REMIXING A CLASSIC LIKE "STATE OF INDEPENDENCE" WAS A TOUGH TASK FOR US. WHAT DID YOU THINK OF THE RESULTS?
I thought they were very good. I loved the way you put that Martin Luther King speech in there, because it represents the history of a struggle which has not really ended yet. We have made progress, but there's still a way to go. If people put aside some of their differences and applied themselves to the solution, then the problem would become less and less.

WHAT ARE YOU WORKING ON AT THE MOMENT? AND IS THERE ANY TRUTH IN THE RUMOUR THAT IT WILL BE RELEASED ON MURK RECORDS?
Ha-ha-ha-ha! I've been on tour for almost two years off and on. I've also been writing a musical and I am now about to start writing for my next solo project, whatever that might wind up being. This afternoon I was listening to a final mix of a record I have coming out with Liza Minnelli. As for Murk Records, well, I'm not at liberty to say at the moment. We're still negotiating, aren't we?

Donna Summer's 'State Of Independence', with mixes by Murk, is available now on Manifesto

THE PARTING SHOT

Paul Johnson on the decks, DJ Sneak behind the lens. Vienna, July 1995.

picture **Piers Allardyce**

blaggers plc

Unable to leave the house for fear of being laughed at? Convinced that platform shoes and kipper ties are still the height of fashion? You need serious help. Fortunately, the Muzik staff are slavish adherents of today's trends and crazes, and this is what they've been slobbering over this month. Follow and be instantly hip. It's as simple as that

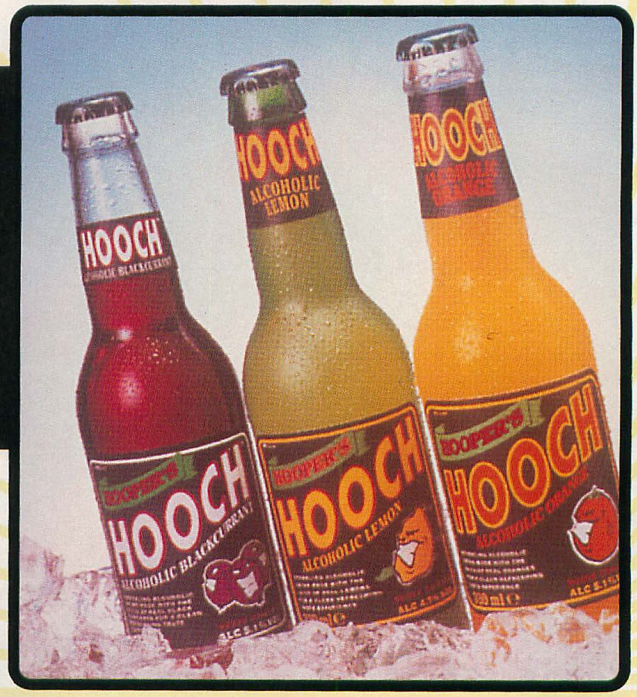
WIN A CRATE OF HOOCH

The alco-pops craze continues unabated with the launch of two new flavours from the makers of Britain's most popular alcoholic lemonade. Devilishly fruity and fruitily devilish, Hooper's Hooch is now available in both orange and blackcurrant flavours. And we've got 10 crates of Hooch (five orange and five blackcurrant) up for grabs, each one containing 24 bottles. Just answer this simple question:

What was the name of the first Prodigy album?

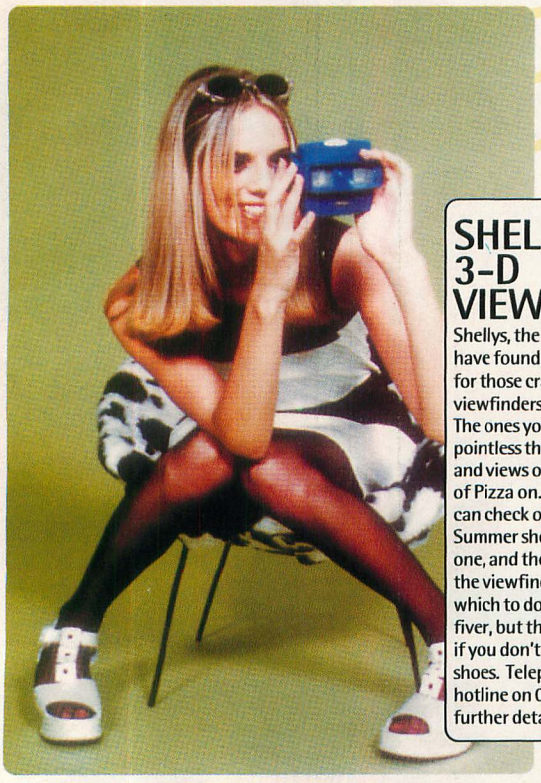
(a) The Prodigy Experience
(b) The Prodigy Experiment
(c) The Prodigy Exploration

Put your answer on a postcard marked "Hoopers Hooch Competition" and send it to Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. All entries to reach us by Friday, April 12. Please state whether you'd like orange or blackcurrant flavour. The editor's decision is final, slurp.



HUMMER

If you think you've seen this truck-cum-jeep-cum-monstermobile before, that's probably because you have. The Hummer was much used during the Gulf War by the US Marines. But now it is being made commercially available and, while it might not quite match the BMW convertible, word has it that it's going to be the latest in American ghetto-gangsta chic. Even Arnie Schwarzenegger's got one. It's enormous, it makes a Land Rover look like a Robin Reliant, it'll take a Cryptonite nuclear bomb to dent it and it costs a mere $70,000. Only available from AM Motors in America.



SHELLYS 3-D VIEWALOGUE

Shellys, the famous shoe shop, have found a truly bizarre use for those crap Seventies 3-D viewfinders. Remember them? The ones you could see really pointless things like dinosaurs and views of the leaning tower of Pizza on. Well, now you can check out Shellys' Spring/Summer shoe catalogue on one, and they'll even send you the viewfinder and discs with which to do so. They cost a fiver, but this will be refunded if you don't fancy any of their shoes. Telephone the Shellys hotline on 0181-450-0066 for further details.

HERBAL ECSTACY

It may smell like a stale curry after it has left your body via the back entry and it's not exactly the easiest pill in the world to swallow, but the makers of "Ecstacy" (yes, they've actually patented the name!), assure us that this is the closest you're going to get to a legal E-type buzz. Dodgy or what?

STAR TREK CHANNEL CHANGER

Set your phaser to stun and zap your least favourite telly programme into intergalactic nothingness with the "Star Trek" TV remote control. It glows red every time you press it and has authentic cosmic sound FX. Priced $39.99, it's available from the Sharper Image catalogue people on 001-415-344-4444.

DJ TORCH

Somebody loves us. They really, really do. Even if it is only top club nutter and owner of Truelove Records, Mr John Truelove. And to prove that he's a true love by nature as well as name, the splendid chap sent us one of these ultra-handy pocket torches for Valentine's Day. No more fiddling about in record boxes in pitch-black DJ booths for us. Hoorah! Sadly, they are only available to friends and lovers of Truelove Communications.

BLUE NOTE VIP GIVEAWAY

Right now, London's Blue Note is unquestionably one of the nation's top venues. Displaying open-mindedness and eclecticism, it's relaxed, friendly and, above all, a great supporter of damn good music. That's why you will find Goldie's Metalheadz sessions there every Sunday, alongside other regular clubs from the likes of Athletico, James Lavelle and the Mo' Wax crew, Snowboy's Sunday afternoon jazz-soul sessions, Acid Jazz's Magic Bus Friday nighter and Ninja Tune's outrageously stonking Thursday nights. There's more, lots more, than any beat-head could wish for in an entire lifetime of grooving. To prove it, Blue Note are offering **FOUR** readers the chance to blag a VIP pass allowing you free entry into the club every night of the week for a whole year!

To win, just tell us what else "Blue Note" happens to be. Is it...

(a) A nuclear energy plant?
(b) A counselling service for depressed harmonica players?
(c) A rather famous American jazz label?

Send your entries on a postcard marked "Blue Note Competition" to Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. All entries in by Friday, April 12. The editor's decision is final. So there.

HEARING AID

Anyone who was frightened by our article last month on the damage clubbing can do to your hearing should really check these out. Custom-built to cut out all those harmful frequencies, while still allowing you to hear your favourite gabba tunes at head-splitting volume, they were sent to us by those caring people at Ear Wax. Er, sorry, Avex. Pardon?

T SHIRT OF THE MONTH

Courtesy of those of Goa-inclined types at Blue Room Released, this T-shirt echoes the thoughts of the entire Muzik office. The T-shirts are available for £9.99 from Blue Room, 28-30 Rivington Street, London EC2, but in a spirited show of anti-Brit Pop unity, they're kindly offering FIVE people a chance to win one. All you have to do is answer this easy-peasy question:

Who once released a single as "The Blue Room"?

(a) The Orb
(b) The Ball
(c) The Round Thing

Send your entries on a postcard marked "Britpop T-shirt Competition" to Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. All entries to reach us by Friday, April 12. The editor's decision is two-fingered and final.

BAR OF THE MONTH

CIRCO BAR

Birmingham

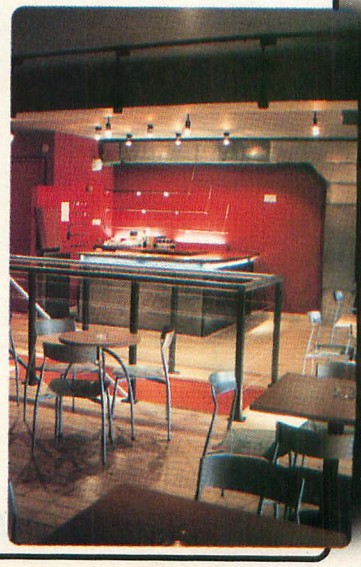
WITH clubbing now an inexorable part of contemporary life, the rise of bar culture has become an inevitability. As traditional pubs ("two beards and a pipe, please barman") and wine bars are written off as either dated or just plain naff, watering holes like Birmingham's Circo Bar are tapping a niche market which had previously been overlooked.

Owners Mark Partridge, Adam Johnson and Piers Saunderson, who also run the Global Grooves record shop and co-promote the long-running glam-fest Fun!, wanted Circo Bar to be a place where people could meet, socialise and, gasp, actually talk to each other. Their first task was to draft in an innovative design company, Newman Carty Gauge, to conceive the interior. The result fuses industrial undertones with distinctly Mediterranean leanings, reflecting the experiences and tastes of punters who now regularly head south for clubbing excursions. Its split-level design is light and airy, allowing plenty of people-watching.

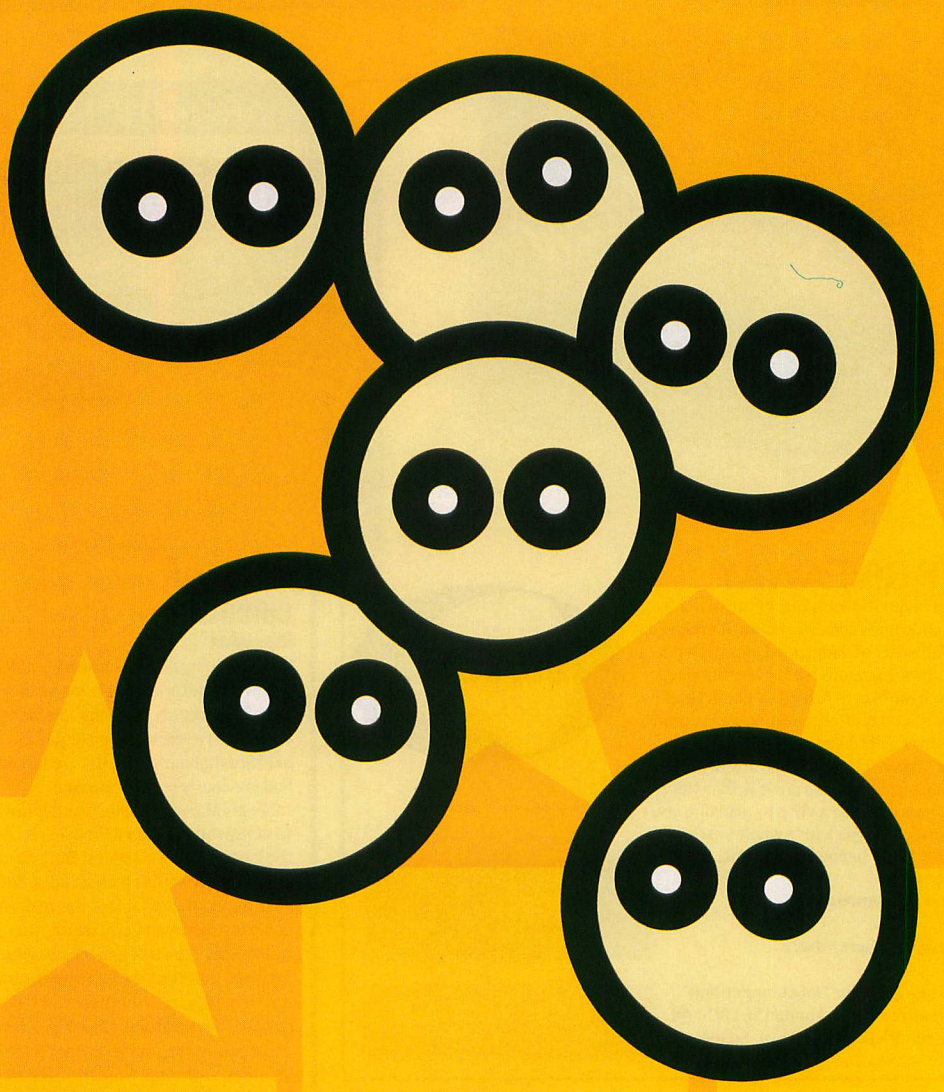
Thankfully, the sounds are not pitched at eardrum-bursting volumes, and range from the deepest house on Saturdays to funk and intelligent drum 'n' bass on Fridays, when resident jocks like Mark Green and Pete Gooding are given a free reign to experiment with longer sets. Wobble's Phil Gifford pops in on Sundays to spin a chill-out set and the bar is also encouraging new, non-commercial DJs to send them tapes for a Thursday slot. This is most definitely a Stilton-free zone.

Ultimately, what Circo Bar represents is the metamorphosis of Birmingham's youth culture over the past six years. It's difficult to name a city with more quality house, techno and jungle club nights. Birmingham is now the most popular destination for budding students and, coupled with an influx of young designers, artists and all manner of entrepreneurs into the city, it makes for a very vibrant young community. Circo is the perfect reflection of the transformation.

words **Kieran Wyatt**



Circo Bar is at 6-8 Holloway Circus, Birmingham B1 (0121-643-1400). It is open Monday to Saturday from 11am to 11pm, and Sunday from 12pm to10.30pm



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TIME AND PLACE ARE RELATIVE

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GOOD CLEAN FUN

★★★★★★★★★★★★★★★★★★★★

PEJ

OPLE

★★★★★★★★★★★★★★★★★★★★

The Beloved

words **Dave Fowler** pictures **Kim Tonelli**

great X-pectations

Him against her. Transience against timelessness. Tracks against songs. Step inside the conflicting worlds of THE BELOVED

JULY, 1989. At a Boys Own party under a crumbling railway arch in south London, Choci reaches the climax of an epic two-hour set. Shirt off, wild-eyed and waving his arms madly in trademark fashion, he finally drops his signature tune of the time to the dressed-up, loved-up throng. And it's as the impossibly crystalline, pre-pubescent timbre of Aled Jones' "Walking On The Air" rings out that Jon finally plucks up the courage to approach Helena on the dancefloor. Boy meets girl and the current incarnation of The Beloved is born.

"Compromise is total bollocks. Whether it's with a record company, a producer or another artist, compromise always kills music dead. Compromise in music is shit"

First friends, then lovers and now, of course, family, it would be difficult to retrospectively conjure up a more suitable setting for Jon and Helena Marsh's personal and artistic union than such a crucible of idealism, self-discovery, spirituality and deep house. Fittingly, it is precisely these elements which hallmarked the pair's initial musical collaboration on the 1993 "Conscience" album. A few singles and myriad remixes later, they now manifest themselves in even more distilled and articulate fashion on their forthcoming collection, the intriguingly entitled "X."

"The title of the new album means whatever the listener wants it to," says Jon, cradling an over-sized goblet of Chardonnay in the bustling lunch-time cellar of Kensington's Maggie Jones. "In a sense, the adjectival titles of our previous albums pre-empted both the public and the media response and appraisal of them. But, lyrically and musically, 'X' is totally ambiguous. It can either be very personal or completely fictitious. It means nothing and it means everything.

"'X' is a chromosome and it's 'X' rated. It's the signature of someone who can't write, it's 'The 'X' Files', it's Malcolm 'X', there are 10 or 'X' tracks on the album... And 'X' marks the spot."

Oh yes. And how. If you've heard The Beloved's current single, "Satellite", a track which acts as a taster "X", you'll probably have a pretty good idea what Jon is talking about.

IT'S perhaps understandable that The Beloved have gone for a less than obvious title this time around. After all, when Jon and his original partner, Steve Waddington, called their 1990 album "Happiness", they were quickly lauded as spokesmen for the Ecstasy generation. And "Conscience" made a lot of journalists leap to the conclusion that The Beloved had somehow "grown up". As was smugly reported in a piece in "The Face", Jon and Helena were almost part of the dinner party set. Well, they were married, weren't they?

But whoever they belong to, lives seem loathe to fall into neat, easily-analysable segments. As such, The Beloved's musical evolution has been more complex than many wish to acknowledge. Right the way from the false assumption that their 1989 "Sun Rising" single was aimed solely at ravers in fields, via the oft-mistaken *faux-naiveté* of "Sweet Harmony," to the assertion that "Conscience" equalled a renunciation of clubbing and dancefloor appreciation. ➡

The Beloved

THE X-PERT ANALYSIS

Jon and Helena offer a track-by-track guide to 'X'

I "Deliver Me"

Jon: "'Deliver Me' is a love song, with beautiful chords, a vocal and very little else. We worked on it with Will Malone, who scored the strings for Massive Attack's 'Unfinished Sympathy'."

II "Satellite"

Helena: "This uses the outer-space imagery of a satellite dish, reflecting a love affair which might or might not take place. And I really love that arpeggiated Euro-style bassline of the backing track."

III "Ease The Pressure"

Jon: "This is more American in its influences. We orginally did it some time ago, but we went back and completely reworked it after hearing Derrick Carter playing at a Boys Own Party in London last summer. Derrick has just remixed it for us, so it has now gone full circle."

IV "Dream Within A Dream"

Helena: "It's about waking up from a dream but still being asleep. It questions whether you ever really know when you're awake or alive. Robert Fripp plays guitar on it, giving it a very floaty, ambient feel."

V "Crystal Wave"

Jon: "'Crystal Wave' is about the only track on the album which has stayed true to its original form. This is actually an edited version, but I still really love it."

VI "For Your Love"

Helena: "I have always really liked the idea of romance in music. It's so vastly underrated. People might reel back and say 'For Your Love' is clichéd, but it's the perfect track for when the sun is out."

VII "Physical Love"

Jon: "This one has been around for a couple of years. I suppose it's the next step on from 'Satellite'. It's like, 'I've seen you on the dancefloor... And now I want you.'"

VIII "Missing You"

Helena: "A song for a person who has just had a terrible argument with their partner. It's all about sitting alone at home, knowing that you've fucked up."

IX "Three Steps To Heaven"

Jon: "This is deep, deep house territory. I have to say that I love this more than any other song we have recorded. Ever. It's just the most crystallised thing we've done."

X "Spacemen"

Helena: "'Spacemen' is about death, about dealing with the fact that somebody you love is dying. It's about spirituality, but not life after death. It's a very personal song and a lot of it is to do with Jon's father. Dealing with the death of someone close to you is probably the most awful situation anyone ever has to face."

JON MARSH'S DJ TOP 10

Underground People – "Disappear" (Empire State)
Brothers Vibe – "Infectious Grooves" (Sound Of Music)
Full Intention – "America" (Sugar Daddy)
Masa – "Drum"/"Basscharger" (1200/2)
Marshall H – "Tekhed" (Liquid Sky)
Sounds – "Lovers"/"Modal" (Communiqué)
Galaxy People – "A Mystical Journey" (Clear)
DJ Jordan Fields – "An Exotic EP" (La Casa)
Casanova's Revenge – "Banji Dance" (Maxi)
DJ Dealer – "I Know I Can Make It" (Nu Gruv Alliance)

Unsurprisingly, then, "X" is a multi-layered project. It simultaneously marks a move backwards and a step forwards. It's both a consolidation and a re-appraisal of musical values. Closer to The Beloved's house roots than "Conscience", with tracks like the sublime "Crystal Wave" and the Derrick Carter-influenced "Ease The Pressure", and yet boasting melodic songs of such lyrical depth as "Dream Within A Dream", "X" can be seen as almost a travelogue from birth to death. Particularly given "Deliver Me" and "Spacemen", the tracks which top and tail the record. Helena believes it to be a much truer reflection of their creative concerns than any of their previous work.

"I wouldn't say the album is dark, but I suppose it is darker than what we have done before," she notes. "As a group, we are about much more than that 'taking your clothes off and being happy' idea some people seem to have about us. If the perception of us is one of gentleness, then something like 'Crystal Wave' will hopefully be a surprise. It's an exercise in rhythm and sound which spreads our musical scope a little wider than the impression you will have if you've only heard our songs on the radio.

"We have always held back on that in the past, we'd save it for singles. But some people don't buy singles, while others are generally resistant to what I'd say was true house. Groups such as M-People are successful because they draw as much on a tradition of northern soul as they do on house. On reflection, perhaps we bottled it a bit on 'Conscience', by trying to crossover too much. But we haven't done that on 'X'."

In fact, their new-found balance between "the song" and "the track" in The Beloved's album output might well be due to a stabilisation in the creative tension between Jon and Helena. Helena says she finds songs "very frustrating, very rigid, it's difficult for me to be so restrained", while Jon's traditional adherence to song structure is something he can't quite shake off, despite seven years of house music. And unlike the ephemeral nature of a lot of tracks, often created on a transient vibe, he would argue that a song, albeit within a house context, is a five-minute discipline which can truly encapsulate a moment in time.

As a result, a song must be able to bear up to repeated listening. It was only after several hundred of such listenings that "X" saw the light of day.

"A difference of opinion is fine," states Jon. "A room full of people agreeing doesn't necessarily lead to a creative environment. I always listen very carefully to Helena's criticisms because she's got no other motive for saying what she does other than that she believes it. It's important to have creative conflict and, when we do, it never carries over when we go back home. Unlike a lot of other groups, we understand the limits of our professional and our personal relationships.

"But by the time we arrive at a final mix, there is a consensus. A Consensus, never a compromise. I'd say that compromise is complete bollocks. Whether it's with a record company, a producer or another artist, compromise always kills music dead. Compromise in music is shit."

"Going clubbing isn't just about hedonism, escapism and being the 'maddest of the bunch', it can also be about self-realisation. People who have faith don't necessarily have the monopoly on salvation"

SPIRITUALITY is pushed to the fore on "X" more than on any previous Beloved album. This is clear both in Jon's lyrical sensibilities and the gospel-tinged arrangements of the backing vocals on several of the songs.

And for "spirituality" read "finding yourself", taking time out from whatever you're focused on, withdrawing and re-appraising yourself. Self-delivery. Self-realisation. It's about coming to terms with the nature of love and commitment, dealing with the loss of a loved one. Spirituality is also a concept which ➡

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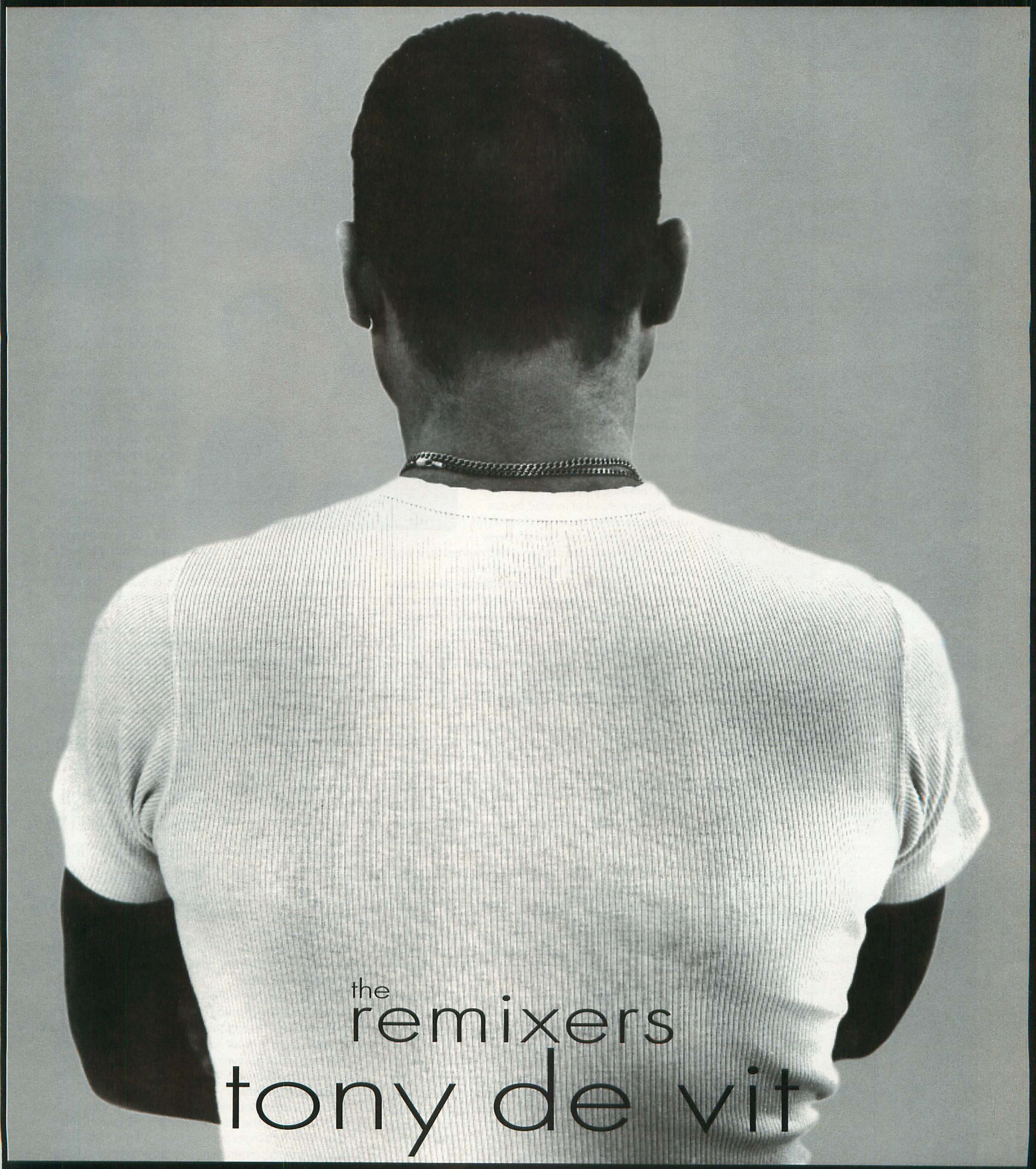


the remixers

tony de vit

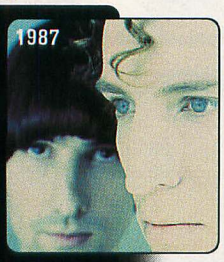
Dex: What Is Going On **Artemesia:** Bits & Pieces **Epik:** The Blob **Rizzo:** Housework **99th Floor Elevators:** I'll Be There **Funkydory:** Good *Times* **Lonnie Gordon:** Love Eviction **Shimmon & Woolfson:** Stack The Galli **Winx:** Don't Laugh **Tom Wilson:** Techno Cat **Rizzo:** Tick Tock **Queach:** Dreams **99th Floor Elevators:** Hooked **Cygnus-X:** Turn Around **Abigail:** Constant Craving **Chaka Boom Bang:** Tossing & Turning

16 genius reworkings from the man behind the music

Available in April on mixed CD & mixed cassette

The Beloved

DISCOGRAPHY


1987

SINGLES

1986: "A Hundred Words"
"This Means War"
1987: "Happy Now EP"
"Forever Dancing"
1988: "Acid Love" (white label only, mixes by Adam & Eve and Mike "Hitman" Wilson)
"Loving Feeling"
1989: "Your Love Takes Me Higher" (mixes by Adam & Eve and Juan Atkins)
"Sun Rising" (mixes by Adam & Eve and Danny Rampling)
1990: "Hello"
"Your Love Takes Me Higher" (mixes by Baby Brothers and Little Sisters)
"Time After Time" (mixes by Little Sisters)
"Sun Rising" (USA only, mixes by Tony Humphries)
"It's Alright Now"
1993: "Sweet Harmony"/"Motivation"
"Celebrate Your Life" (USA only, mixes by Adam & Eve and Dynamic Duo)
"You've Got Me Thinking"/"Celebrate Your Life"
"Sweet Harmony" (USA only, mixes by Peace Bisquit, Consolidated and Adam & Eve)
"Outerspace Girl" (mixes by Adam& Eve)
"Rock To The Rhythm Of Love" (USA only, mixes by Murk and Adam & Eve)

1989

1994: "Rock To The Rhythm Of Love" (white label only, mixes by Johnny Vicious and Bill Coleman/ Louie Balo)
"100 Years From Today" (white label only, mixes by Todd Edwards, 80 Proof and Adam & Eve)
1995: "Crystal Wave" (white label)
1996: "Satellite" (mixes by Height 611 and Full House Prod)

ALBUMS

1987: "Where It Is"
1990: "Happiness"
"Blissed Out (Happiness Remixed)"
1993: "Conscience"
1996: "X"

REMIXES

1989: Inga – "Something Stupid"
Brother Beyond – "Drive On"
1990: Akasa – "Kama Sutra"
Depeche Mode – "World In My Eyes"
E-Zee Possee – "Sun Machine"
Erasure – "Push Me, Shove Me"
The Blue Nile – "Headlights On The Parade" (unreleased)
1991: Betsy Cook – "Love Is The Groove"
Simone – "When Love Rules The World"
Inca – "More, More, More"
T'Pau – "Soul Destruction"
1992: Sophiya – "Sweet Is The Kiss"
1993: Alison Limerick – "Time Of Our Lives"
Belouis Some – "Sometimes"
1994: Joe Roberts – "Back In My Life"
Alison Limerick – "Love Come Down"
Angel Pie – "Tin Foil Valley"
Marcella Detroit – "I Feel Free"
Ramona 55 – "More Than I Love You"
Belouis Some – "Imagination"
Human League – "Tell Me When" (unreleased)
1996: Wubble U – "Petal"
Poe – "Hello"
Bucketheads – "Sayin' Dope"

1990

The Beloved are quick to link to club culture, that communal dancefloor experience, drug-induced or otherwise, and the music which spawned it.

"You could argue spirituality is the common thread to our albums," confirms Jon, to a nod of agreement from Helena. "The house records I am drawn to are always very religious. Those early American tracks had the duality of being both religious and spiritual, and of course there was a gospel background to the whole thing. 'Promised Land' and some of the Ten City tracks touch you in a way which is incomparable. They are all about release, on a much, much deeper level than the physical one on the dancefloor.

"'Sun Rising' hinted at that and 'Deliver Me' could be the same song with stronger drugs! It's about getting under your skin, changing yourself. When that relates to a drug experience in a club, well, that's something people seem less and less willing to talk about. But clubbing isn't just about hedonism, escapism and being 'the maddest of the bunch', it can also be about self-realisation. People who have faith don't necessarily have the monopoly on salvation."

IRONICALLY, at a time when The Beloved have faced accusations of deserting their clubland roots, Jon has been spending more time than ever in clubs. Not just for pleasure, at Boys Own one-offs, Space at Bar Rhumba and "anywhere in London which isn't a Saturday night", but also touring the UK as an in-demand DJ.

Moreover, as a DJ with an important luxury. Because playing records is not Jon's primary source of income, he can afford to experiment with the discs on his turntables. Other jocks have even been known to approach him after a set and express their wish to have "had the balls" to drop the tunes he does.

DJing ensures The Beloved's sensibilities are perpetually bombarded by the latest and most creative releases in the house scene, which they then fuse into their own work. Even if only subliminally. Such complementary influences, particularly in the form of deep American house sounds from stables like Cajual, Relief, Prescription and Murk, and DJs like Derrick Carter, Tony Humphries and Junior Vasquez, have reasserted their faith in house music and club culture as a whole.

"DJing definitely influences our output," notes Jon. "When you make an album, you're cocooned, but DJing forces you into a club environment on a regular basis and forces you to keep buying records which are relevant to what we do. At one stage, we got disillusioned with clubs, which may be why people said 'Conscience' was partly Talk Talk and Blue Nile-influenced, but now there is a resurgence in house music, particularly with what's coming out of Chicago. We love going there.

"It's the same with New York. People are just there for the music. There are no politics, drugs are more of a choice than an obligation and I really thrive on the anonymity. If you go to a club and you don't know it or anybody there, something you can't predict will happen. The opposite is true if you go out with a gang of mates. You'll still have a good time, but it's different. I think it's important to seek out new challenges.

"When I DJ in Britain, what keeps me going is the simple fact that it's fascinating to create an immediate impact with records I love. And I won't play records I don't like, however popular they are.

I love house music so much that I will fight a corner for the records I believe in. You always want other people's music to excite you and when it does you think, 'Fuck, that's what we should be doing'. Some clubs don't book me back because of that attitude, but I understand why. It's not that I'd lose the floor, it's just not what they want."

AFTER another half an hour or so of wine-fuelled conversation, Helena finally gets to talk a bit about the DJ she and Jon have mentioned five or six times over the course of the boozy lunch. A DJ she would point to as being at the summit of his profession. There can be absolutely no doubt. It simply has to be Derrick Carter.

"Derrick," she intones almost reverentially. "He made us realise that we still had the capacity to be transported by music. And, in his case, music we didn't really have access to. That's precisely the importance of DJs and it can't be underestimated. He's a DJ who can weave tracks together and take you to a place which the people who made those tracks in the first place couldn't. It is a remarkable, kinetic process. It's basically about the attitude of a whole group of people coming together at one time and that's unbeatable."

The Beloved, though, are wise enough to know they will never again be invigorated by club culture and Ecstasy use the way they were during that honeymoon period which took place for them, as for many others of our generation, at the back end of the Eighties.

"The most socially and musically revolutionary experience I've ever been through," declares Jon.

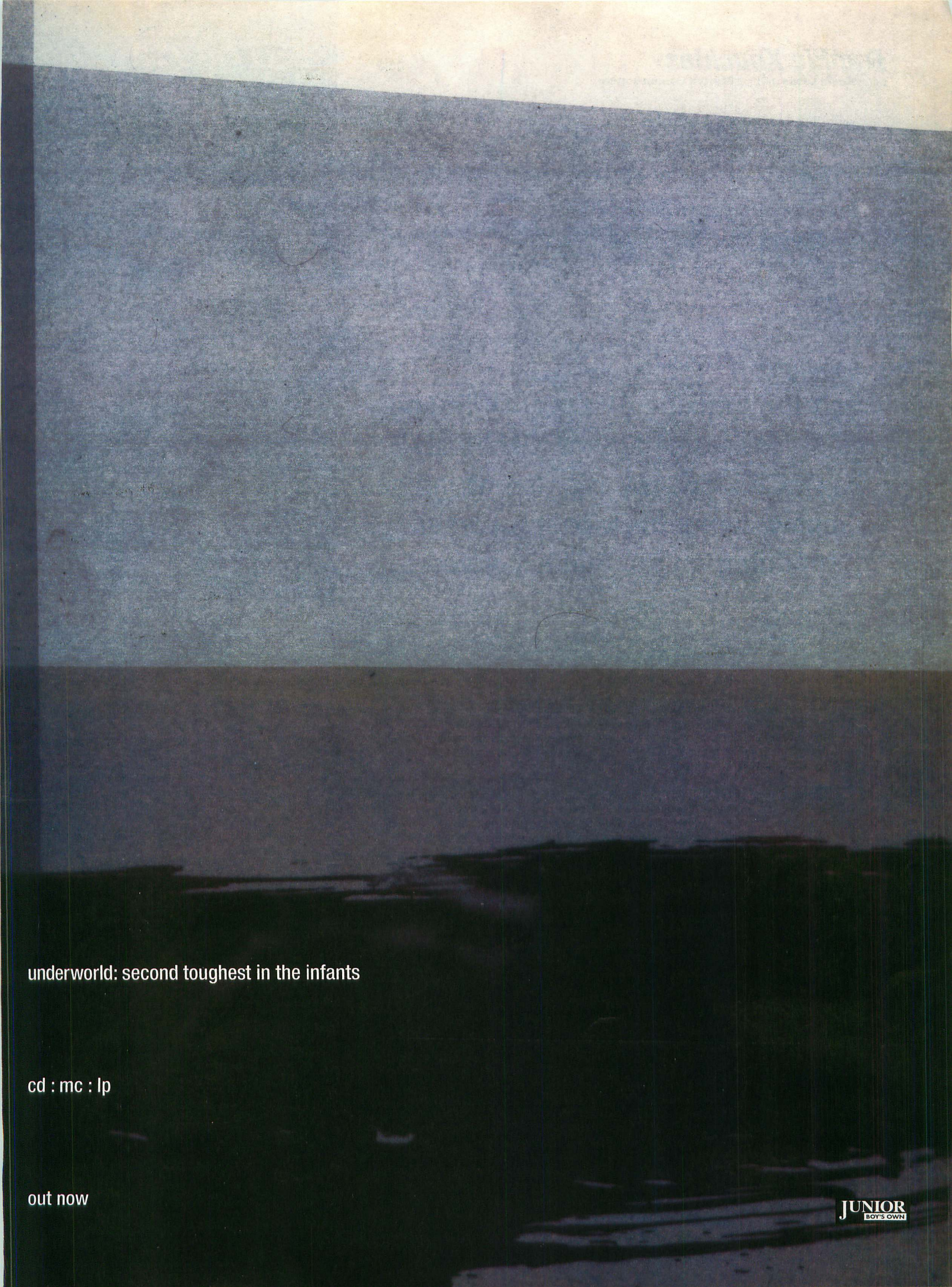
> "I can see no reason why an 'Our Tune' record on a Simon Bates show can't be a deep house record. This is music which changes people's lives"

Helena nods with a wry smile which says even more. It was, after all, a time when everything was so wide open and so turbulent. It was just so fantastically different from what had gone on before. But there's no sign of nostalgia or of complacency around the table. Instead, there is talk of their remix work, of performing PAs in clubs and the possibility of The Beloved going fully live. Hopefully, in the not too distant future.

"You know, everything's in a constant stage of evolution for us," smiles Jon, leaning back, drinking up and looking to the future. "The fact that I was putting out records back in 1988 means fuck-all now, but I think The Beloved can continue to put out even more brilliant fucking records. 'X' is a huge leap forwards for us and there's a lot of room to keep pushing onwards.

"I can see no reason why an 'Our Tune' record on a Simon Bates show can't be a deep house record. I mean, this is music which changes people's lives. It's not just a bit of diversionary entertainment on a Saturday night. House is the distillation of all the real, soulful, spiritual music in the world."

The 'Satellite' single is available now on east west. 'X' follows next month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Frankie Knuckles

words **Kevin Lewis** pictures **Martyn Gallina-Jones**

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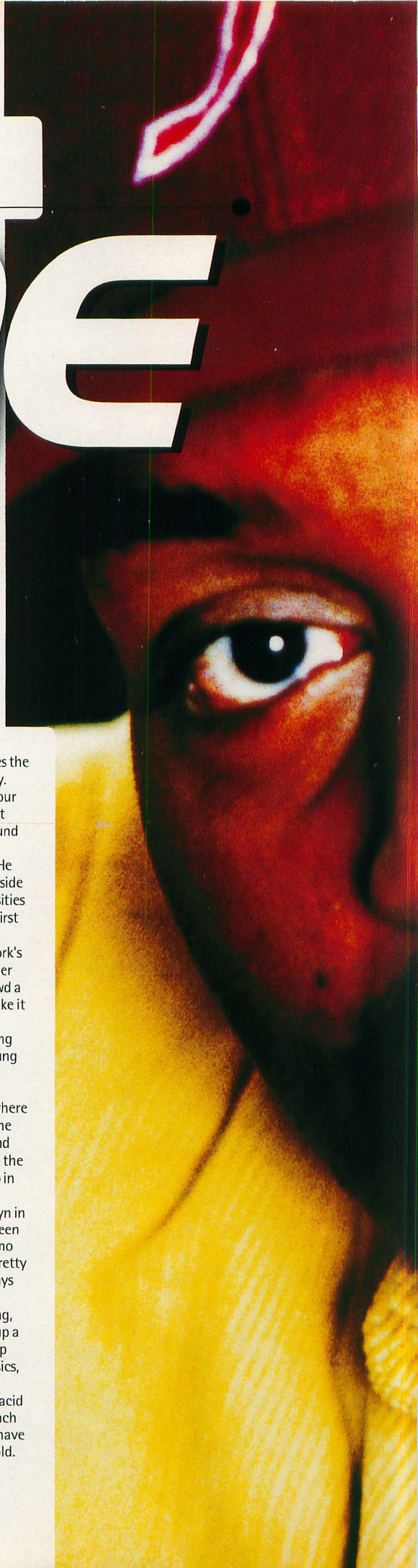


Fresh from mixing Ministry Of Sound's latest 'Sessions' album, FRANKIE KNUCKLES, the pioneer of house music, looks back over a career spanning an incredible 25 years

EMOTION. Pure emotion. That's the only way to describe a Frankie Knuckles record. He makes the kind of music which stops you dead on the dancefloor and fills your body with waves of electronic ecstasy. Think of simple slices of genius like the unforgettable "Whistle Song" or the timeless, heart-crushing "Your Love". And as well as his own material, it's frightening how many of his productions have been given that elusive "classic" tag. From the gospel miracles he performed with Sounds Of Blackness, to the underground edge he gave people like Luther Vandross and Michael Jackson.

But that's not all. As a DJ, Knuckles was one of the founding fathers of house. One of the originators. He was there, back in Chicago in the early Eighties, after disco had spiralled out of control. Knuckles, alongside other DJs like Ron Hardy, picked up the pieces and set the agenda for the future. Taking the bare necessities of disco, firing them up with raw funk, cutting classics with stripped-down rhythm tracks and, for the first time, blending beats into one colossal wall of sound.

Unlike most of the old guard, Knuckles still plays out today, crafting his groove every Friday at New York's legendary Sound Factory Bar. His sets are about as close to technical perfection as you can get. Whether he's riding high on his trademark smooth vibe or turning it out on a harder trip, he guarantees the crowd a steady ride. Seamless changes and flawless switches, he locks in and lets it flow. If you're unable to make it over to New York, check out his mix of Ministry Of Sound's recently issued "Sessions 6".

Amazingly, Frankie Knuckles has just turned 41. Even more amazingly, he has been spinning for as long as some of our trend-setting DJs have been alive. But although he feels as young as he did 25 years ago, you can't ignore a quarter of a century. Can you?

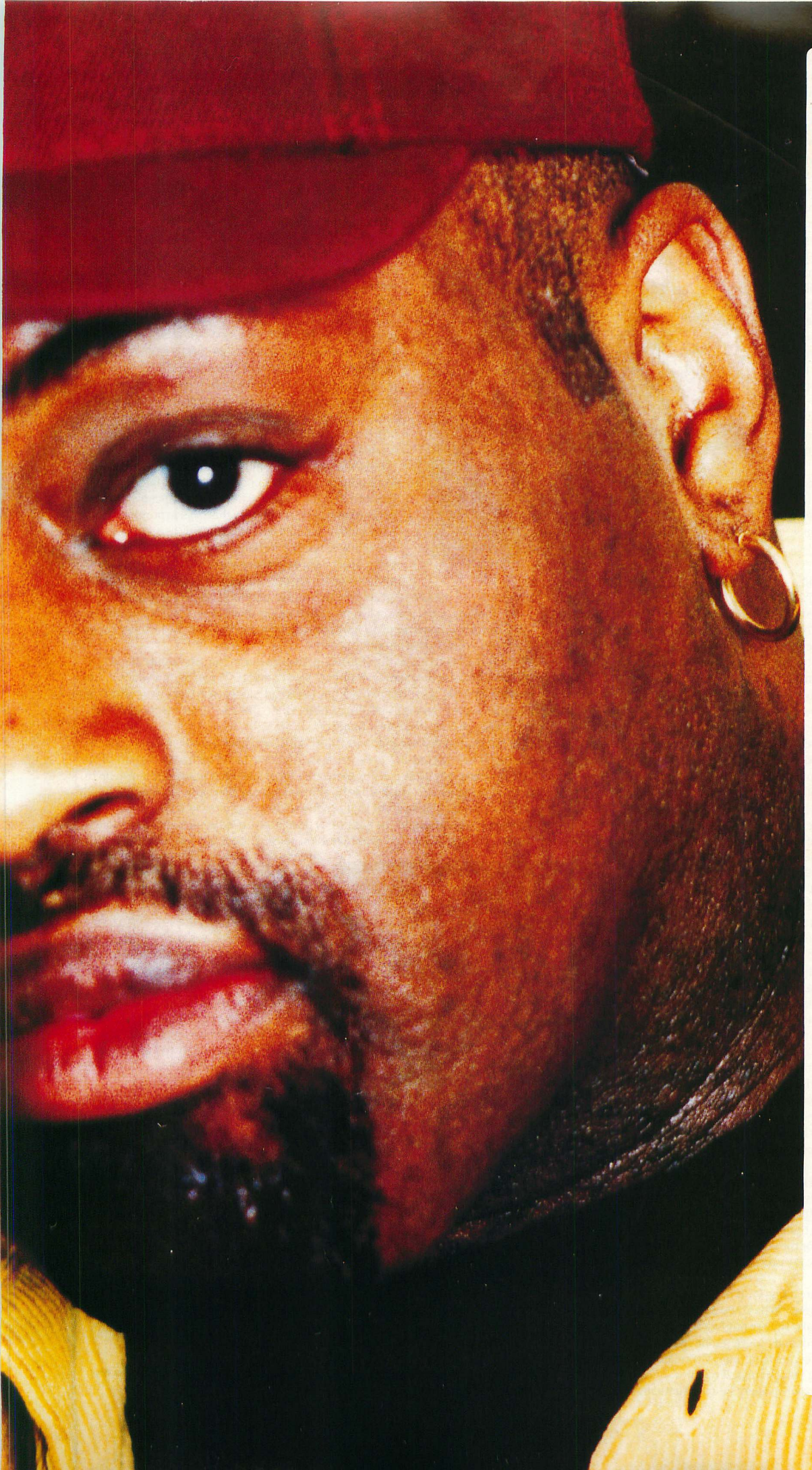
> "What we'd do was sit down three or four hours before a party, liquefy all the acid, draw it into a hypodermic and spike every grape, every orange and every banana on the table. If there was fruit to be eaten, we'd spike it"

FRANKIE Knuckles grew up in the stormy setting of New York's South Bronx, where he spent more time dreaming than anything else. His sister was the musical one in the family, but Knuckles got a regular fix, through the wall, from her jazz and blues collection. As he grew older, he began to feel the need to get away from the squalid atmosphere of the projects and it wasn't long before he was caught up in the intoxicating lifestyle of the New York club scene.

"Larry Levan and I used to hang out at all these different clubs back in Brooklyn in 1971," he begins. "For the most part, they didn't have DJs. There might have been somebody putting different records on in a corner or something like that, but no real DJ. Whenever there was a major party on, Larry and I were always there. Pretty much everybody knew who we were. Even though we were kids, we were always the first ones on the dancefloor, the ones to get the party started."

With their reputation as the most discerning party people in the city spreading, the pair came to the attention of Nicky Siano, a club runner who was setting up a club called The Gallery. Siano needed a couple of high-flying scenesters to help him get it off the ground, and Knuckles and Levan were obvious choices. But as well as taking care of the basics, like dressing the club and laying out the food, the youngsters had another important job to do.

"Part of our job description was spiking the punch," remembers Knuckles, grinning widely. "We'd be given tabs of acid and we'd spike the punch with them. We'd always have lots of people coming up to us and saying, 'When's the punch going to be ready, when are you bringing out the punch?'. But after a while, Larry and I realised we were going to have to do something different. We could have got into some serious trouble. We were young, around 16 or 17 years old. We didn't want to have some undercover cop in there, waiting to catch us.



"So we decided to start spiking the food. Everybody thought the punch was still being spiked, but it wasn't. What we'd do was sit down three or four hours before a party, liquefy all the acid, draw it into a hypodermic and spike every grape, every orange and every banana on the table. We'd do the whole lot. If there was fruit to be eaten, we'd spike it".

AS they partied, Knuckles and Levan's boss began to teach them how to DJ. At that time, Nicky Siano was quite unique. He was one of the first DJs to match beats. A pioneer. His DJ tapes have now reached legendary status in the house fraternity.

Before long, simply setting up the night for Nicky Siano wasn't enough for Knuckles and Levan. The latter got a job DJing at Continental Baths (a kind of gay leisure complex with a built-in disco), while Knuckles took up residency at Better Days.

Unfortunately, Knuckles' spell over at 49th Street's most famous club didn't last very long and, within six months, he had joined Levan at the Continental. Knuckles was originally brought in to take care of the lights, but he ended up playing warm-up slots for his friend. The two of them took control, seven days a week, an arrangement which lasted for three years, ending when Levan moved on to set up SoHo. Knuckles then took on the Continental residency alone, a position he held until the place went bankrupt towards the end of 1976.

At which point, Frankie Knuckles' life changed forever. Thanks again to his old friend Larry Levan.

"These people from Chicago wanted Larry to move out there and open The Warehouse," recalls Knuckles. "But Larry had no intention of going. For one, he had only just moved to SoHo. And for two, he was a true, die-hard New Yorker. True New Yorkers are born there, they're raised there and they live all their life there. They may travel, but they'll never leave New York permanently.

"So after Larry turned these people down, they came to me. I told them that the only way I would do it was if they gave me the opportunity to build the club just the way I knew it needed to be built. They agreed."

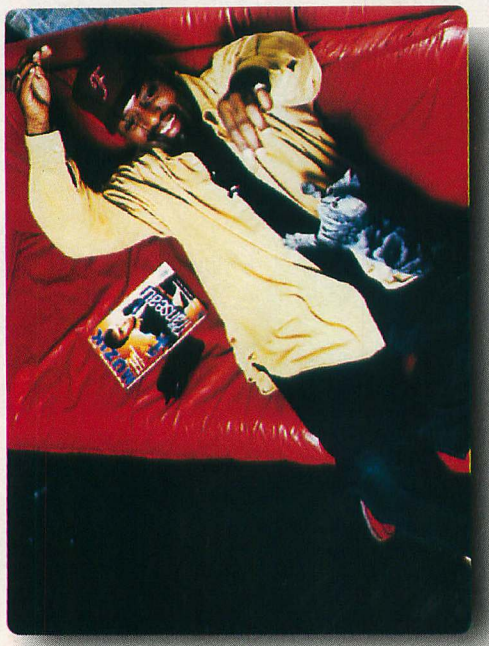
Knuckles moved to Chicago in early 1977. His partners at The Warehouse had given him five years to get the place off the ground, but he didn't need anywhere near so long. Within just two, the joint was jumping. He had fulfilled his dream of creating a club so supremely special that, when people thought about the Chicago scene, there was only one name they would drop.

Some say that The Warehouse was the place where house music got its name. Whether that's the case or not is immaterial. What is important is what Knuckles was doing there in the first few years of the Eighties. By this point, as far as the mainstream music industry was concerned, disco was dead. The major record labels were jettisoning their dance departments and DJs were in a state of limbo.

Frankie Knuckles

They needed to make people dance, but with disco dying such a public death, they had to come up with something striking.

At which stage, Knuckles began editing his own sounds, mashing together disco breaks on a reel-to-reel and replaying them to his captive audience. Ask any of the old school Chicago set who were around then and they will all say the same thing. The spirit and the energy of The Warehouse was incredible and Knuckles' long, smooth marathon sets were regarded by many clubbers as almost religious experiences.



In 1983, however, Knuckles' partners at The Warehouse got greedy. While he wanted to spend the money they were making on sand-blasting the walls, replacing the dancefloor and upgrading the club's sound system, they were only interested in living the high life. And when they announced they were doubling the door price, it was all too much. Knuckles didn't need that kind of shit. He left them to their own devices and, in late 1983, opened up The Power Plant.

It was then that his former partners opted for a relocation. They recruited Knuckles' long-term friend, Ron Hardy, and moved to the south side, to a place they called The Music Box.

BY late 1983, the Chicago scene had started to bud. Word was spreading about Frankie Knuckles and Ron Hardy, and people from Detroit began hanging out in Chi-town. People such as Chez Damier and Derrick May (whose parents lived there) would come down for the parties at The Power Plant and The Music Box. The rivalry between the two places was extremely intense and, according to some, it was the level of this intensity which led to the initial blossoming of house music.

"In America, with hip hop being such a strong part of our culture, there are a lot of guys who would never own up to actually liking a house track. They think it would make them look like faggots"

Another factor was the lack of independently-released music in the States at that time, Model 500's "No UFO's" being one of the few home-grown records kicking around. DJs were caning Italian imports in order to stay upfront. Even on an import, though, the DJs had no assurance of exclusivity. They needed more. They needed their own records. And when Derrick May sold Knuckles a Roland 909 during 1985, he effectively opened up a whole new ball-game. Knuckles started experimenting with the 909 at The Power Plant, initially using it to shift between tracks and later on to create his own exclusive records. House was born.

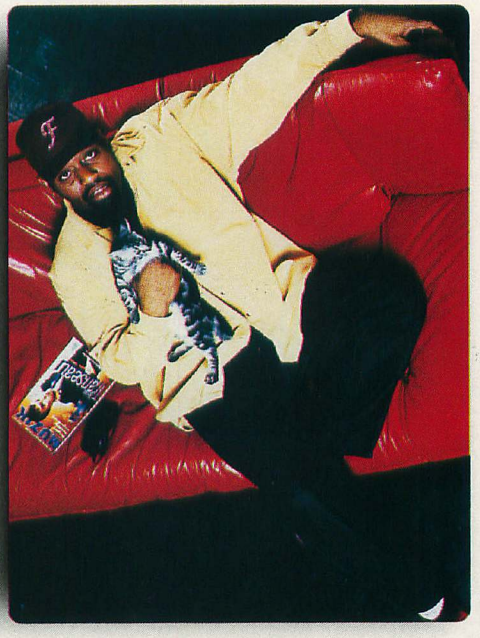
Rivalry between promoters in Chicago had always been crazy but, as time went on, the competition between clubs started to get out of control. As a result, in 1986, Knuckles decided to close The Power Plant. Although he continued to play in the city, rival promoters sometimes tried so hard to shut down his gigs that it almost didn't seem worth it.

Instead, Knuckles took time out from the decks to learn about production and songwriting, sitting in on studio sessions, gleaning as much knowledge as he could. He began working closely with Jamie Principle and together they produced classics like "Waiting On My Angel", "Baby Wants To Ride" and, of course, "Your Love", their time-defying hymn to love and pain.

Songs have always been important to Knuckles. They are what he grew up with. They're in his blood. If anyone could give a few pointers to the current crop of British hopefuls, it's him. Especially when you think about his incredible, soul-exploding "Rainfalls", or the way that he pushed Sounds Of Blackness' plain "The Pressure" into the realm of a true masterpiece.

"I think most of the producers out there doing stuff are only really bedroom producers," he offers. "What they do, they do really well, but they lack experience in producing vocals. They're not lyricists. These guys might be computer geniuses, good with keyboards and programming rhythms, able to turn out some fantastic tracks, but when it comes to actually sitting down and writing a song, they can't do it. That's something I taught myself to do.

"I guess it's because I come from a time when every song was actually sung properly and there was a great voice singing it. Having that in my background has helped me listen to songs, to listen to them well and understand what they're all about. More importantly, my background has helped me make that happen. All these up-and-coming producers just don't know how to do that, but they are going to have to learn. Instrumental tracks will come and go, but a song is forever.



UNDERSTANDING a song is only one of Knuckles' virtues as a producer. Another is being aware of how house music is more about feeling than anything else.

"When I feel it, so do you..." he once told Chez Damier, and it's difficult to find a more truthful statement about DJing, production or, indeed, music in general. Damier felt so strongly about it that he printed it on the back of Sundiata's Prescription Underground release, "Come Together".

"I was really surprised when Chez remembered that and used it like he did," smiles Knuckles. "It was one of those situations where I don't remember exactly what happened. We might have been inside a club, it might have been the morning after the club was over, we might have been in the street or we might have been in the rest-room. I just don't remember what the situation was. He asked me a question and that's how I answered. I wasn't trying to be clever or anything, I was just telling him how I felt.

"But Chez saw it pretty much like the writing on the wall, like a prophecy or something. And so, years later, he put it there on that record. I now have so many people run up to me and say, 'Did you really say that? It's so profound'."

But then this should not perhaps come as a surprise. It's the ability of house to totally affect our lives which is what sets it apart from any other style of music. It's more than just a musical format. It's a way of life. And it's become so powerful over the last 10 years that, according to some, it is starting to get out of hand. The over-sized major players in America just don't know how to deal with it. Larry Heard and Roger Sanchez have put it down to the fact that the history of house is steeped in black gay culture.

"I think the main reason the industry in America doesn't support house the way it should is because they see it as a threat," says Knuckles. "Granted, this whole house music genre may come out of black gay clubs and is steeped in black gay culture, but it's much more than that. Just like all other kinds of music, it's so much more than what one person can put their finger on.

"To me, that's what's important. If you like it, why have a problem owning up to the fact it appeals to you? In America, with hip hop being such a strong part of our culture, especially black culture, there are a lot of guys who would never own up to actually liking a house track. They think it would make them look like faggots. That's how they see it. It's all part of that machismo thing and it really is so stupid.

"When you get down to the basics, gay people have always been ahead of straight people. It's true. When it comes to fashion, music and art, gay people always set the trends, they always set the standards. I can remember a period when straight people thought it was fashionable to act gay, just so they could get into gay clubs. They knew the only place where they were going to hear some decent music was in a gay club.

"And that kind of situation is coming round once again. You now get straight people who are doing exactly the same thing. Why does it pay to act gay and pretend to be gay, but the minute that someone tries to talk to you about it, the minute somebody tries to call you a faggot, you're ready to fight them? It makes no sense."

JUST then, Frankie Knuckles' doorbell rings. Roger Sanchez is standing in the porch in full Stone Island regalia. He's grinning like the proverbial Cheshire Cat. He's just moved into the basement below and is eager to show his neighbour his new studio set-up.

Knuckles looks at him with an air of disgust. He can't believe it. There are perhaps only a couple of stores in the whole of Manhattan stocking *Stone Island* gear and Sanchez is wearing the same white jacket as him. They both crack up, Knuckles grabs his coat and they head for the lift, winding each other up all the way. It's great that, in a business which can often be so cruel, two producers of their status can still be such good friends.

But then that's house music for you.

'Ministry Of Sound Sessions 6' mixed by Frankie Knuckles is out now on Ministry Of Sound

Tracklisting

Incognito
Good Love
CJ's Mackapella
Swing 52
The Joy You Bring
Original Classic Twelve
Splice Of Life feat. Gina Foster
So Special
Jazz 'N' Groove Dub
Kathy Brown
I Appreciate
52 Leagues Of Swing
Sonz Of Soul feat. Steven Ville
Race Of Survival
Rokstone Diva Club Mix
Kathy Sledge
Another Day
Hands In The Air Mix

Voices present Individual
Skyhigh
Satoshi's Interpretation
Chuggles
I Remember Dance
Lil Louis Presents
Black Magic
Freedom (Make It Funky)
On And On Strong Vocal Mix
Dangerous Minds
Live In Unity
Club 69 Vox Mix
Todd Terry
A Day In The Life
Street Mix
Moné
Keep Movin
Original Jazz 'N' Groove Flavour

M People
Love Rendezvous
K - Klass Club Mix
Faze Action
In The Trees
Original Disco Mix
F.K.
Hypnodelic
Black Science Orchestra
Heavy Gospel Morning
Kings Of Tomorrow
feat Densaid
I'm So Grateful
Angel's Smooth Mix
St Germain
Alabama Blues
Todd Edwards Dub

Kenlou
The Bounce
X-Press 2
The Sound
Klub Head Mix
Tone Theory
Limbo Of Vanished
Possibilities
Hot Lizard
The Theme
Love From San Francisco Mix
Lil' Mo' Yin Yang
Reach
'Little' 'More' Mix
Limelife
Baby Can You Reach

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05. O.T.T. / Raw (DJ Paul Mix)
06. STRYCHNINE / Utopia Project
07. RALPHIE DEE / Mad as Hell
08. DELTA NINE / Never Stop
09. ROB GEE / Gabber Up Your Ass
10. D.O.A. / Wanna be a Gangsta
11. D.O.A. / Ya Mutha
12. BLOODY FIST / C**t Face
13. BLOODY FIST / Cock Sucker
14. DJ SKINHEAD / Extreme Terror
15. TEMPER TANTRUM / Anthem
CD2
01. LISA N ELIAZ / Romper Stomper Mix
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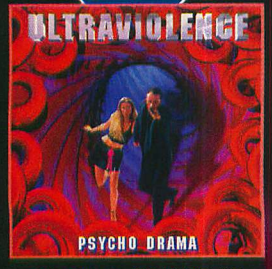

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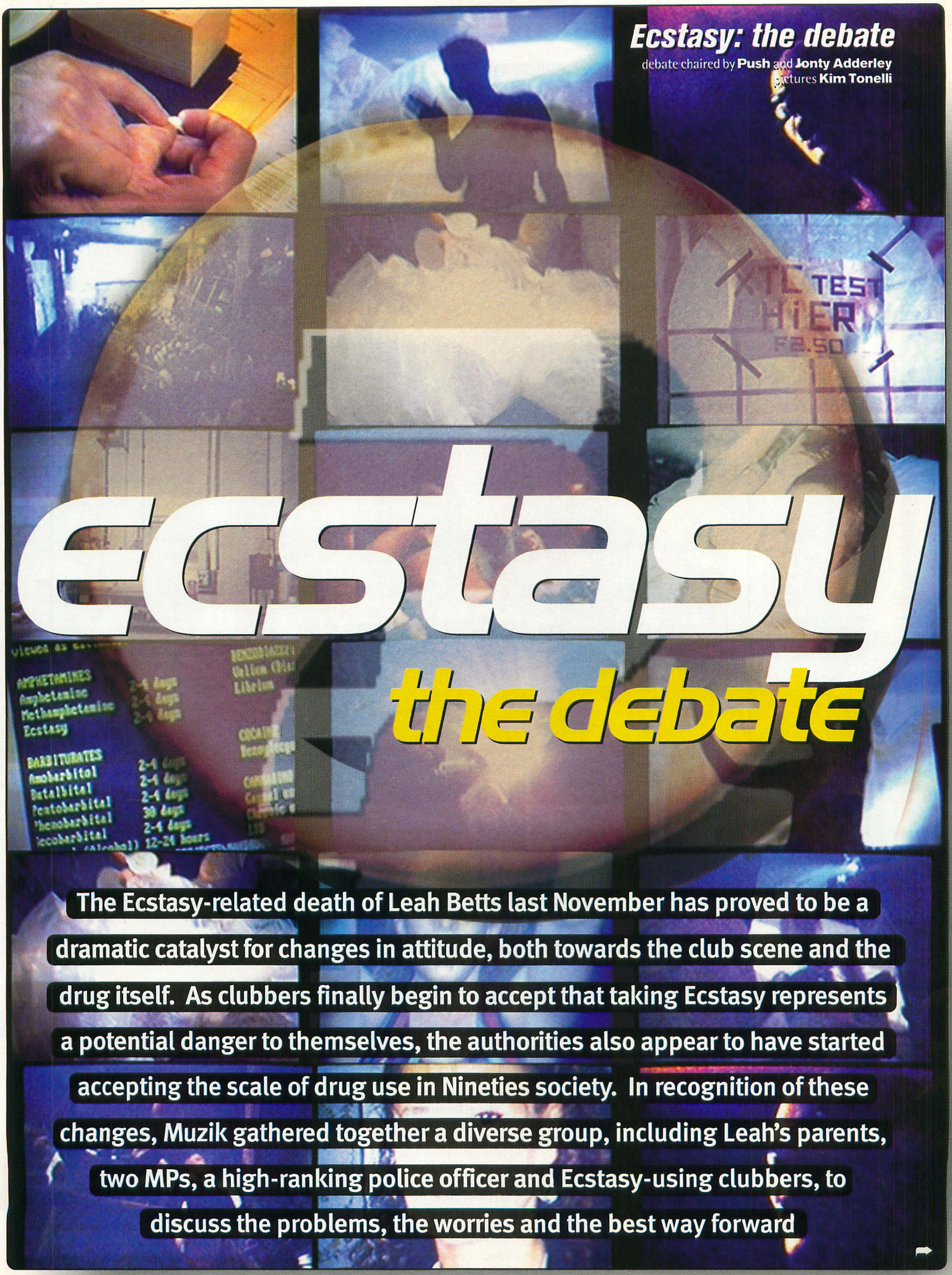
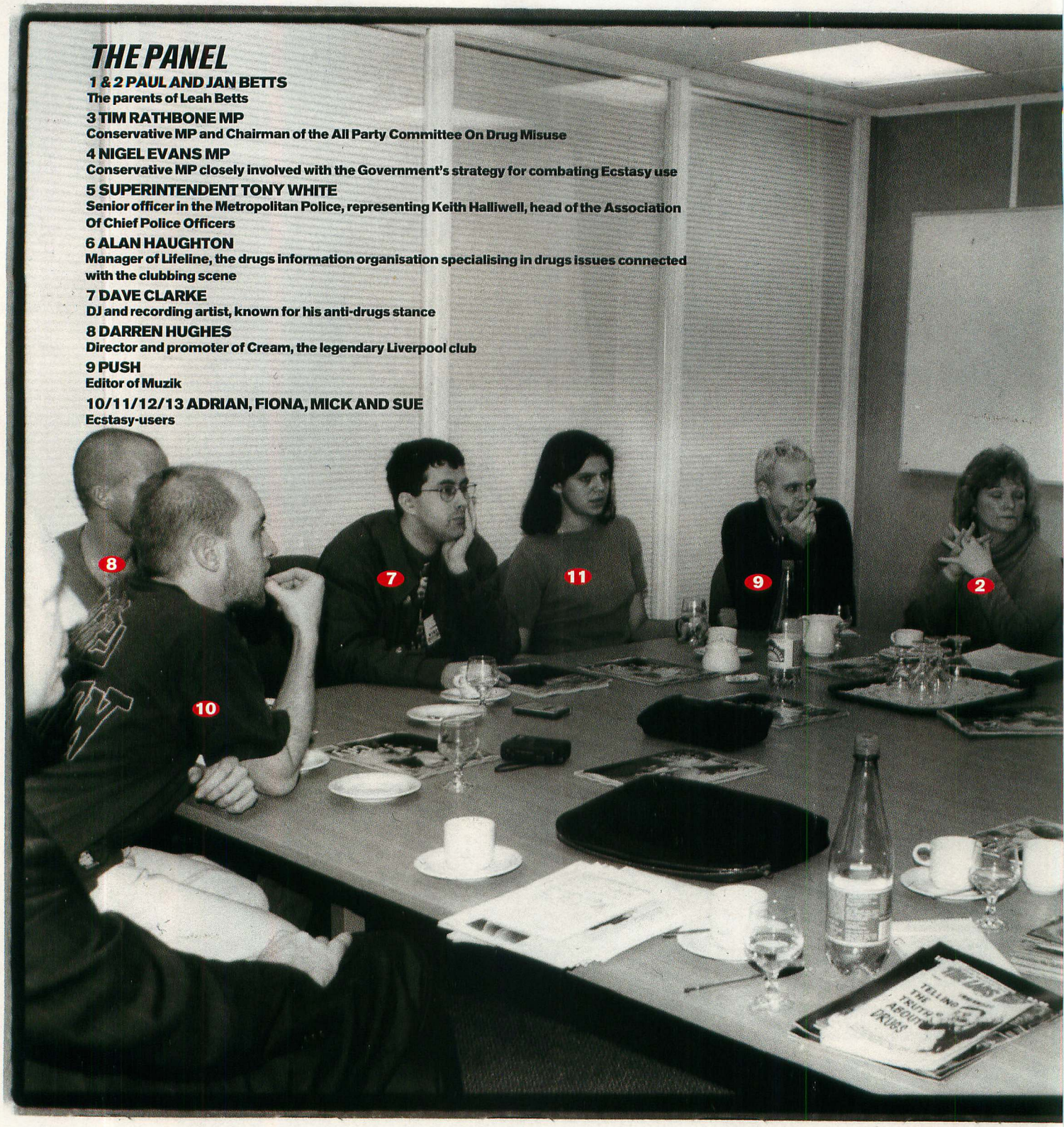
Ecstasy: the debate

debate chaired by **Push** and **Jonty Adderley**
pictures **Kim Tonelli**



The Ecstasy-related death of Leah Betts last November has proved to be a dramatic catalyst for changes in attitude, both towards the club scene and the drug itself. As clubbers finally begin to accept that taking Ecstasy represents a potential danger to themselves, the authorities also appear to have started accepting the scale of drug use in Nineties society. In recognition of these changes, Muzik gathered together a diverse group, including Leah's parents, two MPs, a high-ranking police officer and Ecstasy-using clubbers, to discuss the problems, the worries and the best way forward



THE WAR ON DRUGS

What is the current Government strategy on reducing the dangers of Ecstasy use?

Tim Rathbone MP: "It's set against a background of Ecstasy being illegal, though police are concentrating more and more on the selling and trafficking of drugs rather than personal use. They're using more cautions, which ought to be linked to counselling and treatment of some kind. Thank goodness, we are at last starting to concentrate much more effort on dissuading people from taking drugs in the first place. A considerable effort is being put behind improving health education in primary schools and we're also trying to make more parents aware of the problem, so they can intercept it before it strikes."

During a House of Commons debate on the subject of Ecstasy, Nigel Evans referred to a "war on drugs". What are the implications of losing this "war"?

Nigel Evans MP: "I think that if the war is lost, then the recent tragedies will be nothing compared to what will happen. We will see many more deaths. I spent a long time during that debate talking about the long-term effects of Ecstasy. It seems to me the number of deaths has been increasing. The trend is upwards. But death is just one 'side-effect'. This morning there was an article in 'The Times' which I want to read to you. It says that 'Ecstasy-users risk irreversible damage to their brain, heart and liver according to research published today...' [he proceeds to read out the rest of the article, which quotes from a report recently published in the 'Journal Of Clinical Pathology' based on research carried out by doctors in Sheffield, who studied tissue and organs from seven men aged between 20 and 25 who died from taking Ecstasy] All of the headlines have been talking about people who've died from taking 'just one Ecstasy tablet'. I'd like to see a refocussing on the long-term dangers. I think the problem for us is that it is fairly common to hear the 'half a million tablets taken every week' figure being quoted. And because of that, Ecstasy has been put on a pedestal separate from other

Ecstasy: the debate

drugs. It's perceived as a 'designer' drug, it's seen as chic and there isn't supposed to be a problem with taking it. The peer pressure in clubs must be immense. We need to break the culture which says, 'Ecstasy is okay'."

Dave Clarke: "It's not very often that I agree with the Government line, but I have to say I totally agree with what Nigel's saying. It's about time people realised that there are after-effects. I've come across people who've said to me, 'You've changed my life because you opened my eyes to the fact that drugs aren't good for you'. If they're not controlled now, it's very frightening to think what could happen in 10 years time."

Alan Haughton: "It's an interesting point that Nigel is making. I remember that 'half a million' figure because Lifeline actually made it up. We made it up because there isn't a systematic knowledge about this drug. As an educational organisation, Lifeline's job is to act as a conduit between the people who have information and the people who require it, but there are so many questions we just can't answer. But that's not because the information is not there, it's because it is not readily available. How many Ecstasy-users read 'The Times' every day? Or subscribe to the 'Journal Of Clinical Pathology'? We've got a lot to learn about this drug from young people themselves, and keeping the lines of communication open between them and people in power is the key to dealing with the Ecstasy problem. I consider the 'war on drugs' phrase to be an extremely unfortunate one because, sadly, it is incredibly difficult to conduct a war on a non-human entity. The trouble is that 'war on drugs' translates into 'war on drug users'."

THE CLUB CONNECTION

More than any other drug, Ecstasy has long been linked with clubbing. Why should this be the case?

Dave Clarke: "Yes, there has always been an association between Ecstasy and dance music, but people in other scenes are also taking E. To me, it seems too easy to say, 'repetitive drugs, repetitive beats and repetitive water-drinking'. That is simply not the case."

Nigel Evans MP: "I don't mind the break in the link there. Wearing another hat, I'm also the chairman of the All Party Music Group and I'd love to see a divorce between music and the taking of drugs."

Paul Betts: "I have been speaking to a good number of drug-users, I wouldn't call them addicts, but what they say is that after they have taken Ecstasy and heard rave music, when they hear that rave music again they crave Ecstasy."

Dave Clarke: "I would say that's an association with having a good time. I have performed in countries in Scandinavia, where the importation of the drug is incredibly low, and I've had the same euphoric response from crowds. These are crowds where maybe one per cent are on drugs. Dance music is an industry which is rapidly growing and if it's tarred with the drug brush it won't do the industry any good. Sure, people take drugs in clubs, but it's not the music which makes them do it. It's also not the fault of the clubs."

Alan Haughton: "Yes, that's an important point. By divorcing drugs from clubs you are no longer laying the blame on club-owners, on entrepreneurs."

Nigel Evans MP: "The Entertainment And Discotheques Association have published a booklet looking into the side-effects of Ecstasy use. They've got this roadshow, I don't know if they've been to Cream yet..."

Darren Hughes: "No, they haven't."

Nigel Evans MP: "...but I think club-owners have a real responsibility to their customers. They ought to try to cleanse their clubs of drugs."

Darren Hughes: "I think the blanket term 'club-owners' is unfair. There are good and bad people everywhere. At Cream, we accept responsibility for our customers both inside and outside the venue. But it's not an easy position to be in, particularly at the moment, because all eyes are on club-owners."

Tim Rathbone MP: "But what do you do practically?"

Darren Hughes: "Well, Cream are just about to start a scheme with the police, who will maintain a presence outside the club. This is for two reasons. One is to stop petty crime happening, but the main reason is to deter the sale of drugs both in and around the club. It will most definitely work."

Tim Rathbone MP: "But somebody can take an Ecstasy pill quite some time before they get to a club. Is that not true?"

Darren Hughes: "Yes, but what do you expect us to be able to do about that? We can only do what we can around the club and inside it. We've also hired a doctor who is qualified to treat people for Ecstasy problems. Fortunately, we've never had a death in our club. We've had people taken to hospital, though, and when you start speaking to these people, of course you realise the after-effects. We are employing this doctor to work inside the club and it's going to cost us an awful lot of money, but it's got to be worth it. Up until now, we've been using the St John's Ambulance people, but they're just not fully trained to deal with these problems. If somebody is freaking out, they can't cope. So it's very important for us and other high-profile clubs, such as Ministry Of Sound, to take on responsibilities like that. It will help enormously. If we take a lead, the others will hopefully follow."

Dave Clarke: "I've heard you're not allowed to put up signs for water to help people who have taken the drug. Respect to Muzik for saying which clubs provide free water in their listing section, but some people have got into trouble from drinking too much water. I believe there should be guidelines or warnings put up in clubs for people who have taken the drug. Apparently, the law says you can't have stickers or signs suggesting how much water to drink because the Government sees that as condoning drug use."

Darren Hughes: "We put signs up at Cream. There's a level of realism you need to consider."

Tim Rathbone MP: "The problem with that is there is a very narrow margin between harm-minimisation and persuading people not to get involved in the first place, and not just with Ecstasy. Harm-minimisation processes, either because they're directed incorrectly or written incorrectly, can actually encourage people to take drugs."

Darren Hughes: "Why?"

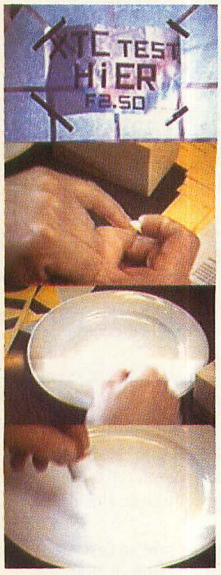
Tim Rathbone MP: "Potential misinterpretation."

Ecstasy: the debate

LEAH BETTS – THE TURNING POINT

No other Ecstasy-related incident has created more impact than the tragic death of Leah Betts last November. Why has Leah's death been so significant?

Paul Betts: "Two reasons. Firstly, to the people who are parents, there was a feeling of 'There but for the grace of God go I'. There's nothing special about Jan and I, we're just ordinary parents. Leah wasn't at a rave, she was at home, with us. We cleared away the alcohol and prepared the house for a party. We thought we were going to have a smashing time. But what happened to us has made other parents realise it could easily happen to them. Secondly, it might sound a bit conceited, but what we did, we did at the right time. Our grief was fresh. People could see what it did to us, as well as to Leah, and they took notice. If we had sat back and waited before contacting the Press, the impetus would probably have been lost."



Ecstasy testing in Amsterdam

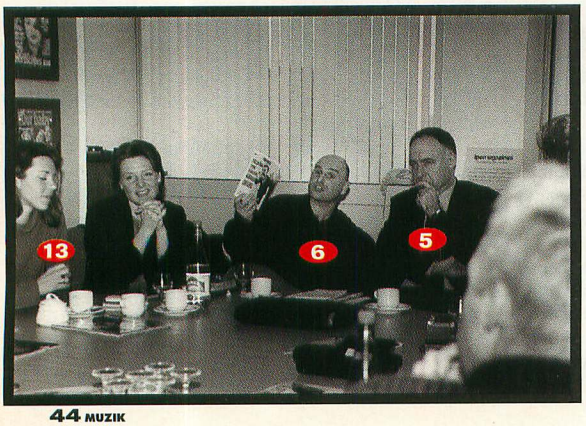
Dave Clarke: "That advertising campaign [The huge billboard posters featuring Leah which appeared last Christmas] was very effective because it used 'Sorted', a word synonymous with Ecstasy."

Alan Haughton: "It's really interesting you think that. All the young people we've talked to about the campaign said they didn't like it for that very reason. They also didn't like the fact that the advert didn't say who was behind it. They thought it was insidious. A lot of them thought it was another attempt by the older generation to ingratiate itself with young people."

Mick: "I didn't like the campaign either. We all know Ecstasy is harmful and can cause death. I've had a close experience myself with speed. I was lucky, but it hasn't deterred me from using drugs. When I'm going out, I'm going for a good time. It's not that I feel I have to take Ecstasy every time I go to a club, but when I do, I'd like to know which chemicals are in the pill. I know that in Amsterdam they have E testing. I think that would really help over here."

Nigel Evans MP: "After all I have said from this report, [pointing to 'The Times' article he quoted from earlier] are you saying that you're genuinely not concerned about all of the dangers of taking Ecstasy?"

below, left to right: Sue, Alan Haughton and friend, Superintendent Tony White



Mick: "My uncle died from cirrhosis of the liver. At the end of the day, alcohol is just as harmful but it's legal."

Nigel Evans MP: "But does that not mean we should be seeking to improve our efforts to get over the dangers of alcohol and smoking, rather than saying Ecstasy is no worse than drinking? You must realise you are gambling with your life every time you take a tablet."

Mick: "We are gambling with our own lives, not with anybody else's. The way I see it, I'm only going to live once and while I'm here I'm out to have as much fun as possible."

Paul Betts: "We are not only talking about death, we're also talking about long-term damage. Is your life so unimportant that you are prepared to have a few years of fun for maybe 20 years on a dialysis machine or worse? Is that your idea of fun? Is that what it all comes down to? I find that sad because you're bright, you've got everything going for you, and to blow it all for a bit of fun... I find that an absolute waste."

Jan Betts: "It's not like you *might* be damaging your brain, you're *definitely* damaging your brain."

Mick: "So we've been told."

Dave Clarke: "Why don't you believe that? No offence to Nigel and Tim, but most young people wouldn't vote Conservative at the moment..."

Nigel Evans MP: "Most *people*..."

Dave Clarke: "...so it would be in their interest to do something positive. The fact is, they *must* care about young people, they're the future of this country, so there's nothing to be gained by telling lies, is there?

ECSTASY TESTING

Last month, Muzik opened the phone lines on the Ecstasy testing debate. The early indications suggest our readers are almost unanimously in favour of testing in British clubs. But what are the pros and cons?

Superintendent Tony White: "Ecstasy testing is being pioneered by Herman Matser in Amsterdam and the kits he uses consist of 94 per cent sulphuric acid to six per cent formaldehyde. I use those kits, too. I also train people how to use them, and they frequently give false readings. Also, at this very second, drug-producers are introducing chemicals into counterfeit pills which will give positive readings indicating pure Ecstasy. What is the liability of someone at a rave saying, 'This pill is Ecstasy, it's safe', when it's not?"

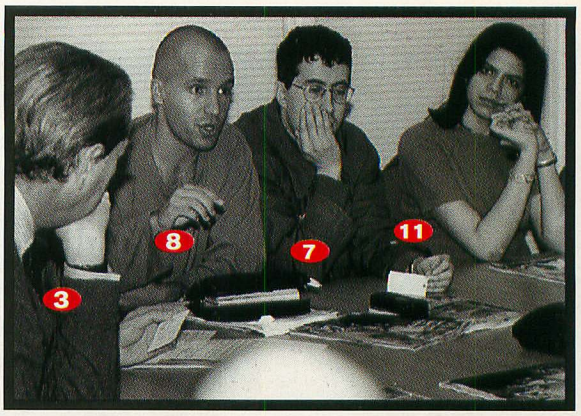
Darren Hughes: "Surely the most important thing is to find a test which works."

Superintendent Tony White: "The only way to do it properly is by using laboratory analysis. That currently costs £85 a time and you have to wait up to six weeks to get the result."

Paul Betts: "In Holland, they can do it in 24 hours and it doesn't just end there. As you are probably aware, there are 64 different 'Doves' on the market. They measure the size, perimeter and design of each pill. At least they are making the effort to ensure Ecstasy is safer."

Jan Betts: "They self-police it in Amsterdam. The user comes in and gives the tester a load of stuff. If it's duff, then he'll go back to the pusher with his friends who have bought the same pill and say, 'Okay chum, what have you sold us?'. But from what we've been told, the problem is that the pushers are becoming fed-up with losing money, so the bad pills are stock-piling. And where are they going to send them? Yes, good old Britain."

Superintendent Tony White: "The system Paul is referring to is called 'Ballistics' and looking at the design and dimension is called the 'Tic Tac' system. I don't want to sound like I'm putting a downer on Ecstasy testing, but there is a real problem of liability. As I said, the trouble with testing is that the pushers will start to design Ecstasy for the tests. That is already happening with anabolic steroids."



Paul Betts: "I totally agree with what you're saying, but the whole subject has to be brought out into the open. We're part of the European Community and we should be learning from Holland rather than blaming them and saying their methods don't work. We should be getting together, not just here at Muzik, which is wonderful, I applaud it, but on an international level."

above, left to right: Tim Rathbone MP, Darren Hughes, Dave Clarke and Fiona

ECSTASY RESEARCH

With so many differing opinions, reports and guidelines currently circulating about Ecstasy, who or what should we believe?

Alan Haughton: "The situation you have with Ecstasy research and its long-term effects fall into two camps. There are people over in America who say there are no long-term damaging effects from Ecstasy, but there are other groups of people saying that there is lots of long-term damage. Both sides are continuing to add weight to their arguments and what has developed is a situation of confusion. Just as the report Nigel Evans has spoken about describes long-term damage based on the autopsies of seven people who died in the north of England, another report will come out saying it is not true. The people I feel most sorry for are the people who are in the middle, the users. They're the ones who have to try and make sense of it all. At Lifeline, what they tell us is that they feel they're being given lots of information which they see as anti-drugs propaganda, but they're also getting information which they see as pro-drugs propaganda."

Darren Hughes: "The majority of young people who take Ecstasy don't read medical journals. But they may see the front page of a tabloid newspaper and tabloids aren't telling the whole story. The time has passed for scare stories. People don't listen anymore. They're still taking E on a Saturday night."

Paul Betts: "What exactly are 'scare stories'? Is the report Nigel is talking about a 'scare story'? Because as far as were concerned, it's true."

Darren Hughes: "[waving a copy of Muzik] This is the sort of magazine Ecstasy-users will read."

Paul Betts: "I totally agree. Now, if Muzik were to take something like the report by Dr Forest in the medical journal 'The Lancet' and write about it, clearly saying that his findings were that Ecstasy causes permanent damage, would that be scaremongering?"

Alan Haughton: "I was involved in that research and the first thing I want to say is that it is over two years old. 'The Lancet' initially didn't want to publish the results because they said that there wasn't sufficient scientific interest in it. Now when dehydration deaths first started happening, we produced a leaflet called 'Too Damn Hot' with John Henry [from the National Poisons Unit] and the reason we produced the leaflet was because we were told there would be at least an 18-month gap between this research and publication in 'The Lancet'. During that gap, people started dying from dehydration and we thought, 'We have got this information, we really should put it out'."

Paul Betts: "I think Lifeline's leaflets are brilliant, but they only appeal to certain people. They might not appeal to others."

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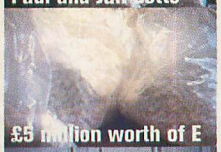
Ecstasy: the debate

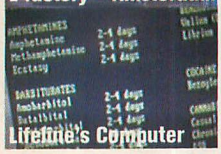
Nigel Evans MP: "I know that for me to stand up in the House Of Commons and to harp on about Ecstasy for 15 minutes will not reach the target audience. But hopefully the message will be communicated in a number of different forms after that, including Muzik."

Alan Haughton: "Unfortunately, what often happens is that the message communicated by newspapers and magazines is the one *parents* want to hear. There isn't just the one truth."

Paul and Jan Betts


£5 million worth of E

E factory – Amsterdam


Lifeline's Computer

Adrian: "There is a generation breakdown between parents and children. That's the biggest problem. Up until two years ago, my parents didn't have a clue. So I explained all the drugs to them, told them what each one did and even skinned up in front of them. They're still not happy that I use drugs, but they do understand now."

Tim Rathbone MP: "If you look at other magazines produced by IPC [Muzik's publishers], even a magazine like 'Our Baby', they should all be running articles on drugs. Different magazines are aimed at different people."

Darren Hughes: "The way this information is presented is just as important. That's why I think this guy [pointing at Alan from Lifeline] is the future."

Alan Haughton: "To me, it isn't about sensitivity, it's about putting information across in such a way that people can absorb it. We also have to consider the question of what happens after we tell people the dangers of Ecstasy and they still take it? Do we say, 'We've given you the info, you'll just have to look after yourselves now'? Do we say, 'We're going to keep locking you up'? Let me ask Dave Clarke a serious question. Would the scene collapse without drugs?"

Dave Clarke: "I don't think it would. As I said, I've been to other countries and seen people out raving without drugs. Maybe there'd be a transitional period of change, as the scene has been associated with drugs until now, but I think it would be a change for the better."

THE POPULARITY OF ECSTASY

Ecstasy has been the clubbers choice for almost 10 years. Why is it still so popular?

Superintendent Tony White: "We usually characterise drug-takers as being people of low self-esteem. One of the things about Ecstasy is that this is clearly not the case. I get the impression that taking Ecstasy does not detract from your own personal set of values at all. In fact, I think the younger generation's moral values are a damn sight higher than ours were. Their attitudes to issues like racism and the environment are excellent. I certainly don't remember devoting much of my youth to issues like that. When I was young, my generation would think nothing of using the word, 'nigger', but today that is unacceptable and quite rightly so. I have tremendous faith in today's younger generation, much more than I had in mine. But despite that, the drugs are going to keep coming. And I can tell you categorically, there is very little we can do to stop them."

Darren Hughes: "Is it really that irreversible?"

Superintendent Tony White: "It is irreversible because it's connected with profit."

Paul Betts: "In my view, having spoken to many young people recently, the reason they seem to continue taking Ecstasy is pressure. They seem to be in such high-powered, stressful jobs that the only escape is to disappear into their own little world. So you go into a nightclub or wherever, you pop your pill and you're gone. You are enjoying the moment and that is it."

Jan and Paul Betts

Mick: "When I go out, most of my friends are taking some sort of drug, LSD, speed, Ecstasy or whatever. If I go out and don't take anything, I feel left out."

Dave Clarke: "Do you feel pressured?"

Mick: "No, but I want to be on the same level."

Paul Betts: "What if you were all straight? You'd all be on the same level then. Would you have as good a time?"

Fiona: "We do that as well. I don't depend on Ecstasy, I can go out straight, no problem, but I enjoy taking an E and going to clubs maybe a couple of times a month. In five years time, I probably won't be doing it anymore. I'm already doing it less now than I used to."

Adrian: "It all goes back to religion and shamen. It's an altered state a lot of people want to achieve because normal life is so mundane and boring. Drugs can give them a far more exciting and interesting experience."

Jan Betts: "But sooner or later you have to take control of your life and come back to reality. The way I see it, the more you take these pills, the less able you are to come back to reality."

Mick: "Not necessarily. You're tackling life and all its problems every single day, anyway."

Jan Betts: "But you do get psychologically dependent on pills, don't you?"

Mick, Adrian, Fiona and Sue: [together] "No!"

Jan Betts: "But you are psychologically dependent on having something to take you away from reality."

Mick: "Everybody is. The reason that I take Ecstasy is for a form of bliss. If I could substitute it for something safer, then I would."

Dave Clarke: "What about sex? Isn't sex a good form of bliss? Can't you substitute Ecstasy with something that's real and natural, like having sex?"

Fiona: "But Dave, we have sex! And having sex is even better with Ecstasy."

Sue: "Are you only allowed one form of relief?"

Dave Clarke: "No, I like chocolate as well."

