

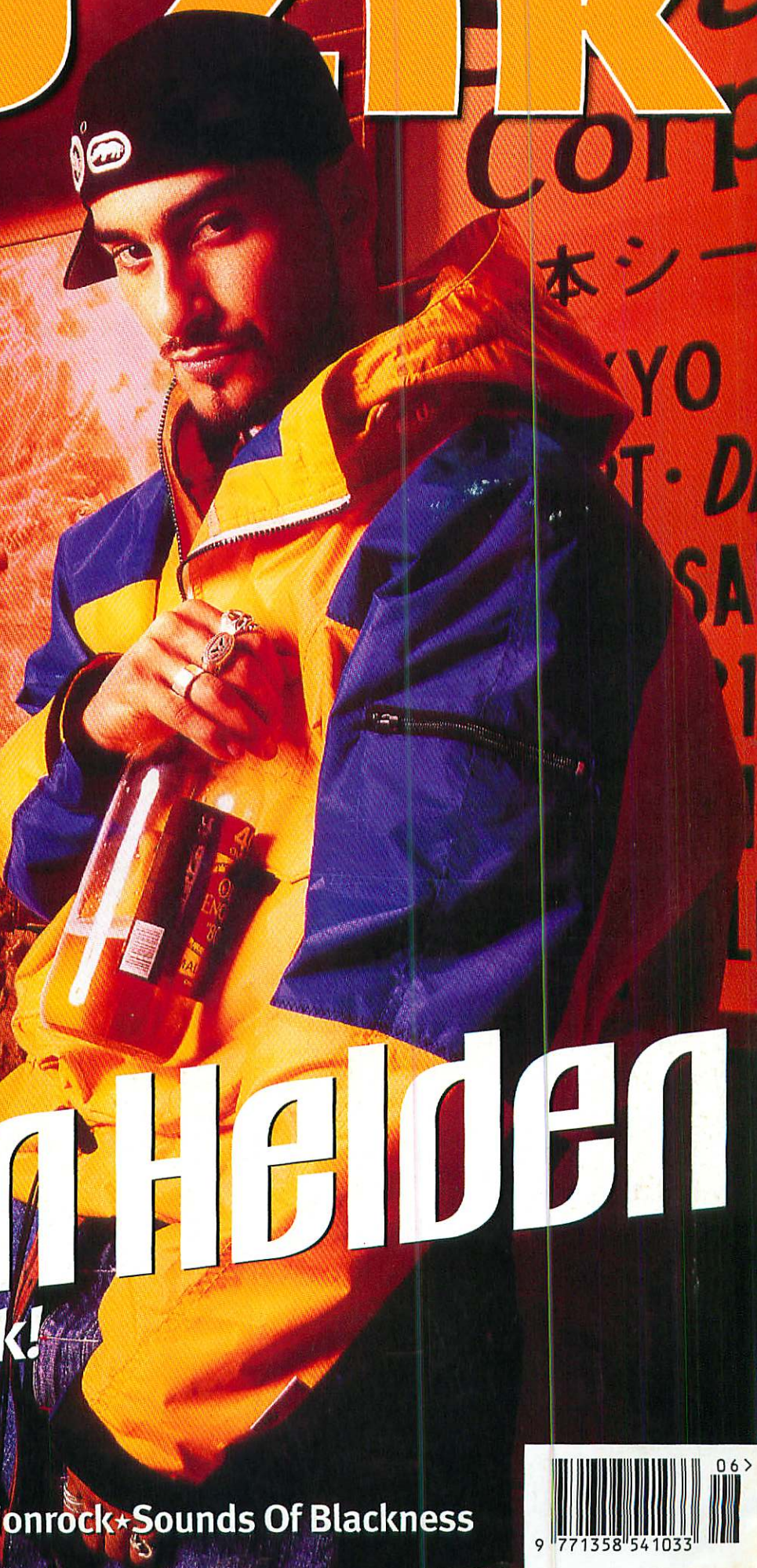
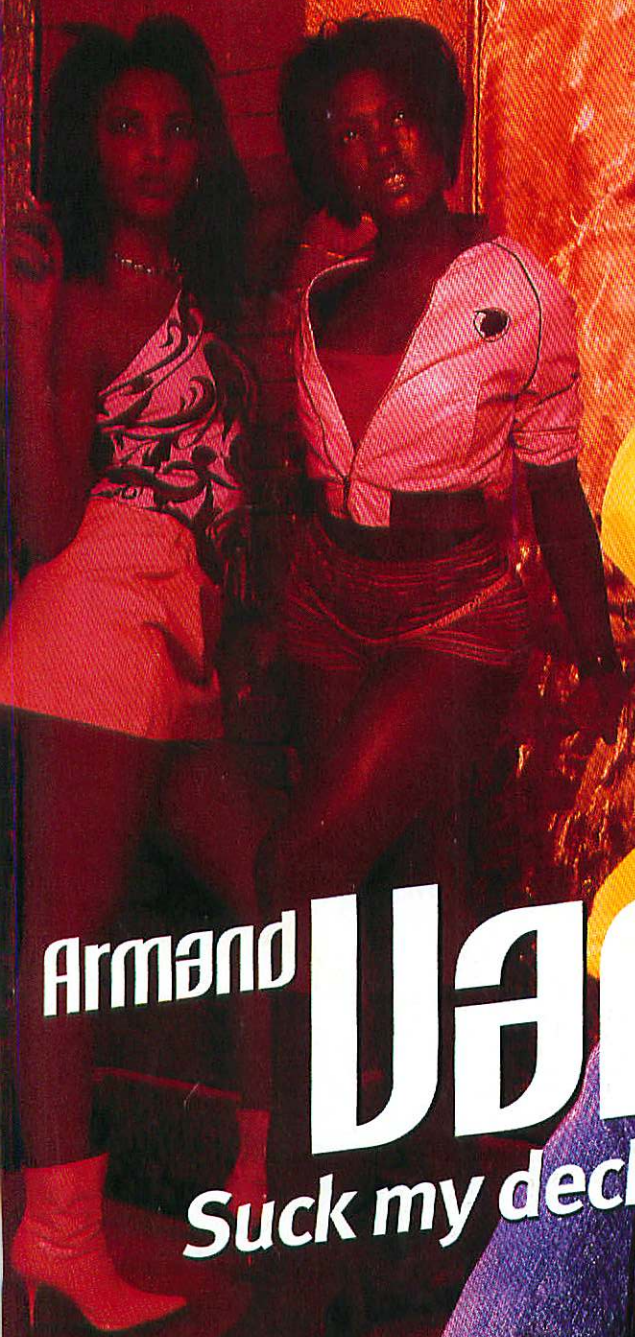
MUZIK

Tribal Gathering

12-month promoter's diary

Ketamine

"Date Rape Drug" sweeps
US clubland



Armand

Van Helden

Suck my deck!

Sharpe★Kenny Ken★Surgeon★Lionrock★Sounds Of Blackness



06 >

cream

17 May 97

ANALYST
Paul Oakenfold (3 hrs)
Paul Bleasdale
STATION
Jon Pleased Wimmin
Seb Fontaine
Les Ryder
FRONT ROOM
Derrick Carter (u.s.)
Rocky

24 May Bank Holiday Weekend

COCKTAILS
Dave Seaman
Justin Robertson
Les Ryder
FRONT ROOM
Graeme Park
X-Press 2
ANALYST
Paul Oakenfold (3 hrs)
Paul Bleasdale

31 May 97

SEMI-PRIVATE
Carl Cox (3 hrs)
Nick Warren
Les Ryder
ANALYST
Paul Oakenfold (3 hrs)
Paul Bleasdale
FRONT ROOM
Angel Moraes (U.S. 4 hrs)
Rocky

07 June 97

FRONT ROOM
Nick Warren (New weekly resident)
Pete Tong
COURTYARD
John Digweed
Les Ryder
ANALYST
Paul Oakenfold (3 hrs)
Paul Bleasdale

14 June 97

ANALYST
Paul Oakenfold (3 hrs)
Paul Bleasdale
FRONT ROOM
Dave Seaman
Jon Pleased Wimmin
Guy Ormadel

Residents

Paul Oakenfold
Nick Warren
X-Press 2
Paul Bleasdale
Les Ryder

Percussion
Mav

full on

Friday 30th May

FRONT ROOM
Allister Whitehead
Graeme Park
Norman Jay
Andy Carroll
ANALYST
Jon Pleased Wimmin
Tony De Vit
Tall Paul
Paul Bleasdale
10pm-6am

Full on Residents

Graeme Park
Allister Whitehead
Jon Pleased Wimmin
Andy Carroll

Percussion
Mav

Information

Cream, 9pm-3am
£7 Members/NUS
£10 non members
Saturdays @ Nation
Wolstenholme Sq, Liverpool

Full On, 10pm-6am
£8 members + NUS
£10 non members + B.F
Tickets 0151 708 9979

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Coach bookings are
available one month in
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are welcome.
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further details

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Cream@topaz.com

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mail order, wholesale or
catalogue enquires call
0151 708 9979

Cream events information
line: 0891 518200
(45p min cheap rate/
50p all other times)

glasgow

31.05.97

Jon Pleased Wimmin
K-Klass
Paul Woods

10pm-5am
£12 (Plus booking fee)

The Tunnel
84 Mitchell Street
Call 0141 331 7607 or
0151 708 9979 for details

Credit Card Hotline

North: Cream Shop 0181 708 9979
24 Hour: 0800 344555

Outlets

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HMV Manchester: 95-100 Market Street
HMV Newcastle: 95-99 Northumberland Street
HMV Sheffield: 121-123 Pinston Street
HMV Southampton: 21-23 Market Street
HMV Oxford: 44-46 Cornmarket Street
HMV London: 1 Piccadilly Circus

Liverpool: Cream Shop 0151 708 9979
Liverpool: 1 Best Records 0151 708 3088
Birmingham: Dingo 0121 643 6045
Blackburn: Ministry of Vies 01254 695 201
Birmingham: Melody House 0121 340 755
Bristol: Best Street 01274 302 554
Bradford: Global Beat 01274 770 895
Bristol: Launch 0117 449 4000
Cardiff: Catalyst 105% Vinyl 01222 225 990
Cardiff: Pink Panther 01222 26740
Chester: Global Grooves 01244 343 781

Derry: Scenario 01362 292 981
Sunderland: 2nd Floor 0191 226 2134
Glasgow: 2nd Floor 0141 332 4804
Huddersfield: Fulcrum 01484 427 684
Hull: Salswells 01482 211 369
Leeds: Jumbo Records 01132 455 970
Lancaster: Post 01524 355 335
London: River Records 0181 413 1441
Nottingham: Arcade 01159 674 932
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The Cream Chair
Designed by Mike Belshaw
for Dane of Liverpool

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44 TG '97 – D WYNN

One-time resident at Detroit's legendary Music Institute, Motor City's unsung hero will be showing the UK why he's so special when he spins the wheels at TG

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66 SHARP

Pumping house from a label who enjoy the finer things in life. See you in Miami, darling

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87 HOW DO DJs FILE THEIR RECORDS?

Erm, we ask DJs how they file their records

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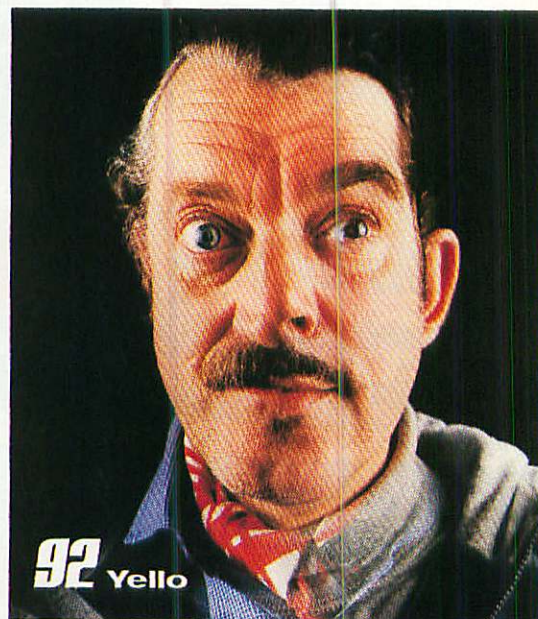
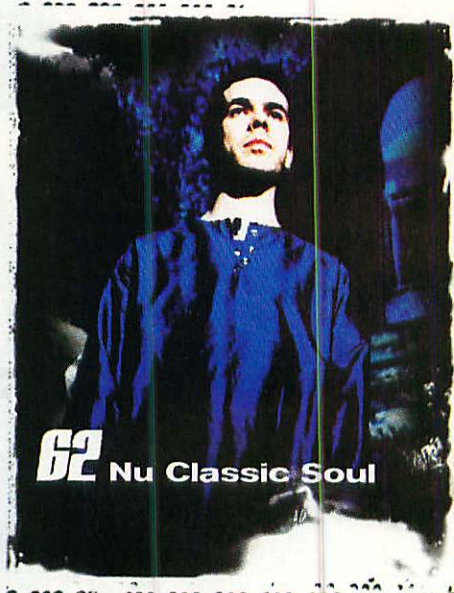
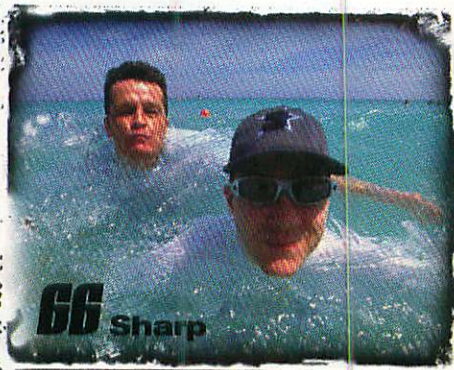
Spirituality + voices like angels x 25 years experience = stunning music

92 YELLO

Among cuckoo clocks, chocolate and rich people, you'll find this legendary techno duo

96 SKINT

Label of the moment, bands of the moment, the sound of the moment. 'Nuff said



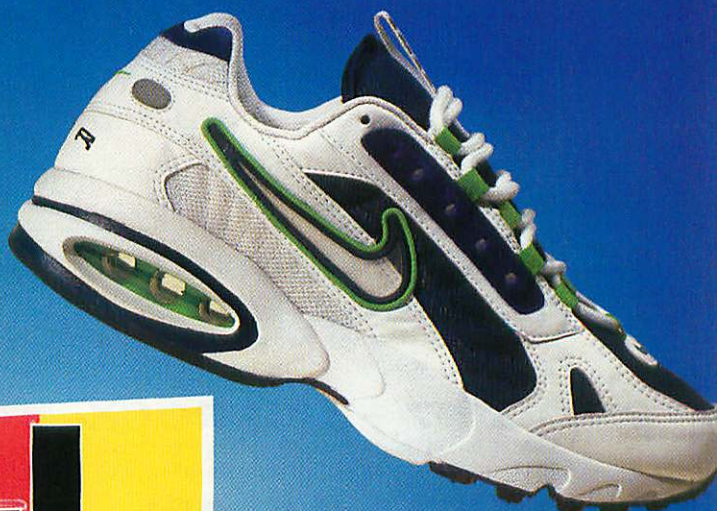


ADIDAS GAZELLE

WHITE/NAVY

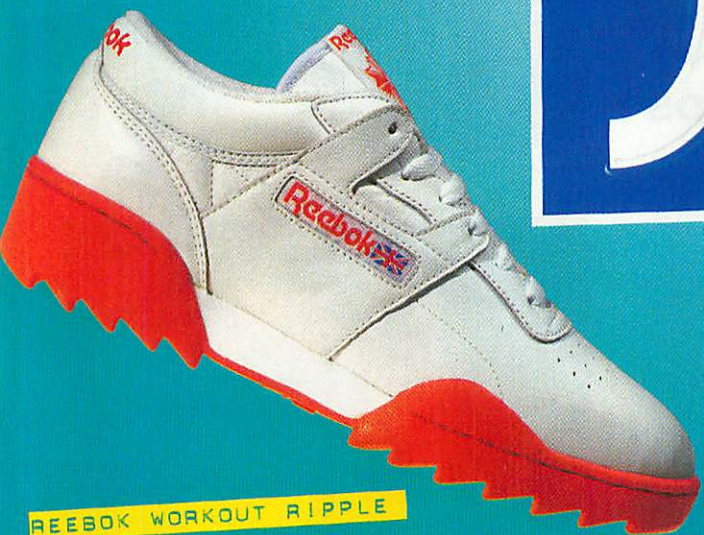
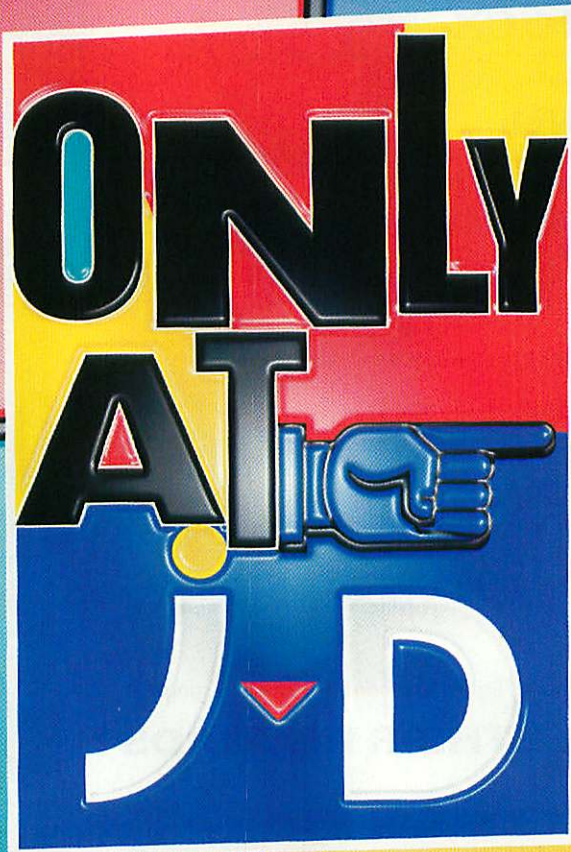
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King's Reach Tower, Stamford Street,
London SE1 9LS
Editorial enquiries: 0171-261-5993
Fax: 0171-261-7100
e-mail: muzik@ipc.co.uk

Editor: Push
Assistant editor: Ben Turner
Art editor: Brett Lewis
Production editor: Lucy Olivier
Designers: Paul Allen
Scott McPherson
Sub editors: Neil Mason
Lucy Brighty
Calvin Bush
Albums editor: Rachel Newsome
Staff writer: Rob Da Bank
Picture Editor: Vanessa Wilks
Editorial assistant: Vanessa Wilks

Contributors: Jonty Adderley, Will Ashon, Derek Bardwell, Joey Bolsadura, Duncan Busto, Stephen Cameron, Jim Carroll, Lisa Carson, Rob Da Bank, Terry Farley, Dave Fowler, Adam Freeland, Iestyn George, Nick Hanson, Rupert Howe, Martin James, Bob Jones, Joseph King, Kevin Lewis, Mad Jym, Michael Morley, Dave Mothersole, Kris Needs, Sonia Poulton, Sarah Richmond, Mark Roland, Slipmatt, Jacqueline Springer, Jessica Stein, David Stubbs, Kieran Wyatt, Claire Wyburn

Photographers: Jamie B, Matt Bright, Antony Briggs, Marlyn Gallina-Jones, Kevin Gray, Steve Gullick, James Harry, Colin Hawkins, Patrick Henry, Vincent McDonald, Tony Medley, Pav Modelski, Marty Perez, Pat Pope, Ralse-A-Head, Dick Sweeney, Stephen Sweet, Kim Tonelli

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Advertisement director Nick Taylor 0171-261-5493
PA to advertisement director Briony Quinn
Advertisement manager Bruce Sandell 0171-261-5711
Assistant advertisement manager Gary Pitt 0171-261-5482
Sales executive St John Betteridge 0171-261-5643
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Sales team Nick Watt, Daniel Britcher, Siobhan Fitzpatrick, Matt Batchelor, Liann Armstrong, Chris West, Rob O'Brien
Advertising production Phil Reeve 0171-261-5645
Sponsorship and promotions Angus Robertson 0171-261-6447
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Production manager Mike Stead 0171-261-7015
Publisher Sue Forster 0171-261-6833
Group publisher Robert Tame 0171-261-5736
Editor-in-chief Alan Lewis
Publishing director Andy McDuff
Managing director Linda Lancaster-Gaye

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Getting our goat just means getting the rope

Next Issue on sale Wednesday, June 11



Cover Image Credits

Photographer: Vincent McDonald
Model stylist: Tom Stubbs
Models' hair & make-up: Tara at Carol Hayes
Models: Anita at IMM and Andii at Manique
Armand Van Helden wears: hat, jacket and jeans by Echo
Anita (far left) wears: top by Iceberg, skirt by Katharine Hamnett and boots by Ad Hoc
Andii wears: boob-tube by Antoni & Alison, jacket by Diesel, skirt by Katharine Hamnett, boots model's own.





ALCOHOLIC GUARANA DRINK





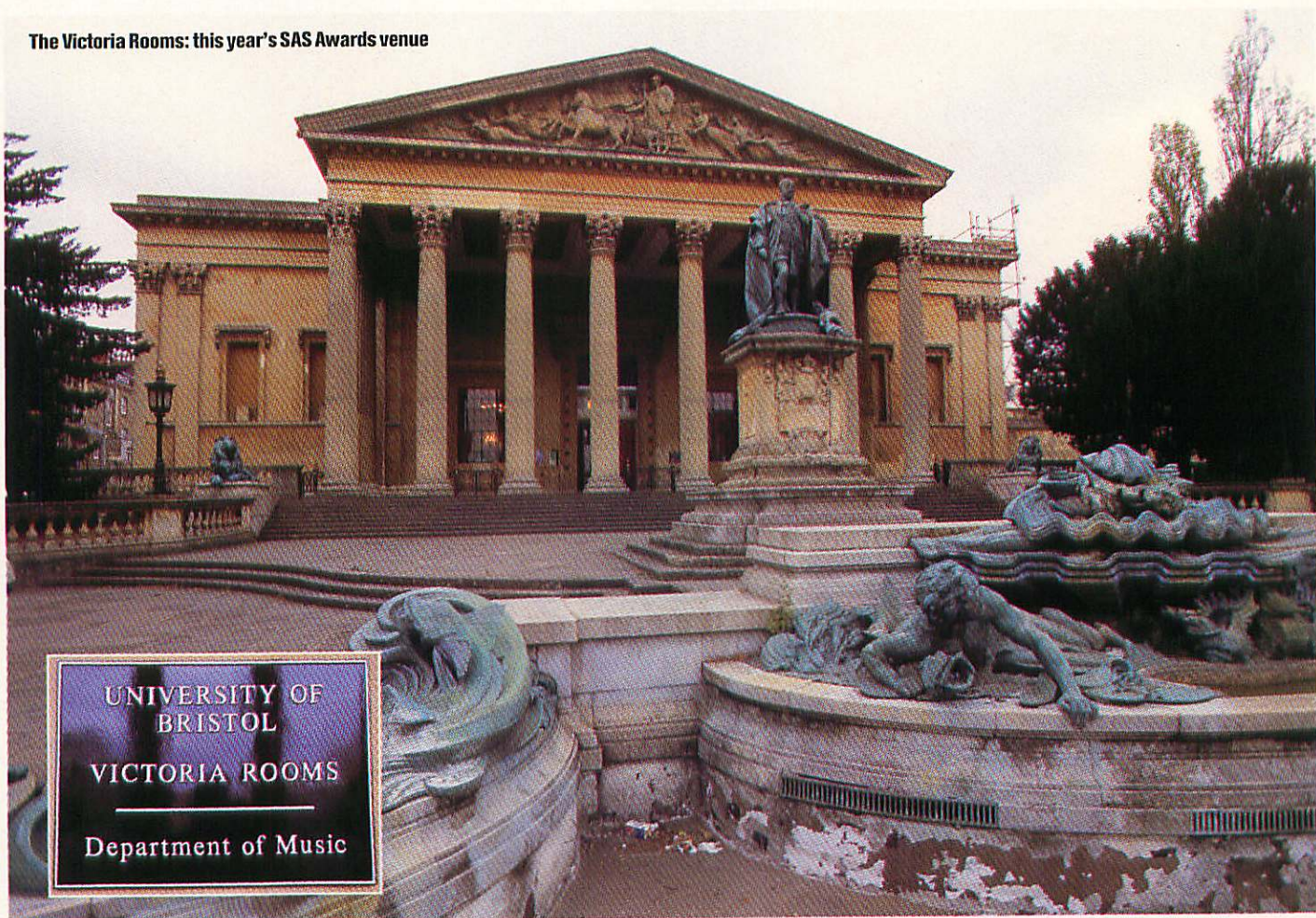
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The Victoria Rooms: this year's SAS Awards venue



UNIVERSITY OF
BRISTOL
VICTORIA ROOMS
Department of Music

SAS AWARDS



MUZIK'S SAS AWARDS, now in their second year, will take place at the Victoria Rooms in the music department of Bristol University on July 31.

The Saints And Sinners Awards are being held in Bristol this year in recognition of the incredible music being created by local acts like Massive Attack and the Full Cycle team.

The event is once again being sponsored by Radio One (with MTV sponsoring the Best Video Award) and Pete Tong is set to be the compère, with various guest presenters joining him. An hour-long special from the SAS Awards, featuring exclusive interviews from the ceremony, will be

broadcast on Pete Tong's "Essential Selection" show on Radio One the following night (August 1). Another Bedroom Bedlam DJ takes to the airwaves on "The Essential Mix" on the Saturday night.

The SAS Awards after-show party, hosted by Full Cycle, will held at Ashton Court Manor House in Bristol, a spectacular venue which has been used for a Massive Attack Christmas party and by the One Love party organisers. Roni Size, Krust, Die and Suv will be DJing at the party, alongside the cream of local talent. There will also be a showcase set from the winner of the Best New DJ Award.

Tickets for the party are available to the first 100 people on Full Cycle's mailing list to contact them. Additionally, tickets are also up for grabs to the first 100 readers to contact Muzik in writing via Full Cycle. Apply to Unit 23, Easton Business Centre, Selix Road, Bristol BS5 0HE.

The five nominees for each SAS Award will be announced in the August issue of Muzik, out July 9.



Compère, Pete Tong

SAS party hosts,
Roni Size and DJ Krust

Ashton Court Manor House, venue for the SAS after-show party



LAST YEAR'S WINNERS

Album Of The Year

Underworld – "Second
Toughest In The Infants"

Single Of The Year

Robert Miles – "Children"

Remix Of The Year

Sasha's mix of BT's
"Embracing The Sunshine"

Compilation Of The Year

Ltj Bukem Presents
"Logical Progression"

Live Act Of The Year

The Prodigy

British DJ Of The Year

Carl Cox

Best New DJ

Derrick Carter

International DJ

Laurent Garnier

Best Flyer

Back To Basics

Event Of The Year

Tribal Gathering 1995

Radio Show Of The Year

"The Essential Mix"

MTV's Video Of The Year

Ken Ishii – "Extra"

Radio One's "Essential Mix" Of The Year

Paul Oakenfold's Goa Mix

Label Of The Year

Perfecto

Worst Toilets

Cream

Worst Door Policy

Miss Moneypennys

Caner Of The Year

Brandon Block

Club Of The Year

Cream

Outstanding Contribution To Dance Music:

Goldie

MUZIK

SAS Awards Voting Form

1 ALBUM OF THE YEAR

.....

2 SINGLE OF THE YEAR

.....

3 BRITISH DJ OF THE YEAR

.....

4 INTERNATIONAL DJ OF THE YEAR

.....

5 BEST NEW DJ

.....

6 CLUB OF THE YEAR – UNDER 500 CAPACITY

.....

7 CLUB OF THE YEAR – OVER 500 CAPACITY

.....

8 COMPILATION OF THE YEAR

.....

9 REMIX OF THE YEAR

.....

10 INDEPENDENT LABEL OF THE YEAR

.....

11 MAJOR LABEL OF THE YEAR

.....

12 RADIO SHOW OF THE YEAR

.....

13 ESSENTIAL MIX OF THE YEAR – VOTED FOR BY

RADIO ONE LISTENERS/MUZIK READERS

.....

14 LIVE ACT OF THE YEAR

.....

15 VIDEO OF THE YEAR – VOTED FOR BY MTV VIEWERS/MUZIK READERS

.....

16 PRODUCER OF THE YEAR

.....

17 RECORD SHOP OF THE YEAR

.....

18 BEST CLUB/VENUE

.....

19 BEST FLYER/ADVERT

.....

20 CANER OF THE YEAR

.....

21 OUTSTANDING ACHIEVEMENT IN DANCE MUSIC

.....

NAME

AGE

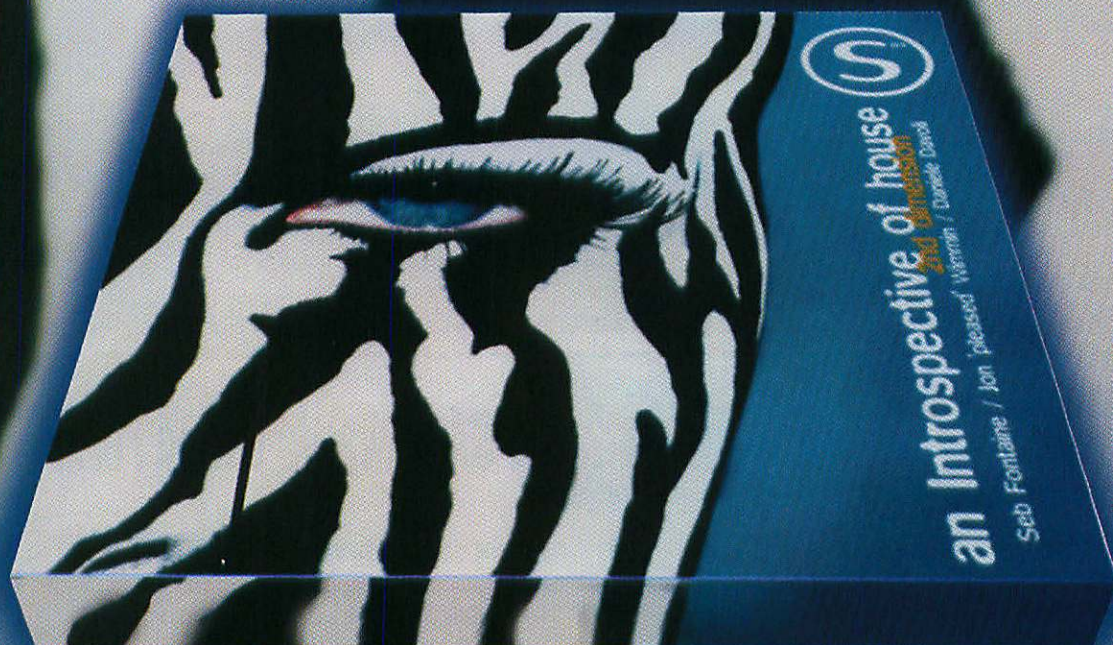
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here it is in black and white



an introspective of house '2nd dimension'

Innovation is the starting point for a compilation that takes us further abroad with dj's Daniel Davoli, Jon 'Pleased' Wimmin and Malibu Stacey resident Seb Fontaine. Tomorrow's dance classics featured include Fontaine's mix of 'Encore Une Fois', 'Naked and Ashamed' by Dylan Rythmes and 'Fired Up' by Funky Green Dogs. Fact: you want this album.



MEGASTORES

beyond
entertainment

Erykah Badu



Kenny Larkin

ERYKAH BADU REMIXED BY KENNY LARKIN

KENNY LARKIN fell so madly in love with an a cappella version of soul songstress Erykah Badu's "On And On" that he recorded a new mix of it. "I had to do it," said Larkin. "I phoned up her label when I'd finished but it was too late for them to consider releasing it. 'Maybe next time,' they said. As it stands, only Stacey Pullen, Derrick May, Carl Craig and Clark from +8 have heard it." Kenny Larkin, who once produced a housed-up Sade bootleg with Stacey Pullen, added that he has no intention of pressing

up any copies of the Badu remix.