THE FUTURE

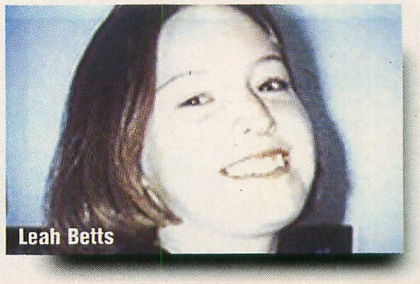
If drugs are to become an accepted way of life, what can we expect in the future?

Superintendent Tony White: "Ecstasy is MDMA and is currently just one of 179 possible analogues of MDA. You can go into any underground bookshop and find information on how to make these analogues. The manufacturers can go from one to another with ease and will continue to do so as long as the market exists. The production area for Ecstasy is, at the moment, very narrow. Basically, it's Holland, Belgium and France. In comparison, just watch Poland for amphetamine sulphate [speed]. Boy, is that going to start flooding into this country. But Ecstasy is a much more localised drug and certain things can be done to reduce supplies. To make Ecstasy you need some basic chemicals and Holland has actually banned the relevant chemicals totally. There's a lot you can do by controlling chemicals. The Dutch are also working against the manufacturers who are, incidentally, not kids. They look more like us wrinklies around this table. And they're the gutter-scum of the Earth. These are people who have progressed to producing and selling drugs via robberies, violence and extortion. All they're interested in is pure profit."

Alan Haughton: "Whether we like it or not, it appears that drug-taking among young people is becoming the norm. I agree with educating young people, but young people themselves can also teach us a lot about this drug. They should be educating *us* about Ecstasy".

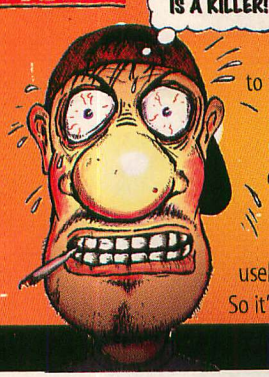
Superintendent Tony White: "I'd also like to mention the link between Ecstasy use and road traffic accidents. The figures haven't been publicised, but they are truly horrendous. It's known as the 'Saturday Night Crash Scenario'. Ecstasy, like all other stimulants, affects judgment of time and distance, which are the critical functions for driving. People should never drive under the influence of Ecstasy."

Alan Haughton: "There will be more drugs and there will be more people taking them, and we have to learn to live with that. What we need to do is find ways of giving people information which will prevent them from coming to harm, or to as little harm as possible. Perhaps the most important thing to be learned from Leah Betts' death is that we need to communicate this information as effectively and as often as we can."


Leah Betts

TV Clips courtesy of World in Action /Granada Television

LifeLine



There have been at least 50 deaths of young people who have taken Ecstasy - Why? When you take Ecstasy your body temperature rises. When you take Ecstasy in a hot place (a club) your body temperature rises even more. When you take Ecstasy in a hot place and start dancing energetically your temperature rises even more again. With body temperatures raised to these very high levels there is a risk of developing HEATSTROKE. When your body overheats you lose fluid. These fluids must be replaced. As a rough guide, you should be looking to drink about a pint of water every hour. Sip water regularly, rather than drinking large amounts in one go, at least one person has died after drinking too much water (14 litres) so don't go mad. Try and eat something salty and drink fruit juice, fizzy drinks or isotonic sports drinks, this should keep the body provided with the minerals it needs. You should also have a rest from dancing and allow your body to cool down while you have your drink. Chill out areas are perfect for this - give them a regular visit and do what it says -literally - CHILL OUT! Alcohol is absolutely useless and positively dangerous for people dancing on E. Alcohol makes you dehydrate even more! Wearing a hat keeps heat in. So it's hats off to SAFER DANCING. REMEMBER water is an antidote to heatstroke not Ecstasy.

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"I've been in situations when I've literally forgotten to eat and do normal things because of music. It's like, it wants, it wants, it wants, so you have to give. Sometimes you can be overwhelmed"

Maxwell

words **Sonia Poulton** picture **Martyn Gallina-Jones**

instant appeal

With the smooth, mellow taste of his debut album, MAXWELL will be watching himself climb up the ladder of success from a front row seat. Literally

ALONG New York's Fashion Avenue, an eye-catching man is buzzed in through the locked doors of Paul Smith's emporium. The two men behind the counter stare straight at him and follow his every move across the floor. Dressed in brown slacks partly covered by a tailored leather jacket, with a woollen hat pulled right down to the top of his eyebrows, it's not just his sartorial elegance which holds their attention. There is something else, too. An intangible, yet indisputable something else. An aura accompanies this man's every step.

He is Maxwell. The new man on the scene. The man of whom so many great things are expected. Certainly, if the energy expended by Columbia Records is anything to go by, to say nothing of the budget invested, Maxwell is going to be very big indeed.

We are introduced. He smiles shyly. Interviews are still a relatively new concept for him and he's struggling to cope with the sudden interest levied at him. He can't quite believe I've travelled across the water to be here today.

The reason I'm here is "Maxwell's Urban Hang Suite". Maxwell's debut album, it will be one of those "Best Albums Of 1996" in the end-of-year round-ups. Anywhere you care to mention. He is sure to be feted by both the music and the fashion worlds. He is sure to be proclaimed a genius.

Prophetic? No. The behind-the-scenes buzz is already well underway. Take just one listen to "Maxwell's Urban Hang Suite" and it will all make perfect sense. Co-written and co-produced with Stewart Mathewman (from Sade's band), Leon Ware (perhaps best known for his work with Marvin Gaye) and Wah-Wah Watson (the guitar legend), and assisted by PM, the lesser-known Chicago engineer, it's jazz, it's disco, it's soul, it's blues. It's completely all of these and exactly none of them. Then there's Maxwell's first single in America, "'Til The Cops Come Knockin'", a track which retains a hip hop sensibility in terms of production, but is topped with sentiments of love as sensually erotic as it gets.

Let's be clear here. Maxwell's music is where to go when the world gets on top of you.

LATER, at a studio in SoHo, a stylist pulls at Maxwell's Dolce & Gabbana clothes, while a hairdresser puffs his hair so that it frames his head like a halo. A bulldog clip has been attached to the back of his jacket so it will fall just how he likes it. The photographer has spent most of the afternoon and early evening preparing for this shoot. Candles flicker throughout the studio and D-Influence funk out of the speakers.

Lounging across a wooden table with only the glow of the candles to illuminate his frame, Maxwell exudes pheromones of the star-in-the-making kind and projects an intense creativity which engages each and every one of the 10 people present.

That something else is growing stonger by the hour.

HE was born 22 years ago in Brooklyn, east New York, to a West Indian mother and a Puerto Rican father who died when he was three. He remained an only child. He grew up a loner and claims his earliest memory, at eight months old, was looking out at the world and wondering what it was all about. He says he still sometimes feels like that.

In his teens, Maxwell travelled to the birthplaces of both his mother and father, but he would have preferred to have stayed at home in Brooklyn. These days, home is a simple apartment in downtown Manhattan, where he spends as much time alone as he can, travelling inward, working out ideas on his four-track, or contemplating with his candles and incense in a darkened room. Maxwell, as you've no doubt gathered, may be in this world, but he's not so keen on being a part of it.

"I choose to live my life very simply," he says. "I like simplicity. I think this society is so caught up in conversation and that can sometimes kill off what you want to do. I rarely like to speak. A lot of people don't even know that I have a record deal because I believe when a record is there to show itself it will be the best thing I can say."

Believe it or not, these "people" he talks about include Maxwell's own mother who, reading between the lines with the occasional nod of acknowledgement from him, would have preferred her son to have taken an academic route. He nearly did. His earlier aspirations were more geared towards advertising and design. Until one day, when he was 17...

"My friend lent me a keyboard and I couldn't get away from it. I just looked up..."

He pauses for a moment, tilting his head heavenwards.

"And I knew that someone was saying, 'This is what it's all about for you'."

A year later, he began writing lyrics. Then the process escalated, as indeed does the chemistry spiralling out of his body as he recounts the experience.

"I couldn't stop myself. It was like suddenly being schizophrenic. There was all this music to write and make. It's amazing, maddening at times. I've been in situations when I've literally forgotten to eat and do normal things because of music. It's like, it wants, it wants, it wants, so you have to give. Sometimes you can be overwhelmed."

No wonder he seeks sanctuary in a darkened room. Then again, he is a very intense character. His Prince-like whispers and laid-back cool fall in sharp contrast to the seething hot-bed of emotions running rampant through his album.

But we must not overlook Maxwell's spirituality. He says his songs can't be credited to him. He insists he is merely a vessel, taking instructions from a higher source.

"I am not there on stage when it is happening, I am somewhere else," he announces. "Someone else is singing. I'm just a frontman."

Erm, that can be taken several ways.

"I know. I'll explain. I don't take the credit for any of it because I don't really believe it's me. And do you know what I like about my work the best?"

Another pause. A quizzical look crosses his face.

"What I like the best is when I don't hear myself in it. When I can't even associate myself with what I am listening to. I'm like, 'Wow! That's not me'. That's when I know it's either something higher or..."

He stops yet again, laughing at his apparent eccentricity.

"I don't know. You tell me."

I'm not sure that would be wise.

"I hope you're not getting the wrong idea?"

I'm trying not to.

"Well, we might need some controversy, right? I strongly believe that, when I'm on stage, I'm sitting in the front row watching with everyone else. Maybe it's the Gemini in me. I can totally separate and watch myself. I look at things like two people can."

IT'S tempting to suggest that Maxwell will fit into corporate America with as much ease as John Major at a Bill Of Rights fund-raiser. Surrounded by big money and big talk, with marketing campaigners geared up to launch their charge on the general public, Maxwell's outer-worldly presence had better sell units or he will probably be dismissed as another fruit-loop who has lost his way. While to music lovers, he will justifiably be hailed as an enigmatic new talent.

But for now, the world is Maxwell's oyster and he's poised, ready to crack it open.

"Every day, I'm blown away by the new opportunities which arise. It's so humbling, it's such a buzz. But I try not to go up too high with it."

The night before our meeting, he caught one of his album tracks being pumped on the airwaves of New York's mighty WBLS radio station. It was the first time he had heard himself on the radio. His manager's assistant says he was fazed to the point of ecstatic distraction. Maxwell doesn't deny it. He knows something is in the air.

Is he frightened of what the future holds?

"Yeah," he responds, laughing. "I'm wondering when they'll all figure it out."

'Maxwell's Urban Hang Suite' is released on March 18 on Columbia

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LIVE ACTS: **bLack GraPe**

LIVE ACTS: **CHEMICAL BROTHERS • LEFTFIELD • UNDERWORLD • DAFT PUNK**

DJS: Laurent Garnier • Carl Cox • Gayle San • Paul Oakenfold • Armand Van Helden • Josh Wink • Graeme Park • Steve Johnson

NEXUS — Hardcore/Jungle/In Association with Bristol Exposure

LIVE ACTS: **GOLDIE PRESENTS METALHEADZ**

DJS: Brisk • Bunjy • Dazee • Dougal • Kenny Ken • Lomas • Mastervibe • Peshay
Randall • DJ Rap • Doc Scott • Seduction • Slipmatt • DJ SS • Swanee • Sy • Vibes

TRIBAL TEMPLE — Hardhouse/Spiritual Trance

LIVE ACTS: **COSMOSIS • DISCO VOLANTE • FLUKE • HALLUCANOGEN**
KOXBOX • LAUGHING BHUDDA • SLINKY WIZARD • TECHNOSSOMY

DJS: DJ Dag • Phil Perry • Fabio Paras • Billy Nasty • Danny Rampling • DJ Dominic • James Munro • Tin Tin • Jon Cooke • Matt Tangent

ASTRAL NUTS — Eye-Q/Harthouse acts and guests

LIVE ACTS: **ALTER-EGO • BANDULU • DER DRITTE RAUM** [THE THIRD ROOM] **• EARTH NATION • HARDFLOOR**

DJS: Sven Väth • David Holmes • Darren Emerson • Luke Slater • Oliver Bondzio
Frank Lorber • Paul Doherty • DJs Vandal Sound • DJs Bill & Ben • Space DJ'z

EROTICA — House/Garage

LIVE ACTS: **BLUE AMAZON • B.T. • SHIVA**

DJS: Sasha • Claudio Coccoluto • DJ Sneak • Pete Tong • Doc Martin • Marshall Jefferson • Gordon Kaye • Ashley Beadle • Dr Bob Jones

CYBERPUNK — Techno/Acid

LIVE ACTS: **ADVENT • C.J BOLLAND • CONEMELT • SCAN X • SLAB • TECHNOVA**

DJS: Jeff Mills • Andrew Weatherall • Richie Hawtin • Dave Clarke • Colin Dale • Manu Le Malin • Mr Oz • Simon Shurey

PLANET PHUNK — Experimental

LIVE ACTS: **THE ALOOF • DAVE ANGEL • LIONROCK • NIGHTMARES ON WAX**

DJS: LTJ Bukem • Jon Carter • Coldcut • Richard Fearless • DJ Food • James Lavelle • Gilles Peterson • Justin Robertson

SHANGRI-LA

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Readings (In Association with Dillons): Geraldine Geraghty • Paulo Hewitt
Hanif Kureishi • John Martin • Ben Richards • Nicholas Saunders • Irvine Welsh
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MOVING SHADOW CLUB CLOTHING

AS if being the world's premier jungle label for ever and a day was not enough already, the **MOVING SHADOW** people are now venturing further afield by starting their own line of female fashion-wear. True to form, they have come up with something a little bit different and a whole lot special.

Designed with an eye for today's coolest clobber, the Moving Shadow catalogue includes baby-doll dresses, hotpants, crop-tops and A-line skirts. They all come in one-size-fits-all Lycra for the ultimate in dance comfort. The clothes are only available by mail order, but if you would like to receive a copy of the catalogue, just send an A4 SAE to Moving Shadow at PO Box 2251, London W1A 1YQ.

To mark their fashion launch, Moving Shadow have agreed to give THREE Muzik readers a chance to blag a free baby-doll dress. And to avoid any accusations of sexual inequality, they are also offering nifty silver record bags for THREE male winners.

To win, answer this easy question:

Which of the following has never recorded a track for Moving Shadow?

(a) Omni Trio
(b) Oasis
(c) Foul Play

Please mark your entries "Moving Shadow Competition". Please state whether you want a dress or a record bag. If you want a dress, state your preference for black, pink, blue or mandarin. All entries to be in by Friday, April 12.

INCOMING! ALBUMS

BONG! Bong! Bash! Dub more bass with your heads, people! Bong! Bong! Slap dem bass riddims round your shell-likes and skank! Bong!

Oops, sorry. Got a little bit carried away there. Probably too many listens to the latest product from that small but perfectly formed German imprint, **INCOMING!** Dedicated to "melding brilliant interpretations of serene neo-dub from around the planet", but also looking further afield to the world of avant-funky shit, Incoming! are the people responsible for the fantastic "Serenity Dub" series of compilations, as well as stonking albums from the likes of DigiDub and Unitone HiFi.

To promote their all-round top-notch-ness, Incoming! have put together a special CD. "Bassics" features exclusive and unreleased cuts from Nonplace Urban Field, DigiDub, Cee-Mix, SETI, Cosa and loads more. It will never be issued commercially, so this is your only chance to get hold of an ultra-rare slice of weird 'n' wonderful groovy dub stuff. We've got **25** copies to give away. To win, scribble down the answer to this conundrum:

Which of the following is quite obviously not an extremely well-known dub innovator?

(a) Prince Jammy
(b) Lee "Scratch" Perry
(c) Whitney Houston

Please mark your entries "Incoming! Competition" and note that this album is available on CD only. All entries to be in by Friday, April 12.

DOPE ON PLASTIC JACKETS

FED up with late-night trips to your local dark alleyway in search of shifty characters with heavy eyelids? Run out of skins and living in a remote shack on the Asian subcontinent without an all-night garage round the corner? Lost that king-sized curly-wurly pipe you nicked from Uncle Ted when he was having 40 winks?

Sorry, we can't actually help you out with any of those. But "DOPE ON PLASTIC 3" might just be able to assist. Not because it comes with any free samples of smokeable wares. It is, however, the very best legal high available. Apart from the first two volumes of "Dope On Plastic" that is. It's relaxing, it's soothing and it's chock full of more chunks of big funky stuff than John Coltrane's Yorkie bar. Compiled by Bristol's own professor of all things stoned and sussed, Dr Jam, there are exclusive tracks from DJ Food, Midfield General, Henry & Louis and Purple Penguin, plus prime blasts from the trip hop past by Masters At Work, Kitachi, Death In Vegas, Aquasky and Small World. There's enough to fill that curly-wurly pipe for many years to come.

But it gets better still. Because we've got all three volumes in the "DOPE ON PLASTIC" series, plus an exclusive "DOP" FLIGHT JACKET, to give away to TWO lucky winners. And 15 runners-up will each get a copy of "DOP 3". To win, just wrap a couple of brain cells around this silly riddle:

Which New York production legends recorded "Jus' A Lil' Dope"?

(a) Masters At Work
(b) Professors At Play
(c) Gurus At Gambol

Please mark your entries "Dope On Plastic Competition" and don't forget to state whether you would like to receive the album on CD or vinyl. All entries to be in by Friday, April 12.

● Answers to all competitions should be sent on a postcard to: **Muzik Freebie Jeebies, King's Reach Tower, Stamford Street, London SE1 9LS**

Please use a separate postcard for each competition entry. All winners will be drawn at random from the mailbag. The editor's decision is final. So no funny business, okay?

LAST MONTH'S COMPETITION WINNERS

HOOCH GIVEAWAY Winner: MARK PICKERING - North Yorkshire. HAGIENDA Winners: MIKE TURNER - Salford, PETER ORANGE - Stafford, CHRIS BOLAND - West Yorkshire, ANDREW PHILLIP - Essex, KEVIN JONES - Manchester. XPO Winners: MARK JOHNSON - Birmingham, WARREN REID - Cheshire, JONATHAN GATES - Cheltenham, HELENE JENKINS - Cheshire, KATIE SHERIFF - Lancashire. UK MIDLANDS Winners: ANDREW TAYLOR-JAMES - London, S BAWES - Lancashire, NEIL BESWICK - Oxford, DANN GLYN-JONES - Herefordshire, JAMES BOWLER - Hertfordshire. LAKOTA Winners: PAUL RICKETTS - Wiltshire, ANDREW P McHALE - Warwickshire, DEBORAH RICKETTS - Glostershire, CLAIR CUMBES - Hereford, PETE BAILEY - Bournemouth.

eurogroove

The new single : RESCUE ME

Featuring mixes by:
LOVE TO INFINITY& THE CLOCK
Released 1/4/96 CD | CASSETTE | 12 INCH

taken from the album:
IN THE GROOVE
Released 15/4/96
CD | CASSETTE

UNITED NATIONS OF REMIXING
Mixed by:
GRAHAM GOLD (KISS 100)
Featuring mixes by:
JON OF THE PLEASED WIMMIN
HAPPY CLAPPERS
TODD TERRY
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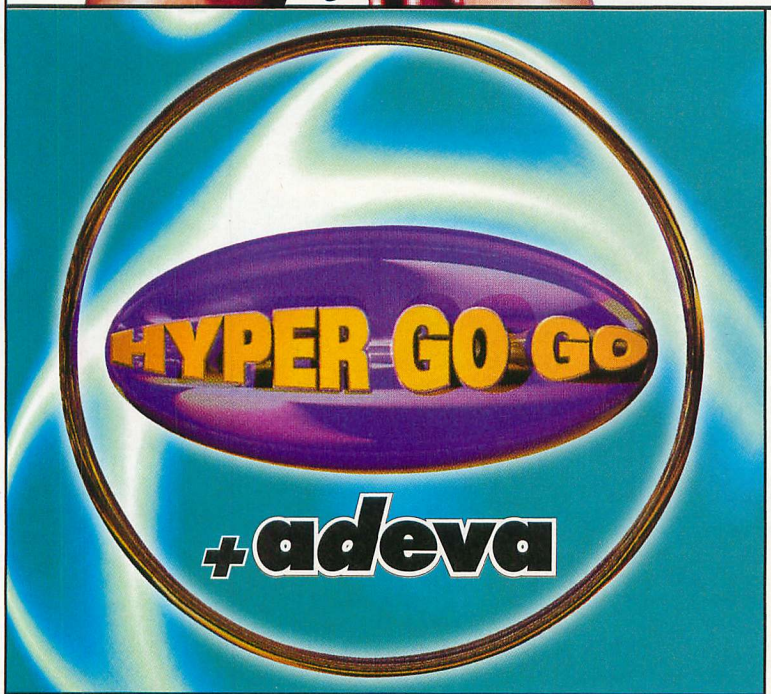

DO WATCHA DO

with mixes by:
THE ASSOCIATION
HYBRID • SIGNAL HILL
Released 25/3/96

Taken from the forthcoming Album Coming Soon:

NATIONAL ANTHEMS

containing the original anthem:
HIGH & REMIX HIGH '96
including featured vocals by:
ADEVA & CE CE ROGERS

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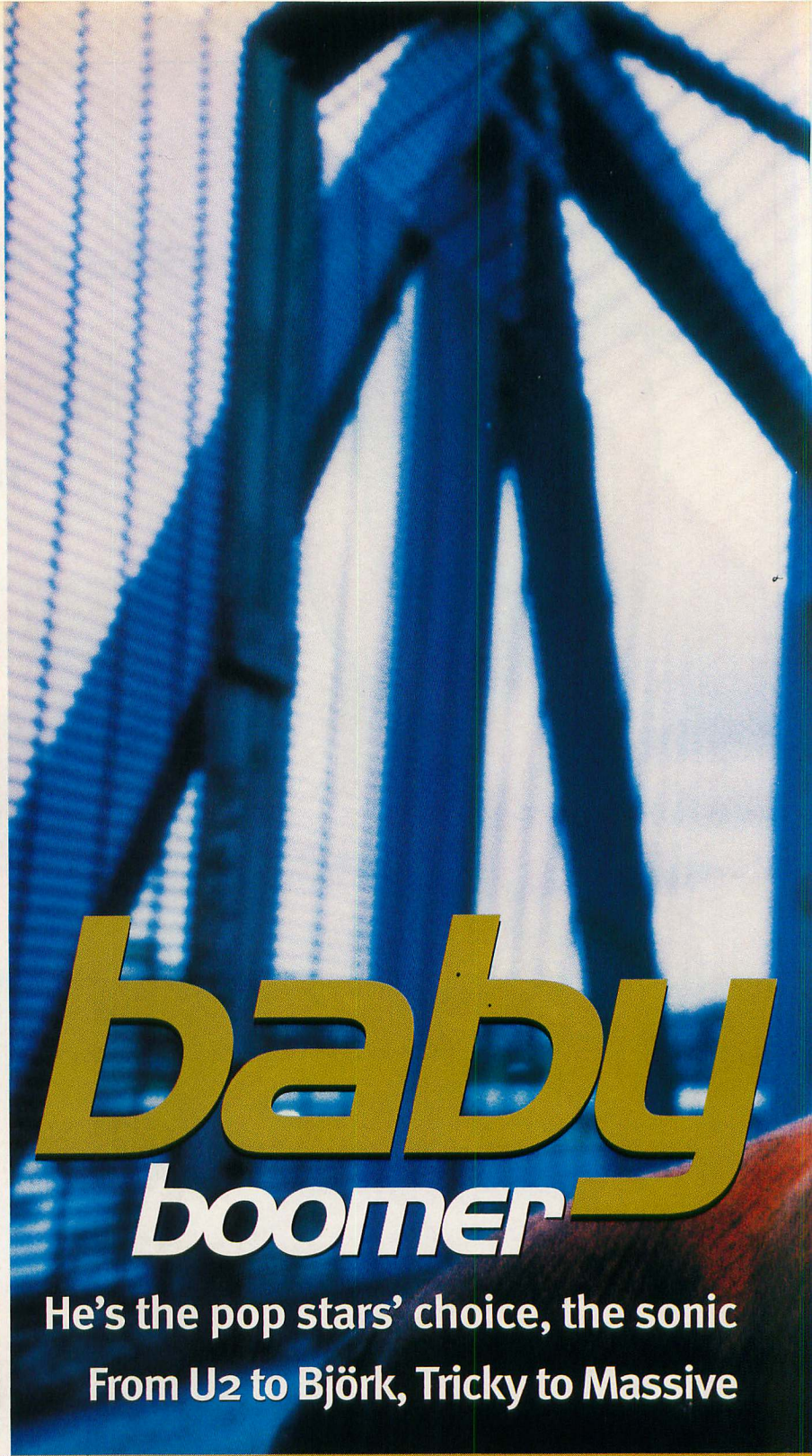


baby boomer

He's the pop stars' choice, the sonic From U2 to Björk, Tricky to Massive

"JUST the other day, some journalist was asking me what I thought of Bono going to Bosnia? And I'm thinking, 'What the fuck is this to do with me?'. It really pisses me off when people ask about the artists I've worked with. I almost feel abused. I mean, if people don't like Björk or Bono or whoever, they shouldn't expect to use me to express their personal point of view."

Caught up in the promotional circus surrounding the release of his first album, "Music For Babies", everybody wants Howie B to dish the dirt on his famous friends. You could call it an occupational hazard. An unwelcome side-effect of twiddling knobs and tweaking EQs for U2, Björk and Tricky. The downside to assisting Nellee Hooper on production duties for Soul II Soul and on Massive Attack's "Blue Lines".

It's as if Howard Bernstein is merely perceived as someone else's flunky. But nothing could be further from the truth.

NOT that Howie B is letting the situation get him down. On the contrary, sitting in a north London pub with Mmike Benson (who penned the series of short stories which accompanies "Music For Babies" and acts as a natural foil for Howie's wicked sense of humour), he's buzzing with a total belief in this new album. Recorded over three weeks, "Music For Babies", as the title suggests, is an atmospheric exploration into the joys and tribulations of nurturing new life. The inspiration was provided by the arrival of his baby daughter, Chilli.

"When my wife, Harriet, had our baby, it was a huge turning point in my life," says Howie. "I experienced an explosion of emotion and just thought, 'I've got to channel it into something'. So I went into the studio and poured out my feelings. There are no birth noises or gurgling sounds on the record, none of that sort of rubbish, it's just me expressing our joy, and my fucked up-ness, at having the most beautiful baby.

"The track 'Birth' was the first thing I recorded after Chilli was born. It was a total adventure for me. I did it in a day and it was the first time I had played everything myself. For me, it was just a case of expressing exactly how I felt. I was laughing the whole time when I wrote that tune."

"Birth", turned out to be a classic. A deep, funky slo-mo mover, the track has been held aloft as a defining moment for trip hop. But like so many others, Howie has little time for that particular term.

Howie B

words **Martin James**
pictures **Pav Modelski**

chef who gives their songs extra cool and added phat. Attack, HOWIE B is the man driving the choicest breakbeat cuts

"It's amazing the amount of people who apologise for asking a question about trip hop," grins Howie. "Like I'm going to just think they are idiots or something. The question usually comes straight after 'What was Bono/Eno/whoever like?'. But this music goes beyond categorisation because it is all about eclecticism, it's all about listening to loads of different music and being blown away by maybe one second of something. I just collect together those seconds and fuck around with them. And if you want to call that trip hop, well... I'll send the boys round."

The air explodes as Howie and Mmike roar with laughter and hit a high-five across the table. It's an occurrence which regularly punctuates the interview. For these two friends from the southside of Glasgow, every serious turn seems outweighed by a series of infectiously funny moments.

HUMOUR is a significant element to Howie B's music. He likes messing around with preconceptions. It gives him a bit of a kick. Indeed, "Music For Babies" is the sound of someone laughing at the genre barriers other people have erected for him. Far more than just a patchwork collection of random seconds from musical history, it's an album of mistakes made beautiful.

From the opening track, "Music For Babies" flows through the warm organics of Eno-esque ambience and on through deep jazz terrain. "How To Suckie" stitches a cymbal ride and snare shuffles to a lamenting horn and swinging vibes, while "Away Again" finds a double bass twisting a groove around wayward and distorted guitars, until the proceedings are hijacked by a calypso band hell bent on partying. "Here Comes The Tooth" explores Latino dubscapes and the closing track, "On The Way", takes the ape-jazz baton and runs with it. It's not the most immediate collection of songs, but it certainly demands the listener's attention.

"I know the album is not at all what people will expect," notes Howie. "But there's more to me than just loads of beats. This whole marketing man idea that people can only be one thing at any one time is just bullshit. They tell me that I'm the Scottish beatmaster, but the main track on the album hasn't an inkling of a beat or a hi-hat. It's got grooves, but not from drums. It's about me not following the path others might have wanted me to go down. It's about choice."

Choice is as central to Howie's approach to creativity as humour. Adamant that his album should present a multitude of options, he has enlisted the help of some like-minded people to create a full multimedia package.

Howie B

Alongside Mmike Benson's collection of one-page stories and poems, the record is accompanied by an animated film by Run Wrake which is due to be screened across the country. The package also features paintings by an Icelandic artist called Hubert Noi and graphics from Toshi of the Japanese duo, Major Force. The effect is intended to offer a multi-layered permutation on the listening experience. A concept album about babies and a package including prose, poems, paintings and films.

Indulgent or...

"I think it would have been indulgent if wee Chilli had been on the cover," interrupts Howie. "But if people think the music and the packaging is indulgent, then so what? That whole thing about artists being pretentious or being self-indulgent is just bullshit anyway. What I want to get across is something which people can relate to."

Emphasising the creativity of the individuals involved, Howie believes that "Music For Babies" offers a kind of interactivity which is much more involving than the preselected choices offered by the majority of CD-ROMs currently available.

(above left to right) Stills from the film made to accompany 'Music For Babies'

"This isn't going to be a CD-ROM," he states, his eyes narrowing with disdain at the very thought of the idea. "In fact, I've had no pressure from the record company to do one, which is great. I don't think CD-ROM is interactive. Somebody has worked everything out for you and the only choice you have is to click the mouse on something to play the next track. That's not about choice. That's crap."

THANKS partly to the reputation gained through his high profile production work, Polydor seem to have offered Howie B *carte blanche* to do what he likes. It's an unusual situation for anyone on a major label and a million miles from his Island Records days as Nomad Soul. With just the one official release, "Candy Mountain" in 1991, Nomad Soul also featured the vocal talents of Diane Charlemagne (of "Inner City Life" fame). However, after spending a huge amount on an album which is still sitting in the Island archives, the group sadly went the way of so many others unable to fulfil the economic expectations of a major label. As such, it's no surprise that, when Howie first entered negotiations with Polydor, pots of cash were pretty low on his list of priorities. Artistic freedom, however, was paramount.

"The album stands alone and if it turns out to be a huge mistake, so what? That's how I work. In the studio, I rely on fuck-ups. I think it is important not to be afraid of mistakes, because it's never going to be the last thing you do.

"When I was recording 'Music For Babies', I had to live up to the other stuff I'd been involved with. The only way I could deal with it, and I'm not sure if maybe I'm a little bit masochistic here, was to deliberately make it difficult for myself. I put myself into corners where I'd just be going, 'What the fuck is going on?'. For the next project, I'm planning on approaching the Bank Of Scotland for funding, so I'll be able to operate with even more autonomy."

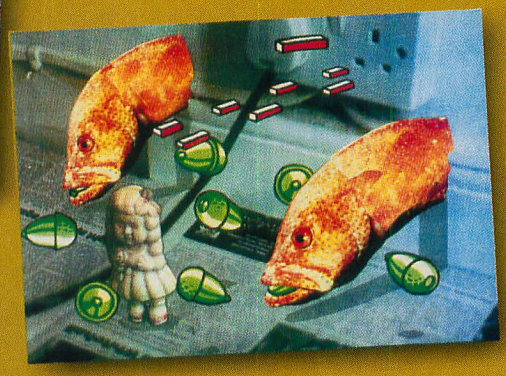
Sponsorship is another area which concerns Howie. When he was asked to DJ at a Mo' Wax event sponsored by Levi's, he refused on the grounds that it represented corporate industry aligning itself with the dance scene. He feels that the intensive sponsorship deals between cigarette companies and promoters in Europe are even worse. He was once booked to perform in Switzerland, only to notice a Marlboro logo flashed on his pass. No name, just a logo.

"Nobody had told me about the sponsorship deal and here was I booked to play an advert for a cigarette company," fumes Howie. "It was fucking outrageous. You've got to keep as much control to yourself as possible."

Which is why his own ground-breaking Pussyfoot label have never been licensed to a major. Featuring artists like Spacer, Sy, Naked Funk and Dobie (the latter also ex-Nomad Soul), Pussyfoot has become renowned for its high quality and inventive output. With this year's plans for a wave of albums and a collaborative venture with Wall Of Sound, this is one imprint which looks set to take the underground by its feet and well and truly shake it.

"Things will always change when big labels get interested. Look at jungle. If you go down to Speed, you can't move for A&R people looking for the next name to remix some shit or other. They're waving cheque books around and who could be criticised for wanting to earn some money. But you don't need 50 grand to record an album, you just need a minimal budget and the will to do it. With Pussyfoot, all of our artists are recording their albums for £4,000 and they're producing some excellent vibes.

"We have had so many offers from major companies which have been very inviting from a business perspective, but creatively we'd lose control. People would inevitably want more input into tracks which were meant to fit into a perceived market. They'd probably come up with stuff like, 'It's not trip hop enough'. Fuck it, they'd probably even turn stuff down for being too far away from Howie B's music."



HOWIE is determined his own particular style will not become solely representative of Pussyfoot. After all, he never lets it colour the rest of his output. Recording under pseudonyms such as Daddylonglegs with Jeremy Shaw, Olde Scottish for Mo' Wax and the sublime Skylab with Matt Ducasse, his other projects very rarely sound like a Howie B release.

"People write to Pussyfoot and say 'That Daddylonglegs stuff is wicked but the Howie B tracks are shite' and I love all that," he enthuses. "At the end of the day, the main things are rhythm and choice. For my 13th birthday, I got some timbales because I was into the rhythms of Santana and Jose Chapito Arias. It was the hours I spent banging away on these drums up in my bedroom which put me onto rhythm. It's been present in the choices I've made ever since."

From timbales in his bedroom in Glasgow to collaborating with Eno and U2, Howie B certainly has journeyed a long and very interesting road. With "Music for Babies" and his next project, a new version of the "Mission Impossible" theme recorded at U2's Dublin studio complex, he now looks set to crossover from the underground to the coffee table trends of a world inhabited by those well-known artists he's worked with, his integrity well and truly intact.

SO Howie, what *was* Brian Eno like?

"You just couldn't resist it, could you?" he laughs. "To be honest, one of the greatest joys I've had was playing 'Music For Babies' to Eno because he really influenced me. For me to have that opportunity was unreal. I really sat my test with him. Eno gave me my driving licence!"

'Music For Babies' is out now on Polydor

MMIKE BENSON

The writer whose stories accompany the 'Music For Babies' album

"I never really used to talk to him when we were growing up because he was this weird guy who always put on a French accent," says Howie.

And it's this sense of the perverse which runs throughout Mmike Benson's brilliant one-page stories and poems written especially for "Music For Babies". From the brutal to the disturbingly sensitive, Mmike suggests the stories are simply more direct because of their length.

"I like to do one-pagers because they can then become bill posters," notes Mmike. "I've got this thing about pasting the stories up everywhere, so they relate to people on an advertising level."

With his own form of word terrorism in mind, Mmike has set up his own imprint called Skinny Fiction. His pedigree also stretches out into the world of theatre, where he used to collaborate with Robert Le Plage, the Canadian multi-media performer. More recently, he has been working on a silent movie entitled "No Take Away", for which Howie will be recording the score. With a creative energy firing in a multitude of obtuse directions, Mmike maintains he gets much of his inspiration from films and television.

"There is this fantastic Steve Martin film where he can't afford to get wall-to-wall carpeting, so he just sticks carpet tiles to his slippers instead. I love that. It's fucking mad!"

RUN WRAKE

The award-winning animator who made the 'Music For Babies' film

Probably best known for his "Jukebox" movie, which was shown on Channel 4 last year, Run Wrake's work involves 2-D collages moving in a fast, cut-and-tear style.

"This is the project I've been waiting for," he explains. "Howie has given me the freedom to express myself. I've done the animation to the tracks 'Allergy' and 'Away Again'. It's all really mad stuff, all tightly-synced to the rhythms. It's about babies, but I didn't want to show the concept in an idealistic light. I wanted to try to show the problems as well. I can't actually explain it, though. I mean, how are you able to describe a musical note?"

Although he recently co-directed an advert involving computer-generated flying piggy banks, Run prefers old school cell animation.

"When I see these computer guys knocking ideas up like it's really easy, I must admit I get a bit jealous. But then again, I tend to think technology usually moves too fast to ever get fully explored."

march 8th
John Kelly (early set)
paul gotel

march 15th
Marc Auerbach
Live: Beat Foundation
(save me)

march 22nd
Marshall
warren le suer perfecto dj
Live: heller'n'farley
(ultra flava)

march 29th
John Digweed tbc
brandon block

april 5th
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Boy George
john graham
parks & wilson
fabulous hutchinson brothers
andy penny
Live: evolution
maria naylar
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Misjah & Tim

words **Walter Van Maren** pictures **Colin Hawkins**

flexible friends

After doing the rounds on import, MISJAH & TIM's 'Access' single is finally getting a UK release. Hurtling out of Rotterdam, the Dutch thunderbolt is going to bust the Top 10 clean apart

OVER the last year, from your local pub to the finest clubs, there is one record which has been caned by virtually every DJ in the country. The record is DJ Misjah & DJ Tim's "Access", which is being touted as the chart breakthrough for hardbag via indie's massive demand for crossover dance music. The acidic "Access" will also undoubtedly introduce techno trance with a rock appeal when it finally receives an official British release this month.

The single has already received a great deal of pan-European interest, culminating in some cool rankings in the music press' 1995 end-of-year awards. These included Top Three placings in Muzik's Singles Of The Year, in both the writers and readers polls. But even though the track was huge right across Europe, back home in their native Holland, Misjah & Tim's unique sound and deadly effective sparse approach didn't even make it into the review columns.

If your memory needs a jolt, "Access" is the track which features an insane, moaning female vocal (reportedly lifted from an obscure house record), and a (suspected) time-stretched and heavily filtered Chez Damier sample, all built around a fierce, rhythmic body groove.

"Where did we get the sample from? We didn't actually sample anything. We sung it ourselves. Ha-ha-ha. No, honestly. Oh, okay, okay..."

"Where did we get the sample from? We didn't actually sample anything. We sung it ourselves. Ha-ha-ha. No, honestly. Oh, okay, okay, we got the moaning female from this totally insignificant, three-year-old record. Very unknown, just how we like it."

And Chez Damier?

"Chez Damier? His name doesn't ring a bell."

A short while later, following another attempt to uncover the sample's true origins, Misjah is once again more than reluctant to reveal the secret.

"I'm sorry, but I still won't tell," he smiles with a certain degree of satisfaction. "It's a little tricky to say who is featured on the sample. Anyway, I find it pretty funny when some people know and others just try to figure it out."

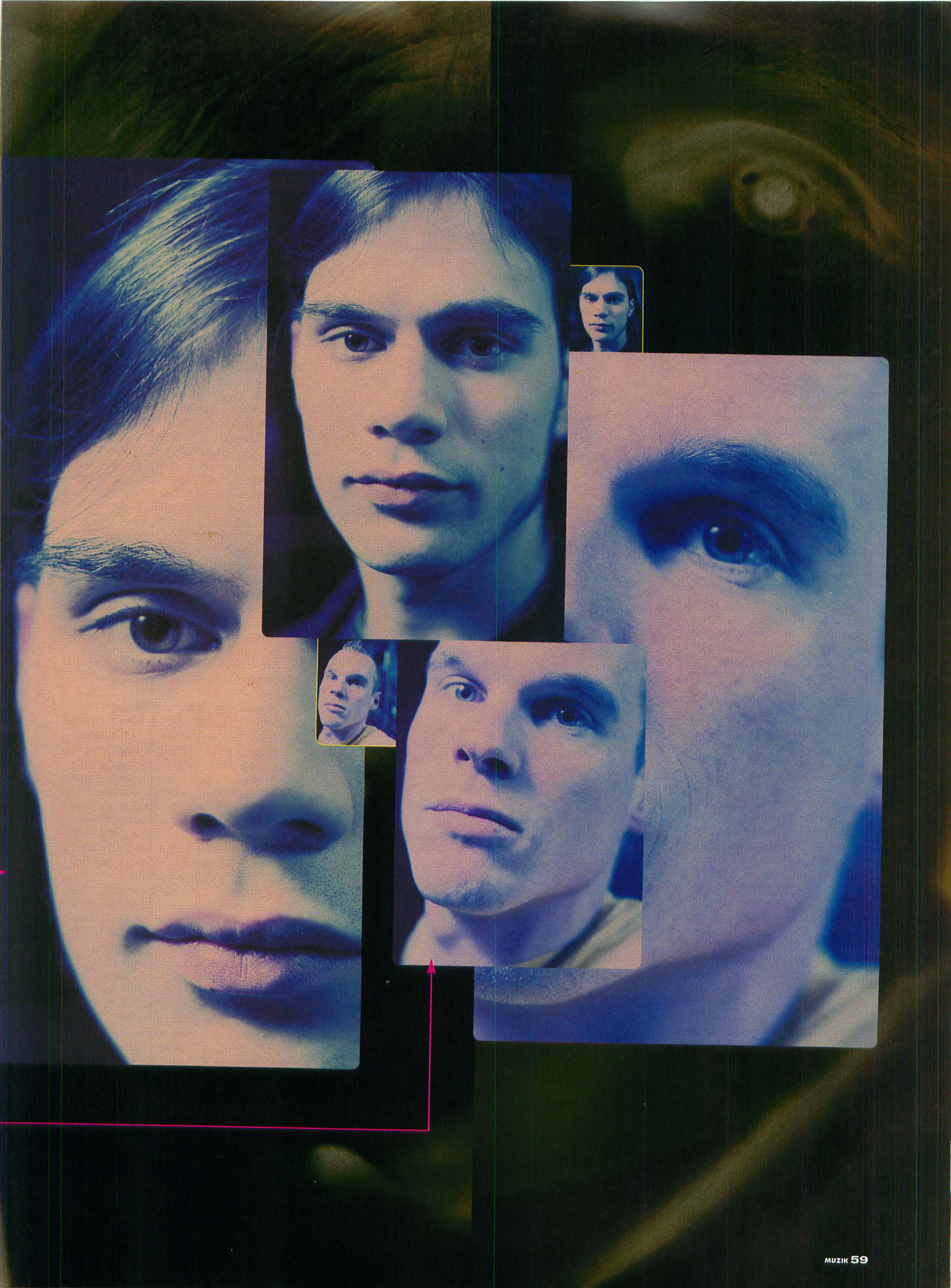
The duo also claim sampling is something they rarely do these days, preferring instead to focus on new ideas.

"And when we do sample, we only use the odd ones," says Misjah, indicating exactly what makes their sound stand head and shoulders above the rest.

MAKING a mark with a unique blend of cutting-edge acid FX and thriving hard house rhythms, DJ Misjah & DJ Tim's X-Trax label is Holland's sole pioneer of warped grooves. They feel detached from their home country's stringent house scene, where they fill the obvious void between Amsterdam's colourful, clubby house and Rotterdam's clanking metallic hardcore.

"Our sound is too soft for the hardcore gabbas and too hard for the house heads," shrugs Misjah, on the Dutch response (or lack of one) to X-Trax. "But why should they pay attention to artists in our unpopular scene? Perhaps people could be interested in us, but they have to find that out for themselves."

With the X-Trax sound travelling parallel to the Berlin/Detroit axis, it's no surprise that both Misjah and Tim cite the likes of ➦



Misjah & Tim

Jeff Mills, Basic Channel, Steve Stoll and Robert Armani as influences.

"If it wasn't for the records we buy for DJing, the music which we make would never sound the way it does," admits Tim. "I usually play very minimal music, just like Jeff Mills and Richie Hawtin. Playing with the rhythm sections is what I really enjoy. I'll put on a Robert Hood production, followed by a track with lots of hi-hats. The crowd go mental for that kind of thing."

It was through spinning that Misjah and Tim initially met around three years ago in Alcazar, a commercial nightclub in the tiny little village of Puttershoek, near Rotterdam. It was here that they both gained the valuable experience of working a crowd, with Tim playing records and Misjah doing the lights.

"We didn't have to do anything to get away with it there," beams Misjah. "Alcazar had DJs playing everything from Michael Jackson to nosebleed gabba."

So are they hoping to be able to sneak back into this club with the guaranteed success of "Access"?

"Definitely not," they bluster. "It's nowhere near as commercial as the sort of tracks they are playing at Alcazar."

Nevertheless, there's absolutely no question "Access" will pave the way for at least a dozen copycat records imitating its formula.

"The way that we have used the high strings, the 303 and the catchy break has actually already been plagiarised several times over, even down to that exact 'Access' drum loop," claims Misjah. "But you can't stop that. Just so long as people know we were the very first."

BORN and raised in Numansdorp, a hamlet on the outskirts of Rotterdam, Misjah's earliest experience of dance music was listening to Ferry Maat (Holland's answer to John Peel) on the radio. Taping the most interesting bits of the programme, he started "remixing" tracks by adding new basslines and the odd sample.

"I was really into the sound of Divine," muses Misjah of the late (great) drag icon. "I was a huge fan of hip hop and electro, too. The first time I heard Afrika Bambaataa, he just blew me away completely."

Misjah subsequently went on to become the driving force behind one of Europe's most interesting hardcore bands, Dye Witness. Renowned (for better or worse) for keeping hardcore music on a life support system, Dye Witness' records weren't really happy, nor were they really hardcore. It actually fell somewhere in the middle.

> "When I first started going out to house parties in Rotterdam, it was just amazing. The cool music, those strobe lights, the stages... I was like, 'whoooooh'. They blew me away"

"The name of that project first came up when I was watching CNN on television," recalls Misjah. "There was a documentary programme about this America aerosol which you could use to spray in somebody's face if you got attacked. It was very brightly-coloured and stayed on the attacker's face for a week or so. The spray was called 'Dye Witness' and the name just stuck in my mind."

At raves, the uplifting, often even enchanting melodies of Dye Witness made the presence of hardcore gabba occasionally bearable.

"In a way, Dye Witness was an important influence on the scene," points out Misjah. "It wasn't long after 'The Future EP' [a "live" record which used a specific piano sound and a 303] that Scooter used exactly the same instruments as we did to hit the commercial charts with 'Move Your Ass'."

But although Dye Witness were an acclaimed hardcore group, responsible for such genre-defining anthems as "Only If I Had One More", "What Would You Like To Hear Again?" (which sampled The Carpenters) and "I Am The Creator", Misjah is adamant that the scene did not really have an influence on him. He claims that he never bought hardcore records.

"From there, Dye Witness evolved into X-Trax simply because there wasn't a challenge for me anymore," he explains. "I felt I was stuck in a timewarp because hardcore never changed, the music always stayed the same. I needed to get rid of the Dye Witness tag so I could make some different music."

Tim's earliest experience of dance music led to him dropping out of an economics course at university. Another club casualty, then?

"When I first started going to house parties in Rotterdam, it was totally amazing," he muses, his eyes misting over. "I was about 17 years old and discovering the incredible atmosphere of those places totally blew me away. The cool music, those strobe lights, the stages... I was like, 'whoooooh'. I remember laying in bed the day after going to my first party with all these images buzzing around my head. You see, the sounds coming from Rotterdam leaves room for your own interpretation. When you dance, you're absorbed, you hear melody lines which aren't even there and that isn't a reference to chemicals. The Amsterdam sound is different. to that. There is no space for interpretations. It's spoon-fed music."

IN the same way that Hardfloor have worked themselves over the top to become tiresomely predictable and usually rather boring, fans of "Access" should not expect to stumble upon a characteristic Misjah & Tim formula.

"We're shifting our productions to being more and more minimal," explains Tim. "We don't use so many breaks anymore. At the start, we would use a break, then we'd add the snare roll, and so on. Now, we just skip the break and try to keep the track interesting by working with the bassline."

But it doesn't necessarily follow that this new, sparse approach will also be appearing in Misjah's numerous remix projects, which have so far included Size 9's "I'm Ready" and turning Thomas P Heckman's "Amphetamine" into an analogue corker.

"I'm not planning on doing so many remixes anymore because I regret doing some of the ones I have done," he offers. "Sometimes you make a brilliant track out of a lousy original, but I want to be careful that I don't end up doing exactly the same thing each time."

Following in the footsteps of the late great jazz maestro, Miles Davis, who occasionally burnt his bridges in order to re-create a totally new image, these two Dutch youngsters leave you in absolutely no doubt as to how the dance music agenda of tomorrow is being set. Don't say you haven't been warned.

'Access' is out now on ffreedom/London

'ACCESS'... ALL AREAS

Carl Cox

"I've got some very special memories of 'Access'. I played it during my Glastonbury set last year and it was the only record which moved all 25,000 people. I think if I'd had a few thousand copies of it with me, I'd have sold the lot! It was quite brave to break the record down to just the screaming, but they've taken the logical step from when Misjah was recording as Dye Witness. He was unique in making hardcore then. Those skipping, shuffling beats they use now are, in a way, typically Dutch. It's strange that 'Access' will become a crossover hit when you consider it would have been branded as hardcore three years ago."

Zki (The Good Men)

"I must point out that I'm especially bad at remembering names or labels. But I'd probably know of Misjah & Tim if I was really into their sound. So they have licensed a single to London? The Good Men don't seem to get on with majors, but that doesn't mean they will go the same way. Oh, they were the people who made that track as The Bad Guys, are they? A horrible, tasteless track. They took the piss out of 'Give It Up' and our Fresh Fruit label. But I don't have any bad feeling towards them."

Red Jerry (The man who remixed 'Access' for British release)

"I liked 'Access' when it came out, but it's one of those records you can hear too much of. I've definitely been over-exposed to it. It's just those fucking snare drums, they kill me. I know I'm the worst perpetrator of snare drums, but they kind of rankle now. Still, that does not detract from the fact that it's a brilliant record. It's got the biggest drums and that on-off beat-stab. It's a huge production."

Nick Raphael (A&R at London Records and the man responsible for licensing 'Access')

"I'll tell you exactly why I signed 'Access'. Every night I went out to a club, everywhere I went, it didn't matter if it wasn't a nu-NRG venue or not, the place would go absolutely bonkers to it. I played it for seven months and there had to be a reason for it being in my record box for that long. Sonically, it's up there with major-league productions from the likes of Trevor Horn and Jam & Lewis. 'Access' is to nu-NRG what 'Voodoo Ray' or 'French Kiss' were to house music."

Steve Hanson (Tag Records, London)

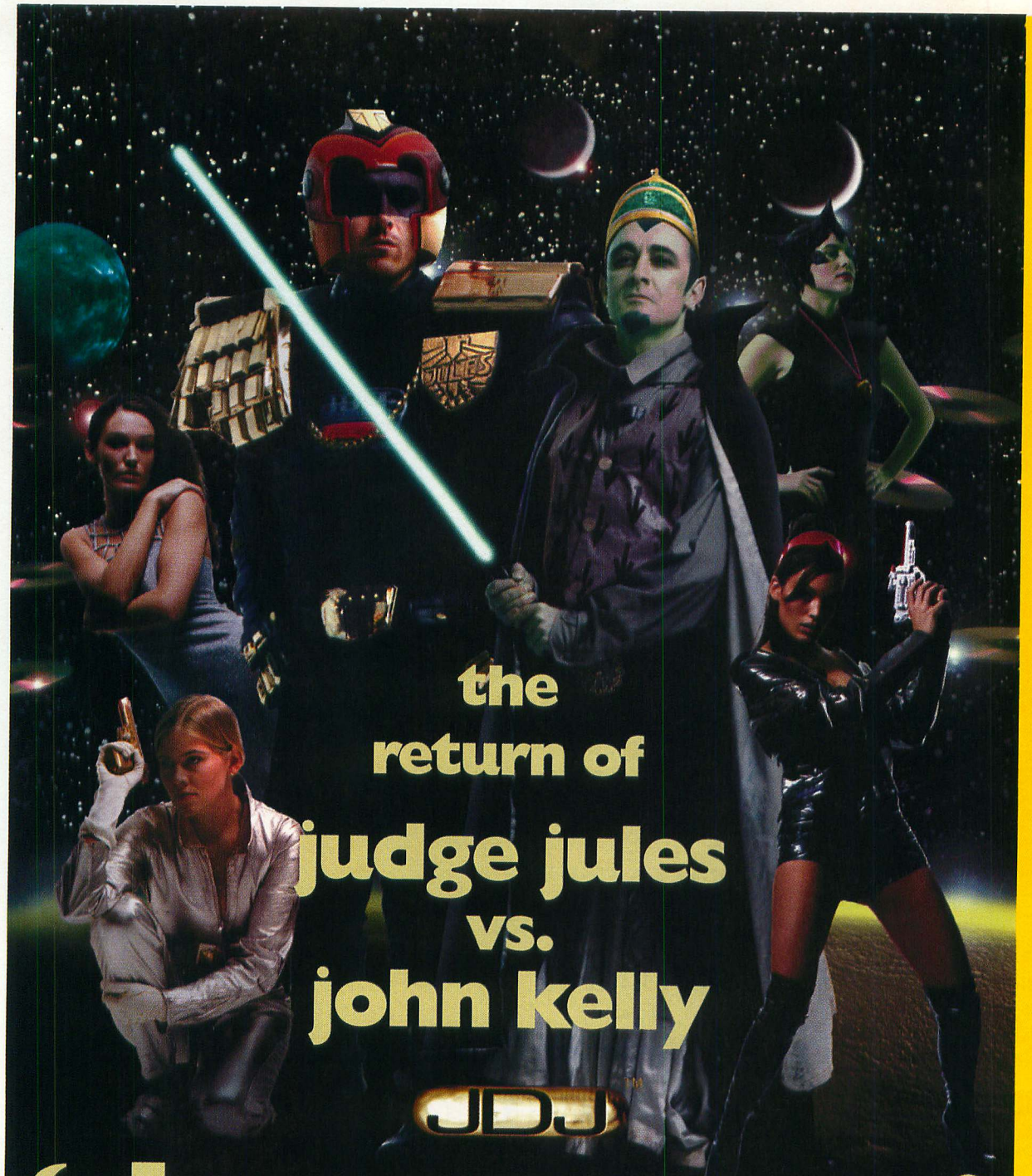
"When 'Access' first came in, we sold the entire 50 copies in just one day. We knew it was going to be big when Jeremy Healy walked in and asked for one. To date, we've sold about 500 copies now. It was our biggest-seller of last year."

Dylan Hermelijn (Edge Of Motion and 100% Pure Records)

"I don't know their label. It stands for trance, though. They played me a record once and it just sounded like a heavy Dave Clarke production. They're going to have a big hit in the UK with 'Access'? Are you serious? How nice for them."

Judge Jules

"'Access' was unquestionably my favourite record of last year. It typified the way the average level of clubs is getting much harder. With 'Access' and 'Higher State Of Consciousness', all of a sudden you had DJs who'd always been outside of techno getting into a much harder sound. No records helped that to happen more than those two. When I played 'Access' at this open-air gig in Paris last summer, the reaction to the build-up was massive. On a par with Juninho putting one in the back of the net for Brazil in the World Cup Final."



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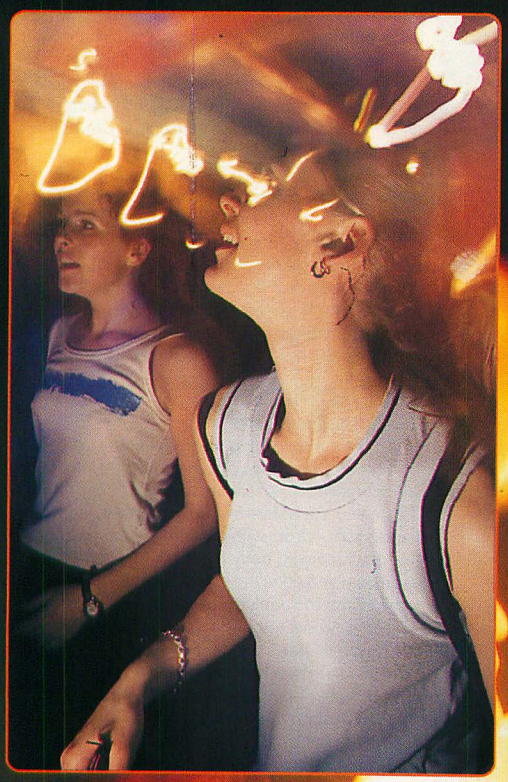
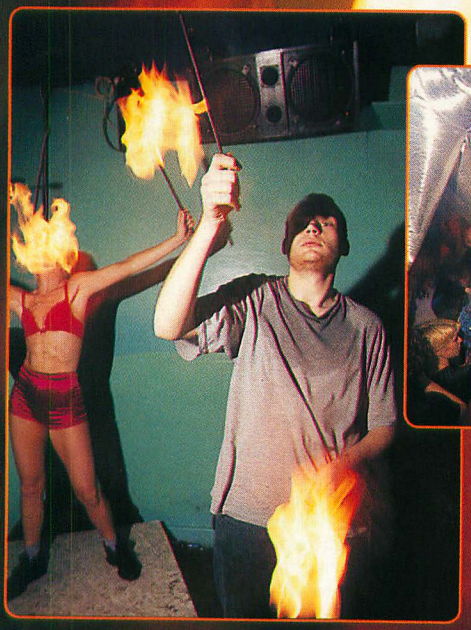


The DiY collective

DJ Pez



Pictures: Raise-A-Head

Boing, Boing, Gone!

BOUNCE – FIFTH BIRTHDAY PARTY

Deluxe, Nottingham

EVERYONE is mashed. Totally, completely and utterly mashed. But then that should come as no great surprise. When DiY figure in the equation, you always know it is going to be one of those nights.

The vagaries of popular music dictate that fashions come and go with increasing rapidity. But modern clubbing being the corporate ogre it now is, fewer and fewer promoters seem capable of pushing forward the boundaries of musical excellence, leaving a mere handful to ignore the whims of the fashion police and strive towards better things. And none more successfully than the DiY collective.

Locked into their own space/time continuum, DiY have been beaming out their deep house vibes since the inception of the free party movement, way back in the wake of the 1988 summer of love. Over the last five years, their flagship night, Bounce, has pushed their strict musical standards, offering a wild time while lending support to the anti-Poll Tax and anti-Criminal Justice Act causes. DiY have proved that partying and politics needn't necessarily be mutually exclusive.

"Bounce has created a family of people in Nottingham," says spokesperson Harry, as he attempts to marshal the crush of punters squeezing into Deluxe. "We've brought tons of DJs through the ranks, played all over the country and established a record label, which we've now as rechristened as DiY DiSCS. We've had a shit-hot time!"

It's almost as if they've spent the last five years waiting for the rest of clubland to play catch-up. Now that the others have finally cottoned on, they've decided to knock the whole thing on the head. Contrary bastards.

So tonight is both "a fifth birthday piss-up" and the final Bounce. No wonder spirits are riding at an all-time high. Imagine one of those school discos where somebody has sneaked in a crate of booze. Knowing smiles flash around as old friendships are rekindled and new ones forged under the retina-burning strobes.

Upstairs, Digs and Whoosh play it funky, dropping tunes by the likes of Big Daddy Kane and Grandmaster Flash. They let the music do the talking. But it's downstairs you really appreciate the value of the DiY experience. Juan Atkins' "Visions" nestles up to Fela Kuti's "Black President", and when Harry drops Deee-Lite's "Groove Is In The Heart" the dancefloor effectively lights up. It's difficult to recall a night where so many people wore such big smiles.

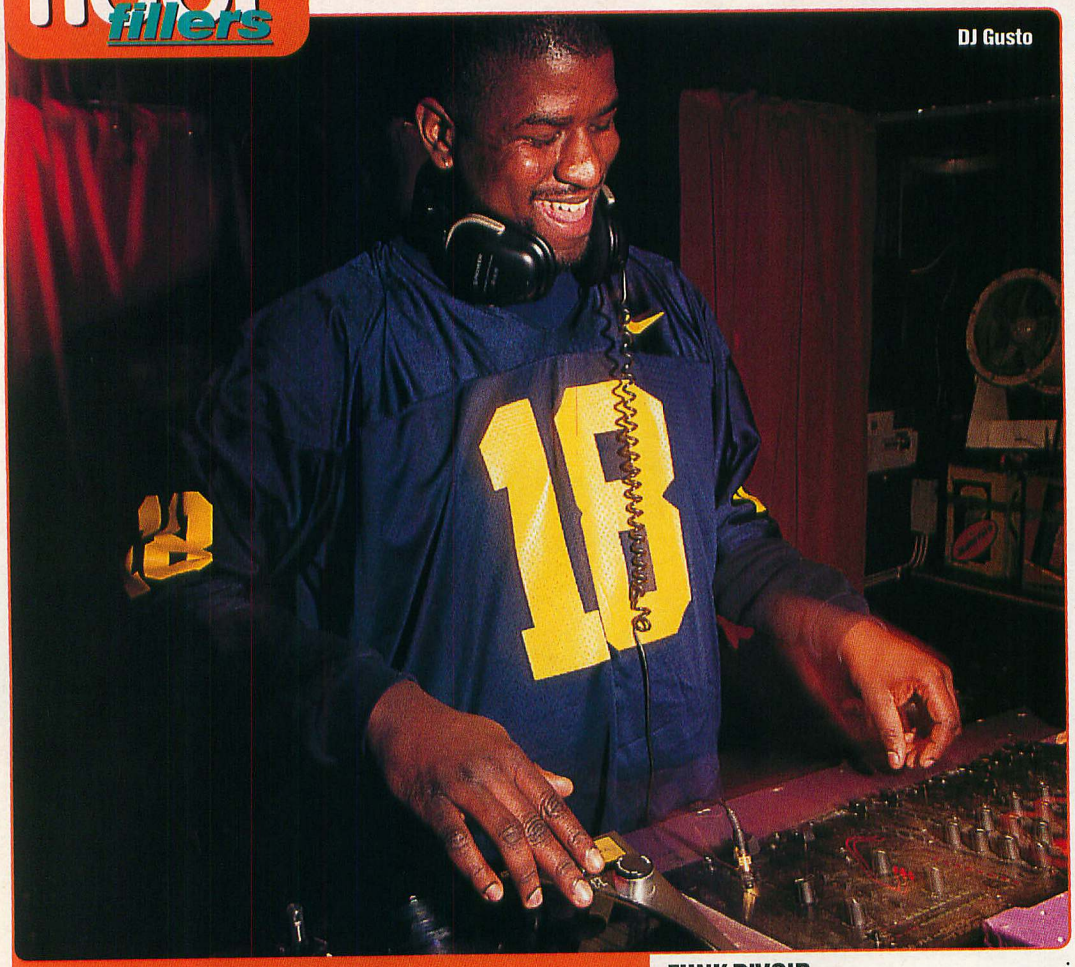
And what a selection of people they are. Dreads, skate kids, baby dolls and ravers united in the knowledge that a love of great music is more important than the label in your underpants. DiY have taken clubbing back to basics, reminding us of how it all started. Viva acid house and all that.

DiY say they want to move on because people in Nottingham have become blasé about Bounce. At the end of an emotional night, Harry slurs something about how the collective believe they should be doing more things people can't understand. It's not that people have misunderstood what DiY are all about. It's more that they haven't misunderstood *enough*.

Drained, caned, framed, blamed, maimed, pained and curiously elated, hopefully they'll be back with us before too long. In the meantime, let's savour a magical night.

What a way to go.

Kieran Wyatt


DJ Gusto

Picture: Raise-A-Head

DJ GUSTO
Holy City Zoo, Manchester

MIDNIGHT, December 31, 1995. Carl Cox is ensconced in triple-deck delirium at Bugged Out's New Year's bash, plunging the crowd into a feverish vortex of anticipation. And that all-significant track storming us into the unknown terrain of 1996? DJ Gusto's implacable dancefloor avenger, "Disco's Revenge".

There's always one disco groove which surpasses the rest in its sheer ability to send an entire nation absolutely doo-lally. Last year saw The Bucketheads' "The Bomb" wreak mass hysteria and now the baton has been passed from the Chicago to New York. DJ Gusto is taking over where Kenny Dope left off.

With a driving bassline about the size of a herd of rhino and tantalising Spanish guitar flicks, the contagious sound of "Disco's Revenge" is a super-fine stomp-fest which has successfully made the transition from underground house to chart-topping pop. So nothing could be more appropriate than being catapulted into the New Year to the one record destined to be indelibly stamped on this year's soundtrack. From being thrashed on the country's dancefloors to crashing into the nation's Top 10, the "Disco's Revenge" juggernaut is now well and truly rolling out of control. And at top speed.

Having taken time out from his residency at Jersey City Grand to hop across the Atlantic, this UK visit is a first for the 21-year-old New York DJ/producer. Rising to the challenge with all the cool confidence of a natural-born crowd-pleaser, Gusto towers over the decks in his Nike XL basketball shirt like a New York Nicks shooter. Except tonight he's slam-dunking for the dancefloor.

Gusto scores goal after goal with deep-throated nu-soul, Latino drum patterns and arse-wigglingly jazzy piano grooves. Taka Boom's "Feel Love All Over" sends the club into thrills of disco delight, before melting into Ken Lou's gospel hymn, "What A Sensation". And it is a sensation. Holy City Zoo's sound system is sadly not quite so hot, failing to bring out the wonderfully deep bass pulsations. But at least the audience are accommodating and, as the electric blue lights douse the dancefloor, a club jam-packed with disco divas and soul boys is illuminated in sexy hand-to-hip action.

And no more so than to "Disco's Revenge", which predictably steals the show, leaving the hallmark meaty beats still ringing in people's ears hours later. Lingering evidence of just how sweet revenge can be.

Rachel Newsome

FUNK D'VOID
Knucklehead, Glasgow

PROUDLY sporting a "Trainspotting" T-shirt, Larz Sandberg climbs over his untouched rider and into his web of equipment on a caffiene high. He's keyed up for the gig and as soon as the DJs start to fade the last track, he kicks in. Bassy whoops and acid spurts trigger cheers from a crowd, only half which knows there's an hour-long live set going on.

Larz' intense face is lit by the glare of an Atari screen and, as the left hand manipulates the mouse (on what looks like a Plastikman mouse mat), the right pulls one disc out of the synth and flicks in another. The sequencer is jabbed and out of the hard house loop speeds a rising snare roll peaking into dreamy strings. Soupy white noise occupies the space for a second, then the bass returns, only to be mixed down into melodic chords supported by hand-claps. With the back of his hand, he casually brings up four sliders together. It's obvious that Larz is starting to relax for this, his first performance as Funk D'Void.

Larz casually tugs discs from a clutch of drives, replaces them, and the searing chords become dark and moody. Nestling in the chord pattern, he wanders into drum 'n' bass and is gone. Just like that. There's none of his work as Chaser, but his new material (written with tonight in mind) equals if not excels most of his older cuts.

Rory Weller

ALABAMA 3
Brixton Academy, London

SOUTH London. The scuzzy side of town. The side of beer and punks and smack and smoky pubs. The side of the world's first techno-blues emsemble, too.

Born under a bad star and pulling 600 people by word-of-mouth even before they have had a record out, Alabama 3 are local heroes. They have just signed to One Little Indian, hence the celebratory nature of tonight's show, for which they employ a Hell's Angel to 'guard' the stage. A tall man in a too-big pinstripe suit rants like a preacherman in a Deep South accent, spitting the most fire 'n' brimstone you'll hear this side of a DJ Sneak cut. Sitting on a stool in shades and singing the blues with a 303 undulating underneath, the diminutive lead singer camps it up in a "Hello Boys" T-shirt.

How does it sound? Like nothing you've ever heard before. Except, perhaps, Underworld-meets-The Shamen-meets-The-Doors in a mad, can't-quite-sing-in-tune, Black Grape kind of way. Promising a run of novelty dance hits, from the heroin kitsch of "Hypo Full Of Love" to the twisted, erm, "Twisted", Alabama 3 are brilliant and destestable in equal proportions.

Sarah Champion

THE ELECTRIC CHAIR
Roadhouse, Manchester

HALFWAY through and the treacherous melee of fucked-up/funked-up beats is gulped into silence as one over-zealous dancer collides into the decks. Yet before feet flounder, a sweaty hand appears from within the frug. Attached to an equally soaked body, it grabs the mic, raps out a beat and rides the glitch. The crowd keep moving until the unplugged interlude is broken with DJ Shadow's soul-quenching treatment of Krush's "Meiso".

Welcome to death by "disco-tek". Joining the dots between Manchester's burgeoning crop of underground events, The Electric Chair's residents, The Unabombers (Justin Crawford and Luke Cowley), engage in a sonic tussle with the lanksome Jason Boardman. The result is a heady lurch from dirty funk to drowsy downbeat to meaty house to stomping techno.

With rumours about this night's fast-growing status spreading through town like the dreaded lurgy, the queue huddled outside doesn't get any smaller. Down below, the basement club is engulfed in vapours of fried human flesh. The punters are electrocuted with a lethal cocktail of Afrika Bambaataa's "Planet Rock", Gwen Gutherie's classic "Seventh Heaven", (although right now the place doesn't feel too holy) and Mr Scruff's jiggery-pokery. As Grand Central's Mark Rae arrives with a stash of test-pressings, the disco inferno is complete.

Smouldering beneath the city pavements, this night is a myth in the making.

Rachel Newsome

ALCATRAZ
The Satellite Club, London

MASSIVE in clubland and massive in the national charts, "Give Me Luv" has ignited an amazing buzz around Alcatraz. But despite all the hype and the fact that tonight is the group's first ever live performance in the UK, the Satellite crowd seem somewhat blasé about the whole thing. There's no sweating on the dancefloor, just a lot of checking each other out in the corridors and over at the bar.

Punctually, at 4am, Alcatraz are announced. A couple of male dancers in slightly kinky macho outfits position themselves on opposite sides of the stage while the vocalist, sporting a rather fetching long black number, stands between them, smiling down at the puzzled crowd. After a couple of false starts, she's off, happily PAing away to "Give Me Luv".

Everything looks so staged and rehearsed, it's as though think they're on "Top Of The Pops". To make matters worse, the show appears even more "TOTP"-like when, as soon as the track finishes, they vanish. What's going on? Is that it? "Yeah," says a member of their crew. "They have only got this song".

Another act with one excellent cut but nothing else to follow? Another one-hit wonder? The question is still open but, for now, you certainly shouldn't expect any marathon performances from Washington's latest sensations.

Benedetta Ferraro

MEGADOG
Academy, Manchester

GOING right back to his angst-ridden teen years, Justin Robertson has wanted to be in a "proper" band. And now, after doing a Mike Pickering and metamorphosing from an individual to the head of a collective, he has finally achieved "proper" band status with Lionrock.

Taking to the stage in Robertson's adoptive home town of Manchester, a six-string slung around his neck, everything is looking good until it becomes plain that all the crowd want is instant dancefloor gratification. The tranquilised intonations of MC Buzz B and penetrating tracks such as "Straight At Yer Head" just fall by the wayside.

But then comes a glimmer of hope. In full-on rock 'n' roll style, Robertson sets about moshing with his guitar for all he is worth. For a while, he looks every bit the superstar he's very capable of soon becoming. Lionrock's shrewdly repackaged hit, "Packet Of Peace", inspires a few cheers but, all in all it's not an easy ride.

Lionrock's slow start to the proceedings is not really anyone's fault. They are simply in the wrong place at the wrong time. At Robertson's request, they had already been moved down the bill, but a placing on another night altogether, maybe alongside Zion Train or Underworld, would have added more flavour to the band's great album and, given a chance, great live act. Megadog shouldn't have assumed they were booking Robertson the DJ.

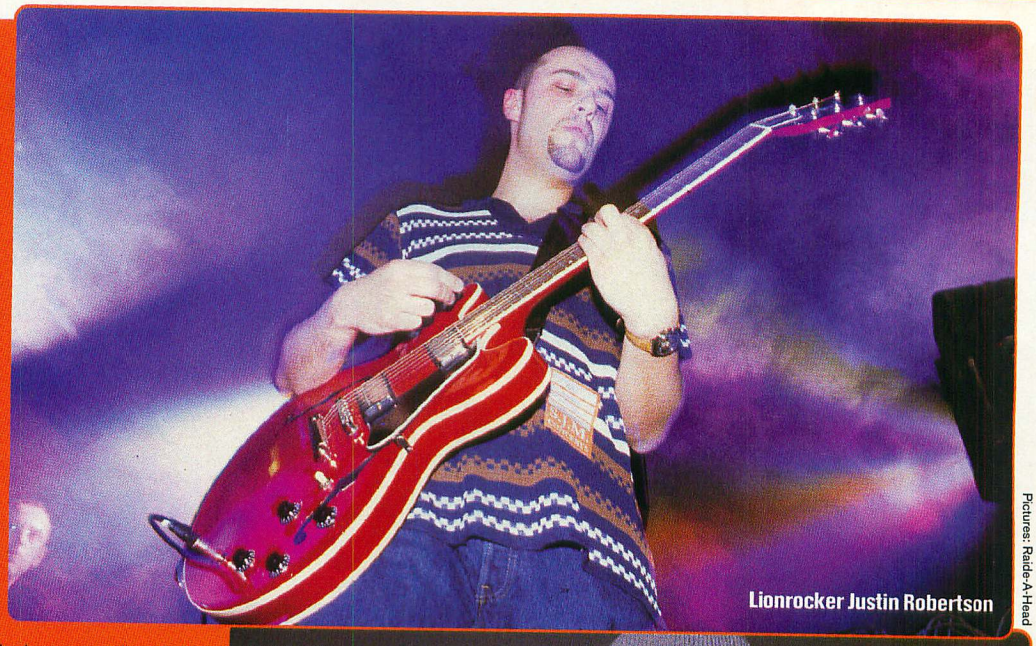
Ken Ishii's highly-experimental set of disjointed electronica, on the other hand, is positively lapped up. Hidden behind his FX rack and a large video screen, he opens up with 10 minutes of kick drum-free doodlings. Then, as the cut 'n' paste Manga video moves into overdrive, elements of "Cocoa Mousse" and "Moved By Air" pass through the aural frame.

An improvised rolling bass marks the beginning of "Extra", its strings and clattering hi-hats EQed almost beyond recognition. Ishii works the channels like a madman, moulding the components of his "Jelly Tones" album into a fresh, electronic melange. Climaxing with a long, high-pitched siren, he leaves the wildly-cheering crowd reaching for the stars.

The ultra-sonic breakbeat of Spring Heel Jack offers an impeccable end to the evening. John Coxon and Ashley Walse rip apart the floor, chopping and cutting their way through the carefully constructed breaks of "There Are No Strings". Triggering samples from Fifties sci-fi movies and Ennio Morricone film scores, they work the crowd up to and well beyond frenzy.

Wild guitar solos, rapid-fire bpms, intergalactic strings and stuttering breakbeats... This audience feed off pure energy. It's obviously a much-needed Saturday blow-out to relieve the monotony of a week's work.

Oliver Swanson



Lionrocker Justin Robertson

Pictures: Raide-A-Head

Ken Ishii

Gran slam

DEEP SPACE
The End, Lomdon

WHEN you have the pleasure of hearing Daz Saund in London, it quickly becomes apparent why he spends a lot more time across the water than in his own country. Spinning only the coolest cuts from the new school of technoid beats, he eases the crowd into a frantic swirl. And leaves everybody mystified that he is not better appreciated around these parts.

After a curious delay due to the sound engineer doubling up as an air conditioning repairman, Spira launch a sonic assault via the crisp psycho-rhythms of their 909 and the warped drive of their 303. They also throw in more obscure ingredients which could only be theirs. It's difficult to beleive this is their first-ever live gig. An undoubtable crowd-pleaser, it's faultless to the end. Roll on the next one.

The night is thrust into truly Deep Space when Damon Wild takes to the controls. Notably not donning his usual acid cloak, perhaps because Spira had borrowed it for their show, he opts for a set of pure minimalism. Abstract to the extreme, he unleashes techno stripped to its barest credentials, with the grooviest beats this side of Mars. It's superb stuff.

Which just leaves Mark Dale to regroup the left-overs for a set of out-and-out funkiness to ensure everyone will come again. And if the guests continue to be this good, they'll be back each and every month to follow.

Jane Hamilton

TRANCE MISSION
Adrenalin Village, London

CROSS Chelsea Bridge, go just past the bungee-jumping centre, and take a leap of a different kind. A leap of faith. A leap into the world of sensory overload, where body-painted druids, clubbers, rastas, trustafarians, hippies, eco-activists and more than the occasional off-duty model hang around chai bars, psycho-active drink stalls stocking liquid khat, massage tepees (strictly no extras. I asked) and human gyroscopes. There is even a big double-decker bus for the wider-eyed day-trippers and a mind-blowing range of computer-generated visuals to assist those on one-way tickets.

But it's when the decidely rag-tag bunch of renegades and psychedelic rock 'n' rollers finally assemble on the main floor that the madness really kicks off. With purportedly the loudest sound system in Europe (your jeans will vibrate even 50 feet away at the bar) and a speaker stack which looks as if it was astrally-projected from a Seventies Who concert, there's no escape for the faint-hearted. Think acid in sound, in colour and in keeping with the flavour of the original warehouse raves.

The concrete dancefloor might be hard on your feet, the toilets decrepit and the seating non-existent, but if you fancy a story *à la* "Withnail & I" to entertain your grandchildren with next century, you really must check this out.

If you can remember what actually goes on, that is.

Dave Fowler

TONY HUMPHRIES
The Cross, London

THE long-awaited return of the Godfather of garage, Tony Humphries, is attended by almost the whole of the New Jersey Appreciation Society. To add extra flava, Humphries offers a five-hour marathon, but he keeps his style uncomplicated, often mixing swiftly between sample trax to keep the flow. There are even shades of Detroit here, alongside his trademark epic vocals. Nu Colours' future-classic, "My Desire" and Donnell Rush's "Perfect Day" both refresh the parts others cannot seem to reach.

After three hours of excellence, a few of the less devoted examine their watches and leave for work (!). It's about this point Humphries begins to lose the plot a little and, perhaps in sympathy, goes industrial. The faithful are visibly perturbed by the lack of warmth and vocals, but thankfully the lost ground is quickly recovered as he moves from N-Sync's re-recording of Teddy Pendergrass' "Close The Door", through the original and on to a sublime, dream-like forthcoming production from The Basement Boys.

Tonight, Tony Humphries proves that he is still thrilling. And still setting the new soul agenda.

Michael Morley

Ooooh!

Pictures: Jamie B

Angel

Allister Whitehead and promoter Winston

SWOON – SECOND BIRTHDAY PARTY

The Colliseum, Stafford

IT'S 10.30 on a Friday night and The Colliseum is rocking. A sea of arms sweeps high above the dancefloor as wave upon wave of rhythms crash down from the sound system. The light show is on overdrive, the smoke machine is possessed and Jon Pleased Wimmin is having it large. We're at Swoon's birthday hoedown, celebrating wild-style.

Stafford is a bit of a funny place. Situated pretty much mid-way between the nightlife capitals of Manchester and Birmingham, it's in a very awkward position both in geographical and clubbing terms. Let's be honest here, "'Avin It In Stafford" lacks a certain something. But the Swoon team have built a night which, in the up-for-it stakes, would give most others a serious run for their cash. It's also to their credit that, due to their pretention-free atmosphere, a large proportion of the party faithful travel here from miles out of town.

While a few of the punters look like the sort who would have a good chuckle at posters proclaiming, "You don't have to be mad to work here... But it helps!", there's certainly no escaping their enthusiasm. Swarming into every little nook, cranny and posing point in the joint, they could out-rock the best of them. Even the efforts of the neanderthal security men (nice 'taches, lads) doesn't dampen the good vibes and stop the very happy clappers from dancing the light fantastic. Or drinking the bar dry in the process.

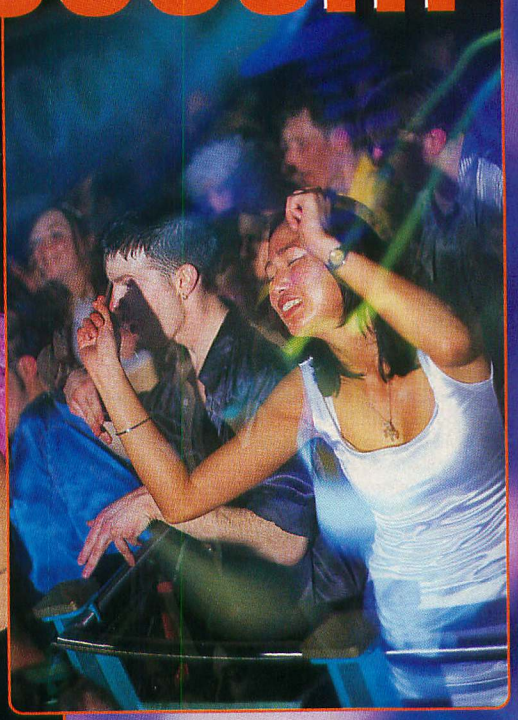
Despite this being a birthday celebration, Allister Whitehead resists the pressure to play cheesy party tunes all night. Instead, he takes the rhythms deeper and groovier. The Basement Boys' "Come Together" is undoubtedly a highlight, but when Deep Dish's masterful treatment of Sandy B's "Make The World Go Round" snakes in, you think house music can't get any better. Jon Pleased meanwhile throws down a hard and happy selection, in between fighting off the affections of numerous admirers, both male and female. He's effortlessly segueing beats one minute and dishing out make-up tips the next. What a guy! Erm, gal. Erm...

As at many clubs outside of London, the audience reserves the biggest cheer for the resident jocks, and there's an almighty whoop when Angel is announced on the decks. Together with Mark Rowley, she has entertained and educated this appreciative crowd throughout the last two years. Tonight, she is given the final hour and she doesn't disappoint. Cuts from Gypsy and Grand Larcency wear especially well with the tuned-in floor. Angel's uplifting, vocal-dominated set brings the evening to a neat climax, without ever straying into Stilton territory (well, apart from when she dropped that wretched "Spaceman" tune, but we will forgive her).

The Colliseum might have all the design features of a tacky, Ritzy-type affair, but Swoon is a propitious reminder that, no matter where you are, a good crowd and good tunes always shine through.

Gorgeous.

Kieran Wyatt



checkpoint charlie: the move.

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putting the bing back into clubbing

Ludovic Navarre

ST GERMAIN
LA 2, London

"BOULEVARD", St Germain's cool debut album, marked a turning point in dance culture. It proved beyond all doubt that house music was no longer strictly a singles market, that long-players no longer relied on the short-term option of the cash-in compilation.

Sure, there were albums last year (from Kenny Larkin and Carl Craig, for example) which took the Detroit sound to a much wider audience, and junglists like 4 Hero have been proving that drum 'n' bass can work on long-players since 1994. House music has always seemed less likely to come through in this way, but if it's ever going to break the back of the rock 'n' roll dynasty, then it will be with records such as "Boulevard" and producers like St Germain's Ludovic Navarre. From a live perspective, if St Germain sound as good live as they do on record, then their (and our) future is in very safe hands.

Which brings us to another problem, the fact that dance music has never really translated from the 12-inch to the live arena. There are years of bimbos and backing DATs to get over for a start, not to mention the mindless boredom of watching boffins gyrating to their own tracks, every now and again reaching out to tweak a knob on a mixing desk. So tonight, Ludovic and his quintet of jazz musicians have a lot to prove.

By the time Ludovic *et al* take to the stage, the venue is buzzing. They kick off with the soon-to-be-released remix of "Soul Salsa Soul" and, although musically the six-piece are about as tight as you can get, the audience seem to be a little muted. The bass-heavy slo-mo groove of "Dub Experience" doesn't help too much and it takes the riotous jazz hedonism of "Mama Said" to get the gig started. From then on, as they effortlessly run through some of their forthcoming releases, St Germain have everyone rocking their socks off. Ludovic expertly mixes up the music, working each of the musicians just as DJs like Derrick Carter and Danny Tenaglia cut up their discs, and the band work themselves into a jazz frenzy as if their very lives depended on it. The bad-assed keyboards of Alexandre Destrez and the honky-tonkin' trombone of Pierre Chabrele particularly stand out.

On the whole, St Germain have added a real Latino flavour to their sound and it's easy to argue that this has made their transition from the studio to the stage a lot easier. From the crowd's point of view, the house tracks go down a lot better and ending with a brand new downtempo affair is perhaps not the best idea. That said, St Germain are probably the most promising live dance act in a long while. With a few minor adjustments, they could be the ones to take the scene into the next dimension.

Kevin Lewis

St Germain

Pictures: Raise-A-Head

HOUSE OF GOD – THIRD BIRTHDAY PARTY
Que Club, Birmingham

THREE years old and still the best excuse to get your top off and on one, House Of God attracts a crowd which redefines the word "loyal". For this birthday celebration, the faithful have made their pilgrimage to the Que Club (ironically, a former church) to worship at the altar of techno.

It's the heat and the noise which first hits you as the resident jock, Surgeon, spins his own mix of Dave Clarke's mighty fine "The Storm" and gets a more than rapturous reception for his trouble. HOG's regular guest Blu Peter then speeds the party up, alternating React classics with a wealth of hard trance anthems, most notably Nail's "I Am Them".

Meanwhile, out in the back room, which is tonight hosted by the Peacekeeper and PCM sound systems, there is a quirkier atmosphere and a slightly different crowd. Spangly dreads, wildly giggling babes and Schwa-clothed space cadets throw alien shapes to a piercing soundtrack of digi-dub and hardstep drum 'n' bass.

Heading back to the maelstrom, Sir Real spins Thomas Heckman's "Amphetamine" against a selection of far-out acid-funk. Terry Donovan armageddons the crowd with a no-nonsense techno workout, while those still able to stand are ritually atomised by Paul "Damage" Bailey's jackhammer finale. He is the spawn of Satan and I claim my five pounds.

Telephone (0121) 666-HOG and ask for salvation. Now.

Kieran Wyatt

DAJAE
Sound Factory Bar, New York

IT'S a little after one o'clock on a freezing Wednesday morning in Manhattan and Louie Vega's regular industry soiree is in full swing. The crazy break-dancing circle-children have turned out in full force and the hipper-than-hip New Yorican nu-skool crew are jacking away to the sex-charged Latino rhythms of the Master At Work.

Barbara Tucker takes to the stage and, as she announces their special Chi-town guest, the instantly recognisable bone-shaking groove of Dajae's "Brighter Days" sends the speaker-queens into a serious vogue delirium. The whole place loses it and even those usually too cool to dance join in. But despite the crowd reaction, it is a bit of a weird opener. It's one of the few house vocal tracks to ever break the American charts and, as such, it's hard to follow. As good as the Chez Damier 'N' Ron Trent-produced finale "Day By Day" is, it simply cannot compete with the raw energy of its predecessor.

It's difficult to be over-critical on the basis of just two songs and, even though Dajae might not have been presented here in the best possible way, she's still clearly one of the most talented vocalists around.

Kevin Lewis

1FM RAP SHOW FIRST ANNIVERSARY PARTY
Club UN, London

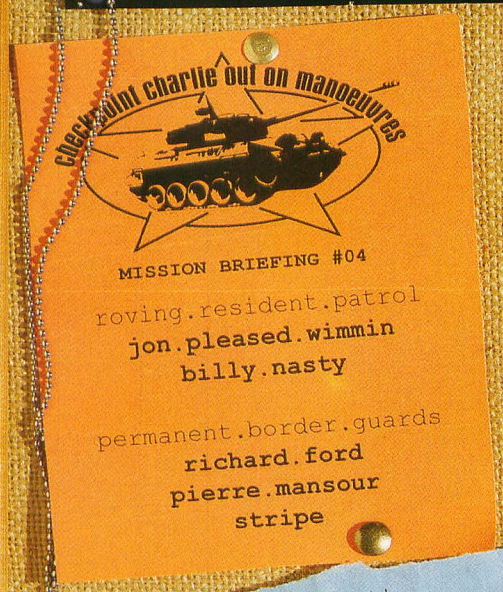
IRONICALLY, although tonight's party is to mark Tim Westwood's first year at the helm of 1FM's hip hop output, most of the people in this giant crowd have turned out to see Funkmaster Flex. The "Hot 97" DJ, (whose frequent guest appearances on Westwood's show have been a must and whose mix tapes get released as CDs), is currently the East's toast of the coast. The Funkmaster is in-demand as a producer, yes, but essentially for his skills on the old wheels of steel.

Flex possesses the multi-dimensional mind of a traditional hip hop DJ. He mixes up any and every aspect of the music. On a couple of occasions, he plays just the opening bars of a favourite cut, waits for the audience to roar, then casually flips to the next track. At other times, he lets the whole groove of the vinyl slither out from under his hands. Slipping through funk, r&b and dancehall, he constantly crosses the boundaries of what the small-minded may expect, but never loses the essential boom of the beat. He scratches sparingly, his action loose-handed and a "hell, why not?" look plastered over his sweaty face. And whatever he does, however he does it, the crowd get busier.

Sadat X and Akinyele come on for a little bit of verbal jousting, but all the party really wants is Flex. They're both proficient, but it's just not *their* night. That honour goes to the big man on the decks, Mr Moulinex, letting it flex.

Will Ashon

checkpoint charlie: out on manoeuvres



invasion schedule

TERRITORY SECURED

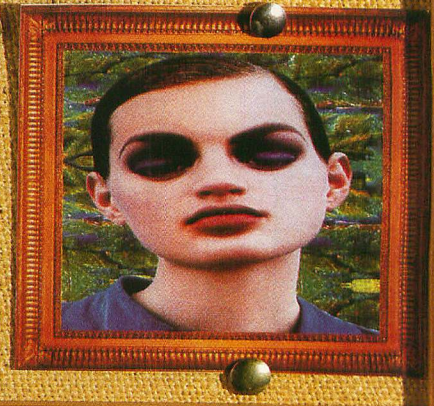
23/2	UFO.Club...Berkley.Suite...Longleat
23/2	Freedom of Sound...Salisbury
24/2	Hypnosis...Ikon.52...Newquay
29/2	Pure.Nova...Holy.Trinity...Derby
1/3	Sketch...Pawlett.Manor...Bridgewater
2/3	Scream...The.Warehouse...Plymouth
5/3	Effigy...Park.End.Club...Oxford
8/3	Rise.@.The.Leadmill...Sheffield
9/3	UK.Midlands...Wolverhampton
15/3	Up.For.It...Escape...Swansea
16/3	Passion...Emporium...Leicester
21/3	Dazzle...Beat.Root...Nottingham
22/3	Succoso...Academy...Bournemouth
23/3	Shindig...Riverside...Newcastle
28/3	Shame...Judy.Gees...Torquay
29/3	Temptation...Lakota...Bristol
30/3	Wobble...The.Venue...Birmingham
12/4	Menage.A.Trois...Academy...Bournemouth
13/4	Back.II.Basics...Pleasure.Rooms..Leeds
22/4	Helter.Skelter..Zap.Club...Brighton
27/4	Cream...The.Arches...Glasgow
8/5	Unknown.Pleasures...The.Bloc...Jersey

Overseas Operations:
France, Scandinavia, Germany - tba

REC ZOOM RECORDS

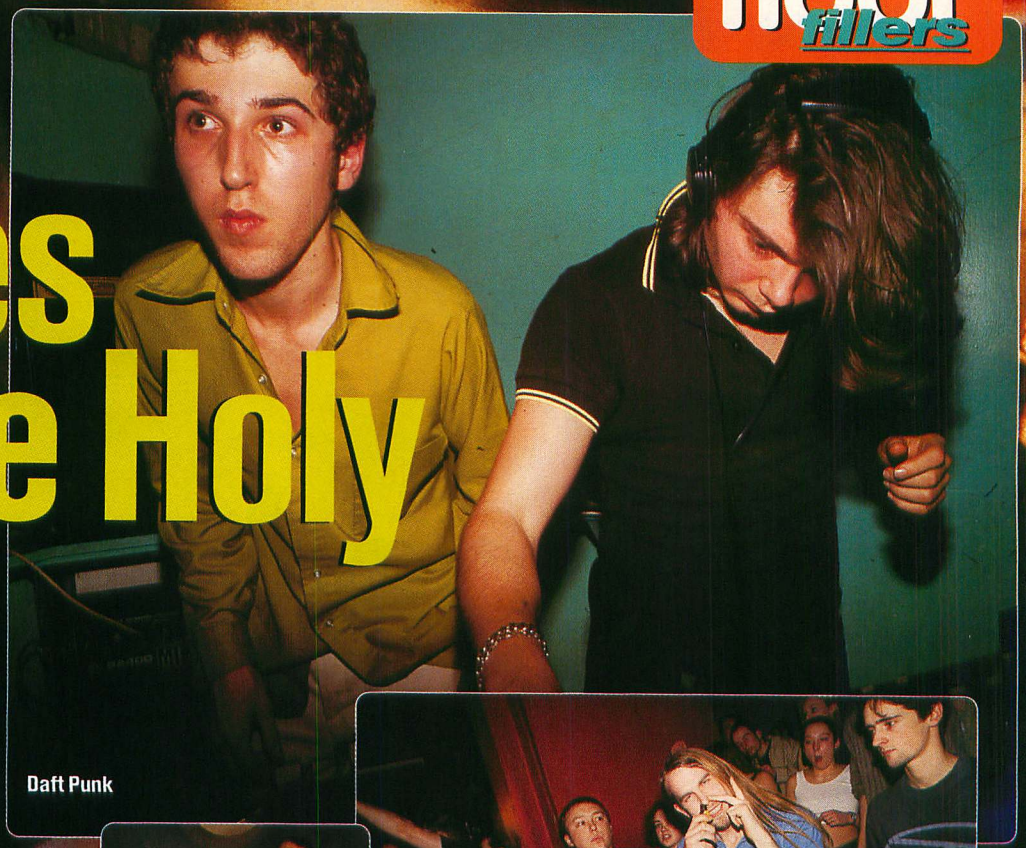
D —distinct'ive

AIRBORNE

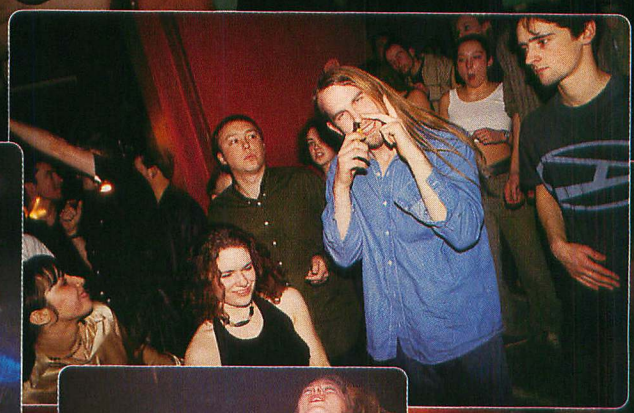


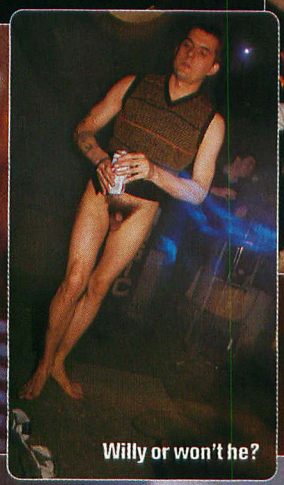
K-klass
Remix and Additional Production
1 Joe Roberts Lover
2 Shiva Freedom
3 Carleen Anderson Mama Said
4 Pearl C'mon C'mon (I'm not in love with you)
5 Seven Grand Housing Authority The Question
6 Juliet Roberts Caught in the Middle
7 M People Love Rendezvous
8 De'Lacy Hideaway
9 Frankie Knuckles featuring Adeva Whadda U Want (From Me)
10 Loni Clark U
11 Bobby Brown Two Can Play That Game
12 Juliet Roberts I want you
13 Sunscreem When
14 New Order Ruined in a day
dc
Continuous mix by K-klass arriving April 96 on deconstruction

Houses of the Holy

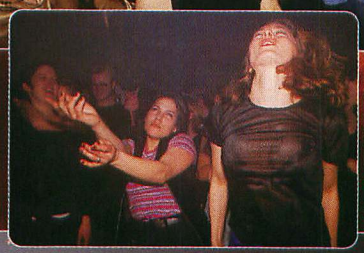


Daft Punk

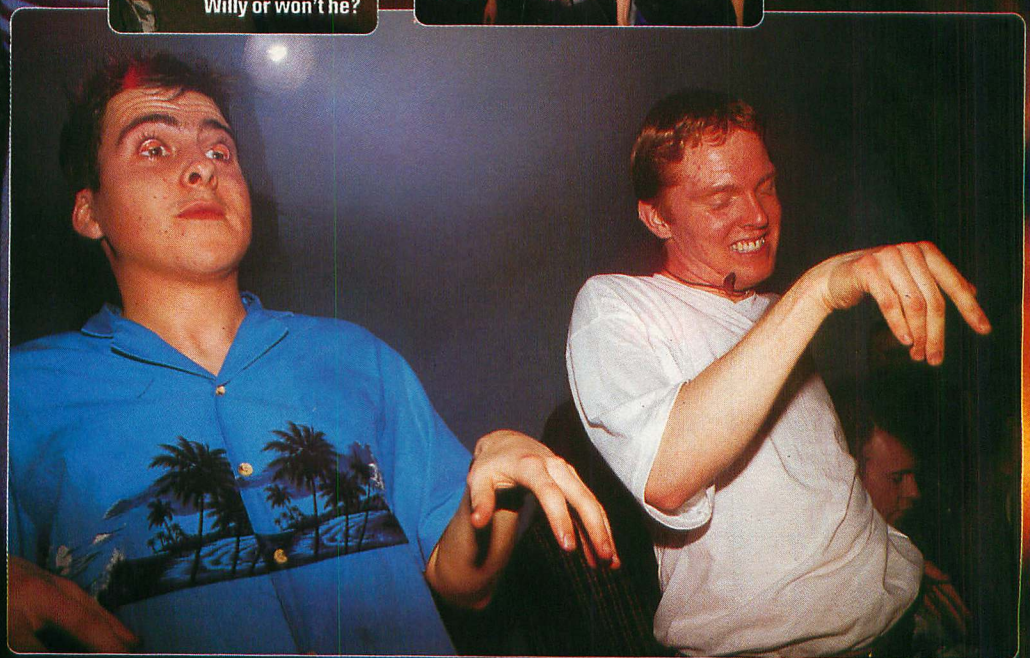




Willy or won't he?



Pics: Mark McNulty



HEAVENLY SOCIAL

Deluxe, Nottingham

TONIGHT is basically about getting wasted as quickly as possible. For many people, it's a case of being caned and definitely not able. For the rest, it's a chance to go mental to three-minute acid workouts and chunky guitar riffs.

Jon Carter, the Heavenly resident, doesn't so much warm up the crowd as bring them to boiling point with a fierce selection of anti-house dynamics. Nobody even bats an eyelid when he drops The Jam's "A Town Called Malice". In fact, the whole place goes apeshit. Promoter James Baillie merrily pogos behind the mixing desk, Saint Etienne's Pete Wiggs hops around like a man possessed and even gravel-throated 1FM jock Steve Lamacq shakes a leg or three. This is not a dancefloor for the faint-hearted. You won't find "babes" grooving to Deep fucking Dish and twiddly BT breakdowns. They're all whooping and screaming along with the rest of them.

A Heavenly Social event reminds you why you fell in love with clubbing in the first place. It's about getting into the music, not your designer underpants. One guy hasn't even bothered with underpants at all. Nor trousers. United by the fucked-up sounds of Josh Wink, The Chemical Brothers and Depth Charge, enticed by the raw energy and punk rock attitude, the dance tribes and indie kids assembled here will never win any awards for fashion sense. Indeed, the few glammed-up girls look a bit uncomfortable. But then, who gives a shit? It's a case of footwear by Adidas, jackets by Millets and haircuts by the visually impaired.

Daft Punk's performance is nothing short of blistering, much to the delight of the substantial contingent of A&R men who have travelled up from London to see them. Some of them even step away from the bar for a while. Ed and Tom Chemical, meanwhile, throw down a rough 'n' ready selection of voodoo hip hop, tough beats and tweakin' acid funk. In a moment of inspired genius, they end with Happy Mondays' "Wrote For Luck". Scenes of hilarity ensue as everyone tries to do their finest Bez-like impersonation, complete with amphetamine-fuelled stares and knuckle-scraping jigs.

So just what is it that we're dealing with here? Nobody actually seems to know. The Heavenly Social are by no means the first to try this sort of eclectic music policy and will by no means be the last. But whatever it is, it's here, it's now and it's intent on delivering a sharp kick up the arse of British clubbing in 1996.

Brit hop? Amyl house? Yeah, yeah. It's time to wake up and smell the real flavour.

Kieran Wyatt

Ski's are good

CREAM

Madonna Di Campiglio, Italy

YOU are undeniably the most super of superclubs. Countless glittered-up boys and girls flock to your doors from every crevice of the country, shivering for hours in queues just to stomp and sweat on your hallowed dancefloor. You have a lion's share of the best national and international DJs. As well as a club, you also run both a shop and a bar. You have put out a double album and your own range of clothing, and have inspired hundreds of cloned clubs to follow in your footsteps.

You are Cream. So now that you've branched out with a chain in Birmingham and Glasgow, not to mention countrywide club tours and an annual residency in Ibiza, what on earth are you going to do next?

Outdoor festivals in the Welsh Black Mountains? Not exactly conducive to nightie-wearing disco-kittens. Mediterranean foam parties? Better in '88, mate. What about something stylishly reckless and exhilaratingly breakneck, something which flies in the face of sanity? Cue Cream Goes Snowboarding.

Peering out of aeroplane portholes 10,000 feet in the sky, the Italian Alps jaggedly map out beneath us like they've been doused with a gigantic box of Persil. It really does take your breath away. Crunching through deep snow in the bright sunshine, surrounded by sabre-toothed mountains, the feeling doesn't go away. Out on the plateau below, skiers come together in a lilac and lime colour-clash. They scatter as... waaaargh! An arc of snow curves into the air and a goateed snowboarder zips down the slope. He's chased by stony stares.

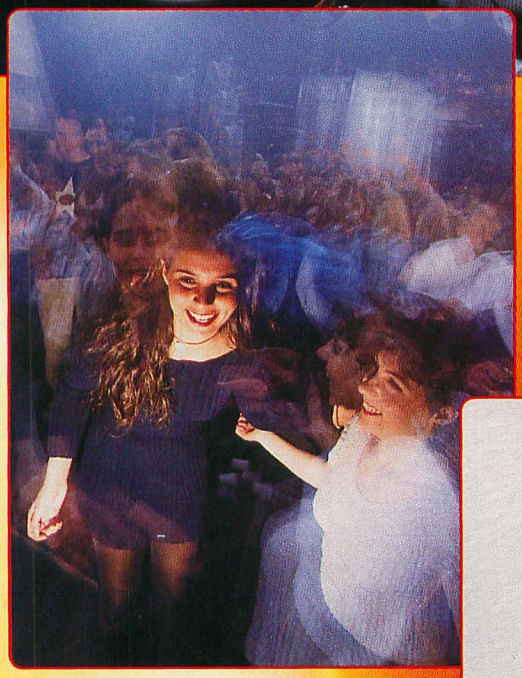
Enter Cream. Hoping to fuse the adrenalin-fuelled ethos of snowboarding with that of dance culture, their marquee billows on the mountainside in anticipation of a wild night of high altitude clubbing. Inside, the bar fills up with people and the dancefloor fills up with dry smoke, clouding Tom and Ed Chemical hunched over the decks at the back. Many of those here are baggy snowboarders and gold-spangled skiers, and most have really just come to see what all the fuss is about. Believe it or not, Cream is still largely an alien phenomenon outside of Britain.

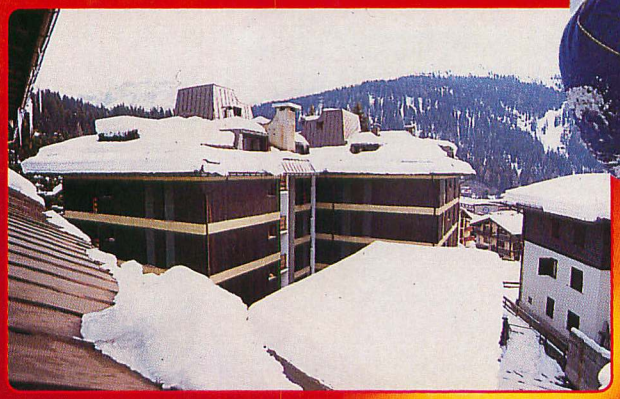
There couldn't be a more apt soundtrack to speeding down

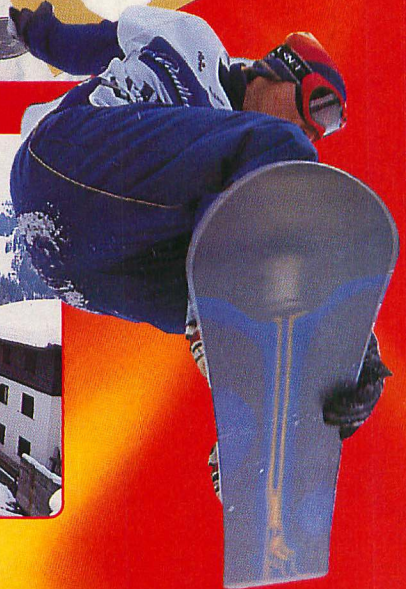
Ed Chemical and...

Tom Chemical

Pictures: Raise-A-Head







a mountain slope than the testosterone rock of The Chemical Brothers' "Exit Planet Dust". But tonight, Tom and Ed are not performing live, and their Sunday Socialist manifesto takes a while to convert the snow junkies to the world of bpms. The skiers earnestly shuffle from foot to foot to Bomb The Bass as though they are secretly wishing that it was Whigfield. The snowboarders slouch around in head-hugging hats like they would rather be moshing to Ugly Kid Joe. The main exception is a rad kid pogoing to Oasis' deadpan cover of "I Am The Walrus".

This simply wouldn't be a Cream event without a flood of merchandising and, not surprisingly, the next day finds the ski resort over-run with Cream jackets, Cream tops and Cream woolly hats. Everyone looks like they belong to a bizarre sect dedicated to the corporate advancement of hedonism. Still, the hats come in useful in exchange for drinks at the bar, as the resort staff are equally eager to obtain a slice of the Cream action. This bartering, however, is the only time there's no antagonism towards non-Italians. No wonder our visit rapidly deteriorates into a cross between Italian versions of "Twin Peaks" and "Fawlty Towers".

For snowboarding to ever take off over in the UK, there would either need to be a massive drop in temperature, or clubs would have to start opening dry ski slopes in their back rooms. Only by then, of course, Cream will have left this planet entirely. They'll be off astro-clubbing on Mars.

Rachel Newsome

words **Martin James** pictures **Colin Hawkins**

tour de force

Via their new album on Warp, B12 offer a trip in their 'Time Tourist' machine to the in-flight sounds of techno beats past, present and future

"WE used to live in Walthamstow, east London, and we nearly called ourselves E17. It's just as well we didn't. We'd never have learnt those dance routines!"

The legend of B12 goes before them. Well known for being awkward buggers, they apparently steadfastly refuse to talk to journalists who don't know their stuff. In fact, according to many, it's easier to get blood from the proverbial stone than it is to interview this straight-talking duo. Yet within minutes of our meeting, they had laughed, joked and chatted their way through number-crunching name changes and McDonalds versus Pizza Hut culinary assessments.

Steve Rutter and Mike Golding have obviously achieved a reputation based largely on exaggerated rumour.

"We are very down-to-earth," explains the flu-ridden Steve. "We don't care what other people think, we just tell it like we see it. The last time we went into Fat Cat, they gave us a pile of records as long as my arm and a pile of CDs as long as my leg, and we went into a back room to listen to them. We were going through all this stuff we'd heard people raving about and we were going, 'Crap, crap, crap...'."

"We always seem to say things which don't go down too well," adds Mike. "People think we are having a pop, which I guess we are. I suppose we're just very critical about music. We reckon there are only three types of music. Really good music, quite good music and shit. And 99 per cent of it falls into that last category."

"We reckon there are only three types of music. Really good music, quite good music and shit. And 99 per cent of it falls into that last category"

FOREVER finishing off one another's sentences and jokes, B12 are a great double-act. They seem to be totally tuned into the same wavelength. The problem is, it's a wavelength few others can tune into. So how do you turn the cranial dial to the B12 frequency?

"Bad Manners, The Specials, Howard Jones..." offers Mike.

"Howard Jones!?" interjects Steve.

"Howard Jones was a right lad, a right good bloke," says Mike defiantly. "I remember seeing him at The Lyceum, bare feet, bleached hair, and wearing an orange boiler suit. All there was onstage was him, five keyboards and his dancer, Jed, in his cheesy make-up. We actually sampled Howard Jones on one of our first tracks, but we never put it out. Anyway, where was I? Yeah, Gary Numan, Ultravox, Human League, Yazoo, Kraftwerk. Then we got into electro and hip hop. Then I moved on to disco, soul and garage."

"I missed out on the disco and the garage," notes Steve, fighting through both his partner and his bunged-up nose to get a word in edgeways. "I was too busy listening to Crass albums.

"Then it was acid, which is where Steve jumped back in. Frankie Bones and Tommy Musto's 'Bones Breaks' albums. And then on into techno. We were listening to Detroit techno all the way through acid house, but after that we got right into people like LFO. And that is where we have been ever since. Solely techno. That was the point where we started making music... Actually, that's a total lie. We first started making music around the time of the 'Bones Breaks' albums. Erm, that's about it really."

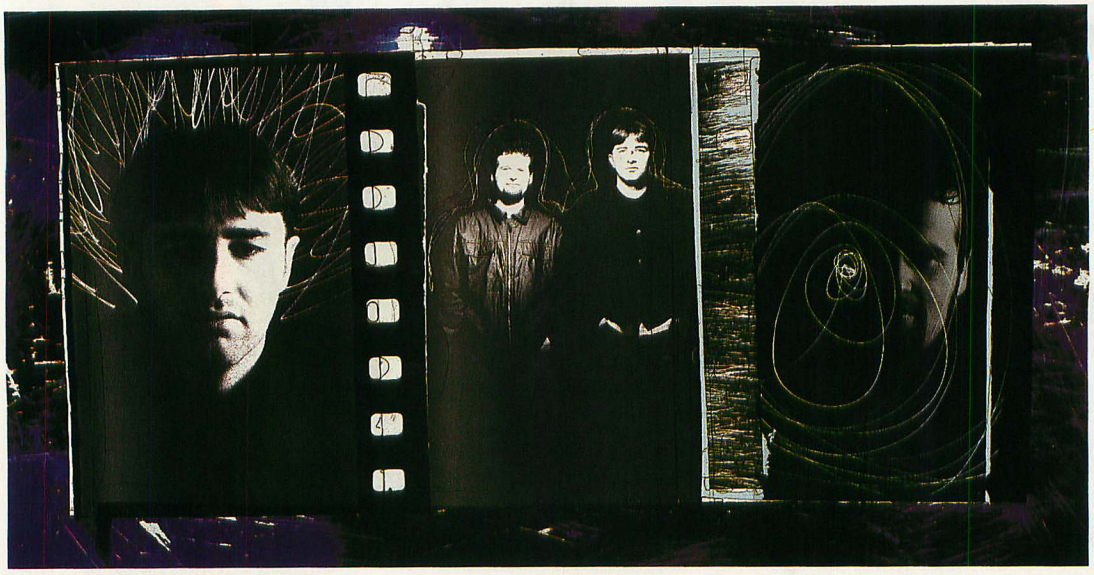
Nothing too startling about B12's musical history, then. But what is refreshing is the way that, unlike so many others, the duo are not prepared to gloss over their less-than-trendy influences. As they themselves say, they're just a couple of down-to-earth people who happened to rise to relative prominence at the height of the disastrously tagged "intelligent techno" scene.

It's now three years since the gravy trainspotters of the electronic music world were falling over themselves to jump onto that particular bandwagon. With influences flooding in from Detroit and early British industrial funk, it was a style of techno which became more comfortably defined by Warp Records' "Artificial Intelligence" series. Fittingly based in Sheffield, Britain's industrial music capital and a ideological twin city to Detroit, Warp collected together the talents of Aphex Twin, The Black Dog and Richie Hawtin's Fuse project, among others. They subsequently created a movement which everybody from the dance cognoscenti through to indie chancers wanted a piece of.

B12

B12's own "Artificial Intelligence" offering was "Electro-Soma", a completely mesmerising album. Blending Carl Craig-style Detroitisms, Kraftwerk's bleeped-out minimalism and Eno's "Taking Tiger Mountain"-era dissonant ambience, "Electro-Soma" has stood the test of time better than many of the other releases in the Warp series. The duo's unbridled passion for Detroit techno probably has something to do with it.

Indeed, this sound manifested itself in the duo's music to the extent that rumours began circulating saying they were from the old Motor City itself. Steve and Mike's air of anonymity merely served to fuel such stories. Releasing records under the names of Redcell, Musicology and CMetric for around two years prior to their Warp album, their own B12 label had already become one of the most highly collectable purveyor of Detroit techno not to have come out of the old US of A.



Unfortunately, at this point, it seemed like there were only about a dozen people in the UK actually into Detroit techno. Everyone else and their lover had gone hardcore crazy.

"We were doing all this Detroit techno stuff and nobody was interested," explains Mike. "Then Warp came up with the 'Artificial Intelligence' series, which was frankly pretty ropey in parts. I mean, I don't want to name names, but you know our three categories and a lot of that stuff was in the lower end of 'shit'. After that, you had loads of even shittier records. Where you used to look forward to a record coming out, you suddenly couldn't rely on anything anymore."

"TIME Tourist", the second full-length album release from the B12 set-up, expresses Steve Rutter and Mike Golding's approach to music far more succinctly than its predecessor. While "Electro-Soma" implied that all of their music was produced as B12, "Time Tourist" shows this name to merely be an umbrella for the various strands of techno on the duo's imprint.

They may categorise other people's music as "really good, quite good and shit", but their own work is broken down into three distinct brands. The darker, atmospheric pieces are credited to CMetric, while the more rhythmically direct tracks are gathered under the Musicology tag. The final style shift is represented by Redcell, which encapsulates a funkier sound. The jelling agent is that all-important Detroit vibe.

Despite "Time Tourist" appearing on the Warp stamp, B12 are outspoken in their hatred of just about everything associated with the music business. It was the main motivation for them setting up their own label and it remains the driving force behind everything they do. Their desire to not play the game extends as far as not giving titles to the tracks they release on the B12 imprint. Time and time again, their talk returns to their total mistrust of "the biz" and the attendant music press.

"The music business would force us to sit here and say, 'Last night, I was having this wank and it inspired me to make make a track which is...'" begins Steve.

"'...like cold metal and hot steel'," interrupts Mike, as ever in tune with his cohort. "Or we could say we were half asleep when we recorded the album. Lucid dreaming throughout. But that's simply bullshit to give the media something to say about it, along with how the tracks have got [in a pseudo public school voice], 'Pittery pattery hi-hats and low sub-sonic bass'. Journalists are only after word bytes anyway, they aren't really interested in music."

"And even if they are, they criticise without actually knowing what they're talking about," declares Steve.

"Everybody is entitled to their opinion, but the more educated that opinion is, the better it's going to be," argues Mike. "Look at the way the word 'techno' gets misused and people then pick up an unreal version of the sound. The roots of techno lie in Detroit and Detroit alone. It's the place where the word was invented, where the music was first called 'techno' by the musicians themselves. Simple as that."

B12 are so passionate about promoting their perception of techno's true roots that "Time Tourist" offers an all-embracing tapestry of the genre's rich and varied hues. From the languid refrains of CMetric's "DB5" to the digitised jazz-funk fission of Redcell's "The Silicon Garden (Flymocut)", the new album provides an exciting sonic boarding card to the group's neat, futuristic sightseeing trip.

"We wanted to present the listener with a lot of different perceptions of what we consider to be techno music," explains Mike. "It's essentially our little tour through time."

A concept album, then? With the accompanying artwork incorporating a painting by the acclaimed science fiction illustrator, Trevor Webb, it would certainly seem so.

"The cover is a spaceship docking over this futuristic view of London," says Mike.

"It looks like the Space Shuttle," says his partner.

"I think it looks more like the Sulako from 'Alien' with 'London Tours' written on the side. We are necessarily not saying that techno is futuristic music or anything like that, we're just acting as tour guides, showing people around all of these different stages in techno history."

An interesting idea, but couldn't this concept be cynically viewed as just another version of their 'Last night I had a wank' scenario? Are they not coming up with the same kind of myths which they are quick to criticise others for? Like lucid dreaming, isn't time touring just a way to wrap up a product?

"The roots of techno lie in Detroit and Detroit alone. It's the place where the word was invented, where the music was first called 'techno' by the musicians themselves. Simple as that"

With B12, the main difference would seem to be the group's sense of humour. The cover of "Time Tourist" also presents a spoof computer game, complete with reviews courtesy of "The Times Edutainment Supplement" and "DR Games Magazine". One of these reads, "An exceptional headworld experience... To B (this) 12 takes 21". Indeed, the album insert is packed full of word-play and cyber jokes, all set 200 years into the future, when B12's WorldCOM system has created home entertainment packages employing people's temporal and telapathic interfaces. Apparently.

"It's supposed to be an off-world tour," laughs Mike. "The idea is you're travelling through time in a computer environment and the first track, 'VOID/Comm', is like a musical representation of the sleeve. It could be taken as future music or as old music. It really depends on which point in history you are starting the tour at. If people say this music reminds them of things, then that's good. As far as we are concerned, that's basically what it is all about. What happened in the past always inspires the present and it's important to move forward knowing exactly where you came from."

The head-flight is now boarding at Gate B12. Fasten your safety belts and place your seats in an upright position. If you are smoking, please put out your cigarette. Oh, and don't forget to insert your free retinal receivers.

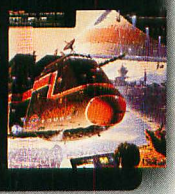
Bon voyage!

'Time Tourist' is out now on Warp. For more information, visit the B12 Web address at Http://taz.hyper real. com/music/artists/b12/ or e-mail the duo on b12@btwelve.demon.co.uk

Discography

SINGLES (all untitled)
B1201: MUSICOLOGY
B1202: 2001
B1203: FUTURE/PAST and AS ONE
B1204: MUSICOLOGY
B1205: REDCELL
B1206: MUSICOLOGY
B1207: REDCELL
B1208: REDCELL
B1210: STASIS
B1211: CMETRIC
B1213: T-Shirt
B1214: B12/ ART Records release including REDCELL

ALBUMS
B1209: "PRELUDE PART 1" (promo compilation)
B12CD1: REDCELL/STASIS (B1208, B1210 and six unissued tracks)
WARPCD9: B12 - "Electro-Soma" (Warp Records)
WARPCD37: B12 - "Time Tourist" (Warp Records)



rm COOL CUTS

presents

Reaching Up -
Oscar G feat. Marck Michel

Feel My Body - Frank
O'Moiraghi feat. Amnesia

Got Myself Together -
Bucketheads

Everybody Needs A 303 -
Fatboy Slim

Keep Hope Alive -
The Crystal Method

Forerunner -
Natural Born Grooves

Race Of Survival - Sonz Of
Soul feat. Steven Ville

Change - Daphne

Freedom (Make It Funky) -
A Lil Louis Painting
Black Magic

Is This The Rhythm? -
Rhythm & Vibe

Another Day - Kathy Sledge

Happy Days - Sweet Mercy
feat. Joe Roberts

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CLUBLIFE

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cameras ready, prepare to . . .

flashback

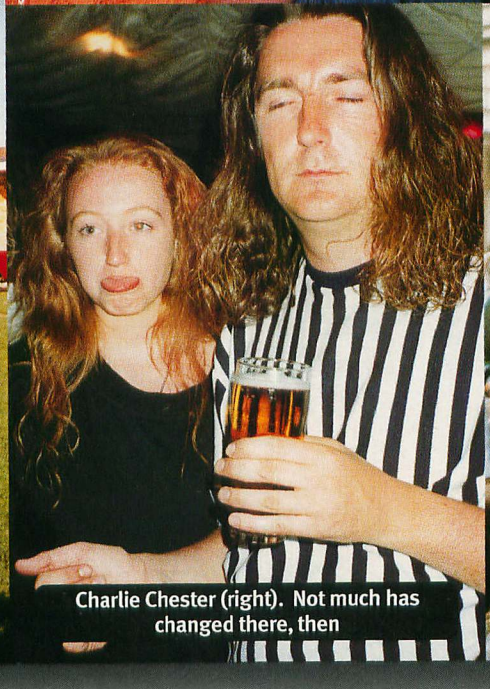
We like having friends. But we're probably about to lose a whole bunch of them. And purely for the sake of your enjoyment. Because the people in these photos, which were taken during the heady days of 1988-89 (with the exception of a cracking snap of Terry Farley from 1981), have gone on to become some of the most influential names on the club scene. From spinners to producers, from promoters to scenesters, the cheeky smiles on their faces clearly show that they really did believe they were changing the face of music in Britain. Cameras ready. . .

Darren Emerson (left) at Shave Yer Tongue

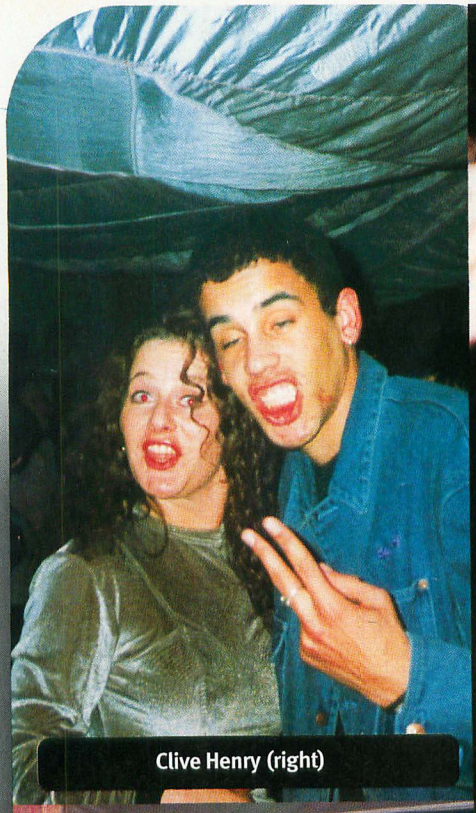
Fiona and Phil Perry

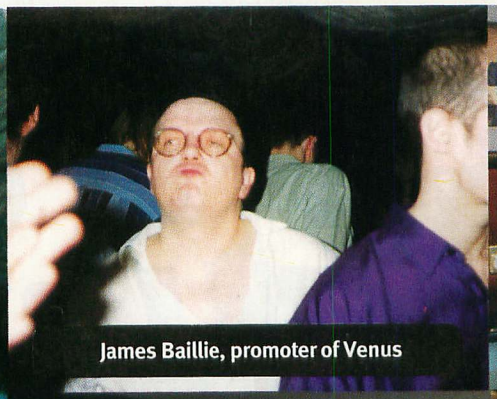
Kevin Swain from DOP

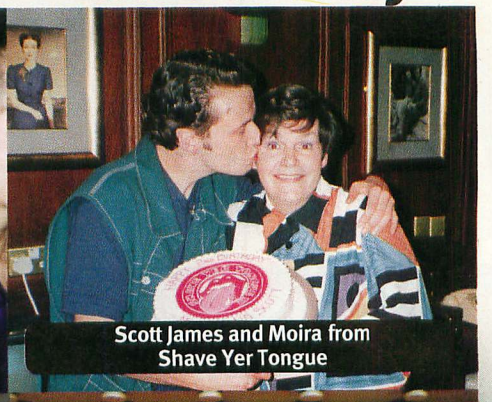
Terry Farley (right) at the Caister Soul Weekender, 1981

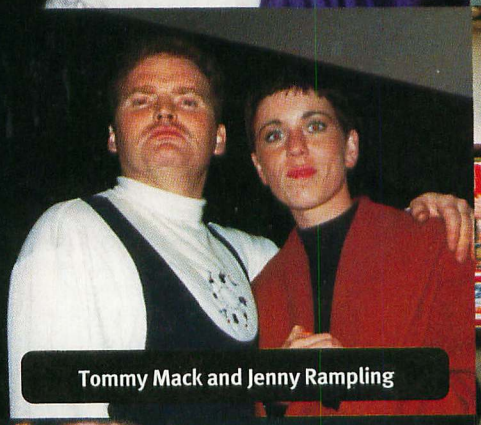

Charlie Chester (right). Not much has changed there, then

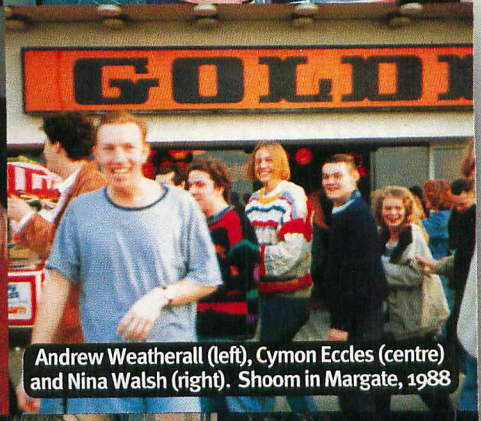
Andrew Weatherall (left) and Boys Own's Steve Mayes. Boys Own party, Guildford, 1988

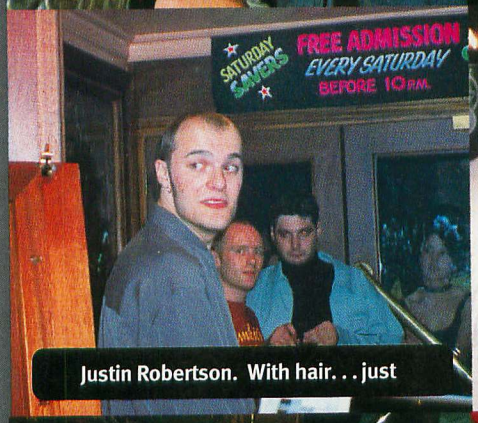

Clive Henry (right)


James Baillie, promoter of Venus

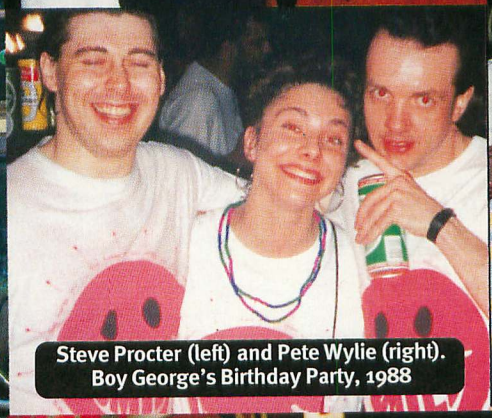

Scott James and Moira from Shave Yer Tongue

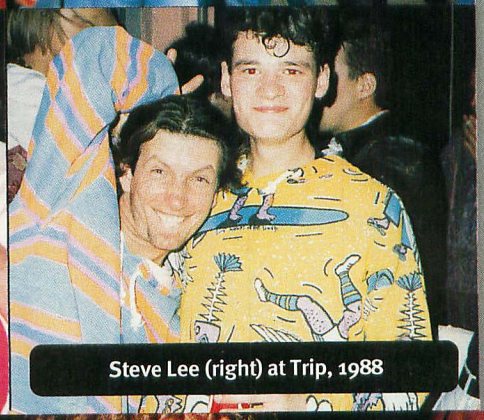

Tommy Mack and Jenny Rampling

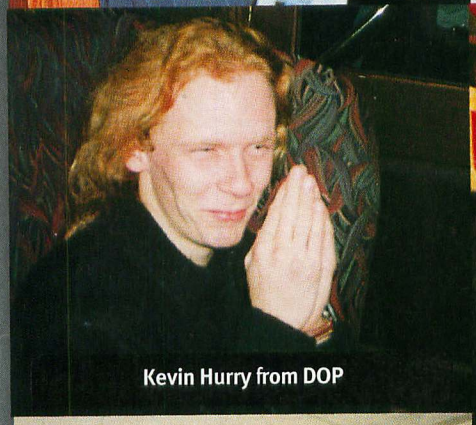

Andrew Weatherall (left), Cymon Eccles (centre) and Nina Walsh (right). Shoom in Margate, 1988

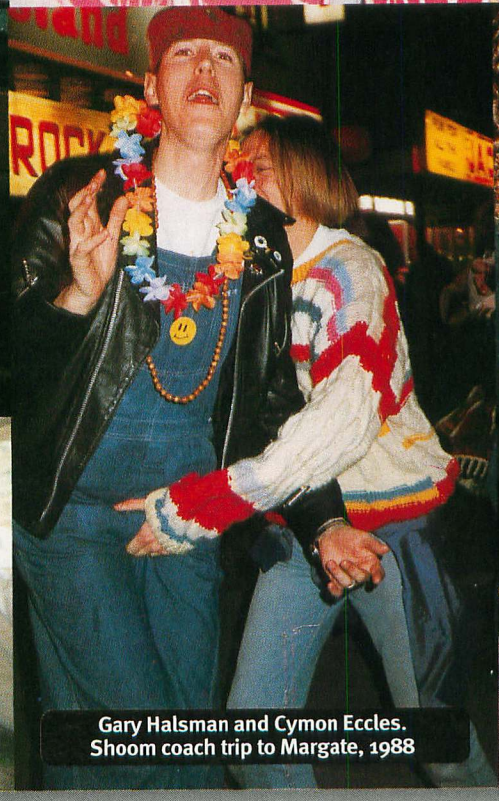


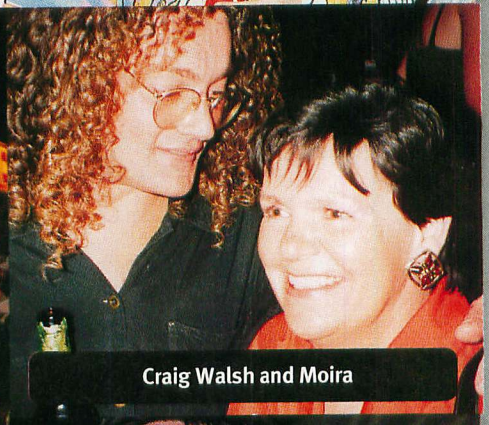
Justin Robertson. With hair. . . just

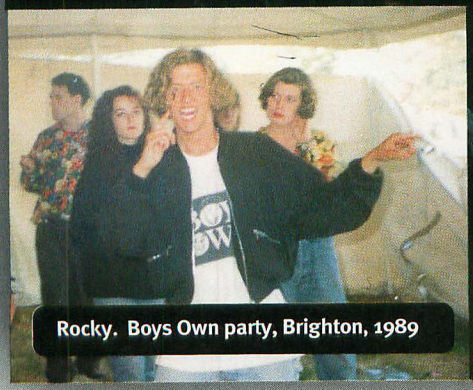

Steve Procter (left) and Pete Wylie (right). Boy George's Birthday Party, 1988


Steve Lee (right) at Trip, 1988


Kevin Hurry from DOP


Gary Halsman and Cymon Eccles. Shoom coach trip to Margate, 1988


Craig Walsh and Moira


Rocky. Boys Own party, Brighton, 1989

Brandon Block. Off his. . .

hardcore uproar

Following the commercial success of Technohead and Q-Tex, the underground is set to hit back with the ultimate rave-will-never-die sound. Prepare for the HARDCORE wipe-out

ACROSS Europe, from Scotland, Northern Ireland and Holland to Germany, France and Switzerland, gabba is a hardcore underground sound and chart-topping pop music. Only England has resisted its charms. For four years now, gabba in England has remained the preserve of die-hard nutters and post-Spiral Tribe ravers. To the tasteful techno hipsters, it is simply beyond the pale, while the original hardcore audience have preferred to follow the evolution of breakbeat into jungle and happy hardcore.

But all that may now be about to change. For starters, the Scottish-Dutch hybrid called happy gabba is fusing with English happy hardcore to form the ultimate rave-will-never-die sound. And then there's the surprise success of Technohead's "I Want To Be A Hippy". Created by veteran rave producers Michael Wells and the late Lee Newman, the track is the zany blast of full-on gabba. When it was originally released in 1995, it was a Euro smash, spending four weeks at Number One in Holland and also topping the charts in Germany and Austria. Although it initially merely dented the indie charts in Wells and Newman's native England, Technohead stormed the UK Top 10 when it was reissued at the beginning of the year (complete with a Carl Cox remix).

So is "I Want To Be A Hippy" the first skirmish of an imminent gabba invasion of England?

WELCOME TO THE TERRORDROME

BACK in 1990-91, hardcore meant pretty much the same thing the world over. But in 1992, England went off on its own trip and hardcore meant breakbeats and sub-bass, a style which evolved into today's hardstep jungle and drum 'n' bass sound. At the same time, however, the Dutch were inventing the hardest-core sound yet. Gabba.

But what exactly is gabba? The story begins with Joey Beltram and Mundo's Muzique's monstrous Second Phrase track, "Mentasm". The "Mentasm" riff, a swarming, killer-bee drone, swept through the hardcore rave scene in 1991-2, from the Belgian "hoover" tracks to the early output of Reinforced. According to Lenny Dee, the Brooklyn-based god of hardcore throughout Scotland and Europe, another gabba prototype was "We Have Arrived" by Mescalinum United, aka The Mover, the shadowy figure behind Frankfurt's PCP label.

"Dutch producers took the Mentasm'/Mescalinum sound and made it harder and faster," says Dee. "But they also made it happier. The Dutch just like to get silly."

The key elements of early gabba were distorted 909 kick drums, aggressive samples from rap, metal and horror movies, and insanely fast tempos ranging from 180 to 250 bpm. But as well as a sound, gabba quickly also established a subculture. Originally Dutch yiddish for "best mate", gabba came to mean "ruffneck".

Rotterdam's working-class youth subsequently flipped the derogatory term around, transforming it into a badge of pride. Regional antagonism and underclass resentment fused into a fierce, but tongue-in-cheek rivalry with Amsterdam, Rotterdam's enemies both in football (Feyenoord versus Ajax) and in music (Amsterdam's tasteful house scene versus Rotterdam's raucous hardcore). The first true gabba anthem, created by DJ Paul Elstak, was Euromasters' "Where The Fuck Is Amsterdam?".

By late 1992, gabba was huge, spawning imprints like Forze, Ruffneck, KNOR and Terror Traxx, and massive events such as Nightmare In Rotterdam and Terrordrome. Even Amsterdam got into the act with the Mokum label.

Gabba had its own look, with shaved heads, Puma trainers and "Aussies" (Australian track suits costing up to £500). It also had its own dance, a sort of palsied pogo (the only possible response to bpms that frenetic).

Inevitably, gabba's rowdy male-bonding vibe inspired distaste and fear. Some were quick to equate the gabbas' cropped hair with "white power" skinheads, a connection no doubt helped by the Feynoord supporters' unfortunate habit of hurling anti-semitic chants at their Ajax opponents (a reference to Amsterdam's historical role as a Jewish merchant centre). In response, gabba DJs organised an anti-racist petition. Mokum still prints the slogan, "United Gabbas Against Racism And Fascism" on their records.

It's also worth noting that, although the emotional spectrum of gabba ranges from megalomania to paranoia, with typical song titles including "I'm The Fuck You Man" and "The Realm Of Darkness", there's rarely any tension or fights at Dutch raves.

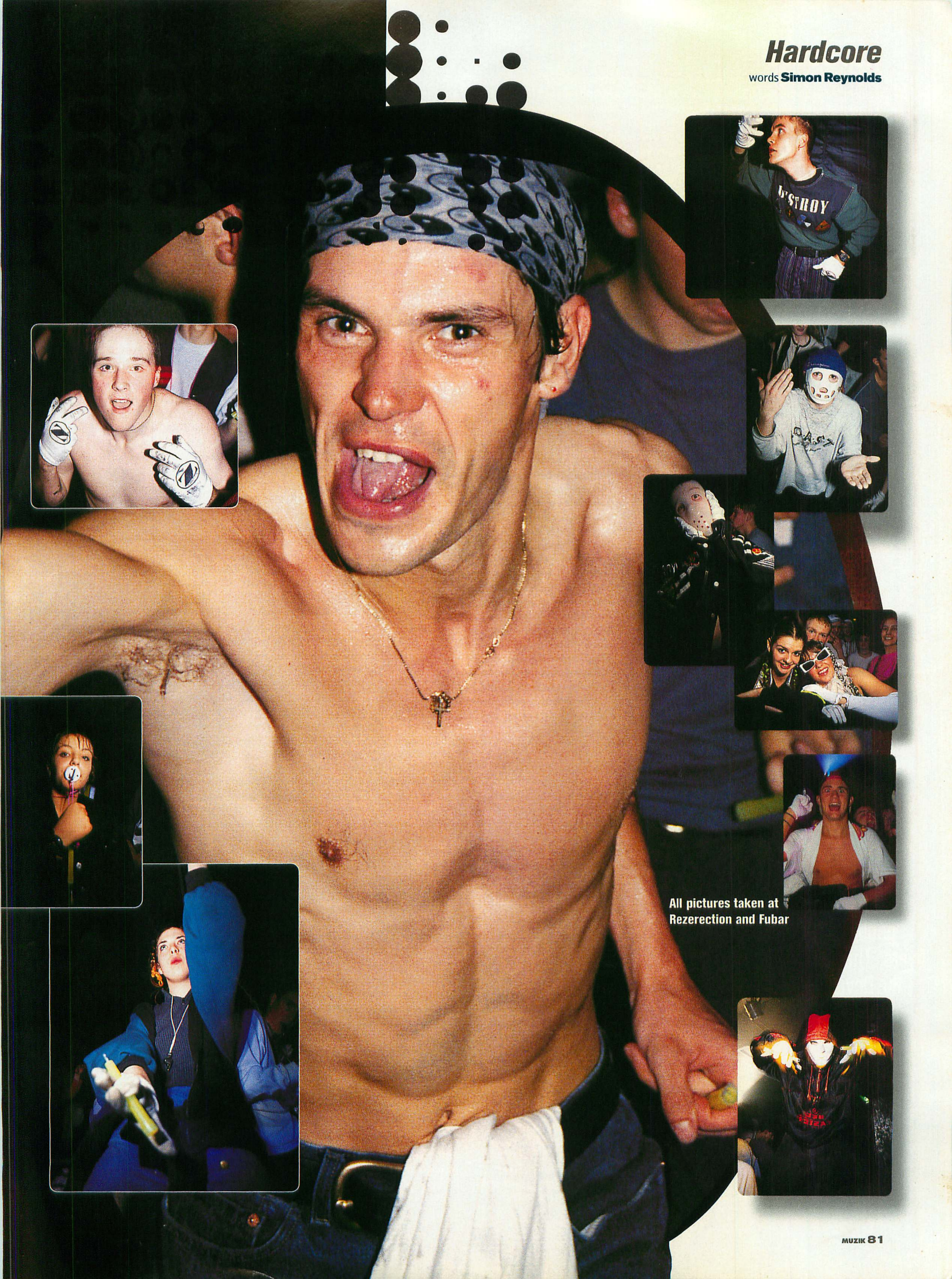
HAKKUH, YOU KNOW THE SCORE

ALTHOUGH gabba sounds like the most funkless and Aryan music this side of death metal, in many ways, it's Holland's equivalent of hip hop. Gabba tracks often sample boasts and threats from Def Jam rappers like Chuck D and LL Cool J, a trait dating back to Human Resource's "Dominator", which actually made the UK Top 30 in late 1991. In addition, many of the top producers, including Dark Raver, Robert Meijer of High Energy and Francoise Prijt of Chosen Few, started their careers as hip hop DJs.

"Hip hop and gabba shares an attitude," explains Prijt, who has pioneered a style he calls "gangsta gabba". "It is made by people and for people who want to get rid of their aggression."

Hardcore

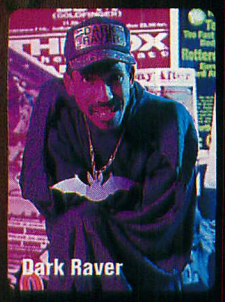
words **Simon Reynolds**



All pictures taken at Rezerection and Fubar

Hardcore

"This has always been a working-class scene, a scene with no pseudo-intellectual element," says Technohead's Michael Wells. "People respond on a gut level and it's not just dance snobs who don't like it. In Holland, the church turn up to gabba raves with flyers. They think it's the Devil's music. The apocalyptic, sci-fi and horror movie imagery in gabba, it's all part of the trash culture these kids are into. And it's very similar to the way that heavy metal acts uses imagery of death and destruction. It's a reaction against the pressures of modern life."


Dark Raver

The gabba rallying cry of "hakkuh", a word which means to hack somebody with an axe, was coined by Dark Raver, who sports a black cloak and wields a plastic axe while DJing. Kids would yell "hakkuh" at him and he'd respond by striking them across the skull with his axe. Echoing old UK hardcore slang like "sledgehammered", "hakkuh" underlines the concussive nature of gabba music. It's about achieving oblivion, by any means necessary.

The dark side of this was the excessive drug taking which became apparent by 1994. With the records getting insanely fast, gabba kids began to consume more and more speed, LSD and cocaine (often smoked), plus vast quantities of Ecstasy. According to Dark Raver, too many kids, often as young as 13 or 14, were caning it too hard. There were numerous drug-related deaths and negative media coverage. Some raves lost their licenses, although the bigger, well-organised events like Nightmare survived.

Scott

"The scene became too mental, with people taking too many Es because they were getting tired from dancing at that super-fast tempo," explains Dark Raver. "There were very few girls dancing, just bald guys with their tongues poking out and a seriously aggressive look in their eyes."

SCOTLAND THE RAVE

SOMETHING had to give and a way out was offered by the somewhat lighter and slower (around 170 bpm) Scottish rave sound pioneered by whizz-kid producer Scott Brown. As The Scotchman, his 1994 "Mayhem"/"Asylum" single was the debut release for a new happy gabba imprint called Dwarf. Dark Raver and his DJing partner, Gizmo, admired the sound and responded with "Whoops There It Is", which became the second Dwarf release. There then followed a deluge of similar-sounding tracks, so many that Dwarf started up a subsidiary, Babyboom, in order to cope. Babyboom's logo, an infant giving you the finger, nicely captured the fun vibe.

Still only 22, Scott Brown has released some 60 tracks over the last three years using alter egos such as Annhialator, Bass-X, Lord Of Hardcore, Bass Reaction, Genocide and Kinetic Pleasure, as well as The Scotchman. Then there's his production of Q Tex, the pop techno sensations, and the six labels he administers (Evolution, Twisted Vinyl, Screwdriver, Poosh, Evolution Gold and Corrosion). Scott is the prime mover in a vibrant Scottish hardcore scene which also includes labels like Epidemic, Bass Generator and Massive Respect, acts like Technosis, The Rhythmic State and Neurotek, and magazines like "M8" and "Clubscene".

> "In Holland, the church turn up to gabba raves with flyers. They think it's the Devil's music"

"Scotland's rave scene split off from England when hardcore got too breakbeat-orientated, too dark and moody," claims Scott. "This, together with our native preference for bouncy, uplifting records, was also why hakkuh gabba never really took off in Scotland."

Just as happy hardcore DJ/producers such as Brisk, Vibes and Hixxy have found an audience north of Hadrian's Wall, the Scottish sound is now slowly percolating down into England via clubs like Doncaster's Warehouse, Stoke's Kinetic and The Dock in Liverpool. Bucking this north-downwards trend, Mokum's UK distributors, Roadrunner, insist there's also a peculiar pocket of gabba fans in the south-west of England. And like happy hardcore, happy gabba seems to be appealling to a new crop of kids who are going through their honeymoon period with Ecstasy.

"They don't worry about the punishment their bodies are taking," notes Scott. "They're necking loads of E and whizz. But that said, a lot of kids are giving up drugs for energy drinks like Red Bull. Two bottles and your legs are going like crazy!"

CLASSIC GABBA

THE ORIGINAL GABBA – "Pump That Pussy" (Mokum)
ROTTERDAM TERMINATION SOURCE – "Piong" (Rotterdam)
DYE WITNESS – "If Only I Had One More" (Midtown)
SPERMINATOR – "No Women Allowed" (Rotterdam)
LENNY DEE – "English Muffin" (Industrial Strength)
PCP – "6 Million Ways To Die" (PCP)
KNIGHTVISION – "Knight Of Visions" (Ruffneck)
ANNHILATOR – "I'll Show You My Gun" (Mokum)
WEDLOCK – "I'm The Fuck You Man" (Ruffneck)
HUMAN RESOURCE – "Fuck Them" (KNOR)

CLASSIC HAPPY GABBA AND SCOTTISH RAVE

CHARLIE LOWNOISE & MENTAL THEO – "Wonderful Days" (Master Maximum)
DJ PAUL ELSTAK – "Luv You More" (Stip)
SEARCH & DESTROY – "Iron Man" (Mokum)
Q-TEX – "Equazion" (Evolution)
STINGRAY & SONIEDRIVER – "As Cold As Ice" (Dwarf)
THE RHYTHMIC STATE – "Soap On A Rope" (Massive Respect)
QFX – "Freedom" (Epidemic)
BASS REACTION – "Technophobia" (Evolution)
BASS X – "Hardcore Disco" (Evolution)

COMPILATIONS

"HARDCORE TERROR: THE DUTCH MASTERS VOLUME 1" (Rumour)
"HARDCORE CHEDDAR: THE DUTCH MASTERS VOLUME 2" (Rumour)
"REZERECTION: THE AWAKENING OF '95" (Evolution/Twisted Vinyl)
"REZERECTION: THE EQUINOX" (Rezerection)
"FKING HARDCORE PART 3"** (Mokum)
"CYBERDROME: ALIEN CITY PART 1" (Mokum)
"THE RUFFNECK COLLECTION PART 5" (Ruffneck)
"BOUNCY TECHNO ANTHEMS" (Rogue Trooper Happy Trax)

As in Holland, Scotland's spate of drug-related deaths have given hardcore a disreputable image and prompted a clamp-down by the authorities.

"Hardcore clubbing is now almost dead," says Jamie Raeburn of "Clubscene", the Scottish rave magazine/label. "There's only really The Metro in Ayr, Nosebleed in Fyfe, Sativa in Edinburgh and Fubar in Sterling, but thesedays that's more house-orientated two Saturdays out of four."

Almost all the other Scottish clubs are pushing house because they associate hardcore with kids from the housing schemes. But big parties like Rezerection remain true to the cause and, despite Scottish techno's bouncy aura, there is still an undercurrent of punk rage in the rave celebration. Take "No DS Allowed" by The Rhythmic State, a tirade against the police's Drugs Squad, who have maintained an intimidating presence at raves since the wave of drugs deaths at Hangar 13 in 1994.

"'No DS Allowed' is the ultimate two-fingered salute," declares Raeburn. "And you can't really blame the kids. Most of their clubs are being closed down and the police continue to harass them. If the media and the authorities try to take your music away, you're bound to tell them to fuck off."

INTO THE ABYSS

SO where next? Will there be a gabba invasion of England, with happy gabba and happy hardcore merging stompy 4/4 kick drums and super-fast breakbeats into a single sound?

"Gabba started as full-on, kick-your-mother music, but it has evolved into something similar to happy hardcore," claims Paul Weaver, the compiler of collections such as "Hardcore Terror" and "Hardcore Cheddar". "Now the Dutch guys are into breakbeats, it's gone full circle. In the early days of hardcore, everything was mixed up and the music was split into techno and breakbeat. Now they have reintegrated into something which is not unlike 1992 hardcore, only a bit faster."

All of which has disgusted the die-hard gabbas, who are railing against "smiley-faced bollocks".

"Which is why, across the world, there are strains of hardcore made by and for the gabbas who can't stand cheese," continues Paul. "These tracks are like thrash metal with mad kick drums."

Even in the UK, there are pockets of resistance. The ruling DJ is Loftgroover, the self styled lone-crusader for a sound he variously terms punk-core, scare-core and doomtrooper.

"I don't want people to be happy when I am playing my records," Loftgroover recently declared in "Eternity" magazine. "I want them to feel violence. There's too much niceness in the rave scene."

In addition to this, there's also the crusty/gabba connection. In London, DMZ, a club run by United Systems (the anti-Criminal Justice Act organisation), is dedicated to hard-as-fuck music of all genres. On a typical night, mental gabba gives way to floaty drum 'n' bass and breakbeat acid tunes which mutate into full-on 303 onslaughts. And it's all lapped up by a mixed crowd of gabba and squatter-types with matted dreadlocks and body piercings.

Another key player is an organisation called Praxis, who throw monthly Dead By Dawn parties and put out a fanzine entitled "Alien Underground". Praxis are part of an international network of severe, cerebral ultra-core, taking in labels including Fischkopf, Cold Rush, Napalm, Gangster Toons Industry, Digital Hardcore, PCP, Kotzaak, Shockwave, Overdrive and Drop Bass Network, and featuring artists like DOA, Rage Reset, Temper Tantrum, Leather Necks, Delta 9, Disintegrator and C-Tank.

"There's muthafucka gabba, which is all mid-range frequencies with no bass and is often DJed by people who used to be punk or thrash metal fans," states DMZ's DJ Simon. "Then there's gangsta gabba, which has breakbeats, and speed-core, which is the staple of France's ultra-hard scene. That was kick-started by Spiral Tribe after they had exiled themselves following the Castlemorton trial. And the next big thing will be the gabba-jungle fusion, with lots of sub-bass and more breakbeats."

Technohead

Lenny Dee

For DMZ, the latest gabba mutations express a post-Criminal Justic Act anger. But for others, they are just more excuses for mindless mayhem and aimless aggression.

"These kids aren't white-gloved ravers, they're not into happiness," says Lenny Dee. "They do shit E, acid, coke, angel dust and ketamine."

They also listen to acts like Nasenbluten (German for nosebleed), who run the Australia-based Bloody Fist label and create tracks like "Kill More People" and "Cocksucker" (clocking in at a lethal 300 bpm!). Recorded in mono on a crappy Amiga computer, Nasenbluten's nasty noise is anti-rave, anti-soul, anti-just-about-everything. They've just recorded what must be the ultimate gabba track, a diss on the genre's inventor, Paul Elstak, for the heinous crime of going cheesy with happy gabba hits like "Luv U More".

The title? "Rotterdam Takes It Up The Ass".

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"WHEN WILL SOMEONE PUT A STOP TO THIS SENSELESS SLAUGHTER OF INNOCENT CHEESE ?"

..... *CHEESE MONGERS WEEKLY*

the pace maker

LTJ Bukem

words **Calvin Bush** pictures **Vincent McDonald**

the pace maker

Drum 'n' bass innovator, Speed resident and Good Looking label boss, LTJ BUKEM showcases the tunes which changed the face of jungle with the release of his 'Logical Progression' compilation album

STANDING outside of Manchester's Sankeys Soap with a box of dub plates in one hand and Conrad, his long-time MCing companion, by his side, all that LTJ Bukem can hear is a bassline thudding through the walls. Muffled by distance, contorted by the fervour of the crowd reaction, this doesn't sound promising.

"What kind of a party is this? Are you sure this ain't no ragga do?"

As the question is asked, there's a tremulous note of what sounds suspiciously like apprehension, bordering almost on fear. The promoter has a lot of convincing to do.

Inside, the pressure would make an overheated oven sweat. Manchester is out in full force to herald a rare jungle event. The near-Southside posses are giving it the arms-crossed attitude. Sweat-soaked students are losing it with complete disregard. It takes 20 minutes to even get close to the DJ booth, and, when you do, all you can smell is sweet ganja, all you can see are faces flushed with awe, fascination and confusion. And all you can feel is the almighty whump of the megaton bass.

"I'd blag my way into clubs for nothing by saying I was the DJ. I'd just turn up with my box of records and stand there waiting, in case the booked DJ didn't turn up"

Except that, things being the way they are in Mancheser right now, Guidance, tonight's one-off, can't even use the word "jungle" on their flyers. The attendant risk of violence, which last year became manifest when The Hacienda tried to hold their own jungle night, still resonates every time the city's venues hear the word. There's still a lot of educating to be done here. Prejudices to be broken and facts to be clarified.

Outside again, the man Omni Trio's Rob Haigh once referred to as "The Derrick May of hardcore" is still wavering.

"I ain't sure about this, you know," he murmurs to Conrad.

But it's too late now. Before we know it, swept along on our own indecision, we are inside the venue. Forging a path through the crowds. Catching the odd glance of recognition. Feeling the sudden pat of hands on back. After all, it's been a long time since LTJ last played in Manchester. Five years, maybe even six. He can't quite remember. Ironically enough, it was at The Hacienda.

We eventually muscle through to the box and it turns out the man who has been manipulating the fierce blend of strychnine drum 'n' bass funk is Coventry's Doc Scott. A like-mind. A handshake and, 10 minutes later, with an untitled dub plate on the decks, Daniel Williamson is on the decks. The "Bukem" moniker, incidentally, came from sharing the same name as a character in "Hawaii Five-O", the Seventies cop show which featured the catch-phrase, "Book 'em, Dano", and the "LTJ" bit from *"el DJ"*, Italian for "The DJ".

The record's identity is irrelevant. From the rippling opening, a swelling crescendo of orchestrated melodies instantly taking us through some 2001 nebula, drifting at the speed of light, it is obviously a "Bukem tune". Maybe something specially made for him by Peshay or Blame or Tayla. The crowd pause, caught momentarily in a timeshift. They're unsure whether to close their eyes and sway, or dance to an imaginary beat. Then a fusillade of hi-hats, layering, layering, peaking and... whumph. That trademark 808 bass drum pulls on our feet like a puppetmasters' victims.

Cheers. Applause. Conrad asks us to "Please welcome LTJ Bukem". More cheers. We're off. And everything's looking good for jungle's original spaceman.

"EACH new hour holds new chances/For new beginnings/ The horizon moves forward offering you space/To take new steps of change."
LTJ Bukem – "Horizons", 1995.

"DANNY is a god. If it wasn't for him and what he has done for us, none of this would ever have happened."

Sitting in the front room of a Barrett-style des res just outside of Watford, Carla, the girlfriend of PFM's Mike Bolton, is unequivocal about LTJ Bukem's importance. It's not hard to understand why.

As a DJ, he's spent the last five years trailing the light for a new strain of breakbeat in a darkcore world. It's the sound of Speed, the Thursday night club with which Bukem and Fabio have carved the new drum 'n' bass agenda. As a producer, he's captured that vision with radical beauty on records like "Music", "Demon's Theme" and "Horizons". And as the label boss of Good Looking (and its sister label, Looking Good), he has established a roster of artists like PFM, Peshay, Aquarius (aka Rupert "Photek" Parkes) and Chameleon which makes you realise that, if drum 'n' bass has a Nu Groove or Transmat, then it's here. Listening to the new Good Looking compilation album, "Logical Progression" (also the title of Bukem's own debut single), you realise that it's hard to tie these tunes down to one specific era or trend. Here are tunes without a fixture, floating totally free of time, their musicality ensuring they will sound as good in five, 10, even 20 years time.

So it's appropriate that Bukem is the original spaceman. He inhabits a musical orbit with a population of one.

FABIO on the impact of LTJ Bukem's 'Music'

"The first time that I ever heard 'Music' was at Venue 44 in Mansfield. Danny was on after me and he'd told me he was going to play this track which would blow me away. It did. I'd always thought that music like that could be made, but nobody had ever done it. I remember playing it at Universe at 6am and, to this day, I still have people saying, 'Hearing you spin 'Music' changed a lot of things for us, especially at that time of the morning'. I still play it at Speed most weeks.

Danny's stuff is like Goldie's in that it's timeless. 'Horizons' and 'Music' are the only tunes which have stayed in my box since they came out. To me, 'Horizons' is just as special. It came out just before the beginning of Speed and, even in the title, you could understand the infinite possibilities of this music."

Fabio

"I never really bother listening to what other DJs are playing out," he shrugs.

Swimming against the populist tide of hardcore in the early Nineties, his is a world in which darkcore was transformed into artcore. In which the kinetic fury and dark powerload bass reverberations of inner city tension are replaced by intergalactic ambience, celestial orchestrations, exotica and otherworldlyness. One minute you are riding bareback into a spaghetti western sunset, the next you move through underwater currents to lost cities. Emotion and experience are the key words here.

Stacey Pullen once said, "Wave the rave goodbye" and with LTJ Bukem you're watching it diminish into the distance through the rear portal of a space shuttle. The only other passengers are you and your imagination. Chameleon's latest release for Good Looking says it all. "Just Close Your Eyes And Listen".

In person, however, Bukem isn't really a dreamer. No acid fantasies. No hippy-dippy idealism. Genial and light-hearted, if you can track him down you'll find him immersed in music. Exterior inspirations play little part. He puffs a lot, doesn't read much and is scornful of UFO conspiracists and Trekkies. But sometimes, he is a little spaced, man.

Driving to Manchester, he tells me about a night he recently played in Brighton, where he got to indulge in his childhood loves. Soul, funk and rare groove.

"Yeah, last Wednesday I think it was."

"Nah, it couldn't have been last Wednesday, it must have been Tuesday," ventures Conrad. "And it was two weeks ago, not last week."

Bukem starts to look confused, frowning from behind those enormous "Joe 90" spectacles.

"Hang on a minute. What day is it today?"

"Wednesday."

"So it's not Tuesday? For some reason, I keep thinking today is Tuesday."

Conrad's creasing himself in the back seat, familiar with his DJ's legendary time-keeping irregularities.

"Mad!" laughs Bukem. "Now you know why I'm always late for my gigs!"

But if it wasn't for his characteristic flakiness, he might not have ended up as jungle's Neil Armstrong. When he was young, he was a top sportsman. Captain of his school cricket, footie and tennis teams. He even had a trial for the Hertfordshire county cricket team.

"The way I am now, I was then," he recounts. "So I missed the actual trial. They just put me straight on the team for the first game! They gave me the ball and told me to go and do it. I can even remember the figures. Fifteen overs, seven maidens, six wickets, for about seven runs. I got a presentation for it. So I played for the county team for a while. But my parents felt exams were more important. I rebelled against that *and* against the cricket in a way, so it meant I didn't do either one properly."

THERE'S always been an element of push-and-pull in this man's life. The way that he tells it, he had two different childhoods. One was out-running National Front gangs which hung around his school, digging Leroy Hudson and Barry White, and coming to terms with his black heritage. For the most part, he has always managed to be one step ahead. He encapsulates it neatly in a story.

"There was this boy at school called Witty," he recalls. "He was one of the guys who was against the blacks at the time. He may even have been one of the guys I had to keep running from. But as we went through school, we became friends because we hit it off on the music. He even gets himself a name-check on the credits forApollo Two's 'Return To Atlantis'."

Bukem's other childhood was the home life, growing up with his white, adoptive parents, instilled with their middle-class values and traditions. Listening to gospel music and classical composers like Bach and Tchaikovsky without really appreciating them. As long as he can remember, there was a piano in the house.

"I was always going up to it, tinkling on it, bashing away at it. I suppose that was my first real experience of music."

Curiosity led to lessons. First with a feisty school teacher called Mrs Bloom and then, crucially, with a switched-on session musician. Nigel Crouch.

"I tell you, man, he was definitely my mentor," declares Bukem. "I'd go round to his house and he'd play me all this mad jazz stuff. It totally blew me away. I'd go to his house once a week, then twice a week because he started teaching me the trumpet. After I'd done my scales exercises, I'd listen to records I liked and he'd then teach me how to play them. Miles Davis, Bill Evans, that kind of stuff.

"Nigel even took me to see Chick Corea at the Albert Hall. It was incredible. There were about 35 keyboards on stage and Corea was only this tiny geezer. I was like, 'No way is he going to be able to play all of them'. I'd never seen anything like it. Rhodes, Hammonds, he had the lot, and he was just running around playing them, four at a time. I said to myself, 'This is something I've got to be able to do'."

Around the same time, Bukem was also making formative steps at DJing. A group of Watford mates formed the Sunshine sound system and he was put in charge of the music. They pushed the gear around in a shopping trolley and started battling other local sound systems, waging an audio war with a selection of soul, rare groove, jazz and early electro records. But it was seeing the Rap Attack sound system in action which proved to be the turning point.

"Their main man, Alister, was an innovator. It was the first time I saw someone using two decks. He was a master of certain styles, mixing stuff like old Archie Bell tunes into modern beats. They came and played our Logical Progression party at the Ministry at Christmas. If it wasn't for what Alister gave me, I wouldn't be where I am now."

THE last year or so has seen LTJ Bukem carrying his soundwave torch into the most unlikely of clubs. From Leicester's High Spirits (ostensibly a student house night) to London's Sabresonic and Megadog. But what the promoters are getting isn't just his ferocious sets of uniquely progressive dance music. Oh no. Listening to him spin in Manchester, watching him lattice snare patterns into truly immaculate matrices of percussive delirium, whipping back and forth on the cross-fade without ever once disrupting the lissom flow, it's easy to see that the Bukem legend is as much down to his formidable mixing skills as the music he chooses. Gilles Peterson says that hearing Bukem changed his life.

"I was so shocked when I heard about that," notes Bukem. "I used to idolise Gilles when we used to go down to his jazz sessions at Dingwalls."

Ask Bukem what it was which attracted him about acid house and he'll tell you it was not so much the records as the two-deck concept. He saw it as the next step forward. His first ever release (an anonymous white label) was simply a two-deck bootleg mix of Dee-Lite and some obscure Go! Bang promo transferred straight to vinyl. But it wasn't always like that. The same determination, even stubborness, which drives him now was even more manifest as he bossed his way up the DJ hierarchy. Sending out tapes every week, taking notes at every DJ box in town and even blagging guest slots by supreme guile.

"I would blag my way into clubs for nothing by saying I was the DJ. I'd just turn up with my box of records and stand there waiting, in case the booked DJ didn't turn up. We would go anywhere and stand by the box. As soon as somebody didn't show up, I'd get up on the decks. After I'd been on for around half an hour, somebody might come over and ask who was on the decks. So my mates would be chatting to them to keep me going for a little longer."

IMMENSELY visual, cinematic even, the music which Bukem is pioneering is custom-built for those mashed-up, altered states of mind. Those times when the whole world is bathed in a warm, chemical-enhanced glow, when the sun is coming up and the most beautiful ambience in the world is washing over you.

Take "Demon's Theme", his debut for Good Looking. Complete with exotic bird calls, a true Pacific state of calm shines through its grooves. Or his astounding remix of "Feenin'" by American r&b crooners Jodeci. Sure, you'll uncover "Amen" breaks and scissor-kick beats, but Bukem's world is one where the breakdown rules. Physical power has here been displaced by smouldering sensuality or the celestial mind-fuck.

"Yeah, I suppose it is spaced-out," he demurs, dreamily.

So how does he feel his style compares with jungle's other avant-rave exponent, Fabio?

"I think he veers more towards the jazzical side. He likes to go really far into that style. I've got this running joke with him. He'll play a tune, and when all that bass and sax comes in, I'll go, 'Oh, they're off again, The Fitzroy Hestler Quintet'. He just cracks up. I go in more for that 'Warp 9', mystical vibe."

It's surprising, then, that such an empathy for rave's more hallucinogenic moments doesn't come from personal experience.

"I could probably count the number of Es I've taken on one hand. Even back in the days of Shoom and Spectrum, all my mates were bang into the drugs but I'd be happy with my bag of weed. I'd just stand in the corner, puffing away."

"I could probably count the number of Es I've taken on one hand. Even back in the days of Shoom and Spectrum, all my mates were bang into the drugs but I'd be happy with my bag of weed. I'd just stand in the corner, puffing away"

That might not seem like the basis for any kind of a rebel stance, not compared to past offences such as getting expelled from school. In context, however, there was a time when Bukem's values were almost revolutionary and very definitely rubbing the old status quo up the wrong way.

There are those who are taking a shot at Bukem for veering towards some sort of prog rock-style self-indulgence. Where musicality is over-emphasised to the point that it's perilously close to Tangerine Dream or some such. But to castigate him for neglecting the sinuous power of bass 'n' drum is to forget what he's always been trying to achieve. He may have made his name on the early Nineties rave circuit, but this certainly wasn't a scene which he felt any genuine musical affinity for.

"I called my first tune 'Logical Progression' because that's what it was," he offers. "It was time for the music to move on. I couldn't get the kind of music I wanted to play out, so I ended up making up new tunes from finding beats and mixing them with house, and vice versa. It was the same when I made 'Demon's Theme' in 1992. The music was dark then. Dark, full stop. I'd been trying to get away from it, mixing it in with other stuff which was nicer. It was the same with 'Apollo'. That one had a lot of bongos in it, which you didn't really hear at the time."

The last five years have been a quest for Bukem. A quest to find the perfect set.

"I would say it was only two years ago that I was finally able to play the kind of set I was totally happy with. Stuff like Photek, Peshay, Certificate 18 and JMJ. Those acts have enabled me to play the sets I've always wanted."

This same escape from the rigorous traditions of "rave" are mirrored in Bukem's relationship with his long-time MC and best mate, Conrad. Conrad, you see, is as far removed from your ordinary MC as Bukem's music is from the dark days of jungle. Back in Manchester, Conrad is clearly ill-at-ease with constant requests for dedications, preferring a poetic subtlety which works in time with the music, tapping its pulse, nudging it gently along to the deepest recesses of consciousness. Incanting *bon mots* such as "*Easing the pressure/Relieving the pain*". No shouty ego-antics for this man.

"I have got a different background," explains Conrad. "I'm more from a hip hop project, so that ragga style doesn't come naturally to me. I've always been more into rapping, Eric B-style. The problem was that, until Danny came along, there just weren't enough tunes for me to do it on. When Danny plays, it's like two musicians having a jam."

Danny?

"With other MCs I usually end up hauling out the plugs!" laughs Bukem.

Out of synch with their contemporaries, occupying a parallel universe nurtured by alternative inspirations and sources, the pair are at a tangent to the imperious hyper-now of much of today's dancefloors. Trying to recreate the same sense of overwhelming awe which the young Bukem experienced all those years ago when he watched Chick Corea.

IF 1995 was the year LTJ Bukem finally started to feel he was being accepted on his own terms, then 1996 will be the one in which everything goes ballistic. This month sees the release of "Logical Progression", the first Good Looking compilation album. After much speculation, it was signed to ffrr Records, although Bukem is quick to point out that, after this album, Good Looking will continue to remain independent. The way he sees it, there's way too much money being thrown aimlessly into the jungle forum right now. There are too many people who are impatient to get their hands on this music and too few who are looking out for their long-term interests.

Leaning in a little closer and glancing around as if he is concerned that somebody might overhear him, Bukem softly whispers out his determinedly single-minded business vision.

"Nobody is going to buy me, nobody is going to market me. They don't know the way my career has gone and they could muck it all up in seconds. I was in this record store the other day and the guy who runs it came up to me and said, 'You must be getting offered loads of dosh now, right?'. And I was like, 'Yeah, I suppose I am'. And this bloke then said, 'Take it all while you can because it won't last'. Now as far as I'm concerned, that sums up what so many people are about. Tomorrow? The next day? What I'm looking at is the next 10 years. I want to be able to build this whole thing up. That's what I'm all about.

"Last year, I spent a lot of time DJing. I was just on a mad mission to get this music heard in all parts of the globe. And I have done it. I have done it. Now I want to slow down and concentrate on the artists at Good Looking, people like PFM and Tayla. Then I can just sit in my studio, making tunes."

In the studio, further into his own galaxy, deeper into the groove and further out of orbit. Jungle's original spaceman still has a long way to go.

'Logical Progression', featuring the best of Good Looking and a companion mix CD, is out on ffrr on March 25. Bukem has also mixed the first volume of the 'Promised Land' compilation series for Higher Limits

BUKEM'S BOYS

The Good Looking all-star boys on what makes LTJ Bukem special

Tayla

"We did 'Bang The Drums' together. It was the second-ever record on Good Looking. I think we met playing at some party in Watford in 1988. We both had real similar tastes. I thought he was a blinding DJ. He mixed exactly how I'd always thought a DJ should mix. Without doubt, he's an inspiration, not just musically but in life as well. He comes round a lot and just skins up, and we sit and compare our thoughts on music. We've all stuck to our guns and it looks as if it's finally going to start happening for us. About fucking time, too!"

Mike Bolton (PFM)

"I certainly don't think PFM would be around if it wasn't for him. We started our studio because we wanted to make tunes for him to play out. That was an accolade in itself. He more or less tipped us over the edge, encouraging us, saying he had every faith in us. I first met him around 1990, when I'd booked him to play a Tuesday night at The Zone in Lowestoft, which I was promoting. Talk about technical ability. I was blown away! He's an innovator in the way that he plays music. It's taken a long while for people to catch on to that."

Solo (Ills & Solo)

"He's stuck to his guns, hasn't he? A couple of years ago, people thought that he was spinning off in a different way, but now he's come up trumps. I like his musical element, the way he makes timeless stuff. He's got the right ear for it, he doesn't simply go with the vibe of the moment. He's also been quite unselfish about pushing other people. He treats everybody the same and doesn't give preferential treatment to anybody."

Tom Middleton (Chameleon/Global Communications)

"I remember going to see him play this club called Vaults in Exeter and the place was empty. But his DJing was astonishing. It was the first time I'd heard 'The Horn Track' and that 'Amen' break. And he was so smooth and respectable and smart-looking! We actually got chatting to him through some friends of ours from Bournemouth. Someone had been making him tapes and it turned out that our mix of Warp 69's 'Natural High' was one of his favourite tunes. We will probably do more stuff for Good Looking. The vibe is good and they believe in us."

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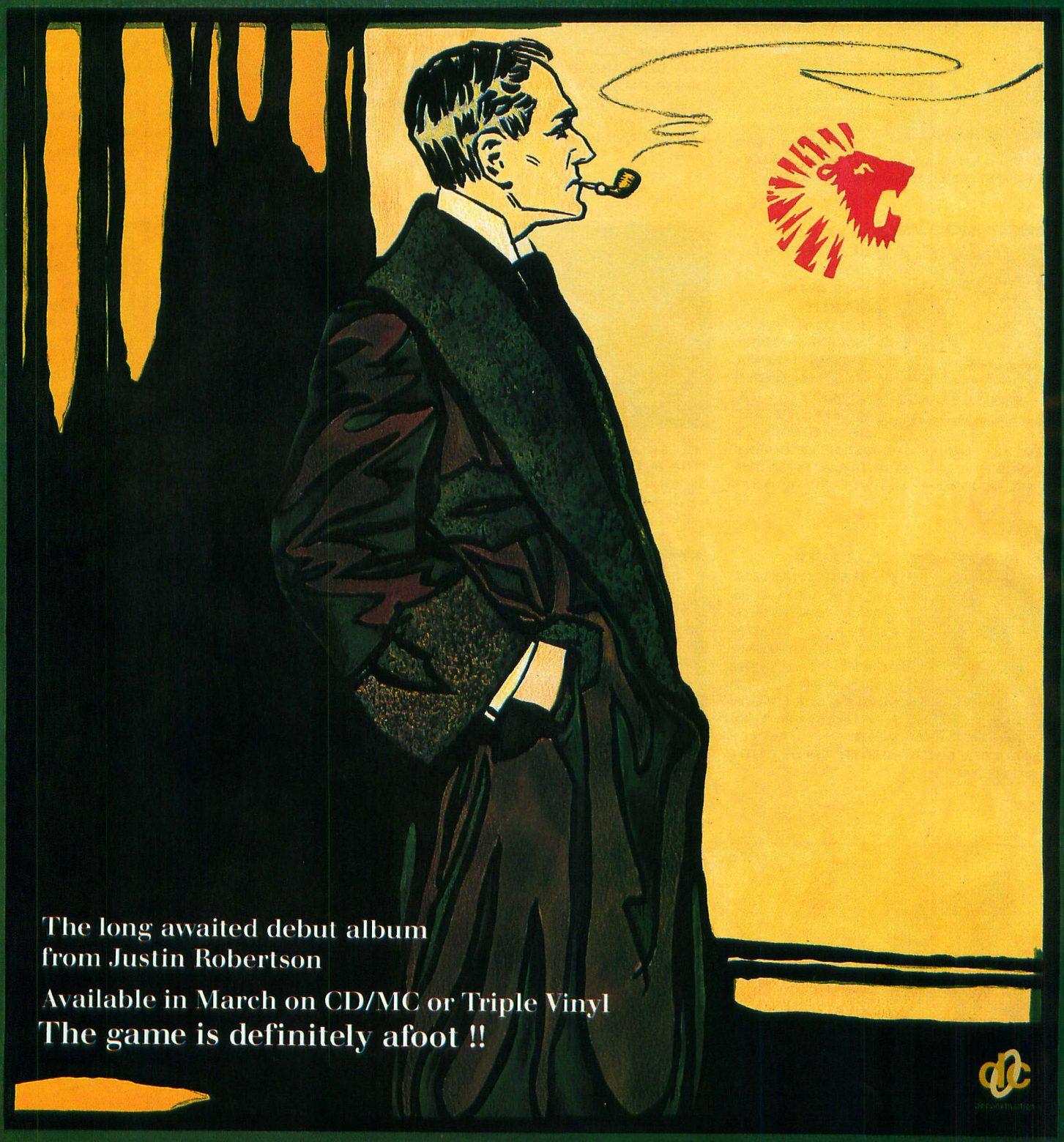

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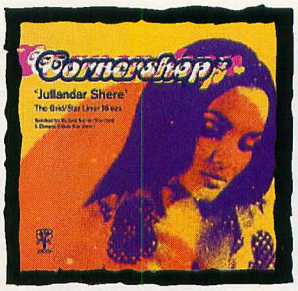

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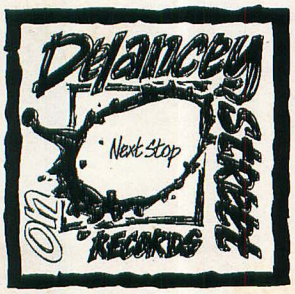

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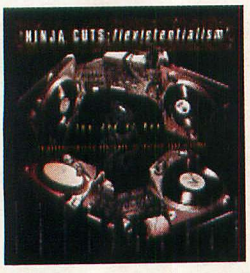

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TUNE IN FOR YOUR CHANCE TO WIN 10 RELEASES FROM THE TOP 20 EVERY MONTH

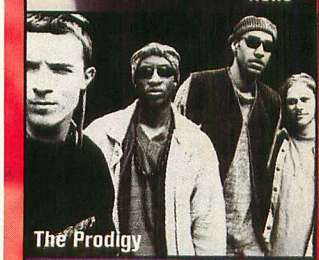
charts

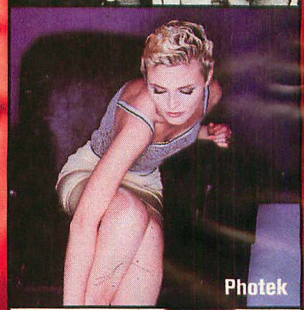
April 1996

THE MUZIK SWEEP

1	FIRESTARTER	The Prodigy (XL)
2	UFOS	Photek (Photek)
3	AMERICA	Full Intention (Sugar Daddy, USA)
4	WOO-HAH	Busta Rhymez (Elektra, USA)
5	ROWLA	Underworld (Junior Boys Own)
6	RUNNIN'	The Pharcyde (Go! Discs)
7	SKY PLUS	Nylon Moon (DBX/Positiva)
8	ICONS EP	Sound Enforcer (Blunted)
9	CALIFORNIA LOVE	2Pac Featuring Dr Dre (Island/Interscope)
10	BACK TO BACK	Discocaine (Zoom)
11	THOUGHTS OF A TRANCED LOVE	Winc (Limbo)
12	YOUR LOVE	DJ Icey Versus Fade (LZ, USA)
13	SUPER SHARP SHOOTER (REMIX)	DJ Zinc (Ganja)
14	THE NIGHT TRAIN	Kadoc (Positiva)
15	FU-GEE-LA	The Fugees (Ruffhouse)
16	HOUSE FOREVER	Billabong (Distinctive)
17	LIFEFORCE EP	Prana (Inter 1)
18	RETURN TO EARTH EP	Space DJZ (Infonet)
19	LANDSLIDE	Harmonix (deConstruction)
20	PAIN IN MY BRAIN	Outsider (Jus' Trax)
21	UNKNOWN FORCE	Circuit Maximus (430 West, USA)
22	BE AS ONE	Sasha & Maria (deConstruction)
23	DRUMS IN A GRIP	Frank De Wulf (Harthouse)
24	PORTER KICKS	Port Of Transmission (Chain Reaction)
25	BURNIN' UP	Angel Moraes (Strictly Rhythm, USA)
26	TROUBLESHOOTER	Bandulu (blanco y negro)
27	NO OTHER LOVE	Blue Amazon (Jackpot)
28	GRANDMASTER (DURBAN POISON MIX)	Intastella With Tricky (Planet 3)
29	BEYOND THE FUNDAMENTAL	Omni Trio (Moving Shadow)
30	LET THIS BE A PRAYER	Rollo Goes Spiritual (Cheeky)
31	DANGER	Blahzay Blahzay (Mercury)
32	GONE (REMIXES)	David Holmes (Go! Beat)
33	BASKETBALL HEROES	Woody McBride (Communiqué, USA)
34	SCRATCH	Kitachi (Dope On Plastic)
35	WHAT A SENSATION	Kenlou III (MAW, USA)
36	TWO PAINTINGS AND A DRUM (REMIXES)	Carl Cox (Worldwide Ultimatum)
37	NAKASAKI	Ken Doh (ffrr)
38	GIVE ME STRENGTH	Jon Pleased Wimmin (Perfecto)
39	PART THREE	Herbert (Phono)
40	LOVELIGHT	Jayn (VC Recordings)
41	NEW KICKS	Johann (Perfecto Fluoro)
42	DO WHAT YOU DO	Hyper Go Go Featuring Adeva (Avex)
43	RADIO	Wishmountain (Universal Language)
44	SOMETHING SOMETHING	Maxwell (Colombia)
45	ALROY ROAD TRACKS	The Duke Of Haringey (Spymania)
46	JAZZ POWA	Black 'N' Spanish (Slip 'N' Slide)
47	APACHE/PICTURES	Jay Majik (Infra Red)
48	GOLD	Lamb (Fontana)
49	RUMOUR	Bel Canto (Atlantic)
50	CLIMBING ON TOP OF LOVE	MBG Featuring Mata J (Grass Green)

Rollo


The Prodigy


Photek

Underworld

The Muzik Sweep was compiled from the following DJ returns: Luciano Alberti, Stu Allan, Alan (Joy), Angel, Mark Archer, Phil Asher, Paul Ashley, Simon Aston, Black Widow, Scott Bradford, James Brolly, Pete Bromley, Spencer Broughton, Johnny Cabash, Callahan, Derrick Carter, Paul Chiswick, Choci's Chewns, Russell Davison, Daniel Davoli, Andrew Dixon, Eammon Dog, The Egg, Danny Eke, Phil Evans, Paul Farris, Greg Fenton, Keith Fielder, Rob Fletcher, John "00" Fleming, DJ Flex, Tony Forde (Ontario), Jason Frost, DJ G, Dr S Gachet, Steve Goddard, Angela Goulding, The Groove Committee, Ben Guiver, Chris Harris, Simon Harrison, Kenny Hawkes, The Lovely Helen, Neil Hinde (Lisa Marie Experience), Tony Humphries, Nick James, Joe 2000, Danny Jones, Nial Kay, Princess Julia, KCC, Little Simon D (Norway), Ray Lock, Alan Luv Dup, Andy Mac, Kevin Mackay, CJ Mackintosh, Maggie McKeown, Chris Madden, Vivien Markey, Gary Marsden, Jim Masters, Angela Matheson, Paul Matthews, Orde Meikle, Mighty Atom Records, Melvin Moore, Russ Morgan & Carl Thomas (K Klass), Phil Morley, Simon Mu, Dimitri Nakov, Kris Needs, Luke Neville, Grant Nelson, Jay Noon, Paul Oakenfold, DJ Oberon, OffYerFace Sound System, Guy Oldhams, Luis Paris, Graeme Park, Mark Picchiotti, Pierre (Checkpoint Charlie), Pip (DIY), POF Music (Paris), Pure Groove Records, Bruce Qureshi, Jason Roberts, Greg Robinson, Pete Robinson, Dave Rofe, Mr Scruff, St Peter & Heaven, Mike Shawe, Andy Sherman, Simon Shrimpton, Danny Slade, Patrick Smoove, Gareth Somerville, DJ Tabs, Tasha Killer Pussies, Tasty Tim, Eddie Templeton, Paul Thomas, 3 Beat Records, Tricksta, Mark Turner, DJ Vadim, John Waddiker, Tony Walker, Andy Ward (Up Yer Ronson), Nick Warren, Ian Wilkie, Mark Wilkinson, Ian Wright,

PLEASE FAX CHARTS TO 0171-261-7100. If you're an open-minded DJ and you feel that your selection isn't reflected, then we need your chart. Regardless of your status

charts

RADIO CHART

POWER FM 98.7 (Dublin, Eire)

1 BE AS ONE Sasha & Marie (deConstruction)
2 YOUR LOVE Inner City (Six By 6)
3 FALL DOWN ON ME Solid (Yeti)
4 KIMANA TANA Lifeforce (Centrestage)
5 MIND OVER MATTER Sloane Strangers (Yeti)
6 SOUNDS OF THE RHUMBA Coyote (Stress)
7 I SEE ONLY YOU Nootropic (Hi-Life)
8 BEAUTY Atlas (Jackpot)
9 DOMINATION Way Out West (deConstruction)
10 HORIZON Cliner (Yeti)

Chart supplied by Chris Boshell, Power FM, Dublin

HOME-LISTENING CHART

BYRON STINGLEY (Chicago, USA)

1 MAYSA Maysa (Blue Thumb/GRP)
2 GHETTO BOOTY Phreaky Boys (Deep Soul)
3 THEY COME AND GO Linda Rice (Khumba)
4 THE CLASSICS The Police (A&M)
5 MOODS Will Downing (Mercury)
6 REAL TING Mad Lion (Nervous)
7 GREATEST HITS Patrice Rushen (Elektra)
8 ALL ABOARD MD Express 2 (Nite Stuff)
9 UNTITLED Poi Dog Pondering (Pommegranted)
10 LEFT ABOVE THE CLOUDS Josh Wink (Nervous)

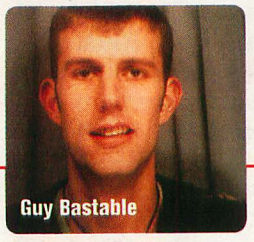
Byron Stingley, former singer of Ten City, is now the man behind the new Deep Soul label

READER'S CHART

GUY BASTABLE (Edinburgh, UK)

1 DADDY VEGAS Interloper (Plink Plonk)
2 SMOOTH Basic Bastard 4 (Spiritual)
3 A GLASS OF CHIANTI Dished Out Bums (Yoshi Toshi)
4 RAPTURES OF THE DEEP Wulf N Bear (20:20 Vision)
5 AURORA David Alavarado (X-Rated)
6 STARGAZER (MORITZ MIX) Maurizio (Metroplex)
7 TALES OF JERRY MORBID JohNick (Henry Street)
8 THE BLAZE TRACKS EP Blaze (Nuphonic)
9 MELLO BLO Glenn Underground (Cajual)
10 PROTEIN (DARREN EMERSON REMIX) Tata Box Inhibitors (Touché)

Send all Reader's Charts to Muzik, King's Reach Tower, Stamford St, London SE1 9LS



Guy Bastable

TOP 25 SALES
12-Inch Dance Singles

FEBRUARY 1-MARCH 1

1	CHILDREN	Robert Miles (deConstruction)
2	GIV ME LUV	Alcatraz (AM:PM)
3	I GOT 5 ON IT	Luniz (Virgin)
4	ULTRA FLAVA	Heller & Farley Project (AM:PM)
5	SKIN ON SKIN	Grace (Perfecto)
6	LOVING YOU MORE BT	Featuring Vincent Cove (Perfecto)
7	YOUR LOVE	Inner City (Six By 6)
8	ANYTHING	3T (Epic)
9	WHAM BAM	Candy Girls Featuring Sweet Pussy (VC Recordings)
10	AND I'M TELLING YOU I'M NOT GOING	Donna Giles (Ore)
11	LIFTED	Lighthouse Family (Wild Card)
12	DISCO'S REVENGE	Gusto (Manifesto)
13	SPACEMAN	Babylon Zoo (EMI)
14	I WILL SURVIVE	Donna Summer (EMI)
15	JUST CAN'T GET ENOUGH	Transformer 2 (Positiva)
16	I WANNA BE A HIPPY	Technohead (Mokum)
17	MR FRIDAY NIGHT	Lisa Moorish (Go! Beat)
18	HYPERBALLAD	Bjork (One Little Indian)
19	WHO DO U LOVE	Deborah Cox (Arista)
20	SITTIN' UP IN MY ROOM	Brandy (Arista)
21	THE NAUGHTY NORTH AND THE SEXY SOUTH	E-Motion (Soundproof)
22	DO U STILL	East 17 (London)
23	HALLO SPACEBOY	David Bowie (RCA)
24	DOMINATION	Way Out West (deConstruction)
25	NEVER KNEW LOVE LIKE THIS	Pauline Henry (Sony S2)

Chart details based on sales information supplied by CIN. CIN copyright.