"I haven't played it out yet," he claimed. "At 90 bpm, it's far too slow for me. What I'm probably going to do is take the vocals off it and use the backing track for some of my own vocals. She's playing in Detroit soon, so I'm definitely going to stand at the front and hand her a tape of the mix."

★ Erykah Badu has been confirmed as the support artist at Jamiroquai's gig in London's Finsbury Park on June 8.

X-PRESS 2 LEAVE CREAM

X-PRESS 2's short-lived residency at Cream has come to an end. Ashley Beedle and Rocky & Diesel's stint at the club lasted for just five months, with rumours suggesting that their sets weren't commercial enough to prove popular. They've

been replaced by Nick Warren. "Our contract was renegotiable after five months and Cream have decided not to keep us," stated Rocky. "But we'll still be appearing at the club on odd occasions, both as individuals and as X-Press 2."

He added that he didn't know why Cream had dropped them. "Maybe they weren't getting enough people through the doors, I'm not exactly sure. I'm not very disappointed, though. I was kind of missing the chance to do other things. Then again, the thought that I might be slogging up and down motorways to clubs with crap sound systems and crowds who aren't really up for it, is a bit of a worry."

★ The Ballistic Brothers, who include all three of X-Press 2 among their number, are set to release "Rude System", their second album, on their own Soundboy label next month.



Ibiza '97 - a major piss-up

IBIZA '97 DETAILS

RENAISSANCE, MINISTRY OF SOUND and **CREAM** have all announced plans for Ibiza this summer. Cream will be

hosting 11 parties

at Amnesia on Thursdays from July 3 to September 11, with Paul Oakenfold booked to play at six of them.

Ministry Of Sound are taking over Ibiza Town's Pacha venue on Fridays from July 4 until mid-September.

Renaissance will be at Pacha on Wednesdays from July to August, as they were last year.

A number of other clubs have also announced details of their White Island appearances. Manumission are at Ku on Mondays, Miss Money Penny's are at El Divino on Tuesdays, Clockwork Orange are at Es Paradis on Wednesdays, Kiss 100 FM and Peach are at Es Paradis on Saturdays, and Safari 2000 are at Ku on Saturdays.

Paul Oakenfold, who will be celebrating 10 years of DJing on the island this summer, said that he hoped 1997 would be a good year for Ibiza, both in the clubs and at outdoor parties on the island's north coast.

"A lot of the original people who're out in places like Mexico now have told me they'll certainly be going back to Ibiza this year," he said. "The moaning about Ibiza has got out of hand and, as usual, most of the people who say it's not as good as it was in the early days weren't even there in the early days."

MONKEY MAFIA, Jon Carter's band, make their live debut at London's Wag club on June 3. "15 Steps", their new single for Heavenly, comes out on May 27. ... Also in a big beat stylee, the **BIG KAHUNA BURGER** club's Dan and Jon have started a label called Kahuna Cuts. It debuts with FC Kahuna's "You Know It Makes Sense"/"What Is Kahuna?" at the end of May, which is followed with a jungle tune from Mad Dog Reflex later this summer. They're looking for demos too. Tapes should be sent to Kahuna Cuts, c/o 79 Parkway, London NW1 7PP. ... Quote of the month? How about **GROOVERIDER** on Kiss 100FM talking about the future of drum & bass? "A lot of people keep asking me how do you make this stuff? Where are you going right now? In my eyes, we've got to go back to the analogue sound. The techno boys have been telling us that for years. We ain't been listening. We've got to go analogue. That's the word in 1997!"

WHO'S IN TOWN returns to London's Plastic People on Sunday June 1 for a special one-off party. In collaboration with Subversive and Hot 'N' Spicy, the night will feature Cevin Fisher and Angel Moraes back-to-back from 8-12. Tickets cost £4 on the door. Call 0171-261-7518 for further details. ... **FLUKE**, supported by Headrillaz and Kris Needs, play live shows at Norwich Waterfront (May 21), Cambridge Junction (22), Sheffield Foundry (23), Luton Tribal Gathering (24), Manchester Sankey's Soap (26), Liverpool Lomax 2 (28), Stoke Keele University (29), Newcastle University (31), Bristol Lakota (June 2), Cardiff University (3), London Highbury Forum (6) and Brighton Paradox (11). Additionally, the techno-pop groovesters release a single called "Absurd" at the end of May and an album called "Risotto" the following month. ... **THE BALLISTIC BROTHERS** release the follow-up to their "London Hooligan Soul" debut album in late June. Called "The Rude System", it will be released on their own Soundboy label. ... Trance duo, **JUNO REACTOR**, release their "Bible Of Dreams" album on Blue Room in June. ... After a three and a half year absence, **NORMAN JAY** has returned to the airwaves with a new show on London's GLR. His next GLR show is on May 24. ...

ELLIS DEE releases a single, "97 Style", on his and Swan-E's Collusion label on May 27. ... **BENTLEY RHYTHM ACE**, Billy Nasty and DJs from offeryface, Milky Lunch and Juicy Fruit all play in the dance tent of the Sundance 97 festival in Earlham Park, Norwich on May 31. Call 01603-764-764 for more details. ... Hip hop veterans **THE JUNGLE BROTHERS** bounce back with the release of their "Raw Deluxe" album on Gee Street on May 27. ... **DEEP DISH** play an all-night set at The End on May 30. ... **NICKY HOLLOWAY** has parted company with the Velvet Underground and Mars clubs which he has co-owned for the last four years. Though the split has come at the same time as Ultimate BASE's decision to leave has Velvet Underground, after a misunderstanding involving guest DJ Billy Nasty and a bouncer, Holloway denies there is any link between the two events. Ultimate BASE is now at Plastic People. ... **CRIMSON**'s "Feel The Rush" is out now on Chicago houser Mike Dearborn's Majesty label. ... XL have picked up **ROY DAVIS JUNIOR**'s "Gabrielle" track for the UK. No release date has been confirmed yet, but mixes are coming from Basement Jaxx and RIP Groove. Also on XL, Holland's Eboman follows up his acclaimed "Donuts With Buddha" EP, with "Bounce To Diss" on June 16. ... **CATAPULT**, Cardiff's leading specialist dance store, have opened a new store concentrating on hardcore tunes. Called, sensibly enough, Catapult 2, it's at 16 High Street Arcade, Cardiff. ... **MASTERS AT WORK** have provided the mix for the Southport Weekender compilation album. Packing tracks from Kim English, KRS-One, Roni Size, DJ Duke and Ultra Nate, it's due out through Boxed on June 2. ... **FUTURE SOUND OF LONDON** have been confirmed for the Brighton Essential Music Festival on May 24. In typical FSOL style, however, they won't actually be there. Instead, they'll be using their ISDN gadgetry and playing live from their studio in London. ... **COCO, STEEL & LOVEBOMB** are set to release an album on Other called "New World" shortly. ... **THE BRIGHTON DANCE PARADE** is now scheduled for July 12. The Berlin Love Parade has also been confirmed for the same date. ...

DATE RAPE DRUG TERROR

KETAMINE, the most talked-about drug of the moment, has been renamed "the date rape drug"

in some US circles following a horrifying spate of sexual assaults carried out on people who'd been spiked with the substance. US sources have revealed that these attacks have taken place at a number of clubs in New York, Miami, Los Angeles and Chicago.

"It's beginning to get out of hand right now," said an employee of a famous New York club, who wished to remain anonymous. "Personally, I know of at least two women who've been raped after being spiked with Ketamine in here. One of my colleagues found one girl in a highly distressed state in a car park behind the club. It wasn't until about two weeks later that she remembered she'd been sexually assaulted. Heaven knows how many other incidents have happened which we know nothing about."

The drug, which was originally created as an animal tranquilliser, has become associated with date rape because it renders the user virtually incapable of controlling their body. The UK music industry was first alerted to the dangers of Ketamine after a British label representative was spiked with the substance while attending a party at the Miami Winter Music Conference. The woman, who was found unconscious outside her hotel by friends, is reported to have had her passport, shoes and money stolen, though, thankfully, does not think she was assaulted.

An LA-based British DJ (who also wished to remain anonymous), warned Muzik that the threat of the date rape drug was likely to hit the UK's shores before long.

"We've had a definite problem with it in the two clubs I play at in LA," he said. "We're even considering putting signs up in one of the clubs warning people not to leave their drinks unattended, so that they won't be spiked. Believe me, some of the superclubs in Britain are going to have to deal with this kind of scenario soon. Whatever problems America has, you're bound to get them sooner or later."



Ketamine "Star"



Ketamine
"Purple Haze"

(RE)ENTER THE WU-TANG!

WU-TANG CLAN's "Forever" album, the follow-up to their acclaimed "Enter The Wu-Tang Clan (36 Chambers)", will be released by Loud/RCA on May 26. The Clan's Ol' Dirty Bastard, Method Man and U-God arrived in London on April 23 to promote the album.

Appearing at The Rocket in north London, they played several new tracks before launching into a typically chaotic live set with Wu-Tang protegee Mathematics manning the decks. Ol' Dirty Bastard perplexed the crowd by rambling on about how the CIA were out to get him, having already been behind the murders of Biggie Smalls and Tupac Shakur. At the end of the show, he invited any women who wanted to have his babies to meet him at their hotel. He even went as far as announcing the Clan's room numbers, before Method Man and U-God wrestled the mike from him.

"Forever", which packs a phenomenal 25 tracks, looks set to push the Wu-Tang sound into new areas with many of the missives featuring gentle string arrangements. Track titles include "Guns Of Navarone", "Dog Shit" and "Black Shampoo".

The full Wu-Tang Clan line-up is set to play live dates in the UK at Glasgow Barrowlands (June 5) and London Brixton Academy (6).



SASHA'S LITTLE HELPERS

SASHA has a staff of people who help him keep his record collection in order!

"He has two or three people who help him out with cataloguing his records," said a representative of the DJ. "When Sasha's away, John Digweed comes in to listen to the new stuff and tracks that he might want straight away are sent off to him. The rest of the records are catalogued according to what label they are on and filed in his library. How big is his library? Well, pretty massive, actually."

How do other DJs file their records? See page 87.



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Moore 13/6 Dartford, J2/Zen - Andrew Galea 14/6 Nottingham, The House - Andrew Galea 21/6 Ipswich, Kink/Hollywoods - Jay Chappell,
Andrew Galea 4/7 Edinburgh, Triptonite North/The Vaults - Jay Chappell, Tomislav, Jason Moore 19/7 Leeds, Back To Basics/the Pleasure Rooms -
Norman Jay, Giles Peterson, Jason Moore 5/8 London, Clapham Common, Pride - Jay Chappell, Andrew Galea, Steve Genaux
19/8 Swindon, Frisky/Brunel Rooms - Jay Chappell

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TRIPTONITE



THE END

VASQUEZ SPEAKS ABOUT UK TRIP

JUNIOR VASQUEZ spoke to Muzik just before his mammoth first DJ appearance in the UK at Cream and Ministry Of Sound on May 3 and 4. He responded to the fierce criticism of his London Arena show levelled at him in Muzik by the likes of Ashley Beedle and Dave Clarke, and also spoke out about the subsequent cancellation of that show.

"I wasn't that involved when my office first started preparing this deal," he claimed. "I stepped in around the point that tickets went on sale and I let people know that I'd rather do something a little more intimate."

Shouldn't you have got involved earlier?

"I should've. Definitely."

Tickets weren't selling well for the Arena event, were they?

"I don't know. I didn't have anything to do with that. Once I found out how much the tickets were and the size of the venue, I pulled out."

Are you looking forward to playing at Cream and Ministry?

"I wasn't aware Cream was in Liverpool and Ministry Of Sound was in London. That seems odd. I thought they'd be closer together."

How do you feel about the criticism other artists levelled at you in Muzik?

"It was a slap in the face to have guys like Ashley Beedle saying bad things about me. I really look up to those guys, whereas I don't look up to anyone in America."

They were criticising you for deciding to play at the Arena, and you've just confirmed it was a bad idea in hindsight.

"Yeah, but maybe they should have rung me up and said, 'Look Junior, you're making a bad mistake', instead of bad-mouthing me in the press. What's been getting me down the most about the whole thing is that other DJs can just come over and play, whereas with me it feels like I'm Madonna arriving in town and that people are expecting the impossible."

Prior to signing a deal to play at Ministry Of Sound, it was originally thought the New York DJ would be playing at DTPM, The End's legendary Sunday night gay club.

"We had it all confirmed and, then, about a day later we didn't anymore," said a representative for The End. "It would've been really nice. It would actually have meant something to make my London debut at one of the best gay clubs in the entire world. Were we disappointed? Nah, we got over it in about half an hour."

Vasquez confirmed that it was highly likely he would soon become resident DJ at New York's Twilo (the venue he made his reputation at when it was called the Sound Factory), following the recent departure of Danny Tenaglia.

"It's probably going to happen," he enthused. "We are negotiating at the moment. It'll be great, just like going back home. I hope to be back in there in time for the Gay Pride carnival at the end of June."

BEDLAM ON THE AIRWAVES

BEDROOM BEDLAM, Muzik's campaign to encourage up-and-coming DJs, is to feature on Rob Tissera's Saturday night (9pm-11pm) show on Manchester's Kiss 102 and Leeds' Kiss 105. Each month, our Bedroom Bedlam winner will be interviewed on the show and given an hour in the mix.

"We're doing this because it's essential to get new people into this scene," said Rob Tissera. "I know of so many great bedroom DJs, and unless they get the chance to express themselves and move on, they're going to get bored and stop buying records. Imagine how much damage that would cause to the dance music industry."

Tissera also said a number of northern clubs had expressed an interest in complementing the radio broadcasts by offering guest slots to Bedroom Bedlam winners. It has already been confirmed that this month's winner will be offered a set at Babalonis in Huddersfield.



The Psychedelic Furs

BT SLATES COPYCATS

BT has launched a fierce attack on "epic house", the genre he's widely credited as playing a major role in pioneering.

"It seems like all these people who've been copying me have got their heads up their arses," he said. "The only thing they're bothered about is making mixes which are so fucking long, nobody can listen to them all the way through. The standard of trance music now is fucking absurd. They're all using the same recipe and I really don't want anything to do with it."

BT also announced he's recorded a 75 bpm track with Richard Butler, singer with Eighties indie band The Psychedelic Furs. The collaboration, which is called "Shine Away", will appear on BT's forthcoming second album, "ESCM".

BT said the title of his new album was personal to him and he hoped

people wouldn't be too shocked by the changes he's made to his style.

"I'm getting back to what it felt like when I was just making music at home for me and my dog. I've been listening to Test Department, New Order and Coil, stuff I hadn't thought about listening to for years. Right now, I'm more interested in tracks that last 30 seconds than 15 minutes."

DARREN EMERSON and Dave Angel are launching a new weekly club called Twisted Funk at London's Venom on May 21... **PRIMAL SCREAM**, **GOLDIE** and **DAVE CLARKE** were among the artists who took part in the filming of "Speed", a documentary about "British bands and supercars," which is due to be broadcast later in the year on Channel 5. Apparently, they all hacked round a test circuit in Norwich in Lotus sports cars. And amazingly enough, mega-party animals Primal Scream, who usually can't even see straight, let alone steer straight, won the award for most intuitive driving...

FAT CAT has releases on the way from Various Artists (aka Germany's Sasha & Torsten), Brit techno producer Arthur and former Irdial signings Insync Versus The Mysterons... **ADRIAN SHERWOOD** has produced a dub version of Primal Scream's "Vanishing Point" album. It's due out later this summer, while the album proper comes out on June 23...

MARKS & SPENCER have donated £20,000 to Birmingham's Drugline charity... **CLUB FOR LIFE** are heading to Hong Kong on June 28, to stage a "handover party" at Jimmy's Sports Bar, HK Stadium, as the place falls back under Chinese rule. Brandon Block and Laurence Nelson are DJing... **"HOUSE NATION"**, a directory of artists, booking agencies, clubs, labels, distributors, record shops, radio and press is available

now. Published in France, more details are available on 00-33-1-42-40-09-17...

Deep house guru **RICHARD ACTESON** is now a resident DJ at Boumemouth's Bump 'N' Hustle club... **LEO YOUNG**'s "The Sicilian Recipe" EP is out now on Strongjazz... **ARMAND VAN HELDEN** plays his first DJ set in London for four years at Adrenalin Village on June 14.

Called Weave, the event is being put together by team behind the pre-club bar, Riki Tiks. Darren Emerson, Dave Angel, the Psychonauts, Grand Central, Mr Scruff, Mark Rae and Jedi Knights will also be spinning... It is rumoured that

VICTOR IMBRES, who recently linked up with Echobelly's Sonja Madden, is to start work on another indie-house project. This time, he'll be working with former Siouxsie And The Banshees singer, Siouxsie Sioux. Blimey...

Legendary New York producer **JOHN "JELLYBEAN" BENITEZ** has compiled an album called "Rock The House Volume 1". Containing tracks from Jason Nevins, 95 North and Smack Productions, it's out now on Jellybean Recordings. ... **COAST**, a new breakbeat label, has commenced activities with the release of Omar Santana's "Tales From The Hardside". Next up is the "Miami Breaks Volume 1" compilation EP. ... Volume 12 in React's hugely successful "**REACTIVATE**" series is due in June, boasting trance tracks from Vincent De Moor, Natural Born Grooves and Pablo Gargano among others. ... Astro Farm, Sneaker Pimps, Energy 52 and Atom Heart all appear on a compile of club stormers called "**COUNTER CULTURE**" which comes out through Kickin' on June 2. ... **KERRI CHANDLER**'s "Kaoz On King Street" album is due out through King Street Sounds shortly. ... **ANDREW WEATHERALL** has resigned to Warp with his Two Lone Swordsman project. Also on the label, Jimi Tenor releases a single called "Sugar Daddy"/"Take Me Baby" on June 2. ... **UNDERWORLD** have said the collaborations they recently recorded with U2 and Michael Stipe are highly unlikely to be released. The band have recorded a track for "A Life Less Ordinary", the new film from "Trainspotting" director, Danny Boyle. ... **BILLY NASTY** hits the road this month to play shows at Birmingham House Of God (May 16), Southampton University Squeeze (17), Nottingham University Masterclass (22), Taunton Az-Oz (23), Longleat UFO (23), Luton Tribal Gathering (24), Cardiff University Time Flies (30), Norwich Sundance 97 (31), Reading Checkpoint Charlie (31) and Jersey Theory In Practise (June 13). ... **CARL CRAIG** and **4 HERO** have been working on tracks together. ... Deep Dish, T-Power, Ganja Kru, Daft Punk, Speedy J, A Tribe Called Quest, Propellerheads, Jon Carter, Reprazent, Aphex Twin, Idjut Boys, Dimitri From Paris, Death In Vegas, Claude Young, Gus Gus, Fatboy Slim, Faithless, Basement Jaxx, Bentley Rhythm Ace and Fila Brazillia are among the acts confirmed for the **QUART FESTIVAL** in Norway from July 2 to 5. Call 00-47-38-07-02-88 for more info. ... **DC RECORDINGS**' "Beat Classic" compilation of hip hop rarities is finally released at the end of this month. ...

The Chemical Brothers:
selling by the shed-load



BRITISH dance music is selling at an unparalleled rate, that's what umpteen magazine articles have been frothing uncontrollably about of late. Here, Muzik brings you the figures behind Britain's dance music monsters of unit-shifting. ...

★ The Prodigy's "Music For The Jilted Generation" (released 1993). Worldwide sales - 1.5 million, US sales - 200,000; UK sales - 550,000.

"Breathe" [which was a Number One in 11 countries] was the breakthrough track for the band on a worldwide level," said a spokesperson for The Prodigy.

★ Goldie's "Timeless" (released 1995). Worldwide sales - 400,000, UK sales - 140,000.

★ Leftfield's "Leftism" (released 1995). Worldwide sales - 500,000, UK sales - 320,000, US sales figures not available.

★ Orbital's "In Sides" (released 1996). Worldwide sales - 425,000, US sales - 200,000, UK sales - 125,000.

★ The Chemical Brothers' "Dig Your Own Hole" (released this year). Worldwide sales - 800,000, US sales - 120,000 (in two weeks, reaching Number 14 on Billboard chart), UK sales - 110,000.

★ The Chemical Brother's "Exit Planet Dust" (released 1995). Worldwide sales - 622,000, US sales - 200,000, UK sales - 200,000.

★ Underworld's "Second Toughest In The Infants" (released 1996). Worldwide sales - 520,000, US sales 100,000, UK sales 190,000.

★ Underworld's "Dubnobasswithmyheadman" (released 1995). Worldwide sales - 350,000, UK sales - 100,000, US sales figures not available.

★ Faithless' "Reverence" (released 1996). Worldwide sales - 750,000, US sales 30,000, UK sales - 100,000.

"The band have only just started pushing into America," explained a spokesperson for Faithless. "We aim to have topped the million sales mark by the end of the year."

KISS DO HAPPY HARDCORE A FAVER

COLIN FAVER has parted company with Kiss 100, after more than 10 years of broadcasting for the station. His Tuesday-evening techno slot (9-11pm) has been replaced by a happy hardcore show featuring DJs Sharkey, Slipmatt, Dougal and Vibes on rotation. Faver, however, is requesting that supporters of his show contact Kiss, demanding that he is put back on air. We spoke to the three main parties involved.



COLIN FAVER

"A lot of people have already written to the station saying how pissed off they are. I'm very upset about the change. The radio

show meant an awful lot to me. I'm in total agreement that there should be a happy hardcore show, but it seems ridiculous to take off a techno show. That's like a step backwards because I was playing that kind of music years ago. Seeing as there are so many house shows on Kiss, I think it should have been one of them that was taken off."



DOUGAL

"I didn't know anything about it, then MC Ribbs rang me up and asked if I wanted to

sign this form saying that Colin's show should just be moved rather than taken off the air. I'm 100 per cent behind that idea. I reckon there's room for all of us. I've always liked Colin's stuff, but at the same time I do think it's about time happy hardcore got the coverage it deserved."



PAUL THOMAS Producer at Kiss 100

"There are a number of reasons for this change. A lot of it's because the main listening age for happy hardcore is

between 14 and 20, and therefore we knew we couldn't have a show on after 11pm. Seeing as we've already got techno shows with Carl Cox and Colin Dale, it was inevitable that Colin Faver's show would have to finish. The techno scene is not exactly thriving at the moment, you only have to go out to a big techno club at the weekend to see that's true."



TRADE ON THE TELLY

TRADE, London's full-on gay club, is to be the subject of a documentary which looks set to be broadcast on Channel 4 later this year.

A spokesperson for Trade said, "It's going to celebrate and immortalise the unique atmosphere that the club has generated over the years. It's also going to focus on how Trade provides escapism at the weekend for people from all walks of life, and how it releases people from everyday pressures and routines."

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phuture

Setting the agenda



CUBIST'S COOL

Move aside Motorbass, Daft Punk and Dimitri and enter I:CUBE, Paris' unfeasibly young and gifted producer who looks set to steal the crown with an album of stunning house grooves. Baguette on one, matey!

Early last year, as the UK scenesters were just getting their heads round Motorbass, the Paris frontline were whispering about a young producer by the name of I:Cube (aka Nicholas). Apparently still at school and living at home, this boy genius was, according to Radio Nova's DJ Gilb-R "The most exciting thing in France just now."

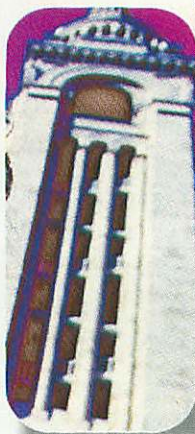
But then Gilb-R was bound to say that. Not only was I:Cube a protege of his, but he was also signed to the old school DJ's Versatile Records imprint. The arrival of I:Cube's debut platter, the future funkional "Disco Cubism" did little to dispel any early suspicions. Good as the record was, it was the Daft Punk remix which grabbed everyone's attention.

But by the end of 1996 it was impossible talk to Phillipe Zdar, Etienne de Crecy or indeed Daft Punk themselves without mention of I:Cube's amazing long-player. Something was definitely brewing, and this was far more than another groundswell of Parisian music hype. The fact was, everybody seemed genuinely excited by

I:Cube's apparent legendary status.

This month sees the release of that album. Entitled "Picnic Attack", it is everything the hype has been promising... and so much more. A crash course in the mechanics of Chicago jack, Detroit techno, soul, disco and funky breakbeats, "Picnic Attack" is a work of pure passion-injected dancefloor action. One minute offering the smooth moves of the cool crew, the next aping it up with the style buffoons, this is an album which enjoys space, moving from sound to sound, room to room and style to style like a loner who cares little for the confines of self-consciously trendy scenes. Hell, I:Cube even includes a smattering of Goa trance in his mix!

"I've been really influenced by the early Detroit stuff and also trance and techno," explains Nicholas. "All of this about Paris in the UK press seems to have totally ignored the fact trance is incredibly popular over here. It's so difficult not to be affected by it. But I think the fact that I'm not necessarily a part of any clique does mean I can really do what I want with my music."



UPPERS & DOWNERS

MUZIK's guide to modern clubbing

Uppers

- ★ The music from New York City's Joe Claussell and Spiritual Life Records
- ★ **Fila Brazillia** remixing Busta Rhymes. **Que?**
- ★ Speed garage. Officially the new drum & bass. As proved by RIP Groove released on Satellite Records
- ★ **Tiger Woods. An inspiration to us all**
- ★ Our daytime seminars on how to get into the music industry on the Muzik Masterclass University Tour
- ★ **Binoculars in clubs. The trainspotters**
- ★ Spice Girls spotted in New York buying drum & bass and Boris Dlugosh CDs
- ★ **Pointing mini-lasers in DJs faces while their mixing. Watch out, Muzik's about!**
- ★ Cheap booze at university club nights
- ★ **Hearing Terry Francis drop "E-Dancer" to the cheeky Wiggle crowd. How fitting**

Downers

- ★ **Junior Vasquez blowing out the opportunity of playing at DTPM at The End for Cream and Ministry Of Sound instead. It's your career, son**
- ★ Record shopping with your beer goggles still on from the night before
- ★ **Not being allowed into Twice As Nice at The Coliseum with trainers on**
- ★ Watching D*Note's "Coming Down" video while coming down. Do not try this at home!
- ★ **Diazepam**
- ★ "They steal the mind and the body. They are wicked." John Major tackles the drugs issue. Would you care to rephrase that, sir?
- ★ **Condensation dripping down from clubs destroying your mobile phones**
- ★ Danny Tenaglia leaving Twilo. The world's finest club space loses the world's finest house DJ
- ★ **Pissed up students fighting at university club nights**
- ★ British club promoters trying to fuck with the deep house sound of Portugal



Indeed, the only thing which appears to affect Nicholas is the fact he still lives with his folks. Which inevitably means requests to "turn that bloody noise down!"

"I still live at home so I have to play my music quietly," he muses. "It's a bit of a problem because when I'm recording stuff I have to turn it down after 10 in the evening. I'm sure it's affected the music... made it more melodic perhaps."

And when he claims he's still studying at school, Nicholas actually means he's at college learning the art of theatre set design. It's a pursuit which makes total sense when listening to his astounding music. His approach to programming is like that of a 3-D designer, built in stages around different textures, timbres and colours, each separate entity meshing to create an awe-inspiring whole.

"I suppose I've always seen music as art," he confides. "The name I:Cube comes from school where a group of friends and me used to have this art collective. We'd do loads of stuff under the banner of I:Cube. It doesn't mean anything really, but it just kind of stuck with me." And if you know what's good for you, you'll be sticking with I:Cube too.

words **Martin James** pictures **Raise-A-Head**

'Picnic Attack' is out on Versatile later this month



phuture

MIND THE GAP

With a growing reputation and a most appropriate name, the Detroit-based PUZZLEBOX believes in no categories or pigeon-holes. They just believe in music for dancing. Think about it

"WE want to put some guessing back into it," says Anthony "Shake" Shakir about his latest venture with one-time Frequency/Aux 88 member, Keith Tucker. Together, they're responsible for Detroit's much talked-about Puzzlebox label, home of essential cuts like Sampla's "Piece Of Ice" and KT-19941's "Dark City". And already they're talking about messing with your preconceptions. "We want to make some motherfuckers work at it," adds Shake. And so far, it seems like they're succeeding.

Set up last year, initially as a platform for the pair's own releases, Puzzlebox has picked up a reputation among those in the know for deep, high-quality grooves.

"Shake and I are very proud to have a label where we can release anything we want, get personal satisfaction and still sell tracks," declares Keith, who recently split from Aux 88 to follow his solo instincts as DJ K-1 on Direct Beat and, of course, as KT-19941 on Puzzlebox.

Based around Keith's Optic Studios on Detroit's West 12 Mile Road, the pair are reluctant to pin any kind of tag on Puzzlebox.

"I have a problem with trying to categorise things," says Shake when he's asked to define the label's activities. "It is whatever you want it to be. Whatever it is, is what it will be."

Shakir and Tucker originally met back in 1989. At the time, Shake was working for Juan Atkins' Metroplex Records. Keith sent in a demo of his Frequency project and Shake persuaded Juan to sign it. The result was 1990's "Television"/"Frequency Express" release, a big hit on the Motor City scene.



If anything, it's the raw, no-frills vibe of Detroit's downtown dance clubs which helps explain why Puzzlebox releases sound the way they do. Puzzlebox is all about music made for dancing, sweating and vibing.

"There's a bunch of crap out there at the moment," states Shake. "We're just trying to rise above the crap."

While Metroplex is one obvious reference point (and Frictional too, since Shake helps run that label with Claude Young), another less immediate influence is "Reckless" Ron Cook whose direct dancefloor missives helped shape Detroit's inner city club sound.

"We don't want to wait for things to happen," confirms Shake. "We're going to make things happen."

Though releases such as KT-19941's "Lifeform" EP are achingly special, they're still making promises for the future too.

"Puzzlebox is an outlet, not just of frustration, but an outlet for change and experimentation" declares their label manifesto. And it looks likely that the pair will be kept busy. There will be a new Sampla release soon while Keith has just signed a new album deal with the German Cosmo label.

"I'm happy with the way things are going," concludes Keith. "We're just doing what we're doing. People can take it or leave it, but we're enjoying it." Expect surprises.

words Stephen Cameron

KT-19941's 'Lifeform' EP is out now on Puzzlebox

RESPECT

Red Jerry takes us on a history lesson which makes up the sleeve notes of his Prolekult label's 'PROLEKULTURE' compilation album

THERE'S sleeve notes and there's comprehensive sleeve literature. Prolekult's verbal accompaniment to "Prolekulture", the outstanding 14-cut collection which tracks the underground imprint from its inception in 1993 with Sourmash's "Pilgrimage To Paradise" through to last year's "Cut The Midrange" remixes, falls squarely into the second camp. It is, through the left-leaning pen of label honcho, Red Jerry, a defining moment in the art of the line note.

Set inside the limited edition box (if you buy the twelves, that is) is a two-sided, two-fingered salute to the bourgeois politics of Blair, Ashdown and Major. On one side of this insert, graphically projected like some Anarcho-Syndicalist pamphlet, is a brief synopsis of Prolekult's history and philosophy.

It begins by embracing the etymology of the imprint moniker, taken from the Russian "Proletkult", the workers' cultural organisation established in 1907 by Socialist exiles, Alexander Bogdanov and Maxim Gorky, then restates the imprint's initial no-bullshit manifesto to move away from "the up-its-own-arse electronic doodling that characterised the UK techno scene at the time."

Moving on to discuss the political content of the

releases, Jerry does concede the obvious, that lack of vocals on any of the tracks (with the one exception of the "You gotta have house" sample on Neurodancer's "Wippenberg") makes it difficult to make any overt political statement. Even so, claims Jerry, the label does what it can to "rehabilitate political giants effectively written out of our history." How so?

Well, one look at the twelves, or the reverse side of the sleeve notes, where 13 working class heroes stare out impassively in proletarian splendour, reveals all. Each Prolekult release, you see, featured a different red star. Rather predictably, Marx, Lenin, Trotsky and Che Guevara started off the collection, but then chronology, for the sake of expediency, went to the wall resulting in some altogether more interesting, more contemporary, characters.