TOP 25 SALES
Dance Albums

FEBRUARY 1-MARCH 1

1	THE HOUSE COLLECTION – CLUB CLASSICS	Various Artists (Fantazia)
2	STILL SMOKIN'	Various Artists (Ganja)
3	ARCHIVE ONE	Dave Clarke (Bush)
4	TRUE PEOPLE – THE DETROIT TECHNO ALBUM	Various Artists (React)
5	THE SCORE	The Fugees (Columbia)
6	ADVANCE	LFO (Warp)
7	WAITING TO EXHALE	Original Soundtrack (Arista)
8	TOTAL	Total (Rowdy)
9	ELEMENTALZ	Brotherhood (Bite It!)
10	SISTERS OF SWING	Various Artists (Polygram TV)
11	MAKE YOIU WHOLE (REMIXES)	Andronicus (Hooj Choons)
12	BRIT HOP AND AMYL HOUSE	Various Artists (Concrete)
13	JACOB'S OPTICAL STAIRWAY	Jacob's Optical Stairway (R&S)
14	LATE NIGHT SESSIONS	Various Artists (Sound Of Ministry)
15	IN HOUSE WE TRUST	Various Artists (Yoshi Toshi/Tribal UK)
16	MOMENT OF TRUTH	Man With No Name (Concept In Dance)
17	IN THE MIX '96	Various Artists (Virgin)
18	VYBIN' – YOUNG SOUL REBELS	Various Artists (Global Television)
19	FROM WHERE???	Mad Skillz (Big Beat)
20	REVOLUTIONARY GENERATION	Various Artists (Moving Shadow)
21	REFRIED FOOD PTS 3 & 4	DJ Food (Ninja Tune)
22	LOVERS ROCK – SERIOUS SELECTIONS V	Various Artists (Rewind Selecta)
23	IMA	BT (Perfecto)
24	EXIT PLANET DUST	The Chemical Brothers (Junior Boys Own)
25	BEST OF SWING '96	Various Artists (Telstar)

Chart details based on sales information supplied by CIN. CIN copyright.

PARTYCRASHERS

i'll Show You Mine Get Out Of My House i'll Be Waiting

released 1st april 1996 12" / CD

D:TOUR

available via the polygram order desk (tel: 0990 310 310)
amato, soul trader, Empire , Mo's.

GLOBAL COMMUNICATION CHART

MARK PICCHIOTTI (Chicago, USA)

1 KEEP IT UP ..... Butch Quick (K4B)
2 MAKE THE WORLD GO ROUND ..... Sandy B (Champion)
3 LELLENDA ..... Nights Of The Round Table(Gossip/Strictly Rhythm)
4 WHAT YOU WANT ..... Future Force (A&M)
5 URBAN CITY GIRLS ..... Benz (RCA)
6 CRAZY WITH MY HEART ..... Proof (white label)
7 HAPPY ..... Judy Alabanese (Maxi)
8 SATORI ..... Satori (Tribal UK)
9 JOY ..... Gena West (Adelphoi)
10 SUNDAY AFTERNOONS ..... Vanessa Daou (MCA)

NICK WARREN (Bristol, UK)

1 DEEP PAN ..... Underworld (Junior Boys Own)
2 ICON EP ..... Sound Enforcer (Blunted)
3 XCELLENT ..... Da Bureau (white label)
4 PLASTIC STAR ..... SCOPE (Fluid)
5 STARS (X-PRESS 2 MIXES) ..... Dubstar (Food)
6 GIANT WITHIN ..... Art Of Silence (white label)
7 96 REMIXES ..... Biotrom (Stickman)
8 HIGHER (STICKMAN REMIX) ..... Math-U-Matix (Definitive)
9 STAR ..... The Shaker (Ugly Bug)
10 I LIKE THAT SOUND ..... Munsterland (Freshly Squeezed)

CHARLES WEBSTER (Nottingham, UK)

1 SOOTHE ..... Furry Phreaks (Love From San Francisco)
2 UNRELEASED PROJECT VOLUME ONE ..... Roy Davis Jr (Force Inc)
3 LIVE 4 LOVE ..... Symetrics (Remote)
4 POINT BLANK ..... Octave One (430 West)
5 FLORIDA FANTASY EP ..... Love From San Francisco (Subwoofer)
6 LOVE THING ..... Ruthjoy (acetate)
7 UNTITLED (LOVE FROM SAN FRAN MIX) ..... Hot Lizard (test-pressing)
8 BLUE SKIES (SCOTT'S TRIPPY DUB) ..... Scott Wosniak (Henry St)
9 THIS TIME (CARL CRAIG MIX) ..... Jonny L (XL)
10 I LOVE YOU ..... MG's Night Out (Hi Bias)

STU ALLAN (Manchester, UK)

1 MY HOUSE IS YOUR HOUSE ..... Montini Experience 2 (Phoenix Rising)
2 NIGHTRAIN ..... Kadoc (Urban Sound Of Amsterdam)
3 LET THE RHYTHM MOVE YOU ..... Sharada House Gang (Media)
4 ACCESS ..... Misjah & Tim (ffrr)
5 INTO YOUR HEART ..... Six By 6 (Six By 6)
6 EVERYTHING STARTS WITH AN E ..... Ezee Posse (More Protein)
7 TAKE ME TO HEAVEN (KLUBBHEADS REMIX) ..... Baby D (Systematic)
8 EASY TO LOVE ..... Kyra (VC)
9 PAUSE ..... DJ TV & Azidman (Humpy)
10 HALLUCINATION ..... City Breakers (Rollin')

DERRICK CARTER (Chicago, USA)

1 THE WINDING SONG (95 NORTH REMIX) ..... Double Plus Good (Sire)
2 FLIM FLAM – ORIGINAL ..... Yellow Sox (Nuphonic)
3 EASE THE PRESSURE (RED NAIL REMIX) ..... The Beloved (east west)
4 STILL TRIPPIN' AMONG THE STARS ..... Sound Patrol (Organico)
5 NEVER STOP ..... Reflexion (Sub-Urban)
6 LISTEN 2 DIS TRACK ..... Pinko (Lofthouse)
7 NO BIG THANG ..... Paul Johnson (Relief)
8 SEE THE LIGHT ..... LZ Love (Slip 'N' Slide)
9 ACTION 78 ..... DJ 78 (Relief)
10 PARTS 1-4 ..... Herbert (Phono)

GRANT NELSON (London, UK)

1 JUST FRIENDS (REMIXES) ..... Liquid Inc (acetate)
2 GET ON UP ..... Jodeci (acetate)
3 PASSION ..... Gat Decor (Way Of Life)
4 INNA CITY DUBS VOLUME ONE ..... Ground 96 (Swing City)
5 WHAT A SENSATION ..... KenLou 3 (Strictly Rhythm)
6 OYE COMO ..... YA India (MCA)
7 I WILL SURVIVE ..... Diana Ross (EMI)
8 AMERICA ..... Full Intention (Sugar Daddy)
9 MUSIC 4 YA ..... 2 Deep (Imperial)
10 R U SLEEPING ..... Indo (Azuli)

DR S GACHET (London, UK)

1 STILL LIFE (REMIX) ..... Photek (Razor's Edge)
2 APACHE ..... J Majik (Infra Red)
3 I LET YOU ..... Jonny L (XL)
4 CIRCLES ..... Adam F (Section 5)
5 TANGO (REMIX) ..... Understanding (Moving Shadow)
6 GANJA (REMIX VOLUME 3) ..... On That Dust (Ganja)
7 FORBIDDEN AGENDA ..... Audiomaze (Audiomaze Recordings)
8 BIO COMPLEX ..... Cool Breeze (Audiomaze Recordings)
9 HOLD ON ..... Expert Witness (Audiomaze Recordings)
10 FEEL THE SUNSHINE (DJ PULSE REMIX) ..... Alex Reece (Blunted)

PHIL ASHER (London, UK)

1 I NEED SOMEBODY TONITE ..... Thelma Houston (acetate)
2 I THANK YOU ..... KOTFeaturing Sean Grant (acetate)
3 HOLD ON ..... Donnie Mark (Happy Soul)
4 LAKE SHORE DRIVE ..... Moody Mann (Moody Mann)
5 COME ..... Janet Rushmore (SMK 14)
6 TIME FOR CHANGE ..... Any Nykee (Simplex Records)
7 PONTEIO ..... Ponteio (Far Out Recordings)
8 FUNKY PEOPLE ..... Funky People (Funky People)
9 JACOB'S LADDER ..... Incognito (Talkin' Loud)
10 DO YOU LOVE ME ..... Li'l Louis (Epic)

FLOOR CONTROL
SPECIALIST SHOP CHARTS

PURE GROOVE (London, UK)

1 JUNGLIST Tribe Of Ichabar (Congo Natty)
2 NEW DAWN (REMIX) X (Jump Up)
3 UNTITLED DJ Die Hydroponics (Full Cycle)
4 DOWN UNDER Digital (Metalheadz)
5 WHAT'S UP Ed Rush (No U Turn)
6 SUPER SHARP SHOOTER Zinc (Ganja)
7 SIX MILLION WAYS TO DIE Dope Skillz (Frontline)
8 CUP A CHA Liftin' Spirits (Liftin' Spirits)
9 GANJA MAN (REMIX) Krome & Time (Tearin' Vinyl)
10 DOWN WID DA SOUND Dead Dread (Moving Shadow)

Pure Groove, 679 Holloway Rd, London N19
Telephone: 0171-281-4877

SIX GUN SOUND (Bournemouth, UK)

1 PHAZE 2 Synchrojack (Ferox)
2 THE GHETTO Nautilus (Precious Materials)
3 2 AM MUSIC Paul Johnson (Dance Mania)
4 UNTITLED Skin Divers (R&S)
5 GLASS OF CHIANTI Dished Out Bums (Yoshi Toshi)
6 THE RAIN (REMIX) Photek (Razor's Edge)
7 BLACK LIGHT EXPOSURE Roy Davis Jnr (Down Town 161)
8 003 Mystic Moods (white label)
9 NIGHTSHIFT EP Soul Motive (Nuphonic)
10 WAVES Dave Wallace (dub plate)

Six Gun Sound, 28 Richmond Hill, Bournemouth
Telephone: 01202-319-297

GLOBAL BEAT RECORDS (Bradford, UK)

1 KEEPER OF THE DREAM Angeles (Concept)
2 MIND OVER MATTER Sloane Strangers (Yeti)
3 CRY Sam Mollison (First In Flight)
4 SKY PLUS Nylon Moon (DBX/Positiva)
5 I'LL TAKE YOU THERE Unity 3 Versus TaLaRiCo (DBX)
6 YOUR LOVE DJ Icey Versus Fade (L2)
7 ROCK ME GENTLY (PHIL KELSEY MIX) Erasure (Mute)
8 LOVELIGHT Jayn (VC Recordings)
9 NO OTHER LOVE Blue Amazon (Jackpot)
10 ACTIVATE ME Hook (Strong Room)

Global Beat Records, 24 Barry St, Bradford
Telephone: 01274-770-094

TAG RECORDS (London, UK)

1 STRAIGHT FORWARD Secret Cinema 2 (EC)
2 FUNK OF THA MONTH Dark Sessions Volume One (Spark Comm)
3 GUIDO THE PIMP Allium (Movin' Melodies)
4 PAIN IN MY BRAIN Outsider (Jus' Trax)
5 SKY EP Quadra (Frogman)
6 PARTS 3 & 4 Herbert (Phono)
7 DO IT Auburn & Trigger (Effective)
8 MRS JONES Bulkhead (Bellboy)
9 SIM 5 Roland Klinkkenberg (Sim)
10 FEATHERED UP Bullitnuts (Pork)

Tag Records, 8 Rupert Court, London W1V
Telephone: 0171-434-0029

Please fax all charts to Floor Control on 0171-261-7100

baby i love u
the official divine bootleg
out 18/3/96 cd/mc/12
cd/12 also contains heart and soul remix
by daniele davoli of black box
avex uk distributed by pinnacle

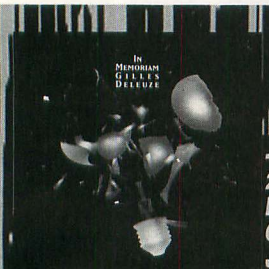
MCA

good love real love the new single released 18th march featuring mixes by maurice joshua dudearella primetime georgie porgie ubq joey donatello 12" cd

dBORA

also forthcoming on music plant/mca -- meechie "you'll never find" 1st april -- georgie porgie "take me higher" 15th april

MILLE PLATEAUX



IN MEMORIAM GILLES DELEUZE

- Double CD -
26 unreleased tracks incl. OVAL MOUSE ON MARS, ALEC EMPIRE CHRIS & COSEY , zoviet*france JIM O'ROURKE and more...

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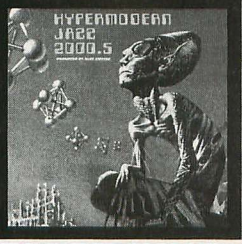
produced by ALEC EMPIRE
file under easy listening
+ SPACE JAZZ



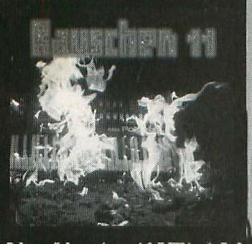
FORCE INC.

IAN POOLEY - THE TIMES

1st LP from the leader of the new school of phunky electronics

RAUSCHEN 11

incl. tracks by LOVE INC. MIKE INK, IAN POOLEY GENE FARRIS, DJ. RUSH and more...



the new single

dreadzone dreadzone dreadzone

life love unity

drumhead technova disco dread & ninety six mixes
strictly limited edition of 15,000 only
released 18.3.96

Virgin

SINGLES

Key: Classic ●●●●● Cracking ●●●●○ Competent ●●●○○ Clumsy ●●○○○ Cack ●○○○○ Chunder ○○○○○

Guest reviewer: JUSTIN ROBERTSON

Muzik reviews by Ben Turner, Calvin Bush and Dave Fowler

pic: Raise-A Head

A GRADUATE of Manchester University and Eastern Bloc Records, he won his DJing spurs in the early Nineties at north-west clubs like Spice, Most Excellent and Rebellious Jukebox, before moving on to conquer places such as Ministry Of Sound and Back To Basics. He made his first foray into the recording studio in 1992, the resulting single, "Roots and Culture", appearing under the now-legendary Lionrock monicker and being quickly followed by the classic "Packet Of Peace" and "Carnival", both on deConstruction. His new single, "Straight At Yer Head", is out now and his debut album, "An Instinct For Detection", is slated for an April release. Taking time out from his busy Lionrock touring schedule to review the latest singles with typical insight and understatement, is **JUSTIN ROBERTSON**.

VARIOUS ARTISTS
The Fire This Time
Filter

A PROJECT first put together back in 1988 by Jamaican-Haitian Patrick Andrade, "The Fire This Time" centres on the assertion that African Americans have been robbed of both their history and culture, much like American Indians. Featuring the vocals of Public Enemy's Chuck D, plus Black Panther activist Angela Davis, the stand-out mix is from DJ Professor, although junglists will approve of the DJ Pulse reworking. (DF)

●●●○○

Justin: **"The original of this was on American import a while back. I remember getting it from Eastern Bloc about three years ago. I still think the original Mad Professor mix is the best, but I like the 'Warriors Dub Mix'. I'm not actually so keen on the Pressure Drop mix, which is a surprise as I usually like their stuff."**

●●●◐○

THE BELOVED
Satellite
east west

ALTHOUGH it never quite reaches the dizzy heights of "Crystal Wave", "Satellite" is nonetheless a quality release which amply demonstrates The Beloved's new-found belief in clubland. Offering 11 mixes spread over a double 12-inch set (surprise, surprise, they are on a major label), there is more or less bound to be at least one to your taste, though the "Transmission Dub", with its deep, pumping grooves, will be the stand-out track to most ears. (DF)

●●●◐○

Justin: **"Yes, the 'Transmission Dub' is pretty groovy, but I don't like the 'Freedom Vocal' at all. It sounds like an old progressive house record. I think the other mixes are far more contemporary, even if they're all just variations on a theme. It's definitely the dub for me."**

●●●○○

SASHA & MARIA
Be As One
deConstruction

SASHA needs no introduction, but what about Maria Nayler? As part of the London-based Ultraviolet, she was partly responsible for "Kites", a cut which Sasha turned into an end-of-the-night anthem at Shelley's in Stoke. Five years on, the two have finally united to create "Be As One". A nice story, eh? Shame about the overblown, ponderous, trance-house result, complete with insipid vocals and puerile piano touches. How is it that one who moves the dancefloor with such instinct is equally responsible for such blatant banality? (DF)

●●○○○

Justin: **"I'm not a fan of long, drawn-out intro records, I like things to be a bit more to the point. And there's something about being overly musical, especially with house, which doesn't convince me. But as an example of its genre, I think this is the pick of the crop. The production is very accomplished."**

●●●◐○

J MAJIK
Apache
Infra Red

THE boy who never removes his baseball cap (the Roger S of drum 'n' bass?) has obviously got a few secrets hidden under it. And for no other reason than "Apache", a new cut on J's own Infra Red imprint, is so experimental it puts him phar, phar out there. For his age, his sound is extremely mature and sophisticated. A true slice of fresh air after a heavy session of booming basslines. The chill-out begins here. (BT)

●●●●◐

Justin: **"This is far too ambient for me. All I hear are breakbeats with a few synth-pad sounds noodling over the top. Pot noodling over the top! As far as I'm concerned, it's absolutely pointless."**

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LUMPHEADS
Age Of Mirrors EP
X

A COLLABORATION between Marshall Jefferson and a variety of underground DJs from London's Sugarlump Sound System, this is an EP which takes electronica and soulful disco, and fuses them with deep house beats to create a contemporary style which has been called everything from amyl house to acid disco. Acid four-to-the-floor is a suitably confused metaphor for a record which knows where it's at without knowing what to call itself. (DF)

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Justin: **"This has an almost Eighties-style industrial bassline, like the Human League. And anything which has *'Fire at will'* at the beginning must be alright! I'm a sucker for tracks with spoken samples. This is pure house music married to a contemporary approach, which is a great mixture of styles."**

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INTASTELLA
Grandmaster
Planet 3

AS one astute observer commented, one of the few good things about this year's Brit Awards was the way that Tricky could get a nomination for his twisted, dark, insidious, paranoid and disturbingly off-kilter album. So it's fitting that his unusually-listenable remix of Manchester's one-time kitschadelic modernists here stands out like a raging, jilted, knife-carrying lover out for a revenge at an ex's wedding. In comparison, you can almost hear the pop-dance "Eurohike Mix" cringing in shame-faced embarrassment at its own crapness. (CB)

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Justin: **"Intastella are, of course, Manchester homeboys and girls, but this one certainly has a very Bristol-esque quality. It's very laid-back with some gorgeous vocals and an excellent guitar breakdown. Tricky has remixed it very well."**

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MARSHALL JEFFERSON
Touch The Sky
Fifty First

THIS is supposed to be the first in a series of "spiritual" Marshall Jefferson releases, but the idea of touching the sky smacks way too much of hackneyed drug references to be convincing on a religious footing. With four mixes, ranging from piano-fuelled house to spaced-out garage (probably the pick of the lot), it's a mundane, terrestrial affair. (DF)

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Justin: **"Not the most original of titles, is it? I hate keyboard-triggering vocals stuff. It sounds really old and the vocals don't even fit the track. Erm, thanks... but no thanks. I've better things to be listening to."**

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SAIN PART THREE FEATURING B WILLIAMS
What Love Can Do
Effective

FROM the long drum rolls to the irritatingly bouncy synths, this is a record screaming rampant commerciality. But if you fancy a bit of that at your local Ritzy's ("that" being the sound rather than the skirt), then look no further. Bland and shallow, "What Love Can Do" is the sort of record you'd hear on Saturday morning children's TV. (DF)

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Justin: **"Fucking horrible! I mean, *nul* points for originality. I hate everything about it, the production, the cheesy synth riffs... What a complete waste of effort."**

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GENA WEST
Joy
Arista

ACCORDING to her press office, Ms West was apparently discovered at a barbecue. After belting out "Summertime" to a group of assembled neighbours and friends, she was approached by none other than Nina Simone, who just happened to be present. More reliable, perhaps, is the information that "Joy" is Ms West's first single and that up-and-coming superstar remixers Joey Musaphia and Serial Diva have performed a reasonably competent job on a not quite so competent track. (DF)

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RECUTS
Stress
Mokum/Roadrunner
Almo
Arctic/Mustard
Big Life
Indochina/China
Cleartone
Internal
Jazz Fudge
Pleasure
Little Peach
Outcaste
Mixmag
Seven
Strong Room
Time
M.C. Projects
United Dance
X-Clusive
Planet of Drums
Cowboy
Pulse 8
Malaawi
Effective
SCR
Transworld
City Of Angels
Whoop!
Worldwide Ultimatum
Deep Distraxtion
Limbo
GPR
Smile
Dragonfly

Justin: "A joy to listen to? No, this is a right old misery. I hate the very idea of uplifting house music. I could never see the point to it because it's just about sweaty ravers waving their hands in the air to cheese. I've never understood why the word 'uplifting' was used as a benchmark of quality."
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SPACE DJZ
Eratic/Other End
Infonet

ALREADY being caned by Jeff Mills, this limited edition 10-inch is from the hands of Bandulu's Jamie and in-house DJ Ben Long, and is proof that there's more to their camp than scorched-earth minimalism. "Eratic" tempers freight-train kicks with sweetly eerie industrial strings, while "Other End" is the kind of ascetic machine phonk which will make you wonder which Manga video just had its theme tune rewritten. (CB)
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Justin: "The first track sounds like they've been let loose in an iron foundry. It's great. I'd definitely play this. It's Jeff Mills-esque, without being a direct copy. Terrific."
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BLAK 'N' SPANISH
Jazz Powa (A Tribute To The Loft)
Slip 'N' Slide

PHIL Asher and Orin Walters' homage to Paul Anderson's legendary Wednesday night session is an inspired excursion into jazz-house. In particular, the percussion and horn arrangements will stun those who are accustomed to lesser musicianship. "Jazz Powa" is unquestionably one of the most superbly produced house cuts 1996 has thrown up so far. (DF)
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Justin: "As part of the new wave of futuristic disco being made at the moment, I wholeheartedly approve. This has a genuinely soulful feel to it. It's looking backwards and moving forwards."
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A MAN CALLED ADAM
Jihad EP
Other

THIS is probably best played somewhere between 33 and 45rpm in order to totally appreciate the more subtle touches of flute, piano and the bizarre sounds of a bazaar. Off-the-wall, quirky and possibly contrived (depending on how cynical you're feeling at the time), it's a camel ride away from the strictly melodic ambience of A Man Called Adam's earlier material. (DF)
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Justin: "I liked 'Easter Song', which they did a while ago. But I don't think this isn't the most convincing take on jungle I have ever heard. Is it on at the right speed? I think it should be on 45... I like the Middle Eastern bazaar sounds, though. Very Jah Wobble."
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PERSUASION
Bone (Remixes)
Open

"BONE" is by Ministry Of Sound resident Harvey and is a jazz-fuelled monster taken from the acclaimed "Late Night Sessions" mix album. With some very tasty trombone improvisations (*à la* JJ Johnson) over Brazil '66 percussion, it oozes quality from top to tail, regardless of whether you're in the mood for the sexiness of the "Muted" mix or the driving, salsa-tinged excess of "Latin Power". Superb. (DF)
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Justin: "This has a fairly traditional dub feel to it, a bit like King Tubby. It's raw, funky house, very punchy and yet laid-back at the same time. Harvey has superb taste, he's one of my favourite DJs and the only one to ever get me to dance to a Sister Sledge record! The remixes here are great, too. I like records which have a bit of space on them, especially when they pay attention to the percussion arrangement."
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DJ ICEY
Boom-Bap-Boom/Beats-A-Rockin'
Zone, USA

Muzik Single Of The Month

IF there is a God out there, he must surely come down and rescue Florida's DJ Icey from obscurity. The king of the breakbeat house scene, Icey (who has temporarily changed his name from Icee as a mark of respect for a relative who recently died) is a sample-freak who obsessively seeks new ways of keeping the genre fresh. As these two releases of contrasting moods prove. "Plateau", from the "Boom-Bap-Boom" record, has a chemi-crazy beat which drops in the drums of Dee Patten's "Who's The Badman?". It's all held together by an old school rave riff and has had the office rushing like never before. White gloves, an' all. "Beats-A-Rockin'", meanwhile, is the saddest breakbeat record you will ever hear. Obviously inspired by his personal life, DJ Icey lets it all out with an amazingly slow and sombre instrumental sulk which sounds like The Cure on E. Brit hop? Eat your fuckin' heart out. (BT)
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Justin: "I once met DJ Icey. He puts on some really great parties in Orlando, Florida. I like some of the loops he's used here, but overall, I don't know, the sounds somehow seem really untreated. All in all, I have to say that I find it lacking in soul."
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Pic: Josh Wink

GREEN VELVET
Flash (Remixes Part 2)
Open

THE original mix of "Flash" has been called the definitive Chicago techno record and here the track gets a reissue with two fresh reworkings courtesy of Carl Craig and Farley & Heller. Craig wins hands down in the remix stakes by offering a distinctively crisp techno sculpture with plenty of upfront basslines and inventive percussion runs. Farley & Heller, however, might have been best advised not to bother with this at all. Let's face it, would anyone have requested a Chicago techno mix of a New York house cut? (DF)
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Justin: "I borrowed the acetate of this and played it at The Ministry a few months ago. It kicked like hell. Carl's mix is probably the best and is exactly what you'd expect from him. I don't think Pete and Terry's mix is the most interesting they have ever done, but trying to give this a New York house slant must have been a bit of a tall order."
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HARMONIX
Landslide
deConstruction

THE beginning sounds like a digital "Heart Of Glass" rip-off, the middle throws up an outrageously cliched breakdown, and the whole shebang is topped off with a catchy U2 sample guaranteed to get airplay. It's just been awarded "Essential New Tune" status by Pete Tong, it was recorded by guitarists and it's dire. Avoid. (DF)
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Justin: "I hope this lot have cleared that U2 sample, otherwise they'll get sued to hell. On the other hand... I really hate the digital sounds on it, they're too clinical. It sounds as though there was no joy whatsoever in making it, they just opened up the Roland manual and that was that."
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KEN DOH
Nakasaki EP
London

LOTS of predictable pianos and not much else. This could have been issued at any point during the past four years, but it was apparently made in 1996 by a "mysterious" Japanese DJ from Newcastle. Yeah, right. With a track title like "Nakasaki", you'd have thought our Ken would have felt obliged to make a more explosive debut. (DF)
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Justin: "I'm convinced that the new versions of Cubase have a package called 'Cheese Programmer'. This is formulaic to the point of irritation. Absolutely *nul* points! Again! Another completely pointless record."
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KITACHI
Scratch
Dope On Plastic

THIS is what we like. Labels which tell you exactly what to expect. "Scratch" is prime toke-headz material, *drifting lazily* from the studios of Iration Steppas' Mark Iration and pardner Dennis Rootical. The lead will have the sample-spotters tearing their dreads out in frustration, while the "Dubwize Mix" harks back to the Steppas' soundclash of industrial hardstep dub. (CB)
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Justin: "Instrumental hip hop, call it trip hop if you like, sometimes just ends up being a breakbeat with a few weird, bobbly noises dropped in over the top. This is really cool, though. They've obviously really enjoyed making it. It's laid-back and exciting at the same time. A very fresh approach with a lot of scope to it."
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DJ DANO & LIZA 'N' ELIAZ
Pawlow EP
Mokum, Holland.

EVEN the frenetic pace of jungle is learning to kick back with jazz flavas, but in the world of gabba, the beats just keep on hurtling abrasively towards the undanceable. What is interesting about "Pawlow", however, is the explicit link between Holland's brand of death-dance and thrash metal. And on "Manic Cure", industrial geetar noise from a metal band called Fear Factory are neatly scissored into the percussive apocalypse. Hardcore will never die, it will just get faster and faster and faster. Extreme noise terror indeed. (CB)
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Justin: "There's nothing wrong with a bit of noise terrorism! This is great. Well, it's not great, it's terrible. No, it's not terrible, it's just... manic. Yeah, manic noise terrorism. There's a lot more room for extremism in dance music. I'd much rather listen to this than to half of the cheese merchants who are out there."
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APHRODITE
Searching
Aphrodite Recordings

APHRODITE'S label steps up a gear with a release which fully lives up to the hype you read about him in Muzik last year. Flip straight over, where "Listen To The Rhythm Flow" opens up with a charming piano line to prepare you for a dreamy, string-ridden drum 'n' bass track. In fact, what you get is a manic hardstep workout with a dark, vibrating and beautifully melodic bassline. It's records like this which currently make Metalheadz one of the greatest club nights in the UK. (BT)

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Justin: "To me, it's a bit jungle-by-numbers. The start sounds like 'Wildlife On One'. I'm not very keen on ambient intros to jungle records. To be perfectly honest, I prefer the really fucked-up stuff."

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FALLOUT SHELTER
What Do You Want
Tribal UK

FUTURISTIC disco with a funky electro-ish feel, the "Submarine Dub" of this track is a fantastically dirty slice of smacked-out amyl house designed to leave the floor gaggin' for a shaggin'. If that's a tad heavy for your needs, try the "Vocal Mix" or the sax-spiked "Rise Dub" on the B-side. A record for the cognoscenti. (DF)

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Justin: "It reminds me of a Salsoul record. It's pretty authentic updated disco. I do like vocals when they're done well and not just put on a rhythm track, which is sometimes the case with house. Both these dubs are pretty cool, too."

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UNDERWORLD
Rolla
Junior Boys Own

NO question. The Romford boys have an incredible intuitiveness for what makes you want to scream your tits off at 3am to the sound of the molten bass and jack-hammer acid, without ever appearing to be more than distant relatives to any other techno producers. There are moments in "Rolla" when the whole thing sounds like it's going to clamber out of your speakers and drag you back to its Detroit lair. If you love them when they're not being experimental, this is for you. A tower of song. (CB)

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Justin: "This is a tasteful little number. Nice and noisy, too. When I played it at Cream the other day, the whole place went totally berserk. It's great. You can tell that they are very gifted artists because their sound develops all the time. They just get better and better. This is the best thing they have done since 'Cowgirl'. Definitely."

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EVERYTHING BUT THE GIRL
Walking Wounded (Remixes)
Virgin

IF ever there was a mournful voice to put down as the perfect compliment to jungle's moody moments of reflection, then Tracey Thorn surely has it. If you were moved by the Massive collaboration on "Protection", imagine the same sentiment with a double-whammy bassline. No cheap radio edits to cash in on the success of "Missing", no across-the-board-one-mix-must-shift-us-a-few-copies policy. Merely the high quality production of the superb Spring Heel Jack and a remix from Omni Trio sadder than a rain-soaked weekend watching Mike Leigh movies. (CB)

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Justin: "This is far better than the last set of Everything But The Girl remixes. The vocal is so superb, I'm quite pleasantly surprised. The voice sounds like a natural part of the rhythm track, it doesn't sound like they've said, 'let's just do a jungle version'."

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PHOTEK
UFOs
Photek

COULD the Ipswich drum 'n' bassist's obsession with drifting (in deep space or lost Atlantises) be on the wane? Or is the sixth release on Rupert Parkes' influential label just a warning shot to his new paymasters at Virgin not to expect flim-flam pastiches of earlier classics like "Drift To The Centre" and "Seven Samurai"? Whatever, "UFOs" cuts up the cyberbeats with a flailing Stanley knife, sliding in and out of chaos while snatches of Ground Control dialogue makes this less "ET" and more "The Twilight Zone". Jungle music as elusive as those little green men themselves. (CB)

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Justin: "We could have done without the long, drawn-out intro on UFOs, but the track itself was worth the wait. This is an example of what you can do with jungle. The possibilities are wide open. The track is quite minimal, though what he's got here is very effective. It's effortlessly clever and not at all contrived. He hasn't set out to show off what he can do in the studio. The B-side is like a jungle take on some sleazy Seventies funk track and is almost a genre in itself. This record is moving jungle onwards. It's state of the art and just beats Everything But The Girl to Single Of The Month by a whisker."

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JUSTIN ROBERTSON Single Of The Month

Pic: Pat Pope

CARL COX
Two Paintings And A Drum (Remixes)
white label

A TERRIFIC remix by The Aloof, who would appear to have reinvented themselves from a capable progressive house group into eclectic musical maestros, as anyone lucky enough to have grabbed a sneak preview of their forthcoming album will testify. Dave Angel does the business, too, leaving his exemplary clean techno stamp all over the large man. Two worthy treatments. (DF)

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Justin: "I like both these remixes. The Aloof mix is straight to the point. It's not the most subtle of touches, but I'd definitely play it. And I've always loved Dave Angel. He's got such a fresh approach."

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BEL CANTO
Rumour
Atlantic

THEY used to be Norway's answer to the Cocteau Twins. They also used to count Geir Jenssen (Biosphere) as a member. And today? Today, they're offering tracks like "Rumours", which pitches somewhere between the dippy jazz of Vanessa Daou and trip hop-lite. The real coup here is the Masters At Work mix. It's similar to Todd Terry's job on EBTG's "Missing" and just as deliciously swinging. MAW's first Top 10 remix of 1996? (CB)

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Justin: "It must have taken Masters At Work all of 10 minutes to do their mix. It's totally unoriginal. The redeeming feature of this track is the vocal, which is great."

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FULL INTENTION
The Return EP
Sugar Daddy

A BIG favourite with Armand Van Helden, this much talked-about release has finally arrived here via DMC, USA. It's rumoured to be a UK production, but the record has been shrink-wrapped and made to look like an import. But who cares when it's this good? That lingering *"I Love America"* vocal is making this record alone a reason to go out on a Saturday. You need "The Return EP" like this country needs a gloriously hot summer's day. (BT)

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Justin: "Some disco-sampling records are tastefully done... but not this one. If I had a big disco collection, I'd be sampling away and making an absolute fortune. Here, though, the samples are nothing more than average and the drum programming is piss-poor. If this is Number One in Armand Van Helden's chart, it has to be about Number 2001 in mine."

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DONNA SUMMER
State Of Independence
Manifesto

AN overblown re-release? How could you say such a thing? After all, the dulcet tones of Donna Summer are only backed up by James Ingram, Christopher Cross, Lionel Richie, Michael Jackson, Kenny Loggins, Dionne Warwick and Stevie Wonder. And just for good measure, Ms Summer has dedicated the record to Martin Luther King and added some of his enlightened words to the sleeve. Although, it must be said, for no apparent reason. This is so over the top, it has to be a charity release. It is, isn't it? Surely?! (DF)

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Justin: "Oh, for God's sake. I could happily never hear this track again. The Murk mix is one of the most unoriginal things they have ever done. I'm sure they got paid a lot of money, but this is turgid nonsense."

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2 UNLIMITED
Jump For Joy (Armand Van Helden Remix)
S2, Belgium

2 UNLIMITED are, of course, the act most responsible for making the entire world misinterpret the musical genre of "techno". For that alone they don't deserve a remix of the quality of this Armand Van Helden interpretation of "Jump For Joy". Cutting through the track with a flick-knife, he has infectiously looped the vocals to create a stomping, late-night anthem. (BT)

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Justin: "It's almost too easy to have a go at 2 Unlimited, isn't it? I think they are quite an amusing group... in their own little way. But it has to be said, doesn't it? This record is absolute toss and Armand Van Helden's remix isn't anywhere near as good as he is capable of. It's also got that infernal drum roll! A very nasty business."

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RELEASES '96

Gat Decor - "Passion" - Remixes
Way Of Life
12"/CD/MC

Gypsy - "I Trance You" - Remixes
Limbo
12"/CD

Secret Life - "Love Love Love"
Pulse 8/Cowboy
12"/CD/MC

Unreleased Dubs - Various
Stress
2 x 12"

Happy Anthems Vol 4 - Various
Rumour Records
LP/CD/MC

Josh Abrahams - "Satyricon"
Worldwide Ultimatum
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Planet Of Drums
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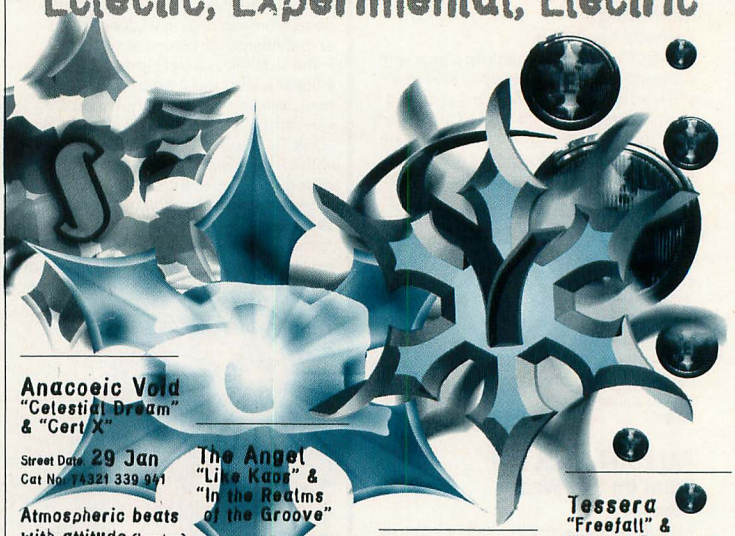

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ALBUM OF THE MONTH

Log-A-Rhythms

LTJ BUKEM
Logical Progression
ffrr

IN certain circles, the drum 'n' bass ecosystem contains a deep chasm which separates the crystalline mellotronics of jazz backbeat and the butch stabs of dark hardstep. The general consensus is that this great divide dictates there can be no integration of sub-styles, as each vies for public acceptance in a Prince Naseem-type knockout.

This is always the nature of compartmentalisation. But the big problem with this particular conspiracy is that musical development is only assessed as a linear progression, inhibiting any kind of interbreeding between genres. When a new style appears, it's often assumed that it emerges from a vacuum. The dark sounds of Grooverider, Dillinja and Doc Scott might be getting coverage, but that doesn't mean the jazzcore textures displayed by the likes of Fabio, Reece and LTJ Bukem have nosedived into obscurity. Both styles co-habit the same space. Drum 'n' bass. Reece's "Pulp Fiction" still gets dropped at AWOL, Fabio has a no-restrictions clause for his Kiss FM show and Bukem's 1993 classic, "Music", is still cited as a pivotal point in drum 'n' bass folklore.

Which is why Bukem's "Logical Progression", is just as valid now as it would have ever been. Dark music may seem to be in the ascendant at the moment, but jazzcore's momentum hasn't withered. New musical perimeters are still being constructed. As Bukem demonstrates here, through material from his Good Looking label.

Featuring old, recent and exclusive tracks, as well as a second mix album where Bukem exhibits his sublime spinning skills, "Logical Progression" marks the dawning of a new age. The opening cut, "Demon's Theme", catapulted Good Looking into the public consciousness back in 1992. The track was an immediate flagbearer, as it turned hardcore from a drug-addled cliché (riddled with helium-pitched vocals and bouncy castle rhythms) into music which entwined sub-tropic flourishes, endorphin beat-rushes and gusting echoes. More importantly, it didn't depend on pharmaceuticals to induce anybody into the preferred mind-set. This was music which could stand up for itself.

The times were a-changing and this was made especially apparent with the Rage anthem, "Music". Although the beats were roughed-up to sound more jagged and abrasive than "Demon's Theme", the seraphic vocal pants disinfected those moments of hardcore tackiness. Aligned next to recent releases from Good Looking's elite, including the work of PFM, Photek and Peshay, both "Demon's Theme" and "Music" still retain the visionary quality which made them front runners in the first place.

And so to the present. The space lab, globupherics of Link's "Link", the hypno-dream meanderings of Aquarius & Tayla's "Bringing Me Down", the Shirley Bassey belter which is Peshay's "Vocal" and the sampled intensity of PFM's "One And Only" all define the Good Looking sound. A sound which has nothing to do with the prefix "intelligent" and everything to do with being futuristic, euphoric, emotional and escapist. This criteria lives on in the five exclusive tracks (which include new mixes of PFM's "Western" and Bukem's own "Horizons"), as well as the fresh compositions, such as Ills & Solo's iridescent "Sweet Sunshine", PFM's rhapsodic "Danny's Song" and Bukem's film noirish "Cool Out". The most interesting of the new mixes is the version of "Western", where Speed's MC Conrad turns chatting into an art form on a par with rap.

Launching drum 'n' bass into a new strata, "Logical Progression" shows that the depth of expression of this music has reached fresh heights. It also shows jazzcore isn't anaemic, mongrelised and antiseptic. At its apex, the album has as much gritty militancy as its prefix suggests. But most of all, it proves "dark" and "jazz" can, and do, interact. If they didn't, the scene would be very stale and boring indeed.

Thank God for LTJ.

Veena Virdi

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Pic: Raise-A-Head

LARRY HEARD
Alien
Black Market International

TALK to Deep Dish, Roger Sanchez or any of the big house music players and they will all cite Larry Heard as one of their biggest influences. Talk to Stacey Pullen, Slam or any of the major techno moguls and the very same name always comes up. Jungle gets a hit from him, too. And when you try and describe Heard's work, even words like "genius" and "visionary" will let you down.

When it comes to business, however, Larry Heard's career has been a nightmare. His seminal "Can You Feel It?" shifted 100,000 copies throughout the world, but he is said to have only been paid for sales of 3,000. He secured himself a major deal, but the label concerned did the exact opposite of what he asked them to do. He's since been shunned in America, his home country, a place where r&b means big money and where he's just thought of as "that house guy". Heavy stuff.

On a happier note, after a 12-month absence, Heard has this year returned with two new albums. Due to his reluctance to deal with record companies, the first, "Sceneries Not Songs Volume Tu", is only available on CD via an Internet address. The second, "Alien", is out this month on Black Market.

Musically, the two albums are quite similar. Both have a strong sense of timelessness and both throw aside the current fascination with the 120-130 bpm range of tempos to explore older, less frantic grooves. But while "Volume Tu" has a strong live feel, devoting space to classic sounds and textures, "Alien" revolves around a far more electronic ethic.

The first clue is in the title of the album itself, the second in the titles of the individual tracks. "The Galactic Travels Suite", for example, which mixes the machine-driven funk of early jack tracks like "Play It Loud" with the elegance of past gems like "Black Oceans". "The Dance Of Planet X", meanwhile, guides the listener on a mystical journey into the future and "Micro-Gravity" plays around with old-fashioned weirdness. "Alien" is not as instant as some of Heard's previous albums, but after living with it for a week or so, it will start to feel rather special. There are enough off-the-wall ideas to make it stand out and enough heart-stopping melodies to etch its existence in your mind for good.

Once again, Larry Heard has proved what a prophet-like figure he is. All that this man needs now is some well thought-out major money to raise him up onto the public pedestal he deserves.

Kevin Lewis
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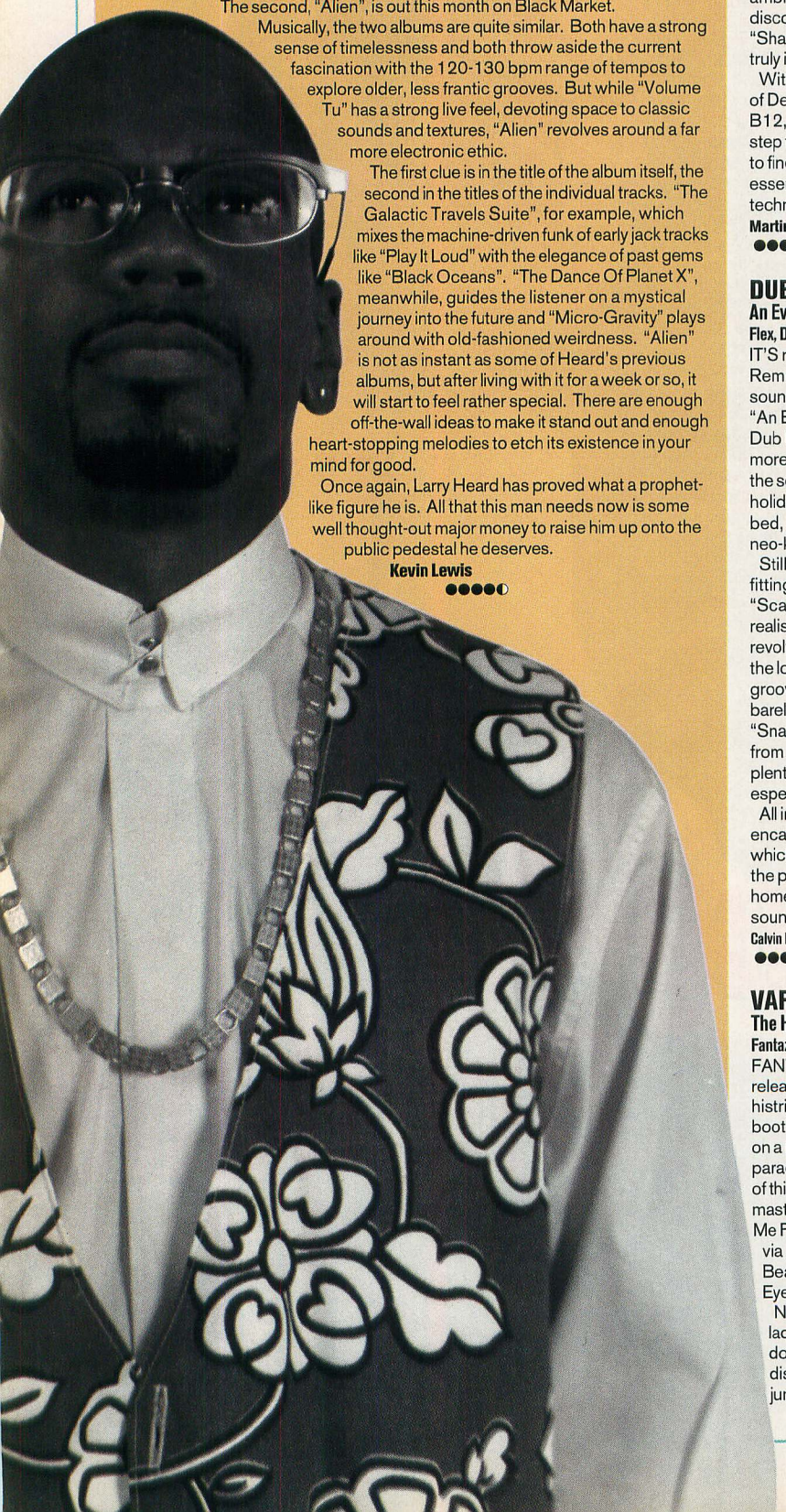

VARIOUS ARTISTS
Unreleased 2
New Electronica

BRINGING together some of Detroit's finest alongside Britain's leading players, "Unreleased 2" proves the international language of techno has moved far beyond the stylistic restrictions of purism.

Thus, Dan Curtin delivers a phuture jazz epic and Ian Pooley explores the theme further. Mark Broom conjures up the kind of hard 'n' funky excellence we've come to expect from him and the funk is taken even deeper by Blake Baxter. Neuropolitique stretch taut beats over the skin of twisted ambience, Claude Young lays down a discordant metallic relaxant and Anthony "Shake" Shakir comes up trumps with the truly inspired "The ID Clones".

With other contributions from the likes of Derrick Carter, Neil Landstruum and B12, "Unreleased 2" represents another step forward in New Electronica's quest to find the finest experimental sounds. An essential addition to any self-respecting techno head's collection.

Martin James
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DUB TRACTOR
An Evening With...
Flex, Denmark

IT'S rather ironic that Denmark's Anders Remmers should opt for an industrial-sounding recording alias. After spending "An Evening With...", Dub Carousel or Dub Bubble Car might have been a bit more appropriate. Somewhere between the sound of Martin Denny on a Jamaican holiday and Mike Paradinas on a water-bed, we are talking about one seriously neo-kitsch album here.

Still, at least the Dub part of the name is fitting. Floating along on the elongated "Scary HH Loop" and "606 Dub", you realise that Remmers' mesmerising charm revolves around his crafty use of space, the loneliness which exists between the grooves. "104" is so phantasmal that it's barely there and it's only on the Warp-ish "Snappy Bloom" that the beats speed up from their docile shuffling. There's also plenty of string-soaked melancholy, most especially on "Overheated Livingroom".

All in all, "An Evening With..." is a perfect encapsulation of the minimalist trip hop which the Danes are currently rewriting the patent for. And then some. Bringing home the downtempo bacon has rarely sounded so deliciously cute.

Calvin Bush
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VARIOUS ARTISTS
The House Collection – Club Classics
Fantazia

FANTAZIA'S latest "House Collection" release offers up more hands-in-the-air histrionics. Those shiny people in disco boots are once again mounting podiums, on a mission to take the club anthem to paradise. And seeing as how the first part of this three-disc set is given over to the master of ridiculous antics, Brandon "Off Me Fahkin'" Block, this paradise comes via Ibiza. Electric Choc's "Choc The Beat" and Patti Day's "Right Before My Eyes" are among his selections.

Next up are Luv Dup, the Manchester lads who put the happy in house, and it doesn't take long for their characteristic disco mayhem to get the party massive jumpin'. Memories of love hearts and hugs flood back. What's more, they stay in place as Mike Cosford rounds off the album with a blend of hard-edged and softed-centred tracks. The warped cool of Josh Wink collides perfectly with the Latino rhumba of The Mighty Dub Kats. Then, out of nowhere, arrive Loveland with that line, "*The music really lifts you up*". Mission is accomplished.

Fantazia's retrospective path is filled with legendary, if occasionally well-beaten tracks. For those of you who want all your favourite anthems in one pack and don't mind if you've heard it all before, this is a solid purchase.

Vanessa Wilks
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SMOOTHE THE HUSTLER
Once Upon A Time In America
Profile

IN a world of gangsta wannabes who spit angry words into their records and then potter off home to mum for tea, Smoothe The Hustler is the real deal. His finger-on-the-trigger stories are delivered with such conviction that "Once Upon A Time In America" is definitely autobiographical. He's cased the urban jungle, wound up in the Pen and lived to tell the tale. For those of a nervous disposition, it's not a pretty one.

Life's a hustle. That is for certain. So Smoothe, in his storming, rasping, semi-hysterical way, believes you can never be too rich. Particularly not if you are born with a black skin in AmeriKKKa. Fuck the Stars 'n' Stripes, fuck the Statue Of Liberty, fuck all that "land of the free" stuff (to say nothing of "home of the brave"), there's more than enough rhetoric here to make any self-respecting peace-maker spontaneously combust.

Set against a backdrop of psychotic funk rumbles and simple beats typical of the back-to-basics grooves of the East Coast, Smoothe rages against the entire world for slapping him in the face and barely apologising. His emotional vessel is close to overload. He weaves words with such passion and occasional humour (*"Cos I come off like a used rubber"*), it's damn near impossible not to think he's the next big thang for those with a predeliction for tales from the dark side.

It's fair to say that Smoothe The Hustler is rapping for his life. Just.

Sonia Poulton
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VARIOUS ARTISTS
Art Of Dance – Exibits
Distance

THIS compilation ropes together some of the best moments from Kenny Larkin's Detoit-based Art Of Dance imprint. And with selections from Pod, Dark Comedy, Stacey Pullen and Mr Larkin himself, it's a sterling line-up. The emphasis throughout is on dancefloor experimentation, the proceedings getting off to an extremely impressive opening with Sean Deason's Basic Channel-influenced groover, "The Shit", and the jerky, off-beat spook-out of Pod's "Anapest".

From there, "Exhibits" moves on into the soulful strains and jazzy keyboard licks of Yennek's "Without", a truly beautifully orchestrated, blue-hued ode to computer-generated sounds. In some ways, the softly- spoken, phased-out vocals and dark bass tones could be perceived as a thoroughly Nineties updating of the late Eighties deep house blueprint. Other

highlights include Larkin's own Dutch-flavoured "Chasers" and Dark Comedy's fantastically soothing, electro-infused "Cabonite Manoeuvre".

Despite the rtaher serious omission of Yennek's "Serena X", "Exhibits" is a fine collection. As well as reflecting Kenny Larkin's taste for subtlety, it offers further evidence of Detroit's unique ability to evolve into new styles while essentially staying true to its unsurpassed heritage of musical excellence. Pure class.

Dave Mothersole

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B12
Time Tourist
Warp

DURING the early Nineties, B12 took it upon themselves to reinvent the towering soundscapes of their Detroit heroes. At a time when most were grooving to the garage revival or losing it to hardcore, the duo put out a series of deeply musical tracks which helped to redefine British techno. Small wonder, then, that their distinctively-packaged singles and their first album have come to be considered as trainspotting trophies.

So now there's "Time Tourist", on which B12 subtly transform themselves into their Cmetric, Redcell and Musicology alter egos. In many ways, much of the album represents a holding action in that, while more polished than before, their music hasn't really moved on. With a lot of acts, however purist, this might be a bit of a problem, but this pair are talented enough to keep spraying new tones over their stylised sound.

The phrase, "retreat from unpleasant realities" adorned one of B12's earliest releases and this sums up their music perfectly. It transports the listener to another plane, up, up and away from the jumble and chaos of today's manic world. Check the introspective "Infinite Lites", the soft-centred, Zen-like calmness of "The Silicon Garden" and the haunted feel of "Cymetry". The latter juxtaposes tightly-clipped bass notes with some of the most uplifting strings heard since R-Tyme's "Illusion".

Elsewhere, there is the pitch-bending harmonics of "Scriptures" and the wry, warped mechanism of "The Radiophonic Workshop". Crystalline polyrhythms rock "Phett" and a devilishly insidious melody laces up "Epillion". Morphing through the post-Detroit galaxy with a verve of its own, it all adds up to a quite superb album.

Time for some sonic meditation.

Dave Mothersole

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BUSTA RHYMEZ
The Coming
Elektra

AS the introduction strongly suggests, this album isn't "The Coming" at all. It's "The Second Coming". Yes, Mr Busta Rhymez is "Jesus", and his mission on Earth is to *"bring the ruckus to all you muthafuckas"*. Mind you, the ruckus has taken longer to arrive than it should have.

Ground-breaking records with Leaders Of The New School turned Busta into an underground icon without achieving mainstream sales. He blew it up on A Tribe Called Quest's classic posse cut, "Scenario", but it still didn't happen. So now, with Wu-Tang Clan as big as the planet thanks in no small part to his style-setting, it's time for some feedback. It's time for Busta to go universal.

From the abstract-meets-absurd sound of "Ill Vive", recorded with the help of Q-Tip, through the "Scenario"-sampling "Still Shinin'" and into the superb hip hop manifesto of "Everything Remains Raw", Busta's lurid metaphors and looped-out styling carries "The Coming" on and up into the stellar reaches. It might seem ridiculous to say it so early, but this will be one of the albums of 1996. Woo-hah!

Will Ashon

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VARIOUS ARTISTS
Fine Gold
Dorado

DORADO have come a long way since their modest beginnings in 1992. But, from their days of selling jazz stock out of car boots to their current position at the cutting edge of soul, hip hop and drum 'n' bass, this imprint has always been synonymous with quality.

With "Fine Gold", Dorado have brought together some of their finest moments in a soulful and groovy celebration. The proceedings are led by Jhelisa, the sultry chanteuse whose "Sweet Dreams" and "Friendly Pressure" both offer brilliant seduction soundtracks. Cool Breeze's "Can't Deal With This" gets the Kid Loops treatment in a funky, drum 'n' bass-licked kick-back, while "Snake's Pass", APE's harmonica-drenched homage to the Pennines, is pure neon blues music. Most notable of all is Outside's violin-stroked "Remembrance", a haunting lament as gorgeous as beauty can get.

Dorado, it would seem, are growing stronger every day.

Martin James

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LIONROCK
An Instinct For Detection
deConstruction

LIONROCKER Justin Robertson really should need no introduction.

The original Balearic beatmaster, Robertson's mix-it-all-up approach to DJing eschews the dancefloor purism which has marked out much of the Nineties. While others have locked themselves into the rutted grooves of one specialised sound or another, he's pioneered a spinning style recently weirdly termed as "freestyling". It's all about eclecticism, the fire in the belly of his most famous clubs, Rebellious Jukebox and Spice. The former is the spiritual heir to Heavenly's Sunday Social, the latter is where The Chemical Brothers cut their teeth.

The always sharply-dressed Robertson has hardly been prolific in the long-playing department, though. Indeed, bearing in mind his CV, which includes numerous Lionrock singles and countless successful remixes, it may come as something of a surprise to learn that "An Instinct For Detection" is his debut album. So does it live up to the reputation of its creator? Too right it does. And then some.

"An Instinct For Detection" is a glorious cocktail of Studio One roots culture, hip hop mayhem, kick-started rock 'n' roll, techno jiggery-pokery and Robert De Niro soundtracks. With a bit of Sherlock Holmes thrown in for good measure. Imagine The Clash grooving with Coxsone Dodd. The On-U sound system cutting up Miles Davis' "On The Corner". Wu-Tang Clan in league with Sherlock's descendant, David. Rough-cut and smoking, a soundtrack to life in 1996, this is a marvellously out-of-control juggernaut of mashed, messed and fucked-up beats ram-raiding the shop fronts of clubland's backroom culture.

With MC Buzz B serving up lyrical twists on life in the city, there's no mistaking the dark desperation behind Lionrock's unique brand of hedonism. It's a kind of drink-and-party-hard-for-tomorrow-we-die nihilism which manifests itself in hysteria and confusion. "Snapshot On Pollard Street" may come in like a Soho cafe society piece, but it's very soon broken down by the Lionrock roar as Robertson and his programmer, Roger Lyons, blast through the mix like high-rise suedeheads stoned on dub attitude. "Fire Up The Shoesaw" and "Don't Die Foolish" similarly suggest concrete gang fights. Every genre, colour and class take part in this style war.

Sometimes hard and fast, sometimes slow and funky, "An Instinct For Detection" is the first album to have emerged from the amyl and lager-drenched melting pot to fully live up to expectations. Let those court jesters The Chemical Brothers spend their time complaining that Josh Wink has ripped them off. Justin Roberstson, the true king of the beat-nickers, has reclaimed his crown and, in the process, brought together the warring factions for an end-of-the-world session to talk about on the other side.

Now, who wants to drop the first bomb?

Martin James

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2PAC

All Eyez On Me

Death Row/Island

AT the time of writing, Tupac Shakur is out of prison on a $1.4 million bail bond, pending an appeal against his conviction for sexual abuse. He has already spent the best part of a year in a high-security jail for a crime he has consistently denied committing. Not only that but, during his trial, he was shot five times, allegedly with the involvement of people he considered friends.

If his appeal fails, Shakur will be back inside, so you would expect him to have a lot to get off his chest. Hence the monumental "All Eyez On Me", an album featuring 28 tracks across two CDs described, in a portentous allusion to The Bible, as "Book One" and "Book Two". To add to his notoriety, he's now running with Suge Knight's Death Row Records, who were attacked so vehmently by the likes of Bob Dole and C Delores Tucker that their parent company, Warner Brothers, cut all ties with the label.

So while Tupac's last 2Pac outing, "Me Against The World", was despairing and even desperate, "All Eyez On Me" sees Shakur surrounded by his new friends, feeling angry and cocky rather than paranoid and lost. He has a simple message for those who hate him and are jealous of him, those who are keeping him under surveillance and plotting his downfall: *"Picture me rolling in my 500 Benz"*.

Despite the East-flavoured distraction of "Got My Mind Made Up", a cut which features Redman and Method Man, "All Eyez On Me" is essentially a testament to Shakur's new-found admiration for the West Coast in general and Compton in particular. It's riddled with that familiar West Coast sound. There are big, phat basslines, r&b vocals and numerous P-funk and Prince samples. There are also enough keyboard flourishes to keep Nasty Synths R Us in business well into the next millennium.

It is only when Shakur focuses his attention on his real-life predicament that the album transcends this formulaic backdrop. On "2 Of Amerikaz Most Wanted", he swaps courtroom notes with Snoop Doggy Dogg. "No More Pain", built on a snatch of Meth's "Bring The Pain", threatens anybody who still wants to mess with him. But best of all is "Can't C Me", the wild fantasy of a public figure which has Shakur paired with Uncle George Clinton.

Unfortunately, most of us are more intrigued by Tupac Shakur the celebrity, than 2Pac the recording artist. Despite himself, so is Shakur. Which is why, in the end, these self-regarding cuts fails to develop any of the genuinely interesting themes of "Me Against The World". There are too few moments of honesty and too many empty myths. If West Coast gangsta rap is as played-out as it seems, here's another artist in danger of disappearing with it.

Assuming, of course, he can stay alive and out of jail long enough.

Will Ashon

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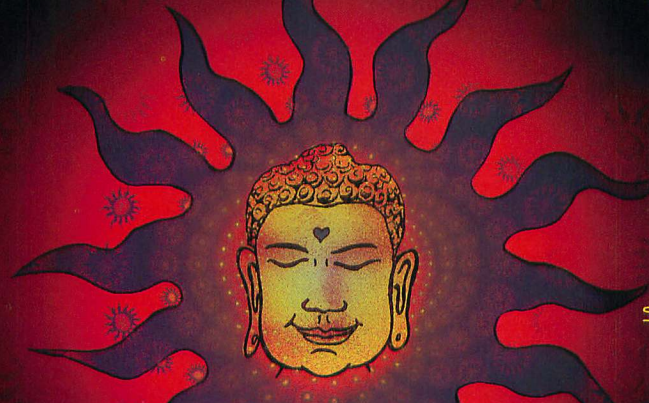
new album
the chakra journey

There are seven major chakras within each of us, arranged vertically from the base of the spine to the top of the head.
Chakras are literally vortices of energy which transform and channel universal energy into our bodies, nourishing the physical, emotional and spiritual levels of our being. They are equally connected to the organs of the body as they are to their psychological function.
Each chakra or energy centre resonates with a unique frequency of sound and light.
Each frequency can stimulate, cleanse and clear blocked energies in the chakras.

Return to the Source have approached 21 different artists to write and contribute a track to go towards making an ambient and a "full on" techno chakra journey of music. Double album with a beautifully embellished 72-page colour booklet – released March 8.

Return to the Source



the chakra journey

album launch parties

Friday March 15 10pm-6am
at The MARCUS GARVEY, Lenton Boulevard, Nottingham
DECK WIZARDS: Mark Allen, Tony Puglia, Han Solo
LIVE PA Cosmosis
Tickets £8 in advance from Selectadisc 01159 475 420

Saturday March 23 9pm-6am
at The BRIXTON ACADEMY, London SW9.
Main Room DECK WIZARDS: Mark Allen • Dino Psaras. ON STAGE: Universal Sound • Cosmosis • Transwave. Tribal Foyer DECK WIZARDS: Mark Sinclair • Dub Basket. LIVE ACTS: Rhythm of Space • Azukx. Ambient Room DECK WIZARDS: Squid • Sundog. ON STAGE: Another Green World
Tickets £12.50 from Academy Box Office 0171 924 9999 & usual Outlets

Wednesday March 27 9pm-5am
Brighton ZAPP CLUB
DECK WIZARDS: Mark Allen, Han Solo, Chrisbo (Medicine Drum).
LIVE PA: Medicine Drum
Tickets £7 in advance from Rounder Records 01273 325 440

21 exclusively written tracks from ~ medicine drum • mammal • doof • prana • the green nuns of the revolution • transwave • cosmosis • outer active • universal sound • mindfield • azukx • astralasia • avatara • freak-quency generator • rhythm of space • cat von trapp • cortex • gagarin • another green world • sundog • youth

TORTOISE
Millions Now Living Will Never Die
City Slang

THEY may hail from the Windy City, but "Millions Now Living Will Never Die" shows Tortoise have more in common with Portishead than with any of their fellow Chicagoans.

The opening track, "Djed", a sprawling, 20-minute plus ramble through a post-ambient rock wasteland, sets the tone. "Along The Banks Of Rivers" is a doomy waltz where scratchy, haunting tape-loops niggle deep in the mix and, by the time the album draws to a close, it has journeyed passed signposts marked Seefeel, Spiritualized and Spacemen 3. When you realise that the latter have been cited as a big influence by the likes of Mixmaster Morris, it becomes quite obvious why these Chicago rhythm explorers are finding favour among the deep-fried space-cadet brigade.

Okay, so there are sometimes a few too many guitars for comfort and the intensity of the compositions can be a little bit suffocating, but this generally bodes well for Tortoise's proposed collaboration with Mo' Wax later this year. Seek it out.

Kieran Wyatt

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VARIOUS ARTISTS
Happy Anthems Volume 4
Rumour

THE latest "Happy Anthems" album is further proof that happy hardcore is the people's choice. When the hipsters respond with put-downs such as "It all sounds the same", what they're really saying is they're not prepared to submit to the specific and one-dimensional sensations this music induces, to the rush and gush of Ecstasy. Fair enough, but for thousands and thousands of people up and down the country, that's precisely what going out is all about.

In many ways, happy hardcore can be compared to heavy metal. Both musical styles fulfil basic, enduring needs and, in spite of sustained abuse from the critics, both will simply not go away. In that respect, the black flight-jacket is the new denim jacket, with logos for labels like Kiteforce and Impact replacing those old Iron Maiden and Motorhead patches. Events such as Dreamscape are basically mini Castle Donningtons, complete with their own mega-decibel sound systems and brain-dazzling lights 'n' lasers.

Music of the utmost functionality, the speeded-up diva samples, stabbing "Mentasm" riffs and bouncy 4/4 kick drums are plainly designed to trigger the E rush. But within the narrow mood spectrum, there are several degrees of inventiveness on offer here. Brisk Versus Rebel Alliance's "Adrenaline Flowing" features some clever drum programming and a diva who sounds like she's being electrocuted. Hixxy's "Toytown" melds firing breakbeats and a rinky-dinky synth melody to superbly daft effect. "Toytown" also showcases the way English happy-core, Scottish tekno and Dutch gabba are being fused into the ultimate pan-European cheesy-raver music.

In 1996, hardcore is clearly only going to get bigger and bigger.

Simon Reynolds

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VARIOUS ARTISTS
Revolutionary Generation
Moving Shadow

ON paper, "Revolutionary Generation", a compilation of drum 'n' bass cuts from the Home Counties and the Midlands, seems doomed. How can pioneering sounds come from a row of semi's? The anodyne nature of the suburbs simply does not correlate to piranha-chomping breaks and hyper-fast bpms.

Yet DJ Pulse, the man responsible for this release, knew the reality was a bit different. He knew that there was a contingency dissecting breaks behind net curtains. Alex Reece, Waxdoctor, Digital and Tango are just a few of those who have taken it upon themselves to mould a sound which is loud, frenetic and highly complex.

Naturally, "Revolutionary Generation" documents the life of the suburbanite rather than that of the urbanite. Which accounts for the jazzular hooks and beatific interludes of these tracks, the best examples being Reece's "Groove" and Waxdoctor's "Cool Breeze". But locked between such moments of tonal relief are gate-crashing drum loops and polyrhythmic flares which decimate the melody lines and raise the tension. This is particularly discernable in Tango's "Understanding" and in classic tracks like Fallen Angels' "Frequency", which is here mixed by Tango, and Unit 1's "Atlantic Drama".

Against the odds, the commuter belt appears as fertile a patch for innovative music as anywhere. Welcome to the new sound of the suburbs.

Veena Virdi

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COCTEAU TWINS
Milk And Kisses
Fontana

NOT so much the Godfathers of ambient soundscapes as the Fairy Godmothers, Cocteau Twins have managed to well and truly wallpaper themselves into a Laura Ashley-decorated corner over the last few years. All those icky song titles, Liz Fraser's celestial/wispish/histrionic (delete as you see appropriate) vocals, hubbie Robin Guthrie's overweening production... And yet somehow their influence on contemporary downtempo explorers just cannot be denied. It was hardly surprising when Seefeel's Mark Clifford jumped at the opportunity to overhaul the pair on last year's sterling "Otherness EP".

Which is why it is so sad to report the overwhelming sense of "heard this all before" which weighs down the mainly acoustic offering of "Milk And Kisses". This is especially true on tracks such as "Serpent Skirt" and "Rilkean Heart". "Eperdu" and "Calfskin Smack" have the requisite atmospherics, but sound half-hearted enough to be relics from a bygone age of antique indie-ness. Only with their recent single, "Tishbite", do Cocteau Twins come close to making hearts flutter. This is as disappointing as popping round to Auntie Margaret's house for some of her fresh and fluffy home-baking, only to discover she is now resorting to Cup Cake Instamix.

"Milk And Kisses" is both out of time and out of sorts. A real non-event. Isn't it time they put Mark Clifford back at the controls?

Calvin Bush

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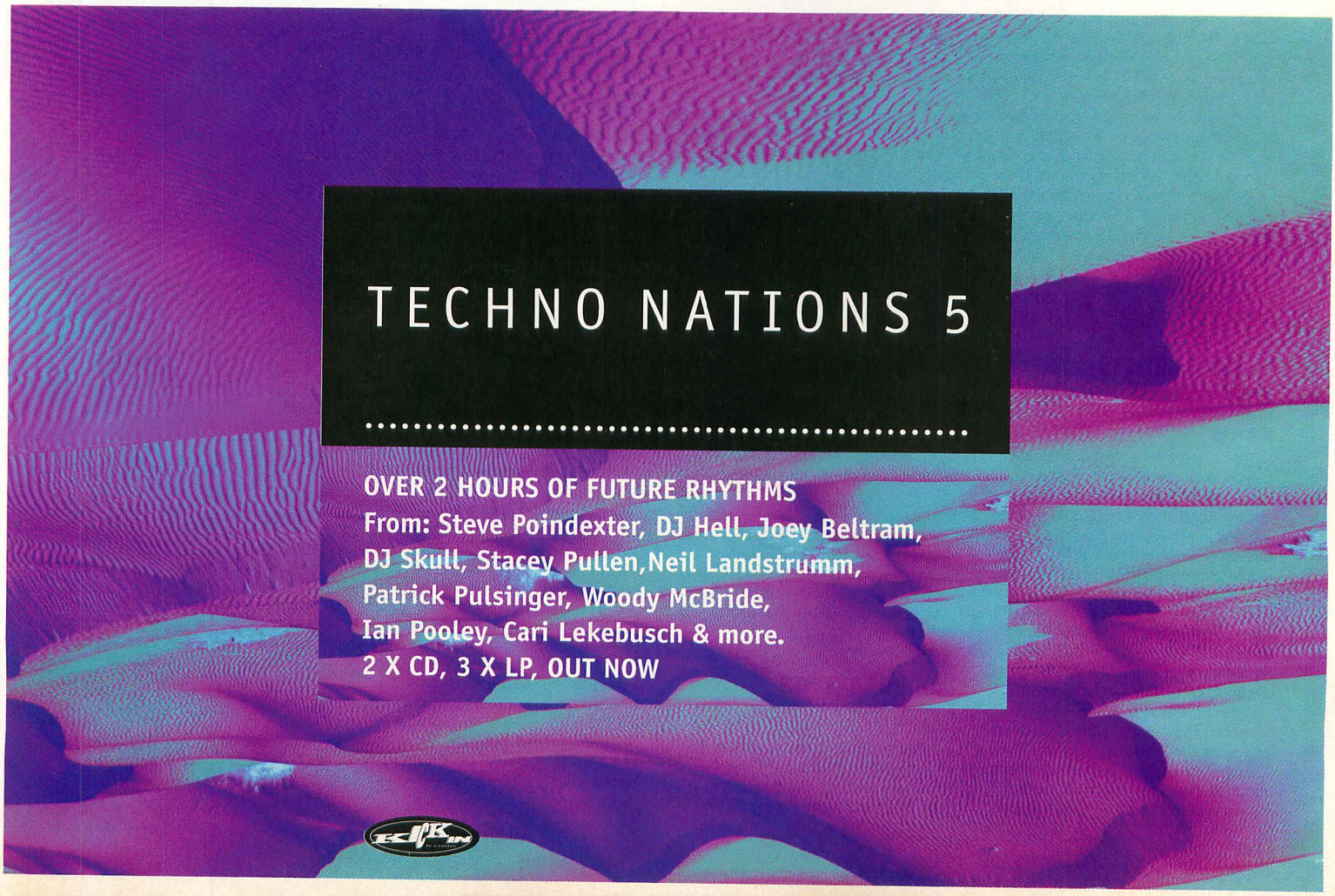

Pic: Pav Modesky

HOWIE B
Music For Babies
Polydor

AS the studio science of techno, drum 'n' bass and hip hop becomes the methodology for mainstream artists like Madonna and U2, those schooled in its ways are finding themselves in demand. Which is exactly what has happened to Howie B, the latest in a long line of producers (including Tim Simenon, Nelle Hooper, William Orbit and Youth) to have moved over into the pop and rock markets after becoming famous on the dance scene.

Howie initially came to prominence as a member of the Soul II Soul production crew responsible for the group's first album, "Club Classics Volume One". After a spell as Nomad Soul, he got onto the trip hop circuit (or "post-hip hop" as he prefers to call it), recording for Mo' Wax, working with Tricky and Massive Attack, and setting up his own Pussyfoot label in 1994. Add on his experiences with Björk, Eno and U2, and it is easy to see why Howie has a reputation as a musical wunderkind.

"Music For Babies" is Howie B's debut solo album. It is also a concept album, the amniotic ambience taking the listener from the peace and warmth of the womb out into the brightness of reality. Inspiration for the project comes from the recent birth of his daughter and continues a theme he started in 1994 with his epic "Birth".

The opening title track shifts musical gears with the calm propulsion of underwater movement, lulling the listener into a sense of security through its hypnotic, vibrating, rhythm-less tones. The evocation of space and dimension is simply stunning, and the track introduces a liquid, organic sense of evolution which runs throughout the entire album. The next cut, "Cry", is also devoid of rhythm and it's only with the third, "Shag", that Howie's trademark busted beats come into the frame. His big trick is the ability to communicate without words. This is a rare skill, as the insubstantial nature of most trip hop records demonstrates.

The album comes as part of a very creative package. The vinyl version is a white box-set, the discs placed in fashionably brightly coloured (post-colour?) sleeves, while all of the formats are accompanied by a set of short stories by Howie's friend, Mmike Benson. Exhibitions of paintings by Hubert Noi, the Icelandic artist, and graphics by Major Force's Toshi, plus a short animated film, are also planned.

There may be those who suggest that these extras mean Howie B is not confident "Music For Babies" is strong enough in itself. It's a common attitude when dealing with instrumental constructions. But anyone who does think that way would be very sorely mistaken.

Jake Barnes
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VARIOUS ARTISTS
Mephisto - The Subterranean Sound Of San Francisco
SSR, Belgium

IT'S amazing what a lifestyle relocation can do for the creative processes.

A couple of years ago, Steve Gray, a disillusioned member of Nottingham's DIY collective, decided that the sunshine and psychedelic bliss of San Francisco would be preferable to miserable Blighty on a cold Tuesday night. Hooking up with two local musicians and producers, Mikael Johnston and the oddly-named Orpheos Dejoumette, he founded two labels which have helped to establish the West Coast city as a hot-bed of post-rave talent. Love From San Francisco was one. The freestyle jazzical roster of Mephisto was the other.

Mephisto differ from Bassex, Rampant and their other vinyl neighbours in their sound sources. Bypassing breakbeats and 303s, artists like Q-Burn's Abstract Message and Mephisto Odyssey prefer to build their tracks from electric frissons of live horns, ragtime basslines and lost voices from ancient B-movies. Typified by Fluid Motion's brilliant "Crunchy Jazz" and Pimp Daddy Nash's soothing "Our Man In Stockholm", this collection raids the hinterland between St Germain, The Chemical Brothers and Sixties acid punk outfits like The 13th Floor Elevators.

Swinging sounds, cult killers, love and rootin', tootin' trip hop hootenannies.

"Mephisto" has pretty much got the lot.

Calvin Bush
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VARIOUS ARTISTS
Dope On Plastic 3
React

WHILE the stoner's title stays in place, presumably to attract sales from young teenagers who are still trying to smoke Rich Tea biscuits, this latest "Dope On Plastic" is something of a departure from the agenda set out on the previous two albums. Compiler Jon Stapleton has allowed his love of old skool hip hop and dub to come to the fore, resulting in a considerably less hazy affair than before. Bland ambience with beats has been replaced by, well, at its best, just beats.

For your money's worth, you here get Masters At Work fiddling around with a seriously massive drum crunch, Small World's Paul Hunter in organic mode, and an unreleased DJ Food cut on the machine-gun-break tip, the latest trend in post-jungle hip hop. But best of all is Midfield General & Cut La Roc's "Go Off", a rhythm 'n' scratch tune for the ex-slack. Try dancing to this with two lungs full of smoke and see how long you last.

Will Ashon
●●●●○

K HAND
On A Journey
K7

WE should have been prepared when K Hand delivered her "Global Warning" on Warp at the end of 1994. Until then, although it was often touted as a form of music which traverses boundaries of race, nationality and language, techno had rarely transcended the image of being a patriarchal preserve. But Kelli Hand broke into the boyzone, ruffled a few feathers and crafted one of the best dance tunes of the year in the process.

A sackful of releases down the line and we have been gagging for this debut opus. And as far as Detroit albums go, few can match "On A Journey" in terms of its broad sweep of the techno genre. "Gotta Make You Move" spins around a liquid acid house lick, while the Sneak-esque disco burn-up of "Feel" should get even the eggiest of heads bobbing. With the title cut and "Numbers", Kelli lays down her own abstract agenda, and then gets us begging for mercy with the minimalist refrains of "Dance".

At the very least, Kelli Hand has paved the way for a new generation of female producers, something which can only be welcomed by the dance community.

Kieran Wyatt
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VARIOUS ARTISTS
Ninja Cuts - Flexistentialism & The Joy Of Dex
Ninja Tune

ENTIRELY appropriately, "Flexistentialism & The Joy of Dex" contains more ways of satisfying those twin turntables than the "Karma Sutra" has drawings of people with their limbs in funny places. It is, after all, Ninja Tune and those odd Coldcut geezers who have helped to reinvigorate the making of deck-based funk in this fair land of ours.

As you would expect, this collection is an invigorating mixture of original tunes and re-releases of 12-inch B-sides (plus nine tracks from past albums), all totally (and wonderfully) lacking in any over-riding philosophy. Once again entirely appropriately, the best two tracks both tie in with the Seventies theme of the title. Coldcut offer the cop show tune to end all cop show tunes, while Luke Vibert contributes a poised, tangential reworking of jazz-funk as we know it.

Retro-futurist sex-beats for the rubber Gauloise smoker in us all.

Will Ashon
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SOUND PATROL
And there's more...

VARIOUS ARTISTS
Future Funk
A&M

ANOTHER of an increasing number of post-trip hop collections with a suprisingly acute nose for previously undiscovered classics and great remixes. Alongside the big names (Black Dog, Goldie, The Chemical Brothers), Peshay's mighty remix of Ruby, Dave Angel's "Bump" and Stoppa's "Drum Head" all help to make this the kind of album which has you proudly flying the flag for current British creativity. **(CB)**
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VARIOUS ARTISTS
In Flight Entertainment
London

NO, not a tribute to Dave Angel's recent single, but rather a swinging sashay through the highlights of recent-ish sets from The Karminsky Experience, those easy listening supremos. It may not be difficult to frown upon the easy-listening hype, but it's impossible to resist the zany exotica on offer here (from Brigitte Bardot and Lalo Schiffrin to Bert Kaempfert). Melodia madness with a delightfully cheeky retro feel. **(CB)**
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VARIOUS ARTISTS
Don't Be A Menace
Island

EVEN if the movie of the same title seems to be yet another pointless "clowns in da hood"-style carry-on, this soundtrack is worth hanging onto those new Nikes for. A mixture of slick r&b from the big boys (The Isley Brothers, R Kelly) and pumpin' rap, both old and new (from Doug E Fresh to Wu-Tang's Ghost Face Killer), it's just the sort of pick 'n' mix selection your CD's skip facility was designed for. **(CB)**
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VARIOUS ARTISTS
Nu Skool Flava
SOUR

IT may not have the most original title, but this is the sound and fury of jungle tempered with old skool hip hop influences at its best. Eric B crops up on Krust's superb Shy FX remix, Shy FX's take on T Power's "Amber" starts in rolling time and, elsewhere, there's the usual mixture of churn-it-up basslines and hyper-speed, splintering beats. **(BT)**
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VARIOUS ARTISTS
FIM 100
Force Inc, Germany

GIVEN their devotion and care to meshing futuristic house sounds to industrial disco beats (with the odd mischievous sample-steal thrown in along the way), it is no surprise that Force Inc's finest artists have emerged in full force for this 100th release tribute. Alec Empire, Mike Ink, Subsonic 808 and Ian Pooley all help put the elbow grease into Force Inc's power-house. **(CB)**
●●●●○

TEK 9
IT'S NOT WHAT YOU THINK IT IS!

Album
OUT 04/03/96
The brilliant longplayer debut by Tek 9 (Aka Dego of Avant Junglists 4 Hero) actually contains 2 LP's in one. CD1 (It's Not What You Think It Is) contains 14 new tracks, with the odd sprinkling of jungle and a fairly high nod factor. DC2 (Breakin' Sound Barriers – The Oldies but Goodies) is a retrospective featuring thirteen of Tek 9's most groundbreaking jungle tracks from 1991-5.

ALTER EGO
DECODING THE HACKER MYTH

Album
OUT NOW
Jorn & Roman have recorded albums as Acid Jesus & Sensorama. They now return to Harthouse as Alter Ego with their second LP for the label. The sound fits with the general aim of Harthouse to move into new areas... top notch electronica.

PERCY X
SPYX

Album
OUT 26/02/96
Tony 'Scott provides Soma with 'Spyx', his debut LP/CD as Percy X. An album where house, hip-hop, techno and jazz happily sit side by side. As MUZIK quite rightly stated "More power to the Glasgow underground".

PHUTURE
"WE ARE PHUTURE"

Album
OUT 04/03/96
Two 12"s including the much sought after originals and brand new mixes by Slam, CJ Bolland, Joey Beltram and Straylight. The biggest tunes of '88 return to haunt '96. CD features all tracks.

MAN WITH NO NAME
MOMENT OF TRUTH

Album
OUT NOW
"Chock full of buzzing psychedelic beauties. Nothing else quite matches up to it. Instantly recognizable and heart stoppingly powerful". (Mixmag) "One of the undergrounds biggest acts" (Oakenfold).

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TORTOISE
MILLIONS NOW LIVING WILL NEVER DIE

Album
OUT NOW
Let's not beat about the bush: Tortoise are post-ambient, post krautrock, avant-jazz-dub cerebral instrumental goove theorists its OK to like. Thank the Lord (NME).

DISCOCAINE
BACK TO BACK

Single
OUT 18/03/96
Deep house music that's already causing a storm on the dance floor. Look out for the Derrick Carter remix in a month's time.

WIPPEMBERG
NEURODANCER

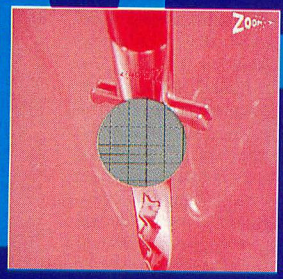
12"
OUT 08/04/96
A top Euro screamer from German trance meisters Wippemberg, involving Fat Beats, Banging 303's and Roof Lifting Riffs. Just the usual then, from Prolekult.

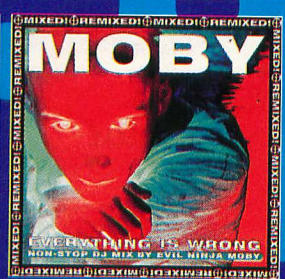
MOBY
EVERYTHING IS WRONG

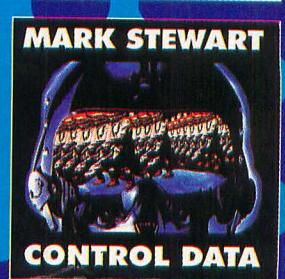
Album
OUT NOW
Non-stop DJ mix by Moby featuring mixes by Josh Wink, Westbam, DJ Seduction. 26 track 2CD/2MC at special price. Includes "Everytime You Touch Me", "Bring Back My Happiness" & "Move". – Recommended – Melody Maker.
8/10 NME
7/10 Select

MARK STEWART
CONTROL DATA

CD/DLP
OUT 01/04/96
"Control Data" signals the return of Mark Stewart after an abscence of six years. Joined by The Maffia of Tack>> Head stalwarts Doug Wimbish; Skip McDonald; Keith Le Blanc & Adrian Sherwood, Stewart mutates and manipulates Dub; Hip Hop; House and Rock with Techno that will fuck with your brain and your soul.