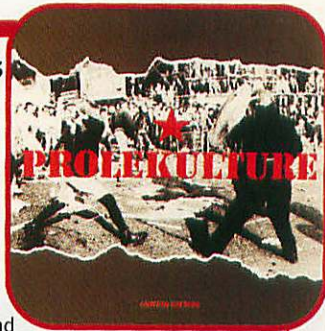
Among them are Huey P Newton, Minister Of Defence for the Black Panthers, the "baddest muthafucka ever to set foot in history", who features on Trope's "Amphetamine", Harvey Milk, "America's first openly gay official who spent his career fighting for ordinary people of every creed, race and sexual orientation" on Watchman's "Cut The Midrange", Andreas Baader, who as part of the Red Army Faction, "wrecked minor havoc

in Germany, assassinating NATO personnel, industrialists, judges and policemen" on Dream Plant's "The Mighty Machine" and the Zapatistas of southern Mexico who "seized four towns in Chiapas waging one of the most successful anti-capitalist and anti-imperialist campaigns of our time" on Housetrap 2's "High On The Edge."

"With a stack of releases under our belt, we felt the time was ripe for a compilation," explains Jerry. "I'm a well-known lefty, and socialist imagery is generally striking so it was natural for us to use it. My personal favourite is the shot of the poll tax rioter [which is used on the album cover and on Jones And Stephenson's "First Rebirth"]. As anyone who was there will tell you, it was an amazing day."

Porsche torchers everywhere, take note. This is the compilation for you.

The 'Prolekulture' compilation album is out now on Prolekult



SIMON *Woodstock*



©1996 Vans, Inc. Photo: Lance Dalgart

slappy 50-50

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BLUE-EYED BOYS

Purveyors of perfectly produced, angelic tranced-out house, BLUE AMAZON make proper ecstasy music for global groovers with a penchant for silky subtleties. And what's more, it's made in Huddersfield

BLUE Amazon's Lee Softly and Jamie Reed are as far removed from the lotus-eating, pill-popping idyll their music suggests as you could possibly get. Lee adds the DJ's ear to their output while Jamie's role is that of producer. Together they're northern, focused and straight to the point.

With the chart smash, "No Other Love" behind them and the 15 or so epic minutes of nirvanic bliss which is their current twelve, "And Then The Rain Falls", taking a caning from Sasha, Tong and Oakenfold as well as an album in the pipeline, major success is only a keyboard tickle away.

"We wrote the latest single 18 months ago by throwing ourselves in the studio for two weeks," explains Lee in a stoical tone which belies the band's accomplishments. "It was our very first attempt at a song so we really didn't have any preconceived ideas. Our vocalist Vicky Webb had a major input. She's added a new dimension to what we do in the studio, as well as live."

The track, though, is not a "song" in the traditional sense, not even within the framework of dance radio, it would appear. The lack of a "diva", in stylised wailing over-produced mode, has meant the Blue Amazon has been excluded from valuable airplay on more than one station.

"At first I was pissed off about it," admits Lee, "but then it's something we accepted. Compared to 'No Other Love', the new single will reach out to a lot of people who aren't necessarily into dance music. We don't like the progressive or epic house tags people give us, what we do is make music which sounds good to us. We're a bit like Orbital in that sense."

In fact, the comparison is not a bad one, especially where the live arena is concerned. From their unlikely (and rather nerve-racking) debut in front of 3,000 people in Orlando, Florida to today's accomplished performances,

this is a sphere in which Blue Amazon have made huge strides. The well-timed arrival of songstress Vicky has added a human face in front of banks of technology which brings the boys closer to their stated aim to sound as much like they do in the studio as possible without relying solely on DAT.

"Things are going our way," rounds up Lee. "We're working with labels who understand the concept of a band so the sky's the limit. What we're focusing on in the short term is the completion of our new album 'The Javelin'. Before you ask, we chose the name out of the blue."

That is as maybe. But expect it to be bang on target, nonetheless.

words **Dave Fowler**

'And Then The Rain Falls' is out now on Jackpot/Sony. The album, 'The Javelin', is due in late summer



IT'S A KWESI WORLD

Ever since the emergence of D'Angelo, soul artists have undergone something of an image transformation. Think Maxwell. Think Eryka Badu. Now add KWESI to that list

A NATIVE of San Antonio, Texas, and a regular London-dweller since the summer of 1993, 20-something Kwesi is a spiritual soul who sings of love, life and the endless, eternal struggles of a universal child placed in a world where questioning is a must.

"I think there's a creative energy in and around us," he offers by way of an example. "I'm not so hooked on good and evil, I think what you believe is right will have more power than what is apparently wrong."

True to form, in person he carries with him a vibe which is almost tangible in its essence, which is useful, because Pukie Pizza on London's Baker Street is about as spiritually-dormant as it gets.

It's three in the afternoon and Kwesi fancies a glass of red wine to accompany our conversation. No, he is informed by the waitress, that won't be possible unless he eats. Mineral water will do after all. Drinks in place, he begins to tell his story.

From an early age he questioned the Universe. Friends used to tell him he thought too much. He might have done but it still didn't stop him. Perhaps inevitably, his questing led him to higher education at Washington DC's Howard University (also attended by Sean "Puffy" Combs and Spike Lee), and the formation of a loose collective of like-minded friends. Sunchilde, as they came to be known, ruminated on worldly and outer-worldly matters while contemporising musical sounds drawn from their African ancestors.

Kwesi had his sights set on London which seemed to imbue a musical and cultural vibe he could relate to

through the mass export of Soul II Soul and Loose Ends. With little more than \$30 in his pocket, he arrived in the capital only to be sent back to the States on the first available flight due to an immigration problem. Arriving back in America, his wanderlust diminished for the time being and he returned to Washington and the Sunchilde folds. Eventually, Kwesi and several Sunchilde members took a second sojourn to London where, passports approved, they entered the country. It was June 1993 and they quickly became part of London's funky bohemian scene with appearances at the Jazz Cafe and various acid-jazz type festivals.

Sunchilde began to build a name for themselves, and sure enough, major label interest followed. Eventually, they signed with Sony. Then, in a familiar resonance of these things, the unity they had secured among themselves began to disintegrate.

"Everything was fine until we signed the deal and then everybody just... exhaled," he sighs.

With only one long-player to their name, "Sunchilde University", the collective disbanded and Kwesi was left emotionally, mentally and spiritually drained from the experience. Then, again in the way of these things, the record company pinpointed Kwesi for a solo deal. The experiences with Sunchilde made him cautious of the offer.

"There was a lot of soul searching involved before I could think about accepting another deal so soon," he remarks. In the event, he signed with Sony's black music arm, S2, on the understanding he would have considerably more control over his musical destiny than he'd had before.

The end result is "Testimony", an album of song, sensuality, spirit and sentiment. But always, most definitely always, soul.

"In the tradition of soul music, I would like to think that my music is there to elevate the soul. It's from the soul for the soul."

Kwesi, together with his chosen team including Young Disciples' Femi Williams and Loose Ends' Carl McIntosh, began recording "Testimony". But the musical path was to take in many twists and turns before completion.

Take for example the glorious "Heavenly Daughter", a succulent slice of the man at his soulful best, in the vein of the true soul pros such as Curtis Mayfield and Marvin Gaye.

"If I had a criticism of myself it would be that I try to do too many things at once," he comments referring to the variety of styles he displays in his music. "My aim is to reach a lot of people with whatever I put on wax."

He says he looks to people like Duke Ellington and Quincy Jones as his role models in the music industry. And while his spirit is more at ease with "Testimony" than it was with "Sunchilde University", he has yet to fully satisfy his nomadic tendencies.

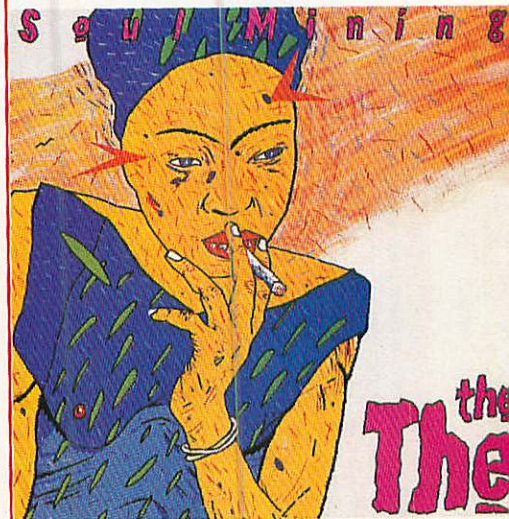
"At some point in time," he smiles. "I would like to be on the beach in Accra in Africa with my laptop in front of me and be able to send my work down the Net to my record company here. That's the ideal which I would like to accomplish within five years."

words **Sonia Poulton** picture **Mark Baker**

A single, 'Heavenly Daughter', is released by S2 on May 12. 'Testimony' is due for release in July

BURIED TREASURE

Kowtowing to THE THE's classic 'Soul Mining' album



THREE hundred and fifty words on "Soul Mining"? Where to start? Froth about its lyrical and musical excellence? Bang on about its timelessness? Explain its across-the-board appeal? Or tell it like it is?

Matt Johnson debuted as The The in 1983 with "Soul Mining", a long-player apparently more melancholy than melancholy itself. But things aren't always what they seem. Hardly a man to hold back, Matt Johnson would spit words of frustration, confusion and rage. Take the pre-emptive technoish strike of the opener, "I've Been Waiting For Tomorrow (All Of My Life)". It's a dark, stormy assault. Relentless, mechanical drums (lovingly supplied by Orange Juice's Zeke Manyika) underpin a lyric which claims, "Another year older and what have I done/All my aspirations have shrivelled in the sun".

Out for the count? You betcha. Here was one miserable motherfucker who knew how to drop you from a great height. But he also knew how to lift you that far in the first place. Example? "This Is The Day". As the lyrics proclaim "This is the day your life will surely change/This is the day when things fall into place", an accordion gently tugs at your very soul. A chink of hope? No, not hope. More joy, elation, double joy, glad to be here.

But "Soul Mining" has an ability to make even the fiercest roller-coaster seem like a bike with stabilisers. Example? "The Sinking Feeling". And was it ever. Crawling along on your hands and knees by the time it fades, Johnson then boots you from the abyss opening beneath you and suddenly you're soaring with "Uncertain Smile". A classic, plain and simple... What else do you want? An epic piano outro? Jools Holland supplies, Eric Kupper sells his granny.

"Soul Mining" is yer original, all-in-one, multi-purpose masterpiece. Use it for coming up and coming down. For rainy mornings, sunny evenings and dark nights. Blast it out or let it drift over you as you drift off. A truly precious slice of Eighties vinyl. Three hundred and fifty words... exactly. Perfect, just like "Soul Mining".

words **Joseph King**

JUNE 97: RUSSIA: 00:01 ST BASILS MOSCOW. 00:02 HERMITAGE LENINGRAD. 00:03 ZAGORSK. 00:04 THE KREMLIN MOSCOW. 00:05 MONUMENT TO MININ AND POZHARSKY MOSCOW

00:01

00:02

00:03

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Culture 06:97

Club M. Tall Trees Country Club
Saturdays. June 97. 07:14:21:28

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

CULTURE: DJ LINE UP. INFORMATION

CULTURE: AN EDUCATION IN HOW CLUBS SHOULD BE



SAT: 07

AL MCKENZIE. MISS BISTO (ES PARADIS, IBIZA)

SAT: 14

GORDON KAYE. BUCKLEY

SAT: 21

CRAIG CAMPBELL. JOOLS (PROGRESS)

SAT: 28

FARLEY JACKMASTER FUNK. NEIL HINDE (LISA MARIE EXPERIENCE)

**RESIDENTS: DARREN BOUTHIER & KAREEM REGULAR APPEARANCES
BY ANDREW SYKES. FUNK 2 FUNK IN THE LIBRARY BAR**

LIBRARY BAR OPENS: 8.30PM. CLUB M OPENS: 9.00PM. DOOR PRICE: £7 MEMBERS £10 NON MEMBERS. DRESS CODE: SUNDAY BEST
CONTACT CULTURE / CLUB M PROMOTIONS OFFICE TEL: 01642 785158. FAX: 01642 787188. FOR COACH INFORMATION CONTACT
CLUB TOURS: 01132 444557 OR 0973 874152. TALL TREES COUNTRY CLUB. GREEN LANE. YARM. CLEVELAND TEL: 01642 781050

00:01

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00:06

00:01 CATERPILLAR. 00:02 LARVA CHANGING
00:03 CHRYSALIS. 00:04 CLEAR CHRYSALIS
00:05 EMERGING. 00:06 BUTTERFLY

Culture in association with Mixmag present The May Summer Ball Bank Holiday Monday 26th May 1997

incorporating the full Tall Trees Complex

**with dj's: Carl Cox. Laurent Garnier. Tall Paul
Tony De Vit. John Kelly with pa by: Advent
Sal Paradise. Umberto. Harvey. Darren Bouthier. Kareem. Funk 2 Funk**

DOORS OPEN 5PM (BAR-B-Q AREA) COMPLETE COMPLEX OPENS 8PM. ADVANCE TICKETS PRICED AT £18.50 PLUS BF
FOR INFORMATION ON TICKET OUTLETS SEE FLYERS / PRESS OR CONTACT CLUB M OFFICE, TALL TREES ON: 01642 785158

RECLAIM THE STREETS

MUZIK

FRAMED

Trafalgar Square, London.

Saturday April 12, 1997.

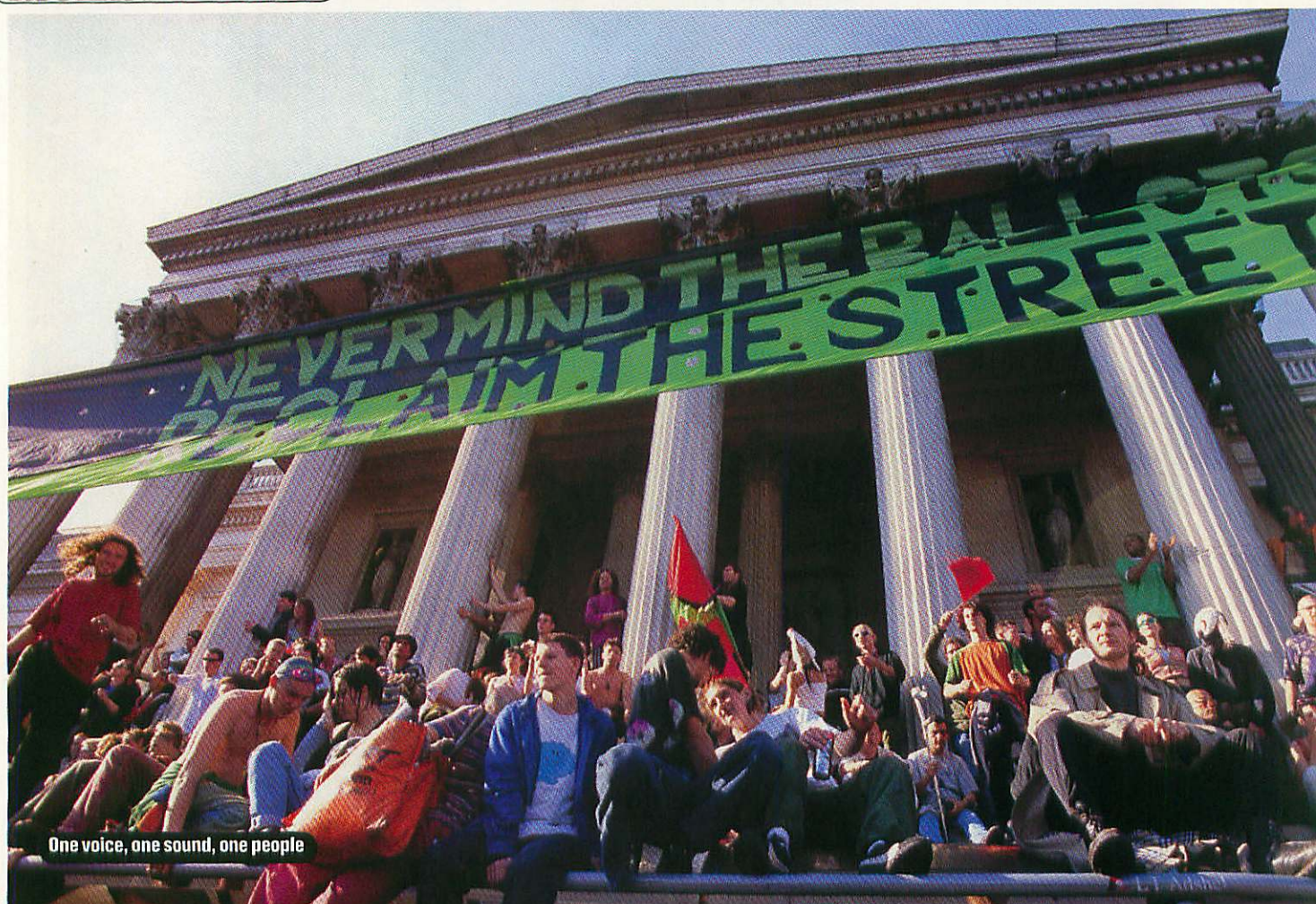
This was day when history was made. A day when anywhere up to **10,000** people decided to Reclaim The Streets in one of the most remarkable free parties since Castlemorton in 1992. Immersion Sound System were on the decks, pounding out the party acid techno. The National Gallery lined with havin' it ravers. Banners from the lampposts. Sound systems on bikes. Hearing **"This is our house/And this is our house music"**. Never was the message more true. One youth nation under a groove. Incredible. Forget the idiot fringe who spoilt the whole event's message with their totally senseless violence. This wasn't about fucking the police. This was unity in the name of dancing, a revolution for our right to party. A new alliance. A powerful force. **Long may it be with us.**

Calvin Eush



Pictures: Raise-A-Head

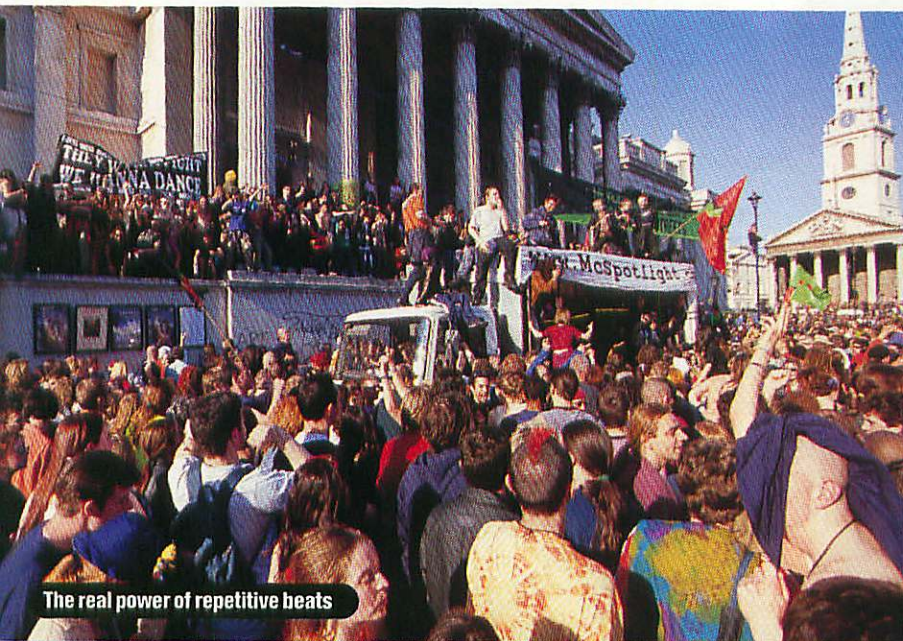
10,000 party people show the rest of Britain how to Reclaim The Streets



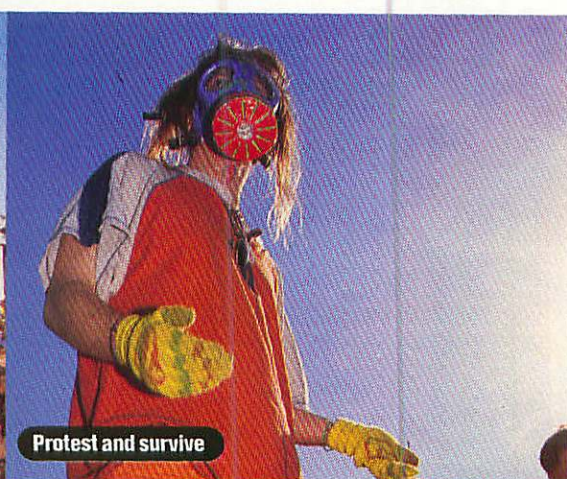
One voice, one sound, one people



Shamanic, anarchistic, archaic revival



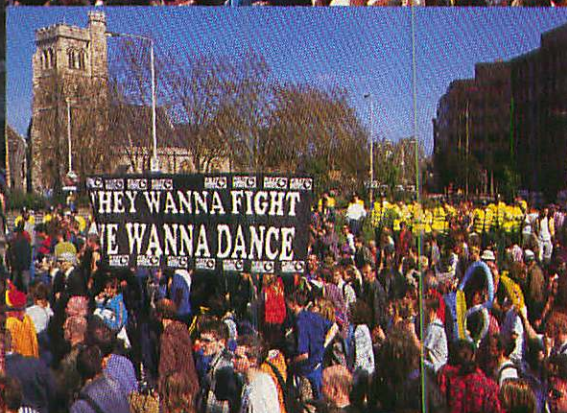
The real power of repetitive beats



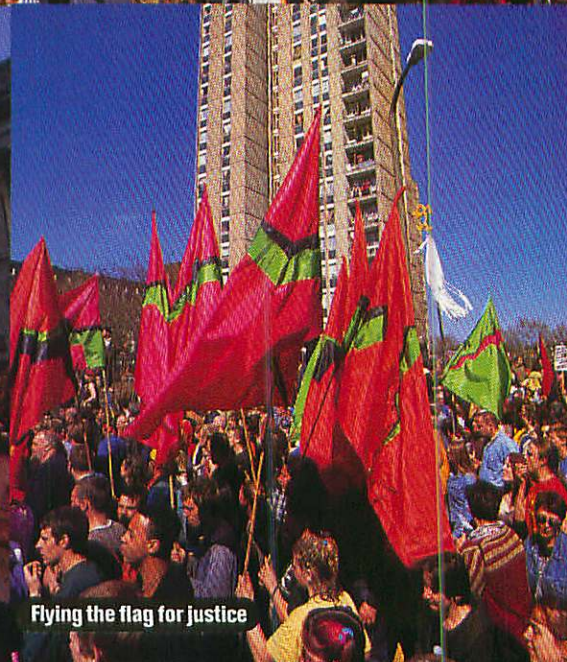
Protest and survive



The National gathering



Freedom to party people



Flying the flag for justice

THE EXPRESS

APRIL 13, 1997

ON SUNDAY

75p

**HOW I BECAME
A HARLEY
STREET
DOCTOR
IN 48
HOURS**
• PAGES
36 & 37

**SECRETS
OF THE
WORLD'S
HEALTHIEST
DIET**
• PAGE 33

MO MOWLAM
My brain
tumour
battle
• PAGES 20 & 21

Sport Sunday CAN CHESTERFIELD PULL OFF THE GREATEST CUP SHOCK EVER?

RIOT FRENZY

Anarchist thugs bring terror to London

FULL STORY PAGE 2





The bier formerly known as hops, yeast, barley and glacial water.



Serious Bier

blaggers



After ODing on free sneakers and slipmats, the Blaggers team are back with a vengeance, doing what they do best. . . And just so you're clear, that's making an art out of freeloading, nicking things off other people's desks and pretending to be important to get free stuff

Vans Warped Tour

As anyone with an ounce of cool in them will know, Vans are essential footwear for erm... anyone with an ounce of cool in them. And those self-same people will also know about the Vans Warped Tour which is due to hit the UK again this summer.

This year's event will be held as part of The Reading Festival, which takes place over the August bank holiday weekend (22-24 August). Featuring all things skate-stylee, the tour will include top Vans-wearing bands, Vans-wearing professional skaters, BMX tykes and rock climbers doing tricks, as well as the final of the Vans UK Amateur Skate Contest. Ramps and walls will be provided so you can show off...

Don't forget your wheels.

For more info on Vans Warped Tour phone 0181-749-6288. For your nearest Vans stockist phone 0171-287-2039.



F.O.N. Undies

So you've always wondered where exactly you can buy those trance pants that people are always banging on about? It seems that Hardwax in Berlin have the answer. A recent trip there revealed, among a sea of 12-inch vinyl, a rack of 12-inches of pure, old school Y-front merchandising. Made in Austria (where else?), after Plus 8 condoms, it

looks like these undies, with their very own catalogue number, are the very last word in sad trainspotterdom. Bit hard to fit on your turntable, though.



Prolekult T-Shirt

Red Jerry and his Prolekult label have produced these stylish T-shirts depicting Huey P Newton (the Minister For Defence of The Black Panthers, or "The baddest muthafucka ever to set foot in history" as he is more popularly known) to promote their similarly excellent "Prolekulture" compilation.

If you're wondering what on earth the Ken Livingstone of dance music is up to, turn to page 20 for the answer. He's not called Red Jerry for nothing, you know.





Ministry Of Sound Radio

Guess what Ministry did to get us to listen in to their new Kiss show? Give up? They sent us this cute radio. Clever stuff, huh? It's such a great idea that it'll surely only be a matter of time before record labels will be sending out SL1200's so we can listen to their new releases.

Makes sense to us. Anyway, you can catch MOS residents and "big celebrity guest DJs" on all three Kiss stations every Thursday night. The show goes out in Leeds and Manchester at 8pm and in London at 11pm.

Offyface Flyer

In a cheap bid for publicity, the Norwich-based DJ collective, offyface, are promoting the relocation of their club, The Kitchen, with this splendid flyer. They tell us the new night at Norwich's Waterfront will be "The full Del Monte". And with no less than 14 DJs, including Darren Emerson, lined up for the opening night on May 23, it sounds like a peach of a club. Quite clearly as mad as a fruit flan.

You can find out more by calling offyface on 01603-626-638.



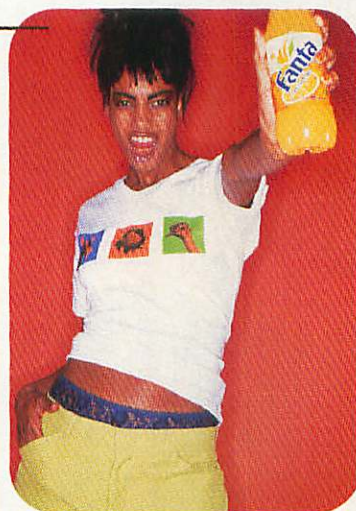
Fanta Giveaway

Seeing as JX is a bit of a son of a gun in the old art department as well as the chart department, Fanta have gun (hur) and asked him to come up with some new graphics to make Fanta look as cool as a cool thing. And blimey, he's gun (hur hur) and done it. In fact, they liked his work so much, they're also gunna (stop now. Ed.) use his designs on their vending machines.

What's more, FIVE lucky readers will soon be wearing the said graphics on a natty, tight-fit T-shirt, as well as slurping their way through a case of the fizzy stuff. All you have to do is finish off the following sentence, stick it on a postcard marked "Fanta Competition" and send it to the usual Muzik address.

"My secret to having fun is..."

The best five answers can the prizes. Entries must reach us no later than Friday May 30. The editor's decision is carbonated, orange and final.



Tamagotchi

Life huh? Just when you think it can't get any weirder, Japan goes and serves up a virtual pet called Tamagotchi. The keyring-sized creation is causing near frenzy in Japan, and when it hits the shops over here this month, it'll probably do the same.

You hatch it, feed it, play with it, clean up after it and turn the lights off when it goes ZZZZZ. Depending on how well you care for your pet, it will live for between 10 and 30 days before turning into an angel and floating off to Tamagotchi heaven. Bless.

Apparently, the record for keeping one alive is 26 days... After a mere six days of non-stop pubbing, clubbing and not sleeping, ours curled up its pinkies

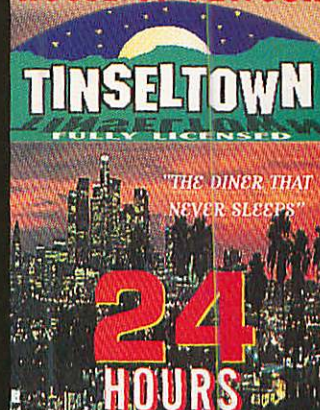
and popped off. Bloody lightweight. We eagerly await the hardcore clubbing version which sleeps all day, lives on crisps and fags and stays up all night listening to music and smoking spliffs.

Available from all good toy shops nationwide



BAR OF THE MONTH

HOUSE OF FLAVOUR



TINSELTOWN London

Tinseltown is what our American cousins call Hollywood. Tinseltown is also the name of London's largest 24-hour diner, with 15 TV screens and trendy interior design, and is the brainchild of an enterprising 22-year-old called Sheeraz ("Yes, only 22" as the press release emphasises).

"London's largest 24-hour diner", hmmm... Well there aren't actually that many around just yet, but if Sheeraz has anything to do with it, they'll soon be as common as McDonalds. He's seen the future, and the future is definitely baked potato-shaped.

With many thousands of clubbers routinely spending entire weekends out on the razzle, Tinseltown is a bar of its time. Based just off Farringdon's Meat Market, it caters to suits during the day, and by night to a motley crew of young hedonists stopping off between Turnmills, The Blue Note and wherever else is happening in London's zone of the moment.

The decor is unashamedly "theme". Just like The Fashion Cafe, Hard Rock Cafe or more pertinently Planet Hollywood, Tinseltown drapes itself in celebrity images (photos of movie stars are everywhere) and an essence of pure Americana. Primary colours and split-level booths provide loads of seating for eating a wide range of omelettes, sandwiches and baked potatoes, all priced around £5.

Patronised by the likes of Tony De Vit and off-duty Kiss FM DJs, the diner boasts a 4k sound system which unfortunately is still only used for comedy turns or late-night television boxing (both Lennox Lewis and Prince Naseem have been celebrity visitors).

"Sheeraz is determined to bring the whole 24-hour concept to London" a spokesman for the mysterious owner explains. "There are other 24-hour places but we're the best. We have the interior, the service and the food."

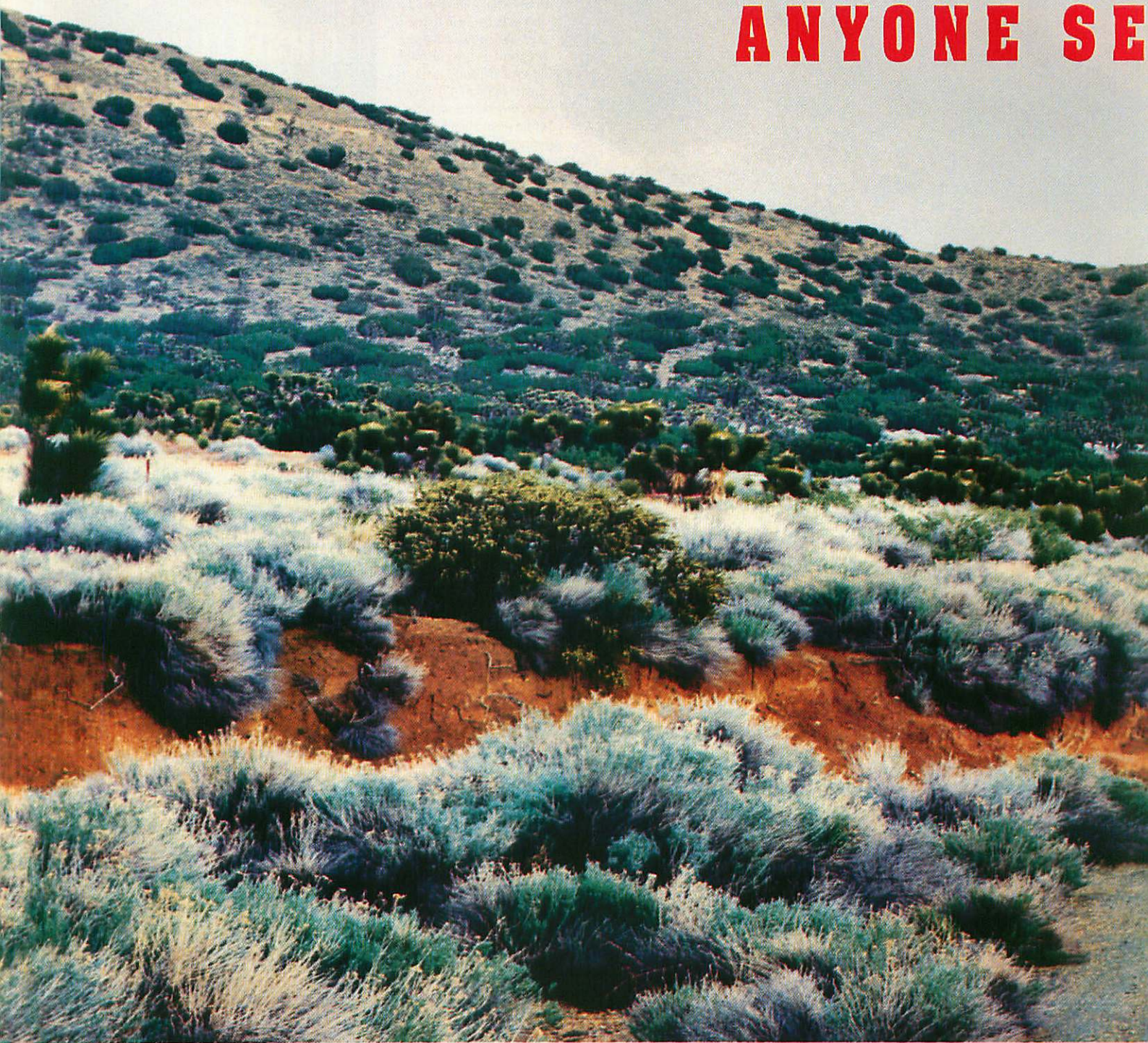
Well he would say that, but reserve judgement until after you've seen the merchandise. For just £15 you can buy the ultimate aphrodisiac, a plastic Oscar bearing the legend "World's Best Lover". Who could refuse such a gift?

words **Jonty Adderley**

Tinseltown is at 44 St John St, London EC1. Telephone: 0171-689-2424. It's open 24-hours a day, 7 days a week

Welcome to Marlboro Country.

ANYONE SE



SMOKING

Marlboro King Size
13 mg Tar 0.9 mg Nicotine

Chief Medical Officer
Marlboro
9 mg Tar

EN HANK?



CAUSES CANCER

Officers' Warning
Medium
0.7 mg Nicotine

Marlboro Lights
6 mg Tar 0.5 mg Nicotine

TR-G.6.

"You want how much for Kraftwerk?"
Ian Jenkinson en route to view the Tribal site





countdown to tribal gathering 1997

SUMMER'S (ALMOST) HERE, SCHOOL'S (ALMOST) OVER AND A YOUNG person's thoughts (almost) inevitably are turning to idyllic days of whimsical fancy and hot nights of unbridled passion.

Simultaneously, in deepest Luton Hoo, in a dark dungeon untouched by human hands, coffin lids are creaking open, dusty decks are starting to spin and the Universe crew, after a well-earned rest since New Year's Eve, are stirring. "It's time for another party," they chant, and suddenly, as if by magic, everything is ready.

Putting on festivals, after all, is easy... Or is it? Muzik brings you the diary of a dance festival, raw and uncut. As it reveals, there is more to this gathering of the tribes business than first meets the eye.

JUNE

Sunday, June 30, 1996. 2am. Tribal Gathering, Luton Hoo

Paul Shurey decides, with reasonable confidence, that TG 1996 has been a success.

"When all the DJs are on site," he explains. "That's when you can breathe a sigh of relief and relax."

With great weather, 25,000 happy punters and the entire dance industry for once forgetting their differences and havin' it, Paul's confidence is not exactly misplaced. Ian Jenkinson, Paul's partner and the man in charge of booking the line-up, is more sanguine.

"I felt really weird," he says. "It was a bit of an anti-climax. After the court case, then moving the date, when it actually happened, it didn't seem real. We were so close to the wire for so long, it didn't really sink in that the party happened."

JULY

"The Face" magazine runs a 10-page TG story bearing the front cover strap line, "Heaven on Earth - How One Saturday Night Changed

Club Culture Forever". It's Paul's turn to feel bemused.

"I knew 'The Face' were doing a piece," he muses, "but up to that point, they had largely ignored rave culture, so I had been expecting a half-page piece of pure cynicism."

In the same month, a whole host of other magazines also publish reviews universally agreeing that TG '96 was better than sliced bread. "Sky" magazine goes so far as to claim the event was "the most perfect 17 hours you could enjoy with your clothes on". Or towards the end, off.

Meanwhile, Ian continues his attempt to persuade Kraftwerk to play at this year's bash. He's been trying since 1995 and remains determined to bag the notoriously reticent German legends for this year's show.

TG's acclaimed success also inspires Universe's ongoing battle to stage some kind of dance party at the original site, Othmoor Park. Following local elections, Labour have gained the balance of power and Big Love's prospects look rosy.

AUGUST

Paul Shurey departs for a holiday in Barbados and books into Lord Beaverbrook's old pad, which just happens to be the oldest plantation house on the island. Embarking on what he calls "a mad, hedonistic mission", he experiences "the maddest two weeks ever" and also manages to find his spiritual home, a tiny hamlet called Shurey.

The icing on the cake comes when it transpires that the local rum bar is owned by none other than Nigel Benn's auntie, a silver-haired lady called Lucille Shurey!

Her bar, needless to say, is called Nigel Benn's Auntie's Bar. Back in London, Ian books Radio One superstar, John Peel, to play his first public DJ set in, well, a very long time (Peel has previously refused to play even Radio One roadshows).

Big Love finally gets a license for the Othmoor Park site, resulting in frantic activity from the Universe office to book hotels, aeroplane tickets and all the equipment, staff, resources and advertising they require.

SEPTEMBER

Big Love happens on the last Saturday of September. In an intimidating show of strength, local Police devote massive of resources to crowd control and searches for illicit drugs ("The police presence was total overkill," claims Ian). For the first time ever at any Universe party, there is an even more ominous

Countdown to Tribal Gathering '97

When KRAFTWERK appear at TG '97, what should we expect? David Stubbs has a few theories he'd like to share...

WHEN Kraftwerk play at TG '97, it'll be their first live show in this country for five years. I caught Kraftwerk in 1991 at the Brixton Academy. I didn't see them in 1981 when



"Pocket Calculator" (from the "Computer World" album) was the highlight with the band doing their "little mechanical dance" and playing dinky calculator type synthesizers. Very state-of-the-art for the time, as were the robots they had manufactured in their own image who performed encores by remote control.

These were at once very funny and perfectly serious harbingers for the more compact, more dehumanised direction Kraftwerk saw music going in. Of course, when they came back in 1991 with exactly the same show, robots, calculators and all, it was a reminder of how little they had moved on.

Their last studio album was 1986's "Electric Cafe". Its computer-generated videos kept them at the forefront of electro futurism. Since then, live appearances apart, they've kept an enigmatic silence. As for music, except for a 1991 remix album, not a beep.

What's more, their record company has no idea what they're up to. Although they are still signed to EMI, the band are incommunicado for long stretches of time. It's 17 years since they refused to pose in person for press shots, though in the past they have generously agreed for their robot *doppelgangers* to be photographed. They still turn up to work at their Kling-Klang studios, but to do what?

This long silence is, I suspect, more than perverse. Kraftwerk's value always lay in them being completely at odds with their technophobe rock contemporaries. In the mid-Seventies, while everyone else was decked out in loon pants and ponchos, they wore bland, urbane business suits on stage. They were hated by the rock establishment, who imagined they were killing music with their electronic paens to radioactivity and computers. It was the sort of modernist technological developments rock counter-culture imagined would destroy music.

By the Eighties, people were starting to get the hang of their irony and they were finally celebrated. In 1983 Africa Bambaataa cut "Planet Rock", a straight lift from Kraftwerk's "Trans-Europe Express", and spawned the electro funk fusion to which nearly all modern dance music can trace its origin.

In the Nineties, Kraftwerk's automated music is so commonplace they have nothing left to say, nothing left to do. They've made themselves obsolete by their own efforts. They pointed to the future, now it's here. So while they might pull off some unexpected, futuristic extravaganza at TG '97, I reckon it'll be another quaintly entertaining run through of their greatest hits complete with the old *modus operandi*, a sort of techno museum of the moving image.

I, for one, wouldn't be churlish enough to object to that. After all, they owe us nothing. We, on the other hand, owe them everything.

occurrence. It pours with rain.

Apart from that, the park-and-ride scheme works like a total dream, Aphex Twin really rocks the main tent and the Muzik crew wholeheartedly embrace happy hardcore as Sy, Dougal and Seduction, are hailed as conquering heroes.

Ian persuades four-deck Nu Yorican Soulsters, Kenny "Dope" Gonzalez and Little Louis Vega to play at TG '97. In principle...

OCTOBER

Signs appear to be encouraging, as Universe begin to investigate putting on a weekend at the same site as their 1993 May Bank Holiday extravaganza.

"It's been our long-standing ambition to develop Tribal into more than just a 24-hour event," he pronounces. "Immediately after Big Love, we started putting the license application together for the Wiltshire site. The more license applications we make, the more we begin to read in-between the lines, and in this instance it soon transpired that the police were not going to make any violent objections and would at least consider looking at the application, which is usually a major hurdle."

NOVEMBER

Ian meets with The Mean Fiddler's David Phillips and, on the back of a pack of Rizla's, they draw up their dream line-up for TG '97. By now, provisional, verbal and pencilled-in bookings are stacking up.

"I book all the DJs and we split the booking of the live acts," explains Ian. "I usually start with a few regulars. When I confirmed Orbital for Alexandra Palace, I mentioned TG '97 simultaneously."

Next up it's Universe "residents", including Marshall Jefferson, Mills, Garnier, Gayle San, Sven Vath and DJ Dag. "It always starts from that acorn," is how Ian aptly puts it. Wiltshire, meanwhile, is beginning to wilt, as "Alice In Wonderland" local politics begin to take effect. Paul explains the madness.

"In our very first formal discussion with the council licensing committee, it transpired that West Wiltshire council are virtually the only council in the country who still observe the Sunday dancing laws. Certain councillors were going to object violently to any licensing application that strayed into Sunday, which a two-day event clearly would."

Anticipating further trouble, Universe decide to curtail their weekend aspirations temporarily and instead do something they've never done before, return to the same venue, which of course means Luton Hoo.

DECEMBER

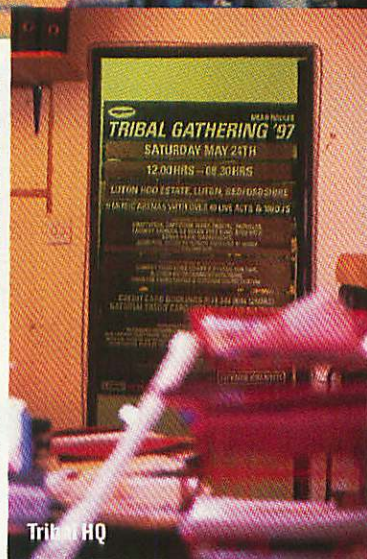
Ian tries a long shot and approaches the management of a well-known cross-dressing entertainer (no, not Boy George, but camp comedian Eddie Izzard). Eddie is interested in principal, though holds out in anticipation of a major film offer.

Universe decide TG '97's date, which clashes with Brighton's Essential Music Festival. With all festivals now embracing dance culture (and the return of Glastonbury), competition for DJs and live acts is now white hot.

"There are only so many premium dance acts of headline status," Paul confirms, "but we needed a bank holiday weekend so people have an extra day to recover!"

Attempts to contact Brighton's organiser fail because, Paul says, "he was on holiday and 'uncontactable'." He

Masters of the Universe



now says if we'd managed to speak to him, they would have swapped their days around because their Festival not exclusively a dance event."

Christmas Eve, and Paul Shurey's birthday (23 again) finds him staying in a luxury hotel, courtesy of his literary-minded girlfriend.

"We were staying in this perfectly preserved art deco hotel on the Devon coast where Noel Coward and his cronies used to stay," he remembers. "To my total surprise, I discovered we were booked into Noel Coward's suite and were sleeping in his bed!"

Noel Coward, who wasn't in the bed at the same time (quite lucky, really, as he's dead) was a pre-war Irvine Welsh-type hack of considerable flamboyance. Perhaps inevitably, Paul feels inspired to write and instantly creates this year's TG manifesto ("1997, the year we began

to unite the global dance masses into the most potent force for change" etc. etc.).

Universe's New Year's Eve party at London's Alexandra Palace sees Orbital stealing yet another show as 1997 begins.

JANUARY

Ian, Paul and The Mean Fiddler's Melvin Benn pop into Muzik Towers to sort out a sponsorship deal.

"We wanted Muzik to have more involvement this year," explains Paul. "This will be the first time we've let anybody have branding on a tent [our Muzik Tropic tent, which is set to feature the cream of happy hardcore] because the musical programming is something we've always fiercely protected."

The meeting goes well, though Universe are somewhat disturbed by senior Muzik staff handing round light sticks and their insistent demands for "a case of Vicks" on the rider.

Other sponsors are brought on board, with Diesel agreeing to construct a BMX/skateboard half-pipe featuring performances from top display teams. While sorting out their sponsorship arrangements, Radio One executives are surprised (to say the least) to learn that John Peel is definitely DJing.

Licensing for the Luton event is proceeding steadily, if not spectacularly, clashes with the neighbouring Hertfordshire Show are causing only minor police objections.

FEBRUARY

It's Friday, it's February 7 and it's... Tribal Gathering 1997. Or, rather, it's the official press launch and Paul Shurey is busy holding a press conference at the Cube Bar in north London.

With confirmation of Luton as this year's site (councillors have voted by a margin of 10-1 to grant the license) and Kraftwerk as headliners, it's finally and officially "all systems go". Ian, though, is nowhere to be seen, having flown to Detroit to sort out further bookings.

"The whole cornerstone of this year's event is Kraftwerk and the Detroit tent," explains Ian a few days later, after a three-day

whistle-stop tour of the Motor City in the company of the Plastikman, Richie Hawtin.

The Detroit posse, to a man, are such big Kraftwerk fans that they decide to close down their tent for the duration of Kraftwerk's show. Paul is unsurprised.

"They're totally anonymous, we like their integrity, they have a very clear agenda and they stick to it. They're no-compromise people, they're like urban guerrillas."

Meanwhile, Eddie Izzard's fledgling film career provides a window of opportunity. He confirms his appearance in the comedy tent.

MARCH

Dave Clarke announces he'll be playing his debut live set at TG '97. Well known for his perfectionism, Dave had taken some serious persuading.

"Dave was a little complicated to sort out," confirms Paul. "For him to contemplate playing live is a massive step because he's so serious about his music. It involves virtually building a studio on stage."

Ian confirms Andy Weatherall's Two Lone Swordsmen as Kraftwerk's support. The last act to confirm are the old masters, Little Louis Vega and Kenny "Dope" Gonzalez. The boys (billed as Masters At Work) will be playing straight after Kraftwerk.

Universe begin booking hotels and flights, as well as arranging visas for the incoming DJs and guests.

"We normally work about six weeks ahead on these kinds of details," reveals Ian.

APRIL

"Everything we do is a constant battle," complains Ian. "Everybody thinks we just turn up on the day and it's all hunky-dory but, Jesus, the fights we've had about everything from toilets to car parking to traffic..."

Ian, who's doing final promotional interviews for this year's bash, is reflecting on his day-to-day activities. As well as finalising myriad minor, but essential, details for TG, Universe are also busy promoting a forthcoming London gig by one Junior Vasquez (apparently he's big in New York). Other tasks keeping the guys out of mischief revolve around planning future international events (specifically in the States and Europe).

MAY

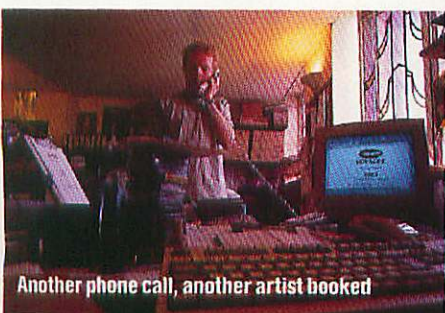
"Turning chaos into order," is how Ian describes the penultimate chapter. Converting a green field site into a nine-tent dance festival takes two and a half weeks from start to finish.

Meanwhile, Phuture trax, the event's PR company, "enjoy" their busiest weeks of the year, as literally thousands of liggers attempt to bag complimentary passes (the guest area holds well over 1,000 people).

With passes in limited supply, everybody connected in any way with Universe discovers they have millions of new "mates", as bloggers widen their nets. DJs and artists also find themselves deluged with requests.

Just days before the party starts, and Paul makes his regular pact with the Devil to make sure it doesn't rain, (it's worked so far). Finally, the only thing left to do is for the Universe team to put on their dancing gear and get ready to party. Such is how the tribes gather.

Throughout the year, Paul and Ian also run Friday nights at Complex, north London. To find out more about a career in promoting, you can catch them at the club most weeks!



THAT TG '97 LINE-UP IN FULL

PLANET EARTH

12.00-13.15 Matt Tangent
13.15-14.00 Alabama 3 (Live)
14.00-15.15 Steve Johnson
15.15-16.15 Audioweb (Live)
16.15-17.15 Matt Carter
17.15-18.00 Gus Gus (Live)
18.00-19.00 Mr C
19.00-19.45 Republica (Live)
19.45-21.15 Justin Robertson
21.15-22.15 Fluke (Live)
22.15-00.00 DJ Sneak
00.00-01.30 Orbital (Live)
01.30-03.00 Pete Tong
03.00-03.45 Daft Punk (Live)
03.45-05.45 Dave Angel
05.45-08.30 Laurent Garnier

PACIFIC

13.00-13.30 Dave Garrad
13.30-14.15 Ebo Man (Live)
14.15-15.30 Bruce Sandell
15.30-16.00 Sense Amelia (Live)
16.00-17-30 DJ Hurricane
17.30-18.30 Cornershop (Live)
18.30-20.00 John Peel
20.00-21.00 Red Snapper (Live)
21.00-22.30 Bob Jones
22.30-23.30 Moloko (Live)
23.30-01.00-Gilles Peterson
01.00-01.45 Faithless (Live)
01.45-03.30 James Lavelle
03.30-04.30 DJ Shadow (Live)
04.30-06.30 Psychonauts
06.30-08.30 DJ Cam

SAHARA

12.30-14.00 Andre Curley
14.00-15.30 Darren Mac
15.30-17.00 Alan Jinx
Chamberlain
17.00-18.30 Jon Pleased
Wimmin
18.30-20-30 Farley Et Heller
20.30-21.30 Blue Amazon (Live)
21.30-23.30 Allister Whitehead
23.30-01.30 Paul Oakenfold
01.30-02.15 Way Out West (Live)
02.15-04.15 Tony De Vit
04.15-06.30 Sasha
06.30-08.30 John Digweed

AMAZON

13.00-13.05 Dhol Foundation
Drummers
13.05-13.45 DJ Ritu
13.45-13.50 Dhol Foundation
Drummers
13.50-14.20 Earth Tribe (Live)
14.20-14.40 4 X 4 Sword Dancers
14.40-14.45 Dhol Foundation
Drummers
14.45-15.15 Joi Sound System
15.15-15.30 Dhol Foundation
Drummers
15.30-16.15 Black Star Liner (Live)
16.15-17.00 Shaboom DJs
17.00-18.00 Afro Celt Sound
System (Live)
18.00-19.00 Serge
19.00-20.00 Saafi Brothers (Live)
20.00-21-00 Lucas
21.00-21.45 X-Dream (Live)
21.45-22.45 Sid Shanti
22.45-00.00 Juno Reactor (Live)
00.00-01.00 Tsuyoshi Suzuki
01.00-02.00 Total Eclipse (Live)
02.00-03.00 Dino Psaris
03.00-08.30 DJ Dag

DETROIT

John Acquaviva

Kevin Saunderson
Paperclip People (Live)
Terrence Parker
Darrell Wynn
Kelli Hand
Short Film - 10 Minutes About
Detroit Aux 88 (Live)
Richie Hawtin
DJ T-1000
Jeff Mills

From 22.00-00.00 The Detroit
tent will be closed so all the
Motor City mob can catch
Kraftwerk. Otherwise DJ times
will be announced on the day.

GLOBAL VILLAGE

The Comedy Lounge
Matthew Hawtin (Plus 8) and
Clarke Warner spin ambient
tunes in between the jokers.
Boardgames are also provided.
Eddie Izzard and guests

EQUATOR

13.00-15.00 No.9 Et Headstrong
15.00-16.30 DJ Krust
16.30-17.15 T-Power (Live)
17.15-18-45 Mickey Finn
18.45-19.30 Adam F (Live)
19.30-21.15 Ray Keith
21.15-23.00 Doc Scott
23.00-00.00 Roni Size's
Represent (Live)

00.00-01.30 Randall

01.30-02.30 Ganja Kru (Live)

02.30-04.00 Hype

04.00-04.45 Megashira (Live)

04.45-5.30 DJ Rap

05.30-08.00 Fabio Et Grooverider

TRANS EUROPE/TRANS

ATLANTIC

13.00-21.30 Two Lone
Swordsmen Sound System
featuring Andrew Weatherall,
Blue and Being.
22.00-00.00 Kraftwerk (Live)
00.00-03.00 Masters At Work
03.00-05.30 Deep Dish
05.30-07.00 Roger Sanchez
07.00-08.00 Marshall Jefferson

ARTIC

13.00-14.00 Simon Shurey
14.00-15.00 Graeme Fisher
15.00-15.45 Turbulent Force
(Live)
15.45-17-45 Jon Cooke
17.45-18.30 Kooky Scientists
(Live)
18.30-19.00 Jamie Smart
19.00-20.00 Empirion (Live)
20.00-21.30 Felix Da Housecat
21.30-22.00 Hardfloor (Live)
22.00-23.30 Andrew Weatherall
23.30-00.15 Speedy J (Live)
00.15-01.45 Billy Nasty
01.45-03.15 Steve Bicknell
03.15-04.00 Dave Clarke (Live)
04.00-06.00 Gayle San
06.00-08.30 Sven Vath

MUZIK TROPIC

13.00-14.30 Cridge
14.30-16.00 Vinyl Junkie
16.00-17.30 MC DJ Ribbz
17.30-19.00 Vinyl Groover
19.00-20.00 Mark Smith
20.00-21.00 Seduction
21.00-22.00 Producer
22.00-23.00 Vibes
23.00-00.00 Dazee

00.00-01.30
Force Et Styles
(Live)
01.30-02.30
Clarkee
02.30-03.30
Dougal

03.30-05.00 Bunjy (Live)
05.00-06.00 Brisk
06.00-07.00 Slipmatt
07.00-08.30 Sy
MCs Jack, Magika Et Styxman.

ODDS & SODS

The Daytime Outdoor System
featuring Carl Cox, Mach One, Tin
Tin and Andrew Curley. The
system switches back on at dawn
for a special Sunday Communion
featuring the Very Revered Mr Cox.

ALSO

An Internet cafe, a cinema, full-
size fun fair, bungee jumping, The
Muzik/DJ Playstation Challenge,
Snowboard simulators, The
Universe Cyber Circus featuring
Bill The Robot, the Fetish Crew
Dance Troupe and Turbo-Unit
Spek Tekno Pyrotranz
Performance Company, a 4am
alcohol license and finally
Muzik's Bedroom Bedlam DJ
Mixing Competition.

All artists correct at time of going
to print. Check on arrival for
confirmation.

HOW TO GET THERE

By road: You must have a valid
ticket displayed on arrival for
each person in the car, otherwise
your vehicle will not be allowed
on site. Police also intend to
remove any cars parked illegally
outside the estate. The car park
opens at 9am.

Leave the M1 at junction 10 and
head for Luton. At the first
roundabout take the A1081 and
look for Tribal Gathering 1997
signs. Ignore signs for Luton Hoo
Estate since those gates into the
estate will be closed.

By rail: Get off at Harpenden
Station (NOT Luton) and take a
shuttle bus from there. Shuttles
start at 11.30 am, cost £1.50 one-
way. Return shuttles start at
05.30am and run until 9am.

On foot: Organisers are at pains to
stress that walking to the site is
impossible (it's too far inside the
estate). With no pedestrian
access permitted either, taking a
shuttle bus from Harpenden
Station is the only option
available for dedicated ramblers.

By air: Luton Airport is a stone's
throw away. However aviators,
parachutists or Benidorm
package tourists on the way
home, should follow the same
advice as for the ramblers, which
is go to Harpenden Station (and
take the shuttle bus).

By computer: Net Surfers can visit
Tribal Gathering's Internet Cafe
by tapping into
www.universe.co.uk

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IRMIN SCHMIDT (CAN)

CAN

SACRILEGE

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FRANCOIS KEVORKIAN & ROBRIVES
PETE SHELLEY & BLACK RADIO
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TR-G.6.

Justin Robertson

Lionrock

words **Andy Crysell** pictures **Steve Gullick**

A full-page photograph of Justin Robertson, a man with a beard and sunglasses, wearing a bright red suit. He is holding a large, realistic lion's head by its mane with both hands. He is looking upwards and to the left. The background is a clear blue sky with a few wispy clouds. The overall tone is dramatic and stylish.

justin the **lionheart**

Swiftly following last year's debut, **LIONROCK** return to the album market with a slab of plastic to kick dance music into a new era. Attitude, celebrity, stardom... dig the new breed

WE JOIN JUSTIN ROBERTSON and his Lionrock band at Glastonbury in 1999. Are they playing live? Too right. They're top of the bill, in fact they are a lean, mean rocking machine just back from extolling their thunderous skills on a worldwide tour of enormo-domes. They've had chart hits in 11 countries. They've hob-nobbed it with the biggest stars on the planet. And, hell, they can't even walk the streets for the euphoric dribbling that emanates from several zillion fans.

Well, at least that's the general plan. But in the meantime...

"Ambitious? Yeah. If you've put a lot of work into something, then you really want people to like it," explains Justin, quaffing a pint of Boddingtons and munching his way through a tuna salad sandwich. "How big do I want Lionrock to become? As big as The Who. Ha ha ha! Or The Jam, maybe. Or perhaps The Smiths, except we're far more jolly than them. I want to carve my niche in history and I'm not ashamed to say that. I want to make a mark as memorable as all the bands I loved when I was a kid made on me."

And, truly, we should thank the skies above for that. Because whether Justin and fellow Lionrockers MC Buzz B, knob-twiddler Roger Lyons, keyboardist Mandy Wigby and bassist Paddy Steer do actually succeed in entering pop's history books isn't the most important thing right now. What matters, see, is that they're actually trying. That in two hours of conversation today, there's not a single word about them doing-it-for-themselves-and-if-anyone-else-likes-it-it's-a-bonus. Nor the merest squeak about keeping it underground or strictly for those that know.

Sitting in a pub on Manchester's Wilmslow Road (the same Wilmslow Road which gave its name to a track on Lionrock's 1996 debut album, "Instinct For Detection") there's no mistaking that the sharp-dressing suede-head is more outspoken than he's ever been, twice as confident and positively raring for action. He means business, and big business at that.

"People say things like, 'We're only pressing up 500 copies, we're going to sell them from the back of a van'," continues Justin, shaking his head disapprovingly. "And I'm like, 'What's the point in doing that? You're supposed to be communicating with people not keeping it a secret'."

"I don't see what's wrong with being popular. After all, it's my career and I don't want to end up knocking out white labels when I'm 40."

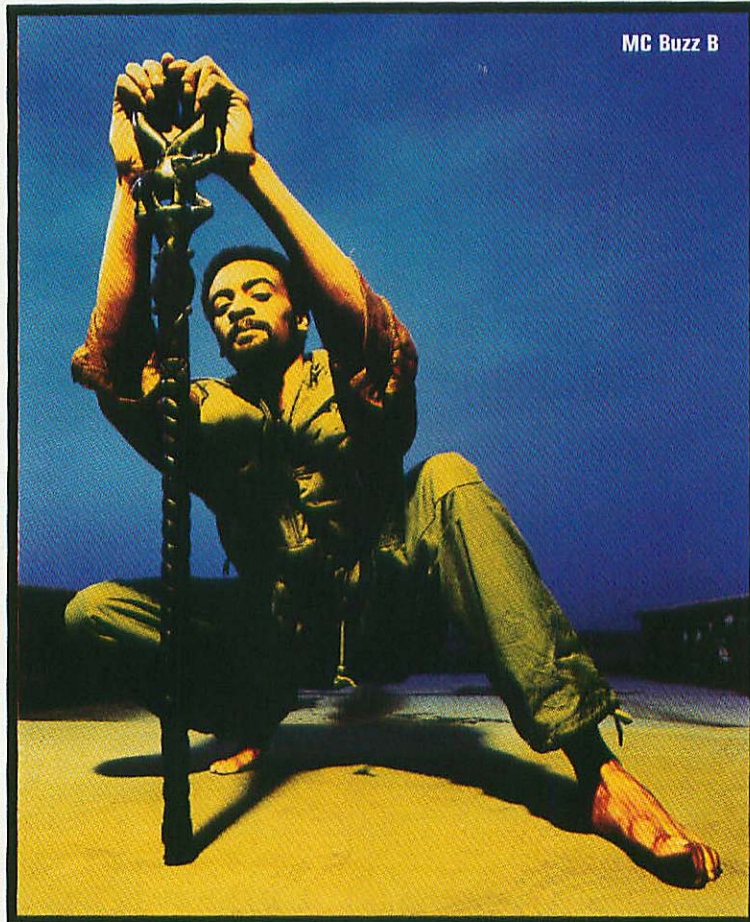
Of course, if you're intent on tattooing your presence across pop charts, festivals, the media and the radio, on catching the public at large in your web, you do need something pretty significant up your sleeve. And Lionrock have just that in the beefy shape of "City Delirious", their new long-player, on which numerous brands of off-kilter funkiness unfold as it steers a confident course from lo-fi out-rock to rumbling dub-techno, all driven along, naturally, by liberal doses of MC Buzz B's ultra-cool, soporific rapping.

In brief, it's a whizzing, fizzing popwise affair that, by turns, wishes to chat you up, shag you senseless, thrill you madly with its gritty charm, then take a can-opener to your head and suck your brains clean out. And, hey, you don't get many long-players which offer that kind of service.

Alternatively, the album's about, "Club culture at its most potent and the fact people are determined to go out and have the time of their lives on the dancefloor, against this backdrop of shitty housing and crap job prospects. It's like we've been conned by daft MPs into believing that Britain's on form again. People might be getting back to work but they're working in fucking McDonald's and Burger King. These are the reasons why dance music has become so important to people. It's like this sheer release from the shittiness we're all tied up in."

Although Lionrock's music would never be complete without influences as disparate as the Yardbirds, Stereolab, Augustus Pablo, funky disco and baggy rock, Justin Robertson confirms that it's acid house and its offspring that rule the roost. Not that he's willing to look back on rave culture's early day with entirely fond memories, mind.

"Just as I don't give a shit about all this punk nostalgia, it's only right that the kids today don't give a shit about 1988," he argues. "I reckon the dance scene is more



MC Buzz B

revolutionary now than it was then. To start with, right, the whole thing was simply about a load of middle-class kids going on holiday to Ibiza, raving in posh clubs and dropping out like hippies before going back to their mummies and daddies.

"At first, all the style magazines were like [affects voice of a posh TV arts show presenter], 'Oh, it's so radical. It's like the Summer Of Love all over again'. Then, six months later, it was all finished as far as they were concerned. Why? Because normal kids from the football terraces got into acid house. That's when it got really interesting, when all these working class scallies invaded and the posh kids were forced to mix with people they'd never have dreamed of mixing with previously."