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VARIOUS ARTISTS
Classic Acid Volume One
Mastercuts/Beechwood

ROLAND could not possibly have envisaged the phenomenon which would result from the launch of their TB-303 way back in 1982. Nor could anybody else, for that matter. For most people, it was just an odd-looking, bassline-generating silver box, designed for guitarists to hook up along with their TR-606 drum machines. An extra piece of kit in the search for that elusive live-band-in-your-living-room effect.

So instead of being heralded as one of the most important musical breakthroughs since the electric guitar, the 303 was simply ignored. Until 1987, that is. It was then that a young Chicago suburbanite called DJ Pierre got together with his two friends, Herb Jackson and Earl "Spanky" Smith Jnr, called on the production skills of Marshall Jefferson, and put together a record which changed the face of music forever. They called it "Acid Tracks".

Now, nearly a decade on from that pioneering 303 tweak, the Mastercuts bods have put together this opening installment in their "Classic Acid" series. "Acid Tracks" is included in its full 11-minute splendour, alongside other essential cuts such as Mike Dunn's mind-bending "Magic Feet" and Armando's "Land Of Confusion", the title of which was nicked by Paul Oakenfold for the name of his seminal club. Dry, harsh and minimal, that incredible 303 squelch fucking with your head, the first time you heard a track like "The Poke" was like waking up with an alien in your bed. Very scary, but also an exciting revelation.

But "Classic Acid" is not just a collection of bad-assed rhythm tracks. That, after all, might just be a little too demanding out of the context of 1987-88. The likes of Tyree Cooper's gorgeous, piano-stroked "Acid Over" and Pierre's Pfantasy Club's truly wondrous "Dream Girl" make for a welcome relief from the heavyweight bass of the jacking zone. The tempo is slightly faster now, but these are the original templates for deeply emotional music. And let's face it, would anybody's night out really be complete without an outrageous 303 attack somewhere along the line?

As a history lesson for the people who weren't around to experience the hedonism of the late Eighties, this album is pretty much essential listening. As a nostalgia trip for the rest, there are certainly a lot of worse ways to spend an hour or so.

Kevin Lewis
●●●●○

KEYBOARD MONEY MARK
Third Version
Mo' Wax

GET down to Oxfam and purchase that tux. Keyboard Money Mark (James Last for the hip young things) is back.

Casio drums, dead fuzzy keyboards and impassioned vocals again lead us deep into the world of Money's home studio. While other artists are obsessed with the niceties of production, this chap simply pumps out the tunes (although "pumps" suggests Tin Pan Alley rather than his Keyboard Repair Shop), fiddling with his taped-up leads and getting high on his echo box along the way.

The secret of his success? Is it the way that he draws on every style of music you grew up listening to? Or his superficial tie-in with the current easy-listening and drip-drop fads? Or the fact that he's as funky as fuck and superfly, too? No. It's simply down to his skill with a kazoo. Did they always sound that good?

Will Ashon
●●●●○

VARIOUS ARTISTS
Seasons
Classic

IN the rapidly closing gap between house and techno stands a man who, over the last year or so, has changed the way most British DJs think about their DJing. With the help of Chris Nazuka, he has added a whole new dimension to music, injecting fresh strains of funk into the seemingly exhausted 4/4 base.

The man in question is, of course, none other than Derrick Carter and "Seasons" is the long-awaited debut offering on his and Luke Solomon's Classic imprint. As such, it is more of a statement of intent than a true album. Although it certainly flows as a listening experience, it's most likely to have the greatest appeal in its DJ-friendly double-pack format.

The album includes a host of previously unreleased cuts, including Tone Theory's wonderfully laid-back and appropriately entitled "Limbo In Slo-Mo". Derrick and Chris' much sought-after mix of Taturi's "Was That All It Was?" is another of the recommended moments. As is Ludovic Navarre's deeply sensual mix of Rednail's "Never", which is also a vinyl obscurity.

It may not all be classic stuff, but it's not that far off.

Kevin Lewis
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GABRIELLE
Album II
Go Beat

THIS lady comes from the same pop/soul charm school as Charles & Eddie, singers who actually said something with their songs. Even though their audience did not demand it.

Gabrielle hasn't shirked her story-telling responsibilities on "Album II", her second full-length. If anything, the time away has allowed her to mould her confessions so well with the backing tracks that both of these developments are transparent. So even when she is at her most stern ("Our Love Is Love") or self-effacing ("Live In Hope") or strong ("Baby I've Changed"), Gabrielle's sentiments are expressed with all the chirpiness needed to get the message across. Musically, the blues inflections of "If You Really Cared" and the acoustic tones of "Alone" show her influences, while the current single, "Give Me A Little More Time", is Motown with a Nineties slant.

"Pop" has always been a nasty word. But, in this case, don't let the detrimental connotations put you off.

Jacqueline Springer
●●●○○

LTJ BUKEM
Mixmag Live Volume 21
Mixmag

TALK about putting the pussy among the pigeons. Having initially been scheduled for a January release, this finally hits the streets at the same time as LTJ Bukem's "Logical Progression" album on ffrr. But once the confusion and bizarre politics are set aside, this latest "Mixmag Live" is a mighty impressive slab of music.

The mixing is sublime and the selections even more so. As LTJ crochets some of the most beautiful pieces of music this side of a cherub's birthday party (most especially PFM's "One & Only", Code Of Practise's "We Can Change The Future" and his own "Music"), he ends up with a product so succulent, it would make Opal Fruits taste like cream crackers. If all had gone according to plan, this would have served as the ideal *hors-d'oeuvre* to ffrr's main course.

This album may well be overshadowed by "Logical Progression", but it should certainly not be ignored.

Joseph King
●●●●○

JUDGE JULES & JOHN KELLY
Journeys By DJ: Dance Wars
JDJ/Music Unites

THE first double-CD/tape blockbuster in the "Journeys By DJ" collection is being marketed like it's an inter-galactic boxing match. Scouser John "Scrap Iron" Kelly, representing the North, is pitched against the perma-tanned Judge Jules, punching for south of the Watford Gap. Of course, if this really were the case, Jules would limp off with a bloodied nose from Kelly's Toxteth kiss in the third round, and we'd only get a couple of opportunities to ogle the ring-card girls.

Musically, however, this idea does not translate particularly well, as the two sets featured here are largely complementary. That Jules and Kelly are the best of pals further undermines this "Dance Wars" hype. With cuts such as Cameo's "Word Up", Grandmaster Flash's "White Lines" and Andrew Weatherall's mix of James' "Come Home", Kelly's is the more quirky selection. Maybe he feels he has more to prove. Jules, meanwhile, spinning his second "Journeys" mix, gives us exactly what we'd expect from an accomplished performer. The quality house tunes from names of the calibre of Cajmere, Seven Grand Housing Authority and St Germain are all seamlessly woven into undulating vinyl silk.

This looks like a split decision. When's the return fight?

Dave Fowler
●●●●●

SOUND PATROL
And there's even more...

VARIOUS ARTISTS
Fucking Hardcore Volume 4
Mokum

WE really ought to be concerned that hardcore is the most popular form of music among the youth of Britain when the very first track on this compilation features the line, *"Come over to my house and fuck my sister"*. But despite the strong undercurrent of mindless violence, this collection of brutal darkcore beats is a safe and sure winner on the streets of the UK. Whether you like it or not. **(BT)**
●●●○○

SEB FONTAINE PRESENTS...
LN DJ Volume 1
21st Century

KICKING off yet another new mix series, Malibu Stacey resident Seb Fontaine gets on the controls with a collection of fresh house gems. Fontaine's loyal following should see this do pretty well, particularly with Ibiza classics by Misjah & Tim, Tom Wilson and Ken Doh placed next to mainstays in his crate such as Armani's "Circus Bells". Seb is certain to keep all of you Saturday night animals well fed here. **(LC)**
●●●○○

TERRY MULLAN
Building Blocks Volume 2
IntelliNET, Canada

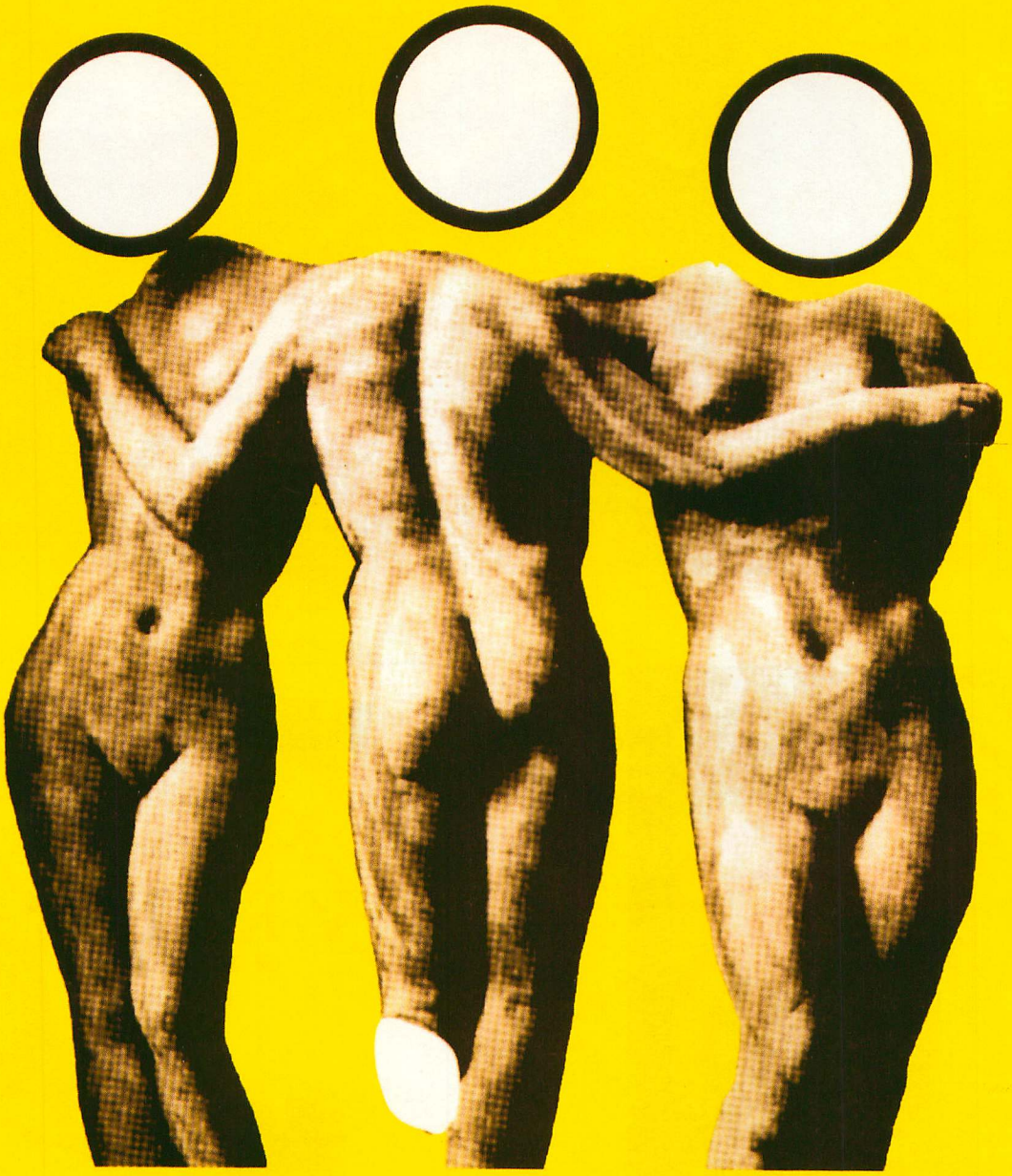
WITH this, the second in a series designed to pull together the best from IntelliNET's umbrella of labels, Chicago's Terry Mullan once more proves that he's one of the world's finest DJs. Opening with classic house from DBX, HMC and those Wamdue Kids, Mullan builds and builds towards Cybersonik's now legendary "Technarchy", before letting the acid mania of Robotman take the set into Terrence Parker's utterly delightful "Emancipation Of My Soul". Excellent. **(BT)**
●●●●○

VARIOUS ARTISTS
Trainspotting
EMI

Regardless of it's ultra-cool status, this soundtrack proves that there is still plenty more steam left in the "Trainspotting" engine. A mighty eclectic collection of old, new and diverse tracks, the album grabs the listener and thrusts them onto the merry-go-round instead of trying to be musically correct. The tracks selected evoke the jovial, upbeat spirit of the book/film, and from Lou Reed's "A Perfect Day" to Primal Scream's outstanding title track, which was composed specifically for the soundtrack, the prevailing mood is characteristically defiant and hedonistic. Indulgent, too. It looks like this train is going to run and run. **(VW)**
●●●●○

Sound Patrol reviews by Ben Turner, Calvin Bush, Vanessa Wilks and Lisa Carson

[progressive house
classics]



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volume two

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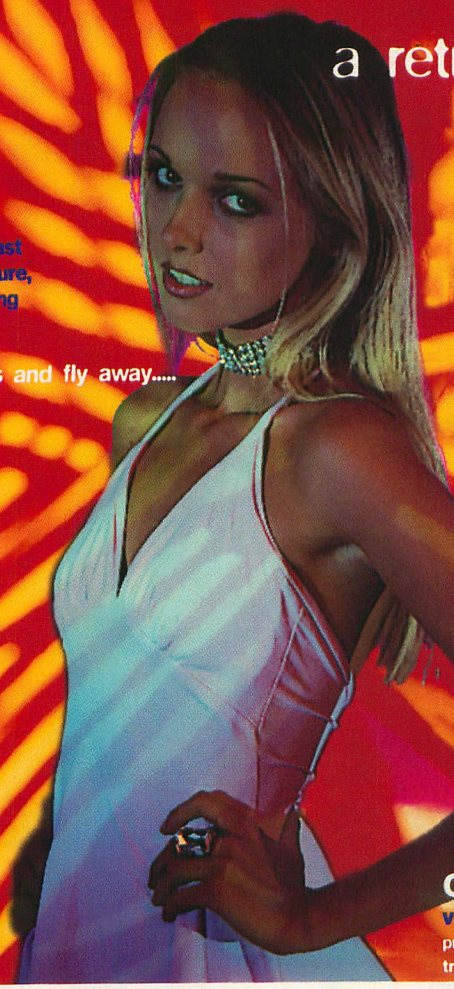

judge jules

ot quartet	· hold that sucker down
south street players	· who keeps changing?
josh wink	· state of consciousness
chubby chunks	· testament vol 1
kathy brown	· turn me out
de lacy	· hideaway
pizzaman	· trippin on sunshine
inner city	· pennies from heaven
patti day	· right before my eyes
last rhythm	· last rhythm
the shaker	· just lick it
helicopter	· on ya way
humate	· love stimulation
peyote	· alcatraz
robert armani	· circus bells
dj dero	· batucada

seb fontaine

pamela fernandez	· kickin in the beat
the fog	· been a long time
subliminal cuts	· le voie de soleil
felix	· don't you want me
shades of rhythm	· sound of eden
alison limerick	· where love lives
inner city	· good life
sultana	· te amo
asha	· jj tribute
hyper go go	· high
taiko	· echo drop
eve gallagher	· you can have it all
andromicus	· make you whole
exodus to paradise	· rock it
edwards world	· soul roots
sain	· it's alright pt 2
remake	· bladerunner

tony de vit

lisa lisa & cult jam	· let the beat hit em
discuss	· save the day
discuss	· pissed apache
the shaker	· strong to survive
the shaker	· just lick it
dilemma	· in spirit
99th floor elevators	· hooked
freedom	· u people
lemon project	· peppmint lounge
hyper go go	· never let go
icp	· free & equal
hyper go go	· high
marascia	· in the air
bb club	· play this house

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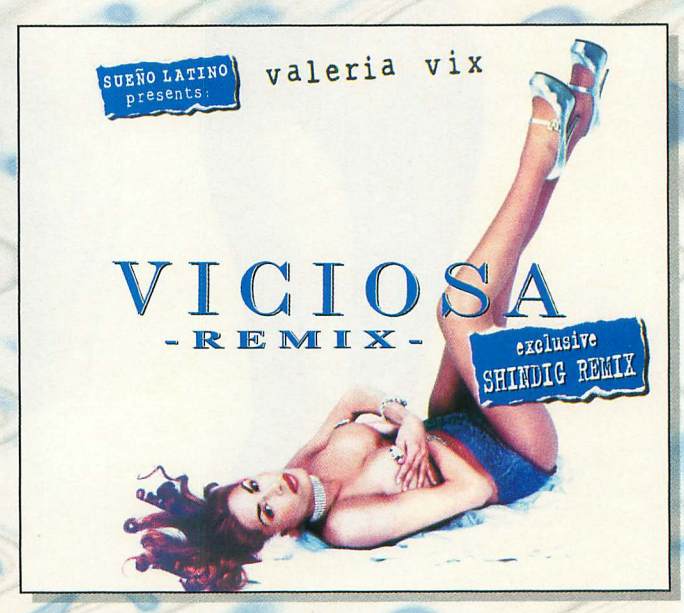

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NINE PAGES OF UNDERGROUND RECORD REVIEWS

TRAINSPOTTING

House

Reviews by TERENCE FARLEY

PAL JOEY PRESENTS EXPRESSION
Ancestral Groove
Phusion
The return of Pal Joey is well worth the wait. A great spoken word vocal by Lucien Redwood is complemented by live flutes and saxophone, plus a wicked "*Brothers and sisters, keep rocking*" female hook. It's the sort of record Nu Groove were so good at, but again expect it to be ignored by the radio DJs. Yet further proof of how badly the airwaves need a national "house" show.
●●●●●

SINGLES

THAT KID KRIS
Feel The Vibe
Digital Dungeon
A great James Brown "Papa's Got A Brand New Bag" cut-up. Funky as fuck and a groove which is deep as well as pumping, here's one for both party DJs and real ones.
●●●●◐

SOUL MOTIVE
Night Shift EP/Yellow Sox
Nu-Phonic
Two more intelligent dance music slices from Nu-phonic. The "Night Shift EP" is a four-tracker of jazzy house, jazz-funk, drum 'n' bass and Detroit-ish overtones, while "Yellow Sox" is our man Diesel in a wobbly, wild pitchy, funky mode, with Faze Action's live guitar remix thrown into the pot.
●●●●○

DISCOCAINE
Back 2 Back
Zoom
Paul Marsh gets back on the deep percussive tip which made the first Discocaine track so popular. Dirty beats and a "*Wow! New York is everything I always thought it would be*" sample create a top slice of nu-London house.
●●●◐○

ROY DAVIS JR
Unreleased Trax
Force Inc
Alive On That Set
Cajual
The Chicago cat delivers another couple of very deep, Windy City grooves, with "Unreleased Trax" being especially recommended for the fabulously funky cut-up of Stevie Wonder's "All I Do". The Cajual release is meanwhile a neat collection of harder wild pitch and groovier tracks, the best offering being "People Think I'm Crazy", a mish-mash of cocktail jazz and old school Chicago basslines.
●●●●○ & ●●●●○

DISCO NATE
Dance Y'All
Music For Your Ears
Nate Williams creates a funky and fly disco groove which, on initial hearing, doesn't do that much. However, with repeated plays, the layers open up and a groove which really hits home is revealed. Well worth a go.
●●●●○

SATURDAY
Moonlight
Bean
The cult imprint brings us "Filthy Rich" Criso's newie. One side of "Moonlight" has a mutant disco bassline which should work well for those of a darker nature, while the more garagey B-side is pure Tony Humphries-at-work. A truly excellent mixer.
●●●●○

BOOKER T
I Know You Want Me
Junior Boys Own
Booker T, the top London garage exponent, brings Shawn Benson in on vocal duties and provides a pumping mix which should please the house heads as much as the garage boys. Hip-swaying keys and funky drums totally carry the swing. "I Know You Want Me" is the sound of young London.
●●●●○

GU
I Need You
Cajual
Sylvester (the late and great one, not the pussycat) gets the Glen Underground treatment. Already huge with all of those GU heads out there, "I Need You" is certain to appeal right across the board. This kind of funky black mutant disco looks like being the house sound of 1996.
●●●●◐

FUTURE FORCE
What You Want
AM:PM
VITAL single
Mark Pichiotti, a man who always produces vital singles, teams up with the superb Terri Symon to create another monster. The great garage mix will move even the most corporate of floors, while three mad dubs of pumping acidic grooves which are not too heavy on the snake rolls do the shit for the darker clubs.
●●●●●

OUTSIDER
Pain In My Brain
Jus Trax
The Outsider mix of "Pain In My Brain" is pure sex-trax-hard-New York-stylee! The mighty SWAG meanwhile weigh in with a couple of versions which keep up the vibe of their previous EPs. This one is strictly for the house heads.
●●●●○

JOINT VENTURE
Let's Get Into It
Strictly Rhythm
George Morrell and DJ Pierre get back together again for this Joint Venture. And while Pierre offers a damn good wild pitch groove, it's George who drops the bomb with a slice of rugged funk which just doesn't stop.
●●●◐○

LOVE TRIBE
Stand Up
AM:PM
Dunmore's AM:PM continue their run as *the* major label for house. From the hands of Jamie Principle, this takes Machine's "Grace Of God" on a journey in the company of some sassy female vocals and great new lyrics. Already out for ages on a slate, this is one for the hand wavers.
●●●●○

ROACH MOTEL
The Night Moves On
Junior Boys Own
Another new release from JBO, this time with a Felix Da Housecat retro Chicago vibe. The vocals of Jackie 60's Paul Alexander are perfectly complemented by old school cinematic strings and an Aphrohead-style bassline.
●●●●◐

DREAM DATE

KRISTINE W enters the realms of fantasy for her ultimate dream gig

What would be your dream venue?
I'd really love to play where The Queen has that big one every year! Blenheim Palace, that's it. Either that or Carnegie Hall.

You can move this venue. Where would you put it?
Downtown Manhattan. That would be cool. I'd better watch myself here or I'll never get to play that gig.

How would you get there?
In a carriage drawn by four horses.

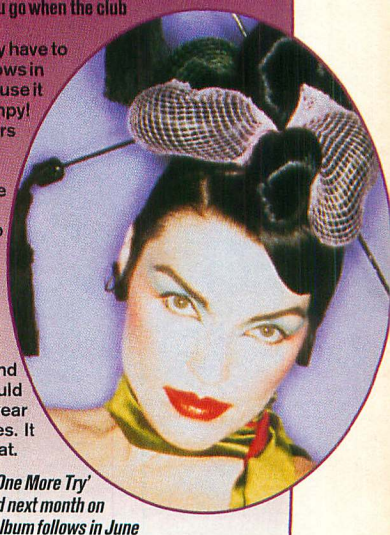
Who would you put on the guest list?
George Michael, because I think he is fantastic. Elton John, because I love his showmanship, he is just incredible. Plus, of course, I would have Donna Summer and Al Jarreau. Finally, Pierce Brosnan, just so I can stare at him.

What would be on the rider?
Vegetable lasagne. I think just about everybody would like that.

Who would you choose as your warm-up DJ?
Junior Vasquez, because he has done mixes for all my songs so I know him real well.

How long would you play for?
About an hour and a half, plus endless encores. I have so many songs that I want people to hear. I can go all night if I need to! I am already doing six nights a week in Vegas.

Where would you go when the club closes?
It would really have to be Stringfellows in London because it is just so trampy! My girl dancers would totally love it there. We'd clear the whole floor, put on our tap shoes and jazz 'em up with "Jazzin' With The Big Boys", a track from my new album. Oh, and everyone would be made to wear Forties clothes. It would be great.



Kristine W's 'One More Try' single is released next month on Champion. Her album follows in June

Jungle

SINGLES

MIXRACE
Different Drums
Mob Handed
From the Hertfordshire crew who run the Stronghold and Nautilus imprints, Mob Handed is a new sub-division which concentrates on quirky electronics rather than faceless "Amen" breaks. With this 12-incher, Mixrace raid the kitchen and line up the cutlery to compose a distorted, percussive symphony. Rattling stuff.
●●●◐○

DEEP COVER
Nightcrawlers EP
Renegade Recordings
With acts like Shogun, Renegade Recordings is rapidly establishing itself as a quality label. And this release is no exception, as bright lights, big city themes radiate over sidewalks littered with loitering bass booms. But the jewel in the crown is the urban jazz-hopper of "Broken Promises".
●●●●○

JAMES HARDWAY
Cool Jazz Motherfucker
Recordings Of Substance
Should techno-niks touch drum 'n' bass? David Harrow (from Technova) and James Hardway believe they should. Which is why Hardway flaunts the rules and knocks together a jazzcore number singed with a bluesy sax aria. But the real supernova is on the flip, as panoramic Eastern sounds are arranged against a battery of muted breaks.
●●●○○

UFO
Loud Minority (Alex Reece Remix)
Talking Loud
With Japanese jazz meeting the UK's premier jazz junglist, this logical meeting of sounds has a built-in guarantee against ending up a duffer. Reece adds subtle rhythmic tremors to the climatic chorus lines, while "The Original Playboy's Mix" totally decimates any attempts at lush melodics.
●●●○○

THE DUKE OF HARRINGAY
Alray Road Tracks
Spymania
Spymania, an offshoot of Zoom Records in Camden, have opted for an unusual prospect for its second release. Even so, this one is a top tipster, as codified beats are welded into space-age funkalistics. Combined with a Mad Hatter handle, it's rapidly obvious that strange goings-on are going on.
●●●◐○

DIGITAL
Niagra
Metalheadz
Since the release of "Timeless", Digital has successfully cultivated a sound which produces sonic midi-quakes. "Niagra" continues to send shockwaves, as registers are distempered with scapelled breaks. "Down Under" is slightly more subdued, with siren wails enticing virginal basslines into a mechanoid stomp.
●●●◐○

INNERVISIONS
Southern Comfort
Basement
It looks as if Jamie Majik pulls out the trump card again. Manning his funkateer controls, he slots vocal hiccups into a luscious digi-concerto. In addition to the lead cut, the sun ray-doused "Hidden Menace", with its aerial-slung top-notes, embarks on a funked-out odyssey which discovers whole new frequencies.
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ELEMENTZ OF NOISE
Astral
Emotiff
When everyone thought Tyneside was simply a decaying dockyard, this provides further evidence of the drum 'n' bass scene growing in the North-East. As numbers swell, so the quality of the music rises and Elementz Of Noise keep up the standards with a sea of symphonic exotica.
●●●◐○

BIZARRE INC
Keep The Music Strong (Roni Size Mix)
Mercury
The vibrato in the intro is straight out of a Stevie Wonder record from the Seventies and, with the help of this mighty funky dimension, "Keep The Music Strong" neatly unfurls into panting vocals and spitfire snares. The melodic hooks and layered rhythmics prove that Roni Size is back in contention.
●●●◐○

ENDEMIC VOID
Infectious Remix
Language
Limited edition releases are often not really worth the hype, but this package from Daniel Coffey is a lot more than simply an attention-seeker. "Infectious Remix" meets the requirements by way of some lo-slung guitar, but it's "Steppin' Remix" on the B-side which is the trailblazer. Working at a slower pace, the rhythms sprawl across sub-level pitches. Worth selling your granny for.
●●●●○

THE BASIC INFLUENCE
Still Waters
Hardeaders
If you thought that hardstep was becoming one-dimensional, then think again. This Dillinja-esque affair reconvenes the battle with predatory drum loops hovering around whirring, Formula One racetrack noises. The flip reveals a more disturbing angle, as the short-lived serenity is annihilated by snare sniper fire.
●●●●○

IMMORTAL MINDS
Voodoo Culture
Reinforced
Taking the ghost train to bassville, Bournemouth's Immortal Minds successfully eclipse even their incendiary "Pinnakle Visions" in their creation of a buckswashling aural adventure. From a slo-rollin' departure, the beats are shunted through typhoon climates and over rugged terrains, before they finally cross over into the kind of soundscape never heard before.
●●●●◐

ED RUSH
What's Up
No U-Turn
"Guncheck" pin-pointed Ed Rush as a major attraction on the drum 'n' bass circuit. With swarming swoops circulating above edits of crowd applause, this cut should elevate our man up another notch or three. The other side is more pathological still. The psychotic bassline is obviously designed to inflict serious cranial damage.
●●●●○

JAGUAR
Out Of The Light
Wildcat
VITAL album
Within the sub-genre of jazzed-up breakbeat, there have been some classics and some very pale imitation duds. But thankfully, this bunch produce the former, as various live elements are brought together to craft the *cafe latte* textures of "Out Of The Light", plus the ambrosial jam which is "4am In Leicester Square" and the instrumental chat of "Chinese Whispers". Tailored for home-listening, this is not jump-up, more sit back and recline.
●●●●●

FLYNN & FLORA
Bizniz
Independent Dealers
VITAL single
Bristol's Flynn & Flora go straight for the jugular with a track which should be blasted from Mount Everest-sized bassbins. Running a rap chant through the subsonic arteries, the prevailing mood prepares to physically tackle your senses. Even though the sub-bass sinks to new aural depths, the hip hop flava ensures the tune has street appeal.
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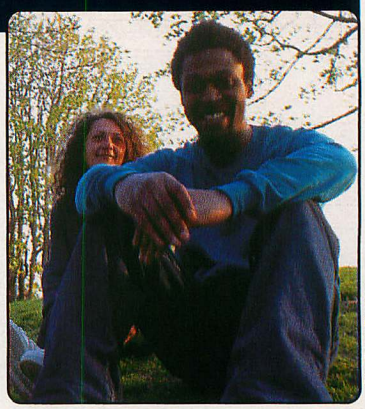
Pic: Brian Sweeny

4 HERO
Mr Kirk's Nightmare
Sm:)e
"*Mr Kirk... Your son is dead*". This strange line just has to be one of the most arresting, hardcore lyrics around. Which is presumably why Sm:)e have repackaged it on a four-tracker boasting not only the original 1992 choon, but also a mighty fine "Energize Mix" and a drum 'n' bass mix from 4 Hero themselves.
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TRACE
Have You Know
Sm:)e
Sm:)e would seem to be on an evangelical mission to spread the rhythm of drum 'n' bass to every backwater hick. Hooking up with British artists, this release finds Trace, the Lucky Spin protégé, fracturing hardline breaks and scratching spooky, hazy FX. Dark chamber music.
●●●◐○

BLACK STAR LINER
Jawz EP (Kid Loops Remixes)
EXP
You can almost see the cogs in the machine working here. The clockwork tick-tocking creates a domino effect, as the beats trip over one another and once again Kid Loops displays his ultra-fine programming dexterity.
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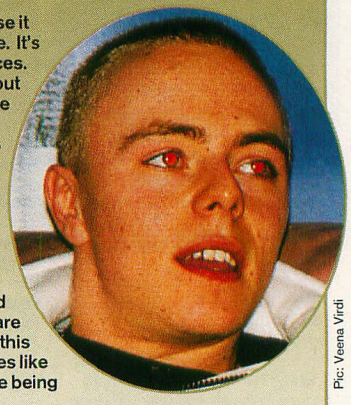
ALBUM

VARIOUS ARTISTS
Promised Land Volume One
Geyser
LTJ Bukem and MC Conrad offer their services to London's Lucky Spin imprint. Working his way through their musical and meaty output, Bukem flexes his golden spin, deftly fusing former anthems like DJ Crystl's "Let It Roll" and Adam F's "Circles" with recent rinsers such as DJ Trance's "By Any Means Necessary" and a few unreleased gems from Adam F, Focus and Code Blue. Conrad then serenades them with velvety poetry. Issued as a double-pack containing mixed and unmixed formats, "Promised Land" is well worth the pound signs which are emblazoned on its cover. It looks like this is Bukem's month.
●●●●○

LOOSE TALK

ED RUSH from No U-Turn walks on the dark side as he considers the mortality rate of hardstep


Pic: Veena Virdi

I don't know whether the dark period ever died for me, because it was that which turned me on to drum 'n' bass in the first place. It's the only form of jungle which hasn't had any outside influences. There's jazz-influenced and hip hop-influenced drum 'n' bass, but jazz and hip hop are still different types of music forms. But there isn't other music out there which is just dark.

The jazzy stuff just can't compete with those hardstep sounds when it comes to capturing my interest. It was hardstep which got me back into producing music. But then right from the off, there has always been a hard element to my music. You have to have a hard attitude to get people's attention because you can't say that much vocally in drum 'n' bass. The rhythms take it out of people instead. I suppose you could say that I want to hurt people with my beats.

You can tell dark music is becoming more and more accepted because at places like the Metalheadz club, a lot of the people are really rinsing it and they're dancing. There is absolutely no way this would have happened a year or so ago. You're also getting tunes like Origin Unknown's "31 Seconds" played on Kiss FM. People are being educated by beats.

I think this music has come through because of weed. If I'm not smoking when I'm in the studio, the track is not the same. Weed gives me dark, evil thoughts, which enable me to do what I do. People have stopped taking Es now, and they're smoking weed and drinking beer. The dark music gives you a buzz to go with the weed and the beer keeps you entertained. You don't need to keep taking pills. It's as if everyone is growing up together and tastes are changing.

● *Ed Rush's 'What's Up' is available now on No U-Turn. 'Kilimanjaro' and 'Subway' are scheduled for release on Grooverider's Prototype label shortly*

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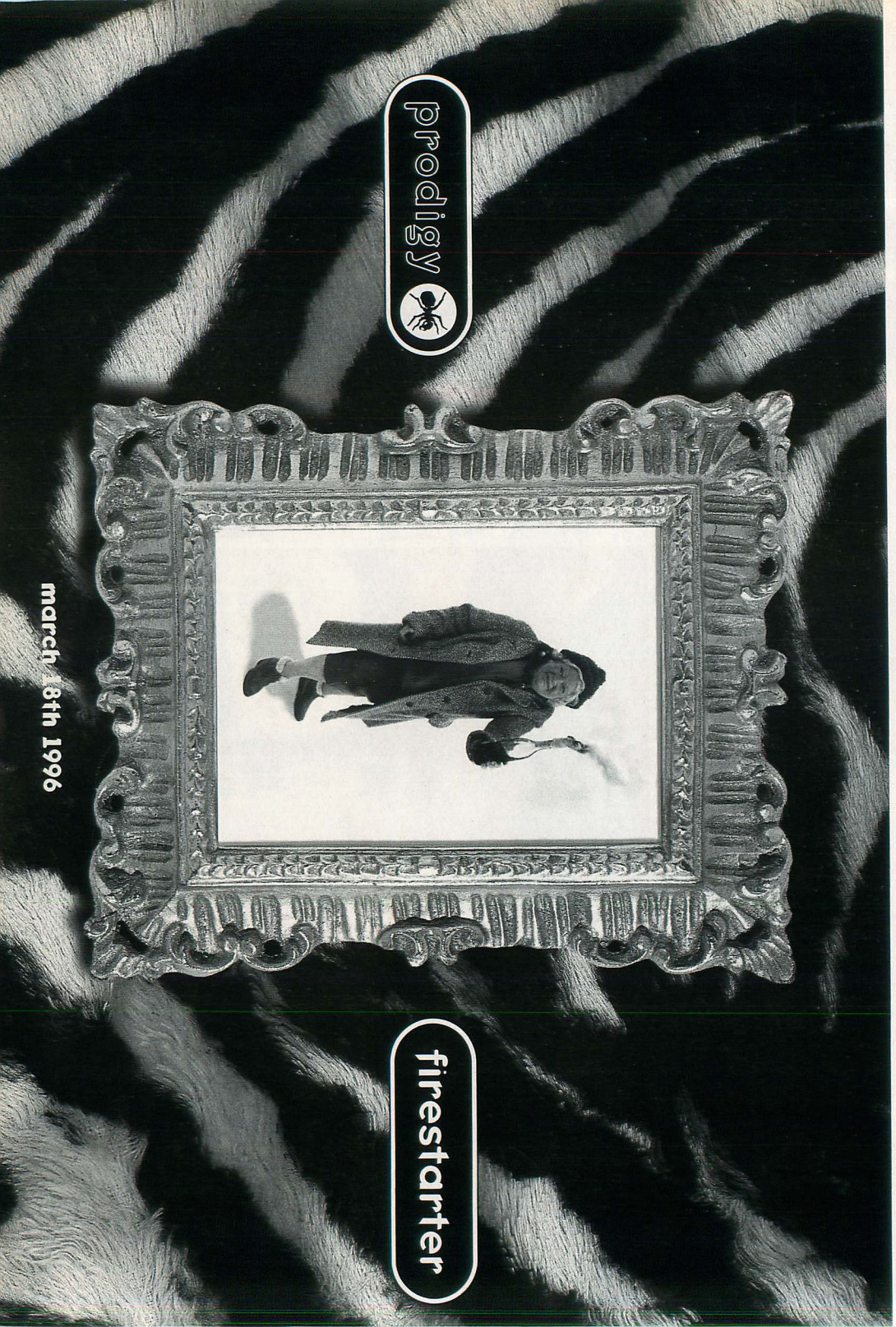

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0.4	COMA	UN - SCIENCE	06 : 18 : 12
0.5	I'VE SEEN THE FUTURE	ALPHA PROXIMA	06 : 11 : 27
0.6	TUNING	MEGALON	08 : 21 : 28
0.7	BEFORE THE END	KUMO	06 : 46 : 05
0.8	PLAN NINE	KASM	05 : 56 : 24
0.9	TRACKDOWN	INSYNC V MYSTERON	05 : 15 : 18
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DESIGN AF.003

Techno

Reviews by DAVE MOTHERSOLE

MORGAN GEIST
Etymon EP
Metamorphic, USA

VITAL single

Another essential purchase from the fabulous Metamorphic imprint. "Etymon" sees Mr Geist dragging the traditional sound of Detroit-influenced techno back onto the dancefloor, where it rightfully belongs. Cooking up four phuture phunk gems while remaining pure to Motor City's ethos of lo-fi innovation, this presents the 303 squelchtasm of "Cables", the madcap 808 sounds of "Tabula Rosa" and the sonic stew which is "Breathing". But the real deal is "Stream", a radiant slice of dancefloor nirvana with a surprise at every turn.

●●●●●

SINGLES

ELECTRONIC WARFARE
The Mixes
Underground Resistance, USA

The lead track on Underground Resistance's recent double-pack gets the remix treatment by fellow Detroit bassheads, Aux 88 and Drexciya. The Burden Brothers turn out a typically lo-fi rendition, complete with their trademark bass-o-tronics and subliminal string sections, while the always innovative Drexciya people get deeper still, with their somewhat eccentric "Electric Eel" version. Certainly not as essential as the original release, but a worthwhile acquisition all the same.

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ANDRE SCHMID
Andre 4
Tribal Sun, Belgium

A badass two-tracker from Frank De Wulf's new label. "Contrast", with its hollow-sounding b-line, cataclysmic drops and haunting melodies, all underpinned by a mighty kick drum, brings to mind the hardcore heyday. But over on the flip, "Surface" really steals the show. Its veritable stampede of super-groovy synthesiser hooks, thundering bass tones and rolling toms is guaranteed to ignite even the lamest of crowds.

●●●●○

WYNDELL LONG
She
Peacefrog

Peacefrog, now one of the elder statesmen of British techno, get back on form with this Chicago-produced five-tracker. From the full-on acid jazz of "Razzmazztazz" to the piano-fuelled house jiggle which is "Asphasia", by way of the seductive soulfulness of the title track, this is an EP you can relish from start to finish. Mellifluous techno-soul for Nineties club kidz. Switch on.

●●●◐○

PROJECT X
Project X EP
Matrix, USA

Mr Bill and Sean Deason get off to a fine start to the year with four untitled selections ranging from minimal electric phunk to Basic Channel-style looperama. The "Bigger Trouble Mix" packs a fair punch, with its gyrating b-line and flanged drum edits, but it is the "Helter Skelter Mix" which really does the damage. Imagine Dave Clarke giving the "Red" treatment to an ancient Italo house groover while someone repeatedly chants *"1-2-3-4"* from the sidelines, and you're pretty much there.

●●●●○

DJ PAWN
23H 56M Of Solar Time
Sidereal, USA

From the latest subsidiary of the widely-respected Hard Synch imprint come four cuts courtesy of Dallas' techno cowboy, DJ Pawn. The out-and-out winner is "Right Ascension", mainly due to excellent use of the old Bandulu sample which was popularised by Carl Craig's "Rushed". The half-crazed loops of "Celestial Sphere" and the rattling "Mean Sun" are also well worthy of your attention. Bright stuff.

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VARIOUS ARTISTS
Further Thoughts And Freedoms
Fifth Freedom

Fifth Freedom have long shown admirable contempt for all kinds of convention and consistently challenged our expectations by putting quality before fashion. And here we find some of their favourite acts remixing highlights from the label's first five releases. Steve Rachmad delivers a great techno-jazzy interpretation of Scott Edwards' "Strange Moon", while Kushti, with their abstract hip hop futurism, sort out Paul Hunter's "Drop The Joint". Russ Gabriel meanwhile takes a wild jazz trip with Vango Noir's "Red Tunnel" and, last but not least, Cologne's Jorg Burger offers an ultra funky, beat-fuelled version of "Soap Bubbles" by Move D.

●●●●◐

COMPASS
Steam
Cabinet, Canada

Founders of the Canadian tech-house fusion, those Stickmen spread their wings further still for this second release on another of their offshoot labels. This time they rope in DJ ZKY and Daniel P, the production team behind some of Shiver's finer moments. Based around a pretty straight 4/4, "Steam" is a meandering groove, laced up with haunting keyboard pads and splashes of hot acid.

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RANDOM FACTOR
Reversal Input
20:20 Vision

Another cool release from 20:20 Vision, a label making a name for itself with always innovative, top quality electronica. The luscious chords, gently vibrating 303 licks and emotional strings of "Reversal Input" are contrasted neatly by the Herbie Hancock-influenced jazz phunk of "First Principle" and the lazy ambience of "Hopefield".

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ERWIN VAN MOLL
Awakening EP
Lucid, Holland

The Dutch techno whizzkid is back with yet more otherworldly sonic sunsets. The foreboding tones of "Silent Running" set the standard for jungle made outside of the UK, while "The Great Lover" takes us into gentler waters. The melodies are heartbreaking and the beats extremely subtle. Flip the disc over, however, and you will unearth an industrial hip hop concoction which pays more than a passing nod to early Meat Beat Manifesto.

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COUNTERPOINT
Jigsaw EP
Sinewave, USA

Chris Satinger's superb "Thinkless Thoughts" proved that there was more to Sinewave than frantic 303 rifferama and now they have signed Counterpoint (alias Mark Bell), it seems like they're completely back on track. "Jigsaw" sees Bell in full-on dancefloor mode and although it doesn't match the majestic beauty of "Christo", the cuts are as lively as they are original.

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ALBUMS

VARIOUS ARTISTS
Stickman Musica
Stickman, Canada

More Stickmen stuff. In case you don't know, Greg Zwarich and Paul Mintsoulis are the production duo who famously crossed garage with banging techno. First championed in the UK by people such as Eddie Richards and Mr C, their unusual agenda has consistently broken down barriers and fired up floors the world over. With a few notable absences, "Stickman Musica" pulls together their finest tracks to date. Kicking off with the ultra-soothing strains of Ron Allen's "Heaven", it presents in Biotran's 303-powered groover, "Klente", Josh Wink's acid spin on "Tamburi", 611 Groove's spartan "I Like It" and Engine O's "Snakecharm". A good introduction or a handy retrospective.

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IAN POOLEY
The Times
Force Inc, Germany

Ian Pooley's sound is a million miles away from the jackhammer trance and juvenile pop-techno normally associated with Germany. Drawing upon influences from the Stateside underground, tracks like last year's "Celtic Cross" have forced many to reassess their traditional aversion to all things teutonic. This is his first album and, although his trademark grooves and soaring melodies are very much in evidence, there are a few lighter moments too. "De La Trip" sees our man flirting with trip hop and "2.15" is a truly wonderful Sunday morning come-down.

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RUSS GABRIEL'S AUDIO SPECTRUM
Pilgrimage EP
Soma

VITAL single

Portsmouth's answer to Carl Craig joins the Soma stable for an appropriately-titled EP designed to reflect his diverse musical interests. The main track is an excellent example of squelchy P-funkarama which is so early Eighties it has a Burberry-clad, wedgehead girlfriend and drives a 2.8i Capri. However, best of all, is the live version of the forward-looking house cut, "Tinged At 7", on the flip. There's just no stopping this lad.

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VARIOUS ARTISTS
Acid Box
Entrance

"Acid Box" is a compilation which celebrates the ever-ubiquitous Roland 303 and, in particular, the rejuvenation of our dearest and oldest friend, acid house. Of the 11 tracks featured, the highlights are Parallel 9's exquisite builder, "Gnosis", the summery bliss of FY-7's "Urban Window" and Dave Clarke's remix of Robert Armani's "Road Tour". On top of these, there's also Traxx Boys' tribal workout, "What A Fucking Skyscraper", and the excellent Armando's phunkin' "Starman". Get that smiley T-shirt ironed.

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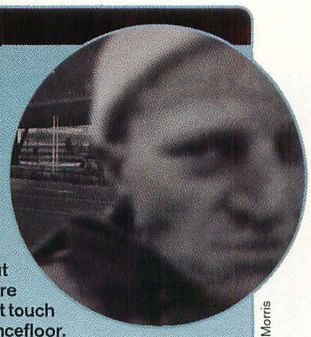
IN THE BAG
DJ PARROT of Sweet Exorcist has a quick rummage around his record bag



Pic: Chris Morris

First up is "Assault No 2" from Melting Pot. This is the sound of Sheffield reasserting itself as the home of electronics. It's a bit reminiscent of the old Warp stuff, but with a jungle feel. I'd like to hear more stuff like this out, but most DJs won't touch it. They're scared of clearing the dancefloor.

"Dominoid" by Moloko is next. They had an album out last year which, for me, was the album of 1995. They're very original and totally eclectic. Unfortunately, it got roped in with trip hop. I hate most trip hop, it's just British people admitting they can't rap. As far as I'm concerned, Mo' Wax suck cocks in hell.

All I know about my next choice is that it is a jungle record with "Promo 3" written on it. There are no frills, it's just a good, exciting dance track. Jungle is the most vibrant part of any night and now people are getting switched on to the jazzy side, they're ready for the hardstep stuff like this. I'm also into the DJ Scratch remix of "Rebound" by IQ Collective. It's more scientific than "Promo 3", but it's got this rare groove sample in it.

"Binary Rhyming" by Digital Justice has been dropping well for me. It's an old tune from 1991 and it's the living funk. It starts with these Kraftwerk sounds, then this massive breakbeat crashes in and completely changes the rhythm. It's wicked. "Chanty Chanty" by Josey Wales is another old one. This track has a kettle rhythm in it, but it's still quite gentle, sort of like a throwback to the Seventies. It's my perfect end-of-the night tune.

My last choice is another superb Sheffield record, Nesrene's "Got To Be Real". It's a truly bizarre take on the old Cheryl Lynn song and has been released on a label called Lady Cop because Nesrene is this six-foot tall, Asian policewoman!

CHECKLIST
MELTING POT – "Assault No 2" *(Tendenk)*
MOLOKO – "Dominoid" *(Echo)*
NO INFO – "Promo 3" *(no info)*
IQ COLLECTIVE – "Rebound" *(Trouble On Vinyl)*
JOSEY WALES – "Chanty Chanty" *(Digital B)*
NESRENE – "Got To Be Real" *(Lady Cop)*

● *DJ Parrot plays at the Republic in Sheffield every Friday night. The first four releases on his Earth imprint are out now*

4.3.1996

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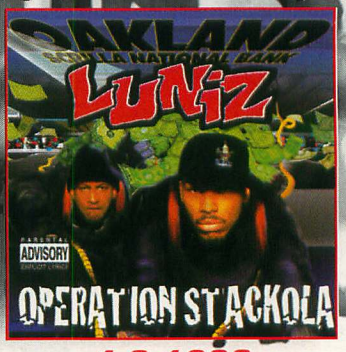

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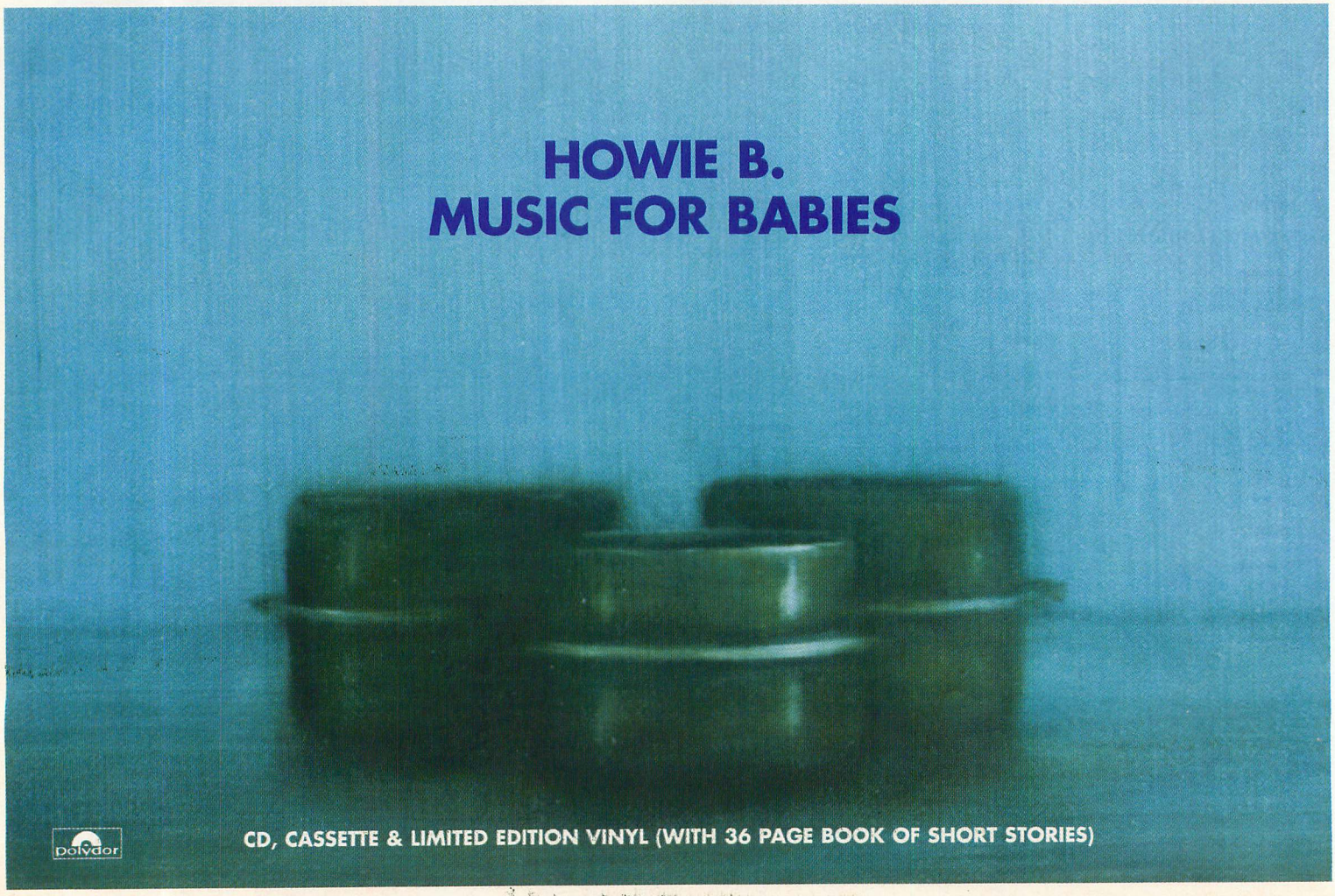
MUSIC FOR BABIES



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Hip Hop

Reviews by WILL ASHON

BLAK TWANG
Real Estate
Sound Of Money
VITAL single

Blak Twang's rise continues apace with this graphic description of SE8. The real estate ain't a particularly pleasant place, but Taipanic's lyrics are canny enough to skip through the wreckage with surprising metaphor and wild rhyme. Add in an ominous, spiralling sound given swing by a skanking chorus and you've a record which manages to be both committed and clever. A rare thing indeed.
●●●●●

SINGLES

KNOWTORYUS
The Revenge Of The Bomberclad Joint
Compost, Germany
An odd 10-inch on which Kruder & Dorfmeister, the Austrian jazz-nutters, take a little skit from the Knowtoryus album and give it the old bend sinister. The result is ambient-barmy-jazza-rag for no-sense- is-good-sense yoots.
●●●●◐

THA DOGG POUND
Let's Play House
Death Row/Island
If the Dogg Pound *did* play house, then the hip hop page would not have to bother reviewing them. In the meantime, boys, get some new keyboards. Oh, and the tune from "London Bridge Is Falling Down" is irrevocably crap.
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AIM
Souldive
Grand Central
Aim continues with his project to prove instrumental hip hop is the purest funk. A hard shuffle of a drum beat serves as a base over which he builds big band stabs, sax parps and basslines made to tickle the coccyx.
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ILL MENTALITY
Lovin U 4 Dayz
Phat Wax, USA
Despite a really nice bass drum tara-diddle midway through and a few clever references to the big names of the East Coast, this is still a standard number all about shagging for 48-hours *"behind ya man's back"*. If he'd turned round, they could've had a threesome.
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REQ 1
Fantasy Roc
Ultimate Dilemma
The Brighton graf-man, who was recently spotted spraying space-scapes for Fosters larger, finally makes it onto vinyl with the most serious old skool beats this side of the Eighties. Tinny drums going bonkers, with a tad of scratching and some little loops on top, all go to make this minimal chic for spraycan-sniffers everywhere.
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2PAC
California Love
Death Row
The East Coast should just forget about dissing the West because, with this vinyl sortie, 2Pac is doing all the work for them. Over a nasty electro-funk tune courtesy of Dre, he stumbles through the kind of tosh about Los Angeles which gives the place such a bad name. As soon as he steps off the plane, *"the hoochies were screaming"*. Probably as they rushed home to barricade themselves in...
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PROPHETS OF DA CITY
Muthaland Funk
Nation
The South African crew's latest offering, an Azanian take on the P-Funk legacy, wasn't the most successful track on their LP. And unfortunately most of the mixes here detract from, rather than add to, their superb freefall rapping.
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8-OFF
Alize For Dolo
east west, USA
Artists like 8-Off are utilising the production gaps opened up by Rza to create some of the wildest hip hop sounds you'll ever hear. Check the excellent "Kick Down The Fuckin' Door" for lightning flash raps over madly off-centre scratches, pianola shinola and an "X Files"-ish incidental keyboard. An ectoplasmic sonic seance.
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KOOL KEITH
Wanna Be A Star
Capitol, USA
There are one or two MCs who, no matter what they're saying, still manage to sound heartbreaking. And here's one of them. This ugly tale of Hollywood pimping boasts a brittle quality which offsets the subject matter perfectly, partly due to a top job by Peanut Butter Wolf, who lets the melancholy to flood through.
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HONKY
Hip Hop Don't Ya Drop
Columbia
The whistlers return with a harder-edged sound and a bit of old skool attitude. Built around a huge funk riff, it's appealing, but the voices are not strong enough to compel. Dix points for the great "Clangers" reference, though.
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DJ VADIM
Nonlateral Hypothesis
Ninja Tune
DJ Vadim may well have made the occasional unfavourable remark about various people in a variety of publications, but give the lad a break. His new single reveals his continuing commitment to hip hop beats and decks. And as for the search for a London sound... downbeat and drizzly.
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OMNISCENCE
Touch Y'All
east west, USA
As the latest voice to come out of Cacalaca, Omniscence is sure causing a buzz, but the reason for this remains a bit unclear. He's a competent lyricist, but he is not saying anything new or different. Even an improved remix with extra vocals from Sadat X can't move this above the mediocre.
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BROADWAY
Must Stay Paid
Wreck, USA
Broadway hangs out with KRS-1 (who produces this), his voice inhabits the same rugged terrain and The Blastmaster builds the tune around what sounds like a tape rewinding. And as if all of that wasn't enough, the tape deck in question has a different speed for chorus and verse. What more do you want from a 12-inch?
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PEANUT BUTTER WOLF
Step On Our Ego's?
South Paw, USA
VITAL album

Despite the artificially-created explosion of antipathy between the East and West, there are still lots of artists intent on expanding the music. One such artist is Peanut Butter Wolf, a DJ and producer from the South Bay area, who has gathered together some of the best MCs from his area for this inventive six-tracker. Listen to (and relish) the sheer narrative brilliance of Encore, the straight-up drive of the late Charizma, the crypto-disses of Clept The Contortionist, the swinging 50 Grand, the theoretical twists and turns of Subcontents and the utter oddness of Zest The Smoker. Each is complemented by cutting-edge production from PB Wolf himself. Howling.
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ALBUMS

KWEST THE MAD LAD
This Is My First Album
American
Kwest is not so much a mad lad as a sad lad. His puerile, graphic paeans to his big success with women prove, beyond any doubt, that he is 13 years old, boasts an unhealthy interest in pornography and records behind the bike shed with his pimply mates snickering away in the background. Hey, if you don't start treating your lady right, Kwest will soon be in there ("Everyone")! Hey, Kwest is so smooth that he's just like KY Jelly ("Lubrication")! Hey, Kwest even has sex with teenagers ("Butt-A-Few-Co")! All of which is deeply disappointing, as some of this music is original and clever and "Blase Blah" proves he can rap.
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MT
Lord Have Mercy On My Soul
Profile
If there was a society dedicated to altering the grey drudge of daily life to fast-frame technicolour, the first honourary president would simply have to be MT, who comes on with a style like ODB-meets-Fu Schnickens-meets-the park keeper in "The Hair Bear Bunch". Every time he goes, *"Hubbaba-dububbadah-eyeah"*, the world turns elastic. Unfortunately, most of "Lord Have Mercy On My Soul" is taken up with very grim tales of violence, poverty, abuse and more violence, poverty and abuse. It's saved, though, on tracks such as "Cummin Atcha", which is pure silliness, and "The Ghetto", which neatly mines into the tradition of those ancient "I'm Too Small/Fat/Dumb/Lonely To Succeed" Walt Disney numbers.
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IN THE BAG
STRETCH ARMSTRONG
empties out his record box

L.A. LA" is an answer record to the Dogg Pound. All the MCs on "LA. LA" are dope in their own right and Tragedy really fucking rips it. Why has the East Coast/West Coast thing blown up again? I think it comes down to some individuals, specifically the whole Death Row crew, and I guess Ice Cube and erm, what's that other clown's name? I don't know. When motherfuckers are talking shit, someone's got to say something.

I probably like "I Just Want To Chill" so much because it's been so long since we've heard anything from Large Professor. He could yodel and I'd be really into it. Large Professor is not crazy about it coming out. Even though Wild Pitch had dissolved when he made it, he was still locked down and his mentality at the time is in the rhymes. He was being held back then, which he isn't now. But it's still a slamming track.

The next one up has to be Big Noyd's "Recognize And Realise". I like Noyd because he is just a hustler off the streets. When he did the joint on the Mobb Deep album, he wasn't trying to be a rapper. He was simply doing it like he's got a story to tell. Then Mobb Deep blew up and he got a deal. He's not trying to be like Mr Super-Lyrical-Complex-Rhymer, but at the same time he definitely comes off funky. How about "You'll See" by B.I.G. & The Lox? This is on a Bad Boy tape I did recently. The Lox is three or four kids who all have a verse. They are the latest addition to the Bad Boy roster and they're kind of nasty. And it's Biggie, Biggie rhymes last.

Last up is the original version of AZ's "Your World Don't Stop". It's old for me because I had it before the album came out, it's on vinyl now so people are starting to play it again. I think it's the best thing he's ever done. It's a shame it isn't on his album.

CHECKLIST
MOBB DEEP/TRAGEDY/KAPEON/NORIEGA – "LA. LA" *(white label)*
LARGE PROFESSOR – "I Just Want To Chill" *(Geffen white label)*
BIG NOYD – "Recognize And Realise" *(Tommy Boy)*
NOTORIOUS B.I.G. & THE LOX – "You'll See" *(Bad Boy)*
AZ – "Your World Don't Stop" *(white label)*

● *Stretch Armstrong DJs on New York's WKCR 89.9FM, Thursday/Friday 1-5am, and on Hot 97, Sunday 12-2am. He also plays at the Buddha Bar on Mondays and The Tunnel on Fridays*

Trance

Reviews by DAVE FOWLER

BRAINCHILD
Volume 1-3
Eye Q Classics

VITAL single

This superlative double-pack from Brainchild (aka AC Boutsen, alias Matthias Hoffman) boasts such long-time trance treasures as "Sedona", "Franky's", "Hypnotic Shuffle", and "Symmetry", and heralds the birth of Eye Q Classics, an imprint dedicated to the debut UK release of all the Eye Q material previously only available on import. Which is virtually all of it... So just why where these gems, which have created more Germanophiles worldwide than 100 years of the Goethe Institute, withheld in the first place? Ask Warner Brothers, who thankfully relinquished control of Eye Q on January 1 this year.

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SINGLES

SHAKTA
Lepton Head 2/Tri Kay
Celtic

If you fancy visiting Goa without leaving your bedroom, here is the solution. Gaze intently at any Celtic record sleeve until your eyes don't know where to focus, then play "Lepton Head 2" at full blast. As if by magic, palm trees, Kingfisher beer and sacred cows appear to a backdrop of some of the most exquisitely crafted, least formulaic psychedelic trance around at the moment. "Tri Kay", on the flip, is a more reflective, though no less equally enjoyable experience. But be warned, as repeated bouts of sleeve-gazing have been known to result in memory loss and dreadlocks.

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LES DIABOLIQUES
Querelle/Cubit
Lunatec, Germany

Quality Euro material produced by Non Eric and Chrislo Haas in Berlin. "Querelle", which offers relentless, Beltram-like hoover FX and pounding drive, has all the sexually sordid dramatic intensity of Jean Genet's "Querelle De Brest", before collapsing in the throes of a cascading melodic dénouement. "Cubit" smokes the post-coital cigarette.

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ETNICA
Starship 101/Full On
Blue Room

Blue Room prove their trance is as good as their loudspeakers, with this stunningly psychedelic double-tracker from Etnica, the Milanese mixmasters,. Be sure your ticket is "andata e ritorno" for "Starship" or you may end up seriously "Full On", moving full circle to a finely-timed meltdown.

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DEAD CALM
Dance With Me/Doomed
Choci's Chewns

"Dance With Me", complete with its lasciviously coy vocal sample back-dropped by a chunky acid motif and thudding beats, is a cut which leaves you with no choice but to join the floor. "Doomed" sits perfectly on the increasingly hazy fence which separates the Euro from the psychedelic. The synth lines are definitely more Reeperbahn than Return To The Source, though.

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BI-BOYS ACTION SQUAD
Got To Learn
Nutrition, Holland

Whichever way they happened to be swinging at the time, Bi-Boys have come up with a slice of vinyl which should be taking it through the hole from that little knob in the middle of your turntable. The best mix is Peter Vriends' reworking of "Quadrishift", which will send 'em wild and sweaty wherever it's dropped and whatever they're up to at the time.

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DJ SCOT PROJECT
U
Overdose

Scottie beams us down to a land where 303s roam unencumbered by the shackles of musical dogma and fashion. Produced by Frank Zenker (brother of Ramon), this gets four mixes which range from the two-fingered salute of the "V" mix down to the subtleties of "U", "W" and "X".

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DISCO VOLANTE
Forbidden (Floorplay Remixes)
Transient

Floorplay (who have just had the exceptional "Automatic" released on Perfecto Fluoro) really get to grips with "Forbidden", offering two excellent mixes which turn up the intensity of what was already a scaldingly hot plate of trance. The production values, as ever on the Transient label, are liquid-acid punch material.

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QUATERMASS
Beyond Sunrise
Phantasm

Following on from the success of "Jiva, Kali And Ancient Skies", Dave Gill and Clyde Soesan are back with the pulsatingly melodic acidity of "Beyond Sunrise". On the B-side, meanwhile, it's full-on mantra city, as "Anjuna" loses it badly before handing over to the deliciously tripped-out sounds of "Dawn Goddess."

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ALBUMS

VARIOUS ARTISTS
Goa Trance 2
Rumour

No, it's not going to lift the trophy for the most inventive album title of the year, but "Goa Trance 2" is impossible to ignore because it's absolutely everywhere, from your local HMV to the Anjuna market. And, the title aside, it's really not a bad collection. Technossomy's "Pyramid", Razor's Edge's "Tribal Sunrise", Green Nuns' overhaul of "Tuftan" and Optica's "Acid Munchies", plus The Children Of Dub's "Transcendental" captured live-at-Megatripolis all add to a very accomplished (if somewhat dated) compilation.

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VARIOUS ARTISTS
The Chakra Journey (Return To The Source 2)
Pyramid/Volume

According to classical Indian physiology, there are seven major chakras (bodily energy centres, each having their own qualities which respond to different aural frequencies) in every single one of us. Whether or not you think that's a load of old Mystic Meg is down to you, but Return To The Source have taken it seriously enough to have commissioned 21 artists (including Cosmosis, Doof, Green Nuns, Mindfield, Sundog and that man Youth) to each write a specific piece of music to cleanse our individual chakras. Set over two CDs and issued with an illustrated booklet, these guided, shamanic dance rituals focussing our intent to co-create a collective field of love, have never been so good.

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MAN WITH NO NAME
Moment Of Truth
Concept In Dance

VITAL album

Martin Freeland demonstrates the subtle, inspired touches which have made him one of the most in-demand remixers of 1996. And not just on the trance scene either. Apparently, even hardbag king JX asked for the maestro's touch on one of his housey workouts, only to be met with a polite refusal. With 11 superbly produced cuts, including the firm favourite "Sugar Rush", the chart-topping "Floor-Essence (Dayglo Mix)", plus "Moment Of Truth" and "Low Commotion", this is an album which shows psychedelic trance doesn't have to go bonkers to be good.

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PRANA
Cyclone
Matsuri Productions

Formed in the summer of 1993 by Tsuyoshi Suzuki and Nick Taylor, Pranà have fast developed into one of the leading groups on the psychedelic scene. Recorded over a period from mid-1994 up to the end of 1995, "Cyclone" is a testament to their increasingly strong creative bent, with tracks ranging from the vintage "Kiba", "Scarab" and "Starchild", to more contemporary material such as "Future Space Travellers" and "Maretsu". Israel's Indoor and Sweden's leading female trance producer, Athena, lend a global blend on selected tracks. Check it out.

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Records supplied by Choci's Chewns, London W1. Telephone: 0171-434-3097

LABEL STABLE

Meet John Perloff of MATSURI PRODUCTIONS

What are your aims?
To see psychedelic trance acknowledged as a positive energy throughout the world. We want to nurture this music and evolve with it, putting the uplifting vibe you get at parties onto vinyl.

Which artists have you released?
Firstly there's Pranà, which is Tsuyoshi Suzuki's group. Tsuyoshi is my partner in the Matsuri imprint and he was one of the most important early pioneers of this whole scene. Pranà have already released an album, "Cyclone", and are working on a second which will be out during the autumn. Then there's Trancewave, a very exciting French group, who have been making music since they were all eight years old. They are all classically-trained and they're incredibly prolific, turning out about a tune a week. They also love to play live. If all goes to plan, you can expect an album from them over the next few weeks. Our latest project involves an ambient concept album. With music by Simon Posford of Hallucinogen, the release will accompany a photographic study of one of the Eclipse parties in India.

What is your best-selling record?
100th Monkey & Tristan's "Desert Music EP". It features "Spiritus", produced by Andy Guthrie, who is part of Medicine Drum, and "Gobi Desert" by Andy and Tristan Cook. Tristan is one of the Spacehopper DJs. The EP was so successful because it seemed to reach a wider audience than just trance buyers. It did exceptionally well in France and Germany.

What is your personal history?
I came across my first party scene when I was travelling in Thailand and India, as did Tsuyoshi. We met in London during the summer of 1994, after I had heard one of his mix tapes. It was so beautiful that it just blew me away. We set up Matsuri from there and our first release was the "Scarab EP" in February 1995.

What are your plans for 1996?
To develop our artists even more and to start putting out exclusive compilation albums. As a label, we would like to concentrate more on UK provincial cities and we will also be putting on a massive party in July.

What are your hopes for the future?
What we want to get a top-class stable of artists producing superb music in a state-of-the-art studio. And on proper recording contracts. We are also aiming to establish an office in Japan and spearhead trance music's entry into the US.

Recommended listening:
Pranà – "Cyclone"
Transwave – "Helium"
Power Source – "Goaway"
Endora – "Joy"
Pranà – "Primal Orbit"

Contact Matsuri Productions at 38 Sulina Road, Brixton, London SW2 4EL. Telephone: 0181-671-0905. Fax: 0181-674-6866. e-mail: matsuri@dusk.demon.co.uk

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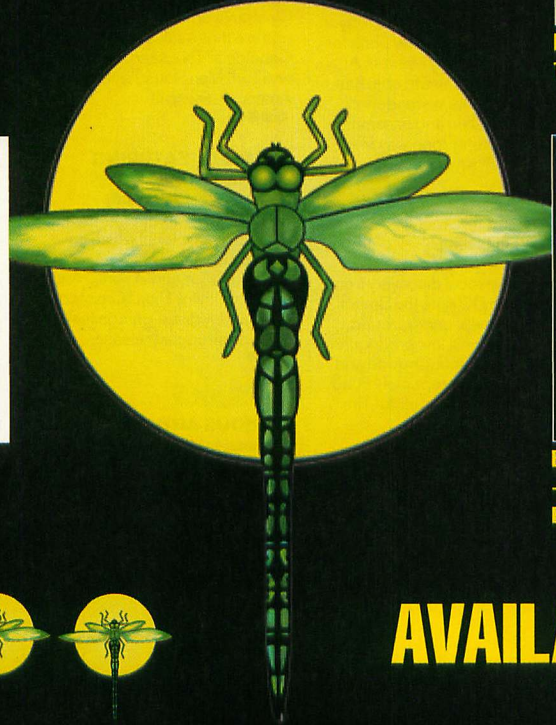
DRAGONFLY

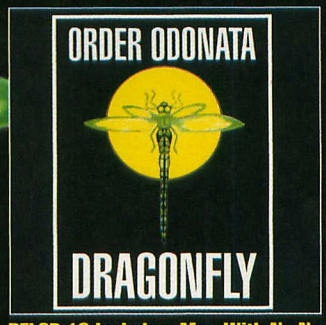
PRESENTS

BFLCD 14 Includes: Mandra gora Total Eclipse, Hallucinogen.

BFLCD 15 Includes: LSD, Fluoro Neuro Sponge, Solstice.

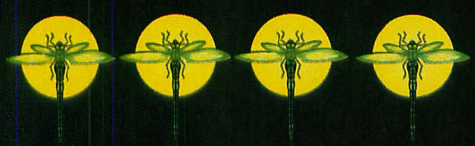
BFLCD 18 Includes: Man With No Name, Genetic, Spacetribe.





BFLCD 13 Includes: Man With No Name - "Sly Ed", Total Eclipse - "Aliens", Black Sun - "Sourcerors apprentice".

BFLCD 4 Includes: Genetic - "Transmission", Total Eclipse - "Total Eclipse".



AVAILABLE NOW

Garage

Reviews by MICHAEL MORLEY

DONNELL RUSH
Perfect Day
MAW, USA
VITAL single

From a vocalist who has been kept well under wraps, comes one of the highlights of Tony Humphries' recent DJing sets. Donnell Rush benefits from the typically accomplished sound of Masters At Work and serves up a distinctive, freestyle scat which namechecks many of New York/Jersey's dancefloor luminaries.

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SINGLES

MOTHER OF PEARL FEATURING PEARL MAY
Your Heaven (I Can Feel It)
Soul-Furic, USA

This is the first release from Urban Blues Project's new label and it's a monster. Forget about their Jazz 'N' Groove remixes, this is a great example of the funky stuff which really brings the duo to life. A firing bassline, some vintage Rhodes, an excellent horn section and a cool trumpet solo *à la* Li'l Louis all have parts to play.

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BREAKPOINT FEATURING JON BANFIELD
Whenever You Want Me
Klub Zoo International

Just like their Kiss FM radio show, "Whenever You Want Me" is an incredibly bright and bouncy track from Bobbi and Steve of The Zoo Experience. Quality dial-twiddling assistance comes from Morrison & Sidoli (UK) and Jazz 'N' Groove (USA), and there is a fine vocal to check out, too.

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BENJI CANDELARIO
Central Park
Released For Pleasure

A deep, epic journey by keyboard, conducted by New York's Benji Candelario. You may get a bit lost along the way, but the beats have been primed to keep you aboard. Strong stuff.

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COLONEL ABRAMS
Who Do You Love?
Shelter, USA

He is still knocking out top quality soulful house tunes topped with that unmistakable voice, and this is one of his best. A firm favourite of Paul "Trouble" Anderson, it's already a classic at the Loft.

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KINGS OF TOMORROW FEATURING SEAN GRANT
I Hear My Calling
Zestland, USA

This is a very different affair to their successful vocal anthem, "I'm So Grateful", a track which featured Densiad. The main vocal here is a sensitive, soulful effort and is by no means a floor filler. One for the smokers out there.

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LENNY FONTANA PRESENTS GALAXY PEOPLE
A Mystical Journey
Clear, USA

Not to be confused with the UK record label of the same name, "A Mystical Journey" represents the first release for Nelson Rosado's new venture. Utilising the b-line from Lonnie Liston-Smith's jazz-dance favourite, "Expansions", this is a lively, organic groove, fuelled by fantastic horn and flute touches, plus some great live percussion.

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BEVERLEI BROWN
On & On
Sidestep/Network
VITAL single

More of an r&b talent than a house diva, Beverlei Brown boasts a true voice which combines superbly with the remix skills of Morrison & Sidoli. Farley & Heller's slightly darker treatments, which have touches of Gwen Guthrie's "Seventh Heaven", are similarly well worth investigating.

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FONDA RAE
Living In Ecstasy
Freetown

Fonda Rae, the original diva, here calls on the top-notch production skills of Mood II Swing to come up with a silky smooth tune which is packed with energy and emotion. In some ways, it's reminiscent of her classic "Touch Me".

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SOUL CORPORATION FEATURING CONNIE HARVEY
Make It Happen For Yourself
Feverpitch

Cooltempo's new dance offshoot licenses a soulful cut off Bassline and commissions remixes from Roger Sanchez and the always in-demand Morrison & Sidoli. The mixes first time out were very cool and perhaps too laid-back, but on this new airing M&S give things their usual bassline action, while retaining the unmistakable quality of the original.

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FAYLEINE BROWN
You Know I Missed You
Azuli

You may remember Fayleine from her work with Robert Owens. On this underground-flavoured tune, she is backed by London's Device & Devibes. Todd Edwards adds his touch and, although it doesn't quite turn to gold, it's certainly a nice enough number.

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D'BORA
Good Love, Real Love
MCA

So catchy you will be convinced you've heard it before, but don't let that distract you from the Maurice Joshua and Georgie Porgie vocal mixes. Sure to work that floor.

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BIZARRE INC
Keep The Music Strong
Some Bizarre

Out of a plethora of mixes from the likes of K Klass and Roni Size, by far the most important versions for garage heads are by Masters At Work. Their 10-minute epic has subtle tribal beats, a wonderfully squelchy bassline and passionate vocals. It's a long, long way from "Playing With Knives".

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MIJAN
The Way I'm Feeling
Smack, USA

A brand new vocal discovery from Washington DC gets the Smack treatment (deep, underground, soulful house on a low production budget). Mijan sounds good and so does the inappropriately titled "Hard UK Dub", courtesy of Tim Deluxe and DJ Omar.

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DJ DISCIPLE
The Banji Boy EP Volume II
Interstate

Two of these tracks are lifted from the US version of the EP. The neat "Keep On Moving" is in a dubby, cut-up style and has impassioned snippets of vocals. The exclusive "Gotta Make It" is really more of the same, but is still very useful.

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SCOTTIE DEEP PRESENTS TIMEBOMB II
Pump Eighties Style
Black Vinyl

More potential for label confusion. Black Vinyl is not the new Mercury subsidiary, but a trax-style imprint for Alan Russell's Hott Records which starts the ball rolling with a disco-influenced sampler by Mark Kinchen's brother, Scott. The cut-ups are those salsa boogie faves, Candido's "Thousand Finger Man" and Two Man Sound's "Que Tal America". Pump it!

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SOMORE FEATURING DAMON TRUEITT
I Refuse (What You Want)
i!, USA

From the same label which gave us Todd Edwards comes a strange and soulfully maudlin song. And although "Filthy Rich" Criso's dub gives a new disco-garage feel, it's not their strongest release.

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ALBUMS

VARIOUS ARTISTS
The Sessions Volume 6
Sound Of Ministry

The legendary Frankie Knuckles takes rather the unusual step of separating the "songs" from the "tracks". Maybe this doesn't fit a club context, but nevertheless his selections are strong enough to compensate. Included are faves such as Swing 52's "The Joy You Bring", Li'l Louis' remix of Black Magic's "Freedom" and Lil Mo' Yin Yang's "Reach", alongside deeper selections like FK's "Hypnodelic", Faze Action's "In The Trees" and Hot Lizard's "The Theme".

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VARIOUS ARTISTS
The True Underground
Strictly Rhythm, USA

It is become increasingly difficult to describe Mone and Black Magic as underground, but along with the other artists on this compilation, they do represent the strength Strictly have. There is the solid soul of Colonel Abrams, the deep groove of Morrison & Sidoli and the utterly mad jazzy excursions of Krimp, whose "House Of Pain" is a real gem. The album also offers DJ Sneak's famous disco cut-up technique, here applied to Chaka Khan's "In Da Clouds".

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VARIOUS ARTISTS
Seasons
Classic

The much talked-about project between Derrick Carter and Luke Solomon is finally here. Deep, abstract, late-night and out-there, but if you are prepared to delve deeper, you may come up trumps, especially with Ludovic Naverre's reworking of Rednail's "Never", the freeform jazz of John Griffin's great "Awoke" and the previously unreleased mix of Tone Theory's "Limbo". Well seasoned.

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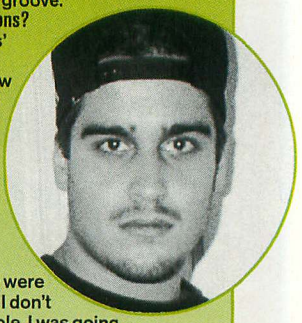
PRODUCER PROFILE

TODD EDWARDS under the spotlight

How would you describe your production sound?
I always shoot for the deep and make it soulful. I'm a big fan of Enya and just like she does, I use vocal elements as music. I like to format a song so that it's not just a groove.

What were your first and your last productions?
My first was a remix of Marsha Jones' "Come To Me". It was very poppy. I sampled Mr Fingers' drums and threw in that Steve "Silk" Hurley sax sound which was big at that time. My last job was remixing Carole Sylvan's "Everything That You Do", a Lenny Fontana production where I splice up the vocals in my usual style but give it an older, more disco-ish feel.



Which record have you had most influence and input on?
St Germain's "Alabama Blues". They were great to work with. On the dub, while I don't like to take too much from other people, I was going through some Stevie Wonder cuts and something clicked in my head. That line, "*Jesus loves you*" served two purposes. I am religious, so it gave me an inner peace as well as sounding great.

What's influencing you now and how do you see it affecting your sound?
Right now, my major influences are the older classics from acts like Roy Ayers. The basslines are constantly moving and they are always very chord orientated. There's so much to learn, but when I have, it'll help me towards a fuller sound.

Who have you got on best with and who would you most like to work with?
I have had most fun working with my management, Joe Ventura and George Calle. And "Filthy Rich" Criso, who's gonna blow up, believe me. They've respected me and helped me to grow. In the future I'd like to work with Enya and perhaps Björk as well. I always look for certain sounds and Björk drives me nuts.

● *Todd Edward's mixes of Fayleine Brown's 'You Know I Missed You' is out now on Azuli. His remix of Carole Sylvan's 'Everything That You Do' follows soon on Kult, USA*

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Soul

Reviews by **BOB JONES**

WILL DOWNING
Just To Be With You (LP Mix)
4th & Broadway

VITAL single

In typical major corporate fashion, the big guns want a remix, yet the original lick tastes far smoother than the jerky milkshake delivered by Carl McIntosh. Yes, the ingredients of the album's bag of goodies will satisfy your taste buds and slide down like a plate of good oysters and a pint of best. If it works first time out, don't mess with the recipe.

●●●●●

SINGLES

NEGRO CAN
Cada Vez/Superstition
Deep South

Two storming tracks taken from Nego Can's debut album, the A-side being a composition from the leader of the group, Andy Lafone, which features the truly unbelievable Brazilian vocal chords of one Liliana Chachian. This is hotter than Rio and twice as sweaty, perfect for all of you Latino types who want to get on down.

●●●●○

IVAN MATIAS
So Good/I've Had Enough
Arista

One of *the* voices of the Nineties, as prescribed by this doctor in Muzik last year. And after a long wait, he hits us between the eyes with this double-barrel of soulful grooves. "So Good" shows him at his best, stripped to the waist and ready for some action, while "I've Had Enough" pushes the pace even further towards the dancefloor. Both are fine tracks but, be warned, as this certainly ain't his best.

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VARIOUS ARTISTS
Fat Jazzy Grooves Volume 13
New Breed

Reachin' the old unlucky-for-some in their output of fat and firin' street beats, New Breed introduce yet another half a dozen jazz 'n' break tunes, all on the downside. And that is where the problem lies. Wake me up someone, please!

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HAZEL FERNANDEZ
Don't Worry
Intimate

The former Affair vocalist comes through with a pleasant enough song. Written by Errol "Clean Hands" Henry and Paul Johnson, so far so good, but the problem is Hazel doesn't really let go. She can do better vocally, but seems to hold back. Maybe I expected too much. Nice stuff, though.

●●●○○

CHARISSE ARRINGTON
Down With This
MCA, USA

A mid-swinger, featuring sweet yet whiney vocals with little or no originality. It all seems par for the course when recording black pop music across the pond. Boring, boring, boring.

●●○○○

GROOVE THING
King/Binwa
Eightball

Alex Kaplin's outfit always turn in something your turntable just adheres to. "King" is a spacey, jazzy offering, with funky breaks and a cool vibe which just makes you want to fly. Whereas "Binwa" finds you already in orbit with its speedier rhymes and tings. Yup, floating time again.

●●●●○

HOUDINI
The Jailbreaker
Booking, Italy

A quartet of funk 'n' stuff, from ravioli to pizza and beyond. But unfortunately, only Houdini's remix of "Jailbreaker & Coral Riff" manages to fill the gap between the courses. Chew it properly, swallow it slowly and enjoy the shallow-fried funk!

●●●○○

DOMINO
Physical Funk
Outburst

God, the swing guys and honeys (or should it be horneys?) are just so obsessed with gettin' down and makin' lurve. As with the vast majority of this hot stuff, Domino makes music to shag to. In other words, "Physical Funk" is safe sex on a 12-inch platter.

●●●●○

CAROL KAYE
Pick Up The E-String
GAP Classics

Eight excellent cuts, all lovingly put together by our friends over at Groove Attack Productions (or GAP, as they are now more commonly known). Featuring the heavyweight talents of jazz dance musicians such as Ray Brown, Tom Scott, Paul Humphrey, Joe Pass, JJ Johnson, Crusader and Joe Sample, "Pick Up..." is old school masters playing from the hip to the nu-school pupils. Truly rockin' stuff.

●●●●◐

JOHN EDWARDS
Careful Man
Kent

VITAL album

For many soul purists, Mr Edwards sold his soul to the Devil when he moved from a credible soloist to being the lead singer of The Detroit Spinners during the halcyon years of the Seventies. This collection features material from his pre-Spinners days gleaned from the Bell and Aware catalogues, and is an awesome tribute to one of life's unsung voices. With songs penned by the higher gods of the emotional music we know as soul (writers like Jimmy Lewis, Floyd Smith, Philip Mitchell and the ultimate soul legend, Sam Dees), it stands the test of time. Coupled with unreleased gems such as a marvellous version of "Tin Man", "Careful Man" brings a lump to your throat. Faultless and so, so necessary.

●●●●●

MONIFAH
I Miss You
Universal

This is one tuff little mother. It's downbeat, not rising above the 90, but it uses that mean bassline from The Meters' "Hey Porkie Way". So raw it will need major surgery to heal the wound, this is the best stuff from across the pond for ages.

●●●●◐

BEN VP
Gotta Get You Home
Telstar

Just because you get the man of the moment, Linslee, and our very own Dodge to twiddle the knobs, it doesn't mean you can cut the cream. The backbeats are bad and the vocals are a waste of time. Bring back Eugene Wild, quick!

●○○○○

ALBUMS

CHERYL LYNN
Good Time
Avex

Take the best of those old school vocalists (aka the Seventies diva, Cheryl Lynn), put her alongside one of the top producers on the contemporary r&b scene (Teddy Riley) and you have the beginnings of a perfect combination. But what is really surprising here is the non-subjectiveness of the full-in-your-face swing rhythms. Teddy Riley, along with top luminaries like Rod Gammons, Sprague Williams and our own Jazzie B, deliver a highly competent selection of songs with Cheryl in fine vocal form. The title track is also the single, alongside a 1996 reworking of her "Got To Be Real" classic. But, hey, check "Don't Wanna Be Mistreated" for a slice of the real deal.

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VARIOUS ARTISTS
Harlem Underground
Hubbub

This much-wanted 1976 outing, now recut for the Nineties' funky things, is making dust rise from the boards. Originally issued on Paul Winley's label and costing a good holiday or two for the original, the funky, funky vibes from the likes of George Benson, Willis Jackson, Dave "Baby" Cortez and the mean vocals of Paul's missus, Anne, are vintage stuff. It has matured very nicely, too!

●●●●○

SOUL BOSSA TRIO
Soul Bossa Trio
Ubiquity

A superb album from the Japanese Latin combo, with credible covers of Chano Ponzo's "Tin Tin Deo", Bill Withers' "Ain't No Sunshine" and Mancini's "Mambo Parisian". Latino beats are fused with original material from Toshi, Gonzalez and Shingo. Yes, it has all been done before, but it's so well produced, you can't ignore the quality.

●●●●○

FUNKY COMPANY
Tendency Of Love
Family Affair Productions

There is just so much nice music coming out of the land of spaghetti and Peroni, some of which is pretty retro, but pick between the lines and now and again there are a few gems. The majority of this is funk 'n' jazz and has all been done before but it's the mid-tempo cuts such as "No More Sorrow", "Give Me Time Again" and "You Should Believe" which make it all worthwhile.

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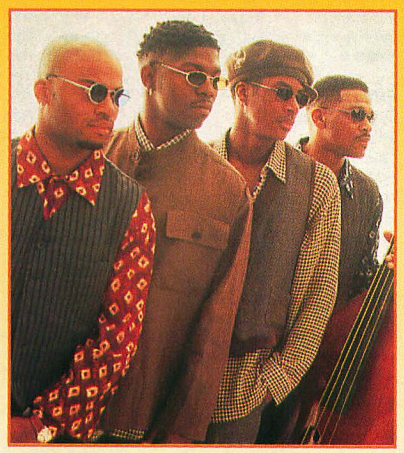
DREAM DATE

Daniel Stokes of SOLO snuggles under the duvet for his ultimate dream gig

What would be your dream venue?
It would have to be a place on the Ivory Coast.
You can move this venue wherever you like. Where would you put it?
I don't think I would want to move it. I would leave it right where it is. But if I did, I'd put it a lot closer to New York, so I wouldn't have to travel so far to get there.
How would you get there?
By plane, of course. And Concorde at that.
Who would you put on the guest list?
My mother, my father, my grandmother and my brother, plus my best friend. It would be a bit of a family affair, really.
What would be on the rider?
The best lobster, shrimp and fish dishes from all around the world.
Which DJ would you have playing?
That's a difficult one. I'm going to have to choose a couple of people here. Donny Simpson from BET Video Soul and Li'l Louis Vega for some real intense dance music.
Which records would you choose to open and close with?
I think we would open with "Heaven", one of our own tracks, and close the set with "If I Ever Lose This Heaven", which is on a Quincy Jones album from the Seventies.



Where would you go when the club closes?
I'd like to take a boat to a secluded island where it's clean enough to make love on the beach.

Solo's eponymous album is out now on Perspective/A&M

Downtempo

*Reviews by **CALVIN BUSH***

LITTLE AIDA
Confessions
Jazz Fudge

VITAL single

What the rain listens to when it's crying blind... This fourth single on DJ Vadim's Jazz Fudge label is stratospheres above most of what passes for slow, sad love songs these days. Tessa's vocals trace the torch song legacy all the way from Billie Holliday to Beth Gibbons, while Vadim's production (lingering abstract jazz licks as beautifully calm as the wisps of smoke from a post-coital cigarette) follows those blue lines to the Bristol sound without ever seeming anything other than morbidly unique. The first time that you hear this record will be very special indeed. You'd better light the candles.

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SINGLES

OCTAGON MAN
The Rimm
Electron Industries

Temporarily turning his back on kung-fu hip-chop, Depth Charge's J Saul Kane reverts to his Octagon Man mode, a state of mind where deranged electronica, hi-screech melodies and scruffneck electro rule the roost. "The Rimm" is like a Kraftwerk track spun by Christian Slater. Mean, moody, malevolent and, when the "chorus" kicks in, it's damn near magic.

●●●●○

TRAWL
Wireless Rupture Mix/Enter Exit Mix
Chreode

Or how to reprogramme the mind of a madman... Utilising source material supplied by Scanner's Robin Rimbaud (feedback, hiss and snippets of telephone talk), Bill Laswell weaves the sparsest of industrial-funk grooves in and out of private conversations, while Scorn's Mick Harris neatly skates across an abstract ice-scape of cold, electronic trip hop. This is the ultimate in "It's good to stalk" anthems.

●●●●○

BEANFIELD
Keep On Believing EP
Compost, Germany

For all those who miss the punk-funk dope-poetry of The Sandals, Beanfield may well be the answer. The title cut is probably the best megaphone-rapped example of stoned phatness since "Profound Gas" and the superb squelched-up "Believe It Or Not" makes you wonder whether Isaac Hayes has been reborn in a Roland factory in the mid-Eighties.

●●●●◐

THE ANGEL
Sketchin' Flavas EP
Save The Vinyl

Not to be confused with Britain's deck goddess, this Angel hails from the West Coast of the US of A and prefers to freestyle on a nu-jazz canvas. Lazier 'n' hazier than a Sunday afternoon Bay Area smoke-in, "In The Realms Of The Groove" and "Like Kaos" intersperse their cool, breezy saxophones with a fine line in melodic doodling and an irrepressible shuffling beat.

●●●◐○

ANORAK
The Fluffy Hood Connection
Phuture Communications

Although probably not doing itself any favours with its irreverent title, this is for all of those who long for the intricate, inter-stellar dream-dances Thomas Heckmann and Atom Heart wowed us with a few years ago. Neat, synchronised electronica is combined with deft melodies for a sadly all-too-rare nebula-surfing experience.

●●●○○

JAMES BONG
Han Zen
2 Kool

The Copenhagen connection is still bringing home the abstract trip hop bacon. All fractured jazz-breaks underpinned by a gentle piano tinkle and a limited-edition picture disc to boot, "Han Zen" is as loveable as your eccentric uncle. On the flip, Bong's brother, Anders Remmers of Dub Tractor fame, spins out Bong's last single, "Mr Kiss Kiss Bong Bong", into a world of self-orbiting daydreams. A distant place in (head)space. Well worth investigating.

●●●●○

FRETLESS AZM
Decend/Manipulation
Holistic

These anonymous Isle Of Wight Fretless bods seem to be getting sucked into an ever-tightening, increasingly-insane, jazz-jam vortex. The over-dramatic organ loops of "Decend" freestyle perilously close to the "progressive" cliff-edge, but "Manipulation" drags things back to safety with a cosmic weirdness Fela Kuti and Sun Ra would sell their motherships for.

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ALBUMS

VARIOUS ARTISTS
Future Sound Of Jazz Volume 2
Compost, Germany

A rather brave claim, some might say, but with a track-listing which circumnavigates the peripheries of trip hop (Nightmares On Wax, Svan Van Hees), phar-out jungle (Fauna Flash, 12-10 Series MK 1), jazzy house (Chaser), easy-listening (Gentle People) and even experimental clash-cuts (Tortoise, Lazer-Muzik), the Munich-based Compost clearly see "jazz" as a byword for pushing boundaries. A future to welcome and embrace.

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VARIOUS ARTISTS
Serenity Dub 3.1
incoming!, Germany

VARIOUS ARTISTS
Serenity Dub 4.1
incoming!, Germany

Two more excellent compilations in a month when German labels demonstrate that a little inspiration goes a long way. "Serenity Dub 3.1" picks up exclusives from the world of trip hop and way-gone post-jazz. Watch for Joi, Drome, Sandoz and Canada's Watershell Versus Incarnate. "4.1" goes for digital dub tracks from around the globe, the highlights including Sweden's Pro-Seed, Digi Dub and the ultra-sweet Sounds From The Ground. Two rewarding and revealing collections.

●●●●○ & ●●●●○

VARIOUS ARTISTS
In Memoriam Gilles Deleuze
Mille Plateaux, Germany

A double tribute CD to the German conceptualist and philosopher whose ideas gave this Force Inc subsidiary their name. Solemnly packaged, with dense essays and thoughts on Deleuze, the core of Germany's industrial/electronic post-modernists (Alec Empire, Atom Heart, Oval and Kerosene), along with British like-minds such as Scanner, Jim O'Rourke and Cristian Vogel, contribute their own sonic turbulence, free-forming and infra-space foraging. Deleuze would surely have approved.

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SPACER
Atlas Earth
Pussyfoot

Pussyfoot boss Howie B may be getting all the accolades, but with his debut album, Spacer's Luke Gordon proves he can teach Mr B an orchestrated phat-beat trick or two. Not just sublime, rippling jazzmatronics, the writhing funk of "Dead On Arrival" and contorted breaks of "This Is A Nano World" make "Atlas Earth" a broadscape album of superbly emotive film score grandeur. There are bits of poetry (courtesy of Ian "Juryman" Simmonds), piccolos, oboes and orange-crimson sunsets. A dope-beat rocket for the tripped-out, Spacer are 10 miles high and still floating up.

●●●●○

DAVID HOLMES FEATURING SARAH CRACKNELL
Gone
Go! Discs

VITAL single

More shades of lush, deep blue. Probably the best cut on David Holmes' "Let's Slash The Seats" album, the original version of "Gone" was the ideal tear-stained closing piece for any Ken Loach/Mike Leigh docu-tragedy. And, as Sarah Cracknell's distant laments proved, it's not just love which can break your heart. Sobbed-up Celtic soundtracks work just as well. Here, Andrew Weatherall, Alter Ego and Kruder & Dorfmeister all wring out further emotion with their fine melancholic interpretations, resulting in another poignant, black and blue experience from Belfast's big softie.

●●●●●

BURIED TREASURE

Calvin Bush reminisces about this month's long-lost classic release, PRESSURE DROP's 'Upset' album

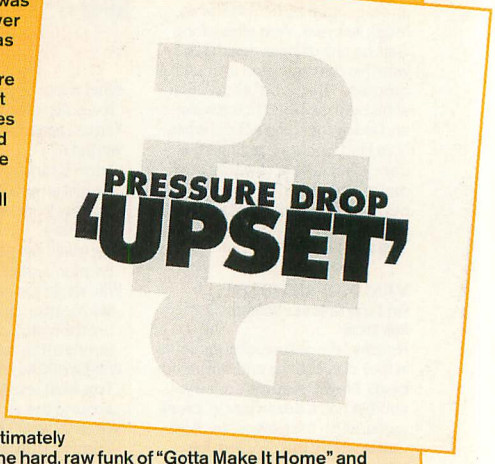
In this post-trip hop, anything-goes, let's-just-get-on-the-groove-man world, it's easy to forget that things weren't always so simple. Back in 1992, music was compartmentalised, eclecticism was a bad hangover from the Balearic days and the ambient revival was still dormant.

With a setting like that, it's no wonder that Pressure Drop's "Upset" was largely ignored at the time. But listen to it now and you'll soon understand why Gilles Peterson refers to Dave Henley and Justin Langland as "The Originals". Here was an album which wrote the Mo' Wax/Ninja Tune agenda. One minute you would be dipping to the acid jazz of "Everything Will Be Alright", then the exotic bossa nova sound of "Big Noise" would suddenly sweep you up, before giving way to the dub poetry of "The Gardener". And that was just the first side!

As steeped as it was in the retro-grooves of funk and jazz, this album also looked towards a future when tokers and jokers would swagger, shake, chill or plain lose it to a mental mash-up of party tunes and it would all just be called dance music. Comparisons with Massive Attack may be well-meaning (and in Joanna Law singing on "You're Mine", they had their own Shara Nelson), but are ultimately misguided. These boys could really swing it with the hard, raw funk of "Gotta Make It Home" and "Spirits Falling", and today they're still guaranteed to raise the roof.

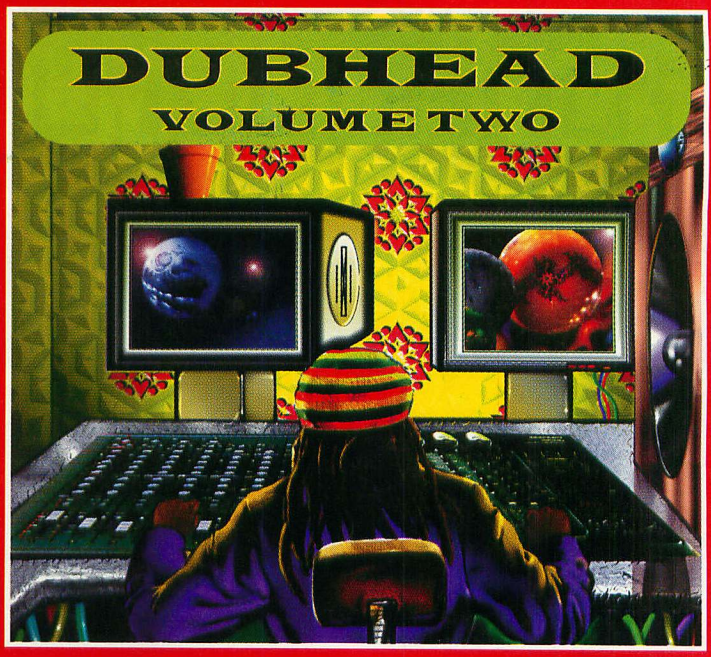
Everything about "Upset" was low-key (recorded on a mere six-track and packaged in a stark black and white sleeve), and it received only a limited release in the UK on Logic. Even the supporting cast (Leftfield, Galliano's Rob Gallagher and Eusebe) didn't raise its profile. We didn't realise at the time, but "Upset" was right up there with Massive's "Blue Lines" and Shadow's "Influx" as a turning point in music. If we hadn't been so busy with 4/4 beats, we might have noticed back then.

Now we've opened up, there's no excuse for missing out.



COMING SOON
TO A PLANET NEAR YOU

Pussy Foot



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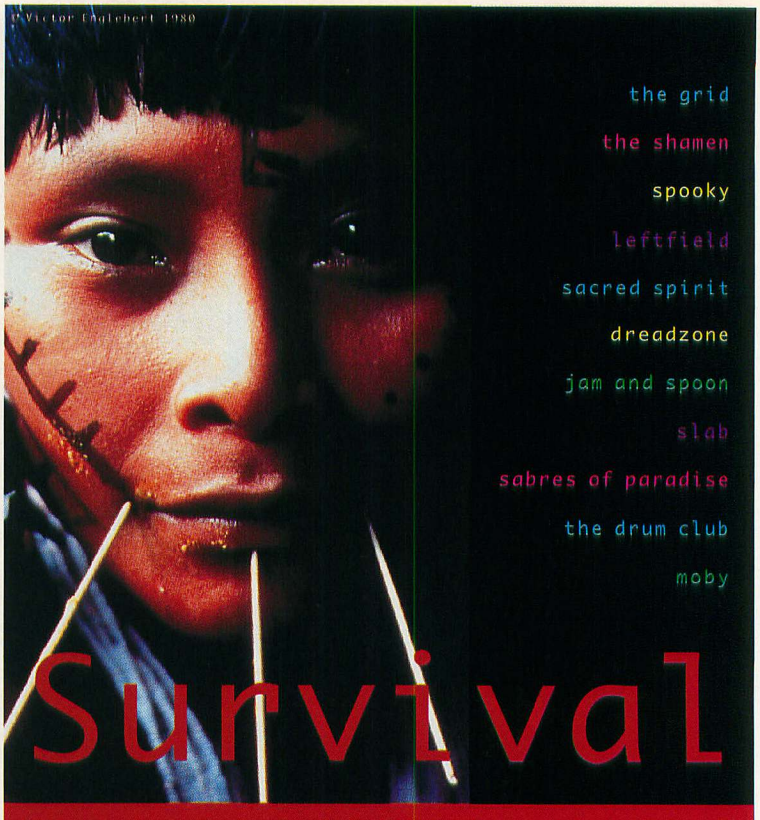

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BLANCO Y NEGRO

Hardbag

Reviews by JOEY BOLSADURA

MRS WOODS
Heartbreak
React Music

VITAL single

The housewife DJ must have shed a few tears in the washing-up bowl while creating this medium-paced, melodic eulogy to lost love. Between hoovering the lounge, bathing young Chester and collecting the milk, she headed to the studio with Kevin White, to construct four cuts which reflect the sensibilities of a woman in torment. With "Top Of The Pops' appearance" stamped on the "Vocal Mix", the Kiss FM brigade catered for in the "Jazzy Vocal" mixes and a floor-friendly "Instrumental Mix", not to mention lyrics from the pen of Boy George, this will be *eeeeenormous*.

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BLU PETER
Pictures In Your Mind
React Music

Blu Peter daubs a post-modern, cerebral canvas, where a subtle, sweeping melody co-habits with the hi-NRG and acidic touches known and loved by all down at London's Garage. Every cliché of pop-trance are foregrounded in the "Vocal Trance Mix" (and to a slightly lesser extent the "Trance Instrumental Edit"), while track B1 (untitled at the time of writing) reveals Peter's true predilections for pounding beats, flagellating acid and mad breakdowns.

●●●●○

SWOON
House Of Naf Naf
No Respect, Germany

DJ Swoon, known to all during the daylight hours as Jan Schwoon, offers up a three-tracker which is a lot less hard than you would perhaps imagine from Germany's No Respect imprint. "House Of Naf Naf", an ironic style statement (we hope), is a bumpy, percussive, mid-tempo jaunt which gurgles acid before continuing on a linear path. "Take Up 52" is a lot more urgent in feel, with a breakdown just where you'd expect it, while "Posidonus Avenue", probably the pick of the bunch, is a darker and speedier pounder, complete with frenetic drum rolls.

●●●◐○

DREAM PLANT
Hammond 4 Ever
Vacuum

If it had crossed your mind that Vacuum might just be the natural home of Joey Beltram, forget it! For this is the place for pumping, upbeat floor fillers with more than a touch of "Laughing Cow". And Dream Plant's ode to their organ is no exception. Or as they put it themselves, "the classic sound of the Hammond in a Euro-gay, big-bassline way." Er, yeah. We kind of know what you mean.

●●●○○

RAZOR'S EDGE
Exquisite Sin
Metropolitan Music

VITAL album

The debut album from Razor's Edge (aka Doug Osborne) is a stunning compilation of his best singles to date. And what a worthy and welcome release it is, as most of his oeuvre was a bit too testing to pick up the first time around. That said, Tony DeVit never had any problems . . . With pacey trancers like the dark 'n' dirty "FF", the anthemic "Stardust", Disco Volante's re-touching of the title tune and the NRG-bomb which is "Engazi Flow", plus the more reflective "Freeze", the production values of this album certainly match its VFM.

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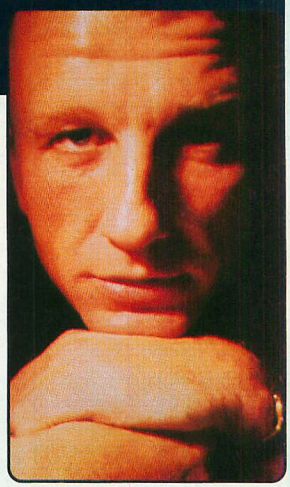

COMMANDER TOM/ MANDALA
Volume 2 (Remixes)
Noom, Germany

Hi-NRG stompers from the dark side of the Noom. The "Swissmix" of Mandala's "Evolution" is the opener on this musical blitzkrieg, with its surging, frenzied acid and spine-numbing synth motif. Pick of the rest is Cores' "Emmalisha", which, after a reflective opening, pounds like Prince Naseem going eight rounds with a 303.

●●●●○

DJ MISJAH & DJ TIM
Access (Remixes)
ffrr

The original mixes of "Access" on the A-side, as inspired as they are, will already have been played to death 100 times over by the time you read this. But don't fret. Just take a trip to the flip, where Red Jerry stretches out the track into one of his Trade-mark pumpers and, most notably, Itty Bitty Boozy Woozy manage to transform our little flexible friend from a charlie-chopper into a heaving bedlam of tops-off testosterone with the assistance of that sample from Soul Odyssey's "Rapture".

●●●●◐

PANINI
Star
Fresh

A total scorcher. Head straight for the "Epic Mix", a trancey, euphoric disco cut by up-and-coming retro-futurist Ritchie Marauder, which pushes the limits of the hi-NRG genre, but thankfully never slices the Gorgonzola. Nasty House Inc do more predictable business on the B-side.

●●●●◐

TOADSTOOL
Aldous EP
Rumble

Greg Muir and Mark Lampitt follow up "Drellax" with an even stronger three-tracker. The best is without doubt the oxymoronic "Flaws Of Perfection", a fierce, percussive, swirling trance workout which will rock the floor and keep the Liquid Gold flowing.

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FAITHLESS
Don't Leave
Cheeky

A record of such beauty is a joy forever. Rollo and Sister Bliss retouch the third single from their forthcoming album, "Reverence", with two delicious mixes which transpose the ethereality of the original into the house music idiom. "Mix 1" is hard and direct, while "Mix 2", with its soulful male vocals, underlying strings and Bechstein caresses woven into pumping synths and cleverly constructed drum patterns, would move even the most hardened clubber to tears. A classic in the making.

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● *All imports supplied by Pure Groove. Tel: 0171-281-4877*

SINGLES

SELF PRESERVATION SOCIETY
The Whoop
Blue, Holland

"Get on the floor and goddam groove it!" goes the call from this irresistible Dutch house pumper, which would resurrect the stiff in "Weekend At Bernie's" looking 50lbs lighter, wearing lycra shorts and sniffing amyl. Itty Bitty Boozy Woozy serve up the must-play dancefloor mix, while Dr Slinky McVelvet's "Anadin Prescription" rumbles the drums, rasps the hi-hats and swirls the synthesisers for a somewhat darker, middle-of-the-night affair.

●●●●○

VALERIE JOHNSON
Step Into My Life
Emotive, USA

Stepping stoned, perhaps, Val pipes us aboard for a groovy yet laid-back disco tune. Mijango's "Power Mix", a quasi-Morales dub reworking which has been knob-twiddled into shape for Powertools Productions, is the one to head for, although the "Choo Choo's Mix" will suit those who like their house a little deeper and a tickle more percussive.

●●●◐○

KINETIC 2
Welcome In The World Of Music
Urban Sound Of Amsterdam, Holland

Who said drum rolls were dated? Not Kinetic 2, who welcome us into their particular world of music with bumpy synths, wailing babe samples and a bassline with more bounce than Betty Boo's bristols. On the flip, "Moderate Moments" has a wonderfully warped hi-NRG feel, while "Everyday" rounds off the release by getting very New York and very, very deep. A real winner for dinner.

●●●●○

NIGHT OWLS
Nick Raphael, the co-promoter of VAGUE in Leeds, on the dancefloor

Where and when?
The Warehouse, Somers Street, Leeds (0113-246-1033). Saturdays, 10pm to 4.30am-ish.

Residents?
Phil Faversham, TWA, Curtis Zack, Anne Savage, Daisy & Havoc, Cas, Moose, Amanda.

Guests?
Eric Powell, Malcolm Duffy, Pete Wardman, Pete Tong (a name guest plays every eight weeks).

Music policy?
Hardbag, house.

Door policy?
Admission is determined by Chico and Martin on the door. If you've got any prejudices, you won't get in. The idea of Vague is to have a club which isn't 100 per cent straight and isn't 100 per cent gay, and we create a safe space for everyone.

Best moment?
Every Saturday at midnight, when it is heaving. That feeling on opening the doors is unbelievable. What's more, it's been that way for three years.

Worst moment?
It takes quite a little while for everyone to get in. When I see 1,000 dressed-up people waiting outside in the cold, that's the worst moment for me. But we just can't get people in any faster than we do.

A contentious comment?
We usually stay open to 4.30am, although we've got a licence until 6am, because we want everybody to end the night on a high so they come back the week after. If we stay open for too long, people know that they can over-indulge and you end up with a vibe where people are totally out of it. Which is what tends to happen in London, as everybody knows. Because London has late licences, the clubs have gone to the toilet.

Why spend a night at Vague?
Without a doubt, city for city, Leeds has the best clubbing in the country. I don't give a fuck about other places, London, Manchester, Birmingham, Liverpool or wherever. The clubs don't overlap here in Leeds. In a nutshell, what we have got at Vague is completely unique.

LABEL SPOT

words **Will Ashon** pictures **Colin Hawkins**

A behind-the-sleeves low-down on the stealthy movements of the label they call...

Ninja Tune

"I WAS sitting on the train this morning, looking out at this grim facade of detritus and crap, at squiggly little bits of nondescript graffiti. Everything's really poor. It's very sad. Sometimes that's how it appears, anyway. So you might as well be a bit more technicolour and build your own little survival pod to cruise about in."

This is Jonathan More, one half of Coldcut and one of the tricknologists behind Ninja Tune, trying to explain what the label is about.

"Your own personal survival pod. Turbo-powered version available."

Technicoloured, jazzy, funky breakbeat music has made Ninja Tune one of the success stories of the Nineties. Rising from the ashes of Coldcut's fiery relationships with major record companies, it has developed from an escape route for two exhausted music makers into one of the most respected and well-known labels in Britain. Its founders, and the ninjas they've gathered around them, first helped to create and then rode the wave which is sweeping away the techno and house DJ superstars.

"Jeremy Healy gets mentioned all the time but he's just part of a many-headed hydra beast," says Jonathan. "Tanned DJs R Us. But there's more to life than that. You have to remember that there has been a whole sea change. There is a whole new crew of people and they are still into all those things we at Ninja love. Stupidity, hip hop, graffiti, second-hand clothes, DIY... Get it out, sort it out."

Pete

The Ninja boys on STEALTH, their monthly club at The Blue Note in London

PETE: "We did around gigs a year or so ago and nobody came. There'd be 30 people. We did one up in Manchester where only 20 people came."

JONATHAN: "Europe was much more interested in what we had to say, so we were going there and cutting our teeth, particularly with the idea of using four turntables."

PETE: "When it was first suggested we do a night, I was like, 'God, it'll never work'. But eventually I said, 'Alright, but we ought to do it at the Blue Note because it's such a nice club'. We rang them up and the only night they had was a Monday. We thought, 'Fuck it, nobody's going to come anyway'. In the event, it was rammed. We had to close the doors at 11.30."

JONATHAN: "Using samplers, synths and the four-deck business, we can make sure we put on some good, interesting performances. To me, it feels a bit like the old warehouse days. You can play what you like, because it's simply about rocking a party. It's not anal, it's not tight-arsed and there's no moodiness. It's just a good time, really."

OVERLOOKING the River Thames, the Ninja Tune offices are in a warehouse opposite one in which Matt Black and Jonathan More used to party in back in the Eighties. Hidden away behind rooms full of cardboard boxes and many a whitewashed corridor, the unsuspecting visitor suddenly finds himself in a tiny space full of people, records, computer screens and chaos. It's like walking into a rather shabby version of a "Mission Impossible"-type operations HQ. And it is here that Jonathan and Pete Quicke, the Ninja label manager, are taking time out to analyse their rise.

"The original idea for Ninja Tune was born during a Coldcut trip to Japan in February 1990," explains Jonathan. "Matt and I had experienced a lot of gruesome goings on with Big Life and Polygram, we were having a lot of our music knocked back and it was our first experience of that. By 1990, everything was extremely formulaic and we were pissed off with the whole scene. We were like, 'Let's start a label when we get back. We'll go back to square one, back to simplicity. And perhaps one day we will be able to get Coldcut's album out on it'.

"While we were out there, we got completely into the whole Japanese vibe, but in a slightly freaked-out way. We did 13 nights in 10 days with two 13-hour trips. We were just eating raw fish and our heads were pretty fried. We both started picking up on ninja-associated items. I saw this wicked programme on the telly late one night and Matt found a book about how to be a ninja. We realised that being a ninja was very theatrical. It wasn't martial arts as such, it was tricknology."

Taking this idea home with them, Jonathan and Matt started work on the "Zen Brakes" and "Jazz Brakes" albums under the now-famous DJ Food moniker.

"There wasn't a policy really, other than those records being a vehicle for our own experimentation, a way to find our feet," says Jonathan. "The pop scenario had turned pretty sour and everybody was already dissing the Eighties. We could see that the only way to survive was to do something we understood properly, something we felt comfortable with."

The early Nineties, however, was when breakbeat albums suddenly became more than breakbeat albums.

"By the time we put out our third or fourth record, the climate had changed to a certain extent," continues Jonathan. "I think what those breakbeat albums did was lay the foundations for the scene we have now. You can call it whatever you like, but we call it 'on the wonk'."

On the wonk?

"Because it's wonky," expands Pete. "It's not straight-down-the-line four-to-the-floor. It's not straight-down-the-line anything."

Coming in with the somewhat leftfield background of selling ice-cream and cheese, Pete's addition to the Ninja Tune set-up, along with PC and Strictly Kev, gave the label fresh momentum and direction.

"It became obvious we were just slinging stuff out and weren't really working it, we weren't presenting it in a clever or tricknological sort of way," says Pete. "We knew we had to be a bit smarter and thought we'd focus Ninja Tune on what was most popular and what we liked best. And that was the funky, DJ Food vibe."

"There's a phenomenal amount of music of all different types out there and I think people are starting to get drowned by it," adds Jonathan. "So if people are going to find and follow your path, you have to signpost it in an interesting way."

Matt Black

Jonathan More

THE drive to make Ninja Tune a recognisable stamp of quality means that people will now buy their records whether they've heard of the artist or not. A similar phenomenon has developed with Mo' Wax, however Pete is keen to stress that this is nothing new.

"It goes back to Motown and Stax in the Sixties, both of which were labels people trusted," he says. "It can happen with any sort of music. Deutsche Gramophone for classical music, for instance."

With Ninja, though, quality always goes hand in hand with humour.

"It has to be funny," grins Pete. "Nobody makes a lot of money doing this, so it has to be fun."

This attitude has resulted in Ninja Tune spin-offs such as their forthcoming record bag and the now-notorious Ninjaskinz ciggy papers emblazoned with the legend "Skinuparollology". Typically, the imprint sent out one of their cryptic press releases with the latter, berating tired hacks for the twin sins of using dope references to describe the Ninja sound and suggesting that weed was what Ninja-life was all about. Unfortunately, most of the recipients were probably too stoned to even read it.

"That's us to a T," remarks Jonathan. "You don't want to be stuck, but you realise the limitations of the formats available. You just have to find the most interesting ways of surviving within your little cage. At least a ninja can walk and jump and slide all over the shop."

Once the subject of cages has come up, it's only logical to move on and talk about that mother of all cages, the term trip hop. Surprisingly, Jonathan and Pete are fairly sanguine about it.

"It's no surprise it has happened," remarks Pete. "People love labels. It's not just journalists, it's everybody."

I don't mind in a way, but it does piss me off when people use it in a derogatory sense," says Jonathan. "It's like acid jazz. There was nothing bad about acid jazz, but it's almost as if it's old-fashioned now. The trip hop section in the record shop moves to the front and acid jazz goes to the back. That's a shame. People say, 'Oh, Galliano, you can write them off, they're acid jazz' and so on. They forget that a lot of these people are brilliant artists who just happened to have been associated with that term. People used to write us off as an Eighties act. It's ridiculous, like when you see Soul II Soul reviews saying, 'Eighties act, Soul II Soul'. I suppose it comes from the desire to have things which are new and fresh all the time."

The Man From The Eighties, now rocking the Nineties, pauses for a moment.

"It's on the same old tip, but simply with a different label. It's the funk, anyway. Fuck it, it's the funk."

NINJA CLASSICS

VARIOUS ARTISTS – "Ninja Cuts – Funkjazztickle Tricknology"
FUNKI PORCINI – "Hedphone Sex"
THE HERBALISER – "Remedies"
DJ FOOD – "Recipe For Disaster"
VARIOUS ARTISTS – "Ninja Cuts – Flexistentialism Et The Joy of Dex"

NINJA TUNE

words Rowan Chernin
pictures Mark McNulty

FLY BY NIGHT

A whistle-stop tour of the clubs, bars and fairy tale castles of...

Prague

THE taxi ride from the airport through the suburbs of Prague takes us past blocks of the kind of grey apartments which line the streets of almost every city in the world. Here's a McDonalds... and there's a Kentucky Fried Chicken. The billboards are covered with the Marlboro man and adverts for office computers. So far, the only unique impression is one of Skodas. Crossing bridges, pulling up at lights, driving in front and behind us in all shapes, colours and sizes, the capital of the Czech Republic must be the spiritual home of this ever-reliable motorcar.

Magically, the taxi journey comes out of the doldrums with a distant glimpse of Prague's city centre. It appears from around a rapidly descending hill bend, just as the road starts to vibrate the traffic with a sudden change from tar to chunky cobblestones. Getting ever closer, the view turns into a fairy tale image of ancient spires, old castle turrets and streets bustling with people dressed in long coats and furry hats to protect themselves from the freezing cold. The scene is like something out of "The Adventures Of Baron Munchausen". Eastern Europe is starting to live up to expectations.

Yet just under seven years ago, Prague was not even on the tourist trail. Back at the end of 1989, after 40 tense and fearful years under Soviet isolation, the playwright Vaclav Havel called for the established opposition groups to form a political organisation called the Civic Forum. Havel then demanded the resignation of the hardline Communist leadership to pave the way for a democratic society. What followed were the biggest demonstrations in the history of the city. Tens of thousands of people gathered in Wenceslas Square to support Havel and the Civic Forum.

In brief, the Communists gave in to public demand. Known as the "Velvet Revolution", the changing events took place over a very short period of time and the optimistic mood of Prague has been hyper-accelerating ever since.

WHEN visiting Prague, it is vitally important to respect the developing economy of the Czech Republic. You are allowed to take Czech currency (called Crowns) into the country but, although technically speaking it isn't illegal, it is preferable and advisable if Crowns are exchanged before leaving. From a Western point of view, money goes a long way over here in Prague, with beer starting at around 50 pence for decent pint of local ale, and food from smaller cafes and restaurants costing half the price you'd expect to pay at similar places in the UK.

The biggest burden on your cash, apart from the largeness of your beer belly, will be the the cost of the hotels. Ours is in the old part of the city and has a surreal view of medieval towers set against a blank, greyish-white sky. It's around £45 a night for a bare room which is heated like sauna. There are cheaper hostels and, if you have the cash, there are also classier joints with all the trimmings. But wherever you are intending to stay, book well in advance. Prague is now one of Europe's most popular haunts for a cultural weekend away.

Once you are here, travelling is made easy by the extensive network of trams, fairly cheap taxis and three interlinking underground rail systems (the Metro). Soviet-built, the Metro is a classic example of the futuristic Fifties and offers a quick way to get around the city.

Our first trip on the underground is to visit to the offices of Prague's listings magazine, "Velvet". Within five minutes of stepping onto a train, two blokes try to mug us. A while later, as we walk through a connecting tunnel, a scruffy old bloke waving what looks like a medal appears in front of us. Thinking he's trying to sell us old war junk, we ignore his frantic gestures until it becomes clear that the metal shield in his hand is a police badge. Oh no... Luckily, it's just a ticket inspection.

We ignore his frantic gestures until it becomes clear that the metal shield in his hand is a police badge. Oh no...

Eventually arriving at the offices of "Velvet", it is a surprise to discover everyone working here is American. Mostly post-graduates, they set up the magazine to cater for the variety of English-speaking expats who have moved to Prague since the early Nineties. It would seem that setting set-up media networks is big bucks in this rapidly changing economy. Whether they are right or wrong, business minds like those behind "Velvet" have been instrumental in steamrolling the consumer snowball.

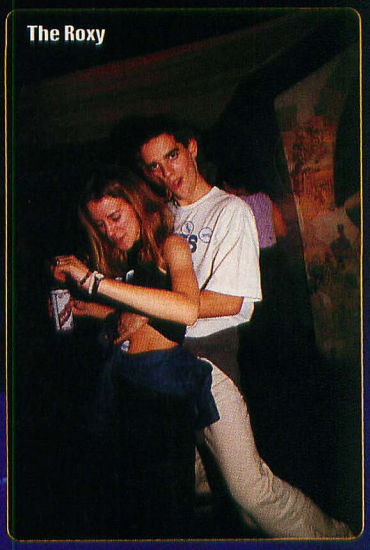
The guys at the magazine advise us not to pick up a cab at a taxi-rank as "they're run by the Mafia and you'll get ripped-off." So it's back on the Metro for another short journey. It's as well nowhere here is far away. To borrow a phrase from one of the Americans, "Prague is the biggest small town in Europe. A small space with a lot happening."

CZECH people always seem to give terrible directions. From the hotel manager to the bar staff, they have us running round in circles. An hour spent walking in the cold looking for a restaurant eventually leads us to a basement just off a medieval side street. Underneath its arches, the locals are sitting on old-fashioned, long pub benches, swilling beer from big glasses as they smoke and chat away.

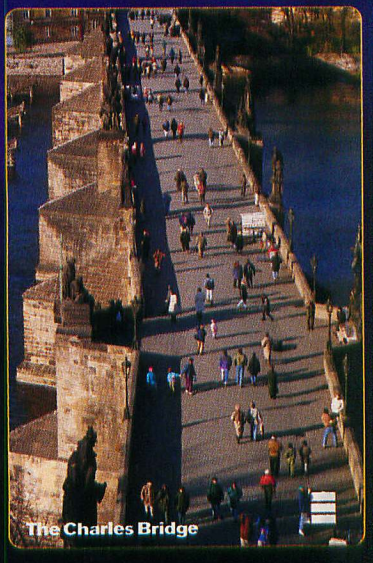
Not wanting to stick our tourist noses into this cosy space, we end up in an Irish pub selling beer at prices close to those in the UK. After trying the Guinness (yes, it tastes exactly as it does in Britain) and watching "Yellow Submarine" in a puppet theatre, it's time to experiment with the nightlife.

On entering a seedy-looking doorway in search of Klub X, we find ourselves in a small precinct and spot an Amsterdam-style cafe full of party people. Stopping off for some cheap alcohol results in the discovery of TNT, a speedy energy drink which, when laced with shots of vodka, beats the chill and puts the bounce back into your trainers.

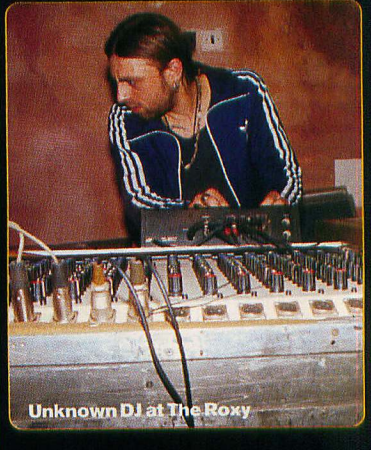
Just across the precinct from the cafe is Klub X. Inside, DJ Liquid A is mixing up trip hop, funk and soul, seamlessly moving from one CD to another and ignoring the lone deck placed on top of the two stacked CD players. The Friday night crowd sit around the edge of the dancefloor, nodding their heads in the smoke. It's far too early for dancing, so we have a drink in the cool bar area, where we meet another group of Americans. It's not long before they're feeding us with ➦



The Roxy



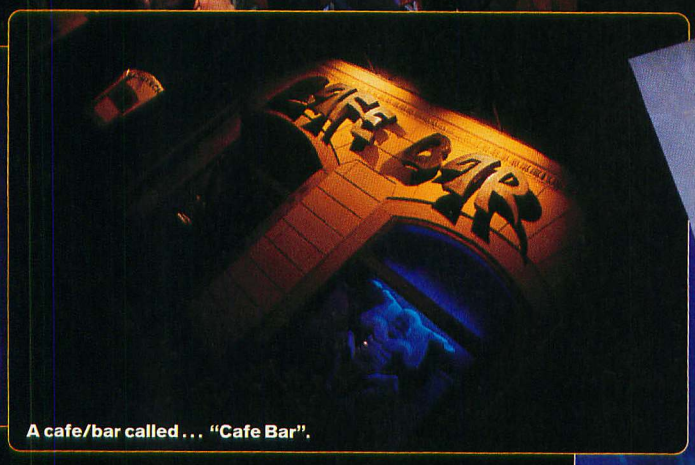
The Charles Bridge



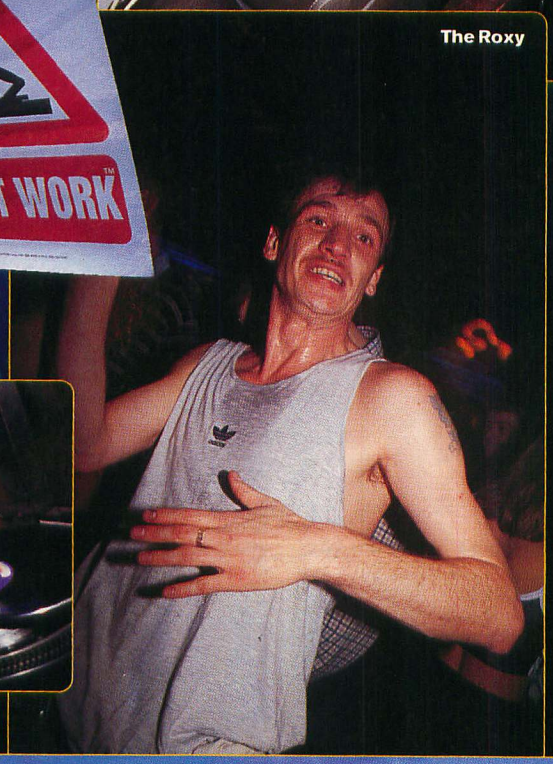
Unknown DJ at The Roxy

The Roxy

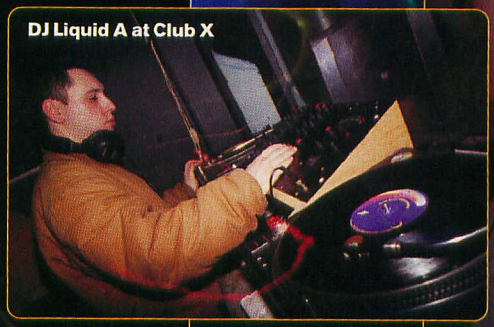
DJ Joseph



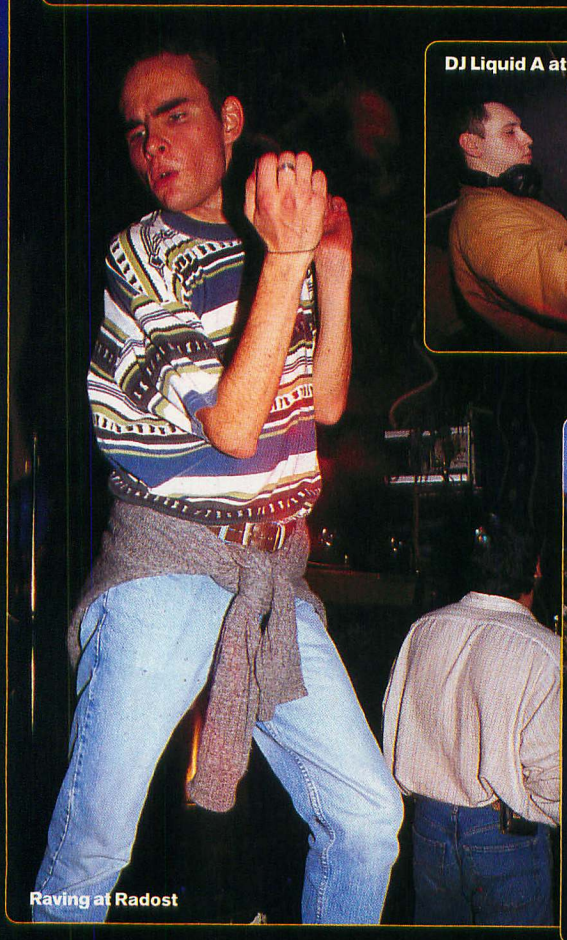
A cafe/bar called . . . "Cafe Bar".



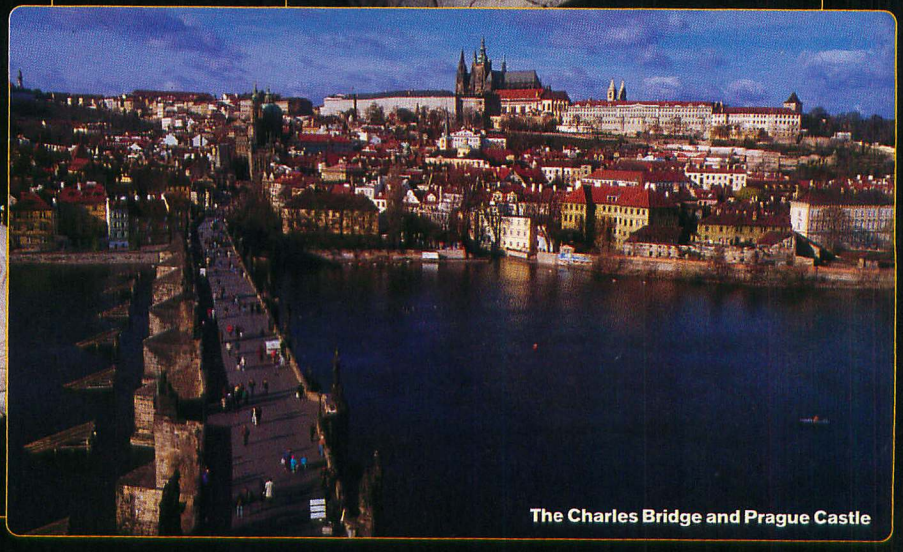
The Roxy



DJ Liquid A at Club X



Raving at Radost



The Charles Bridge and Prague Castle

FLY BY NIGHT

Prague

RESIDENT DJS
Loutka
00 Bidlo
Vilem
Twixx
Krejdl
Ladia
Josef Sedlon
D Smack U
Martin Naus
Zelva
Liquid A

ARTISTS
Eiffel
Milky Way
Blow
Hamony
Sebastians

LABEL
Next Era

CLUBS
Radost *(Belehradska 120, Vinorady. Tel: [00-422] 25-12-10)*
The Roxy *(Dlouha 33, Prague 1. Tel: 231-63-31)*
Slunicko *(Na Prikope, Prague 1. No phone)*
Strahov *(Klub 007, College Strahav. No phone)*
Klub X *(Narodni 25. Tel: 24-22-90)*
Subway *(Slovansky Dum, Na Prikope 22, Prague 1. Tel: 24-21-46-45)*

BARS, CAFES AND RESTAURANTS
FX Cafe *(Radost, Belehradska 120, Vinorady. Tel: 25-12-10)*
Hotel Esplanade *(Washingtonova 19, Prague 1. Tel: 24-21-36-96)*
Restaurace U Pomniku *(Gorazdova 1, Prague 2. Tel: 29-80-38)*

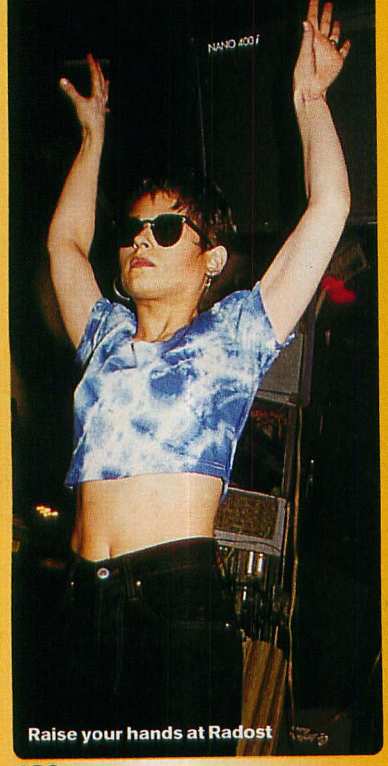
RECORD SHOPS
Radost *(Belehradska 120, Vinorady. Tel: 25-12-10)*
Maximum Underground *(Jikka 22. No phone)*

FAMOUS RESIDENTS
Franz Kafka
Antonin Dvorak
Vaclav Havel
Alexander Dubcek

SIGHTS EVERY TOURIST MUST CZECH
Prague Castle
Charles Bridge
Old Town Square
Jewish Ghetto

LOCAL INFORMATION
"Velvet" (English listings magazine)
Czech Radio One
"Rock & Pop Magazine"

● *When dialing from the UK, place 00-422 before the above numbers*



Raise your hands at Radost

Hot Shot cocktails. Drinking is quite plainly a passion here. Whether you're a Czech citizen or an expat, there always seems to be room for one more.

Our next stop is at a club called Slunicko. We can hear the banging techno music from outside, but the young bouncer and the woman behind the till are worried by the presence of a photographer. To make matters worse, although many people in the city speak good English, these two don't. Our names are not down on the guest list and we're obviously causing a bit of a problem with our zero understanding of the Czech language.

Beating a hasty retreat to The Roxy, a highly popular place for both clubs and live gigs, is like entering an imaginary Bohemian party. Pushing through a staircase full of people hanging out, the dress code is laid-back and baggy, in the manner of scruffy British skaters. It's still relatively early, but the evening is already in full swing. Arriving at what would once have been the ground level of the auditorium, a breakbeat record with a messy ambient melody has the crowd trancing out beneath a strange spiral climbing frame structure dangling down from the ceiling.

Up on the balcony, the once-seated tiers are decorated with a covering resembling the colour and texture of cake icing. And it is here, overlooking the dancefloor, that we spot the DJ working two fixed-speed turntables and a hefty slab of a disco-mixer from another planet. But despite the primative nature of the gear at his disposal, he is easily reaching the feet of the crowd. With a little help from the big bastard bottles of strong beer sold at the bar.

The Rudofinum

WHILE recovering on Saturday, we listen in to Radio Bohemia, a pirate station with two Essex-accented geezers spinning upfront drum 'n' bass. And as if this wasn't weird enough, "The Magic Roundabout", dubbed into Czech, is on TV! Sightseeing and behaving like a tourist seems a far safer option than being mentally fried in the hotel.

As you wander around in Prague, you continually pass by centuries of superb medieval and baroque architecture. The Charles Bridge, which has imposing religious statues on either side, is an essential visit. Our crossing is made all the more memorable by a busker strumming "Hotel California", while his mate sells snaggled-faced puppets and water-colour paintings of the famous sites. On the hill in front of the bridge stands a massive castle. If it looks familiar, it's probably because it has appeared in endless movies when a fairy tale setting is required.

Once on the other side of the river, we encounter a place called Cafe Bar. Not surprisingly, it's another pleasurably baroque set-up. A handbag compilation is playing upstairs and the downstairs bar is a cyber-artist's wet dream, with mirrors giving the space the appearance of a massive silver room. On one wall, an X-Mix One video is being projected onto an area marked out by the yellowy wooden edges of an old picture frame. If you fancy an update on the last 600 years of architecture, this is the place for it.

Choosing to ignore the previous good advice of our American pals (basically because it's absolutely freezing), we pick up a taxi from one of the so-called Mafia ranks. We need to get an early start on the night at the legendary Klub 007, situated up in the hills. This is the Prague venue where Czech punk (followed by the Czech new romantics) gained recognition in the press right across the world.

House and techno didn't really get to Prague until the summer of 1992, but they're now steadily stamping their mark on more and more dancefloors. Tonight at 007, a concrete bunker in the middle of a student campus, Josef Sedlon hosts his weekly event. A local DJ from the Czech equivalent of 1FM, aptly called Radio One, he's a young man with the kudos of Pete Tong but whose show is perhaps best described as a more dance-influenced John Peel outing.

Sedlon's eclectic mix of dance music flows from indie to trance, once again from a pair of good old one-on-top-of-the-other household CD players, crowned with a tape deck and turntable. Like the chap spinning at The Roxy, he too uses one of those faithful mixers time which forgot. The dancefloor at 007 goes mental up until around 10.30pm, which is when the pizzas go on sale over the bar. By 11pm, half the crowd have left to catch the last tram home.

Czech Radio One has no scheduled playlist, so instead the DJs spin an eclectic mix for their listeners. Travelling back from 007, they play a track from Steve Reich's "Different Journeys" album, which offers the perfect soundtrack to the flakes of snow drifting past the windscreen of the taxi.

Freezing cold from the journey, we arrive into the warmth of Radost for a taste of superclubs Prague-style. Though more expensive than the pubs, buying four drinks still gives us change from a fiver, a novelty which doesn't leave us too much time to admire the trippy zebra-striped decor of the chill-out room. Cleverly bringing a proper set of decks with them, DJs such as Carl Cox and Josh Wink have also graced this house club. We even come spot a couple of British clubbers on a weekend away, drinking Slippery Nipples, an extremely dangerously alcoholic cocktail which apparently doesn't like tourists!

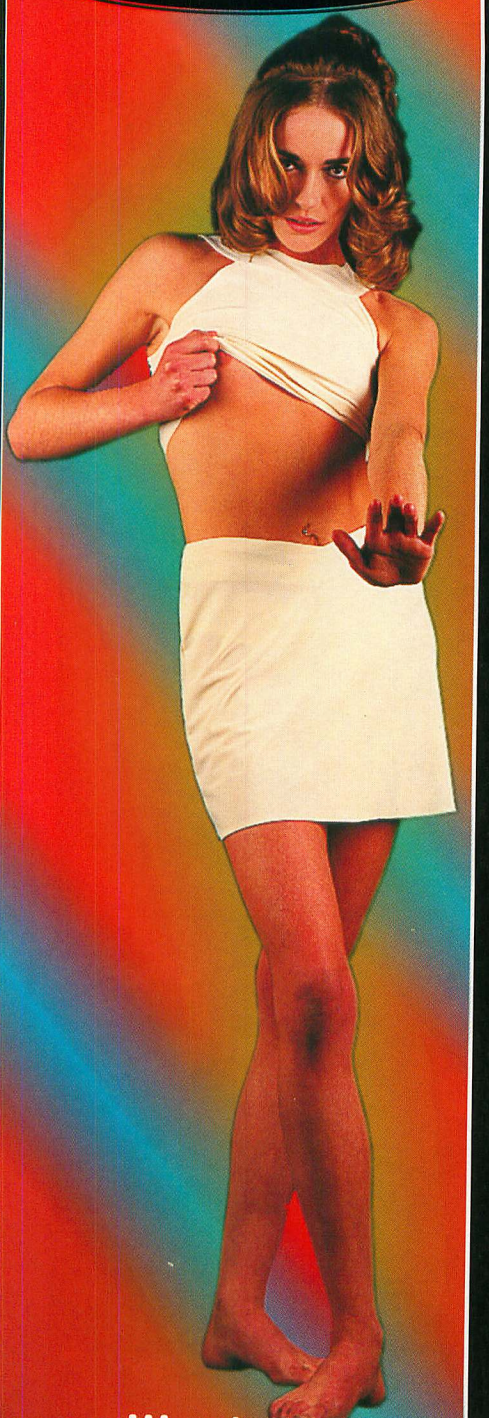
THIS might not be Ibiza, but Prague boasts a surprisingly diverse and increasing range of clubs, DJs and radio stations. And with places like Klub X and Radio One having such an open music policy, it's an eclectic heaven. Buying vinyl, however, is a nightmare. Music shops are plentiful, but it's only really at Maximum Underground and upstairs at Radost that you will discover a good choice of dance and electronic records. And with a 12-inch costing £8, records are often far too expensive for most locals to afford.

Prague is certainly full of endless surprises, including the clothes shop which resembles London's Sign Of The Times in the basement of one of the high street music stores. It's a strange thing to stumble across, but it reflects the rapid changes the young people of Prague are experiencing.

With optimism, the elixir of the post-revolutionary Czech Republic, the ideas circulating during our visit concerning the opening of an Internet cafe, a new club and more record labels in the pipeline, Prague is unquestionably the biggest small town in Europe, a place where the dreams are at last being turned into reality.

Radost

Love to be...



will she...?
won't she...?

MARCH / APRIL '96

16th March 10 - 5am * £14
UpYerRonson Tour
A Very Special Guest
Mark Aurbach & Craig Campbell
UpYerRonson
featuring Mary Pierce
Upstairs - Little Devils Tour

23rd March
De Je Vu Tour
Farley 'Jackmaster' Funk
Smokin'Jo
Sara (Pimp)

30th March * £14
(£1 for Children's Aids Trust)
Jeremy Healy
Jon Da Silva
Buckley
95 North NYC
Dino (Chuff Chuff)
Phil Morley
P.A. by Secret Life

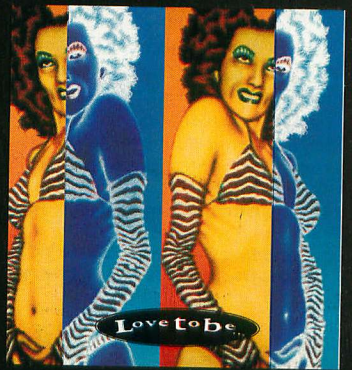
6th April 10 - 5am
INFORMA PARTY
Jon of Pleased Wimmin
Farley Jackmaster Funk
Seb Fontaine
Mark Wilkinson
DJ Frost

Doors: 9.30pm to 4am
Price: £8 Members £10 Guests
Dress Code: Very Lush

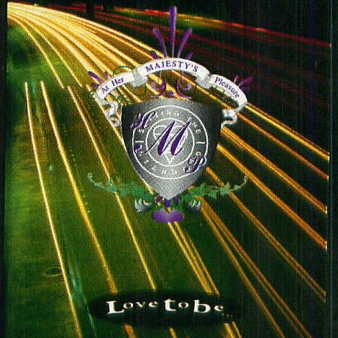
the>music:factory. 33 London Road, Sheffield, S2 4LB
Info Line / Coach Info / L2B Clothing: 0113 242 7845.

"she will for Love to be..."

Sunday 7th April
No Sleep till Monday with
UpYerRonson & Club UK Midlands
at the>music:factory. Sheffield
Jeremy Healy, Roger Sanchez,
Boy George, Tom Wainwright, Alex P,
Brandon Block + Residents
(See press/flyer for details)



Monday 8th April
at her majesty's pleasure
& Love to be...
at The Maestro , Bradford
Jeremy Healy, Boy George,
Seb Fontaine, Craig Campbell
(See press/flyer for details)

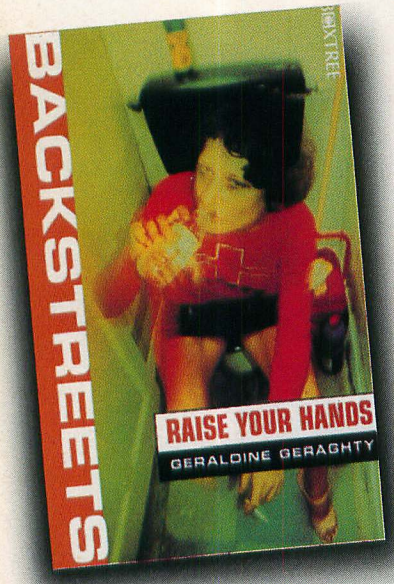


Street Talk

The BACKSTREETS novels showcase a new breed of gritty pulp fiction writers who are shouting loud and proud about the lives and passions of clubland

EMBRACING life among the disparate subcultures of Nineties urban Britain is the very simple ethos behind the **BACKSTREETS** series of novels. Aiming to represent the language and lifestyles of the country's youth, the six books published so far fly in the face of stuffy literary tradition. Often raw and occasionally extremely loose, they evoke energy and excitement through a gritty realism. Whether documenting the vinyl obsessions of jungle music or the designer fixations of handbag, each subculture undergoes the kind of scrutiny which only those who live them can offer.

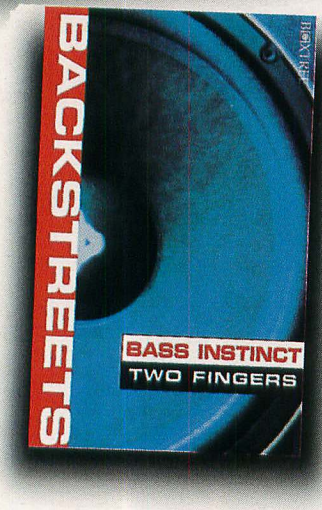
"The idea was very straightforward," says Jake Lingwood, Backstreets' commissioning editor. "During the last 10 years, it's become obvious just how much clubbing and dance music has dominated youth culture, yet there was little being published to support this."



Further inspiration for the series came from Richard Allen's seminal "Skinhead" novels, which Lingwood, a former Mod and an ardent northern soul fan, believes captured the true essence of skinhead life. For the Backstreets books, however, Lingwood realised that the quality of writing had to be much better.

"It couldn't be as crap as Richard Allen's stuff because people are more sophisticated these days," he maintains. "Allen apparently used to write one of those things in a day. Can you imagine that?"

With James T Kirk & Two Fingers' "Junglist" novel about to go into a second print and Jonathan Brook's "Slacknuss" and "Big Up!" not too far behind, Lingwood has already proved much of what he originally set out to do. In other words, to cater for people who shape themselves by their clothes, their haircuts and, most importantly, by the music they listen to.



The latest addition to the Backstreets series is the first novel to come from a female perspective. "Raise Your Hands" by Geraldine Geraghty is a pill-popping, coke-frenzied, kaleidoscopic tale of London's most beautiful clubbers, the handbag crowd. Indeed, judging by the graphic descriptions of club life in her book, you would expect Geraghty to be dreaming of necking a couple of double doves and hitting the dancefloor for a night of unbridled hedonism.

"Actually, 'Raise Your Hands' is not at all autobiographical," she shrugs. "It's hard to write a novel like that without having some kind of knowledge of the scene, but I didn't want the setting to overshadow the story itself."

Which goes some way to explaining why the book has come in for criticism from the club elite, who maintain that it does not reflect a truly accurate picture of the scene. But according to Geraghty, to have done so would have had readers yawning within the first few few pages.

"The whole focus of the book is supposed to be lighthearted," she says. "I mean, if I'd started writing factually, it would have been too dull for words. For somebody who is bang into it then, yeah, it's interesting finding out about who did what white label and which DJ played it where. But to an outsider, that is totally boring."

Interestingly, the central perspective of "Raise Your Hands" comes from Marly, who is herself very much an outsider. And while it's unlikely to walk away with any literary prizes, the novel does offer a cutting sideways glance at clubbing. The DJs names are invented, but you don't have to be a genius to work out who Barry Dumpling is.

Perhaps the funniest section of the novel comes with Geraghty's witty dissection of the techno scene. Almost separate from the main storyline, the techno action centres on the antics of a group of lads called The Anti-Handbag League, who are hell-bent on kidnapping the "handbag clones". Their mission is to make them realise the error of their ways by playing them loud techno for hours on end. Cruel, but very funny.

Geraldine Geraghty

"Those techno scenes were a bit of light relief for me, I really enjoyed writing them," notes Geraghty. "But I'm not down on the trainspotting attitude of the techno boys. I actually find it funny. That's what I brought them in for."

Now planning to pursue a scriptwriting career, Geraldine Geraghty feels it's unlikely that there will be a follow-up to "Raise Your Hands". She also rejects any suggestion of a screenplay of the book.

"It's in the past now," she laughs. "It's time to move on."

Which takes us back to Jake Lingwood and the next Backstreets projects. The imprint may currently be publishing only two books a year, but Lingwood is in no doubt that he's getting through to people. He receives a whole pile of potential novels every day, all of them interesting. So what makes a Backstreets writer?

"We are not looking for 40-year-old rock journos," he concludes. "We want people who live and breathe records, clubbing and the surrounding lifestyles."

words **Martin James** picture **Raise-A-Head**

Geraldine Geraghty's 'Raise Your Hands' is available now, along with the rest of the Backstreets series, from all good book shops

SOFA REPORT

Ten reasons to sit in a comfy chair for a bit

reviews by **Lisa Carson**

SHALLOW GRAVE

Directed by Danny Boyle
Polygram Videos

One of *the* films of 1995 is finally available to buy on video. The flatmates from hell decide to rent out a spare room and the first shock comes when Hugo (Keith Allen) actually wants to move in. Luckily for him, he dies before he has been forced into in-flat interaction, leaving behind a suitcase full of money. What follows is a feast of black humour, as everybody forgets their morals and goes for the loot. Oh, the Leftfield soundtrack is pretty cool, too.

DISCHORD

e-zine
World Wide Web

How many times have you wired up to the Web, only to be bored to tears by endless techno-reams of yawn-inducing drivel? "Dischord" is a music and culture site which aims to set new standards in Web publishing. Whistling down the wires on the 12th of each month, the latest "Dischord" boasts pieces on the real origins of house music, the truth about A&R men and an explosive piece on music and drugs. Plug into their unique blend of trash culture and watch the sparks fly at http://www.Dischord.co.uk/Dischord

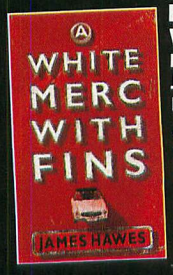
JUNGLISM

Video/CD-ROM for Windows and Mac
Zone UK

The "Junglism" CD-ROM takes you on a lo-resolution drive around the digital inner city and offers a feast for info junkies everywhere. You can drop in on record shops, clubs and our tour guide's lair, the living room of which has the biggest speakers in the universe. You can click on flyers for label and artist profiles, while the in-car sound system gives access to an essential selection of jungle classics. The video, however, offers a dull accompaniment to the soundtrack. More rough than ruff.

A WHITE MERC WITH FINS

By James Hawes
Jonathan Cape Publishing



An entertaining and bizarre tale of everyday money fantasies turned into reality. When our young protagonist accidentally gets his hands on the keys to Michael Winner's private bank, lottery fever takes a poor second place to his plans for the perfect robbery. Along with a group of his friends, what follows is an hilarious and surprising ride in the backseat of a rather tasty white Mercedes... With fins, of course.

KILLING ZOE

Directed by Roger Avary
Polygram Videos

Another perfect robbery scenario. And when that man Quentin Tarantino is executive producer, you can always guarantee that the plan is going to include guns and puns. But as the robbers start bumping off their hostages, "Killing Zoe" develops into a tale of cash versus love for a bank secretary.

ESSENTIAL MIX

1FM
Sundays, 2am

Note the new time or you'll miss out on the usual selection of fine mixes and underground cuts. On March 17, Billy Nasty does the honours with his always cool collection of material from the edge of the techno arena, while March 24 sees LTJ Bukem bringing a little bit of Speed-style drum 'n' bass into your living room. Get the tape recorder ready!

SHELLSHOCK

Playstation/Sega Saturn
Core Design

Accompanied by a superb slo-mo, jazzy breakbeat soundtrack, Derby's Core Design have here created a super-hip, fast-action tank game. Listen to the stoned grooves, gawp at the exceptional visuals and imagine you're completely off your trolley on acid in 'Nam. Smokin'.

PARTYZONE

MTV
Fridays, 11pm

As ever, "Partyzone" shows off its eclectic selection of guests while exploring the subterranean dance scenes of Europe. The next set of guest hosts you should set your videos for include Nicolette, the Talkin' Loud chanteuse, on March 22, Leftfield on March 29, and The Brotherhood, Britain's finest hip hop crew, on April 5.

LADYBIRD, LADYBIRD

Directed by Ken Loach
Electric Videos

A gritty, uncompromising study of a working-class single mother deemed by the authorities to be unfit to look after her children. Passionate, eventful and powerfully moving, this is an example of British film-making at its best.

TONE TALES FROM TOMORROW TOO

CD-PLUS
N-tone

CD-Plus cleverly utilises the space left available by the music to provide what they call the "Tone Trakker", an interactive mixing desk which enables you to play with samples from this compilation and create your own tracks. Not the most original idea, but an excellent add-on.

BBC RADIO ONE SETS OF STEEL

Listings from 1FM's ESSENTIAL MIX
Sundays, 2am

January 7

Part One: TALL PAUL

Andronicus – "Remix" (Hooj Tunes)... Alcatraz – "Give Me Luv" (Yoshi Toshi)... We Are IE – no info (IE)... X-Press 2 – "The Music" (Junior Boys Own)... Black Box – "A Positive Vibration" (Mercury)... Electroliners – "Loozecabooze" (white label)... Lisa Moorish – "Mr Friday Night" (white label)... Ken Doh – "Nagasaki" (ffrr)... Good Fellas – "Get Into The Music" (Distinctive)... Orange – "Skin On Skin" (Perfecto).

Part Two: TALL PAUL

Hardware – "Escape My Love" (acetate)... Robert Miles – "Children" (Platipus)... Stix & Stoned – "Outrageous" (Bang)... Rozzo – "Into Your Heart Remix" (Bush)... Stretch Sylvester – "Watch Me Shine" (Spot On)... Sequential 404 – "People On The House" (State)... Transformer 2 – "Just Can't" (Positiva)... Greenfield – "No Silence" (Blue)... The Montini Experience – "Astposyn" (B&B)... Floorplay – "Automatic" (Perfecto).

January 14

Part One: DAVE SEAMAN

Martini & Hardcorey – "We've Got A Love" (acetate)... Erasure – "Rock Me Gently (Phil Kelsey Mix)" (acetate)... Minds Of Men – "Brand New Day Dub" (acetate)... Sasha – "Magic (Blue Amazon Remix)" (DMC)... Jayn – Lovelight (Blue Amazon Remix)" (VC)... Bruce Hornsby – "The Way It Is (BIR Remix)" (DMC).

Part Two: DAVE SEAMAN

BT – "Loving You More (Forth Remix)" (acetate)... The Dub Family – "Lifted (Blue Amazon Dub)" (Polydor)... Billy Ray Martin – "Imitations Of Life (BIR Remix)" (Magnet)... Way Out West – "Domination" (deConstruction)... Coyote – "Spirits Dancing" (Stress)... Blue Amazon – "No Other Love" (Jackpot)... Sasha – "Be As One" (acetate).

January 21

Part One: ARMAND VAN HELDEN

Minty – "Plastic Bag" (Sugar)... Green Velvet – "Flash" (Relief)... DJ Sneak – "What You Like" (Relief)... Wax Master Maurice – "Waxscratch Trax" (Dancemania)... Thomas Bangalter – "Outrun" (Roule)... 3 FS – "Slali Window" (Project X)... Lemon 8 – "The Bells Of Revolution" (Basic Energy)... Josh Wink – "Just A Track" (Transatlantic)... Josh Wink – "Hypnotising" (Nervous)... Ian Pooley – Don't You Be Afraid" (Project X)... PRL – "Keep On Climbin'" (Satelite)... Hardhead – "Demon Dreams" (Strictly Rhythm)... Mole People – "Break Night" (Strictly Rhythm).

Part Two: ARMAND VAN HELDEN

Roman VM/S/O – "Our Music" (Ongaku)... J Daniel – "The Way" (Reprised)... Junkyard/001 – no info (acetate)... DJ Jiggy/Kaos – no info (acetate)... Real McCoy – "Oooh Baby" (Arista)... 3D – "Georgie Porgie" (Relativity)... Dogtrax – "Raiders" (SCR)... Funky See Funky Doo – "Get Down" (Spot On)... DJ Sneak – "Law Breakers EP" (Cajual)... DJ Sneak – "Feel Me Touch Me" (Cajual)... Bucketheads – "Got Myself Together" (Positiva)... Bone Machine – "Jack Got The Groove" (Aspro).

WOMAN ABOUT THE HOUSE

GABRIELLE TALKS HOME ENTERTAINMENT

ON THE VIDEO

"Mrs Doubtfire". My nephew and niece made me watch this, but I have to admit it was really enjoyable. I loved seeing "The Jungle Book" with them as well. I sit there eating their sweeties. I suppose I'm mainly into comedy. I definitely don't like horror. When I was young, I went to see "Nightmare On Elm Street" and I had to have the light on at night in my room for about two weeks. I'm such a scaredy-cat!

ON THE BOOKSHELF

I'm really into autobiographical books. At the moment, my favourite has to be Angela Davis' "Black Panthers" because it gives a great insight into the lives of black women in the Sixties. Generally, though, I will read anything from Jackie Collins to fashion magazines. But with those mags, I usually get jealous of the skinny cows in the pictures! I don't think I'll ever get a bod like that now.

ON THE COFFEE TABLE

Scrabble. Some girlfriends and I get together for a game at least once a month. I'm not that good, but I enjoy playing. I've tried playing computer games, but I'm not that into them and the Internet is just freaky. People using it to date on? Too weird.

ON THE LIVING-ROOM FLOOR

If it isn't my son, Jordan Louis, or his nappies, then there will be lots of soft toys. In fact, anything to do with babies can always be found on my floor. There's also usually a pile of CDs, as Jordan keeps pulling them out of the rack, looking at them and throwing them on the floor. No, he hasn't got a favourite yet. They all smash the same to him!

EQ Jules In The Crown

JUDGE JULES and JOHN KELLY have joined forces for a double-decker duel on the latest instalment of the Journeys By DJ series. EQ took a shufti round the studio where the whole shebang took place

JUDGE Jules feels right at home in his studio. Hardly surprising, as it's in the converted cellar of his swanky duplex and comes with a kitchen-bar-lounge complex en suite, where the perma-tanned DJ is mixing Stoli-heavy Bloody Marys and cracking open the champagne for his EQ visitors.

Gold, platinum and silver discs for Jules' remix and compilation work with his partner Michael Skins on hits such as "Doop" (400,000 copies) adorn the walls and make interesting toilet reading for visitors. But the disc Jules has his sights on now is the one he hopes to get for his mix on Journeys By DJ's "Dance Wars" album. A mix he compiled in this very studio.

"Until 1993, I shared a studio with Rollo, who is an old friend of mine," says Jules. "But when we started getting too much work, I converted the basement of my flat. I sound-proofed it with foam egg box-like material. There are two walls and two ceilings in the room with a six inch air gap in between. And that's the essence of good soundproofing. We followed the advice of an acoustic analyst, who also suggested we put hessian on the walls, which we did. There are also wooden bass-traps behind the walls, which absorb any unnecessary frequencies.

"At the back, we have a sound booth, complete with a Neumann microphone for recording live vocals and percussion. But there's only so much you can achieve from your studio alone. It's the ideas you have there which count. After all, Keats or Wordsworth wouldn't have written better poetry if they'd had PCs."

HAVING their own studio with unlimited access has meant Jules and Skins' output has been nothing short of prolific. Remixes of Josh Wink's "Higher State Of Consciousness", Reel to Reel's "I Like To Move It" and T-Empo's "Saturday Night" were all turned out here.

Likewise, for the production of the JDJ double CD, which also features a John Kelly mix, Jules worked his tracks on the studio's Technics and Vestax PCM 40 mixer, then compressed the sound in-house before finally editing the results in an external digital suite. Editing the end product "on-screen" meant that Jules could cut down track lengths as necessary, as well as removing unwelcome glitches.

Not that he would admit to any...

"No, I'm so old, I'm almost a fossil now, and the one thing I've learned to do is mix," he laughs. "My mixing is always strong, but I must admit I looked at John Kelly's tracks before I chose mine. His are more quirky and come from the entire dance music history. I've gone for the pill-popping, high-octane, get-on-the-podium-and-get-fucking-demented records.

"I'm actually the first DJ to do two JDJ mixes. My first mix was similar to John's, incorporating some older tracks. Now, the second time around, I feel I can try a different idea. This one is for the party animals who have taken a pill and want to go mad. I hope it carries across that real club vibe effectively."

John and Jules actually go back further than their collaboration on the JDJ project. They've just issued the lush, orchestral "Outrageous" by Stix & Stoned on Bang International (Jules' own label), which has been licensed to Positiva. It's one of the finest cuts to have emerged from this studio. But it was playing live at clubs all over the country, including at Kelly's early Nineties club The Underground, where the two met for the first time and fast became friends.

"It was the maddest club ever," says Jules. "Even the bar staff danced on tables. It was open from 1990 to 1992 and run by John and James Barton (of Cream fame). John and I found we were often booked for the same clubs. We became firm friends from there. Paradoxically, John, who is a Scouser, developed a big reputation in the South and I got a name for myself up North. He started staying with me when he came here and I stayed with him in Liverpool.

"It's the first time that JDJ have used two DJs and I guess there was no other reason for me to do another one unless I teamed up with someone like John Kelly. I'm a DJ without an ego and I like working with other people. You can't persuade certain DJs to work with others on the same project, they are too concerned with their own careers. But I'm still a bit of a buff and not too concerned with the career element of it all."

JOURNEYS By DJ is one of the few mix compilation series to allow DJs to play their own sets, rather than the "safer" selections which, for example, focus on tracks which have already enjoyed enormous chart success. *Chez*JDJ, the last call on track choice, style and production lies with the mixers themselves.

Being more adventurous in this way results in JDJ's products being a lot more cutting-edge than most. Equally it means that, in terms of sales, they are less successful than certain more overtly money-oriented compilation organisations, the ones who often lean towards the "babe cover shot, happy house and lowest common-denominator" school of thought.

"One of the best things about working with JDJ's Tim Fielding is that I was able to take my time selecting the tracks," says John Kelly. "He wanted some classic and some upfront stuff, and we eventually ended up with a list of tracks I could use. My selection is quirkier than Jules' because I had to put a personal stamp on the mix. I guess I have more to prove.

"A lot of these compilation albums are done in the studio and then re-edited, but my set was done in one take. It took me four takes to get the intro right and to be happy from start to finish. I used two Technics and a mixer, and I then put it all on DAT. I suppose my mix is the weaker because it hasn't been digitally retouched, but then JDJ will probably re-EQ it at their end so that the bass, for example, is at the same level on all the tracks. I wouldn't necessarily want them to do that, but I'll go with it.

"When it comes down to it, I think Jules is a lot more studio-oriented than me. In fact, I don't really like studios. I can't sit in them, I'm more of a crowd-man. I guess Jules has progressed a lot further than that."

A crowd, two decks and mixer man, maybe, but John Kelly knows which direction he eventually wants to move in. The proud owner of a new seven-bedroomed Victorian villa, he's been busy converting the cellar into something of a music room and a studio. Though some way from being a recording studio in the true sense, it will allow him to pre-produce at home.

"I'll get a sampler and a computer, plus a keyboard to trigger the samples," says John. "The trouble is, I'm not really that clued up on what to buy. I do a lot of work with a friend, Ian Martin-Wright, so I'll let him call the shots and bring in the gear he needs. It makes better sense that way.

"I want to give myself a chance to understand the studio side of things and I need to learn to sit around in rooms with sweaty fellas, but that doesn't really grab me right now. I guess I need to be more patient, particularly when you have to listen to samples over and over again. At the moment, I actually feel quite uncomfortable in a small room with just one person. Unless, of course, that person happens to be my wife, then we can amuse ourselves!"

THE two DJs' distinctive approaches to mixing, track selection and style don't necessarily result in one mix being "better" than the other. The Jules/Kelly CD may be called "Dance Wars" and marketed as a musical and regional confrontation, but the two beat-barons are reluctant to offer critical judgement (no matter how well-intentioned) on the other's technique.

"Good mix CDs are about mixes that work well," says Jules. "The important factors are if the records are in key with one another, if the warmth of each track marries with the next. You can be rough and throw tracks in the mix or you can be smooth and slow. What counts is whether the tracks go hand in glove. And believe me, that's the thing you really notice on these CDs, regardless of the techniques used. The quality of the mix is paramount and here it's supreme."

'Dance Wars' is out now on Music Unites/JDJ

Judge Jules and (inset) John Kelly

KIT LIST

1 Roland Super Jupiter Programmer MKS 80. One of the most versatile pieces of analogue equipment, with a whole range of warm, uplifting, European sounds. Purchased from Rollo.
2 E-MU sampler. An American unit which incorporates all of the Moog and classic organ sounds.
3 E-MU Pro-Cussion. Affords a vast array of percussion sounds.
4 Korg M3R. A rack-mount version of the Korg M1, one of the best-selling synths of all time.
5 Oberheim Matrix 1000. An analogue synth containing 1,000 sounds.
6 Proteus World. Also made by E-MU, this is a sample module containing ethnic sounds such as Chinese string instruments and Indian percussion.
7 Atari Computer. "We're too lazy to learn the Apple Mac software, so we've stayed with this old Atari, even if we have to kick it up the arse at times," says Jules.
8 Kurtzweil K1000. Contains some of the most lush string sounds known to man. Boasts weighted keys for professional keyboard players.
9 Roland Juno-106. One of the original analogue keyboards. Featured on virtually every Strictly Rhythm release and Reel To Reel's "I Like To Move It".
10 Akai S1100 and Akai S1000PB. Both samplers.
11 Soundcraft 6000 32-track mixing desk. "Pound for pound, this is better than a Daewoo," says Jules.
12 Tannoy and Mission speakers.
13 Six channels of DBX Project One compressors.
14 Eight channels of Drawmer compressor.
15 Urei 1178 stereo compressor. Uses tube analogue circuitry instead of digital, giving a warm compression.
16 Drawmer Four-Way Gates. These cut out the noise of the bottom end of certain sounds, especially useful if you're working from multi-track tapes.
17 Drawmer Dual Noise Filter. For the worst noise-pollution situations.
18 BBE Sonic Maximiser 422A. This analyses a sound, then makes it brighter and more easily heard in the mix. It works by readjusting the phasing within the dynamics of a stereo image.
19 Yamaha SPX 1000. A multi-FX processor, with reverbs, delays, gates, phasing and flanging.
20 Sony DPS D7 Digital Delay. Used for echoes and delays.
21 Lexicon LXP 15. Another multi-FX unit from the USA. (Bottom of second rack away from the door)
22 Alesis A-DAT. Records live sounds on eight tracks.
23 Lexicon LXP1. A budget multi-FX unit used for warm reverbs.
24 Roland Digital Delay SDE 2000. An old digital delay unit, much favoured by Josh Wink.
25 Lexicon PCM70. Yet another multi-FX unit.
26 Alesis Quadraverb. Anyone for an umpteenth multi-FX unit.
27 Two Sony DTC1000 DAT players. The industry standard.
28 Denon and Marantz tape and CD players.

NOT SHOWN

- Roland JD 800. The first digital synth to offer analogue-type sounds.
- Yamaha TX7. A rack-mounted version of the Yamaha DX7, with all the Marshall Jefferson-style early house sounds.
- Peavey Spectrum Bass. An American module complete with 100 or so different bass sounds, from Liberace to Joey Beltram.
- Peavey Spectrum analogue filter. Basically, the equivalent to an acid box with a similar modulating effect. "We've got two more of these," says Jules. "They're so good we had to buy the company! We've also got the Waldorf version."
- Roland R8 drum machine. Contains the classic 909 and 808.
- Novation Bass Station. An attempt to imitate the infamous Roland TR808 acid box. A modern module retailing for around £300.

EQ sample Spotter

DJ Michael Devlin from KEN DOH on the piano-pinching 'Nakasaki'

"I WISH everyone would just piss off about the Boy George sample! I swear that I've never even heard his 'Generations Of Love' track, which everyone claims I stole one of our piano riffs from. I took it from 'That Piano Track' by Fabio Paras' Outrage project. But I didn't know that Paras had stolen that riff in the first place. I don't feel so bad now! Boy George was recently DJing at a club near me and he refused to believe that I hadn't heard his track. The main piano part came from 'It's Gonna Be Alright', a tune by Mark Edwards which I heard on a Graeme Park tape four years ago. I chased it for three years, but was disappointed when I finally heard it again!"

Technologic

HOT news in about a spanking new product winging its way towards you from **NOVATION**. Anybody who has used their superb Bass Station synth, with its uncanny ability to emulate a TB303 and to deliver the most fat, thundering, overwhelming bass sounds, will be slobbering at the prospect of the Drum Station, which is launched next month.

Novation have spotted another lucrative niche and have made a rack-mounted machine which has all the authentic Roland TR808 *and* 909 sounds in it. The original sound-editing controls have been replicated, with the addition of Note-Off Recognition (so you can cut sounds, such as cymbals, as dead as you like) and Front-Cut Editing (so you can edit out the start of a sound). With 12-note polyphony, distortion, the ability to programme 50 kits and six assignable outputs, it looks like a winner. Priced at £599.99, telephone Novation on 01628-481-992 for further details.

Snare 'N' Tear

AS part of Muzik's celebration of the ubiquitous drum roll, EQ humbly presents a tutorial in the mysterious art of the climactic crowd-pleaser. To take part in this cut-out-and-keep learning experience you will need:

A DRUM MACHINE: Any old machine will do, as long as you can midi the thing up. Thus, your dad's home organ will not suffice. For the real deal, get hold of a Roland TR 909, available from dodgy second-hand instrument shops for about £600. It will be the same place you bought your TB303 from for £800. Mind you, you'll need to pick up a midi/cv converter, as the 909 is pre-midi. A cheaper alternative is the Roland R8 machine, with the 909 card inserted (total cost around £350). The Alesis HR16 also has a stab at sounding like the 909 and you can get one of those for about £100, but the wobbly buttons may be knackered, so watch out.

A COMPUTER: On a tight budget? An Atari should fit the bill. You can get one second-hand, covered in a yellow film of nicotine, for less than £200. A PC is a more flashy and expensive option, and you can get started on one for about £500. If you want to go the whole hog, then get an Apple Mac. That way you can design an award-winning monthly magazine when not programming drum rolls!

A SEQUENCER PACKAGE: For the purpose of today's lesson, we have used Steinberg's eminently useful Cubase 2.5. It's a snip at around £300, while Cubase Lite is just £99. Alternatively, Emagic, Passport, Mark Of The Unicorn and Opcode all make a decent programmes. Don't forget, you can also get some programmes free on the Internet.

STEP ONE: Right, stuff the programme into the computer and plug the drum machine into it. Create a track on the sequencer and sort your midi channels out. Take care that the channel you are going to use on the sequencer is set to the drum machine's receive channel. Depending on just how orgasmic you want the audience to be when your drum roll kicks in, make the track between four and, well, 16 or more bars long. Always stick to multiples of four. We don't want to confuse the lambs, do we? Shut up you at the back. We'll do four bars because it's sensible and grown-up.

STEP TWO: Now go into the drum edit page. This is done on Cubase by double clicking on your newly-created track. You will bepresented with a keyboard down the left column of the screen and a grid across the rest of it. By clicking on the keyboard notes, you can locate the snare drum you want to use (but you already know where it is, don't you?).

STEP THREE: Choose the pen tool from the tool palette. Using said pen, draw your little snare hits onto the grid. For the first bar, put a snare hit on every beat. Then put two hits on every beat. Then put, gasp, four on every beat. There we have stopped, but you could go on. You could put eight on every beat! Or 16 on every beat! *Wooooooohoooohahahaha!* Now sit back and watch as everybody goes doo-lally over a simple and really rather dull painting-by-numbers approach to making music. Easy, eh?

TRICKS OF THE TRADE

The Theremin

YOU have heard it before, but you probably never knew what it was. The theremin made those strange noises on classic records like The Beach Boys' "Good Vibrations" and Portishead's "Dummy". Its eerie, spooked string oscillations can also be heard on most Fifties sci-fi B-movie soundtracks. But how on earth do you play it? Well, having managed to track one down in Tokyo, EQ asked acid funkers Raw Stylus to demonstrate.

The theremin transmits a radio frequency which is adjusted by rotating the frequency knob, but before you get carried away with rotating, plug it into a delay pedal, such as a Space Echo or a Wem Copycat, to get the full analogue sound. For portability, it's easier to use a digital Boss and then plug all of this into an amp or a PA.

Move your hand up and down the aerial to change the pitch of the transmitted sound. The closer you go to the aerial, the higher the pitch. When your take your hand away, the theremin goes back to the original note chosen by rotating the frequency knob.

To take the theremin up to Jimi Hendrix levels of abuse, crank the delay feedback knob up to full, turn off the volume and then kick in the delay. The resulting sound should be a feedback frenzy.

It's been said that by tampering with the electronic workings of the theremin you can change its polarity and lower the pitch the closer your hand is to the aerial. Just imagine the possibilities of playing both styles at once.

police state

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Prospects for Democracy and Synthesis

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2. CJA: NO RIGHT TO PARTY (SECTIONS 63-71)
3. CJA: STOP AND SEARCH (SECTION 60)
4. CJA: EXTRACTION OF BODY TISSUE WITH "REASONABLE FORCE" (SECTIONS 54-59)
5. CJA: NO RIGHT TO ASSEMBLY/PROTEST (SECTIONS 68-71)
6. POLICE NATIONAL COMPUTER HOLDS 60 MILLION RECORDS
7. 2 - 3 MILLION UK RESIDENTS ARE NOT REGISTERED TO VOTE

VEXED CCTV FACTS

1. UK CCTV SCHEMES OPERATIONAL OR PLANNED: 220
2. ANNUAL VALUE OF UK CCTV MARKET: 200 - 300 MILLION
3. NO. OF CAMERAS IN UK 1995: 150,000
4. ESTIMATED NO. OF CAMERAS IN UK BY 2000: 267,000
5. THERE IS NO LEGISLATION GOVERNING CCTV APPLICATIONS

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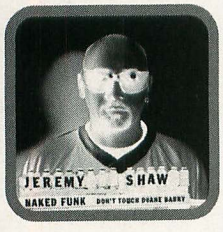

soon come.....

singles

propellerheads - 'dive e.p.'
v/a - 'wall of pussy e.p.'
agent provocateur - 'red tape' (mekon / depth charge mixes)
the wiseguys - 'we keep on / the sound you hear'

albums

hustlers of culture - 'many styles'
v/a - 'a wall of pussy' (wos / pussyfoot soundclash)
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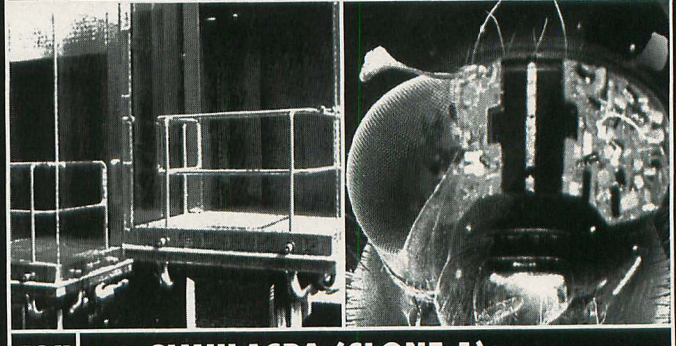

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Questions answered by **Mr Bush**

Pic: Raise-A-Head

BANGERS 'N' SASH

PLEASE help! SASHA is the greatest DJ and remixer the world (or least the north of England) has ever seen, right? But he's remixed so many blooming singles that I'm finding it hard to be an anal obsessive and track them all down. Any chance of a discography of the man?
PHIL HOLLIS, Middlesborough

NO problemo. Starting with Sasha's own recordings...

SINGLES

BM EX – "Appolonia" *(UCR)*
SASHA & DANNY CAMPBELL – "Together" *(ffrr)*
SASHA & SAM MOLLISON – "Higher Ground" *(deConstruction)*
SASHA & SAM MOLLISON – "Magic" *(deConstruction)*
SASHA – "The Qat Collection" *(deConstruction)*
SASHA (WITH BT) – "Heart Of Imagination" *(deConstruction)*
SASHA – "Be As One" *(deConstruction)*

REMIXES

EVOLUTION – "Came Outta Nowhere" *(Positive Vinyl)*
CREATIVE THIEVES – "Nasty Rhythm" *(Stress)*
DONNA GARDIER – "Good Thing" *(Virgin)*
MARINA VAN ROOY – "Let You Go" *(deConstruction)*
URBAN SOUL – "Alright" *(Cooltempo)*
ORBITAL – "Midnight" *(London)*
EVOLUTION – "Metropolis" *(Positive Vinyl)*
BROTHERS IN RHYTHM – "Peace And Harmony" *(Stress/A&M)*
UNIQUE 3 – "No More" *(Ten)*
PET SHOP BOYS – "West End Girls" *(Parlophone)*
MR FINGERS – "Closer" *(MCA)*
OZO – "Anambra" *(Riot)*
RUSTY – "Everything's Gonna Change" *(Stress)*
M PEOPLE – "Someday" *(deConstruction)*
D:REAM – "U R The Best Thing" *(FXU)*
COLOURSOUND – "Talk To Me" *(deConstruction)*
E ZEE POSSE – "Love On Love" *(Virgin)*
LONDON BEAT – "Sea Of Tranquility" *(BMG)*
M PEOPLE – "How Can I Love You More?" *(deConstruction)*
JUDY CHEEKS – "Real Deal" *(Positiva)*
ALEXANDER O'NEAL – "In The Middle" *(A&M)*
SOUNDS OF BLACKNESS – "I'm Going All The Way" *(A&M)*
JOMANDA – "Never" *(Warner Brothers)*
EAT STATIC – "Gulf Breeze" *(Planet Dog)*
HEDNINGARNA – "Krupolska" *(China)*
WOMACK & WOMACK – "Secret Star" *(WEA)*
CABANA – "Bailondo Con Lobos" *(Hi-Life)*
BT – "Embracing The Sunshine" *(MusicNow)*
REESE PROJECT – "Direct Me" *(Network)*
SEAL – "I'm Alive" *(ZTT)*
UP YER RONSON – "Lost In Love" *(Hi-Life)*
BT – "Ima" *(Perfecto)*

Some of the above can be found on "Sasha - The Remixes", a compilation on Arctic. Sasha has also mixed "Renaissance – The Mix Collection" on Network and "The Radio 1 Essential Mix Album" on London.

SABRES OF ADVERTISE

WHILE watching TV the other day, I saw an advert for "The Times" newspaper, and the music they were using was very familiar. Any clues as to what it is, and whether it's available?
TIM GREENBAUM, Manchester

THE music is a special beatless remix of "Smokebelch" by Andrew Weatherall's group, The Sabres Of Paradise.

"Smokebelch" originally appeared as a single on Weatherall's own Sabres Of Paradise imprint and as a separate remix 12-inch which had reworkings courtesy of from Belfast's David Holmes. At a later stage, the Sabres signed to Warp, who released their debut album, "Sabresonic", in 1994. The first 1,000 vinyl copies of this included a free, one-sided seven-inch single featuring the beatless version of "Smokebelch". But although the freebie has become a highly valued collector's item, the the track can now be found on "Sabresonic 2", a revised version of the original album which also boasts several other remixes of "Smokebelch".

"We decided to use the track after we had heard it on an 'Ambient Dawn' album which someone was playing in the office," explains Alison Cummins of the Rainey Kelly advertising agency, who produced the advert. "We also have the 'Sabresonic 2' album, but it's more the junior staff who are into that kind of stuff."

As a final point of interest, Alison adds that Underworld have provided the score for the current Lilets advert. The music was especially written by Rick and Karl after Tomato, their design company, was commissioned to help out.

SECRET KNOWLEDGE

I'VE just got T POWER's "Self-Evident Truth Of An Intuitive Mind" CD, which I think is brilliant. There are nine tracks listed, but when you play it all the way through, there's actually a 10th. This has mad noises on it and a guy talking backwards. What is this track called, is it only on the CD and, basically, what the fuck is going on?
CHRIS EDWARDS, Newcastle

WHO better to answer than Mark Royal, Mr T Power himself? Mark?

"The track is entitled 'Bud' and the idea behind it is that everything comes out of something else. It's basically part of the Chaos Theory. Simple systems evolve into something more complex. Nothing can go against that. It seems like chaos, but it isn't. It's just highly evolved.