But as much as "City Delirious" refers to chemically-driven youth resilience in the face of bad social and economic times, hellspawn politicians and soulless media vultures, it also continues the observational freeze-frames of day to day life which "Instinct For Detection" boasted. Few things, it seems, intrigue Justin quite as much as bizarre incidents involving ordinary, everyday nutters.

"I just love mad tales of things that happen in the real world, on your own back door. Why do techno producers need all that sci-fi nonsense when there's all of this going on?" he grins. "One of my favourite stories is about

this kid who used to watch the security vans turning up outside this supermarket. The guards would bang on the door and go, 'It's Reg', and they'd get handed a bag of money. Eventually, he went up to the door himself and went, 'It's Reg', then walked off with this bag of cash. Ha ha ha!"

Then there's the "Canal Heist" track on the new album...

"Oh yeah, that's a top story, too. See, Interstella have got this studio down by the ship canal. They went to the trouble of making it totally impenetrable by boarding up the windows and fitting all these alarms. What they weren't banking on, though, was that a bunch of scallies were going to make a raft, float down the river and break in that way. Everyone thought it was really terrible thing to happen to Interstella, obviously, but it's a pretty ingenious way to rob a place, isn't it?"

AS WE'VE JUST LEARNT, THEN, "CITY DELIRIOUS" ISN'T SHORT ON IDEAS. BUT SURELY we've covered every part of the vast and varied environment amid which it was made? Well no, not quite. There's more to it than that which has been explained so far, and to discover just what, we need to rewind to the beginning of last year.

It was back then that this writer last sat down and talked with Justin Robertson. Lionrock were on their first tour, charging down the motorways from Sheffield to Manchester to Birmingham to London, and Justin was freaking the public by wielding his electric guitar in public for the first time, perplexing those who knew him as a techno DJ with night after night of on-stage scissor-kicks and axe twangs.

It didn't take a genius to realise that the deep yearning he'd always had to be in a band - riders, tour buses, laminates and all - was temporarily absent at the time, though. He was fighting off the flu, of course. But there was something else, too. Something he wouldn't talk about.

"I had a really shit year last year," he explains quietly. "My mum died early on and inevitably that took the joy out of everything. Even now, although I'm excited by things, it's still like this massive downer in my life. When good things happen, they don't always sink in as much as I'd like them to."

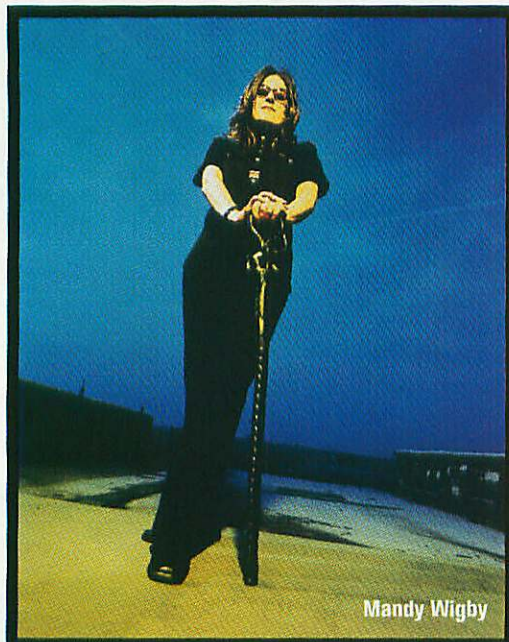
"The new album has an extra meaning for me. If it's uplifting, it's me trying to rise above the sadness I'm feeling inside, trying to get myself going again after a massive knock-back... After the biggest shock of my life."

JUSTIN ROBERTSON, THE DJ, PRODUCER, MUSICIAN AND SOPHISTICATE, SUMMED up in one paragraph would go something like this...

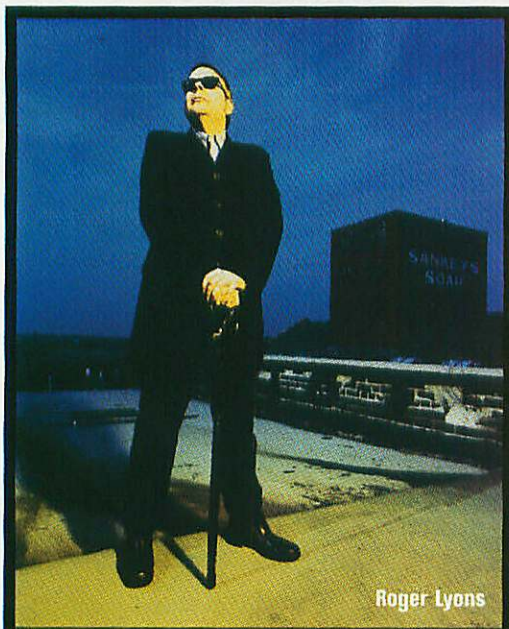
As a teenager, he moved to Manchester to study at university but never got round to leaving the city. He's been behind a host of influential clubs including Spice, Most Excellent, Rebellious Jukebox and Sleuth. Depending on the year, he's been labelled a masterful DJ in the Balearic, hard dance, eclectic and "big beat" fields. He is also something of an expert on pop history and a devout fan of reggae. He's remixed ➡



Lionrock



Mandy Wigby



Roger Lyons



Paddy Steer

everyone from Erasure to A Guy Called Gerald and he first entered the Top 40 with Lionrock's "Packet Of Piece" in 1993. Oh yes, and he's not one for holding back when it comes to commenting on the state of contemporary dance music.

On the subject of purist techno he complains loudly, "What's the matter with these people? Most of the minimal stuff drives me right up the wall. I mean, you get the latest Axis release and it sounds exactly like the last fucking 15 Axis releases. These are the people who say guitars are retro even though dance music is based around drums, the oldest instrument of them all".

On trance he rants, "I absolutely hate all that pretend psychedelic crap. I hate all that pretence that they're doing something hyper-spiritual when really they're just a bunch of money-grabbers. They're all fucking yuppie drop-outs. It's one of most horrendous scenes that's ever happened. Besides, I don't want to live in a teepee, I like urban things".

And finally, moving closer to Lionrock territory, there is "big beat".

"I remember DJing at a so-called eclectic club which shall remain nameless, and I decided to put on a soul record. This very drunk bloke stumbled up to me and screamed, 'Turn this fucking shit off and put some big beats on'. This was supposed to be the place where you could play literally whatever you wanted. 'Oh my God,' I thought, 'this is just as mind-numbing as a handbag club'. Apart from The Chemical Brothers and Death In Vegas, who are so far out in front of everything, I don't feel anything for that scene."

Justin stares into his pint glass, pondering if his next statement is strictly a wise one to make.

"I don't want to sound all Paul Weller-esque, but we really need some quality right now. In theory, I love things which sound as if they've been rattled out in five minutes but so much of it at the moment is crap and derivative. Never mind moving the goal posts, people have lost sight of them."

Not that he's claiming Lionrock have got it all right so far. Their debut album, he concedes, wasn't quite the fully-formed creature he'd hoped it would be. As for their live shows last year, he admits that the rockist tendencies got a bit too excessive at times, and that this year will see them reaching for more electronic themes.

"Some of the bad reviews we got really hurt me," he says. "Particularly when people made out I was some kind of traitor to dance because we weren't wearing space capes on stage and playing banks of keyboards like Emerson, Lake And Palmer."

It's safe to assume that Justin Robertson doesn't sleep easy at night, that a thousand irritants and a million ideas play on his mind. Here, after all, is a man who's started work on his third album before his second has even hit the shops.

"I can't help it," he sighs. "I get so ambitious. People say we're doing well and I'm like, 'Hmm, we're doing okay'. I've already pulled this album apart and thought, 'If only I'd done that there or taken that bit out here'."

BACK AT JUSTIN'S HOUSE, A NEAT TERRACED PLACE which gives away very little of his grand ambitions, he packs his record boxes in preparation for a booking at Glasgow's Cool Lemon club and elaborates further on his burning, teeth-gnashing zest to keep Lionrock careering forwards.

"I want to be remembered when I'm gone and I'm happy to admit that," he says, as he wades head-first through a mammoth heap of vinyl. "I don't wanna hang about. I don't wanna rest on my laurels. You've got to do it while you've still got great tunes in your head. With the best will in the world, however great a band is, everyone loses that gift in the end."

To sum up?

"Do it while you can," he says simply. "And do it before your head explodes."

The single, 'Wet Roads Glisten' is out now. A new single, 'She's On A Train' is out on June 23, while the album, 'City Delirious' is due out in August, all on deConstruction

JUSTIN ROBERTSON reckons that, on the whole, politicians are a "heartless bunch of fools". Here, then, is his alternative government cabinet

Minister Of Argument And Reason

"Lee Perry. He's definitely a man who speaks a lot of sense. He's got something to say although I'm not quite sure what it is. But he'd certainly baffle the opposition. He's the king of double speak which is something all MPs need as a skill. Sun Ra would be his under secretary, they'd make a great team."

Minister Of Defence

"Am I allowed dead people in my cabinet? Yeah, okay, Peter Grant, Led Zepplin's manager it is, then. He could sort out entire nations on his own."

Minister Of Education

"Dr Bob Jones. He's a smart man, isn't he? After you've been DJing for as long as he has, you've got to be."

Minister Of Good Taste

Paul Weller because he the sharpest human being alive. And Nuphonic's Dave Hill would be his understudy because of his musical taste. Oh yeah, and Dave would also be Minister For Lager. That's a good job."

Minister Of Parties

"Cream's Darren Hughes. He'd organise all the state functions and he'd have The Who's Keith Moon as his assistant because you need a drummer in that office."

Minister Of Sleaze

"I don't know the bloke but Derrick May kind of springs to mind."

Foreign Minister

"Aphex Twin. He wouldn't leave anyone much room for negotiation. He could easily defuse a situation with a witty quip... or a mad analogue sound, perhaps."

Ministers Of Health

"Primal Scream, because you need experience in that job, and Dave Beer as understudy."

Ministers Of Science

"The Chemical Brothers, on the basis of their ability to cook up good potions in the sound lab. Sonic Youth would help them out."

Minister For Destroying Stuff

"Pete Townsend... well, I definitely had to fit him in somewhere."

Minister Of Wisdom

"Curtis Mayfield. He's an inspirational sort of person, someone who's risen above massive adversity. KRS-One could help him out."

Minister Of O.J.s

"Andrew Weatherall, because he's been consistently interesting over all of these years. He seems to enjoy it all now as much as he did in the beginning."

And if Justin was Prime Minister...

"Oasis' 'Some Might Say' would be the new national anthem."

"The Beastie Boys, Small Faces and Otis Redding would provide the music for the opening of parliament. They'd all jam together and terrify the House Of Lords."

"The first thing the new government would do is declare war on Kula Shaker. Why? Because they're crap."

"I'd introduce a Tweed Day on which everyone would have to dress in tweed suits. And I'd introduce public flogging for bad tailoring."

Clones, Monaghan.

*Always cool, always smooth, always keep their head.
They're not like the others, those Monaghan boys.*



Strong words **CAFFREY'S** *softly spoken*
Irish Ale

Wynn's day

Mention Detroit and **D WYNN** probably won't be the first name to spring to your lips. He is, however, integral to the Motor City's revered sound. And we'll get a chance to see why when he takes to the decks at this year's Tribal Gathering

THE MUSIC INSTITUTE WAS THE LEGENDARY VENUE WHERE DETROIT'S club kids first switched onto techno. Situated in a nondescript retail block on Broadway, it was the home of fast-forward-thinking music and some of the wildest nights ever hosted in the Motor City. Run by a team which included Chez Damier and Alton Miller, the Music Institute was where "Nude Photo" and "Strings Of Life" were unveiled, where out-of-town acts like Depeche Mode and Prince came to check out the scene's weird, abstract grooves.

Like Paradise Garage in New York or The Warehouse in Chicago, The Music Institute had as much to do with the way the music developed as the producers themselves. On a Friday night, it was where Derrick May and Kevin Saunderson dreamed up the future, spinning wild records late into the night.

Just a month after The Music Institute opened, Daryl Wynn took over as resident DJ. A member of the pioneering group which also included Derrick May, Kevin Saunderson, Juan Atkins, James Pennington, Art Forest and Eddie Fowlkes, Wynn's influences stretched from the sweet pop-soul of Motown to the tripped-out funk of George Clinton's Parliament and Funkadelic. But Wynn recalls that the night Derrick May took him to see Ron Hardy play at The Music Box in Chicago was the most significant moment of his career.

"When I saw the intensity of Ron Hardy's DJing and the reaction of the crowd I was just amazed," he remembers. "I'd never seen anything like it. From that moment on, I knew I wanted to focus on becoming a professional DJ. My first time at The Music Box was so magical I don't think I'll ever forget it..."

Mixing up techno and odd European imports like Telex's "Moscow Disko" and Kraftwerk's "Numbers", D Wynn (as he became known around the scene) took The Music Institute on sonic adventures into uncharted territory.

"We were breaking new ground," he explains. And it was on the dancefloor at The Music Institute that many of Detroit's second wave of techno producers were in the process of discovering the future.

It was D Wynn who kept the scene alive in Detroit when Juan, Kevin and Derrick moved out to take techno into Europe. At The Music Institute, he provided a focus for many of those who have gone on to make an impact on the global scene.

"You don't realise how much you have changed people's lives," Derrick May once told him. But there is more to his story than just inspiration. Along with May, it

was D Wynn who crafted seminal tracks like Rhythm Is Rhythm's "The Dance". And the pair also collaborated as R-Tyme producing classic releases including the exceptional "Illusion" on May's Transmat label.

"Derrick and I used to work together in my parent's basement over on the east side of Detroit," he remembers. "That's where we came up with a lot of creative ideas. We were just experimenting, trying our best to make music that was different and special. It was when we did "Let's Go" [which eventually appeared on the flip-side of "Nude Photo"]. Back then, there were so few of us making this music that we all shared each others equipment, borrowing or lending drum machines and keyboards. Derrick and I actually made "Let's Go" with just two keyboards and a drum machine."

Personal reasons forced Wynn to "fade back" from the music scene at a crucial time when reputations were being forged in Europe. But now he's back where he belongs and feels most comfortable, playing his unique fusion of deep house and abstract techno at clubs everywhere from St Louis to Amsterdam. And it looks like he'll be here for a long time to come...

10 REASONS WHY YOU SHOULD KNOW ABOUT D WYNN

1. HE WAS IN ON THE GROUND-FLOOR OF DETROIT TECHNO

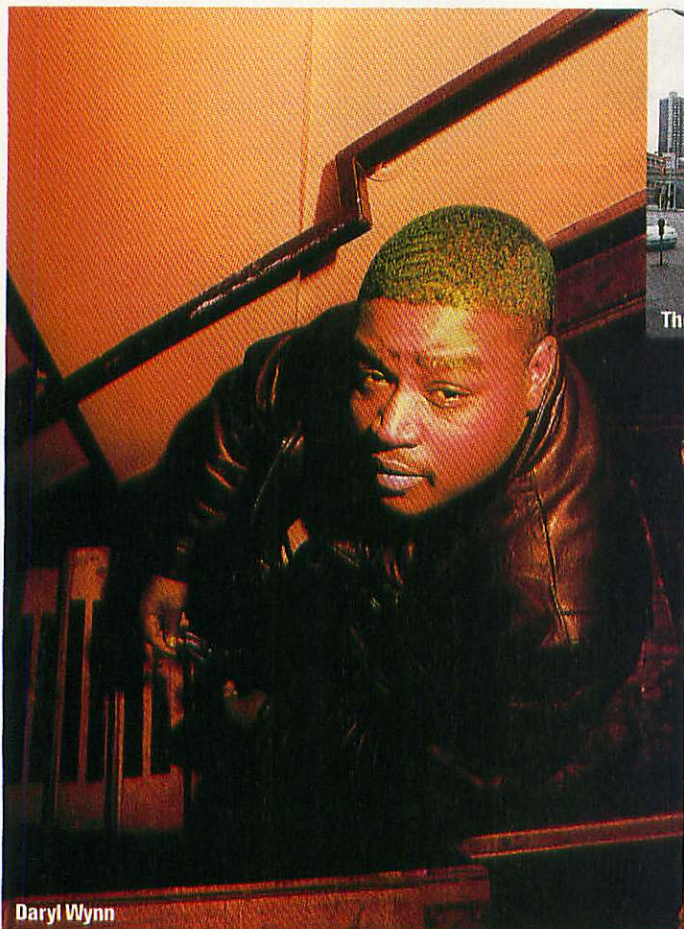
"I originally met Derrick May back in 1983, although it wasn't until I was dating his cousin that we got close. I'd go to parties where Deep Space [the DJ crew which Juan and Derrick formed] were playing. We began fooling around, making music and pretty soon we were going up to Ypsilanti to work with Kevin and Juan every other day. My whole background was listening to Parliament, Motown and Prince but I tuned into what was happening early on.

"The first tracks we all worked on were made using borrowed equipment but it was such an exciting time. We weren't thinking about money or fame, we just wanted to make music that was new and creative. The scene was very tight but there was what you might call "friendly" competition which was part of the reason things developed so fast. Everybody wanted to do a better track, go further out there than the next guy. We had no idea about what might happen. We just wanted to make special music."

D Wynn

words **Stephen Cameron** pictures **Raise-A-Head**





Daryl Wynn

2. HE FOUNDED THE GROUND-BREAKING R-TYME PROJECT

"The R-Tyme Project didn't really get an even break once the Detroit scene hit Europe. After the success of 'Illusion' everything got tangled up in contractual difficulties and litigation with Chrysalis who had originally signed us.

"Neil Rushton [former Network Records main man] looked out for me in a lot of ways but, at the time, everything was just blowing up and I really didn't know which way to go.

"When Derrick and I were first working together as a team, it was a lot of fun. It was such a creative time, even though we were just testing out the limits of what we could do with whatever musical equipment we could lay our hands on. Rhythm Is Rhythm's 'Let's Go' and 'The Dance' came from that time, and though the big R-Tyme track, 'Illusion', happened a little later, that was when our style worked out.

"I'd like to think of R-Tyme releases as being something special. I never wanted to do too many of them because it was important to me each release got the attention it truly deserved. We all know artists who seem as if they release new records every other day and suddenly their work no longer sounds special. That isn't really what I wanted for R-Tyme.

"There will be a new R-Tyme record soon. I'm also working on an album and there's the possibility of some remixes for Kevin Saunderson and Kenny Larkin. That would be great because I have the utmost respect for them and their music."

3. HE WAS RESIDENT AT DETROIT'S MUSIC INSTITUTE CLUB

"We had people coming from all over the world to the Music Institute. Everybody came to the club. Everybody who wanted to be part of the scene, everybody who wanted to be involved in the music and people who just wanted to check out what was going on came down there. There would be queues all the way down the block, there'd be TV cameras and journalists as well as our regular crowd too. It was a real phenomenon. When big acts came to play in Detroit, they'd come down to the club afterwards because word spread so fast about what was happening there.

"What most people forget is The Music Institute really broke ground for people in Detroit. We'd all make music to take down to the club and play. A lot of stuff never came out because some tracks became such an integral part of what we played at The Institute that we didn't ever want to put them out.

"I'd say that The Music Box was maybe the only comparable club I came across in terms of sheer forward-thinking music and the intensity of the atmosphere. I'll never forget Derrick telling me, 'You've got to come and hear this guy Ron Hardy. He's like nothing you've ever heard in your life!' He was right. What I started playing at The Institute, Ron Hardy became the benchmark for what I wanted to do.

"People in Detroit are musically very educated. They know good music when they hear it. The crowd at The Music Institute gave me all the freedom I needed to take



The Music Institute

things further. It was a very, very special place for me."

4. HIS WORK HAD A VERY SIGNIFICANT INFLUENCE ON THE DEVELOPMENT OF DETROIT TECHNO

"The Music Institute had a really major influence on what happened afterwards. A lot of guys came down who weren't DJing or even making music back then and many of them are now very well-known on the international scene. You'd see them down at the Institute every

week, out on the dancefloor or taking notes or just hanging out soaking up the vibe. All the established producers and DJs would also be down there too so it was a very creative environment.

"Later on you'd see the people like Carl Craig and Mike Banks there. Carl Craig and UR have done a lot to keep Detroit on the cutting edge when Juan, Derrick and Kevin weren't doing anything. Other Music Institute regulars such as Kenny Larkin and Stacey Pullen have also been very important. You'd see Lou Robinson [Separate Minds/Scan 7], Marc Kinchen and all those guys down there too. Basically anybody who was, or has since become anybody on the scene, found their way down there.

"We were taking chances with the music, pushing things to see how far they'd go and a lot of people were inspired by that. If I had to think of just one thing which makes me proud, I'd have to say it was what we achieved with The Music Institute."

5. IN 1997, D WYNN REMAINS A WELL-RESPECTED DJ ON THE EUROPEAN CIRCUIT

"I'm real picky about my music. I think it's a fucked-up situation when people turn up just to see a name DJ instead of coming to hear the music itself. I like to grab people's attention, create a vibe and, like any other DJ, I want to fill the dancefloor. That's my job. I'm not trying to be a superstar. To me, being a DJ is all about educating your crowd and creating a vibe through which you can communicate something special. But you have to work at it. Being a DJ isn't just about giving the crowd what they want. If that was the case we might as well be fucking juke boxes. It's about taking the crowd somewhere else, leading them somewhere they've never been before and opening their minds.

"I'd describe my style as a cross between, say, Paul Johnson and Derrick May. I like that Chicago sound but I also love things like Octave One and Matrix. I've been a professional DJ for more than 10 years now, so I like to think I've got it down."

6. HE WAS THE FIRST DETROIT DJ TO PLAY IN JAPAN

"In 1989 I was the DJ on the first European tour that Inner City did. I was the DJ who played at the Inner City gig in London when Rhythm Is Rhythm supported [where Carl Craig and Derrick May jammed live on "Strings Of Life" and other seminal Detroit techno classics].

"After the European tour, we went to Japan. People there had never heard house and techno before so it was an amazing experience, especially for me as a DJ. The worst thing in the world is for everybody in the building to know what record you're gonna play next. I like to surprise people and keep surprising them. And that was how Japan was for me. Everything was new to them. Everything was fresh. It was very strange but very exciting too.

7. HE KNOWS A GOOD DJ WHEN HE HEARS ONE...

"The DJs I respect are the ones who aren't afraid to do something new. Jeff Mills, Paul Johnson, Derrick May and Derrick Carter have all given me opportunities and opened up new avenues for me. My all-time favourites have to be Ken Collier and Ron Hardy. When you talk about respect, Ken and Ron are legends."

8. HE WILL BE SPINNING AT THIS YEAR'S TRIBAL GATHERING IN THE DETROIT TENT

"I don't play much in the UK. When I come to Europe, I tend to play a lot in Holland, Belgium and Germany, so I'm really looking forward to coming over for Tribal Gathering. I'm looking forward to showing the crowd a little of what I can do but I'm also looking forward to seeing Kraftwerk, too."

9. HE'S ONE OF THE FEW DJs TO SUCCESSFULLY FUSE THE SOUND OF CHICAGO WITH DETROIT ENERGY

"When Derrick and I would go to the Music Box, I used to love listening to Farley Jackmaster Funk spin on the radio. That whole Chicago style had a big impact on me."

10. HE HAS DJED WITH NEW ORDER AND DEE-LITE

"When New Order and Deee-Lite came to Detroit, they hired me to spin at their concerts. I found that quite an honour since both those acts, in their own ways, have broken new ground. That's always something I'm keen to be involved with!"

Catch D Wynn behind the decks in the Detroit Tent at Tribal Gathering. Times will be announced on the day

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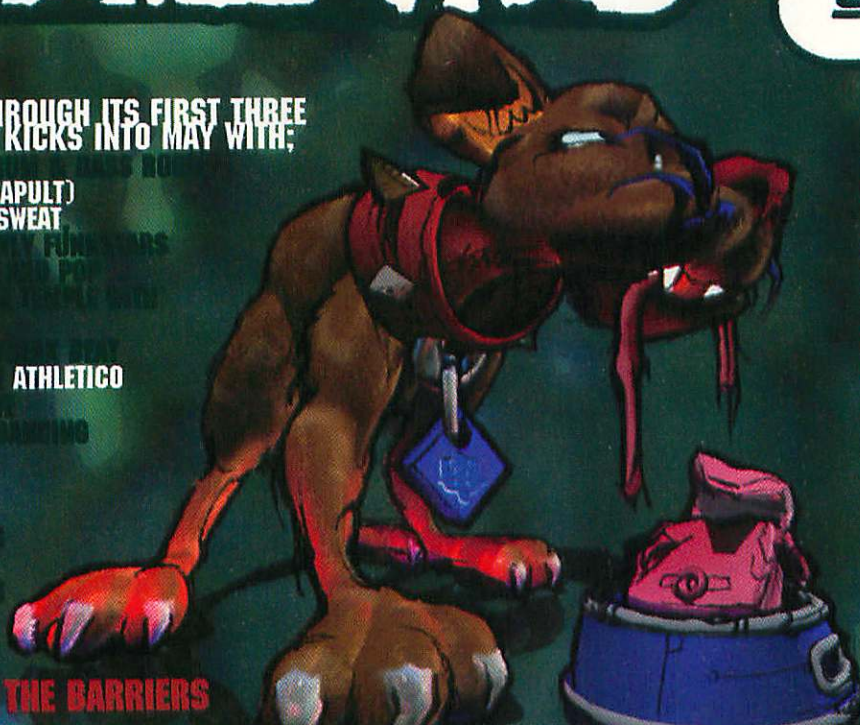
THE TEMPLE
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SWEAT
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THE TEMPLE

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ZX81 SQUAD

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(PORTISHEAD DJ)
MR SCRUFF
(FAT CITY / GRAND CENTRAL)
PLUS CHASE & CHU

THE FACTORY

MEDICINE BREW
ADAM REGAN
DJ DICK
ROB WHEELER

THE TEMPLE

RAMSHACKLE
STEVE GERRARD (EDWARDS)

THE ARC(ATHLETICO)

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SWEAT
CHEESEDIP CHEEBA

THE TEMPLE

GENETIC
ZX81 SQUAD

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Win a trip to Spain's Sonar Festival

SONAR '97 is unquestionably the best electronic music and multi-

media festival on the international circuit this year. Okay, for starters, it's in Barcelona, one of the most beautiful cities in the Europe. Then, over three days in June (June 12 to June 14), there are concerts, DJ sessions, seminars, record fairs, videos, films and more.

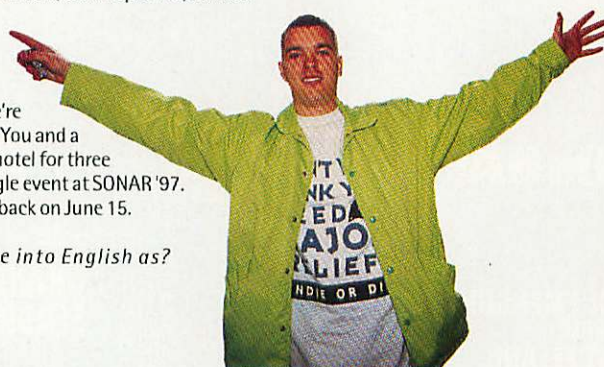
The already confirmed line-up reads like the definitive who's who of the very best in all the music we love so much. On the live front, there's (deep breath) Daft Punk, Speedy J, Carl Craig, Squarepusher, Maas, Aux 88, Dr Rockit, Coldcut, Alter Ego, Private Lightning Six and a about a million others. DJs over the three days includes the likes of Dave Clarke, Roger Sanchez, Jeff Mills, Laurent Garnier, Richie Hawtin, John Aquaviva, Andrew Weatherall, Lenny Dee, Kruder & Dorfmeister, Christian Vogel, Motorbass, Tony Thorpe, Terry Mullan and about two million others.

No wonder then that Muzik are helping to sponsor this fantastic gathering. Which is why we're offering ONE lucky winner the prize of a lifetime. You and a guest will be flown from Gatwick, put up in a top hotel for three nights in Barcelona and given passes for every single event at SONAR '97. You have to be able to leave on June 12 and come back on June 15.

To win, just answer this easy question.

What does "Una Paloma Blanca" translate into English as?

- (a) "One Turtle Dove"
- (b) "One White Dove"
- (c) "One Dove Have Sadly Split Up"



Mark your entries "Sonar Competition" and get them in by Friday, May 30.

★ Passes for the three days of SONAR 97 festival cost just £32, while flights to Barcelona can be had for around £80. So if you're interested in going over anyway (and you should be!), call Sonar on 00-343-442-2972 or check their web site at "http://www.sonar.es"



Win unique Jackpot Record Box and goodies

IT'S a bullseye here at Freebie Jeebies. Because those awfully nice people at Jackpot have decided that they shouldn't be the only ones to have their fingers in all the goldenest pies.

Recently, they released their progressive house bonanza "The Winning Ticket", mixed by John Digweed and featuring all those killer tunes from the past including Blue Amazon's "And Then The Rain Falls", Tenth Chapter's "Wired" and Shango's "Tunnelvision". Then they sent their DJs out on the Unknown DJs tour with a specially customised record box. There was only ONE box ever customised, and even without its special Jackpot care, it's already worth £200. Except that Jackpot are going to make it even more valuable by chucking in all the Jackpot back catalogue, a album signed by Diggers, a T-shirt and a record bag. FIVE runners up will each get a copy of the album and a T-shirt.

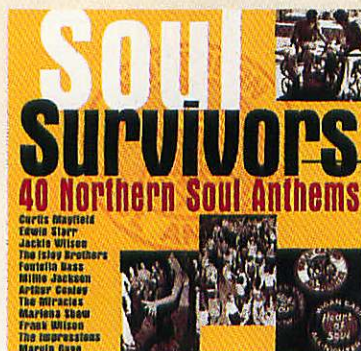
To win this incredible prize, simply travel to Las Vegas... just joking. Simply answer this easy little question.

How many points is a bullseye worth in darts?
(a) 40
(b) 100
(c) 50



Mark your entries

"Jackpot Competition" and get them in by Friday, June 6.



Win Soul Survivors CDs and T-shirts

How d'you fancy being given £5000? Well, okay, not exactly £5000 but a record worth £5000? Well, okay, not the actual record itself, but a compilation that includes possibly the rarest record in the world. "Do I Love You" by Frank Wilson is the tune in question and the original seven-inch version would set you back a cool five

grand.

But now, thanks to the incredible "Soul Survivors" compilation, you can hear it in all its original glory, alongside another 43 barnstorming classics of Northern Soul that rocked the scene's home base in the Seventies, the Wigan Casino. Tunes such as Fontella Bass' "Rescue Me", Gloria Jones' "Tainted Love" and Curtis Mayfield's "Move On Up". Each one has been hand-picked by Casino DJ and Northern Soul guru, Russ Winstanley, so you know you're in good hands.