"The way we recorded the track mirrors this. In the middle of all the noise is a fairly simple message, a sample of someone talking which came from a taped version of the Aldous Huxley novel, 'Brave New World'. We made the track after we had been working on the album for a month, during which time we had to comply with the restraints making music puts on you. We just went nuts for a day and battered the equipment. We put it on the CD for us and tried to hide it because we didn't think anyone else would like it. But it looks like we didn't hide it well enough!"

Mark, who is currently working on a new T Power album and also a techno album, adds that there are no secret cuts on his forthcoming single, "Police State".

DIMITRI DILEMMA

HOW many DJs/producers are there called DIMITRI? Can you please print a discography of them? If you do, I will have Robert Chase assassinated for the good of all of us.
TOM, London

THERE are currently three internationally renowned DJs all sharing the same name. One is from America, one is from Holland and the other is French.

Firstly, there's Super DJ Dmitry, who is best known as Deee-Lite's one-time DJ. Born in the former Soviet Union but now based in New York, his eclectic sets take in anything from breakbeat and trance to full-on techno and house. He hasn't put out any solo records as yet, although he is presently working on tracks for his own imprint, Link.

Next up is Dimitri from Amsterdam. Also a very eclectic DJ, Dimitri established his name through a now legendary Thursday night at the city's Roxy club. He was also involved in setting up the chain of Outland record shops and co-owns the Outland label, with whom he has released three singles, all co-produced by Jaimy ("Brazil 2000", "Waitress Of An Open Mind" and "Don't Be A Prisoner Of Your Own Style"). For proof of his brilliance, check the four volumes of "Static Tracks" he compiled and mixed for B.e.S.T. Records.

Finally, there is the French Dimitri, also known as Dimitri From Paris. A popular figure in France, partly thanks to his radio work for Nova and Energy, he rarely visits Britain. He describes his DJ style as "US house-influenced with vocals, funky stuff and lots of Salsoul." He has recorded two singles to date, "Esquisses" (for Yellow Productions in France) and "Jazz In The House EP" (Nitegrooves, US). His mixes include Björk's "Human Behaviour" and "Isobel" (both for One Little Indian) and Khaled's "N'ssi N'ssi" (GGS, France).

Hope that clears up the confusion. Oh, and don't worry about Robert Chase. We are sure that, under the laws of karma, he is due to meet a pretty hideous end soon anyway. His cohort Gary Megson, too.

Dutch Dimitri

Pic: Ronnie Randall

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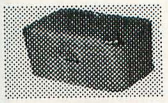

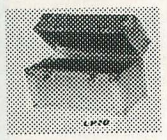

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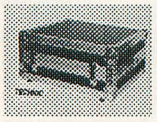

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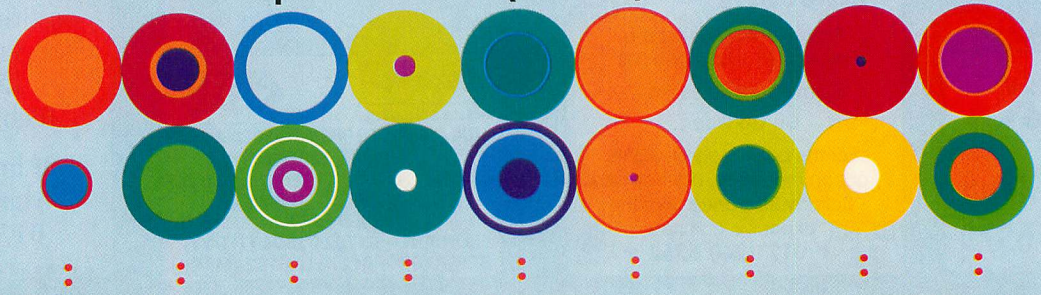

CREATIVE LOBSTER

Muzik's essential club guide

insomnia

listings compiled by **Keith Howison** edited by **Ben Turner**

PLEASE FAX ALL CLUB LISTINGS TO: 0171-261-7100

CLUB OF THE MONTH

BIRMINGHAM: HOTFOOT

Que Club, Corporation Street. 0121-212-0770.
10pm-6am. £10.

SATURDAY MARCH 23

AFTER a quiet few months, there are signs that the Birmingham club scene is finally hitting its stride. The house joints are moving beyond the restrictions of handbag, the techno and trance crews are getting bigger and better, and a host of experimental nights are springing up all over town. Now it's the turn of jungle.

Although the Midlands has produced its fair share of jungle stars (Goldie and Doc Scott for starters), Birmingham has often been found wanting. With the exception of Zoomorphia's five-week run at the end of last year (where the guests included LTJ Bukem and Kemistry & Storm) and Chaos, the PCM sound system's underground jam, there hasn't been a lot to shout about for those in search of breakbeat trickery. Which makes the appearance of Hotfoot even more timely.

With intelligent drum 'n' bass in the gladatorial main arena and deep house in the back room, Hotfoot combines the two most progressive sub-genres of dance. In the fiercely fragmented scene of the mid-Nineties, this club makes for a welcome throw-back to an age of freedom of expression.

LTJ Bukem hardly needs an introduction. This month's Muzik's cover star, he'll be spinning his beatific soundscapes alongside Roni Size and Speed resident Fabio. For an education in the drum 'n' bass genre, you couldn't find better teachers than these three wise men.

Out in the back, Nathan Gregory (from Atomic Jam) and Neil Macey (DIY) lay down the deepest and smoothest of house and techno grooves, and are joined by Andy Roberts from Splosh and DJ Dick from Rockers Hi-Fi. In particular, Dick's digital dub and acid roots explorations are a wonder to behold and tonight offers a rare chance to catch him on the decks.

On this, the spring equinox, you are invited to a night of infinite possibilities...

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3 THINK AGAIN *(Aberdeen, March 29)*
4 FEVER *(Glasgow, March 30)*
5 FULL CIRCLE ALBUM LAUNCH *(Chertsey, April 7)*
6 NAUGHTY BUT NICE *(Hereford, April 5)*

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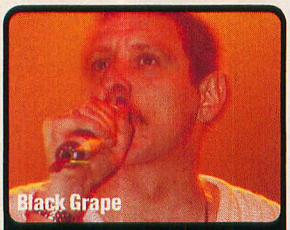
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Blackpool Empress Ballroom (30)
Newcastle Mayfair (31)
Doncaster Dome (April 2)
Aston Villa Leisure Centre (3)
Brighton Centre (4)
GARY CLAIL
London Clapham Grand (March 27)
DREADZONE
Southampton University (March 13)
London Shepherds Bush Empire (16)
EARTH NATION
Leicester Arena (March 13)
Cardiff Hippo Club (14)
London Heaven (15)
Birmingham Que Club (16)
OASIS
Manchester Maine Road (April 27)

WEDNESDAY MARCH 13

BATH: DIG THE NEW BREED Moles Club. 0973-339-992. 8.30-1am. £3/5 Tim, Gerard and guests.

BRISTOL: EMISSIONS ON TOUR Lakota, 6 Upper York St. 0117-942-6208 9.30-4am. £5/£7. Weatherall, Conemelt and Ashley Marlowe.

LEEDS: THE GOOD LIFE The Pleasure Rooms, Lower Merrion St. 0113-244-9474. 9.30-2am. A new night from the Basics lads with guest DJ Tom Wainwright joining Lee Wright and Soulfunktion.

LONDON: THE LOFT HQ, West Yard, NW1. 0181-813-5266. 9.30-3am. £5. Paul "Trouble" Anderson... Richard Fearless, The Atlas Posse and Dave Tipper all come together at **CONNECTED** (The Soundshaft, Hungerford Lane, Off Villiers St, WC2. 0171-930-9604. 10-3am. £3/£5)... Jon Pleased Wimmin and Paul Woods host **PLEASED** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-3am. £6)... Gemini from Chicago guests at **SPACE** (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. 10-3am. £5/£3) with Kenny Hawkes and Luke Solomon... Digital Nation play host to **ELECTRIC UNDERGROUND** (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-317-4726. 10-3am. £5/£3/£2) with Terry Mitchell and guests... Chris Cross, Mrs Wood and Pete Wardman reside at **INDULGENCE** (The Fridge, Town Hall Parade, Brixton, SW2. 0171-326-5100. 10-4am. £4/£3)... Darren Hamlin, Michael White and Jason Martin play at **ON CLOUD NINE** (9 Young St, Kensington, W8. 0171-636-6271. 10-3am £3/£4).

NOTTINGHAM: PEEL ME OFF THE CEILING The Hippo Club. 0115-960-6100. 10.30-2.30am. £2.50/£3. Jolls and Phil Morley.

THURSDAY MARCH 14

BIRMINGHAM: KISS XLS Nightclub, Fiveways. 0121-384-1916. 9-late. £4/£3/£2. Patrick Smoove, Ralph EP and Tony Saches.

BRIGHTON: THE MELLOW DUBMARINE The Beachcomber, Kings Rd Arches. 01273-683-704. 10-3am. £3/£2/£1. Roots reggae and deep dup from Dee and Shred... **VIVE LA SHAFT** (The Zap, Old Ship Beach. 01273-821-588. 10-2am. £3.50/£2.50) hosts a drum 'n' bass night with Lovetrain & Inferno... Also look out for **CLUB ALIEN** Escape, 10 Marine Parade. 0171-209-2120.

DERBY: PURE NOVA The Trinity, Willow Row. 01332-372-374. 10-2am. £3. Brandon Block.

LONDON: SPEED Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5. With LTJ Bukem, Fabio, Lee and Kemistry & Storm... Charlie Hall and Jim Masters join Carl Cox at **ULTIMATE BASE** (Velvet Underground, 143 Charing Cross Rd, WC2. 01403-267-3760)... Danny Keith joins Steve Lee over at **ANIMAL HOUSE** (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3.30am. £5/£3)... Mark Allen and James Monro guest at **MEGATRIPOLIS** (Heaven, Villiers St, WC2. 0181-960-0030. 8.30-3am. £7/£5)... The Nerve spin at **CABBAGE PATCH** (Raw, 112a Great Russell St, WC1. 0171-637-3375. 10.30-5am. £4/£3) together with Jared, Johnathan and Erol.

MANCHESTER: HERBAL TEA PARTY The New Ardri, 85 Coupland St. 0161-468-858. 9-2am. £6. Missile Records Party with Tim Taylor and Nico live on stage.

NOTTINGHAM: THE GARAGE The House, 169 Huntington St. 0115-956-5324. 10-2am. £3/£3.50. Junior Perez, Jon Of The Wicked Bitches, Grantham and Wolfe... Miles Hollway and Elliot Eastwick guest at **ASK YER DAD** (Deluxe, 22 St James St. 0115-947-4819. 9.30-late. £3.50) along with Ian Tatham and Dave Congrove... Tony DeVit, Smokin' Jo and Pete & Russell host a Progress night at **THE KENNEL CLUB** (Options, Goldsmith St. 0115-941-0445. 9-2am. £4).

READING: CHECKPOINT CHARLIE After Dark, 112 London St. 0171-486-1877. 9-2am. £6/£5. Jon Pleased Wimmin, Richard Ford, Pierre Mansour and Stripe.

FRIDAY MARCH 15

ABERDEEN: THINK AGAIN The Pelican Club, Market St. 01224-585-667. 9-2am. Twitch & Paz Pooba... Jacqui Morrison and Steve Dunthorne play at **THE SECRET GARDEN** (Joy, 1 Regents Quay. 01224-584-334. 9-2am. £5).

BIRMINGHAM: SLAG Steering Wheel, Wrottesley St. 0121-415-4313. 10-2am. £7/£6. Owen Owens and local Brum boys... Christian Woodyatt is at **CRUNCH** (The Venue, Branston St. 0121-472-4581. 10.30-6am) with Jon Hollis, Mark Jarman and Jem Atkins.

BOURNEMOUTH: SUCCOSO The Academy Nightclub, 570 Christchurch Rd, Boscombe. 01202-399-922. Anthony Pappa, Gaz White and Pascals Bongo Massive on stage.

BRIGHTON: TUFF RED 7 Zap, Old Ship Beach. 01273-821-588. 10-5am. £7.50/£6.50. Dave Randell, OO Fleming and Eric Powell... DJ Gemini performs at the Relief Records Party at **CLUB FOOT** (Escape, 10 Marine Parade. 01273-606-906. 10-2am. £6/£5) alongside Andy Mac.

BRISTOL: TEMPTATION Lakota, 6 Upper York St. 0117-942-6208. 9.30-6am. £5/£7. Late-night special with Joey Beltram, Jon The Dentist, Casper Pound, Phil Perry (just back from BCM over in Majorca, where he set the standards for 1996), Ian Wilkie, Jody and Leon Alexander... Jeremy Healy, Jon Pleased Wimmin (bang on form right now), Allister Whitehead, Ben Hudson and Andy Fisher all play at **KARANGA** (New Trinity Centre. 0973-339-992. £12.50).

CHESTER: SWEET - MUZIK PARTY Blimpers, City Rd. 01244-343-781. 9-2am. £7/£6. Muzik host with DJs Gordon Kaye, Russ K Klass and Phil Cooper. Watch out for the Muzik scratch cards and you could win yourself free drinks at the bar, exclusive Muzik shirts or a six-month subscription to the magazine. See you there.

DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. Ricky Stone and Timm & Laurie.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1811. 10.30-late. £6. With Johnny Moy and Billy Scurry.

EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm, The Dribbler and The Bill... Girls On Top guest at **SHEBANG** (New Calton, Calton Rd. 10-4am. £7/£5)... Craig Walsh gets his hands dirty at **LIFT** (The Attic, Dyers Close. 0131-229-0514. 10.30-3am. £5/£4) with Paul and Euan.

GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 11-3am. £7. Stuart McMillan and Orde Meikle... Micheal Kilkie resides at **THE ARK** (The Tunnel, Mitchell St. 0141-204-1000. 10.30-3am. £5/£3)... Sommerville and McKrosskan host **THE YARD** (Sub Club, 22 Jamaica St. 0141-248-4600. 10-3am).

Spectrum, Oxford

Pic: Raise-A-Head

GUILDFORD: ABSOLUTLEY FABULOUS 4-6 Woodbridge Rd. 01483-304-202. 9-late. £6/£5. Dave Gill and special guests.

HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 10-2am. £6. With Carl Cox and Paul Broughton.

HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-3.30am. £9. John Lancaster and guests.

INVERNESS: JUNGLE PALACE Ice Centre. 10-late. £8. Featuring the top talents of Ashley Beedle (heard dropping Underground Resistance's "Stardancer" at Cream in Glasgow last month) and Steve Dell.

LEEDS: UP YER RONSON Pleasure Rooms, Marrion St. 0113-244-5521. 10-4am. £9/£7. Buckley, Marshall and Andy Ward.

LIVERPOOL: HERBAL TEA PARTY The Mardi Gras, 59a Bold St. 0151-708-5358. 9.30-2am. £6. Missile Records Party with one of the UK's leading techno DJs, Tim Taylor, who is joined by Nico.

eden

fridays - residents

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JOHN RYAN
BARRY ASHWORTH

Friday 12th April

Renaissance
Club tour 96
9-5am

Allister Whitehead
Fathers of Sound (Italy)
Ricky Montanri (Italy)
Ian Ossia
Marc Auerbach
Nigel Dawson
Danny Hussain

Friday 19th April

Room 1
Rocky and Diesel
Tony Humphries (New York)
John Ryan

Room 2
Smokin' jo
Roy the Roach
Barry Ashworth (Deja Vu)

Friday 26th April

Room 1
Boy George
Tom Wainwright
Jo Mills (Flying Records)

Room 2
Roc and Kato (New York)
Kerry Chandler
Barry Ashworth (Deja Vu)

OPENING NIGHT !
Friday 5th April

Room 1
Rocky and Diesel
Derek Carter (Chicago)
John Ryan

Room 2
Claudio Coccoluto (Italy)
Dave Camachio (New York)
Barry Ashworth (Deja Vu)

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unity records -	0171 434 3309
eastern bloc(manc) -	0161 228 6432
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Outer Active's debut single 'Up & Atom / Acrogen' is out now.

LA CREME DE LA CREME

THE CREAM OF UNDERGROUND HOUSE MUSIC

A RETROSPECTIVE MIX 1993-1996

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[STRESS/RENAISSANCE]

3 X CD HOME ENTERTAINMENT PACKAGE

MIX 1: THE DUB WARM UP
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(LIVE AT THE OPL MIX)
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4: TAIKO - ECHO DROP (HARD MIX)
5: E-LUSTRIOUS - IN YOUR DANCE
6: ROLLIN' GEAR - I'VE GOT IT
7: THE REESE PROJECT - DIRECT ME
(SASHA'S 3AM DROP MIX EAT ME EDIT)
8: JOE T VANNELLI PROJECT - SWEETEST DAY OF MAY
(GOSPEL DUB & JTV DUBBY MIX)
9: DESERT - MOODS (CLUB MIX)
10: ISHA D - STAY (TONIGHT)
(CHRIS & JAMES FULL EPIC 12" MIX)

MIX 2: THE FULL ON WORKOUT
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2: SOLITAIRE GEE - SLUMBERLAND
3: NATURAL BORN GROOVES - FORE RUNNER
4: THE BUBBLE - THE BUBBLE (TEMPLE OF DOOM MIX)
5: FADE - SEPARATION
6: TENTH CHAPTER - WIRED (STONK MIX)
7: PSYCHOSIS - TECHNO FABLE
8: UNDERWORLD - COWGIRL (ORIGINAL)
9: BLUE AMAZON - NO OTHER LOVE
10: FUTURE SOUND OF LONDON - PAPUA NEW GUINEA

MIX 3: ADDITIONAL FULL LENGTH 12" MIXES
1: HARDFLOOR - MAHOGANY ROOTS (WORK REMIX)
2: PIZZAMAN - BABYLOOP
3: REJUVINATION - REQUIEM PART 1
4: CANE - RELEASED IN SPACE MIX 1
5: RHYME TIME PROD. - YOU & ME (HARD MIX)
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LONDON: FRISKY? Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-8am. £12/£8. The Cream Pulse Tour hits London with Graeme Park, Allister Whitehead, Dave Clarke, Paul Bleasdale and Les Ryder. Get ready for hundreds of Cream regulars and don't expect to leave them until the following afternoon... CJ Bolland, Gayle San, Dave Angel, Jon Cooke, Eric Powell, Dave Clarke, Steve Johnson and the Do-It Sound System are at **BEYOND THE FINAL FRONTIER** (Complex, 1-5 Parkfield St, Islington, N1. 0171-428-9797. 10-5.30am. £12/£10/£8 J)... Brandon Block, Laurence Nelson (who rocked The Gallery last month), Steve Lee, Danny Keith and Darren Payne indulge at **THE GALLERY** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10/£8)... John Kelly, Seb Fontaine, Luke Neville and Julian Vern help celebrate the second birthday of **GLITTERATI** (Cross, Goods Yd, York Way, N1. 0171-837-0828. 10.30-4.30am. £12)... Mrs Wood and Blu Peter pump up the main room over at **GARAGE** (Heaven, Villiers St, WC2. 0171-839-5210. 9-3am. £7) while Steven React and Princess Julia and keep things smooth upstairs... Chris & James guest at **WHOOP IT UP** (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 11-5am. £8/£6) in the company of Joel Xavier, Lekker and Nick Hook... KCC, Unique, Frankie Foncett, Layo, Foster, Catfish and Jasper all perform at **FLAVOUR** (The End, West Central St, WC1. 0171-379-4770. 10-6am. £10/£8)... Mark Moore visits Nicky Holloway at **THE VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10/£8)... Keith, Dodge and Abbey are your hosts at the **JAZBAH** (The Square Room, Leicester Sq, WC2. 0171-738-6527. 10-3am. £5)... Roy The Roach spins at **HANKY PANKY** (SW1 Club, Victoria St, SW1. 0171-287-0705. £10) with guests... Jack 'n' Daniels, Mark Anthony, Dominic Moir and Rob Blake are at **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £10/£7)... Graham Gold, Dave Lambert, Darren Pearce and Craig Dimech live it right up at **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-242-1345. 10-6am. £7). Still rammed, week in, week out... Dom T and Neil Charles are at **ATOMIC MODEL** (Iceni, 11 White Horse St, W1. 0171-495-5333. 11-3am. £10).

MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6. Experimental techno from the world's finest... Nipper is joined by MC Kinky at **PLANET SHINE** (Hacienda, 11-13 Whitworth St. 0161-236-5051. 10-3am. £7/£4 J) with Stuart B, Dave Rofe and Pete Robinson in the Fifth Man. And look out for Jason Boardman and Dave Haslam at **YELLOW**, which takes place at the Boardwalk.

MANSFIELD: RIPE The Yard, 61 West Gate. 0162-322-230. 8-2am. £5. Duncan Betts & Nick Rogers.

MIDDLESBOROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253-553. £8. Hard Times Party with Kevin Saunderson, Miles Hollway and Elliot Eastwick.

NEWCASTLE: NICE Planet Earth, Low Friars St. 0191-232-5255. 10-2am. £6/£5. Simon Owens, Skev Hans, Ken Doh (the mystery man behind the huge "Nakasaki EP" on ffrr) and Funkichunks.

NORWICH: OFFYERFACE The Waterfront, King St. 01603-626-638. 9-4am. £8/£7. Charlie Hall, Sherman and The Woodshed live onstage.

NOTTINGHAM: HEAVENLY SOCIAL Deluxe, 22 St James St. 0115-947-4819. £8/£6. Top night with The Chemical Brothers, Mr Andrew Weatherall, James Holroyd, Jon Carter and Krash Slaughter... Jim "Shaft" Ryan plays at **CAFE LATINO** (The House, 169 Huntington St. 0115-956-5324. 10-2am £6) with The Angels Of Love.

PERTH: WILDLIFE Ice Factory, Shore Road. 01382-581-140. 10-3am. £8/£7. J Darren Stokes joins Zammo and Mark Stuart.

READING: THE FULL MONTY The Holy Rooms, Castle St. 01734-580-834. 10-4am. £8. Judge Jules.

RIBCHESTER: PRISM The Lodestar, Ribchester Rd. 01254-878-138. 9-2am. Chris Freedam is the guest alongside Mark Freejack, Kurt Williams and Gary Shakespeare.

ROMFORD: CULTURE SHOCK '96 Hollywood, Atlanta Boulevard. 01708-742-289. 9-3am. £8/£6. With Luke Neville, Seb Fontaine, Jay Farrugia, Tony Grimley, Gareth Cooke, Miss Jo Lively and Steve Goddard.

SHEFFIELD: RISE Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 9.30-4am. £8/£6. Dave Seaman, Tall Paul and Luvdup.

SOUTHAMPTON: CREAM TOUR Mansion House, Worthing. 0585-057-738. 9-3am. Call for info.

STAFFORD: SWOON Colliseum, Newport Rd. 01785-229-384. 9-3am. £7/£5. Al McKenzie and Angel.

STOKE: SIN CITY The Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10. Pimp special with John Kelly, Sanjay and John Taylor.

SWANSEA: UP FOR IT Escape, Northampton Lane. 01792-290-504. 9-2.30am. £10. Checkpoint Charlie Tour with Jon Pleased Wimmin, Billy Nasty, Danny Slade and Andy Cleeton.

SWINDON: THE FRUIT CLUB Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. J Judge Jules and KGB play house while Brisk, Billy Bunter, Menace and Vinyl Junkie play techno.

SATURDAY MARCH 16

ABERDEEN: CELEBRATE LIFE Joy, 1 Regents Quay. 01224-584-334. 9-2am. £5. With Austyn Davidson and Nigel Grasham.

BATH: CREAM - THE HIDDEN CURRICULUM COLLEGE TOUR Bath University, Claverton Down. 01225-826-826. £6/£5. Paul Bleasdale and Matthew Roberts.

BELFAST: CHOICE Art College. 01232-776-084. 9-1.30am. £11. Claude Young, Keith Connolly, David O'Grady and Alan Ferris... Mark Jackson plays at **WISDOM** (Network, 11a Lower North St. 01232-237-486. 8-late. £6).

BIRMINGHAM: WOBBLE FOURTH BIRTHDAY Venue, Branston St. 0121-233-0339. 11-7am. £10. J Carl Cox, DJ Digit, Max Mystery, Si Long, Phil Gifford, The Lovely Helen and Matt Skinner all host the fourth birthday of one of the UK's most celebrated nights... Brandon Block has **FUN!** (Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8) with Gary Bennetton, Paul Sawyer, John Locke and Phil Cooper... **MISS MONEYPENNIES** (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50) is hosted by the Ryan Brothers... Tom & Jerry Bouthier guest at **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3839. 10-3am. £8/£5) alongside Scott Bond and Andy Cleeton... Sven Vath, DIY, Colin Faver, Smokescreen, Nathan Gregory and The Dugzab Sound System are all at **ATOMIC JAM** (Que Club. 01203-555-056. 9-6am. £11.50) with Earth Nation live on stage. Watch those doormen, mind!.. Colin Dread and Wayne Good spin hard house at **BANG ON** (Circus, 450 Mosley Rd. 10-late).

BLACKPOOL: FEDERATION The Main Entrance, Central Promenade. 01253-292-335. £12. Dean Bell and guests.

BRIGHTON: KINKY CASINO Escape, 10 Marine Parade. 01273-606-906. 10-2am. £6.50. J Smokin' Jo, Paul Clarke & Marcus Saunderson... Tall Paul guests at **GO IT GIRL** (The Zap, Old Ship Beach. 01273-821-588. 10-4am. £7.50/£6.50 J) with Paulette and Neil Roden.

BRISTOL: FULL CYCLE ALBUM LAUNCH PARTY New Trinity Community Centre. 0860-645-784. 9.30-4am. £10. The Full Cycle imprint launch their "Drum Dance Two" album with an oustanding line-up which will be one of the highlights of the month. Featuring Roni Size back-to-back with DJ Die, Jumping Jack Frost back-to-back with Brian Gee, DJ Krust, DJ Suv, MC Dynamite and a special guest.

BURNLEY: ANGELS Curzon St. 0128-235-222. 9-2am. £8/£6. The Up Yer Ronson Tour with Allister Whitehead, Marshall, Buckley, Paul Taylor, Paul Murray and Neil Metzner. Live percussion from all-round top man, Shovell.

COALVILLE: PASSION Emporium, Belvoir Rd. 01530-815-278. 9-2am. £7.50. Jon Pleased Wimmin, Billy Nasty, Cecil Moore, JFK, Tee Smith and Andy Weaver.

DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £9. Tony DeVit (a regular on London's Kiss 100FM on Tuesday nights), Mike E Bloc, Pete & Russell and the Progress group... Jon Da Silva plays at **SHOPPING** (The Trinity, Willow Row. 01332-372-374).

DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1811. 10.30-late. £8. J Rocky & Diesel... React host a knees-up at **HARMONY AT THE ORMAND** (Ormand Centre, Ormand Quay. 00-3531-405-53005. 9.30-2.45am. £8.50) with Mrs Wood and Blu Peter.

BEDROOM BEDLAM

Mix Tape Of The Month

Tony Jones

NAME: Tony Jones.
CONTACT: 01329-280-266.
BORN: Portsmouth. September 23, 1972.
EXPERIENCE: "I have been DJing for 18 months, but have been collecting records for around eight years. I've put on and played at local dance events and have played gigs in Chichester and Brighton. I currently work in Withit Waxx Records in Portsmouth."
FAVOURITE DJs: Laurent Garnier, Darren Emerson, Mr C, Masters At Work, Aubrey.
FAVOURITE CLUBS: Ministry Of Sound, The End, Club UK (London), Empire (Portsmouth circa 1990).
FAVOURITE LABELS: Prescription/Cajual, Planet E, Touché, Transmat, K4B, Plink Plonk, F Communications.
ALL-TIME FAVOURITE TRACKS: Deee-Lite – "Wild Times (Derrick May Remix)", Rhythim Is Rhythim – "Strings Of Life"/"The Dance", Ron Trent – "Altered States".
CURRENT CLASSIC TRACKS: Octave One – "Cymbolic EP" (430 West), Clark – "Lofthouse EP" (Planet E), Marcello Featuring Derrick May – "Serenity" (100% Pure), DJ Sneak – "Polyester EP" (Henry St), Red Planet – "Volumes 1-6" (Red Planet / UR).
FRUSTRATIONS: "Too many people are into DJing for the wrong reasons. There are too many Sasha and Oakenfold wannabes who want the fame and fortune. I've lost count of the amount of times I've been to a club and heard the DJ play the same records which were played on the previous weekend's "Essential Mix". People seem to be afraid to play tracks which are more than a month old. If a record is good, I'll play it for years. I'll play something which is more than four years old but still sounds fresh. When someone comes up and asks me what it is, their attitudes totally change when they find out it's old.

"I don't claim to be the best mixer, but too many of the so-called top DJs can't mix and they are content to play one style of music all night, often only playing records from their associated labels, thus creating a very bland evening for punters. I also think music is for everyone. We don't want to be forced to dress up like twats to get into a club. Music and socialising is why we go out and I really think corporate clubs are killing the scene. House music for all!"

MUZIK'S VERDICT: The South Coast is well on the up, with storming club nights emerging in areas like Portsmouth, Southampton, Bournemouth and Brighton. And reflecting this resurgence, is this month's Bedroom Bedlam winner.

Born in Portsmouth and now living in Fareham, Hampshire, college graduate Tony Jones has turned in two tapes which prove that this man has the open mind to take him to the top. The first selection is "Deep Down", paying respect to Ron Trent, Chez Damier and DJ Sneak. And while his choices are an immaculate collection of doleful and soulful house, taking in everything from "The Sandman" to jazztastic 4/4, it's the smooth, silky mixing which really makes you sit up and take notice. The tracks truly melt into each other as basslines breeze into the mix to announce the next track.

In addition, the programming warrants Tony a job for the BBC. The "Hardphunk" mix launches straight in at the deep end, with Carl Craig's "Remake Uno" pitched up and up to a breathtaking pace. While it loses some of the soul of the track, the mix sprints along and takes you away into Dave Clarke's "Southside" and later still into The Trancesetters. Tony isn't trying to be too exact with the mixing, just subtle and satisfying. All in all, it makes for wonderful listening.

The South Coast needs this man.

● *Please send all Bedroom Bedlam tapes to Ben Turner at Muzik, King's Reach Tower, Stamford St, London SE1 9LS. And remember to include a passport-sized photograph.*

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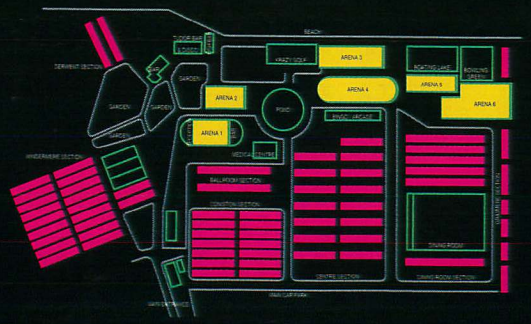

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DJ PROFILE

Jazz-master and Talkin' Loud supremo GILLES PETERSON

WHEN AND WHERE WERE YOU BORN?
September 28, 1964, in Paris. I'm a Libra.

HOW DID YOU START DJING?
Mobile discos and pirate radio stations. At the age of about 15, I was living in Croydon, south London, and I was a real soul boy. I was really inspired by people like Robbie Vincent over at Radio London and Invicta, the pirate station. I was also wangling my way into clubs like Burford Bridge near Epsom, listening to a lot of Brit-funk. I then started spinning at local parties and at school discos. Chris Banks was probably my biggest inspiration by that time, because he put humour into his DJing.

HOW WOULD YOU DESCRIBE YOUR SOUND?
From drum 'n' bass to bass 'n' drum, and ever-changing. I try to create an image, a picture, to take you on a voyage through lots of space. Sometimes it's smooth, other times it's rough. That's how I am as a DJ.

WHAT WAS THE FIRST RECORD YOU EVER BOUGHT?
The first one I remember buying was a Caravan album called "In The Land Of Grey And Pink". It was an early Seventies prog-rock album, but if you listen back to it now, it still sounds brilliant. I was lucky because my brother was into good rock music.

AND THE LAST?
The "True People" album on React. There are some really great tracks on it. I've also just picked up the Tortoise album, a new Stereolab single and an album by Cassandra Wilson, who sang on the Courtney Pine single, "I've Known Rivers".

HOW MUCH MONEY DO YOU SPEND ON RECORDS?
Lots and lots. I've got to join all the dots, so I buy both old, rare records and brand new ones. I probably spend around £800 a month on new releases and the same again on old ones.

WHAT CHANGES WOULD YOU MAKE TO THE DJ SCENE?
I'd make it just a bit less stressful. My impression is that it's all become a little tense. We need to get the fun back into it. The music and the clubs are brilliant, but people are a bit ego-fuelled now, they all seem to be too uptight and way too competitive. That's why I like Ross Dorado and Ben Wilcox. They're not obsessed with being technically perfect. The best DJs are the ones who can have fun.

WHAT ARE YOUR STRENGTHS AND WEAKNESSES?
My biggest strength is that I am open-minded and I always try to progress, to go forwards with music. And I suppose my main weakness is that I can't mix to save my life! I'm just not that kind of a DJ. But I'm a good party man. I can play mad tracks and get away with it.

WHO ARE YOUR FAVOURITE DJS?
Chris Banks and Colin Curtis from the old school. Of today's DJs, I'd say Patrick Forge, Fabio and Bukem, Paul "Trouble" Anderson, James Lavelle, Ross Dorado and Ben Wilcox.

AND YOUR FAVOURITE CLUBS?
Definitely Speed. That's still the one for me. Also Anderson's The Loft, my own Far East, and anywhere Count Indigo is playing.

WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?
I'd probably be working in a record shop. Or playing inside right for Arsenal.

WHAT NEXT FOR GILLES PETERSON?
Loads of new stuff on Talkin' Loud, including albums by Galliano, 4 Hero, Roni Size, Nicolette, UFO, Shawn Lee and Karim Kendra. Radio shows for Nova in France, Mafia in Finland and Couleur A Trois in Switzerland. I'm also involved in a production project, but that's all kind of secret for the moment. And I'm off to Japan in the next month or so.

EDINBURGH: STRIPPED La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6. With Zammo and Kris Keegan.

GLASGOW: SUB CLUB 22 Jamaica St. 0141-248-4600. 11-4.30am. £8. Nick Holder and Alton Miller join Harri.

HUDDERSFIELD: THE INDUSTRY Follies, Lockwood Road. 01484-846-703. 9-late. £7.50/£6.50. Greg Fenton and Lex Loofah.

LEEDS: BACK TO BASICS Pleasure Rooms. Marrion St. 0113-244-9474. 10-6am. £12/£10. Miss Moneypennies night featuring Mark Moore, Craig Walsh, Jim "Shaft" Ryan and Nick Peach joining the regulars, Ralph Lawson, Huggy, Lee Wright, James Holroyd and Simon Mu... **THE ORBIT** (After Dark, South Queen St, Morley. 01132-523-542. 9-2am. £10/£8) continues to rock the North... Curtis and Daisy & Havoc are at **VAGUE** (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £10/£8).

LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9-2am. £10/£7. Allister Whitehead, John Kelly, Justin Robertson, Paul Bleasdale, Andy Carroll and James Barton... Richie Hawtin guests at **VOODOO** (Le Bateau. 0151-709-6508. 9-2am. £6) with Steve Shields, Andy Nicholson and Secret Weapon.

LONDON: CLUB FOR LIFE The Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £12/£10 Life Organ members. Keld Tholstrup, Darren Stokes, James Mac, Laurence Nelson, Simon Cross & Simon Webdale... Marshall Jefferson, Terry Farley, James White, Giles Patterson and Medicine Bar are at **KINGSIZE** (Complex, 1-5 Parkfield St, Islington, N1. 0171-428-9797. 10-5.am. £12/£10 ... Paul Edge joins Russ Cox, Paul Tibbs and Keith Fielder over at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0956-438-004. 10.30-3.45am. £8/£7)... Paul Gardener resides at **JUST CAN'T GET ENOUGH** (The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-379-4793. £12/£10)... **RULIN'** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-9am. £15) continues with the finest in American house. The Vodka Bar now also has decks, promoting up-and-coming young jocks... Amanda, Tony Foxwell, Joby and Chris Gee appear at **MR MEN IN CLUBLAND** (Happy Jax, Arch 5, Shand St, SE1. 0973-267-7715. 10-6am. £10)... Norman Jay, Paul Harris and those Toxic Twins join Rob Sykes at the all new **BARCABOODLE** (Raw, 112a Great Russell St, WC1. 0171-637-3375. 10.30-4.30am. £12)... Andy B, Dean Savonne, Chas Levin and Chris Corbett spin the tasty grooves at **RELEASE THE PRESSURE** (Paramount City, Great Windmill St, Soho, W1. 0171-287-0503. 9-4am. £8)... Dean Savonne also joins Dana Brown Danny "Buddha" Morales, Gareth Cooke and Danny Foster over at **PLEASURE AT THE PALACE** (Camden Palace, Camden High St, N1. 0171-287-0503. 9-8am. £12)... Craig Dimech is in residence at **THE SATELLITE CLUB** (The Colliseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12) with guests... Judge Jules, Pete Wardman, Steve Harvey, Andy Manston, Paul Kelly, Arron and Andy Morris get together over at **THE LEISURE LOUNGE** (Leisure Lounge, 121 Holborn, EC1. 0171-242-1345. 10-6am. £10)... **TRADE** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 3am-1pm), with Tony DeVit finishing the night off... Micky Finn, Randall and Kenny Ken keep the mega basslines pumping at **AWOL** (SW1 Club, Victoria St, SW1. 0171-613-4770. 10-6am. £12/£10)... K Klass, Darren Darling and Luis Paris appear at **BAMBINA** (Venom, Bear St, WC2. 0171-734-7110. 10.30-late. £12)... Norman Jay and Double Jay take the guest slots at **GARAGE CITY** (Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. 10pm-6am £10) alongside residents Bobby & Steve... Steve Harvey, Rob Tissera, TWA, Smokin' Jo, Nick Brown, Terry Marks, Phil Perry, Paul Kelly, Nick Dare, Ann Savage and Oliver McGregor are all at **UNITED KINGDOM** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £12/10)... Seb Fontaine, Judge Jules and Norman Jay are at **MALIBU STACEY** (Hanover Grand, Hanover Square, W1. 0181-964-9132. 10-4.30am. £12)... Nicky Holloway and Chris Good hold court at **THE VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10).

MAIDSTONE: BABYLOVE The Polo Club, Wierton Place, Boughton, Monchelsea. 01622-758-257. 9-2am. £5/£7. The Boot Boys... Mickey Finn, Darren Jay, Andy C, Ron, Si and Wild Child spin at **HEAT** (Atomic, 3 Mainhall. 01424-440-220. 8-2am) with MCs Stevie Hyper and Fearless.

MANCHESTER: GOLDEN Sankeys Soap, Beehive Mill, Jersey St. 01782-621-454. 9-3am. £10/£8. John Kelly, Pete Bromley and Dean Wilson... Nipper gets himself a **LIFE** (Bowlers, Longbridge Rd. 0891-517-499. 8-late. £12) with John Waddicker, Bowa, Roo, Nick Welton, Craig Stocks and Triple X... Graeme Park, Tom Wainwright, Bob Langley and DickJohnson are, of course, at **THE HACIENDA** (Whitworth St. 0161-236-5051. 9.30-3am. £12)

NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-3am. £7. Dave Valentine (good to see this man getting the props he deserves), Eric Powell (likewise Mr P) and Scott & Scooby.

NEWCASTLE-UNDER-LYME: SPOILT Time & Space, The Midway. 0385-245-402. 9.30-2am. £7/£5. With Brandon Block, Peer The Viking and Chris Lyons.

NEWPORT: CLICHE Central Square, St Mary's Street. 01785-229-384. 9-2am. £8. With DJ Angel, D Milne and Craig Campbel.

NOTTINGHAM: RENAISSANCE'S FOURTH BIRTHDAY PARTY Colwick Hall, Colwick Park. 01782-711-886. 8.30pm-4am. £40. With a line-up of John Digweed, Jeremy Healy, The Fathers Of Sound, Dave Seaman, Jon Pleased Wimmin, Alex Neri, Chris & James, Marc Auerbach, Joe T Vannelli, Robert Miles, Ian Ossia, Parks & Wilson, Nigel Dawson. Oakenfold also hosts a Perfecto tent with Quivver, BT, Grace and Mozaic... Seb Fontaine spins at **100% PURE DELUXE** (Deluxe, 22 St James St. 0115-947-4819. 9.30-late. £10/£8) in the company of Gordon Kaye, Timm & Laurie, Ossia and Johnathan... Nicky Holloway & K Klass are at **THE HOUSE** (The House, 169 Huntington St. 0115-956-5324. 10-late. £8/£7/£6) alongside Dino and Jon Of The Wicked Bitches.

NORWICH: MILKY LUNCH HOST THE MISS MONEYPENNIES TOUR The Waterfront, Kings St. 01603-632-717. 9-2am. £8/£7. Nancy Noise, Tony Clarke and Disiree Dub Fire.

PAISLEY: CLUB 69 Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin and Wilba.

READING: LUVIT! Holy Rooms, 11 Castle St. 01753-694-214. With Fat Tony, Danny Morales, Matt Jam Lamont and Raj Pannu, alongside resident spinners Antony Randall and Clint T.

SHEFFIELD: GATECRASHER SPRING SERIES The Arches, Walker St. 0121-605-8960. 10-6am. £12/£10. Mark Moore, Judge Jules, Scott Bond Antony Pappa and Matt Hardwick on the decks... Up Yer Ronson host **LOVE TO BE** (The Music Factory, London Rd. 0113-242-7845. 9-6am. £15) with Jeremy Healy, Boy George, The Fathers Of Sound, Craig Campbell and Mary Pearce... DJ Dove, Ralph Lawson, Neil Hinde, Pat Barry and Paul Ingall are all at **SATURDAY AT REPUBLIC** (The Republic, 112 Arudel St. 0114-249-2210. 9-4am. £8/£7).

SOUTHAMPTON: HULLABALOO Sity Of Sound, 19 Hanover Buildings. 01703-225-275. 9-2am. £5/£4/£3. Ben Astill, Christian Leigh and Mike Spacey, plus guests.

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-277. 9-2am. £6/£4. Roy The Roach, Stevee B and Si Barry.

STOKE: PLATINUM The Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10. The Positiva tour with Judge Jules, Kirsty McAra, Craig Brown, Dave Lambert, Sanjay and a PA from the Lisa Marie Experience.

SWANSEA: ESSENCE The Escape, Northampton Lane. 01792-465-550. 9-2.30am. £7. With Luvdup, Alfredo, Danny Slade and Jamie Griffith... Check out the garage vibes at **RHYTHM 'N' VIBE** (Monroes, Liberties, Kingsway. 01792-466-776. 9-2am. £4).

SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-2am. £7. Craig Bartlatt, Dave Jones and Martin P.

SUNDAY MARCH 17

CHERTSEY: FULL CIRCLE Quay Club, Chertsey Bridge Rd. 01753-263-0420. 4pm-10pm. £5. Phil Mison is upstairs, Phil Perry downstairs.

LONDON: METALHEADZ The Blue Note, 1 Hoxton Sq, N1. 0171-729-8440. 7-midnight. £7/£5. Sundays will not be the same again. Not now the Metalheadz night has developed into an institution in the capital. All scenes need a focal point and, while the capital is lacking for so many genres, the hardstep sound is well serviced by this. Goldie's presence helps the unity, but the rotation of Grooverider, Fabio, Doc Scott and Kemistry & Storm is what truly makes this one of the best nights in London... Pete Wardman is at **SUNNY SIDE UP** (The Chunnel Club, 101 Tinworth St, SE1. 0181-723-4884. 7am-6pm. £5) with Drew and guests... Luke Howard and Princess Julia host **QUEER NATION** (The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. £6)... Danny Foster, Andy B and Scott Bradley appear at **GOOD LIFE** (The Music Box, 50 Clapham High St. 0171-622-9980. 7pm-12.30am. £5/£3).

MONDAY MARCH 18

LONDON: CHILLIN' Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free. Jim Masters and friends... Phil Brill and DJ Alice host **CLUB TROPICANA** (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5/£3)... **THAT'S HOW IT IS** (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3) continues with James Lavelle, Ben Wilcox and Gilles Peterson... Nicky Holloway and Paul Harris are at **WORLD RECESSION** (Velvet Undreground, 143 Charing Cross Rd, WC2. 0171-734-3159. 10-3am. £5).

NOTTINGHAM: FFS Trent University, The Arena, Benenson Building, Clifton Campus, Clifton Lane. 0115-956-5324. £4. Chris & James headline with Jon Of The Wicked Bitches and Junior Perez.

TUESDAY MARCH 19

LONDON: THE PINCH The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5/£4/£3. Fabio Paras spins a five-hour set.

MANCHESTER: STONELOVE Hacienda, Whitworth St. 0336-404-960. 9-late. £2.50/£1. A big student night where drinks are only £1.

WEDNESDAY MARCH 20

BATH: DIG THE NEW BREED Moles Club. 0973-339-992. 8.30-1am £3/5. With Tim, Gerard and guests.

LEEDS: THE GOOD LIFE The Pleasure Rooms, Lower Merrion St. 0113-244-9474. 9.30-2am. Jeremy Healy, Lee Wright and Soulfunktion.

LONDON: SPACE Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5/£3. With The Idjut Boys, Kenny Hawkes and Luke Solomon... Jon Pleased Wimmin and Paul Woods host **PLEASED** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-3am. £6)... Jon Carter returns to **CONNECTED** (The Soundshaft, Hungerford Lane, Off Villiers St, WC2. 0171-930-9604. 10-3am. £3/£5)... Paul "Trouble" Anderson continues at the **THE LOFT** (HQ, West Yard, NW1. 0171-813-5266. 9.30-3am. £5)... Terry Mitchell and Matt Simons reside at **THE ELECTRIC UNDERGROUND** (The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0181-317-4726. 10-3am. £5/£3/£2)... Chris Cross, Mrs Wood and Mr Pete Wardman reside at **INDULGENCE** (The Fridge, Town Hall Parade, Brixton, SW2. 0171-326-5100. 10-4am. £4/£3)... Darren Hamlin, Michael White and Jason Martin play at **ON CLOUD NINE** (9 Young St, Kensington, W8. 0171-636-6271. 10-3am).

NOTTINGHAM: PEEL ME OFF THE CEILING The Hippo Club. 0115-960-6100. 10.30-2.30am. Sully guests.

PORTSMOUTH: PURE SEX The Wedgewood Rooms. 01705-642-764. 9-2am. £4. Allister Whitehead, Steve Conway and Stu Rising.

THURSDAY MARCH 21

BIRMINGHAM: KISS XL's Nightclub, Fiveways. 0121-384-1916. 9-late. £4/£3/£2. Colin Dread, Ralph E P and Tony Saches.

BRIGHTON: VIVE LA SHAFT The Zap, Old Ship Beach. 01273-821-588. 10-2am. £3.50/£2.50. Drum 'n' bass with Lovetrain and Inferno.

DERBY: PURE NOVA The Trinity, Willow Row. 01332-372-374. 10-2am. £3. Jeremy Healy.

MUZIK

PRESENTS...

Saturday March 23
LONDON
THE HARDCORE DANCE AWARDS – SPONSORED BY MUZIK & RUFF CUTS
Club UN, High Road, London, N17
0181-520-6011. 10-7.30am. £12
Randall, Grooverider, Fabio, Mickey Finn, Kemistry & Storm, Andy C, Rap, Dr S Gachet, Hype & Zinc, Steve Hyper, MC MC, Rage, Slipmatt, Spinback, Dougal & Vibes, Demolition Cru, Tranzit, MC Ruff and Sy

Friday April 5
SWANSEA
UP FOR IT – MUZIK PARTY
The Escape, Northampton Lane, Swansea
01792-652-854. 9pm-2.30am. £8
Judge Jules, Allister Whitehead, Danny Slade

Friday April 5
LONDON
HARD TIMES – MUZIK PARTY
The End, West Central Street, London WC1
0171-379-4770. 1pm-10.30pm. Please call to confirm time
Terry Farley, Pete Heller, Miles Hollway, Elliot Eastwick and Dave Piccioni

Saturday April 6
LIVERPOOL
CREAM – MUZIK PARTY
Nation, Wolstenholme Square, Liverpool
0151-709-1693. 9-2am. £10
Roger Sanchez, Andrew Weatherall, Allister Whitehead, Paul Bleasdale, James Barton

Friday April 12
BOLTON
BARBARELLA – MUZIK PARTY
The Temple, St Georges Street, Bolton
01942-887-711. 9.30-3am. £6
K Klass, Glenn Gunner, John Waddicker, Alan Smith and Simon Sterling

For details of all Muzik parties please call the numbers provided

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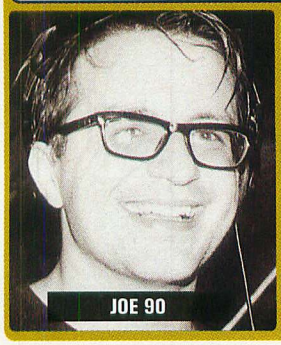
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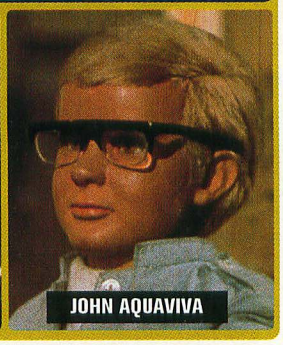

JOHN AQUAVIVA

DUBLIN: PENETRATE DEEPER Temple Of Sound, Ornond Quay. 11-late. £5/£3. Mark Dixon and guest **LONDON: SPEED** Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5. LTJ Bukem, MC Conrad, Fabio and friends. Even Larry Heard was recently turned away... Laurence Nelson and Steve Lee host **ANIMAL HOUSE** (The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3am. £5/£3)... Eric Powell and Jim Masters drop the **ULTIMATE BASE** (Velvet Underground, 143 Charing Cross Rd, WC2. 01403-240-395. 10-3am) presents Carl Cox... Marco Arnaldi and Alex Knight play at **MEGATRIPOLIS** (Heaven, Villiers St, WC2. 0171-839-5210. 9-3am. £7)... White Trash are at **CABBAGE PATCH** (Raw, 112a Great Russell St, WC1. 0171-637-3375. 10.30-5am. £4/£3) with Jared, Johnathan and Erol. **NOTTINGHAM: ASK YER DAD** Deluxe, 22 James St. 0115-947-4819. 9.30-2.30am. £3.50. Featuring major guest DJs... Al McKenzie guests across at **THE GARAGE** (The House, 169 Huntington St. 0115-956-5324. 10-2am. £3) together with Matt Wolf, Dave Grantham and Jon Of The Wicked Bitches... Phil Gifford and Si Long from Wobble play at **THE KENNEL CLUB** (Options, Goldsmith St. 0115-941-0445. 9-2am. £4).

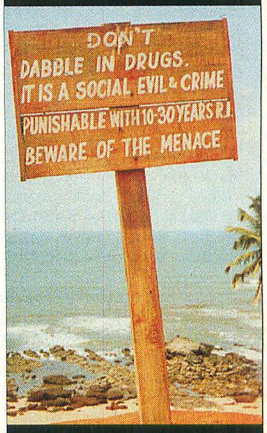
FRIDAY MARCH 22

ABERDEEN: THINK AGAIN The Pelican Club, Market St. 01224-585-667. 9-2am. Residents Twitch and Paz Pooba... Brian Hutcheon and Jacqui Morrison reside at **THE SECRET GARDEN** (Joy, 1 Regents Quay. 01224-584-332. 9-2am. £5). **ABERYSTWYTH: HARDCORE MAYHEM** Porkies. 0585-766-809. £5. 8-1am. Supreme and MC Freedom. **BIRMINGHAM: SLAG** Steering Wheel, Wrottesley St. 0121-415-4313. 10-2am. £7/£6. Owen Owens and friends... Jon Da Silva guests at **CRUNCH** (The Venue, Branston St. 0121-472-4581. 10.30-6am) with Hollis, Jarman and Atkins. **BRIGHTON: CLUB FOOT** Escape, 10 Marine Parade. 01273-726-311. 10-2am. £6/£5. Carl Cox and Steve Murray... Dave Clarke joins Eric Powell and OO Fleming at **TUFF RED 7** (Zap, Old Ship Beach. 01273-821-588. 10-5am. £7.50/£6.50). **BRISTOL: TEMPTATION** Lokota, 6 Upper York St. 0117-942-6208. 9.30-4am. £5/£7. Offers Daz Saund, Fabio Paras, Alex Anderson, Leon Alexander and Ian Wilkie. **BOURNEMOUTH: CHECKPOINT CHARLIE ON MANOEUVRES** The Academy Nightclub, 570 Christchurch Rd, Boscombe. 01202-399-922. 8.30-1am. Carl Cox, Billy Nasty & Gaz White. **CAMBRIDGE: MORE TEA VICAR** Chilford Hall. 01223-515-957. 9-6am. £15. Graeme Park, Danny Rampling, Paul "Trouble" Anderson, Nic Slater, Dave Valentine, Grant Plant and the truly splediferous Southern Experience. **CHESTER: SWEET** Blimpers, City Rd. 01244-343-781. 9.30-2am. £7/£6. Terry Farley, Clive Henry, Russ of K Klass and Phil Cooper. **DERBY: THE FRIDAY CLUB** Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. Lisa Loud, Timm and Laurie at the controls. **DUBLIN: TEMPLE OF SOUND** Ormond Quay. 01-872-1811. 10.30-late. £6. Johnny Moy and Billy Scurry. **EDINBURGH: PURE** Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. With Twitch, Brainstorm, Dribbler and The Bill. **GLASGOW: SLAM** Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £6. With Meikle and McMillan... Sommerville and McKrosskin keep it warm in the **THE YARD** (Sub Club, 22 Jamaica St. 0141-248-4600. 10-3am £5)... Kilkie, Ried and Foy steer **THE ARK** (The Tunnel, Mtchell St. 0141-204-1000. 10.30-3am. £5/£3). **GUILDFORD: ABSOLUTLEY FABULOUS** 4-6 Woodbridge Rd. 01483-304-202. 9-late. £6/£5. Dave Gill and special guests. **HEREFORD: NAUGHTY BUT NICE** The Rooms, Bridge St. 01432-267-378. 10-2am. £6. Parks & Wilson and Ian Ossia. **HULL: DEJA VU** Room, 82-88 George St. 01482-323-154. 9-3.30am. £9. Terry, Ritchie and Lancaster. **LEEDS: UP YER RONSON** Pleasure Rooms, Marrion St. 0113-224-45521. 10-4am. £9/£7. With Brandon Block, Marshall and Andy Ward. **LONDON: BEYOND THE FINAL FRONTIER** Complex, 1-5 Parkfield St, Islington, N1. 0171-428-9797. 10-5.30am. £12/£10/£8. Joey Beltram, Colin Dale, Jon Cooke, Fabio Paras, David Holmes, Billy Nasty, Steve Johnson and the Cosmic Energy Sound System... Fat Tony, Kevin Saunderson, John Kelly, Gary Luck, Christian Woodyatt, Alfie Costa, Mickey Fehilly, Gurk and Chris Jerome all get a bit **FRISKY?** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-8am. £12/£8) with Billy Ray Martin live on stage... Tall Paul and Steve Lee are to be found at **THE GALLERY** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10/£8)... Blu Peter and Mrs Wood host **GARAGE** (Heaven, Villiers St, WC2. 0171-839-5210. 9-3am. £7) with Princess Julia and Steven React... Harri continues his stint at **PLASTIC PEOPLE** (37-39 Oxford St. 01908-270-811. 11-6am. £7)... Keld Tholstrup visits **WHOOP IT UP** (The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 11-5am. £8/£6) along with Lekker, Terry Marks, Joel Xavier and Nick Hook... Malcolm Duffy, Kenny C, Kaith Lawrence, Unique, Foster and Jasper spin at **FLAVOUR** (The End, West Central St, WC1. 0171-379-4770. 10-6am. £10/£8)... Roy The Roach gets a little over-friendly at **HANKEY PANKY** (SWI Club, Victoria St, SW1. 0171-287-0705. £10)... Catch Judge Jules, Seb Fontaine and Dave Ryan at **GLITTERATI** (The Cross, Goods Yd, N1. 0171-837-0828. 10.30-4.30am. £12)... John Kelly is the guest at **THE VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10/£8) with Nicky Holloway... Keith, Abbey and Dodge are over at the **JAZBAH** (The Square Room, Leicester Sq, WC2. 0171-738-6527. 10-3am. £5)... Junior Perez, Jay C, Scott Mac and Rob Blake entertain at **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £10/£7)... Graham Gold, Dave Lambert, Darren Pearce and Craig Dimech all reside at **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-242-1345. 10-6am. £7). **MANCHESTER: BUGGED OUT** Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6. Call for details... Smokin' Jo makes her debut at **PLANET SHINE** (Hacienda, 11-13 Whitworth St. 0161-236-5051. 9.30-3am. £7/£4) with Stuart B, Dave Rofe and Pete Robinson. **MANSFIELD: RIPE** The Yard, 61 West Gate. 01623-222-30. 8-2am. £5. Nick Rogers, Duncan Betts and guests. **MIDDLESBOROUGH: SUGAR SHACK** Empire, Corporation Rd. 01642-253-553. £8. Jeremy Healy, Alan Applton and George. **NEWCASTLE: NICE** Planet Earth, Low Friars St. 0191-232-5255. 10-2am. £6/£5. Monthly residents, TWA hook up with Skev & Hans, Ken Doh and Funkichunks. **NORWICH: OFFYERFACE HOST LOGICAL PROGRESSION** Waterfront, King St. 01603-626-638. 9-2am. £7/£6. A not-to-be-missed production featuring Alex Reece, LTJ Bukem, MC Conrad, Mike Boulton and Shere Khan live. **PERTH: WILDLIFE** Ice Factory, Shore Road. 01382-581-140. 10-3am. £8/£7. Zammo, Gareth Sommerville and Stuart. **READING: THE FULL MONTY** The Holy Rooms, Castle St. 01734-580-834. 10-4am. £8. The Dr Alex Patterson and DJ Lewis will be manning the decks. **ROMFORD: CULTURE SHOCK '96** Hollywood, Atlanta Boulevard. 01708-742-289. 9-3AM. £8/£6. With Mark Moore, Dominic Moir, DJ Pants, Gareth Cooke and Tony Grimley. **SHEFFIELD: RISE** The Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 9.30-4am. £8/£6. Allister Whitehead, Tom Wainwright, Luvdup and Meaty Mike. **STAFFORD: SWOON** Colliseum, Newport Rd. 01785-229-384. 9-3am. £7/£5. Jon Pleased Wimmin and Craig Campbell. **STOKE: SIN CITY** The Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10. Farley Jackmaster Funk, Neil Hinde, Sanjay and John Taylor. **SWANSEA: UP FOR IT** Escape, Northampton Lane. 01792-290-504. 9-2.30am. Jim "Shaft" Ryan, Scott Bond, Danny Slade and Andy Cleeton all spin. **SWINDON: ONE LOVE MEETS RENAISSANCE** Brunel Rooms, Havelock Sq. 0117-973-2968. 9.30-6am. £20. John Digweed, Fathers Of Sound, Ian Ossia, Anthony Pappa, Mark Tabberner, Mike Shane, James Savage and Ian Wilkie.

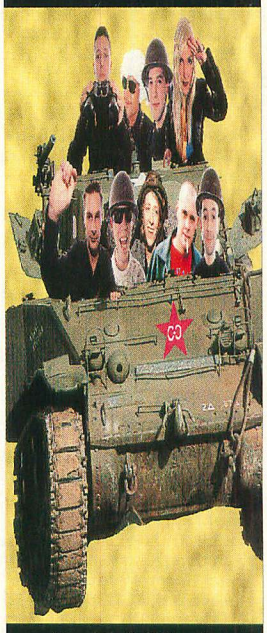
SATURDAY MARCH 23

ABERDEEN: CELEBRATE LIFE Joy, 1 Regents Quay. 01224-584-334. 9-2am. £5. Offers Billy Davidson and Chris Morrice. **BELFAST: WISDOM** Network, 11a Lower North St. 01232-813-912. 8-1.30am. £7. Nick Warren, Mark Jackson and Jim & Harry. **BIRMINGHAM: HOTFOOT** Que Club, Corporation St. 0121-212-0770. 10-6am. £10. LTJ Bukem, Roni Size, Fabio, Neil Trix, Dr Wicked and Blame & Justice live. In Room Two, expect deep house courtesy of Neil Macey (from DIY), Nathan Gregory and the mighty Surgeon. With two other rooms of ambient beats, this will sure be a night to remember... Boy George is at **FUN!** (Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8) with Colin Dread and Bowen... Jeremy Healy, Steve Harvey, Phil Gifford and Si Long are at **WOBBLE** (Venue, Branston St. 0121-233-0339. 11-7am. £6/£8/£10)... Visit **MISS MONEYPENNIES** (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50), if you enjoy checking the threads as much as than the tunes... Brandon Block plays a nice bit of handbag at **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3839. 10-late. £8/£5) with Scott Bond and Andy Cleeton. **BRIGHTON: KINKY CASINO** Escape, 10 Marine Parade. 01273-726-311. 10-2am. £6.50. A night in the company of Clear Records with Lenny Fontana, Nelson Rosado and Marcus Saunderson... Steve Lee spins at **GO IT GIRL** (The Zap, Old Ship Beach. 01273-821-588. 10-4am. £7.50/£6.50) with Paulette and Neil Roden... Camrad and Mr Bee mix ruff house at **POSITIVE SOUNDS** (The Loft Club, 11 Dyke Rd. 01273-683-704. 10-2am. £5/£4). **BRISTOL: SATURDAYS** Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am. £9. Ring for guest details. **BURNLEY: ANGELS** Angels, Curzon St. 01282-352-22. 9-2am. £8/£6. With Dave Haslam, Paul Taylor and Matt Bell. **CHERTSEY: WOK A LA CARTE** The Quay Club, Chertsey Bridge Rd. 01483-456-987. 9-2am. £6. Seb Fontaine, The Fabulous Hutchinson Bros and Joe Flannegan. **COALVILLE: PASSION** Emporium, Belvoir Rd. 01530-815-278. 9-2am. £7.50. Fat Tony, Jon Jules, Tee Smith, JFK and Andy Weaver. **DERBY: PROGRESS** Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £9. Lisa Loud, Allister Whitehead, Pete & Russel and the Progress team... Rocky & Diesel are out **SHOPPING** (The Trinity, Willow Row. 01332-372-374). **DUBLIN: TEMPLE OF SOUND** Ormond Quay. 00-3531-872-1811. 10.30-late. £8. Stephen Mulhall and Orde Meikle. **EDINBURGH: YIP YAP** La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6. Presents Gareth Sommerville and Dave Brown. **GLASGOW: SUB CLUB** 22 Jamaica St. 0141-248-4600. 11-3am. £8. Harri, Dominic and Oscar... Mr Kenny Larkin is over at **IT** (The Arena, Oswald St. 0141-221-4583. 11-4am). **HUDDERSFIELD: THE INDUSTRY** Follies, Lockwood Road. 01484-846-703. 9-late. £7.50/£6.50. Featuring Danny "Buddah" Morales on the decks. **LEEDS: BACK TO BASICS** Pleasure Rooms. Marrion St. 01132-449-474. 10-6am. £12/£10. 95 North play with the full-on support of Luke Freetown, Terry (from Deja Vu), Ian Pooley, Jam MCs, Ralph Lawson and Huggy... Smokin' Jo and Daisy & Havoc get a little bit **VAGUE** (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £10/£8)... Large techno DJs are at **THE ORBIT** (After Dark, South Queen St, Morley. 01132-523542. 9-2am. £10/£8).

A MONTH IN MUZIK



As seen on a beach in Goa


Checkpoint Charlie Tour, 1996

Robert Miles backstage at "Top Of The Pops"

LIVERPOOL: CREAM Nation, Wolstenholme Square. 0151-709-1693. 9-2am. £10/£7. Presents Mark Moore, Andy Weatherall, James Barton, Andy Carroll and Paul Bleasdale... Charlie Hall pays a visit to **VOODOO** (Le Bateau. 0151-709-6508. 9-2am. £6) with Skitch and Nicholson.

LONDON: RENAISSANCE The Cross, Goods Yard, York Way, N1. 01782-717-871. 10-6am. £15. John Digweed and The Fathers Of Sound and... CJ Mackintosh and Harvey continue to keep on **RULIN'** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-9am. £15/£10/£8)... Steve Lee, Lee Fischer, Laurence Nelson, Nick Hanson and Phil Mison all join forces to play at **CLUB FOR LIFE** (The Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £12/£10 Life Organ members)... Pete Heller, Li'l Louis Phil Asher, James White and Mo' Wax play at **KINGSIZE** (Complex, 1-5 Parkfield St, Islington, N1. 0171-428-9797. 10-5.30am. £12/£10)... Paul Gardener entertains more guests down at **JUST CANT GET ENOUGH** (The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-379-4793. £12/£10)... Judge Jules, Luvdup, Keld Tholstrup, Rad Rice and Marc French play with Aaron and Andy Morris at **THE LEISURE LOUNGE** (121 Holborn, WC2. 0171-242-1345. 10-6am. £12)... **MR MEN IN CLUBLAND** (Happy Jax, Arch 5, Shand St, SE1. 09732-677-715. 10-6am. £10) features Biko, Johnny Shags Good, Amanda & Tony Foxwell... Ricky Morrison, Rob Acteson, Matt Jam Lamont and Groove Comittee are all at **RELEASE THE PRESSURE** (Paramount City, Great Windmill St, Soho, W1. 0171-287-0503. 9-4am. £8)... Sir Nicky Holloway and Chris Good get the drinks in across at **THE VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10)... Barney York is spinning at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0956-438-004. 10.30-3.45am. £8/£7) with Russ Cox, Paul Tibbs and Keith Fielder... Dave Lambert, Breeze, Aaron and Al McKenzie play in the Black Room at **UNITED KINGDOM** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £12/£10) while Jamie Trolly, Dominic Moir, Andy Morris and Huggy spin in the Pop Art Room. Vivien Markey, Rob Roar, Shane Daley and Simon Hill have fun in Barbarella... Seb Fontaine, Mark Moore and Brandon Block appear at **MALIBU STACEY** (Hanover Grand, Hanover Square, W1. 0181-964-9132. 10-5am. £12)... Tall Paul, Tony DeVit and Malcolm are their usual wild selves at **TRADE** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 3am-1pm. £10)... Kenny Carpenter and Dana Down are at **GARAGE CITY** (Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. £10) with Bobbi & Steve... Kenny Ken, Micky Finn and Randall join forces at **AWOL** (SW1 Club, Victoria St, SW1. 0171-613-4770. 10-6am. £12/£10)... Fat Tony joins Darren Darling and Lisa Pin-up at **BAMBINA** (Venom, Bear St, WC2. 0171-734-7110. 10.30-late. £12)... Craig Dimech plays host at **THE SATELLITE CLUB** (The Colliseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12)... Judge Jules, Miss Barbie and Marky P visit Rob Sykes over at **BARCABOODLE** (Raw, 112a Great Russel St, WC1. 0171-637-3375. 10.30-4.30am. £12).

MAIDSTONE: BABYLOVE Polo Club, Wierton Place, Boughton, Monchelsea. 01622-758-257. 9-2am. The Boot Boys and guests.

MANCHESTER: THE HACIENDA Whitworth St. 0161-236-5051. 9.30-3am. £12. Graeme Park continues his pioneering residency, Tom Wainwright, Bob Langley and Dick Johnson... Jeremy Healy guests at **GOLDEN** (Sankeys Soap, Beehive Mill, Jersey St. 01782-621-454. 9-3am. £10/£8) along with Pete Bromley and Dean Wilson... **LIFE** (Bowlers, Longbridge Rd. 0891-517-499. 8-late. £12) continues on its way with John Waddicker, Bowa, 00 Fleming and Da Dingo.

NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4366. 9-3am. £9. Checkpoint Charlie Tour with Jon Pleased Wimmin, Billy Nasty and Scott & Scooby.

NEWCASTLE-UNDER-LYME: SPOILT Time & Space, The Midway. 0385-245-402. 9.30-2am. £7/£5. With Al McKenzie, John McCready and Chris Lyons.

NEWPORT: CLICHE Central Square, St Mary's Street. 01785-229-384. 9-2am. £8. Boy George and Mark Rowley.

NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James St. 0115-947-4819. 9.30- late. £10/£8. Jon Da Silva, Rob Roar, Timm & Laurie, Ossia and Jonathan... Danny Slade, Junior Perez, Dave Jones and Craig join Dino and Jon Of The Wicked Bitches at **THE HOUSE** (The House, 169 Huntington St. 0115-956-5324. 10-late. £8)

PAISLEY: CLUB 69 Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin and Wilba.

SHEFFIELD: GATECRASHER SPRING SERIES The Arches, Walker St. 0121-605-8960. 10-6am. £12/£10. John Kelly, Farley Jackmaster Funk, Gordon Kaye, Dino and Tom & Jerry Bouthier... Deja Vu host **LOVE TO BE** (Music Factory, 33 London Rd. 0113-242-7845. 9-4am. £11) with Farley Jackmaster Funk, Smokin' Jo and Buckley... Ashley Beedle and Frankie Foncett are the two guests at **SATURDAY AT REPUBLIC** (The Republic, 112 Arudel St. 0114-249-2210. 9-4am. £8/£7) spinning along with residents Neil Hinde, Pat Barry, Pipes and Paul Ingall.

SOUTHAMPTON: HULLABALOO Sity Of Sound, 19 Hanover Buildings. 01703-225-275. 9-2am. £5/£4/£3. With Ben Astill, Christian Leigh, Mike Spacey and guests... **MENAGE A TROIS** (0973-287-365) celebrate their Third Birthday on a boat, setting sail from Ocean Village at 9pm. Jocks for this special event will include Ricky Stone, Paul Sawyer and Gary Bennetton.

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-277. £6. With Choci, Tony Grimley and Si Barry.

STOKE: PLATINUM The Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10. Craig Cambell, Cleveland City, Alfredo, Sanjay, K Klass and Craig Brown.

SWANSEA: ESSENCE The Escape, Northampton Lane. 01792-290-504. 9-2.30am. £7. Angel, Norman Jay, Chris & James and Craig 'n' Dave.

SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. Martin Madigan, Dabby Hope and Paul Ricketts.

SUNDAY MARCH 24

CHERTSEY: FULL CIRCLE Quay Club, Chertsey Bridge Rd. 01753-263-0420. 4pm-10pm. £5. Phil Perry and Phil Mison reside at this excellent Sunday-nighter.

LONDON: METALHEADZ The Blue Note, 1 Hoxton Sq, N1. 0171-729-8440. 7-midnight. £7/£5. Goldie, Fabio, Bukem, Grooverider, Cleveland Watkiss and Doc Scott. The new soul sound of the 21st century? Could be... Deep garage rules at the **SPREAD LOVE PROJECT** (Gass Club, Whitcomb St. 0171-839-3922. 11-6am. £7)... Pete Wardman and Drew reside at **SUNNY SIDE UP** (The Chunnel Club, 101 Tinworth St, SE1. 0181-723-4884. 7am-6pm. £5)... Princess Julia and Luke Howard spin at **QUEER NATION** (The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3.30am. £6)... Danny Foster, Andy B and Scott Bradley play soulful garage at **GOOD LIFE** (The Music Box, 50 Clapham High St. 0171-622-9980. 7pm-12.30am. £5/£3)... Noel Watson and Phil Asher are at **HABIT** (Boom Boom, 48 Lonsdale Rd, Notting Hill, W11. 0171-792-2838. 6.30-11pm. £2).

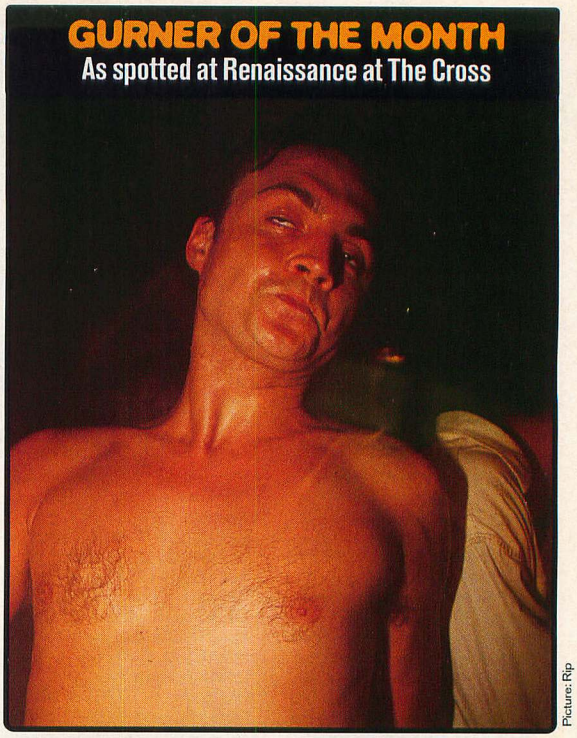
MANCHESTER: MAMBO NOVA The Fifth Man, Whitworth St. 0161-236-5051. 7-late. £4. A special Latin American night featuring Andy Connell and Corinne from Swing Out Sister, plus Jerry Dammers from Special Aka.

MONDAY MARCH 25

LONDON: CHILLIN' Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free. Jim Masters and friends... Phil Brill and Alice spin Goa and Garage at **CLUB TROPICANA** (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5/£3)... Nicky Holloway and Paul Harris feel the pinch over at **WORLD RECESSION** (Velvet Undreground, 143 Charing Cross Rd, WC2. 0171-734. 10-3am. £5)... James Lavelle, Gilles Peterson & Ben Wilcox are at **THAT'S HOW IT IS** (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. 10pm-3am. £3).

GURNER OF THE MONTH

As spotted at Renaissance at The Cross



Picture: Rip

TUESDAY MARCH 26

LONDON: THE PINCH The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5/£4/£3. Nick Rapacioli and Fabio Paras.

MANCHESTER: STONELOVE Hacienda, Whitworth St. 0336-404-960. 9-late. £2.50/£1. A big student night with drinks just £1 each.

WEDNESDAY MARCH 27

BATH: DIG THE NEW BREED Moles Club. 0973-339-992. 8.30pm-1am. £3/£5. Tim, Gerard and guests.

LEEDS: THE GOOD LIFE The Pleasure Rooms, Lower Merrion St. 0113-244-9474. 9.30-2am. £3. Boy George joins Lee Wright and Soulfunction on the decks.

LONDON: PLEASED Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £6. With Jon Pleased Wimmin and Mr Paul Woods... Paul "Trouble" Anderson is in **THE LOFT** (HQ, West Yard, NW1. 0171-813-5266. 9.30-3am. £5)... Kenny Hawkes and Luke Solomon host a resident's party at **SPACE** (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. 10pm-3am. £5/£3)... Terry Mitchell hosts **THE ELECTRIC UNDERGROUND** (The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3am. £5/£3)... React take the controls at **CONNECTED** (The Soundshaft, Hungerford Lane, Off Villiers St, WC2. 0171-930-9604. 10-3am. £3/£5)... Chris Cross, Mrs Wood and Pete Wardman reside at **INDULGENCE** (The Fridge, Town Hall Parade, Brixton, SW2. 0171-326-5100. 10-4am. £4/£3)... Darren Hamlin, Michael White and Jason Martin play at **ON CLOUD NINE** (9 Young St, Kensington, W8. 0171-636-6271. 10-3am).

NOTTINGHAM: PEEL ME OFF THE CEILING The Hippo Club. 0115-960-6100. 10.30-2.30am £2.50/£3.50. A night of club classics and anthems.

THURSDAY MARCH 28

BIRMINGHAM: KISS XL's Nightclub, Fiveways. 0121-384-1916. 9-late. £4/£3/£2. Owen Owens, Ralph E P and Tony Saches.

BRIGHTON: VIVE LA SHAFT The Zap, Old Ship Beach. 01273-821-588. 10-2am. £3.50/£2.50. Drum 'n' bass with Lovetrain & Inferno at the controls... DJ Dee, T Total and Shred get high at **THE MELLOW DUBMARINE** (The Beachcomber, Kings Rd Arches. 01273-683-704. 10-3am. £3/£2/£1).

DERBY: PURE NOVA The Trinity, Willow Row. 01332-372-374. 10-2am. £3. Featuring Craig Burger Queen.

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LAKOTA BRISTOL

SATURDAY

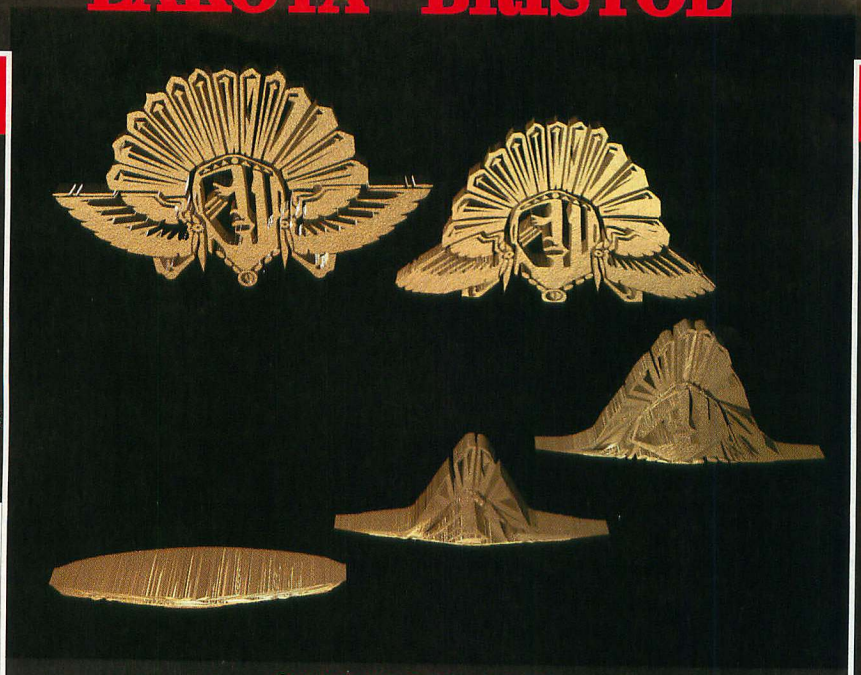
RESIDENTS
GRAYSON SHIPLEY
IVOR WILSON
MARK DAVIS
9.30 TILL 4.00AM
£8 MEM £10 NON-MEM

MARCH 16TH
BILLIE RAY MARTIN
PATRICK SMOOVE
SIMON OWEN
DELI G

MARCH 23RD
TRANNIES WITH ATTITUDE
NORMAN JAY
DELI G
CHARLOTTE

MARCH 30TH
6 AM SPECIAL
AL MACKENZIE
MARK MOORE
JOHN KELLY
MIKE SHAWE
JAMES SAVAGE
£9 MEM £12 NON-MEM

APRIL 6TH
ROCKY & DIESEL
IAN OSSIA
Room2
DIGIT & MAX
DELI G



THURSDAY 21ST MARCH

DIVINE

GRAEME PARK
IVOR WILSON
ANGEL
SIMMER
GAYLE SAN
LEON ALEXANDER

£5 ALL NIGHT — A BENEFIT FOR HIV & AIDS — 9.30 TILL 3.00AM

FRIDAY temptation

RESIDENTS
JODY
IAN WILKIE
LEON ALEXANDER
9.30 TILL 4.00 AM
£5 MEM £6 CONS £7 N-MEM

MARCH 15TH
JOEY BELTRAM
CASPAR POUND
JON THE DENTIST

MARCH 22ND
DIMITRI
FABIO PARAS
DAZ SAUND
ALEX ANDERSON

MARCH 29TH
CHECKPOINT CHARLIE
PRESENTS:
BILLY NASTY
CLIVE HENRY
CAPTAIN SAMUEL

APRIL 5TH
GAYLE SAN
DAVE ANGEL
ERIC POWELL
EGYBAMYASI

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global electronic technicians

location: new collesium 1 nine elms lane vauxhall london sw8

admission:
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£5 after (students with id £7 all night)

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zones:
a) techno and trance
b) house and funky techno
c) experimental and ambient

LAUNCH 12/4 zone a cj bolland (belgium) dave angel cristian vogel
zone b eric powell mark williams craig thomas hazy
zone c paul thomas with guests

19/4 zone a joey beltram (nyc) luke slater billy nasty
zone b mr c richard grey hero u d a robert brand
zone c paul thomas with guests

26/4 zone a robert armani (chicago) colin dale fabio paras craig thomas
zone b evil eddie richards jim masters michael savage
zone c paul thomas with guests

3/5 1/2 PRICE PARTY zone a steve stoll (live nyc) colin faver trevor rockliffe warlock
zone b russ gabriel diy (digs and woosh) dan briggs patric mcdonnell
zone c paul thomas with guests

TWO OF THE FACES...

Muzik's guide to those clubbers you never see the back of

RACHAEL STEWART and ZOE CLEWS

Spotted in Ibiza and in back rooms just about everywhere

Born: To be wild.

Would you consider yourself to be faces on the scene?

Both: No. We consider ourselves to be arses on the scene.

What is your favourite club?

R: We're members of the Tufty Club.

Favourite DJs?

Z: I don't really listen to the DJs, as I've usually got my Walkman on in clubs.

R: I don't really listen to them either. I'm too busy hanging around the men's loos trying to peek at their trouser snakes.

Roughly how much money do you spend on records a month?

R: I don't buy records. I have an allergic reaction to vinyl. It gives me the shakes and I start squealing like a pig.

Z: I haven't found a shop prepared to let me in yet.

What were the last three records you bought?

R: See above.

Z: See above again! But I did tape the Top 40 on Sunday.

All-time club classic?

Z: We like the slow ones, because then we get a chance to slow-dance with the boys. I like "Lady In Red".

R: I prefer "Careless Whisper".

What is your most memorable moment in a club?

Z: When I leapt up onstage in the middle of and Andrew Weatherall set, grabbed a microphone and started MCing, much to the delight of the crowd.

R: When I was at this club and two of my flatmates, Becky and Sarah, had a stall selling dry roasted peanuts. It was quite a money-spinning idea. You can usually only buy salted ones.

What was your worst moment in a club?

Z: The time that I got my head stuck in a sanitary bin at the Ministry.

R: When some girls threw bricks at me because they didn't like my dancing.

Which DJ would you most like to go to bed with? And why?

R: Pardon? I don't believe in sex before marriage, you know.

Z: Nor do I.

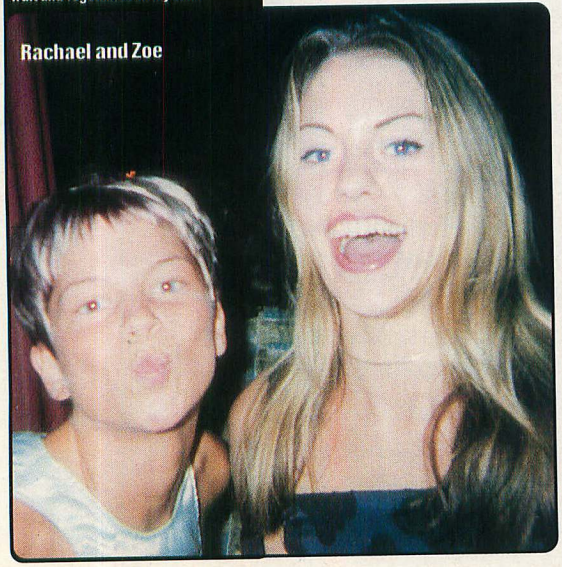
Which DJ would you like Muzik to hang?

Both: Nicky Holloway. Because we're jealous of his talent.

How do you relax?

Z: I used to have this thing about acts of mindless violence. But, as I've got older, I've found that setting fire to telephone boxes relaxes me nicely.

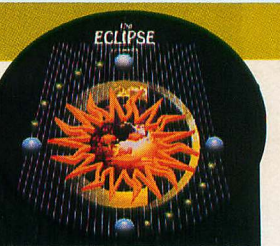
R: I enjoy wandering around Tescos and feeling the different textures of various fruit and vegetables on my skin.



Rachael and Zoe

CLASSIC clubs

STUART REID talks about his legendary ECLIPSE club in Coventry



ECLIPSE was a mad place. It was the first club in Britain to have a legal all-night licence. The club opened on October 14, 1990, but prior to that I ran parties and events which were attracting six or seven thousand people. The police couldn't really handle that, so we sat down with them and agreed to open a venue. But we had only been open for about two minutes when they changed their minds. The police spent the next four years trying to close us down!

The venue was a four-storey bingo hall. It held about 2,000 and people came in coach-loads from all around the country. The coaches used to block the traffic. One night we were full and there were still 3,000 people queuing outside. People used to offer the security staff free blow-jobs, anything to get in. There was a main arena and the DJ box was on a balcony which ran right the way around this area. Downstairs, there was a screen where we played movies and upstairs was a cafe/bar.

Our first-night line-up was Fabio, Micky Finn, Sasha, Tony Ross and "Evil" Eddie Richards. We considered ourselves forerunners in musical style. We had Sasha playing next to Joey Beltram and Kevin Saunderson would spin alongside Grooverider. We used to finish at about 8am on Sunday mornings, and we'd kidnap people like Sasha and take them to dodgy pubs, where they would get intimidated by big, hairy people!

Our crowd ranged from 16-year-olds to full-on motorbike gang members. There were no dress restrictions, you just had to behave yourself. And everybody did! This was the real "summer of love"! One night, this guy was on the dancefloor, surrounded by 1,000 people, but there was this circle of about three feet around him because he had his trousers down and his hand on his tud!

We also had all the top PAs of the time. We had Moby, K Klass, The Prodigy, Orbital and A Guy Called Gerald. We paid £60 for The Prodigy! We would put on someone like C&C Music Factory alongside The Ragga Twins. In 1991, when the Druids were banned from Stonehenge during the summer solstice, a lot of them came over to us. The Chief Druid told us that Coventry lay in the Zodiac paths or something, but I'm not sure I believe him!

DUBLIN: PENETRATE DEEPER Temple Of Sound, Ornond Quay. 11-late. £5/£3. Mark Dixon and guest.

LONDON: ULTIMATE BASE Velvet Underground, Charing Cross Rd. WC2 01403-267-376. 10-3am. £2/£4/£5. Lady Barbarella joins Carl Cox and Jim Masters... **SPEED** (Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5) continues with Fabio, LTJ Bukem and MC Conrad... DOP spin at **ANIMAL HOUSE** (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5/£3) with Steve Lee... Brenda Russel, Lulu, Emma Hamilton and Giselle host a Goddess Night at **MEGATRIPOLIS** (Heaven, Villiers St, WC2. 0171-839-5210. 9-3am. £7)... Our man Calvin Bush can be found over at **SPRAWL** (Cafe Internet, 22-24 Buckingham Palace Rd, Victoria, SW1. 0181-883-0972. 7-11pm. £3/£2.50) with Paul Thomas and Bit Tonic playing live... Bus and Jealous are at **CABBAGE PATCH** (Raw, 112a Great Russel St, WC1. 0171-637-3375. 10.30-5am. £4/£3) along with Jared, Johnathan and Erol.

MANCHESTER: HERBAL TEA PARTY The New Ardri, 85 Coupland St. 0161-468-858. 9-2am. £6. Emissions party with Andrew Weatherall and Conemelt on stage.

NOTTINGHAM: THE GARAGE The House, 169 Huntington St. 0115-956-5324. 10-2am. £3. Matthew Roberts from Cream, Jon Of The Wicked Bitches, Dave Grantham and Matt Wolf... Nancy Noise, The Lovely Helen and Sarah Chapman are at **THE KENNEL CLUB** (Options, Goldsmith St. 0115-941-0445. 9-2am. £4).

READING: CHECKPOINT CHARLIE After Dark, 112 London St. 0171-486-1877. 9-2am. £6. With Richard Ford, Stripe and Pierre Monsour hosting the final Checkpoint Charlie night at this venue.

FRIDAY MARCH 29

ABERDEEN: THINK AGAIN The Pelican Club, Market St. 01224-585-667. 9-2am. £6. Dave Clarke, Twitch and Paz Pooba.. Alan Sadler gets lost in **THE SECRET GARDEN** (Joy, 1 Regents Quay. 01224-584-332. 9-2am. £5).

BIRMINGHAM: SLAG Steering Wheel, Wrottesley St. 0121-415-4313. £7/£6. Owen Owens... **CRUNCH** (The Venue, Branston St. 0121-472-4581. 10.30-6am) continues with Hollis, Jarman and Atkins

BOGNOR REGIS: LIQUID Bently's Nightclub, Esplanade. 01705-828-943. 9-2am. This new evening features the considerable talents of Mr C, Mathew B and Gaff.

BOURNEMOUTH: CASUAL INTERCOURSE The Academy Nightclub, 570 Christchurch Rd, Boscombe. 01202-399-922. Mark Moore joins forces with Dave Mardon.

BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-726-311. 10-2am. £6/£5. Ian Pooley and Kenny Fabulous... Danny Rampling is at **TUFF RED 7** (Zap, Old Ship Beach. 01273-821-588. 10-5am. £7.50/£6.50.) with OO Fleming and Eric Powell.

BRISTOL: TEMPTATION Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am. The Checkpoint Charlie Tour arrives, bringing Billy Nasty, Clive Henry and Captain Samuel... FDA, Cridge, Destroyer, Clarkee, Madness, HMS, Scorpio, DJ Producer, Mark EG, Colin Faver, Rossi, and Ribbz all offer the best in techno at **X-ITE** (The Depot, Easton Rd, Lawrence Hill. 0117-923-8844. 9-6am. £10).

CHESTER: SWEET Blimpers, City Rd. 01244-343-781. 9.30-2am. £7/£6. With Luvdup, Russ K Klass and Phil Cooper.

DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. Resident's night with Timm & Laurie.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 001-3531-872-1811. 10.30-late. £6. With Billy Scurry and Stephen Mulhall.

EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm, Dribbler and The Bill... Paul and Euan host a resident's party at **LIFT** (The Attic, Dyers Close. 0131-229-0514. 10.30-3am. £5/£4).

GLASGOW: SLAM Arches,22 Midland St. 0141-221-8385. 10.30-3am. £6. Orde Meikle and Stuart McMillan at the controls.

GUILDFORD: ABSOLUTLEY FABULOUS 4-6 Woodbridge Rd. 01483-304-202. 9-late. £6/£5. Dave Gill and special guests.

HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 10-2am. £6. With Jon Pleased Wimmin and Owen Owens.

HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-4am. £9. John Lancaster, Terry and Marriane.

LEEDS: UP YER RONSON Music Factory, Briggate. 0113-244-5521. 10-4am. £9/£7. Allister Whitehead and Marshall.

LIVERPOOL: FULL ON Nation, Wolstenholme Sq. 0151-709-1693. 10-6am. £10. Tony Humphries, Carl Cox, Paul Bleasdale, Andy Carroll and James Barton... Discord Records host **HERBAL TEA PARTY** (Mardi Gras, 59a Bold St. 0151-708-5358. 10-3am. £6) with Gayle San and Psyche Out live onstage.

LONDON: THE GALLERY Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10/£8. Tall Paul, Steve Lee and Laurence Nelson host one of London's most positive nights out... Harri and Kenny Hawkes are at **FRIDAYS R FIRIN'** (Plastic People, 37 Oxford St, W1. 0181-981-3144)... Frankie Bones, Gayle San, Adam X, Jon Cooke, Marc Spoon, Tony Sapiano, Steve Johnson and the appropriately named Offyerface Sound System all go **BEYOND THE FINAL FRONTIER** (Complex, 1-5 Parkfield St, Islington, N1. 0171-428-9797. 10-5.30am. £12/£10/£8)... See the Muzik adverts for **FRISKY?** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-8am. £12/£8).. Seb Fontaine, Luke Neville and Craig Richards are at **GLITTERATI** (The Cross, Goods Yd, York Way N1. 0171-837-0828. 10.30-4.30am. £12)... Blu Peter and Mrs Wood are at **GARAGE** (Heaven, Villiers St, WC2. 0171-839-5210. 9-3am. £7)... Joel Xavier, Lekker, Terry Marks and Nick Hook host a resident's party at **WHOOP IT UP** (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 11-5am. £8/£6)... Jasper The Vinyl Junkie, Foster and Unique host **FLAVOUR** (The End, West Central St, WC1. 0171-379-4770. 10-6am. £10/£8)... Roy The Roach hosts **HANKEY PANKY** (SWI Club, Victoria St, SW1. 0171-287-0705. £10)... Fat Tony joins up with Nicky Holloway at **THE VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10)... Graham Gold, Dave Lambert, Darren Pearce and Craig Dimech are at **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am. £7)... Colin Bicknell guests at **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £10/£7) alongside Dominic Moir and Rob Blake... Keith, Dodge and Abbey continue to pack the punters in over at the **JAZBAH** (The Square Room, Leicester Sq, WC2. 0171-738-6527. 10-3am. £5)... Join Gagarin plays at **THE WIRELESS** (Upstairs at The Garage, 20-22 Highbury Corner, N5. 0171-607-1818. 9-3am. £4/£3) some mighty deep, deep, deep underground sounds... **CLUB ALIEN** should be at The Rocket. Call 0171-209-2120 for details.

MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6. Jockey Slut host... Nipper, Stuart B, Dave Rofe and Pete Robinson hold court at **PLANET SHINE** (Hacienda, 11-13 Whitworth St. 0161-236-5051. 9.30-3am. £7/£4).

MANSFIELD: RIPE The Yard, 61 West Gate. 01623-222-30. 8-2am. £5. Nick Rogers and Duncan Betts.

MIDDLESBOROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253-553. £8. 9pm-2am. Tall Paul and Phil Faversham.

NEWCASTLE: NICE Planet Earth, Low Friars St. 0191-232-5255. 10-2am. £6/£5. DJ Reckless, Skev, Hans, Ken Doh and Funkichunks.

NORWICH: LATE LUNCH The Waterfront, King St. 01603-632-717. 10-6am. £10/£9. Al McKenzie, Alex Anderson, Paul Christian, CJ and Warp.

NOTTINGHAM: THE ACID DISCO The Sky Club, 506 Alfreton Rd. 0115-962-4755. £4/£3.50. Kelvin Andrews and the Free Range Recordings.

PERTH: WILDLIFE Ice Factory, Shore Road. 01382-581-140. 10-3am. £8/£7. Featuring Zammo, Sommerville and Stuart.

READING: THE FULL MONTY The Holy Rooms, Castle St. 01734-580-834. 10-4am. £8. The Cream Pulse Tour hits town with Andy Carroll and Matthew Roberts.

RIBCHESTER: PRISM The Lodestar, Ribchester Rd, Ribchester, Nr Preston. 01254-878-138. 9-2am. Resident's party along with Mark Freejack, Kurt Williams and Gary Shakespeare.

ROMFORD: CULTURE SHOCK '96 Hollywoods, Atlanta Boulevard. 01708-742-289. 9-3am. £8/£6. A Just Can't Get Enough special with Smokin' Jo, Paul Gardener, The Boot Boys, Keith Mac, Tony Grimley and Nick Slater.

SHEFFIELD: RISE Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 9.30-4am. £8/£6. TWA, Luvdup and Mini Mike.

STAFFORD: SWOON Colliseum, Newport Rd. 01785-229-384. 9-3am. £7/£5. John Kelly and Angel.

STOKE: SIN CITY The Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10. Alex P, Sanjay and John Taylor.

SWANSEA: UP FOR IT The Escape, Northampton Lane. 01792-290-504. 9-2.30am. Graham Gold, Danny Slade, Pete Bones and that man Andy Cleeton.

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Graham Gold ~ Rocky & Diesel ~ Smokin Jo
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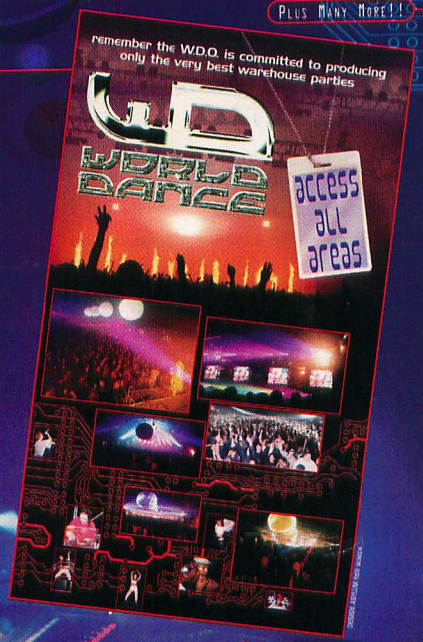

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SATURDAY NIGHT FEVER

RALPH LAWSON, resident at Back to Basics in Leeds, talks about a recent typical Saturday

HOW DID YOU FEEL WHEN YOU FIRST WOKE UP? WHERE HAD YOU BEEN?

I'd played at The End in London on Friday and it was a really good quality house night. I woke up very late, about 2pm, and had to get back to Leeds. I can't remember how I got back. I think my girlfriend drove. Or was it me? Yes, I think it was me. It was me, I drove back! When I play at The Jungle Palace in Inverness on Fridays, which finishes at 1am, they always take me to a party at this farmhouse near John O'Groats and keep me there until they take me to the train at 9am. Then I have an eight-hour train ride back to Leeds!

WHAT DID YOU DO ON SATURDAY?

It was Pete Noon's birthday on Saturday. He came round at 7pm to start partying early. We worked our way through vast piles of records and got very, very drunk. I'd bought him lots to drink. Vodka, Jacko... Huggy turned up in a pretty messy state, having been up all night after DJing in Wakefield.

WHICH CLUB WERE YOU PLAYING AT THAT NIGHT? WHAT WAS IT LIKE?

I was playing at Back To Basics. It was ripping, as it goes, and that's not just because I played there! Josh Wink and Rocky & Diesel were also on and everyone played really well. It really was an excellent night. I picked up some great new tunes last week and some of the ones which went down particularly well were "Yellow Socks" on Nuphonic, the latest Chris Simmons release on X-Fade Records and the Dobre & Jamez mix of X-Press 2. I normally play from 10pm until 1.30 or 2am, then the guests play, and then I play again from 4.30 until 6am. You can always tell how good a night has been by how many people are still there at the end and there was a good crowd of stragglers still there on Sunday morning!

WHERE DID YOU GO AT THE END OF THE NIGHT?

We were still celebrating Pete's birthday, so we went off to a bar called Montezuma's for a drink. Then we went back to my house, to discover about 20 people had got there before us and were already partying! There were cars all down my drive. People were in my room playing on my decks and most of them didn't leave until 6am on Monday morning! I bailed out on Sunday evening and went across to my girlfriend's as she was feeling ill. Hey, I'm that kind of a guy! We had some drinks and chilled out.

TELL US ABOUT ONE FUNNY THING WHICH HAPPENED ON THAT PARTICULAR NIGHT?

Pete's birthday present from Amanda was a pair of blue trance wellies with the words 'tune' on one boot and 'alert' on the other, so when you stand with your feet together it reads 'tune alert'. They were dark blue with gold writing. Pete was parading about in them and at one stage he started goosestepping on a table. We also got Diesel into a fine state. We took him prisoner and didn't let him go until Sunday afternoon.

HOW DID YOU FEEL WHEN YOU GOT UP ON SUNDAY?

I didn't. There was no getting up to be done. But I did fall asleep on the sofa in the studio for a while. One minute I was listening to music, feeling perfectly happy, and the next I woke up freezing cold to find Huggy was cutting my hair. He'd cut off a couple of curls, the bastard!

SWINDON: THE FRUIT CLUB Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7/£6/£5. Obsessed Special with Mark EG, Ribbz, the Producer and Scorpio spinning techno. Luke Neville, Dave Rees and Spyder get all housey.

WOLVERHAMPTON: PIMP Picassos. 01902-711-619. 9.30-2am. £8. Cream night with Dave Seaman and Tom Wainwright.

SATURDAY 30

ABERDEEN: CELEBRATE LIFE Joy, 1 Regents Quay. 01224-584-334. 9-2am. £5. C-Smooth and Billy Davidson.

BELFAST: WISDOM Network, 11a Lower North St. 01232-813-912. 8-1.30am. £7. Dave Lambert, Mark Jackson, Eamon Beagon.

BIRMINGHAM: REPUBLICA Bakers, 162 Broad St. 0121-633-3839. 10-late. £8/£5. Sister Bliss and Andy Cleeton... Danny Rampling, Matt Booker and DJ Mykal are at **FUN!** (Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8)... Checkpoint Charlie bring Jon Pleased Wimmin, Billy Nasty and Richard Ford to **WOBBLE** (Venue, Branston St. 0121-233-0339. 11-7am), joining up with The Lovely Helen and Si Long... **MISS MONEYPENNIES** (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50) continues.

BRIGHTON: KINKY CASINO Escape, 10 Marine Parade. 01273-726-311. 10-2am. £6.50. Offers Sister Bliss, Paul Clarke and Marcus Saunderson... Chris Coco, Neil Roden and Paulette are at **GO IT GIRL** (Zap, Old Ship Beach. 01273-821-588. 10-4am. £7.50/£6.50)... Shred, Terry Francis, Mee and Simon Atkinson (on four decks) spin at **FLYSTYLES** (The Concorde, Madiera Drive. 01273-683-704. 9-2am. £5/£4).

BRISTOL: SATURDAY'S Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am. Ring for guest details.

BURNLEY: ANGELS Angels, Curzon St. 0128-235-222. 9-2am. £8/£6. Boy George, Paul Taylor and Matt Bell with a special live performance from Sasha & Marie.

COALVILLE: PASSION Emporium, Belvoir Rd. 01530-815-278. 9-2am. £7.50. Parks & Wilson, Tee Smith, JFK and Ricky Stone.

DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £9. Marshall Jefferson and Paul Gotel guest alongside Pete & Russel... Anthony Pappa spins at **SHOPPING** (The Trinity, Willow Row. 01332-372-374 10pm-2am).

DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1811. 10.30-late. £8. Presents Eric Powell and Johnny Moy.

EDINBURGH: STRIPPED La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6. Zammo hooks up with Kris Keegan.

GLASGOW: FEVER Renfrew Ferry. 01236-458-640. 9-2am. With DJ Rap, Kemistry & Storm, KMC. Future guests include Bukem, Roni Size, Grooverider and Wax Doctor... Dave Clarke guests at **IT** (The Arena, Oswald St. 0141-221-4583. 11-4am)... Gemini is playing at the **SUB CLUB** (Jamica St. 0141-248-4600. 11-3am. £8) with Harri, Dominic & Oscar... J'ilkes and H'a'tch & Divine host **KNUCKLEHEAD** (The Art School, 168 Renfrew St. 0141-339-2163. 10-2.30am. £3).

HUDDERSFIELD: THE INDUSTRY Follies, Lockwood Road. 01484-846-703. 9-late. £7.50/£6.50. Junior Perez, Billy Bongo and Luke.

LEEDS: THE ORBIT After Dark, South Queen St, Morley. 01132-523-542. 9-2am. £10/£8. The longest-running techno night in the north of England just keeps on pushing things forward. Call for guest details... Harri, Chandrika and Jose guest at **BACK TO BASICS** (Pleasure Rooms. Marrion St. 01132-449474. 10-6am. £12/£10) with Ralph Lawson, Huggy, Wright, James Holroyd and Mu... Anne Savage makes a return to **VAGUE** (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £10/£8) with TWA.

LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9.30-2am. £10/£7. With Jon Pleased Wimmin, Dave Seaman, Andy Carroll, Paul Bleasdale and James Barton... Craig Walsh spins at **VOODOO** (Le Bateau, 62 Duke St. 0151-709-6508. 10pm-2am £6) with Skitch, Andy Nick and Steve Shiels.

LONDON: LOST The Arches, 53 Southwark St, SE1. 0171-791-0402. Robert Hood, Patrick Pulsinger, Steve Bicknell, John, Anthony Shakir, Lewis Keogh and Mario... **RULIN'** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-9am. £15/£10/£8) continues... Lisa Loud guests at **CLUB FOR LIFE** (The Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £12/£10 Life Organ members) with Brandon Block, Laurence Nelson, Jams Mac, Matt Frost and Oliver McGregor... Nicky Holloway and Chris Good spin at **THE VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10)... Sir Jeremy Healy, John Kelly, Lisa Loud, Seb Fontaine, Brandon Block, Alex P, Andy Manston, Craig Campbell, Tony Grimley, Jason Bye and Miss Bista all get together for the **CLOCKWORK ORANGE IBIZA REUNION** (Camden Palace, Camden High St, N1. 0171-387-0482. 9-8am)... Steve Proctor, Allister Whitehead, Luke Neville, Michel Andrews, Simeon, Arron and Andy Morris are the attractions down at **THE LEISURE LOUNGE** (121 Holborn, EC1. 0171-242-1345. 11-6am. £10)... Smokin' Jo, Claudio Coccoluto, Marshall Jefferson, Dean Thatcher, James White and the Ninja Sound System spin at **KINGSIZE** (Complex, 1-5 Parkfield St, Islington, N1. 0171-428-9797. 10-5.30am. £12/£10)... John Kelly, Smokin' Jo and Craig Richards play at **MALIBU STACEY** (Hanover Grand, Hanover Square, W1. 0181-964-9132. 10-4.30am. £12)... The Mighty Atom label host a party at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0956-438-004. 10.30-3.45am. £8/£7) with Cox, Tibbs and Fielder... Tom Costello, Chris Gee, Joby, Amanda and Tony Foxwell appear at **MR MEN IN CLUBLAND** (Happy Jax, Arch 5, Shand St, SE1. 09732-677-715. 10-6am. £10)... Paul "Trouble" Anderson, Bobbi & Steve, Dean Savonne, Ricky Morrison and Jazzy M all star at **LUST – SEVEN DEADLY SINS** (The Rocket, Holloway Rd. 10-6am. £10) with Matt Jam Lamont... Rob Acteson and Roy The Roach visit **GARAGE CITY** (Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. £10) with Bobbi & Steve... Steve Harvey, Luvdup, Jon Marsh, Biko, Steve Goddard, Fabio Paras, Mrs Wood, Rad Rice, Fillipe and Scott Mac spin at **UNITED KINGDOM** (Club UK, Buckhold Rd, Wandsworth, SW18. 0181-877-0110. 10-6am. £12/£10)... Danny "Buddah" Morales is at **RELEASE THE PRESSURE** (Paramount City, Great Windmill St, Soho, W1. 0171-287-0503. 9-4am. £8) with Danny Foster, Dean Savonne & Tony Petchell... Craig Dimech resides at **THE SATELLITE CLUB** (The Colliseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12/£10)... Craig Jenson, Paul Harris and Ben & Andy guest at **BARCABOODLE** (Raw, 112a Great Russel St, WC1. 0171-637-3375. 10.30-4.30am. £12)... Tall Paul and Tony DeVit are at **TRADE** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 3am-1pm)... Randall and Kenny Ken join Micky Finn at **AWOL** (SW1 Club, Victoria St, SW1. 0171-613-4770. 10-6am. £12/£10)... Fat Tony, Darren Darling and Lisa Pin-up are at **BAMBINA** (Venom, Bear St, WC2. 0171-734-7110. 10.30-late. £12).

MAIDSTONE: BABYLOVE Polo Club, Wierton Place, Boughton Monchelsea. 01622-758-257. 9-2am £3/£5. The Boot Boys and guests.

MANCHESTER: GOLDEN Sankeys Soap, Beehive Mill, Jersey St. 01782-621-454. 9-4am. £12/£10. The Essential Selection Tour rolls into town with Pete Tong, Jon Da Silva, Pete Bromley and Dean Wilson... Graeme Park, Tom Wainwright, Bob Langley and Dick Johnson continue with their stints at **THE HACIENDA** (Whitworth St. 0161-236-5051. 9.30-3am. £12)... **LIFE** (Bowlers, Longbridge Rd. 0891-517-499. 8-2am. £15) With a line-up of Anne Savage, Bowa, Roo, Juicy and John Waddicker.

NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-3am. £7. Gordon Kaye, Paul "Trouble" Anderson, Ian Pooley and Scott & Scooby.

NEWCASTLE-UNDER-LYME: SPOILT Time & Space, The Midway. 0385-245-402. 9.30-2am. £7/£5. Angel and Tom Wainwright guest with Chris Lyons.

NEWPORT: CLICHE Central Square, St Mary's Street. 01785-229-384. 9-2am. £8. Stress Night with Hustlers Convention and Guy Ornadel.

NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James St. 0115-947-4819. 9.30- late. Phone for guest details... Graham Gold and Chris Anslow play for Cleveland City at **THE HOUSE** (The House, 169-Huntington St. 0115-956-5324. 10-late. £8) with Dino and Jon Of The Wicked Bitches.

PAISLEY: CLUB 69 Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin and Wilba.

SHEFFIELD: SATURDAY AT REPUBLIC The Republic, 112 Arudel St. 0114-249-2210. 9-4am. £8/£7. Miles Hollway, Elliot Eastwick and Harvey join Pipes, Neil Hinde and Pat Barry... Scott Bond leads the way at the **GATECRASHER SPRING SERIES** (The Arches, Walker St. 0121-605-8960. 10-6am. £12/£10) with Seb Fontaine, Guy Ordenall and a special guest... Jeremy Healy, Nick Loveur, Dino, 95 North and Phil Morley play at **LOVE TO BE** (Music Factory, 33 London Rd. 0113-242-7845. 9-5am. £12) with a PA from Secret Life.

SOUTHAMPTON: HULLABALOO Sity Of Sound, 19 Hanover Buildings. 01703-225-275. 9-2am. £5/£4/£3. Ben Astill, Christian Leigh, Mike Spacey and guests.

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-277. £6/£4. With Marc Auerbach, with guests Nicky Holt and Si Barry.

STOKE: PLATINUM The Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10. Danielle Davoli, Doc Martin, Mark Wilkinson, Sanjay and Craig Brown.

SWANSEA: ESSENCE The Escape, Northampton Lane. 01792-290-504. 9-2.30am. With Al McKenzie, John OO Fleming, Danny Slade and Jamie Griffith.

SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. Paul Harris.

WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8. Call for guest details.

WORCESTER: WET DREAM Zig Zags. 01905-619-069. 9.30-2am. £4. Norman Jay, Tristan Price and Tony Sanchez.

SUNDAY MARCH 31

BRIGHTON: THE GRASS IS ALWAYS GREENER ON THE OTHER SIDE The Joint Club, West St. 01273-206-238. 10-2am. £5. Nipper Downey and Mark Titcombe.

CHERTSEY: FULL CIRCLE Quay Club, Chertsey Bridge Rd. 01753-263-0420. 4pm-10pm. £5. Phil Perry, Phil Mison and guests.

LONDON: METALHEADZ The Blue Note, 1 Hoxton Sq, N1. 0171-729-8440. 7-midnight. £7/£4. Goldie chooses between Grooverider, Doc Scott and Kemistry & Storm... Luke Howard and Princess Julia remain at **QUEER NATION** (The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3.30am. £6)... Pete Wardman and Drew go mad at **SUNNY SIDE UP** (The Chunnel Club, 101 Tinworth St, SE1. 0181-723-4884. 7am-6pm. £5)... Danny Foster, Andy B and Scott Bradley play soulful garage at **GOOD LIFE** (The Music Box, 50 Clapham High St. 0171-622-9980. 7pm-12.30am. £5/£3).

Pic: Raise-A-Head

MONDAY 1 APRIL

LONDON: THAT'S HOW IT IS Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. James Lavelle, Giles Peterson and guests... Jim Masters is **CHILLIN' (Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free)**... Superstar DJ Phil Brill and DJ Alice continue at **CLUB TROPICANA (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5/£3)**... Nicky Holloway and Paul Harris host **WORLD RECESSION (The Velvet Undreground, 143 Charing Cross Rd, WC2. 0171-734. 10-3am. £5).**

TUESDAY 2 APRIL

LONDON: THE PINCH The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5/£4/£3. Fabio Paras spins for five hours.
MANCHESTER: STONELOVE Hacienda, Whitworth St. 0336-404-960. 9-late. £2.50/£1. Another of their big student nights.

WEDNESDAY 3 APRIL

BATH: DIG THE NEW BREED Moles Club. 0973-339-992. 8.30-1am. £3/5. Tim, Gerard and various guests.
LEEDS: THE GOOD LIFE The Pleasure Rooms, Lower Merrion St. 0113-244-9474. 9.30-2am. With Lee Wright, Soulfunktion and guests.
LONDON: PLEASED Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £6. With Jon Pleased Wimmin and Paul Woods... Terry Mitchell and Matt Simons play host at **THE ELECTRIC UNDERGROUND (The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0181-317-4726. 10-3am. £5/£3/£2)**... Paul "Trouble"Anderson is over at **THE LOFT (HQ, West Yard, NW1. 0181-813-5266. 9.30-3am. £5)**... Darren Hamlin, Micheal White and Jason Martin play at **ON CLOUD NINE (9 Young St, Kensington, W8. 0171-636-6271. 10-3am)**... Check **CONNECTED (The Soundshaft, Hungerford Lane, Off Villiers St, WC2. 0171-930-9604. 10-3am. £3/£5)** for some groovy abstract beats... Luke Solomon and Kenny Hawkes host **SPACE (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5/£3)**... Chris Cross, Mrs Wood and Pete Wardman reside at **INDULGENCE (The Fridge, Town Hall Parade, Brixton, SW2. 0171-326-5100. 10-4am. £4/£3).**
NOTTINGHAM: PEEL ME OFF THE CEILING The Hippo Club. 0115-960-6100. 10.30-2.30am. 100 per cent club classics and anthems.

THURSDAY 4 APRIL

BIRMINGHAM: KISS XL's Nightclub, Fiveways. 0121-384-1916. 9-late. £4/£3/£2. The Lovely Helen, Ralph EP and Tony Saches.
BRIGHTON: VIVE LA SHAFT The Zap, Old Ship Beach. 01273-821-588. 10-2am. £3.50/£2.50. Drum 'n' bass with Lovetrain and Inferno at the mixing desk.
CARDIFF: TIME FLIES EASTER THUMPER Sloanes, The Grand Hotel. 01222-382-830. 9.30-4am. £10/£9. Nancy Noise, Dave Jones, Craig Bartlett and Rich Hitchell.
DERBY: PURE NOVA The Trinity, Willow Row. 01332-372-374. 10-2am. £3. Paul Harris.
DUBLIN: PENETRATE DEEPER Temple Of Sound, Ornomd Quay. 11-late. £5/£3. Mark Dixon and guest.
KINGSTON-UPON-THAMES: EXPOSURE 4 Bishops Hall. 0956-247-257. 9-4am. £8/£6. With Micky Finn, Jumping Jack Frost, Randall, Andy C and DJ Wise.
LONDON: SPEED Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5. Fabio, LTJ Bukem, MC Conrad and guests... Carl Cox hosts **ULTIMATE BASE (Velvet Underground, 143 Charing Cross Rd. WC2. 01403-240-395)** with Jim Masters and Mark Lewis...Nick Hanson joins Steve Lee at **ANIMAL HOUSE (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5/£3)**... Dougie Noise and Alan X spin at **CABBAGE PATCH (Raw, 112a Great Russel St, WC1. 0171-637-3375. 10.30-3am. £4/£3)** with Jared, Johnathan and Erol.
NOTTINGHAM: GARAGE The House, 169 Huntington St. 0115-956-5324. 10-2am. £3. Dino, Jon Of The Wicked Bitches, Dave Grantham and Matt Wolfe... Al McKenzie, Alex P, DJ Pants and Wee Claire (Hyper Go Go) all perform at **THE KENNEL CLUB (Options, Goldsmith St. 0115-941-0445. 9-2am. £4).**

FRIDAY 5 APRIL

ABERDEEN: THINK AGAIN The Pelican Club, Market St. 01224-585-667. 9-2am. Offers Twitch and Paz Pooba... Jacqui Morrison hosts **THE SECRET GARDEN (Joy, 1 Regents Quay. 01224-584-332. 9-2am. £5).**
ABERYSTWYTH: HARDCORE MAYHEM Porkies. 0585-766-809. £5. Brisk and a guest MC.
ARBROATH: THE RHUMBA CLUB MEETS CLUB FOR LIFE Club Metro, Queens Drive. 01382-581-140. 8-2.30am. £13.50. Brandon Block, Laurence Nelson and Darren Stokes are at the controls.
BATH: NU-SCHOOL The Hub Club, Paragon. 0973-339-992. £5/£4. With James Lavelle, Daddy G, Tim and Gerard.
BIRMINGHAM: CRUNCH The Venue, Branston St. 0121-472-4581. 10.30-6am. With Hollis, Jarman and Atkins.
BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-726-311. 10-2am. £6/£5. John Aquaviva joins Andy Mac... Blu Peter visits **TUFF RED 7 (The Zap, Old Ship Beach. 01273-821-588. 10-5am. £7.50/£6.50**) with Eric Powell and OO Fleming.
CHESTER: SWEET! Blimpers, City Rd. 01244-343-781. 9-2am. £6. Offers DJ Disciple.
DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. Tony DeVit and Timm & Laurie.
DUBLIN: TEMPLE OF SOUND Ormond Quay. 10.30-late. £6. Billy Scurry and Stephen Mullhall
EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm, Dribbler and The Bill.
GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £6. With Orde Meikle and Stuart McMillan... Gareth Sommerville ventures into **THE YARD (Sub Club, Jamaica St. 0141-248-4600. 10-3am)**... Micheal Kilkie gets lost on **THE ARK (The Tunnel, Mitchell St. 0141-204-1000. 10.30-3am. £5/£3).**
GUILFORD: WOK CLUB Bojanglez, 4-6 Woodbridge Road. 01483-456-987. 9-2am. £6/£5. With Jon Skinner, Grant Hutchinson, Simon Clark and Greg Fenton... Dave Gill appears at **ABSOLUTLEY FABULOUS (4-6 Woodbridge Rd. 01483-304-202. 9-late. £6/£5).**
HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 10-2am. £6. Sister Bliss.
LEEDS: UP YER RONSON Music Factory, Briggate. 0113-244-5521. 10-4am. £10. Andy Ward, Marshall and Metzner.
LONDON: GLITTERATI The Cross, Goods Yard, York Way, N1. 0171-837-8640. 10.30-4.30am. £12. Jon Pleased Wimmin and Dave Ryan... DJ Dag, Trevor Rockliffe, Phil Perry and Steve Johnson are at **BEYOND THE FINAL FRONTIER (Complex, 1-5 Parkfield St, Islington, N1. 0171-428-9797. 10-5.30am. £12/£10/£8**)... Mrs Wood and Blu Peter are at the **GARAGE (Heaven, Villiers St, WC2. 0171-839-5210. 9-3am. £7)**... Joel Xavier, Lekker, Nick Hook and Terry Marks all **WHOOP IT UP (The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 11-5am. £8/£6)**... Jasper The Vinyl Junkie, Foster and Unique are at **FLAVOUR (The End, West Central St, WC1. 0171-379-4770. 10-6am. £10/£8)**... Roy The Roach feels like a bit of **HANKEY PANKY (SWI Club, Victoria St, SW1. 0171-287-0705. £10)**... Renaissance take over **FRISKY? (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12)** with The Fathers Of Sound, Joe T Vannelli, Ian Ossia, Marc Auerbach, Nigel Dawson and Brandon Block... Nicky Holloway resides at **THE VELVET UNDERGROUND (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10/£8)**... Jon Carter spins at **MONK ON FIRE (Grays Inn, 4 Grays Inn Rd, WC1. 10-5am. £7/£5)** with Tim Punter, Palio and Andy Forbes... Tall Paul and Steve Lee paint in **THE GALLERY (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10/£8)**... Graham Gold, Dave Lambert, Darren Pearce and Craig Dimech continue at **PEACH (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am. £7)**... Keith, Dodge and Abby play at the **JAZBAH (The Square Room, Leicester Sq, WC2. 0171-738-6527. 10-3am. £5)**... Gordon Kaye and Mark Anthony visit **SLINKY (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £10/£7)** playing alongside Scott Mac and Rob Blake.
MANCHESTER: PLANET SHINE Hacienda, Whitworth St. 0171-261-7518. 10-3am. £7/£4. The Cream Pulse Tour presents Norman Jay, Matthew Roberts, Nipper, Paul Bleasdale, Dave Rolfe and Pete Robinson... The top "Jockey Slut" magazine host **BUGGED OUT (Sankeys Soap, Jersey St, Ancoats. 0161-237-128. 10-3am. £6**).
MANSFIELD: RIPE The Yard, 61 West Gate. 0162-322-230. 8-2am. £5. Nick Rogers and Duncan Betts.
MIDDLESBOROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253-553. £8. Alan Appleton and various guests.
NORWICH: KITCHEN Zoom, Prince Of Wales Rd. 01603-626-638. 10-6am. £7. The Offyerface residents plus Alex Cooke.
NEWCASTLE: NICE Planet Earth, Low Friars St. 0191-232-5255. 10-2am. £6/£5. Phil Faversham, Skev, Hans and chart-topper Ken Doh.
PERTH: WILDLIFE Ice Factory, Shore Road. 01382-581-140. 10-3am. £8/£7. With Zammo, Sommerville and Stuart.
PLYMOUTH: FUNK JUNKIE Sound Factory, Union St. 0378-638-172. 9-2am. £5. Bebe and Funkgland with the Urban Collective crew.
READING: CHECKPOINT CHARLIE Allycat Live, 5 Gun St. 0171-486-1877. 9-4am. £8. Checkpoint relaunches with Jon Pleased Wimmin and Mr C joining Richard Ford, Pierre and Stripe. Coldcut are in the chill-out bunker... **THE FULL MONTY (The Holy Rooms, Castle St. 01734-580-834. 10-4am. £8)** is tonight hosted by Danny Rampling and Tall Paul.
ROMFORD: CULTURESHOCK '96 Hollywood, Atlanta Boulevard. 01708-742-289. 9-3am. £8/£6. Miss Barbie, Tony Grimley, Gareth Cooke, Steve Proctor and Craig Jensen.
SHEFFIELD: RISE Leadmill, 6-7 Leadmill Rd. 01742-754-500. 10pm-4am £7. Luvdup with guests Paul Chiswick and Mad Mike
STAFFORD: SWOON Colliseum, Newport Rd. 01785-229-384. 9-3am. £7/£5. Dave Seaman and Angel.
SWANSEA: UP FOR IT The Escape, Northampton Lane. 01792-290-504. 9-2.30am £8. Judge Jules, Allister Whitehead, Danny Slade and Andy Cleeton.
SWINDON: THE FRUIT CLUB Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. John Kelly, Ellis Dee, Swan-e and DJ Lee.

SATURDAY 6 APRIL

ABERDEEN: CELEBRATE LIFE Joy, 1 Regents Quay. 01224-584-334. 9-2am. £5. Billy Davidson and guests.
BELFAST: WISDOM Network, 11a Lower North St. 01232-238-226. 8-1.30am. £7. Matthew Roberts.
BIRMINGHAM: WOBBLE Venue, Branston St. 0121-233-0339. 11-7am £6/£8/£10. Phil Gifford, Si Long and The Lovely Helen... Jeremy Healy has **FUN! (Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8)** with Danny Technici... Scott Bond resides over at **REPUBLICA (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6)**... **MISS MONEYPENNIES (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50)** continues. Call for guest details.
BRIGHTON: KINKY CASINO Escape,10 Marine Parade. 01273-726-311. 10-2am. £6.50. The Fabulous Hutchinson Bros and Marcus Saunderson... Trannies With Attitude go wild at **GO IT GIRL (The Zap, Old Ship Beach. 01273-821-588. 10-4am. £7.50/£6.50**) with Paulette and Neil Roden.
BRISTOL: SATURDAYS Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am. £6/£8. Call for guest info.
BURNLEY: ANGELS Angels, Curzon St. 01282-352-22. 9-2am. £8/£6. With John Kelly, Paul Taylor and Big Danny.
COALVILLE: PASSION Emporium, Belvoir Rd. 01530-815-278. 9-2am. £7.50. Jeremy Healy, JFK and Tee Smith.
DERBY: LOST IN MUSIC Paradise, Mansfield Rd. 0115-944-4277. 9.30-2.30am. £10/£8. Lisa Loud, Pete Tong and James Mac... Boy George is playing at **PROGRESS (Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £9)** with Jon Pleased Wimmin and Pete & Russel... Tall Paul Newman guests at **SHOPPING (The Trinity, Willow Row. 01332-372-374).** Call for details of guest spinners.
DUBLIN: TEMPLE OF SOUND Ormond Quay. 10.30-late. £8. Fabio Paras and Billy Scurry.
EDINBURGH: REZERECTION PRESENTS THE ARC The Royal Highland Centre. 01661-844-449. 8pm-8am £21/£25 plus a booking fee. Sy, Producer & Scorpio, Brisk, Vibes, Bass Generator, Marc Smith, M-Zone, FX and MCs Sharkey, XXX, G and Toking... Gareth Sommerville and Dave Brown reside at **YIP YAP (La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6)** with a selection of special guests.

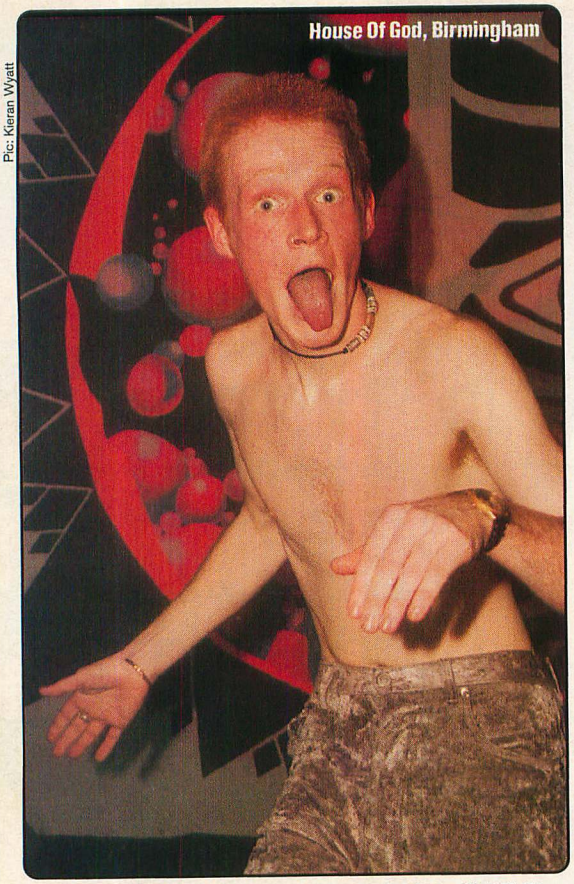
Orbital

IN CONCERT

May 1996	Wed 1	**Wolverhampton, Civic Hall**	01902 312030 & (Birmingham Odeon) 0121 643 6101
	Thu 2	**Liverpool, Mountford Hall**	Student Union, Royal Court, Probe, 0151 709 4321
	Sun 5	**Brighton, Centre**	01273 202881 & Rounder Records (Brighton & Worthing)
	Mon 6	**St. Austell, Coliseum**	01726 814004, 01752 221952
	Tues 7	**Leicester, De Montford Hall**	0116 233 3111, Way Ahead 0115 934 2000
	Thu 9	**London, Royal Albert Hall**	Venue 0171 589 8212, C/C Hotline 0171 287 0932, Stargreen 0171 734 8932, Ticketmaster 0171 344 4444
	Fri 10	**Sheffield, Octagon Centre**	0114 275 3300, HMV, City Hall, Warp, Student Union
	Sat 11	**Cambridge, Corn Exchange**	01223 357851
	Sun 12	**Glasgow, Barrowlands**	0131 557 6969 & TOCTA agents
	Mon 13	**Edinburgh, Usher Hall**	0131 228 1155 & TOCTA agents
	Tue 14	**Newcastle, Mayfair**	0191 261 2606, Box Office 0191 232 3109, Volume, RPM, City Hall
	Wed 15	**Manchester, Apollo**	0161 242 2560 & Picadilly Box Office 0161 832 1111

All Tickets £10.00 except London £15.00 / £12.50 / £10.00, also available from usual agents (subject to booking fee).

A Metropolis, SJM & Renegade presentation by arrangement with the VAT Agency


House Of God, Birmingham

Pic: Kieran Wyatt

GLASGOW: SUB CLUB 22 Jamaica St. 0141-248-4600. 11-4.30am. £8. With Harri, Dominic and Oscar at the controls... Wilba from Club 69 joins Kava Donaldson at the ace **IT (The Arena, Oswald St. 0141-221-4583. 11-4am)**... Andrew Divine and Hush Puppy are at **KNUCKLEHEAD (Art School, 168 Renfrew St. 0141-339-2163. 10-2.30am. £3).**

HUDDERSFIELD: THE INDUSTRY Follies, Lockwood Road. 01484-846-703. 9-late. £7.50/£6.50. Marshall is this week's guest.

LEEDS: BACK TO BASICS Pleasure Rooms. Marrion St. 0113-244-9474. 10-6am. £12/£10. With Ralph Lawson, Huggy, Simon Mu, Lee Wright and James Holroyd... Steve Thomas is at **VAGUE (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £10/£8)**... Call **THE ORBIT (After Dark, South Queen St, Morley. 0113-252-3542. 9-2am. £10/£8)** for guest details.

LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9.30-2am. £10/£7. Paul Bleasdale, James Barton, Andy Carroll, Matthew Roberts and percussion from Shovell... Luke Slater joins Skitch and Andy Nicholson at **VOODOO (Le Bateau, 62 Duke St. 0151-709-6508.10pm-2am. £6**).

LONDON: THE LEISURE LOUNGE 2ND BIRTHDAY 121 Holborn, EC1. 0171-242-1345. 11-6am. £10. Presents Paul Oakenfold, Andy Morris, Arron and a long, long list of guests... CJ Mackintosh and Harvey are over at **RULIN' (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-9am. £15/£10/£8)**... Jon Pleased Wimmin, Brandon Block and Von are at **CLUB FOR LIFE (The Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £12/£10 for Life Organ members)**... Sister Bliss, Tony Price, Andrew Galea and Ian Chapman perform at **BAMBI AND BO (The Cross, Kings Cross Goods Yard, York Way, N1. 0171-837-0828. 10-6am. £15)**... Call **KINGSIZE (Complex, 1-5 Parkfield St, Islington, N1. 0171-428-9797. 10-5.30am. £12/£10**) for guest details... Russ Cox, Paul Tibbs and Keith Fielder reside at **SEX LOVE & MOTION (Soundshaft, Charing Cross, WC2. 0956-438-004. 10.30-3.45am. £8/£7)**... Dr Bob Jones, Paul "Trouble" Anderson and Damon play in the basemant at **LIFT (The Blue Note, 1 Hoxton Sq, N1. 0171-729-8440. 10-5am. £8),** while Earl and Catfish take over upstairs... Dana Down, Matt Jam Lamont, DJ Spoony and Eric Miller play house and garage at **RELEASE THE PRESSURE (Paramount City, Great Windmill St, Soho, W1. 0171-287-0503. 9-4am. £8)**... Benji Candelario, 95 North, Ricky Morrison, Dean Savonne, Marcus Anthony, Ian Gardon and Bump 'N' Hustle all play at **PLEASURE AT THE PALACE (Camden Palace, Camden High St, NW1. 0171-287-0503. 9-8am. £12/£10)**... Nicky Holloway and Chris Good are at **THE VELVET UNDERGROUND (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10)**... Mark Moore, Seb Fontaine and Brandon Block are at **MALIBU STACEY (Hanover Grand, Hanover Square, W1. 0181-964-9132. 10-4.30am. £12)**... Brandon Block, Phil Mison and Marky P can all be found at **BARCABOODLE (Raw, 112a Great Russel St, WC1. 0171-637-3375. 10.30-5am. £12)** with Rob Sykes... Tall Paul and Tony DeVit remain over at **TRADE (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 3am-1pm)**... Kenny Ken, Micky Finn and Randall go **AWOL (SW1 Club, Victoria St, SW1. 0171-613-4770. 10-6am. £12 /£10)**... **BAMBINA** is closed tonight due to **PUSHCA** (at a central riverside location. Call 0171-734-7110), featuring Mr C, K Klass, Fat Tony, Miss Barbie and Lisa Pin-up... Bobbi & Steve host **GARAGE CITY (Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. £10)**... Craig Dimech hosts **THE SATELLITE CLUB (The Colliseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12/£10).**

MAIDSTONE: BABYLOVE The Polo Club, Wierton Place, Boughton Monchelsea. 01622-758-257. 9-2am. The Boot Boys and guests.

MANCHESTER: THE HACIENDA Whitworth St. 0161-236-5051. 9.30-3am. £12. With Graeme Park, Tom Wainwright, Bob Langley and Dick Johnson... John Waddicker is at **LIFE (Bowlers, Longbridge Rd. 0891-517-499. 8-2am. £12),** as are Bowa, Roo, Neil Hinchcliffe and Stu Allen... Luvdup, Tim Lennox, Pete Bromley and Dean Wilson are at **GOLDEN (Sankeys Soap, Beehive Mill, Jersey St, Ancoats. 01782-621-454. 9-3am. £10**).

NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-3am. £7. Scott Bradford, Scooby and guest spinners.

NEWCASTLE-UNDER-LYME: SPOILT Time and Space, The Midway. 0385-245-402. 9.30-2am. £7/£5. Chris Lyons and big guests

NEWPORT: CLICHE Central Square, St Mary's Street. 01785-229-384. 9-2am. £8. Angel Moraes.

NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James St. 0115-9474-819. 9.30pm-2am. £8/£10. Call for guest details... Junior Perez, Lee Ficsher, Dino and Jon Of The Wicked Bitches perform at **THE HOUSE (The House, 169 Huntington St. 0115-956-5324. 10-late. £8).**

PAISLEY: CLUB 69 Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin and Wilba.

SALISBURY: FUNKJUNKIE Chaplins, Catherine St. 0378-638-172. 9-2am. £6. Bebe and Funkgland and DJ Smiffy. And the first 100 people through the door will all receive a free copy of the latest Urban Collective CD, mixed by Paul Gotel.

SHEFFIELD: GATECRASHER SPRING SERIES The Arches, Walker St. 0121-605-8960. 10-6am. £12/£10. With Dave Seaman, John Kelly, Tony DeVit and Dino... Benji Candelairio and Dave Camacho will be guesting at **SATURDAYS AT REPUBLIC (The Republic, 112 Arudel St. 0114-249-2210. 9-4am. £8/£7)**... Farley "Jackmaster" Funk, Jon Pleased Wimmin, Seb Fontaine and Mark Wilkinson all spin at **LOVE TO BE (Music Factory, 33 London Rd. 0113-242-7845. 9-4am. £10).**

SOUTHAMPTON: MENAGE A TROIS BOAT PARTY Ocean Village. 01329-313-339. 9-3am. £11. Paul Sawyer, Gary Bennetton, Andy Fisher, Robert Webb and Andy Manston set sail for a night of superb sounds... Ben Astill is still at **HULLABALOO (City Of Sound, 19 Hanover Buildings. 01703-225-275. 9-2am. £5/£4/£3)** with Christian Leigh, Mike Spacey and guests.

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-277. 9pm-2am. £6. Graham Gold and Si Barry.

SWANSEA: ESSENCE The Escape, Northampton Lane. 01792-290-504. 9-2.30am. resents Pete Heller, Marc Auerbach, Danny Slade and Jamie Griffith.

SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. DJ Disciple.

WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 9-5am. £12. The Renaissance team take over the club tonight with a line-up of special guests including The Fathers Of Sound, Parks & Wilson, Joe T Vannelli, Danny Rampling, Nigel Dawson, Quivver andMark Tabbemer.

SUNDAY 7 APRIL

BIRMINGHAM: WOBBLE MEETS CLUB FOR LIFE Venue, Branston St. 0121-233-0339. 11-7am. Jeremy Healy, Brandon Block, Francesco Farfa, Phil Gifford, Si Long and The Lovely Helen.

CHERTSEY: FULL CIRCLE Quay Club, Chertsey Bridge Rd. 01753-263-0420. 4pm-midnight. The Full Circle team celebrate the launch of their "Science Behind The Circle" album with guest spinners David Holmes, Richie Hawtin, Billy Nasty, Slam, Andy Weatherall, Secret Knowledge and Fabio Paras. Phil Perry, as ever, is the resident.

FOLKESTONE: HAVIN' IT La Parisienne, Marine Parade, Sea Front. 01303-245-245. 8-late. £5. Farley Jackmaster Funk, Dave Reeves, Tony Holmes.

GLASGOW: SUB CLUB Sub Club, 22 Jamaica St. 0141-248-4600. 10-3am £8. Andrew Weatherall.

LONDON: METALHEADZ The Blue Note, 1 Hoxton Sq, N1. 0171-729-8440. 7-midnight. £7/£4. Goldie presents Grooverider, Fabio, Kemistry & Storm and Cleveland Watkiss... Justin Robertson, Alex Reece, James Lavelle, Dean Thatcher, Richard Fearless, Jon Carter, Kirsty McAra, Alex Sparrow and Simon Fathead all spin at the **ATHLETICO ALLNIGHTER (Complex, 1-5 Parkfield St, Islington, N1. 01785-223-826. £15)**... Richie Hawtin is at **STRUTT DEUXE (Venue TBC. Call 0181-964-3172. 9.30-4.30am. £12)** with Nick James... Luke Howard and Princess Julia host **QUEER NATION (The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3.30am £6)**... **THE RUMPUS ROOM (The Albany, Great Portland St. 7-12am. £3)** continues... Pete Wardman and Drew are at **SUNNY SIDE UP (The Chunnel Club, 101 Tinworth St, SE1. 0181-723-4884. 7am-6pm. £5)**... Danny Foster, Andy B and Scott Bradley play soulful garage at **GOOD LIFE (The Music Box, 50 Clapham High St. 0171-622-9980. 7pm-12.30am. £5/£3).**

SHEFFIELD: GATECRASHER EASTER BALL The Leadmill, 6-7 Leadmill Rd. 0121-605-8960/70. 9.30-6am. £16. Boy George, Tall Paul Newman, Allister Whitehead, Seb Fontaine, Scott Bond, Andy Clarke, Dino, Phil Sagar and Matt Harding with Billy Ray Martin live on stage.

MONDAY 8 APRIL

LONDON: THAT'S HOW IT IS Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. James Lavelle, Ben Wilcox and Gilles Peterson... Jim Masters is **CHILLIN' (Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free)**... Phil Brill and DJ Alice host **CLUB TROPICANA (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5/£3)**... Nicky Holloway and Paul Harris are at **WORLD RECESSION (Velvet Undreground, 143 Charing Cross Rd, WC2. 0171-436-1659. 10-3am. £5).**

MIDDLESBOROUGH: RENIASSANCE BANK HOLIDAY BALL The Empire, Corporation Rd. 01782-711-886. 9-2am. £8. With Jon Pleased Wimmin and Marc Auerbach.

TUESDAY 9 APRIL

CANTERBURY: THE COLLECTIVE Cuba, 59 Northgate, Kent. 01227-456-857. £1. Jazzy drum 'n' bass.

LONDON: THE PINCH The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5/£4/£3. Francesco Farfa joins Fabio Paras.

MANCHESTER: STONELOVE Hacienda, Whitworth St. 0336-404-960. 9-late. £2.50/£1. A big student night where the drinks are only £1.

THOSE WHO ROCKED IT

Doc Scott

- **Doc Scott at Metalheadz, London**
- **Jon Dasilva at Fun!, Birmingham**
- **Derrick Carter at Vapourspace, London**
- **Paul Oakenfold at Full Monty, Reading**
- **Secret Knowledge at Mantra, Hull**
- **Tony Humphries at The Cross, London**
- **Harvey at The Republic, Sheffield**
- **Allister Whitehead at Cream, Liverpool**
- **Lawrence Nelson at The Gallery, London**
- **Steve Bicknell at Barundi, London**

THOSE WHO LOST IT

- **The entire Bubble Club, Birmingham!**

THOSE WHO FAILED TO SHOW

- **Darren Emerson at Vapourspace, London**
- **Jeff Mills at Voodoo, Liverpool**
- **Smokin' Jo at Lakota, Bristol**
- **DJ Food at It's Obvious, Leeds**
- **Colin Dale at Deep Space, London**
- **Ashley Beedle at Lakota, Bristol**

THOSE WHO WERE LATE

- **Robert Hood at Voodoo, Liverpool. A record-breaking one hour and 50 minutes late!**
- **Carl Cox at Naughty But Nice, Hereford and Cream, Liverpool**

If you feel you've been let down by a DJ or a club, then call the MUZIK complaints desk on: 0171-261-7518

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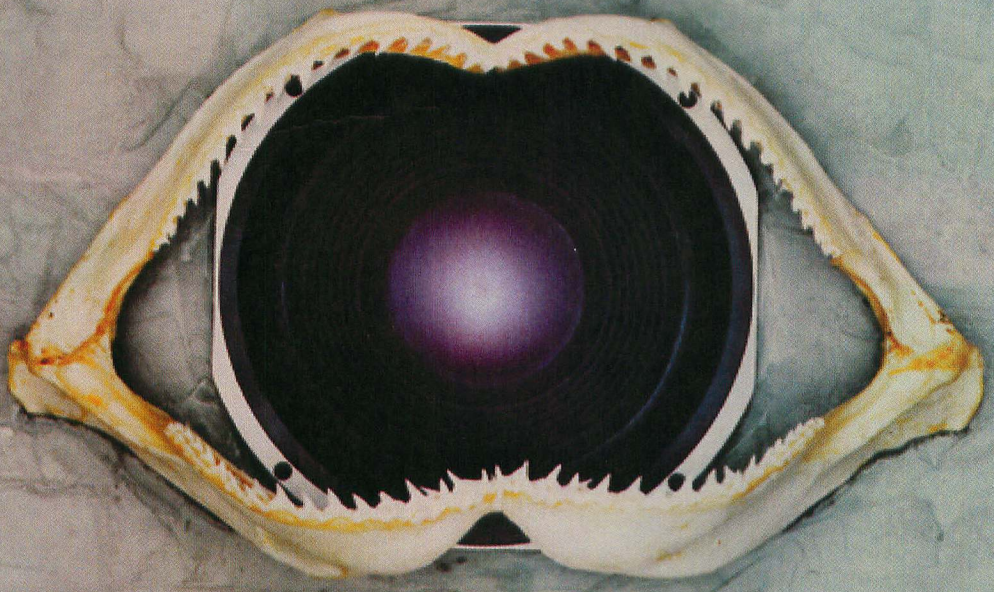
plus DJ's



Thursday 18th April 1996
Bristol University, The Anson Rooms. 8pm - Late
Tickets £10 adv. from Our Price 0117 929 9008, Rival (Park St), Replay and all usual agents

Friday 19th April 1996
Cardiff University. 9pm - 2am
Tickets £10 adv. from Venue 0122 238 7421, Spillers, Ticketline and all usual agents

Saturday 20th April 1996
Manchester Academy. 9pm - 4am
Tickets £12.50 from Piccadilly Box Office 0161 832 1111, Student's Union and Royal Court (Liverpool)

Monday 22nd April 1996
Brighton Event. 9pm - 2am
Tickets £10 from Dome 0127 370 9709, Venue, Rounder Records and all usual outlets

Tuesday 23rd April 1996
Nottingham Rock City. 9pm - 1am
Tickets £10 adv. from Venue 0115 941 2544, Way Ahead 0115 934 2000, Selectadisc and all usual outlets

Wednesday 24th April 1996
Norwich UEA. 8pm - Late
Tickets £10 adv. from Venue 0160 376 4764, Andy's Records, Our Price, City Hall Ticketshop, Soundclash and all usual outlets

Friday 26th April 1996
Wolverhampton Civic Hall. 9pm - 2am
Tickets £10 adv. from Venue 0190 231 2030, Odeon 0121 643 6101 and all usual outlets

Saturday 27th April 1996
Sheffield University, The Octagon. 9pm - 2am
Tickets £10 adv. from Venue 0114 275 3300, Sheffield City Hall, HMV Shops, Warp and all usual outlets

Sunday 28th April 1996
Leeds T&C. 8pm - Late
Tickets £10 adv. from Venue 0113 280 0100, Jumbo, Cavendish Travel, Rocks Off (Bradford) and all usual outlets

CPL Presents
Monday 29th April 1996
Glasgow Barrowlands. 9pm - 2am
Tickets £10 adv. from Virgin Records (Glasgow & Edinburgh) Tower Records and TOCTA outlets throughout Scotland 0131 557 6969. 24hr credit card hotline 0141 556 5555 (First Call)

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COMING NEXT MONTH IN MUZIK

FREE CASSETTE

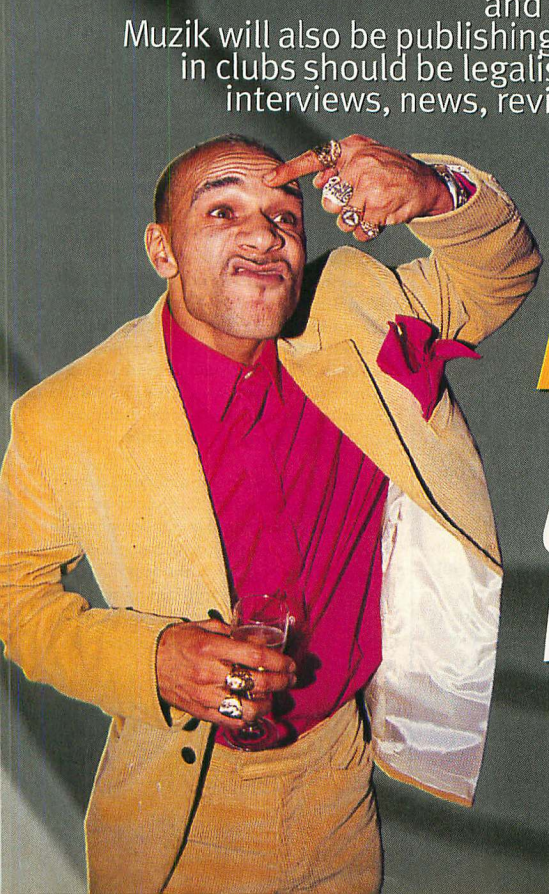
GOLDIE

PRESENTS THE METALHEADZ SESSIONS

Right now, Goldie is unquestionably jungle's biggest star, a larger-than-life drum 'n' bass demon and diplomat. With his groundbreaking "Timeless" album selling over 100,000 copies and the "Inner City Life" single storming the Top 40, the man with the golden teeth is pioneering the breakthrough of jungle in 1996. He plays live, he's a graffiti maestro and he's also the head honcho of the truly stunning Metalheadz label, which has been responsible for some of clubland's greatest 24-carat nuggets.

The next issue of Muzik comes with a free 40-minute Metalheadz cassette custom-built by Goldie for your aural delectation, which includes tracks from his label's back catalogue and some thoroughly bass-tastic exclusives. We can't tell you the full line-up just yet, because Goldie is still rummaging through his studio vaults to find only the very choicest cuts for this never-to-be-repeated special. But we do know that Lemon D, Dillinja, Photek and Jay Majik will definitely be on there.

Muzik will also be publishing the results of our Ecstacy phone-in. Do you think E-testing in clubs should be legalised? Plus, of course, our inevitable infinity of inimitable interviews, news, reviews and listings. Oh, and the occasional hanging. . .



MUZIK

FROM BASS METAL TO GOLDIE

On Sale Wednesday April 10

Mouth Off!

edited by **Calvin Bush**

Send your abuse, applause, apologies, accidental angst and acid house prose to: **Mouth Off**, Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. And please include your name and address. e-mail: muzik@ipc.co.uk

WELL, you're 10 issues old now and you are still printing letters from people sad enough to write in to say how much they love your latest issue. Grow up!

After 10 months, we can safely say your mag is bound to be around for a fair old while, so there is no longer any need to print these space-wasting messages. Is there nothing else in the postbag, or are you just bathing in the glory of your own sucess? Well, if you have to do it, please do it somewhere more private because it's making me chuck.

What we really want is more argy-bargy between the punters.

GARETH NICHOLLS (g.a.nicholls@lut.ac.uk)

We weren't too sure whether we agreed with you to begin with, Gareth. But when our Editor started walking through doors sideways due to the size of his swollen head and our assistant editor insisted on entering the office each day to the sound of the "Hallelujah Chorus", accompanied by a trumpet salute from a chap called Gabriel, we realised you may just have a point. So if we don't get enough abusive letters from you people every month, we hereby promise to atone by flagellating ourselves with *al dente* tagliatelle. Deal?

I HAVE just read your latest issue. Now I know that being a music critic is a difficult and often misunderstood activity, but I just have to comment.

Until Dave Mothersole, whoever he may be, has spent an equivalent amount of time and effort in reviewing my records as I have in creating them, would he please refrain from giving all of my releases such unfair and obviously biased reviews?

My last three releases, all of which I have worked bloody hard on, are the products of a great amount of contemplation about the global techno movement in the late Nineties. And they have all been tainted by Dave Mothersole and his faint praise and crap comparisons.

Being a British techno producer is hard enough as it is and a bit of support would go a long way. I refuse to accept my work is "competent but clumsy" (and worth just two and a half points out of five). So, Mr Mothersole, please remove that chip from your shoulder.

CRISTIAN VOGEL, Brighton

NOBODY is getting the facts right about the David Holmes/Belfast issue. When he gives an interview, all he does is talk about Belfast and how much we love him. But this isn't exactly true, because when he plays for us all he does is experiment, and if we like it then he uses it in the big clubs in England. He is also an arrogant, rude so-and-so with a ego problem. Yes, he is a good DJ, but there are far better in Belfast. He needs to remove his head from his arse, where it is firmly stuck.

There has been this joke going around Belfast for a while now which is along the lines of, "What's the difference between David Holmes and God? God doesn't wander around Belfast thinking that he's David Holmes".

ANONYMOUS, Belfast

WHAT is it with doormen with attitudes? After deciding on a night out at Shindig in Newcastle, and after ringing up to check on their dress code, a mate and I drove from Norwich for four and a half hours in the expectation of a good time. But all we got was a two-hour wait outside and, when we reached the door, we were told by a certain doorman that my mate was not allowed in. No reason was given. We were then told to go home.

Clubbing in Newcastle? Up yer arse, mate! I'll stick to down south in the future. Which just leaves it for me to say thanks to Shindig for fucking up our night!

PISSED OFF, Norwich

WHAT is it with certain clubs and their ridiculous dress codes? Bearing in mind Muzik's review of Birmingham clubs a few months ago, a few of us decided to go to Wobble. The article said "no check shirts or Rockport boots", so steering clear of these but dressing smartly, we drove the 50 miles from Rugby, only to be turned away for being "too casual". At least four lads in front of us in the queue were wearing check shirts and they were admitted without a problem.

The dance scene is supposed to be all about freedom of choice and it's a shame a few more clubs don't follow this idea. If you're going to be arseholes, why not change your name to Ritzy's?

DAVID S, Rugby

PS Writing things such as"have one" or "clean teeth" when explaining your dress code does not make you hip and trendy. It's just pretentious arty cack.

See And Another Thing...

WE have to mention that your magazine is completely against hardcore and your writers' views on it are pathetic. Why not have a section for this music?

We need to have a broader view. Even in the record reviews, there is never any hardcore. The fact is that it is here to stay and the sooner you realise it, the sooner your otherwise great mag will become even better.

Respect to all the hardcore ravers. And remember, hardcore will never die!!!

DAZ M, RICH LAWSON AND THE CARLISLE CREW, Carlisle

THOSE of us who were lucky enough to have been at the Brit Awards to witness the incident between Jarvis Cocker and Michael Jackson think that some balance should be put into the highly subjective media coverage of the event.

"Jarvis Cocker assaulted three children"? Yes, Cocker did get on the stage while Jackson was performing and, yes, he did bump into a child. However, the fact is he was unbalanced by a security guard who was attempting to remove him from the stage. But what seems to be being overlooked is *why* he went on stage.

Those of us who witnessed the event were surprised, not to mention extremely disappointed, that Jackson was the only artist on the to not actually perform live on the night. As a name of major standing, to compound this sin with his grotesque and melodramatic use of multi-cultural children to his own end, was felt by many to be the final straw.

We watched in disbelief as Jackson's show reached biblical proportions. Jarvis Cocker, plainly disgusted by this display, reacted by going on stage to remonstrate against the entire shallow sham and the media are quite wrong to persecute him for his genuine, if possibly overstated, reaction to this performance.

FENELLA DAVIDSON & TONY PIERCY (FROM LOGIC RECORDS), BIFF WORSLEY & JACK STEVEN (M&G RECORDS), DAVE DUNNELL, MEL BROWN & GORDON DUNCAN (ARISTA RECORDS), London

Funny how quickly Michael Jackson has been re-elevated to untouchable status by the tabloids, isn't it? How quickly they forget those accusations of child abuse. Even funnier is that nobody questioned his use of the children on stage and the way he had them virtually worshipping him as some sort of Messiah. Still, given that Virginia Bottomley (a woman who was to the National Health Service what Dracula is to blood-transfusion banks) was in the audience, surely Jarvis Cocker got the wrong target?

IN the review of Robert Miles' "Children" in your last issue, you talked of "slapping on a couple of remixes" to cash in on the track. If you actually listen to the record, however, you will notice that there are no new mixes of the track whatsoever.

As Robert's manager, I was pleasantly surprised when deConstruction agreed with me that the original cuts were strong enough to suceed on their own, and that throwing money and big name remixers at the project would have detracted from it rather than contributing to it.

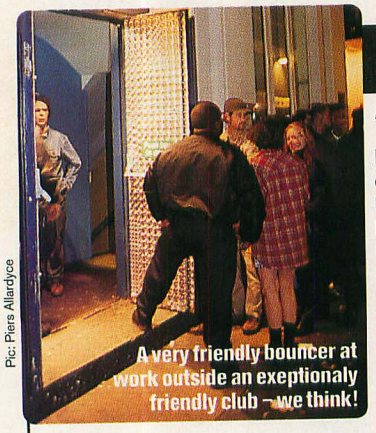
In fact, the only new mix is the radio edit. I'm only sorry that your readers will now buy the deConstruction version of this release hoping to find new mixes which are not actually there.

GAVINO PRUNAS, London

Apologies for that, Gavino. Put it down to the pressures of 36-hours of non-stop record reviewing, a situation made worse by having to sit through endless Armand Van Helden mixes of Robson & Jerome. To say nothing of token jungle reworks of Sting B-sides. A cursory glance through the register of patients currently at the nearest Betty Ford-type clinic will testify to this. It bears an uncanny resemblance to our list of contributors. Erm, I'll have my usual carrot juice and tonic, thankyou nurse. Easy on the juice this time...

THE rise of DJs spinning extended sets (up to and even beyond five hours) will no doubt lead to an increase in their wages, to compensate them for not being able to play two gigs in one night. But I am a bit worried that this might mean some of the promoters will no longer be able to afford these fees and will consequently move in the opposite direction?

Maybe we are going to see top names such as Sasha, Jeremy Healy and Carl Cox booked for five-minute sets rather than the five-hour faves we all love. Then



Pic: Piers Allardyce

A very friendly bouncer at work outside an exeptionaly friendly club – we think!

AND ANOTHER THING...

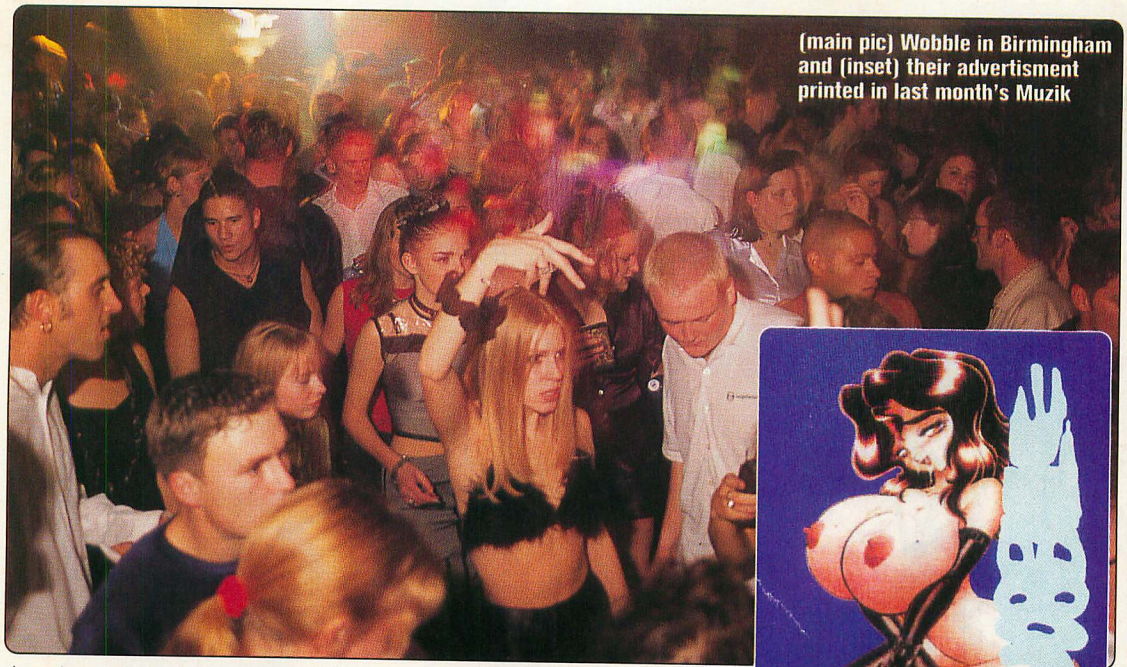
"WHAT is it with doormen with attitudes?" asks Pissed Off from Norwich. And David S from Rugby wonders, "What is it with certain clubs and their ridiculous dress codes?" They are not the first people to express their exasperation with the attitude of bouncers at some of the country's top clubs. We've all had our very unfair share of hassles, attitude, belligerence and downright abuse from doormen. This very writer has had to watch his girlfriend being roughly pushed up against a wall, hand on chest, by a bouncer at one of London's supposedly top West End clubs. It's just not on.

But should we have any sympathy with doormen? Or are they power-crazed morons with a taste for giving you aggro just for the hell of it? There is no doubt they have a tough job at times. Many clubs have had door staff knifed or shot at by disgruntled punters who've been refused admission. They have to search people, confiscate drugs and dangerous weapons, take abuse from pissed-up punters and eject troublemakers. It should be pointed out that they are first in the firing line for complaints and the last to get acknowledged when they do their job well and keep venues safe.

Still, that's no excuse for the management not ensuring that their bouncers treat punters as customers. There are clearly a lot of people controlling door policy who have nothing but disdain for the clubbers. Some councils operate registration schemes, licensing only those doormen who have completed their training are employed. But there's more at issue here. It's a question of attitude. Doormen should look upon clubbers as clients first, and potential sources of trouble second. And management should take complaints about their door staff seriously. All they need to do to uncover any problems is ask their own mates to join the queue and report back on any jip they got from the bouncers. Remember, you, the clubber, have the choice. If you like a club but their bouncers are out of order, let us know and don't go back.

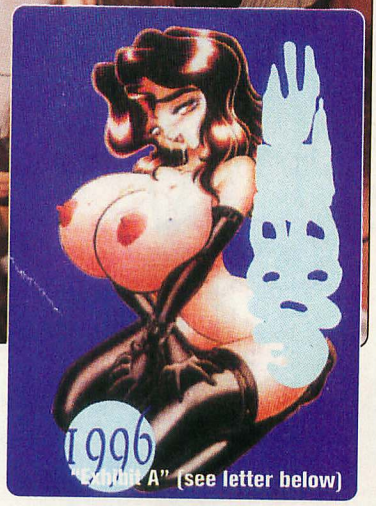
Our message to doormen? We're watching you watching us, boys. We're not prepared to be treated like cattle. Think about it.

Calvin Bush



(main pic) Wobble in Birmingham and (inset) their advertisment printed in last month's Muzik

Pic: Raise-A-Head



"Exhibit A" (see letter below)

the various clubs in our cities will need to join forces to produce a flyer advertising a top jock playing a five-minute set in each of their clubs on the same night.

PHAT PHIL COOPER, Colwyn Bay

Even better, Phil, given the standard of a few of the so-called top DJs out there (you know who they are), perhaps we should think about allowing the crowd to deliver their verdict. Instead of a promoter paying a DJ, they could just pass a hat around at the end of the night. That way the spinners will truly get what they deserve. In more extreme cases, the crowd could even pay the DJ *not* to play. Now there's a thought.

I WOULD like to express my anger about Bagleys Warehouse in London. Bagleys recently claimed they had refurbished their venue, so we went to check it out. Much to our disappointment, all they had done was paint the walls, stick a few polystyrene hearts all over the place and paint murals on the doors. These small changes I could put up with. But the real turn-off was the dismal dancers which they provided.

I love to watch good, inventive dancers (both male and female) as they really help to provide a lively atmosphere. However, these dancers were so crap, the club may as well have used cardboard cut-outs. It angers me that the punters are paying for these dancers to stand in one spot waving a couple of feather fans around.

They didn't inspire me to dance at all. So come on Bagleys, get your act together!

ALIX, Herts

THANKS very much to Cathy Layton and Pete Coombes for their letter bigging up Shark Attack in the last issue of Muzik.

There is so much excellent house music around which you hardly ever get to hear in clubs. If artists such as DIY, Basement Jaxx, Carl Craig, Faze Action and The Idjut Boys were allowed to shine through, there wouldn't be so many people proclaiming the demise of house music.

Your point about drugs was a good one. You should not need to take anything to appreciate the sounds and have a good time. We want people who come to party, not people who pop three pills and then want to hear just one type of music all night. Fuck that. Get a life! There is no denying that chemical enhancement, on occasion and in moderation, is a blast. But having said that, Ecstasy has played its part in the creation of some of the most banal music ever made.

Shark Attack, along with Ashley Beedle, will be at Club Circa on April 6. If Cathy and Pete would like to get in touch, we will happily put you on the guest list for your kind words. Fight the power.

MATT MUNDAY (SHARK ATTACK), London

Call the Muzik office, Cathy and Pete, and we'll pass on your details.

I AM writing to express my disappointment and anger after deciding to visit Vague in Leeds on Saturday, February 10.

Arriving at the club just after 9.20pm, we joined what seemed to be a relatively small queue. We were told the doors would be opened at 10pm. Members and guests queued directly outside of the door and began going in. Our queue slowly moved forwards and, bizarrely, at one point one of the door-pickers shouted down our queue that any men wearing skirts on could join the other queue and go straight in.

However, by 11pm we were absolutely nowhere near the entrance, the reason being the number of guests and members arriving. Obviously, there was no time-limit for guests and members to arrive. A few people began leaving the queue, but we decided to hang on. Members and guests were still arriving and walking straight in at 11.30pm, leaving us almost freezing to death outside. The door-pickers seemed oblivious to this.

Finally, just after midnight, (and about 10 places from the door), they announced the club was full, adding that if you hadn't been before you wouldn't get in. My boyfriend and I left and went home.

In total, we waited for over two and a half hours in a queue which had only around 120 people in front of us! Is this how to attract new customers? If non-members have to queue all night, how do I join?

Incredibly, my boyfriend and I would still like to visit the club, but will not repeat the same fiasco next time. I look forward to reading Vague's comments.

KATHRYN HOWGATE, Cleckheaton

Well Vague, the ball is well and truly in your court, isn't it? A guest list situation might sort this one out. What d'you say?

IMAGINE my reaction when I stumbled on this piece of shit in Muzik's reviews section (see "Exhibit A", inset, above right). Now I'm not an uptight girlie, but this is taking the piss. Yes, Wobble, it's funny to, erm, cum up with a bird with huge tits covered in spunk. How long did it take you to decide on this one?

Now I am all for genuine expressions of sexuality, but this offensive, get-a-quick-laugh-boys bullshit has no place on flyers or in a self-respecting magazine. Us girls aren't just fluffy extras on the side, so don't fucking sideline femininity for the sake of tits, wonderbras and crass images.

Show some respect and a bit of brains. And Muzik, shame on you for allowing this sort of derogatory trash a place in your mag. And don't tell me I have no sense of humour, because misogyny masquerading under the guise of "it's just a laugh, luv" is strictly no go.

G.E.M., London

Any comment, Wobblers?

DAVE Clarke claims that he can't get into ambient music. But Dave, you are missing out on a whole different dimension. You should check Coldcut, who have brought us to a state of super-chill. A lot of great ambient records have come out over the years, so how about an article revealing the members of the "New Chill-Out School"?

I also think that a lot more clubs should be dedicated to just chilling. I recently went to The Big Chill and, like a good bottle of Riesling, I was well chilled.

One last point. I notice Tribal Gathering are not having a chill-out tent this year. I suppose that there is the practical problem of mud and people not being able to doss down, but perhaps they could make the whole area a clean area with those big gym mats and make people leave their shoes in a shoe room.

PAUL TORELLI, London

Speaking as a fully paid-up member of the Horizontal Music Appreciation Society (with all its hideous initiation ceremonies involving intense awakening-deprivation), I personally won't rest until each and every one of us at Tribal Gathering is supplied with our own flotation tank and goldfish to swim around inside with us. You've got to sleep for your right to party!

MUZIK

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april tomfoolery!

paranoia

Professors Plug and Lug

EAR YE? EAR YE? EAR YE?

THE year is 2003 and the world of dance music is in a state of crisis. The problem? Hearing. After years of megaton woofers and tweeters, all-night DJing with excessive frequencies and generally sticking their heads in bass bins "because it feels kinda nice", the damage is starting to affect artists' careers. They are worried. Very worried. And so it is that some of the scene's ambassadors and stars gather to attend a crucial moratorium convened by Muzik magazine, with a little help from Bide-A-Wee Home Hospital Care hearing specialists, Professors Plug and Lug.

MUZIK: Thank you for coming to this highly important gathering. Now, to illustrate the problem which has struck fear into our world of dance music, allow us to play you something on the office stereo.
(The journalist places a record on the turntable. The longer it plays, the more obvious it is that something is seriously wrong. The sweeping string introduction is appallingly loud, but when the breakbeats start, the volume drops to a whisper. Within a minute, the record has inexplicably swerved from one to 10 and back again on the volume meter)
MUZIK: That, we're sad to say, is Goldie's new single. Goldie, maybe you can explain the problem?
GOLDIE: *(shouting loudly and waving what seems to be a ram's horn)* TOO FUCKIN' RIGHT I CAN! SO YOU WANNA KNOW JUST HOW BAD THIS SHIT IS MAN? LEMME TELL YOU. IN THE GOOD OLD DAYS, THIS HORN WAS MY TOTEM, MY BADGE, A SIGN OF MY HARDCORE DEVOTION TO THE APOCALYPTIC FUTURE THAT IS JUNGLE. EVERY FUCKIN' RAVE I WENT TO, I'D BLOW THIS LITTLE MOTHER 'TIL MY LUNGS WERE BIGGER THAN A PREGNANT ELEPHANT. THE CROWD LOVED IT. AND NOW, IT'S THE ONLY GODDAM THING THAT I CAN HEAR MY OWN GODDAM RECORDS WITH *(sticking the horn in his ear)*. AH-HA. THAT'S BETTER. CAN YOU TURN THE STEREO UP. IT'S GETTING SO A MAN CAN'T EVEN HEAR HIS OWN FUCKIN' BRILLIANCE.
(Goldie cranks up the stereo a few more notches with barely a flinch from the assembled gathering)
PROFESSORS PLUG AND LUG: Agggggggghhhh!! Goddam, vot is ze problem vit you youngsters. Turn zis racket down.
MUZIK: *(shouting over the top of the din)* Björk, was "It's So Quiet" about your well-documented hearing problems, then?
BJORK: Oh, so-so-so-fluffikinny-quieteee-hee-heee-heeee-screee-e-e-e-e...
KENNY "DOPE" GONZALEZ: *(putting his fingers in his ears)* YO! GODDAMIT, WILL YA QUIT WITH THAT MO' FUCKIN' SCREETCHIN' VOICE?! IT'S STARTIN' TA MESS WID DA FREQUENCIES O' MY HEARING AID. SHUT DA FUCK UP!!!
GOLDIE: *(turning the volume on the stereo up even higher)* CHECK THIS FUCKIN' 435-PIECE STRING SECTION, MAN.
PROFESSOR LUG: It's clear this patient is suffering from low-level white noise generation overdose. We recommend a long-term course of CZFNO.
MUZIK: What does that stand for?
PROFESSOR PLUG: Cut Ze Fucking Noise Out!
GOLDIE: NAH, I CAN'T FUCKIN' HEAR IT EITHER. THIS STEREO MUST BE BUSTED, MAN. *(turns up the volume on the stereo still higher)*
ROGER SANCHEZ: UFOs? Who mentioned UFOs? I might of known those pesky little green men would have something to do with it. I bet the CIA saw how all kids were enjoying going to clubs and paid the aliens to come to Earth and zap the ravers with a cryo-genic gamma ray to make everyone deaf.
SCANNER: *(twiddling his headset)* Hey, maybe my amazing scanning device can help out. Let me see what we can pick up... *"Oscar-Foxtrot-Alpha-Three come in, can you hear me.... Coming up right after the break, why Liz Taylor has goats in her bathroom... Scanner, Scanner, can you hear me? It's Mum. Will you put your silly toy down and come home. Your supper is on the table."* Ah, erm, whoops *(leaves the room, flustered and blushing).*
GOLDIE: YA SEE? POOR KID COULDN'T EVEN HEAR MY FUCKIN' AMAZING RECORD, SO HE'S GONE AND LEFT NOW. WHAT THE HELL KIND OF TINPOT STEREO IS THIS? *(turns the volume up to maximum. A terrifying cacophony of feedback and noise fills the room. Seconds later, the entire system blows up with an enormous "Bang!")*
GOLDIE: FEEL THE POWER OF MY BASS!!!
THE OTHERS: *(together)* Eh? What's that you say?
MUZIK: So, in conclusion, it looks like clubbing does indeed damage your hearing.
KENNY "DOPE": Rubbing images your fearing? What the hell you on about, boy? YA GOT SOME KINDA PROBLEM WITH YA SPEAKING?

JON CLEESE WIMMIN

TEARING it up in all the hottest, coolest clubs in London, Leeds, Liverpool, Manchester, Glasgow and Bognor Regis is the hottest, coolest DJ on the block right now... Jon Cleese Wimmin.

He's zany, he enjoys dressing in women's clothes for amusing effect, he makes squawking noises, he does very dodgy impersonations of Joanna Lumley, he's the reason Ministry Of Sound renamed themselves Ministry Of Silly Dances, he's cruel to his partner (Latino techno specialist DJ Manuel) and he's got his own drum 'n' bass sideline project under the name of A Guy Called Wanda (he rejected the name A Fish Called Gerald as "far too silly"). But Jon Cleese Wimmin ran into trouble at the most recent Tribal Gathering, where the German DJ Sven Vath was also playing. First he erected large placards around the site urging punters "Don't Mention The War" and then he got into a backstage argument with Vath which culminated in the following, now infamous exchange:

VATH: Will you please stop talking about the war!

CLEESE: Well, you started it!

VATH: No, I didn't!

CLEESE: Yes you did, you invaded Poland!

Whereupon he is said to have goose-stepped around the dancefloor in a highly hilarious manner.

RAVING!

Each month, a typical character from clubland mounts the Muzik soapbox to air his grievance.

This month: DEAN from Walthamstow on the vexed issue of WATER AVAILABILITY in nightclubs

I realise this one has been done before, right, but I don't think it can be, like, stressed too often how important it is for clubs to provide a free tap-water facility for their patrons. In other words, us, the punters. I WANT SEX! DEAR GOD, PLEASE, I REALLY NEED SOME SERIOUS SEX, MAN!

Er, sorry. As I was saying, the dehydration which takes place, like, in clubs when you are dancing unrelentingly or in some other new, hip style. And everybody is well aware of the consequences of that, aren't we? So to be on the safe side, right, you should rehydrate on a moderate but regular basis throughout the evening... OH GOD, IF I DON'T GET ME SOME SERIOUS SEX SOON I'LL EXPLODE! I HAVEN'T HAD A SHAG IN MONTHS! AND EVEN THEN IT WASN'T A PROPER ONE. IT WAS MORE OF A GROPE! I NEED A GOOD, HARD SHAG AND I NEED IT NOW!

Ah-hem. Er, I beg your pardon. Now where was I? Oh yes, dehydration. Of course, there can be dangers in drinking too much water, but that is not likely to happen when unscrupulous club owners only make water available in fancy bottles at exhorbitant rates across the bar. Whatever next, a tax on air? It is disgraceful, right, that young people should be exposed to the risk of... SEX! SEX! WILL SOMEBODY PLEASE CONSENT TO HAVE SEX WITH ME?!!... er, the risk of severely damaging their health through lack of fluids, all to make a few extra... GOD, LAST NIGHT I WAS SO DESPERATE I HAD TO SHAG THE SOFA!! WHY DOESN'T ANYBODY WANT TO HAVE SEX WITH ME?... er, quid?

In the absence, of, like, decent legislation, it's up to us, the punters, to apply pressure. It's our bodies and our health which are at stake. STAKE? OOOOH, TO BE TIED TO A STAKE AND SMEARED WITH MOLASSES, LICKED CLEAN, THEN SHAGGED REMORSELESSLY! WHY DO ALL GIRLS IGNORE ME? WHY DO THEY IGNORE ME? COME TO THAT, WHY DOES EVERYONE IGNORE ME?

Er, thankfully, most clubs are getting now the message in the light of recommendations and suchlike and water taps are more widely available. But we mustn't be complacent. It's only through our ceaseless... OH GOD, WILL NOBODY OUT THERE TAKE ADVANTAGE OF THIS RAGING HARD-ON I'VE GOT? THE ONLY REASON I WANT WATER TAPS TO BE AVAILABLE IN CLUBS IS TO COOL DOWN MY POOR, HOT, THROBBING WILLY! I HAVE TO WEAR ASBESTOS PANTS! I'VE BEEN GOING THROUGH SIX BIG BAGS OF ICE A DAY! I'M DESPERATE! SOMEBODY, SOMEWHERE, PLEASE SHAG ME! YOU WOULDN'T HAVE TO PAY ME, I'D PAY YOU!...er, our ceaseless vigilance that... SEXXXXXXX!!!

So there it is. Take care, now. And talking of water, I'm off to tie a brick around my neck and throw myself into the canal...

SAINTS & SINNERS

STEVE HITCHCOCK (CRESCENDO)

For paranoia beyond the call of duty. So worried is Steve about his sound files burning down while he's not home, he carries all 500 of them around with him wherever he goes. He even sat at his parents' house on Christmas Day with his suitcase of floppy discs under his chair.

KRISSY UNDERDOWN

Checking out Kevin Saunderson playing at Hollywoods in Romford, a Muzik journalist persuaded Krissy, Jon Pleased's manager, to pull down the Detroit hero's tracksuit. Which she did, bang in the middle of a mix. Sadly, our snapper failed to capture the moment, so we'll never know whether it's "Big Fun" or "Big Bum".

GOLDIE AND ALEX REECE

For falling out and scrapping like wildcats on the floor at Speed. We don't care what caused the spat. Come on boys, get in touch with your innermost hippy feelings and, like, let's all get on together again.

ANGEL MORAES

Laid low by a stomach bug, the New York DJ was looking bad before his guest slot at London's Plastic People. His manager made her way to the club, saw how great it was and called Angel immediately. He rushed down to play... After he had been into the club's toilets for one last huey.

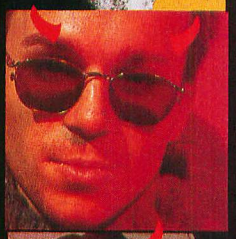
SASHA

Our Northern sources inform us that, in his hell-raising days of yore, Sasha was more fondly known as "Slasha". Rumours that he acquired this name for falling asleep on a sofa after a particularly heavy session and, erm, how shall we put it, spilling his waters are, we're sure, just rumours.

TOM MIDDLETON OF GLOBAL COMMUNICATIONS

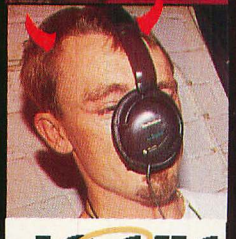
Finally making it down Metalheadz, where his own "Amenity Amazon" is an anthem, Tom waited all night to hear the track in question. But after realising that Tony Humphries was spinnning at a nearby club, he dashed off to hear the New York legend and missed "Amenity" by seconds.

BT



There's serious danger of superstar ego overload here. BT is said to have parted company with his manager after the latter failed to ensure he had the right "swizzler" for his vitamin drinks and didn't get his laundry done properly. Oh, and after popping up on "Blue Peter" recently, BT spent the rest of the day proudly sporting his very own "Blue Peter" badge.

JOHN KELLY



The Scouse DJ took revenge on Muzik for a reader's letter we dared to print, in which his mixing came in for a bit of a slagging. Spotting one of our journalists at Cream, Kelly threatened him, overpowered him, and then, bizarrely, instead of clocking him one, planted a kiss on our hapless chappie's cheeks. Bastard!

A CERTAIN LADY AT LOGIC RECORDS

For showing those nasty bouncers what it's all about. After being thrown out of a Mo' Wax party for outrageously drunken behaviour, "ACL" paused outside the club, abused the doormen and then, in front of the startled queue, lifted her skirt and undergarments to reveal all God's glory!

CARL COX

What on earth was Carl doing on "The Big Breakfast" the other day? Teaching Zig & Zag to mix and helping them set up their "Damp FM" pirate station, apparently. Come on mate, it's only a short step from this to a session on the couch with Richard & Judy, you know.

hang the DJ

This month we hang

TERENCE FARLEY

For crimes against...

MUZIK. That Muzik uses this space to kick jockeys into touch for crimes against, well, Muzik, doesn't mean we ourselves are above occasionally being chastised. To prove it, we've decided to string up one of our own writers. Someone we respect, someone whose attitude with the "Boys Own" fanzine helped inspire this page in the first place. That man is Terence Farley, as he's now known. And no, his official name change isn't the reason for his mug being here. But it'll bloody well do for starters.

Terence has spent years fighting for underground house music. He struck out against overtly commercial fodder by slating DJs and clubs not supporting good tracks. He invented genres like "dark garage" to help define the sound he loves and give it more exposure. It worked, too. "Dark garage" is now rocking the nation, with lighter takes from artists such as Alcatraz, Gusto and The Bucketheads breaking into the national charts.

Maybe Terence felt he deserved to have the same success. But all this has been changed by his and Pete Heller's "Ultra Flava". With those cunning melodies, those wild pitch licks, that drastic drum roll and that uplifting rush, it was by far the most memorable record in Portugal and Ibiza last summer. So Terence sold it on to AM:PM. No problem there. It helped get it in the homes of the people he has long tried to convert. But here's the big but...

Check the "Vox Edit", the version getting daytime airplay, and you will hear our man selling out. Big time. And guess who to? To those bloody Nightcrawlers. At least that's what the added vocal sounds like. We've had that style rammed down our throats and it's the kind of contrived ploy Terence has battled against for years. Terence, we know you don't believe this is your greatest ever record, but you shouldn't cheapen it to pay for that brand new studio of yours. Whatever it cost, it wouldn't be enough to stop us hanging you in the name of Muzik. Terence, you're fired. Don't mess!

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from: Leicester Arena, Rockaboom, Ainleys, LUSU Shop, Left Legged Pineapple (Loughborough) & Way Ahead (Nottingham) • cc: 0115 934 2060/0116 255 5576

Thurs 14th March: The Hippo Club 3-7 Penarth Road, Cardiff CF1 5DH • 9.00pm-2.00am • £5.00

Fri 15th March: Garage @ Heaven 10.30pm-3.30am • £8.00 Main Floor: Mrs Woods, Blu Peter • Star Bar: Rachel Auburn, Princess Julia • Dakota Bar: Sharp, Steve Young

Sat 16th March: The Que Club Corporation Street Birmingham • 9.00pm-6.00am • £11.50 Support Dj's: Colin Faver & Nathan Gregory •
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The Album 'Terra Incognita' Out now on Eye Q

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15.04.96:	**Planet Jazz** - yellow agents *e.p.*
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