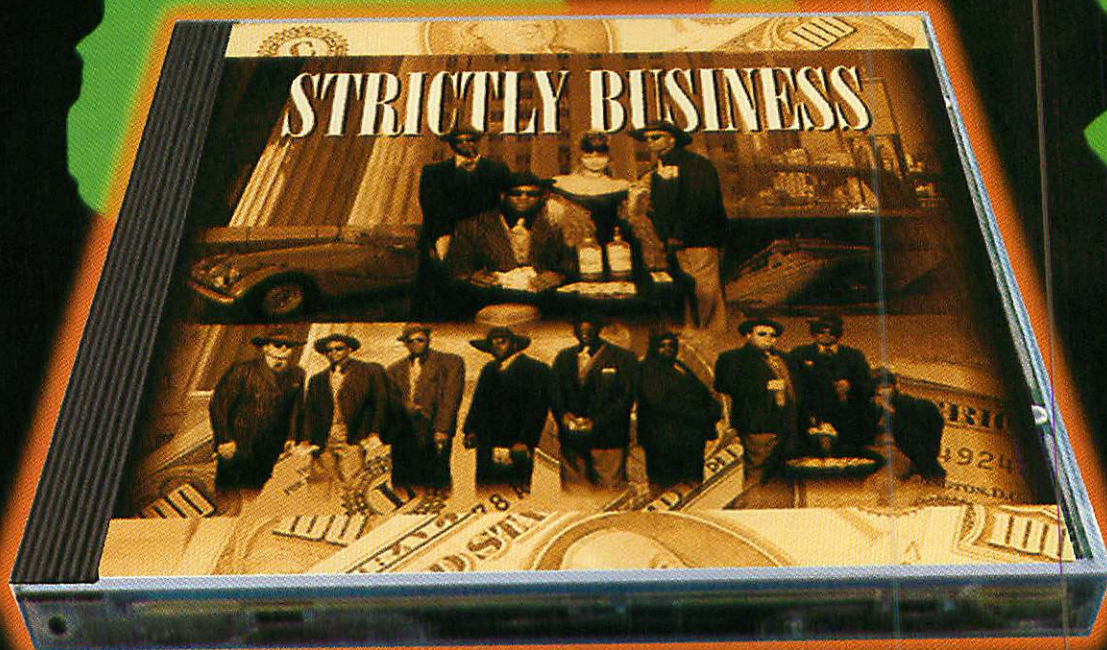
We've got TEN copies of the album to give away along with TEN T-shirts. To win one just twist and gyrate on a talcum-covered floor while answering this question. Who had a smash hit with a cover version of "Tainted Love"?

- (a) Mark Almond
- (b) Almond Van Helden
- (c) Micky Brazil Nut

Mark your entries "Soul Survivors Competition" and get them in by Friday, June 6.

★ Answers to all competitions should be sent on a postcard to: Muzik Freebie Jeebies, Kings Reach Tower, Stamford Street, London SE1 9LS

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MEGASTORES

beyond
entertainment

Armand Van Helden
words Calvin Bush pictures Vincent McDonald

widow shopping



EMILIO POMA

widow shopping

'It's gotta be big' sang Tori Amos.

And lo, it was! ARMAND VAN HELDEN's remix of the petite songstress put him right up there in the very elite of house producers. But there's much more to the NY superfly guy than just the odd rump-shaking remix. . .

"It's gotta be big/It's gotta be big"
Tori Amos - "Professional Widow (Armand Van Helden Remix)"

BIG. NOW THERE'S A RELATIVE CONCEPT. THERE ARE, QUITE CLEARLY, VARYING IDEAS OF JUST HOW big big can go. Just imagine. There you are, a hip hop DJ from the age of 15 who's suddenly, somewhat late, discovered the passionate joys of house music around 1988. You decide you want to be a producer/remixer. Cool. You are, naturally, aiming for the stars. You don't even have a record deal but you know you want to blow the whole shit sky-high because you're pumped full of ghetto youth adrenaline. But, as we all know, dreams and expectations rarely collide. Except in the movies, of course.

So when can you finally kick back, smile like a smug bastard, look around you and think, "Even if Claudia Schiffer were to appear stark naked with a bottle of Bollie and offer herself to me from now to eternity, you know what, I couldn't be happier?"

Is it when you get your first record deal with dope New York labels setting the house agenda such as Nervous and Strictly Rhythm? Or is it when some of your first tunes, like "Witchdoktor" and "NY Express" tear up dancefloors around the globe, get licensed, caned, raved about and generally cause new-genius-on-the-block mayhem? What about when the remixes start rolling in? C'mon, you're making decent moolah now and you're on the case of Blondie, Ace Of Base, M-People, New Order, Real McCoy and Fine Young Cannibals. What more could you ask for? The originals may not be the greatest thing since the pitch control was invented, but when you're getting up \$20,000 to make them a trifle better, who's complaining?

Still not thinking big? As in BIG. As in 40-foot-high neon letters over Times Square big? Alright. You then turn a wispy, neurotic American songstress (Tori Amos) into a sultry diva mouthing *double-entendres* about "bringing it close to my lips". Your remix destroys dancefloors, storms the pop charts, resurrects her flagging career and adds another \$15,000 to your asking price. But we can take it one step further. Let's really push it.



Armand's hammers

Six Armand Van Helden productions you should buy

ARMAND VAN HELDEN - "The Witchdoctor" (Strictly Rhythm)
HARDHEAD - "New York Express" (Strictly Rhythm)
MOLE PEOPLE - "Break Night" (Strictly Rhythm)

BUDDHA BABOONS - "Hey Yah Hey EP" (AV8)
TORI AMOS - "Professional Widow (Van Helden Remix)" (east west)

ARMAND VAN HELDEN PRESENTS THE OLD SCHOOL JUNKIES - "Funk Phenomena" (Henry St)

A rap album enters the US charts like a bullet at Number One. Just like the bullet, in fact, which took its protagonist's life, one Biggie Smalls. And on that all-conquering album, if you listen carefully, there's a quiet nod to one of your own tunes, "Funk Phenomena". The way Biggie raps, it's like his mouth's stuffed full of burgers, but there it is, quite distinct, on "Kick In The Door". Biggie pronouncing himself the "rap phenomenon", mouthing the words in an exactly mimicry of your own version, your own little bolt from the underground transformed into a household catchphrase. Surely, it doesn't get much bigger than that? And are you happy? Have you arrived yet? As Armand himself might say, in those slack-jawed, NY street shots-from-the-lips of his, "You're outta your fucking moind!"

"Give me a fucking break" he insists. He's just been asked if remix overload means a danger of over-exposure. There's a glare in his eyes, a rapacious intensity reminiscent of Prince Naseem on the war path.

"To me", he continues without pause, "if I can go to Bumblefuck, Massachusetts and some hick motherfucker doesn't know my name, then who gives a fuck about me? I don't give a fuck if I'm on the cover of every music magazine, if some people don't know me, then there's no such thing as over-exposure."

"People go, 'Oh, you're man of the moment'. I don't give a fuck. I couldn't care less. To me, if I'm not at Robert De Niro status, then who gives a fuck? I'm telling you right now, it's all small time to me. To be so anal and so 'der-der-der-der' [mockingly] and underground... fuck... that... shit! My whole thing is, if you're not Robert De Niro, then don't even talk to me."

PHEW. ARMAND VAN HELDEN THINKS VERY BIG. BIGGER THAN MOST PEOPLE would even dare to contemplate. This isn't some ego gone berserk kind of big. It's more of a "what's the point of doing this for a couple of hundred jerky bedroom trainspotters when there's a whole world of goddam far more challenging suburbia out there" kind of big. Bizarrely enough, the band it rings closest to are Oasis. Noel Gallagher once commented that his ambition would be realised when he'd written tunes the milkman and the postman were humming on their way to work. Armand Van Helden can identify with that.

And, in a world where most producers refuse to do more than mumble a few inanities, grant the odd token nod to some phoney concept of underground when they're after every bit as much greenback as the next man, Van Helden is a Godsend. He absolutely refuses to dissemble. He talks it like he walks it. You want breathtaking honesty? You've come to the right place. You might not like what he says, but you gotta respect his openness.

Ask him to defend his controversial policy on remixing and he'll pull no punches. The way he launches into it, you imagine he's been waiting the whole interview just to tear into this one issue.

"When it comes to remixing, I have one side. That's ass-shaking. That's a girl's ass [drawing it in the air with his hands]. Now does it move? I take remixing as a business because that's what it comes down to. People don't want a remix that's 'Oh, it's so beautiful' but it doesn't move nobody. Fuck that. It's all about sales."

Ask him what he's genuinely into and he'll freely admit he grew up a b-boy. Got into house music when he was 19. Dissed it for years. And now, while it's got a purpose, while it's putting him in his \$2,000 a month New York loft and setting him up for life, he's going to use it.

"R&B is genuinely what Armand is about." That's what he said. For some reason, Van Helden slips into the third person from time to time. Apparently Napoleon and Thatcher had the same habit. You wonder if he's just a wack bullshit merchant, but all that's coming back is an outrageous streak of fierce individuality which is irresistible. Van Helden is impossible to dislike. He has an unique charm which makes you feel instantly like you're on his side. Armand doesn't hold conversations. He holds court. And it's spellbinding stuff.

"Like, Armand blew up in house music and Armand does not know why. [Laughing] For real. I take house music as more of a career. I need it as my financial base. And hip hop type of things are what I'm going to dip into and try out."

But more of that later.

IN CASE YOU'VE BEEN ASLEEP FOR THE LAST SIX MONTHS, VAN HELDEN IS HOT RIGHT NOW. AS HOT AS Dante's inferno in summer time with the windows closed and the heating turned up. One remix after another taking his own personal vision of "ass-shaking" to a higher level. Of course, there's Tori Amos' "Professional Widow", a tune destined to remain in the top 10 of all-time classics until dancing is outlawed or humans are replaced by emotionless cybertrons. There's the Sneaker Pimps' "Spin Spin Sugar", warping the formula of kick-rump house music with odd flavours of techno and jungle like echo-stretched drums and stark, metallic riffing. And that's not forgetting Genaside II, CJ Bolland, Nuyorican Soul, Daft Punk... thrusting darkness, hedonism, phat funk, hypnotic house, fucked-up garage and party screams onto the dancefloor with strict orders to mess with people minds so their behinds soon follow.

And nobody's more aware of the dangerous position all this hype has put him in than Van Helden himself.

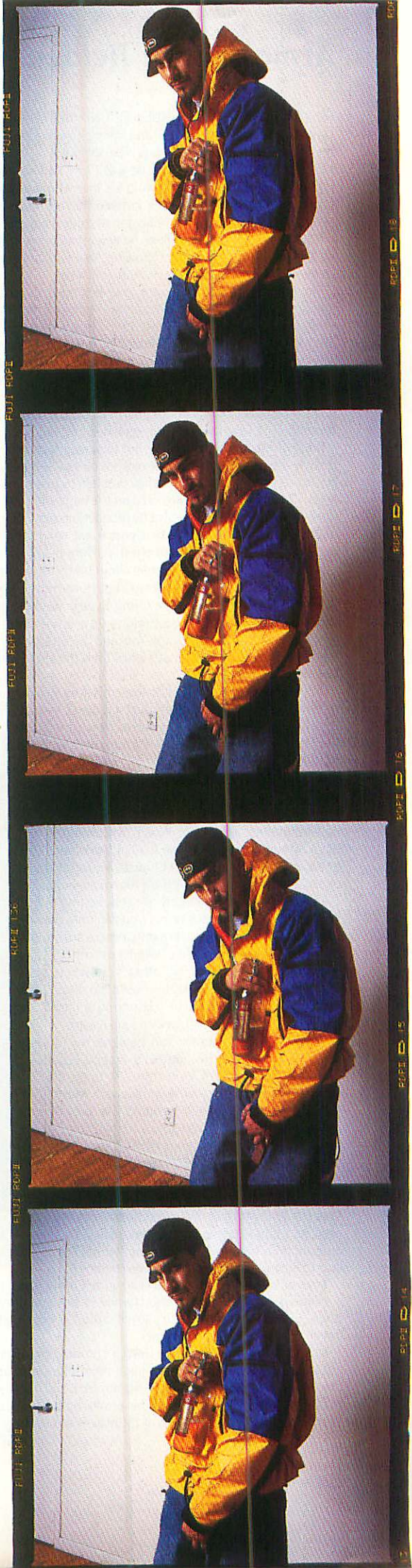
"My whole thing about house music is not getting up, it's staying up," he says, sagely. "Everybody gets their hot minute. It's very easy to become everyone's hero for that minute. But it's very hard to recreate that after three or four years have gone by."

His manager and mentor, Neil Pettricone, is standing over him, listening and nodding his head in agreement.

It's a crazy world. Together, the pair of them decided that after Tori blew up big time, Armand needed to concentrate on his album. So what better way to put people off than to bump up the price of a Van Helden remix until it was so inflated, they'd surely price themselves out of any commissions. \$35,000 a pop? Now who'd bite that one? Especially as Van Helden is well known for only doing one version, take it or leave it but pay anyway. Oh, and he also doesn't do "recalls" (reworkings where an A&R man has decided the remix wasn't what he was looking for) either.

"I haven't done any remixes since January," he insists. "From then 'til now, I've dissed 35 remixes and they're all about \$35,000. So if you want to multiply that, you can see the money I'm missing."

In case your calculator's broken, it works out at, er, well, something over a million dollars anyway. If there's one thing Armand Van Helden isn't, it's cynical. It's a contented man indeed who turns down that amount of money for rope so old it would barely tie his shell-toe shoelaces. ➡



Armand Van Helden

BOSTON-BORN TO "REAL UNDERGROUND HIPPIE" PARENTS, VAN HELDEN'S YOUTH was spent travelling the world and falling in love with hip hop. His dad worked with the US Air Force, so his schooldays were spent rolling from Turkey to Washington state to Holland to Italy. By the time he was 13, he had his own drum machine. At 15, he started DJing properly, combining his love of rap and hip hop with an unhealthy fascination with Kiss. He even entered Italy's DMC mixing championships before relocating to his hometown of Boston to study media and technology at college.

It was while he was at college he began mixing with the ghetto youth. Think of Boston and you think of clam chowder, New England mansions, old English values, a clean-cut family kind of a place. Apparently not.

"Anybody from New England knows Boston is no joke," he states. "It's way more ignorant than New York. The people are more ignorant, more violent and more stupid than New York. For real, there are streets in Boston where there's not even a road. It's just rocks and sand and people live on those streets. It looks like the third world."

"I grew up on those streets. All my people were ghetto. If we couldn't find a car, we'd steal one. And I used to DJ at ghetto parties. One party I was at, the whole front window got blasted out and a girl's shoulder exploded in my face. She got shot by a hollow-tip bullet and a whole bunch of blood just flew onto my face. Over the record, the mixer... this whole girl's arm exploded."

Those ghetto days may be over, but their legacy still forms an important part of Van Helden's heritage. These days he reckons he's so "self-actualised" that when someone confronts him, he turns it into *their* problem by just calming them down and walking away. But that feeling of life lived on the edge still filters through into his attitude. Check some of those earlier Strictly productions like Circle Children's "Mamba Mama" or Chupacabra's "Oh Yeah", where pure tribal, voodoo chant energy collides head-on with the sound of New York's chest-puffing b-boys showing out with their one-upmanship circle dancing. Ask him about his forthcoming hip hop album for frr and he can't stress enough how "ghetto" it is. House music, however, is another matter.

"When I was 17, people were trying to push it on me and I was like, 'Yo, fuck that shit! I fucking hate it!' I was a straight-up b-boy. I didn't get connected with it until Jungle Brothers made 'I'll House You' and Queen Latifah, Monie Love and everybody started doing hip-house. That's when I felt the energy from the uptempo and I was like, this is killing me."

Hooking up with the Boston-based X-Mix Productions team, Armand started working on re-edits, home-produced remixes and alternative takes, before in turn they brought him to the attention of New York labels like Strictly Rhythm and Nervous. From there, well, it's been four quick years.

THESE ARE STRANGE TIMES FOR MANY AMERICANS. The identity of a great many of its citizens has become non-definable. Take Tiger Woods for example. His black father met his mother in Thailand, so Woods says he's a quarter Thai, a quarter Chinese, a quarter black, one-eighth white and one-eighth American-Indian.

America doesn't particularly like this melting pot of family bloods. On census forms, you can only classify yourself as black, white, Hispanic, American-Indian, Alaskan native, Asian, Pacific Islander or "other". Like, who the hell wants to be an "other"? So where does that leave kids like Woods? Confused, no doubt. No wonder he has taken to classifying himself as "Cabinasian" (Caucasian-black-Indian-Asian).

It's a similar problem for Van Helden. His father's Dutch-Indonesian. His mother's Franco-Lebanese. And Armand was born in Boston. At times (like so many other New York house producers - Masters At Work, Dave Morales etc), he looks like he's Puerto Rican. At others, he's got a convincing Asian complexion. Van Helden, quite clearly, does not belong to any one minority. Frustrating, you would have thought, but that's not the way he sees it.

"I feel like I don't belong anywhere" he confesses. "You can tell that from my productions. I can flip-flop because I don't belong. I feel almost like an alien. A lot of my general musical production is based on that. I'm not white, I'm not black, I'm not Oriental, I'm not Puerto Rican... so where the fuck do I belong?"

"I can pass for Puerto Rican so I can go to Puerto Rican festivals. Nobody will ever question me, everybody thinks I'm family, I'll be so deep into the culture it's not even funny. And I can do that with a lot of cultures. I can do it with white people, with Italian people, with French people."

In the same way, Armand Van Helden's productions owe their roots to a myriad of histories, yet resolutely refuse to align themselves with any particular one. He has three great musical loves. Jungle, hip hop/r&b and house music. And when it comes to making one style, what makes his productions so special is the infiltration of the sounds and working techniques of the other two. The way the housey Sneaker Pimps

remix breaks down into a weirdo drum & bass-style interlude. The E-headly rave motifs tattooed onto the minimal percussive house of earlier Strictly Productions like the madcap "Donkey" and the Dance Mania-sounding "I Feel It".

Just before we start the interview, he casually mutters how the garage-heads hate him because he refuses to play their game, preferring to take their basic principles and bugger them to dancefloor delirium and back with outside influences. He's the virus carrier, the sponge who soaks up urban clique sounds and sprays them back out again all mixed into one freestyle arrangement which is bold and breathtaking.

"When I made 'Witchdoctor' and 'New York Express', they were kind of dark but slow and funky at the same time... I'd be going to the garage clubs and I'd be going to the raves. Then I'd go and hear Louie Vega and then I'd go and hear Junior Vasquez. So you're talking three totally different scenes."

Then there's his working techniques, a radical departure from the norm. Having grown up on the mechanics of the hip hop DJ, sampling is essential for Van Helden. In Britain, sadly, sampling became an easy option to give an already commercial tune an even more recognisable edge. We've reached the sorry state where artists are boasting about making entirely sample-free records, which completely misses the point. In the right hands, sampling is an artistry, a reinvention of the past, a homage and a redevelopment. In America, they know better. Todd Terry and Kenny "Dope" Gonzalez have based their entire sound around it. And Van Helden is no different.

"The thing about house guys is, they're so into their fucking analogue fucking synths and shit like that. I'm just a b-boy. The JV800? It could be a fucking street in New York. I don't know what the fuck that is. All I know is sampling. And in hip hop, it's considered a compliment for people to sample a record. If it's done right, people come up to thank you. Like, 'Yo, that's fat'. Because then everybody knows that you sampled them and that's fat to them. That is truly the basis of the hip hop mentality."

"I have more fun sampling stuff, ripping it, flipping it and not even knowing where the fuck it came from. It gives it that feel, that Armand feel."

And Armand's studio?

"Two samplers, a turntable and a board. That's my shit. All of it."

A FEW MONTHS BACK, A WEIRD WHITE LABEL APPEARED IN THE SHOPS SAYING simply "Ain't Armand". A jungle tune of mediocre pedigree, it turns out that it was indeed Armand all along. Using the vocals of Monica's "Ain't Nobody" and floating them over junglist breaks with a classic hoover-style bassline, this was Van Helden's first foray into proper jungle, a medium he's long expressed an interest in.

He proudly recalls hitting raves back in 1991/1992 to hear Genaside II and their proto-breakbeat ilk. He was converted to the jungle sound for good by Code Red's "Conquering Lion" in 1993, a classic piece of ragga-influenced ruffness from Rebel MC's camp. And to this day, it's the harder, jump-up and ragga-style jungle that really gets him going. So much so, for the last year Armand has even been sampling his drums from jungle records, reversing them, detuning them and then hot-wiring them back into the 4/4 mainframe with maximum devastation.

"The thing about me and drum & bass is I just haven't had enough time to devote to it yet. I actually have a Fugees-style group ready for a hardstep hip hop album. But firstly the hip hop album's dropping and then the house album some time in the fall. Right after that, I'll be ready to drop it. Three and half, four-minute songs. Simple shit but the beats are all about hardstep jungle, only tailored for America. I'm ready to take it on a common level."

I'm wondering how he can possibly hope to straddle so many different styles and achieve crossover success at the same time, when I remember something he'd said earlier. It sums up Van Helden perfectly. A statement of intent so straight-up, you know he's not lost his way yet. And he won't do for a long, long time.

We'd been talking about how a couple met at his club back in Boston when he used to promote hip hop jams. They met, they fell in love, they got married and of course, Armand was invited to the wedding. That one pivotal moment says more to this pugnacious genius than anything else we've talked about. It epitomises his *raison d'être*.

"That's what this business is all about. It's about a moment in time that people will really cherish. It's about a certain song people will look back at and remember what they were doing when they heard it. Fuck the money, fuck the samples, fuck the bullshit in the middle. At the end of the day, in 20 years time, that's what this fucking business is all about."

Armand Van Helden's remix of Daft Punk's 'Da Funk' is out now on Virgin America. An album on frr should be out later this summer

Armand and his album

Armand Van Helden on his forthcoming frr album

"In terms of the music and the appeal, everything is straight-up New York. There are a lot of party anthems on it, a lot of crowd hysteria-type shit. There are maybe two cuts that are down on the groove tip, but the rest of it is on the party, good feeling vibe."

"There's no rapping on it. Out here, it's not weird to make a hip hop album without any rappers. It's weird for the rest of the world because they don't know about hip hop trax. Out here, we do hip hop trax. It's kind of like when Todd Terry was doing 'The Unreleased Project'. He would loop something familiar, then something else familiar and something else familiar. It'd kill the floor. Hip hop guys use the same concept."

"The first track which blew up in that vein was Kenny Dope's 'Super'. It was just a drive-by of samples but it fucking drove the crowd into oblivion. Frankie Cutlass used a Puerto Rican 'Ho! Oh!'. Bambaataa used 'Zulu'. These are party anthem chants. They're not easy to do."

"I can't see why anyone wouldn't buy this album. It's the perfect background record for any house party at any time, let alone the DJs in the clubs. It's perfect for that summer scenario, people in their jeeps, in their cars, on their Walkmans, for the house party or the large party. It can go anywhere."

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Scruff and nonsense

Mr Scruff

words **Rachel Newsome**
pictures **Raise-A-Head**



seconds away

THE ITALIAN JUNK SHOP PROPRIETOR SPEAKS IN NO uncertain terms. "My friends, my friends," he gesticulates. "We all speak the same language, no? Either you pay £40 for the whole lot or I cannot help you."

Mr Scruff, electronic doodler *extraordinaire* and purveyor of the phattest-assed chip shop beats this side of Lancashire, does not look like a happy chap.

"But I've just come down from Manchester for the day and I can't really carry all those records in one go," he pleads.

The thought of 500 records, some over 40 years old, gathering dust under a pile of second-hand hoovers in a south London charity shop is more than mildly disconcerting. For Mr Scruff, record shopping in these stores is no mere budget "Supermarket Sweep". It's a positive art form.

"One man's dodgy charity shop is another man's gold-mine," he sagely notes, pulling out a copy of Lisa Lisa's "Let The Beat Hit 'Em" from between "The World Of Val Doonican" and "The Very Best Of Jasper Carrott".

"But you have to put in the hours to find those little diamonds. There's a lot of Herb Alpert, James Last and Harry Secombe around, and you're not going to get much hip hop in Poynton."

How true. Crouched over a rather battered cardboard box full of scratched vinyl, courtesy of Homeless Concern, Mr Scruff (also known as Andy Carthy of Stockport) is currently worlds away from the moody 'tude of Fat Cat or Eastern Bloc.

Mention handbag heaven here and you're more likely to be referring to the mile-high pile of ladies accessories than the latest anthem from Jon Pleased Wimmin. The helpful shop assistant may know her knit from her pearl but does she know her "Basic Principles" from her Basic Channel? Hmmmm...

Scruff, though, is not to be deterred. Four charity shops and £10.50 later, and he's clutching no less than 19 credible bargains. Perhaps this expertise has something to do with the fact that Scruff demonstrated what you could only call an off-kilter taste in music early on. Alongside Madness and The Specials, he professes to have been a big fan of Shakin' Stevens.

"I think it was his big eyebrows which won me over," considers Scruff, raising both of his at once.

Swiftly moving on then, Scruff soon became immersed in hip hop.

His fascination with beats, breaks and grooves took him behind the decks at events such as One Tree Island, Dubism and Headfunk, where he could be found presiding over a thick broth of hip hop, house, techno, drum & bass and dub. From there, he cooked up his ambling debut, "Sea Mammal", for the Pleasure imprint (an offshoot of Rob's Records) and soon began frying up tracks for Grand Central (most notably "How Sweet It Is" with Mark Rae) and Cup Of Tea. So what turns the cogs of Mr Scruff's taste machine these days?

"Well, I like simple music and I like complicated stuff."

Okay, so it was an obvious question.

Comprised from past twelve, the new long-player, "Mr Scruff", offers a rather more insightful peek into the world of its creator. A mild-mannered connoisseur's meander through a sonic jumble sale, this album is the eccentric progeny of a folksy, beatsy, bassy, digital pandemonium.

Wriggling with slapstick skits and skewed sketches from the deep recesses therein, it also most certainly owes more to listening into John Peel's inspired radio shows than anything to do with the current lust for all things eclectic.

"There are no big theories behind it," Scruff considers after some deliberation. "It's just communicating the buzz I get from listening to music and forming my own musical blob. I've deliberately gone out of my way to find connections between different musical styles. Like, you get a lot of Latin music where you can see not only the Spanish and Portuguese influences but the central and west African ones as well."

Today's charity shop vinyl haul runs the gamut from Latin disco ("sophisticated easy listening") to an LP by Womble's soundtrack creator, Mike Sarus ("for its breakbeat potential"), with a 1987 Marshall Jefferson classic hailed as scoop of the day. But what's the Wendy Craig "Children's Hour" LP doing in there, Scruff?

"Ah, that's for entertaining kids at under-18's discos."

Of course, silly us. Now that really is what you call pushing the creative envelope.

Mr Scruff's eponymous album is out now on Pleasure

Hours spent trawling second-hand land for vinyl weird and wonderfuls is just one reason why the great musical melting pot has a master chef like **MR SCRUFF**



Kenny Ken

words **Rachel Newsome** pictures **Jamie B**

a week in the life of...
Kenny Ken

Cutting dub plates, signing artists, fretting over his BMW, keeping an ear to the ground, getting his head down in the studio and zipping round the country whipping crowds into a frenzy... It's all in a week's work for the jungle superstar



FAME IS AN UNWIELDY GODDESS. YOU NEVER KNOW WHEN SHE'S GOING TO STRIKE NEXT.

"When I started in 1988, I'd just come from the street and... Boom! I was a DJ."

Kenny Ken, a central member of the close-knit old school jungle brigade whose name has been blown up on more World Dance posters than most ravers have had hot dinners, allows himself a small chuckle.

Deftly sticking a couple of Rizlas together in his east London bedroom studio, he's talking of how, at a recent rave, he had so many fans baying for autographs that he had to make yet another backdoor getaway just to stay in one piece. Sometimes the breakbeat warriors in the crowd have unusual ways of showing their appreciation.

"I'd go to places like the Fruit Club in Swindon and people would just come up and leave Es on the decks for me. By the end of the night, I'd have four or five pills waiting for me!" he says, shaking his head in disbelief.

Yet, if all the flyers from every rave and every party Kenny Ken had overseen were tacked to his wall, their fluorescent story alone would be enough to tell of his euphoric rise to jungle celebrity.

A regular name in the heady days of AWOL, Roast and Rage, alongside Randall, Grooverider, Fabio, DJ SS and Frost, Kenny Ken's throttling, high-velocity trips into the warped world of jump-up jungle and beyond have since taken him across the globe, from Japan to Amsterdam. And the secret formula?

"I've always been into making people dance," he shrugs.

But if a fortune-teller had predicted this while Kenny was operating between the twilight world of crime ("I was always in and out of the cop shop") and his job unloading goods at Littlewoods, he'd probably have believed them as much as if they'd promised him a holiday on Mars.

"I came to my senses in 1986 because I kept on getting caught," he deadpans. "I thought, 'If I can't be a ➤"

Kenny Ken

criminal, I'll see what it's like to go straight'. That's when I got into raving. When I started DJing, I was surrounded by ravers and mates who were doing the same thing. I didn't think about being famous, I was just, 'Let's see how we can big this crowd up!'"

By 1992/93, Kenny Ken found himself at the centre of a seismic sonic shift from hardcore to jungle, as the beats became deeper and the tone grew darker. Manipulating the ravenous crowd at Roast every Sunday, alongside Grooverider and DJ Ron, he witnessed the scene evolve in front of his very eyes.

And now, 1997 finds Kenny moving in a new direction once more, this time into the studio. The process began with the setting up of his own Mix 'N' Blend label in late 1996 and carries on as he continues to explore the myriad routes through the jungle. So what exactly is a typical week in the life of Kenny Ken?

WEDNESDAY APRIL 2

"I got up at about 8am. I'm an early riser, me. Mind you, I had been in bed all day yesterday. I went into my studio, started out thrashing beats until lunchtime. I'm trying to get this track together. It's coming, but slowly. Then I went down to Brighton to meet this kid, DJ Mace. He's the first artist to sign to my Mix 'N' Blend label. He just sent a tape in to Kiss 100, where I do one of the Wednesday night jungle rotation shows. I listened to it and thought, 'Yeah, this kid is cool'. He's only 16 and he came to meet me with his dad. Mace and his mates couldn't believe that I'd actually turn up myself to see him, but, you know, it's my label so of course I would. We mixed down his track. It's a rolling drum & bass tune which has definitely got impact."

"That night, I was playing at this kids' rave at The Metropole in Purley. They're really enthusiastic, when the MC says, 'Let's hear it for the DJ!', they scream so loud, it's like being at a football match. I took my little girl, she's only 13 but she loves it. I bought her some decks for Christmas and she's learning how to mix. Of course there's no alcohol for the kids at these places, they just drink Pepsi, but they've got their whistles and luminous necklaces. You name it, they've got it. I think there's such a good atmosphere because the kids don't get that all the time, so when they do, it's a real treat. They all listen to the jungle show on Kiss every week, but they rarely get a chance to go to the clubs. Sometimes I get the impression that they're more enthusiastic than us lot."

THURSDAY APRIL 3

"I went to the garage to bollock them about my BMW today. It's a red one, real smooth, and I'm having it done up for the summer. After that, I went straight up to the Music House. There were untold people in there. Bryan Gee, Ed Rush, DJ Die, John B. Any gossip? Well, I heard that Grooverider's working hard on his album but he's still got a lot of work to do. I cut a track by Dillinja on Chronic, it's a jump-up thing called 'Final Peace', but you can tell it's his sound. Then I had something on Dope Dragon, the identity of which is strictly undercover for now, and I cut a rolling Amen track by this guy called Wiggler. I also got Mace's track cut while I was there. It's called 'Reminiscence' and I think it'll probably do okay."

"Basically, you go to Music House to cut plates. There are other places in London, but people go there because it's first come, first served. If you've finished a dub you can just go straight down there. And you know you're going to get a good cut because you sit down with the guy who's doing it. You can listen to him EQ it and tell him exactly how to fine-tune it."

"Sitting around there is the only way to find out what's runnin'. I'm always on the phone to Randall or Mickey Finn for the low-down. I try to keep out of the politics, though. I just want to make music and earn a living."

FRIDAY APRIL 4

"I drove down to play at Hastings Pier with my mates Andy and Jubbs. We arrived and went straight to the Jungle Fever event in the upstairs room. I played jump-up with a little drum & bass thrown in and the crowd was very responsive. I think it's different to London as people are more open here."

"Then we went downstairs and had to listen to two hours of hardcore and gabba before I played again. I'd found a plot in front of the decks and was about to start skinning up when the gabba DJ came on. It was so full-on, I had to leave straight away and get right out of that arena! I can understand where people like that are coming from musically because I used to play hardcore before I moved into jungle, but personally, I just can't deal with the noise."

"When I finally got round to playing downstairs, it was much better. There were dancers up on stage and MC MC and his mate Ray were there. Ray had a trumpet and MC had a megaphone, it was excellent! But there were a lot of young girls dancing at the front who couldn't have been more than 19. I felt old, man. We smashed the place up, though. Just when they thought I was slackening off, boy, I was coming in with the next big lick."

SATURDAY APRIL 5

"I was up by midday, so I went down to the Music House to collect a dub plate from the day before. I dropped into Blackmarket to pick up some test pressings, one on Tearin' Vinyl and one from Tee-Bone. Then I drove over to see Jubbs in Croydon and we sat around swapping studio tips. That night I had to go up to Newcastle-Under-Lyme, near Stoke, for a Formation Records party at a club called Time And Space."

"DJ SS asked me to go deep, and as I don't often get the chance, it was a pleasure. People think I just play jump-up, but I like all the styles. I'm glad I'm getting asked to play more drum & bass nights."

"I had another date at Labyrinth back in London, though. Unfortunately, we didn't get there until it was too late to play. The Labyrinth promoters were the first people to believe in me back in 1988 and that was my first big club. Even now, it always gets a good crowd. They're young but they know how to have it. I ended up driving to The Chunnel Club and just sat outside in my car chatting to people as they were coming out. I think I must have rolled home at about 9am on Sunday."

SUNDAY APRIL 6

"I crashed all day, watching videos and stuffing myself with food."

MONDAY APRIL 7

"I was in the studio all day. I scrapped one tune and started a new one. I'd been round to Randall's and he showed me some tricks so I was trying them out. I just want to do things in my own time. I'm not worried about rushing anything out so I can afford to be really fussy about beats. I don't want to make music which you get sick of after a fortnight. It wasn't until a couple of years ago that things clicked for me. I was DJing for so long and now I feel ready to take it to the next level and go into the studio."

"In the evening, we all went go-carting. My girlfriend Tracy, our kids, Ellis Dee, Fearless and me all went down together. I got a bit cut and bruised, and my body was aching because it's actually really strenuous. But it was a cool party and the kids loved it. We all came back and had a big Indian meal."

TUESDAY APRIL 8

"I had to go and get my car back, so I stayed down the garage all day to make sure it was done properly. Then it was straight into the studio and I started messing around with the basis for a tune. I'd had my car at the back of my mind all week, but now it's back, it's business as usual. In the evening, Marvellous Cain came round my house to swap tips."

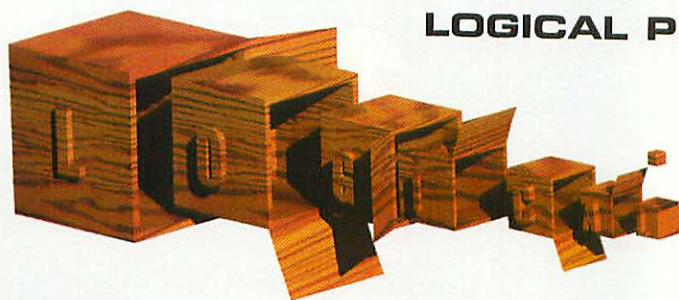
WEDNESDAY APRIL 9

"I went to the V Recordings album launch party. I had a really good time there and it took me about half an hour to get to the bar because there were just so many people to chat to on the way. Almost everybody I know was there. Of course there were a lot of media people about, but the place was full of ravers, too. Jack and Bryan must be really proud of how their label has done."



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May 23rd

Tall Paul
Danny Rampling
Laurence Nelson
Steve Lee
Sudha (Live)

Edlectronika

Carl Clarke
Sean Rowley

May 30th

Mark Moore
Brandon Block
Fat Tony
Steve Lee
Alex Anderson

Edlectronika

Danny Keith
Craig (Trax)

June 6th (*Renaissance*)

Seb Fontaine Ian Ossia
Nancy Noise Anthony Pappa
Steve Lee Nigel Dawson
Lottie Luke Pepper

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Carl Clarke
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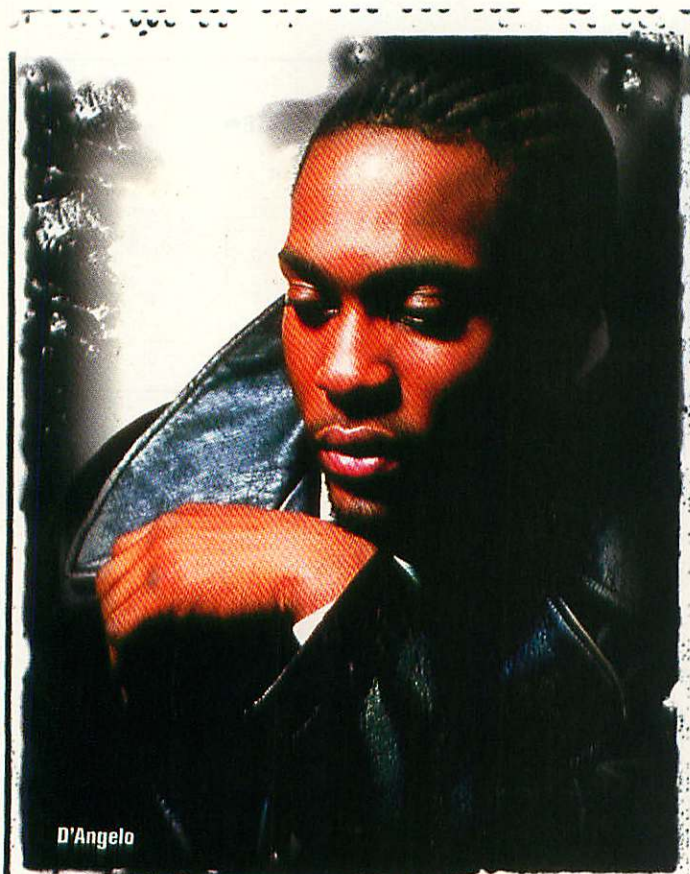
17/5/97	Jon Carter James Lavelle Psyconauts + Special Guests
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31/5/97	Jon Carter Richard Norris (Adrian Sherwood & Brendon Lynch) + Special Guests
7/6/97	Richard Fearless Wall of Sound Presents The Boogie Knights Roadshow featuring the Wiseguys + Special Guests



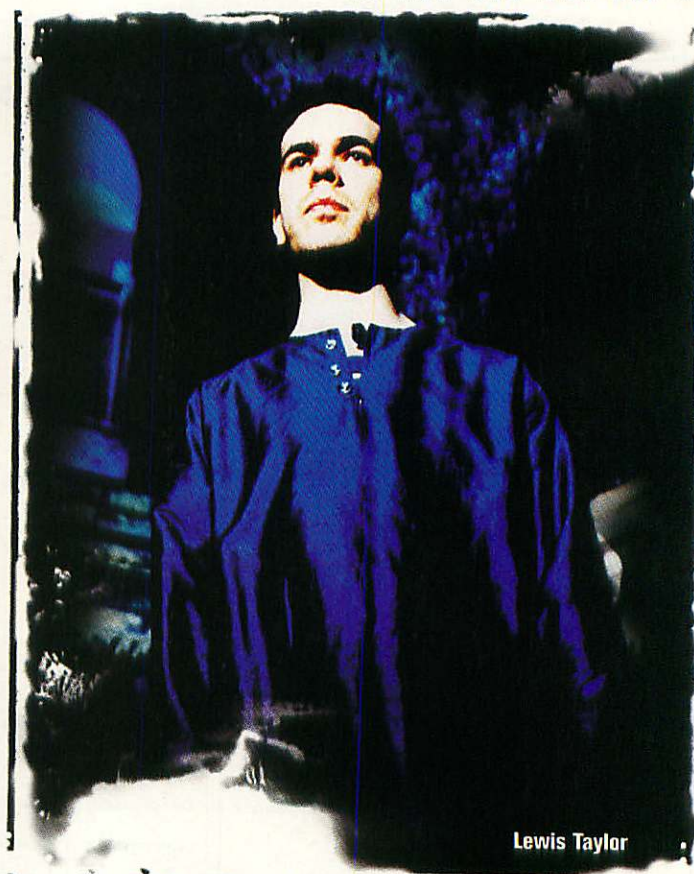
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Nu Classic Soul

words Jacqueline Springer



D'Angelo



Lewis Taylor

First D'Angelo, then Maxwell and now Erykah Badu. It looks like 1997 will be the year the **NU CLASSIC SOUL** sensations touch base like never before. Prepare yourself for the sweetest musical invasion

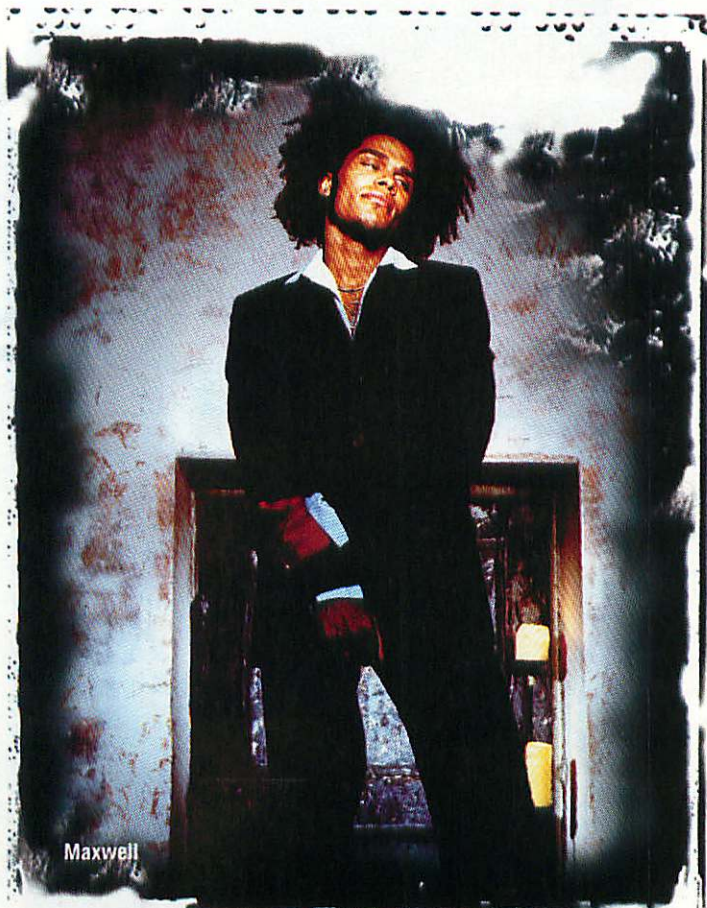
SOUL

IT'S AN INCONTROVERTIBLE FACT THAT SOMETHING VERY SPECIAL IS happening to contemporary R&B. It's in the middle of a Renaissance. Whether such a Renaissance should have a title (especially one as long as nu classic soul) is debatable. However, if a name-tag makes it easier for everyone to comprehend what's happening, then so be it. If hearing the term facilitates an understanding that the "something old, something new, something borrowed, something blue" mindset is rejuvenating black music, both commercially and creatively, then welcome to the world of nu classicism.

Despite the nu classic soul's garage roots (the term "nu soul" was first used to describe non-vocal garage tracks back in 1995), nu classic soul is fast becoming the accepted description for a sound that has saved contemporary soul from itself.

Now, in the galaxy of musical expression, nu classic soul has a constellation all its own. One that rejects arcane, clichéd balladry in favour of more pointed, often

metaphorical, love songs; one that spurns hip hop soul's indifference to intelligent lyricism in preference of more insightful interpretations; one that entices listeners away from synthesised automation and back to live instrumentation with an intoxicating musical hybrid incorporating everything from jazz and blues to rap and British street soul. And that's the paradoxical, often contentious, thing about nu classic soul. By encapsulating the sound of so many styles of music (the mixology of rap, the free-wheeling instrumentality of jazz, the pain of blues, the sexiness of soul) alongside socially and emotionally perceptive lyrics, it has somehow created something new. Of course, nothing emerging today could possibly bypass the impact made by popular black music in the last 30 years, but nu classic soul's uniqueness is that it doesn't rely on the past too heavily. It is influenced by the finer qualities of black musical history, while adding modern production and intricate arrangements to create material with an inescapable rejuvenating aura. Motown exuded such an aura in the Sixties. The Seventies had it with disco, funk and punk. The Eighties had it with rap. Now it's soul's turn.



Maxwell



Adriana Evans

traders

WHICH IS ALL WELL AND GOOD, BUT WHO EXACTLY ARE ITS PROPONENTS? THE crying, walking, talking, singing, living dolls of nu classic soul? For many, D'Angelo is the leader of the pack. His debut album, 1995's "Brown Sugar", was a real benchmark release because it emerged at the peak of hip hop soul's mainstream and urban chart success, yet went on to succeed despite it.

Back then, record companies were slowly becoming aware of the stagnation within hip hop soul (all single-sex groups singing about sex with the opposite sex) but were reluctant to do anything about it since change risked sacrificing the lucrative foothold they had in the US pop charts (the female trio TLC had one of the biggest-selling US singles of 1995 with "Waterfalls", remember).

In many respects, D'Angelo, armed with subtle harmonies and authoritative originality, walked the minefield many feared to tread. An aural paradox, all modern temperament and bygone timelessness, his album went on to sell over a million copies in the US alone.

For many other artists, forced to languish "on hold" by their respective labels,

D'Angelo's success confirmed what they'd long believed... That a more musical and lyrically mature competitor to hip hop soul could be promoted and succeed. Once proven, these artists were encouraged to update "work-in-progress", and the flame-haired Maxwell was next on the success list.

His debut long-player, "Urban Hang Suite", released just last year, took nu classicism one step further. Not only did it carry the thread of one experience through a whole album, but it also saw Maxwell collaborating with the musicians who had influenced him to make music in the first place.

Wah Wah Watson, whose manipulative guitar skills created the soft, resonant, bellow that went on to become his nickname, appeared throughout the album. His presence served to confound the critics who'd accused the nu classic soul bucks of having difficulty distinguishing between influence and impersonation. The seamlessness of this collaboration confirmed that the young and the influential can not only co-exist on record, but can be innovative when they do.

Raphael Saadiq, who worked with D'Angelo on his ground-breaking album, is

Nu Classic Soul

the lead singer of Tony, Toni, Tone, a group many believe initiated nu classic soul in the US as far back as 1986. The trio, brothers Raphael and Dwayne and cousin Timothy, carry the mantle for those who like their soul awash with one part classic, two parts contemporary instrumentation, and jovial yet sensitive lyrics.

Although Tony, Toni, Tone have been around for years, their relevance to the genre went almost unnoticed until Raphael worked with D'Angelo on "Brown Sugar", which is something forthcoming male soloists Eric Benet, Rashaan Patterson and Kwesi will have to endure. Much to TTT's annoyance, the media compare them to D'Angelo, but as Maxwell proved, once buyers listen for themselves, the differences are as distinct as their names.

Which presumably makes things easier for female artists extolling similar artistic virtues. Take Adriana Evans and Erykah Badu, two professionally-trained singers who both debuted this year. Evans' eponymous album, which is more jazz-oriented than any other release to date, also embraces hip hop, but without over-playing either discipline. The coalesced arrangements skirt around her vocal range which soars triumphantly. But it's Badu (by now surely sick of everyone reminding her that she is vocally reminiscent of Billie Holliday) who saunters over more musical hurdles. Her rich diction juxtaposes deeply soulful rhythms, hip hop hi-hats and naked acoustics, enlivening her varied subject matter. Because it works so well, her "Baduizm" album has quickly become the genre's fastest-selling long-player.

The Spice Girls may be confusing, dazzling and titillating the Americans, but Badu, elusive in comparison, has slithered into the pop and urban charts (a feat ordinarily unheard of for an unknown, soul-based act) and is doing likewise in the UK and throughout Europe. Word of mouth has only exacerbated the album's appeal and it seems practically everybody has heard of her. But for Badu, her music and the reaction to it, is as inevitable as the evolution of nu classic soul itself.

"We're all just giving our own interpretation of soul," she states. "My understanding of soul will be different from the others'. To me, rap is as important as soul. It was the only form of music a lot of us 20-somethings remember which featured kids our own age.

"Before I was signed as a soloist, I was a singer in a group [The Roots] that was embraced by the hip hop community because the foundation and structure of our music was hip hop. There's as much hip hop in 'Baduizm' as there is soul."

IT'S IRONIC THAT TODAY, NU CLASSIC SOUL IS BEING TRUMPETED AS THE NEXT BIG THING, since its progression was all but stifled by the powers that be. Before 1995, you were hard-pressed to find anything but rap and hip hop soul clogging US urban radio waves and since the UK is two years behind them, the love affair with repetitious sounds was only just beginning here.

It's a miracle, then, that the rock-meets-soul sounds of Me'shell Ndegeocello and Dionne Farris (former singer with Arrested Development) were heard at all, since large sections of radio and some record labels doubted their appeal and dismissed them as alternative. Nobody, least of all the nu classic soul artists mentioned, have forgotten those days.

"The radio programmers underestimated the audience," spits Badu. "They thought listeners wanted to hear the same five tunes, with all the singers and the productions sounding alike, all day long. The problem was never with the music, it was what the business did to it. That and the artists who agreed to make music driven by money who made it harder for others to break through. We must not forget that music is The Creator's thing, it's not about me or them, but what you feel when you hear it, the way the hair raises up on the back of your neck, the way your consciousness is heightened, the way you're motivated to do something with your life simply because you've heard a song. If you don't want to hear songs like that, fine, but you have the right to a choice."

The experience of radio marginalisation may be a shared one, but not all its victims are American. Back in the Eighties, British soul acts were referred to as "street" soul, partly because word of mouth built their success and the sale of white label twelve inchers took place there, but more importantly because it was "on the street", in the clubs and on pirate radio that its support was maintained. In those days, Capital Radio was as urban as legal British radio got.

Everything changed, almost overnight it seemed, when a sound system known as Soul II Soul started cutting records. As DJs, their ears were better attuned than most to how one form of music lead into another, so they merged reggae, hip hop, gospel and soul into a whole new entity which changed the direction of British street soul to such a degree, its influence has impacted on the way nu classic soul is constructed today.

Soul II Soul's Grammy-winning reign may not have been enjoyed by every independent street soul act of the period, but it endorsed the efforts of those who didn't get that far. People like producer/artist Ray Hayden, who created Martine Girault's immortal two-step anthem "Revival" and heads the Opaz label, Courtney Buchanan, the singer who reportedly inspired D'Angelo, and producer/artist Omar, are all graduates from the same school of thought. Unfortunately, only Omar, Soul II Soul and Mica Paris are known widely enough in the US to build on nu classic soul's emergence with their forthcoming albums, which are all due later this year.

It's important to remember that nu classic soul is a descriptive term, irrespective of how many musical pies it has stuck its fingers into in order to construct its own recipe. The music, the thought-provoking lyrics, the layered instrumentation, the inspired production, the beautiful vocals, all point to a rosier future for contemporary soul and the artists that make it. Forgetting that those who share its creative consciousness are individuals by distinction is on a par with saying all house/garage/jungle/rap artists sound the same, and to do so would render the nu classic soul term redundant, making it nothing more than a descriptive epithet.

Nu classic soul deserves to continue its global appeal, representing an older musical heritage at the hands of a new generation. New Labour and New Man may or may not exist in the minds of everyone, but nu classic soul does.

Revel in it. It's taken a long time to get here.

Nu Classic Soul Essentials

Tony, Toni, Tone - "Sons Of Soul" (Mercury)

With instinctive ease, this trio weave the sound of the past and present into masterpieces of the future. This two million-selling album, their third, is a good place to begin. Nine minutes long, the boundlessly romantic "Anniversary" is the killer cut here, but "I Couldn't Keep It To Myself" and "My Ex-Girlfriend" prove how easy it is for them to turn simple ideas into beautiful songs.



Tony, Toni, Tone - "House Of Music" (Mercury)

Although the successor to "Sons Of Soul" is more ballad-oriented than expected, it challenges both lead singer Raphael Saadiq's vocals and your heart strings. From the disturbingly open "Still A Man", through to the apologetically assertive "Let Me Know" and divine "Last Summer", this album shines like an open treasure chest.

D'ANGELO - "Brown Sugar" (Columbia/EMI)

The title track was sung like an ode to women of colour, but was actually an ode to weed. This enigmatic album has it all, rich Hammond strokes, glorious backing vocals, glass-shattering falsettos and faultless arrangements, and it proved pliable enough for the singles to be remixed by the likes of Gangstarr's DJ Premier and the Def Squad's Erick Sermon. The best news of all, however, is that its successor is due this year.



ERYKAH BADU - "Baduizm" (MCA/Kedar/Universal)

Nu classic soul's biggest-selling album to date is worthy of the hype. Badu's assertive creativity covers many impressionable cuts, from the sly wisdom of "Other Side Of The Game" to the lambasting critique of her man's emotional ineptitude, "No Love". From scatting and Billy Holliday phrasing, to just plain ol' singing her heart out, "Baduizm" has become an "I told you so" mantra for women and a "Why can't I meet a woman like this?" revelation for men.

MAXWELL - "Urban Hang Suite" (Columbia)

Kismet is a powerful thing, as Maxwell will tell you. He met a girl. She blanked him. They met again, they slept together. He fell in love. She didn't. She left. He was affected so deeply he wrote an album about it. If this lush long-player doesn't prove what deep dents fantasy, desire, love and great sex can leave in you, nothing will. It's also worth hunting down the five-track "Till The Cops Come Knocking... The Opus" package, which delightfully revises the album track of the same name.



COURTNEY BUCHANAN - "Take A Ride" (Conscious)

Buchanan wrote songs with a similar religious, life and love overview as D'Angelo. "R U Conscious" was a call to arm the mind, while the heavy-basslined "Heaven" could be attributed to both God and womankind. This album's potential was enormous, unfortunately it never attained full commercial release, so if you manage to get your hands on a copy, don't let go.

LEWIS TAYLOR - "Lewis Taylor" (Island)

Taylor's understated profile gives full attention to his vast, extravagantly arranged recordings. Launching with "Lucky" (a track he'll surely spend the rest of his career bettering), this album forages through the ruins of his emotions. From the eerie "Bittersweet", to the volcanic "Damn", Taylor wrestles with the benefits of introspection and the solemnity it brings.



ADRIANA EVANS - "Adriana Evans" (PMP/Loud)

With a voice as invigorating as an early-morning shower, Adriana beautifies the union of jazz, soul and hip hop. At her highest pitch, she evokes memories of the fragile power of Minnie Ripperton, but on regular standards she's charm personified. This is the album Sunday mornings were made for.

KWESI - "Testimony" (Sony2)

Kwesi was a member of Sunchilde, and while their debut may have passed you by, his forthcoming solo joint won't. Featuring productions by Loose Ends frontman Carl McIntosh and former Youth Disciple Femi Fem, Kwesi's silken voice coos softly one minute and opines as sternly as Gil Scott Heron the next.



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35,000 FEET OVER THE ATLANTIC, IT'S MINUS 65 degrees outside and we're halfway through Freddie Laker Flight 002 to Miami, a nine-hour trip. The avuncular Freddie, immodestly interviewed in both in-flight entertainment and magazine, apparently flew on flight 001 himself, where he was forced to step in to prevent a brawl in the aisle.

Little wonder, really. Our plane has been delayed, the in-flight "champagne" has turned out to be Asti spumante (bloody cheek), there are no headsets, the LCD map on the back of the grey leather seats in this reconditioned aircraft indicates the "Celtic Sea", and the toothy American air hostess "really hopes we are going to Miami, because that's where I parked my car". Reassuring. Not.

Little wonder, too, that the Sharp boys are dealing with the stress of the transatlantic commute as best they can. Steven

STEVEN'S FIVE FAVOURITE SHARPENERS

Cologne ("Just got some in duty free")
Sony Playstation ("Especially on a Monday")
Manchester United ("All of them!")
Bond International ("Our Favourite Shop")
Charlie ("The dog and the drug!")

React is sleeping like a baby, snoring gently on George Mitchell's shoulder. George, meanwhile, a Scotsman with a raging thirst and a thousand clubland anecdotes to relate, raids the drinks trolley (much to the disgust of a snooty

flight attendant) and cracks open the duty free with a zest his ancestors once reserved for pillage south of Hadrian's Wall.

Steven wakes temporarily to find an errant bottle of vodka sloshing around his new Bond trainers and flashes a knowing "oh, no, not again" glance. Fortunately for us, he's in fine spirits as well as Russian ones, putting his tiredness down to being "the Judith Chalmers" of the gay scene (these boys have clocked up some air miles of late) and joins a conversation rapidly descending in tone and content.

"I'd be lost without Steven," slurs George conclusively. "It really is true that behind every successful man in the music industry, there's a good woman..."

FIVE HOURS LATER, WE'RE ON THE BALCONY OF THE BOYS' seventh floor penthouse suite at Miami Beach's Fontainebleu Hotel. Beneath us, tennis courts fuse into lush tropical gardens and a 24-hour pool laps around a ridiculously fake waterfall which doubles as a cocktail bar. This is the land of the pina colada, beach body culture, volleyball, nip and tuck and the retired Jewish pensioner, and where, fittingly enough, Miami Sound Machine and Gloria Estefan filmed the video

GEORGE'S FIVE FAVOURITE SHARPENERS

Charlie ("Our dog")
Charlie ("The drug")
Alcohol ("I'm Scottish!")
Sunshine ("We never get enough")
Food ("Love it!")

for "Bad, Bad, Bad Bad Boys (You Make Me Feel So Good)". She could well have been singing about Sharp.

"Yeah, and don't forget to tell them that some of the scenes from 'The Bodyguard' with Whitney were filmed here as well," shouts Steven from the terrace, where a white body is exposed to its

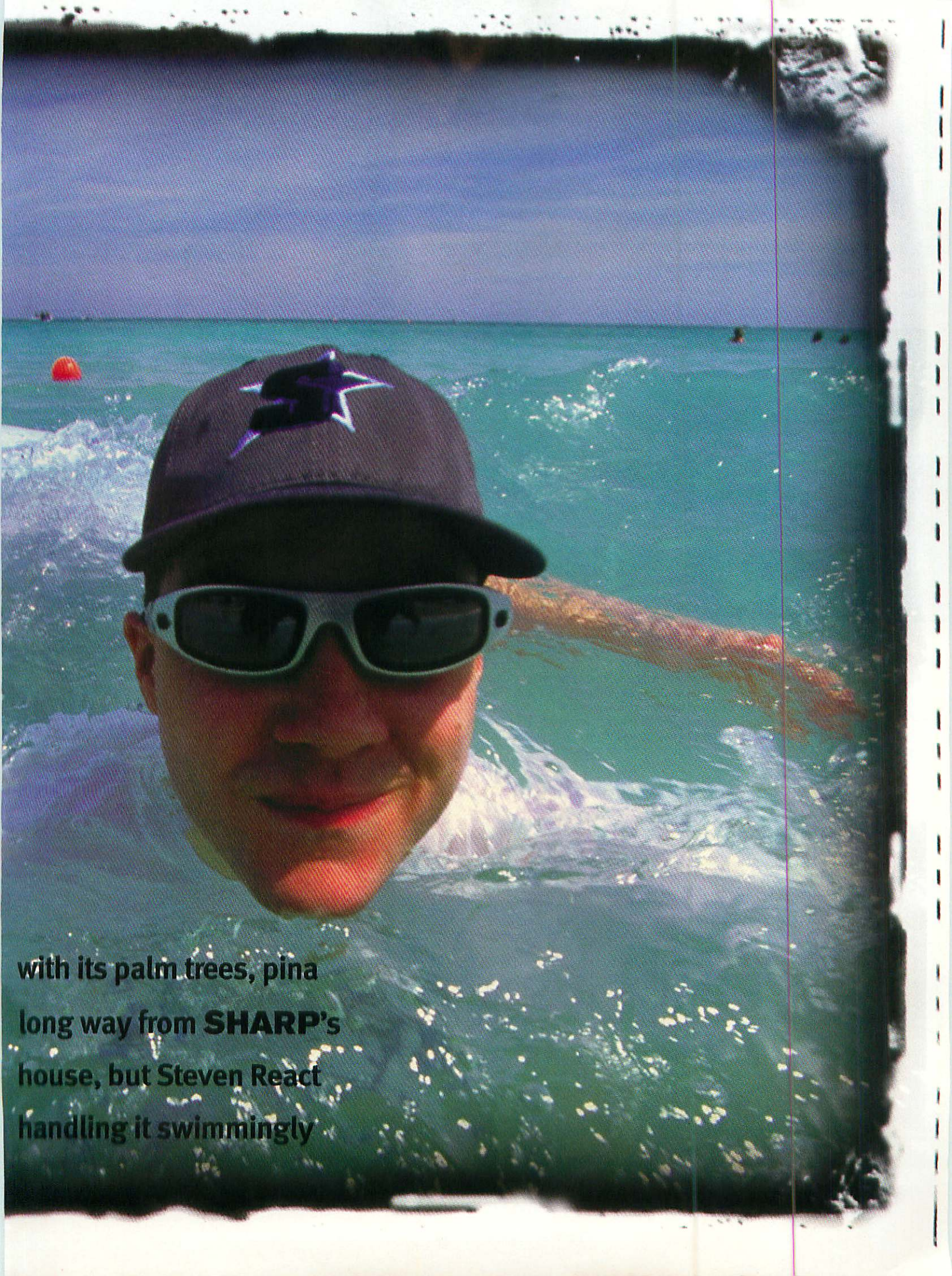
first rays of Florida sunshine and Tropicana oil.

In case you were wondering, the boys are nominally in town for the Miami Winter Music Conference, an annual industry get-together which has very little to do with business in the conventional sense, and more to do with fat Americans at ➔

Sea men: George Mitchell (left) and Steven React

the cutting edge

Miami's Winter Music Conference, coladas and pools, may seem a south London-produced hi-NRG and George Mitchell seem to be



with its palm trees, pina
long way from **SHARP's**
house, but Steven React
handling it swimmingly



beer-doused barbecues and thousands of delegates all trying to gain access to parties at venues which only hold 500. But at least it's sunny.

George and Steven, however, producers, remixers, label owners, DJs, promoters (Garage at Heaven), partners, residents (DTPM and Heaven), commentators and entrepreneurs with an ear for sublime pumping house, are really here to tell Muzik how Sharp has become the country's premier underground label. How they've collaborated on over 50 remixes, ranging from Josh Wink via Madonna to Tin Tin Out. How their DJing style keeps them at the forefront of the gay scene. And how George once trained as a tap dancer.

"Tell 'em about that, George," laughs Steven.

"Only if you tell 'em how you once fancied Bros and had a crush on Michael J Fox!" retorts George, offering much-needed coffee all round.

"At least I didn't fancy the Bionic Woman... or was that Man?" rockets back the reply. An invisible bell signals the end of a friendly Round One.

"SHARP," STARTS STEVEN IN A MORE SERIOUS TONE, "Came into being about three years ago now. I was working at React at the time, which is obviously where I got my adopted surname. During the summer of 1994, we both met London-based Italian DJ Marco Funari completely by chance, and he introduced us in turn to The Numerical Value's 'Krazy Noise'. We loved it, got it remixed by Malcolm [Duffy] and on December 5, 1994, it became the label's first release. React were very supportive, but obviously I couldn't give them the dedication and hours I had put in previously, so I had to resign. That was the moment when I knew it was make or break for Sharp."

"It's common knowledge on the scene," adds George, "that we were forced to choose between a new kitchen in the flat or starting up the label. It was £3,000 for either. Actually, there was never much of a choice because we had done an awful lot of pre-production work for Sharp. We didn't want the imprint to be one that just put out white labels in paper bags at any cost, so we invested in quality materials and briefed a designer to come up with the 'Sharp Man'. Nervous had their man and we wanted ours. He's supposed to look like he's just done something naughty! We were, and are, absolutely dedicated to making every aspect of the label as perfect as possible. Naturally, we wanted our visual look to be as refined as our sound."

And what a sound. It has been called Armand Van Helden on poppers, and you probably won't find a more apt definition wherever you look. This is an imprint which

is always American-inspired, deep at times, but never anally so (in a manner of speaking), tuff, tribal, hard, pumping and bloody good.

It's quality underground DJ material which can cross over, just like Cool Jack's "Jus' Come" (one of Ibiza's smashes of 1996) and the recently re-released "My Love Is Deep" by Sara Parker. Think old school Todd Terry meets DJ Sneak at Trade. Pumpathetically good à la Malcolm Duffy, Alan Thompson and Steve Thomas.

"Our tunes and remixes largely come from our experience as DJs," explains Steven, after admitting an allergy to salad cream. Don't ask. "It's not like we have a Grade 8 in piano or sang in church or anything. The first time we went into the studio I was coming down after a heavy night at Garage. We thought, 'Well, there's really no pressure on us to do anything, we can do what the fuck we like'. So we did. It was as simple as that, though of course it was always our intention to produce underground music for the gay scene. Even now, the stuff we do is aimed squarely at clubs like Trade, DTPM and Garage. If it doesn't work there, it's not going to work anywhere, so there's no point doing the fucking thing!"

"To make our records sound American, we scour endless quantities of vinyl for that crispy hi-hat loop," continues George, who collected budgies, not records, as a kid. "We sample a lot of percussion, we strip it back and work the loop, then put it through the desk to get that individual Sharp noise. I get really excited by the prospect of discovering a great sound. I'll even buy a double-pack for one note from a bassline. I love it, whether I'm coming up or coming down, it's quite fun that way."

In case you haven't noticed by now, the Sharp boys, unlike some of their less talented contemporaries on the straighter side of life, are endearingly honest.

There's no bullshit here. No clichéd PR statements about "doing it for the love of the music" and learning to mix on their grandfather's gramophone before single-mindedly collecting every record ever released by the Salsoul Orchestra. That's just not their style. But this is. Their pet dog, George explains, is called Charlie because he has a white line on his forehead. So there. These boys are open and likable. And increasingly in demand on the global remix circuit.

"Yeah, the remix work has really helped us financially," admits George, who, amazingly was groomed to be an accountant. "It was never part of a grand plan, but releasing records is an expensive process if you want to do it properly, so obviously major-label money helps. Also, we've always had this philosophy of quality over quantity. It would have been too easy to rush out a half-cocked track to cash in on

10 RAZOR-SHARP REMIXES

- Candy Girls - "Fee Fi Fo Fum" (VC)
- Sara Parker - "My Love Is Deep" (Sharp)
- Cool Jack - "Jus' Come" (Sharp)
- Josh Wink - "Higher State Of Consciousness" (Manifesto)
- SJ - "Fever" (React)
- Madonna - "Vogue" (DMC/Sire)
- NRG - "He Never Lost His Hardcore" (Top Banana)
- Collete - "Big Boy" (23rd Precinct)
- Logan Circle - "Disco Life (Check Dis Out)" (Sharp)
- Tin Tin Out - "Dance With Me" (VC)

the success of, say, the original release of 'My Love Love Is Deep'. We preferred to wait four months and issue East Anglia's 'Unmanageable', which was subsequently hammered by Junior Vasquez and Eric Morillo. Remix work lets us bide our time and get things just right, as well as keeping the Sharp name firmly in people's minds."

ONE MANAGEMENT THEORY RECENTLY EXPLORED BY THE "HARVARD BUSINESS Review" is that teams of people who are friends as well as colleagues work better together. To prove this point, they set a number of team challenges, both physical and mental. On average, friends scored 32 per cent better on the completion rate of all tasks.

Of course, the esteemed Ivy League dons needn't have bothered with the bullshit. Not only does the Sharp partnership prove the point the cream of academe laboured over, but so does the relationship between Sharp and the rest of the gay scene.

This is a tight-knit community, and so the distance between Sharp and a true DJ and dancefloor reaction is almost non-existent. Tracks either work, or they don't. Friends are DJs and punters who know their music inside out. In terms of critical reaction and appreciation, dropping a new record at Trade is as far removed from dropping a new cut at The Gallery as cocaine is from cottage cheese.

"Absolutely right," says Steven, who used to work at Pizzaland in Northampton. "We're not allowed to fuck up by anyone. If, for example, Steve Thomas puts two of our tracks in his mix on the 'Trade Volume 4' compilation, it's because he thinks they're worthy of inclusion, not out of any misplaced notion of friendship. Likewise, if DJs on the gay scene don't play our tracks, that's equally fine. We're level-headed about the whole process, and I think people being totally honest with us and us being totally honest with ourselves will only help to ensure that Sharp is around for a long time."

"It's the same with our remixes," adds George, who, rumour has it, once went out with Irish pop songstress, Kelly Marie. "We're focused on a scene and we experience the immediate reaction. A while back, I took the acetate of 'Sharp Tools Volume 1' down to Trade. I was just coming up when Malcolm dropped the first track and the buzz was absolutely incredible. I thought I was literally going to rocket through the roof. The energy was tremendous."

"Energy is central to what we do. Not nu-NRG [which Malcolm refers to as 'No-NRG!'] but the energy which has always been a part of the gay scene. I reckon it's a sexual thing, actually. I'm all for trying everything, and always have been. Back in my early days at Heaven, it was disco, hi-NRG and poppers. At that time, men only danced together if they were gay, so the music was even more segmented. The guys were hot, hunky and they'd all been to the gym, unlike me. There's nothing better than the steam coming off a load of horny guys on the dancefloor. That's energy."

That's where the whole thing comes from. Ian Levine was the master at that time."

"Ian Levine could do with burning off a bit of energy himself, these days," spikes Steven, bored with tales of yore.

SHARP ARE A LABEL IN DEMAND. MAJORS HAVE COME KNOCKING ON THE DOOR. Sometimes they are let in, often not. Independence is a subject close to the boys' hearts and they are not about to sign away their talents for a quick buck.

"We've had stuff picked up for re-release by the majors, but the experience has been far from thrilling," explains George. "Cool Jack's 'Jus' Come' was the perfect example. That track was a summer record which was a smash in Ibiza, yet the label concerned [A&M] held onto it for so long that, by the time they issued it, it was almost competing for the Christmas Number One slot. In the event, it made number 44 in the National Chart, but we could have managed that ourselves. It was gutting."

"We wouldn't necessarily say no to majors in the future, but let's put it this way, we don't mail all our releases direct to deCon and Judge Jules at Manifesto. We hate record wastage. Likewise, we won't go into the studio and remix a pile of shite. We've also refused to make cheesy records for majors, even under a pseudonym and an absolute guarantee of anonymity."

"The challenge for us now is to take Sharp to the next level. The label is still run from our council flat in south London and we put the stickers on promos ourselves. Maybe it's time we moved to a council house! No, seriously though, soon we will need to take on extra pairs of hands, and we're actually set to move into a new property shortly. I suppose we'll be getting that new kitchen at last!"

ESSENTIAL SHARP CUTS

THE NUMERICAL VALUE - "Krazy Noise"
INTSTRANORMAL - "Come And Get My Good Tings"
SARA PARKER - "My Love Is Deep"
EAST ANGLIA - "Unmanageable"
COOL JACK - "Jus' Come"
SHARP TOOLS - "Volume 1"
SHARP TOOLS - "Volume 2"
PARTYCRASHERS - "Ang My Pikcha"
LOGAN CIRCLE - "Disco Life (Check Dis Out)"

AS AN AZURE ATLANTIC IN BRILLIANT SUNSHINE WELDS INTO A CLOUDLESS SKY, then turns back on itself to pound the beach, the Sharp boys jump into the surf for the obligatory photo shoot. Our snapper follows them around passing jet skis and errant pedalos, attempting to keep his camera out of the water and not throw up last night's piss-weak beer and assorted ingestions.

The boys are loving all the media attention they are receiving. If there was ever a picture, or at least signal, of success, surely this must be it. Fontainebleu penthouse suite, beach, pool and cocktails at 11am. I suggest this to George, and, having rescued Steven from floundering in the surf, he turns around to disagree.

"Success for its own sake isn't necessarily important," he shouts over the seagulls. "I've got a friend who is 82 years old and he's more alive than most people you'll meet. He has always said to me, 'If it makes you happy, do it!'"

Something says these boys have paid attention.

'Sharp Tools Volume 3' and Logan Circle's 'Disco Life (Check Dis Out)' are both out now on Sharp.



ON

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Calling yourself **SURGEON** is just asking for trouble. This month, his 'Basic Tonal Vocabulary' album comes under the knife. With even 'The Guardian' on his case, the diagnosis is a debut with surgical spirit destined for mask appeal. Boom boom

THE INCESSANT HAMMER OF THE KICK-DRUM THREATENS TO ENGULF the dancefloor in waves of adamantine sound. On a balcony, high above the crowd, an impossibly frail, skinny-looking kid cuts records like liquid steel. The pulse gets stronger and, unthinkably, harder still. An adrenaline-rush of raw energy and industrial noise tears through the speakers at nose-bleed velocity. And then, all of a sudden, out of the darkness comes light.

The skinny kid leans forward, sparks up a Silk Cut and, for a brief moment, his intense stare and hollow cheekbones are illuminated. He seems to be sizing up the crowd, assessing the dancers like a gambler figuring odds. And then with an almost imperceptible movement, he flicks the cross-fader. Kraftwerk's "Tour De France" floods through the club like an orgasmic smart-bomb full of shimmering synthetics and brittle percussion.

"HIS MUSIC WAS MASTERLY... FIERCE AND STARK, YET WILDLY INVENTIVE, almost alchemical," wrote Nik Cohn in "The Guardian" after hearing Surgeon play at Voodoo in Liverpool. Cohn was so impressed that earlier this year he devoted his entire column in the broadsheet's "Weekend" magazine to an interview with the Birmingham-based DJ and producer.

"He looked less like a surgeon than a trainee lab technician," the writer noted. But the article was still full of fierce wonder and brilliant praise. One paragraph replayed Cohn's feelings of epiphany as "Surgeon's beats splintered, diffused, and he started playing mine"; a sudden awareness that he ascribed to "a rogue fusion of blood and brain".

The descriptions Cohn used, such as "hard", "sharp", "machine-gun fire", "noise" and, most of all, "alien", took the music as a reference point, crafting a symphony of verbs and adjectives that captured Surgeon's aesthetic perfectly.

IN 1975, 22 YEARS BEFORE HE TRACKED SURGEON DOWN, NIK COHN INVESTIGATED another underground dance phenomenon. As disco seeped from the gay clubs of New York into the suburbs, he wrote an article about this new music and its culture called "Tribal Rites Of The New Saturday Night". The fictionalised account it inspired ("Another Saturday Night") became the template for the film "Saturday Night Fever" which subsequently launched disco into the commercial mainstream.

It's important that inside the rhythms, riffs and noise of Surgeon's music, Cohn discovered something equally special. In a way, it's even ironic. From mod-rockers The Who (who Cohn toured with in the Seventies) to Manhattan's burgeoning disco scene to the roots of rock 'n' roll (Cohn saw Little Richard play with The Stones and Bo Diddley in 1963) to hard, Black Country techno, a pattern emerges. ■

on

Surgeon

For Cohn, music is at its most effective and intense when it's stripped down to its prime source of excitement. In a Liverpool club he discovered Surgeon playing wild games with raw energy and knew he'd found something significant.

"I like extreme music," Tony Child once explained. He adopted his alternate identity as Surgeon back in 1991 before his first gig in the backroom of a Birmingham pub.

"When you start out like that, you don't really think anything is going to happen, do you? As a result, we've all ended up with these preposterous DJ names..."

Partly to conceal his activities from the DHSS, partly as a gentle piss-take of the scene's increasingly feeble-minded taste for DJ aliases, and partly to outdo friends like Paul Damage, Sir Real, Sherwin and Herbie, he re-invented himself as Surgeon.

Nowadays, while he appreciates the relative anonymity it affords him, he's appalled by the number of cheap, medically-inspired puns his Surgeon tag attracts.

"The joke is wearing exceptionally thin," he says in his Midlands drawl.

A FEW YEARS AGO, BEFORE VIRTUALLY ANYBODY OUTSIDE BIRMINGHAM HAD HEARD of him, I met Surgeon in Berlin. After a gig at Tresor (playing tracks like "Altered States", his own eponymous debut on Downwards, some UR/Axis gear and, of course, "Tour De France") we sat in a bar at seven in the morning, talking techno and drinking dangerously potent liquor.

He told me about the equipment he used to make music (an assortment of rubber-band technology and electronic oddities) and the records he loved. He talked about tones, textures and experimentation, about sounds which crossed boundaries and explored new channels. He admitted the influence of obscure and challenging outfits such as Faust, Coil and Suicide. But he seemed almost nonplussed by reports that Jeff Mills was including the "Surgeon" EP in his sets. Already he had a lot to live up to.

"About as far back as I can remember, I've always been fascinated by electronics and experimentalism," confirms Surgeon. As a kid growing up in the village of Kissingbury near Northampton, he'd play with the family record-player, deliberately putting tracks on at the wrong speed, messing around with tape recorders or tinkering with the rhythm unit on a home organ.

He'd listen to records by the Japanese electronic musician, Isao Tomita, fascinated by the sounds he used, or dream aloud to the "Empire Strikes Back" soundtrack. At school, on a borrowed four-track, he composed weird sonic missives with a couple of microphones and some effects units.

"Though I'd never heard it, I guess I was making what you'd call *musique concrete*. It was more like a collage than music," he says.

In 1989, he moved to Birmingham to study Audio Visual Design and began playing tape loops and a battered Arp synth in a jazz/rock fusion band called Blim.

"At the time, dance music was the antithesis of our scene," he recalls. "I'd heard 'Jack Your Body' and all that kind of stuff, but it sounded quite basic to me. I preferred music to be more textural. And then one or two people began playing me tracks which I connected with electro and 'Tour De France'. I could hear some of that same feel in Suicide and Faust. There wasn't any particular record I could point to, it was more of a gradual thing. It was quite a slow process because I was on Income Support and money was very tight for buying records. But slowly I began to discover people like Underground Resistance and the music which came from Detroit."

It was a hip hop DJ called Paul Damage who taught Surgeon his deck skills. "That's where I got my aggressive mixing and cutting style from," he explains. Another friend, Nathan Gregory (who later went on to work at Ideal Trax), introduced him to all the house music he'd missed in one way or another. "He filled a lot of gaps in the history of things for me."

But in Birmingham back then, there were no clubs playing the kind of music Tony and his mates wanted to hear. "It was either hardcore or garage, there was nothing in-between". So when Chris Wishart talked about setting up a one-off night called House Of God (named after a favourite D.H.S. track) he ended up with half a dozen resident DJs. On its fourth night, House Of God moved into The Institute and stayed there for three years.

"It was the perfect venue for techno," says Surgeon. "Lots of concrete, the stairs and balconies were all made out of metal, there were all kinds of iron girders around. It was a very industrial place."

He's quick to point out that "to a great extent, my musical style has been shaped by the House Of God. It was the first place where I really saw how music could affect people in a very physical way. One of the things that fascinates me about dance music is the way it fuses the physical element and the listening element, and how, in a club situation, the crowd on the dancefloor have such an active part in the equation. For me, it's one of the most interesting aspects of the whole thing."

Eventually, Surgeon was introduced to former Napalm Death drummer, Mick Harris. "He's really into Faust and all that stuff," says Surgeon, who's also a fan of the experimental work Harris does under the name Scorn. Surgeon told Nik Cohn a story about how Harris had locked him in his makeshift studio, saying, "Go mad. Don't stop to think, just do it. Whatever's in you, get it out". The resulting recordings became the "Surgeon" EP, released on the Downwards imprint.

"I've always been more attracted to the sonic qualities of music rather than the melodies," he says. "What I liked most when I was growing up were the kind of

records which operated on those terms. Faust's music is really anarchic. It's more electronic and manipulated than Can's. I've played it to people and they've said it's like a mental assault course. That's exactly why I like it. It's the same with Coil. The music really makes me think. The repetition and the mantra-type feel of Suicide's first album is really thought-provoking. Manipulation and treatment is something that has always appealed to me."

It's these same processes which conjured the fierce sounds of Surgeon's "Badger Bite" (from the "Pet 2000" EP on Downwards) or "Action" (from the "Dynamic Tension" EP on Ideal Trax) in his impossibly minimal studio set-up. A cheap, second-hand synth, a budget drum machine and some borrowed bits and pieces were twisted into a sonic laboratory, pushing textures, noise and surfaces into increasingly experimental planes.

"I can hear a different generation in what Surgeon does," maintains Jeff Mills. "It's the same type of thinking I hear in records by Fumiya Tanaka or Robert Hood. It's like there's been an evolution in the sound or the form, where these similar ideas are emerging in different places at the same time."

The influence of his surroundings also had an impact on Surgeon's music. Around the time of the release of "Pet 2000" and "Dynamic Tension", he was living on the

border of Birmingham's red light district of Balsall Heath and the more bohemian/student climate of Moseley.

"Year by year, the place had been getting more and more violent," he remembers. "All kinds of things were going on, people were getting robbed the whole time."

As a result his music became darker and more intense. Graffiti painted on a wall at the end of Kingswood Road, seemed to sum up the fed up and angry mood of the time. "Muggerscum Out" became the title of Surgeon's ferocious, abrasive workout for Glasgow's Soma label.

"I think your environment definitely has a big effect on whatever it is that you create," he maintains. "When I lived in

the country, it seemed to suit much more chaotic music, but moving to the city made me want to make music which was regular and rhythmic."

The quality of his releases generated an incredible amount of interest and suddenly Surgeon found himself in global demand.

"I went from only ever DJing in Birmingham to playing all over the world," he explains. "I found travelling to different countries quite inspiring. I discovered how music communicated and touched so many people all over the world. It was really apparent on the DJ tour I did in Japan. I saw how strongly people identified with the kind of music I was making. In terms of culture and language, Japan is totally different from anything I've ever experienced and yet the music fitted in perfectly."

LAST YEAR'S "COMMUNICATIONS" DOUBLE-PACK ON DOWNWARDS "HOVERED around in the area of being an album," says Surgeon. His debut album proper, though, is the stunning "Basic Tonal Vocabulary" on Tresor.

"It took me nine months to agree to it. I wanted to be sure it was the right thing to do. I wanted something that worked as a whole from start to finish, something which could be played in a club or at home. And for the first time, I had enough money to buy equipment. This album is the first record I've done where I've actually been able to choose which instruments and machines I use."

Loaded with fierce rhythms and shifting sequences, tracks like "Nine Hours Into The Future" and "First" lock onto your synapses, twisting the themes of "Basic Tonal Vocabulary" deep inside. At times mad and calm, aggressive and fragile, it's possible to hear traces of Faust, Coil, even Kraftwerk drifting through the electronic funk.

"There are lots of allusions to older music which are important to me," confirms Surgeon. "There's a cut called 'Krautrock', for example, and one called 'Scorn' too. But there are a lot of less obvious references as well. I tried to keep everything quite brief. The tracks are all like hints or suggestions of possible styles to investigate."

Alongside "Basic Tonal Vocabulary", he also has a new single out on his Dynamic Tension label, two exclusive tracks on a Downwards compilation, "Hard Education", and a new monthly slot at Tresor in Berlin, which also happens to be called Dynamic Tension "in a kind of advertising-type way".

A few weeks ago, I bumped into Surgeon, by chance in London. With him, at the same table, were Jeff Mills, Steve Bicknell and Blueprint's James Ruskin. It was like a techno summit. But the only conclusion he was prepared to offer was a simple one.

"You listen to music and it gives you such a great feeling."

Right on.

A new single, 'Patience', is out now on Dynamic Tension and the album, 'Basic Tonal Vocabulary', is out on Tresor on May 26

SURGEON DISCOGRAPHY SINGLES

"Surgeon" EP (Downwards)
"Electronically Tested" (Downwards)
"Pet 2000" (Downwards)
"Dynamic Tension" EP (Ideal Trax)
"Muggerscum Out" (Soma)
"Communications" (Downwards)
"Surgeon Meets Vice" (Ideal Trax)
"First" (Tresor)

"Surgeon Meets Outline" (Blueprint)
"Patience" (Dynamic Tension)

ALBUMS

"Basic Tonal Vocabulary" (Tresor)

Ibiza Farewell



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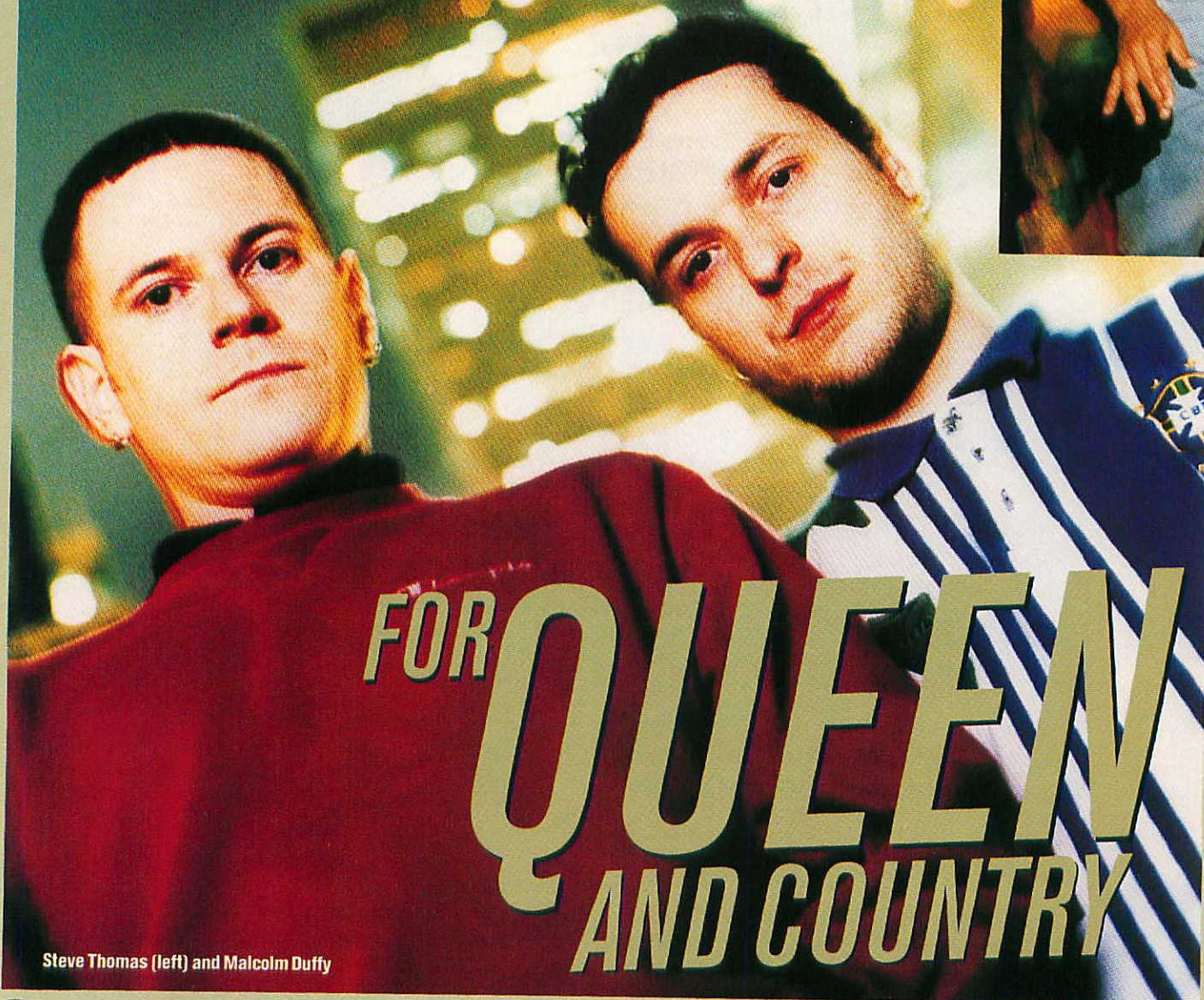
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clubs and lives floor fillers

pics: Martyn Gallina-Jones



FOR
QUEEN
AND COUNTRY

Steve Thomas (left) and Malcolm Duffy



Malcolm Duffy



Steve Thomas



TRADE

Twilo, New York City

"TRADE at Twilo. The only place to get your cock out this Easter". That's what the nice man with the hen says on the posters down Canal Street and on the back of the Lower East Side's favourite gay fanzine, "HX".

Up on a podium, an even nicer man, naked except for a 10-gallon cowboy hat, seems to be taking it even more literally. Stroking his 15-inch knob (this is America, everything is bigger, apparently) with his right hand while deftly snorting a phial of Ketamine with his left, he's certainly having a time of it. And so is everyone else. "Welcome to The Big Apple," they say. "Fuck me," I reply, "I'll certainly have a bite."

For New York's muscle Marys, worshippers of Lord Daniel Tenaglia, tight lats, glistening pecs and each other's beef bayonets, this is a night with a difference. Those crazy Limeys from Trade at Turnmills, instantly identifiable by their distinct lack of physical prowess and pallid complexions, have landed on the western shores of the Atlantic. Like pilgrims on poppers, they've come to spread the gospel of NRG. Puritanism the Turnmills way, you might call it.

"This is the launch for Trade Volume 4", so expect the best," explained Trade promoter Lawrence Malice, before hurriedly jetting back to Turnmills for a Channel 4 documentary and... wait for it, cowboy party. "We've got a fierce space upstairs and Malcolm [Duffy] and Steve [Thomas] are set to rock the Americans, drugs or no drugs."

"Remember, house played the gay European way means NRG. It's faster. Even the way Malcolm plays American house, he turns it into something different. What you won't see here is people getting messy, the Americans keep it together, somehow. The English are messy buggers, always pissed, always wasted, always loud. Or am I just talking about myself, darling!"

Er, no, not quite. But Malice's point on keeping it together in New York City is vital. Today's *gran manzana* is a far cry from those heady Eighties days of crack pipes in the bath house and orgies on the piers. The city got clean, courtesy of Mayor Giuliani and white, middle-class tax dollars. Giuliani is the man whose draconian officialdom recently closed down the East Side's Crow Bar, for

example, because people were found dancing on premises that didn't have a cabaret license. Closed for dancing? What about all those lips below the hips joints, Mayor?

Happily, you won't see Twilo turning into a lounge bar (the authorities particular preference for after-hours entertainment) just yet. Not if Malcolm and Steve have anything to do with it, anyway. Upstairs in the Trade space, on the world-famous Phazon sound system, playing the world's best music, the growing assortment of eager Americans express themselves in a unique way. One gets down on a podium and proceeds to lick it while shaking his arse in time to Logan Circle's "Disco Life."

Another couple, a six-foot Puerto Rican and a four-foot Caucasian meet and admire each other's dorsal definition with lingering strokes under flickering strobes. Another party-goer, obviously of Irish origin, proceeds to engage in a techno folk dance. Whatever. And nobody gives a flying one.

Malcolm, fired up on booze, mixes with supreme and sublime arrogance. Like a street urchin in Tommy Hilfiger and Canal Street jewellery, he throws twelves around the box (which somehow seamlessly mix together) while cracking an endless stream of bitchy jibes at everyone's expense, including his own.

Steve, head down in concentration, prefers a more considered approach as the music gains in tempo. He crafts his mix like a potter at a wheel, caressing here, slowly sliding there. The net result, however, is the same, for these are currently the two best DJs in the UK. So there. It's just a crying shame that they can't play side by side with Danny Tenaglia who, cocooned downstairs in his lofty main-floor booth, escapes immediate critical comparison. Is the king of New York afraid his crown might fall to two English queens?

For the moment, though, court politics are ignored. New York loves Trade. As does the city's skyline later that night as our lensman captures the DJ duo on the 40th floor ledge of a Battery Park apartment building, Steve shitting his pants like any normal person, Malcolm laughing at the vertiginous drop like a Harold Lloyd for the next millennium. A glowing World Trade Centre, a symbol of unrivalled world domination, rises behind them. Just like it should.

Dave Fowler



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QUADRAPHONIC

The Kitchen, Dublin

IT'S a funny old world. You've got U2, Dublin's rock stegosaurus lumbering its way across the planet under the mantle of "post-modern hip" when, in fact, the coolest phenomenon currently blowing up in Eire is happening on their own doorstep. In their own club, in fact.

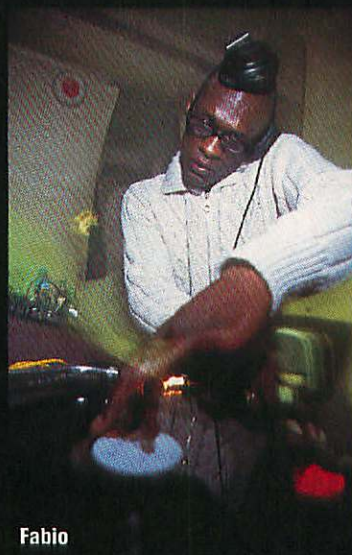
It might have taken its time in coming, but the arrival of jungle in the land of the leprechaun has seen Ireland's brighter young things ditching their six stringed-instruments for a pair of Technics.

Quadrasonic, the city's monthly drum & bass night, enshrined in U2's louche basement nightclub, is to Dublin what Metalheadz is to London. The band may have their very own VIP seating area in the bar, but you can't help thinking that somehow Bono and co have been left out in the cold.

Over the past few months, it is the junglists with their mutant jazz attitude who've been besieging the club, with everyone from Bukem to Hype heading westwards to taste the Guinness and the overwhelming Irish hospitality. Fabio, who's played here before and is spinning tonight, is confident he'll be back. It's not all big names, though. The fortnightly version, Stereophonic, focuses on nurturing local bass cadets.

Ireland may be fond of trading on its nostalgic past, if you believe the stuff you see on the TV, but this particular club has a radically different agenda. "Kiss The Kilkenny"? Kiss my ass. Soundtracked by the futuristic washes of time-stretched bass and electronic polyrhythms, Quadrasonic plumbs The Kitchen's dancefloor to previously unknown depths.

Behind the decks, Fabio maps a virtual route which begins with Peshay's mix of "Music" and continues into the dark enclaves of "Metropolis", while MC Cleveland Watkiss adds the verbal licks. "Move your feet to the universal beat," he chants, as two likely lads, dripping with sweat, turn to give each other an almighty hug. Together, girls and boys lurch their hips to deeply corrosive basslines and the club's suave decor dissolves beneath chaotic strobes as the mighty sonic transgression of the drum & bass revolution prevails over the ancient rock tradition. Rattle and hum? Rhythm and drums, more like. Rachel Newsome



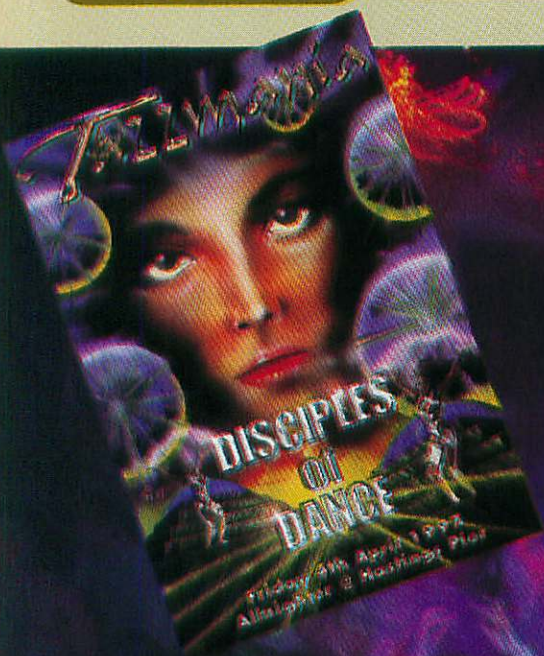
Fabio



MC Cleveland Watkiss



Tazzmania allnighter at Hastings Pier. Friday April 4, 1997



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Death In Vegas



Pics: Kim Tonelli

**DEATH IN VEGAS/DUB PISTOLS****Elbow Room, New York**

THERE'S gonna be a riot. That's for certain. The Dub Pistols and Death In Vegas have arrived in New York and they're about to make one hell of a noise. *Au fait* with the funky beats of The Chemical Brothers, the kids of NYC are hungry for dancefloor pith and tonight the future sound of London is in town.

It's 11 pm at The Elbow Room in Greenwich Village, an old cinema turned gig venue scarred by the likes of The Butthole Surfers. Notorious B.I.G. look-alike bouncers vet the queue lined up on the strip, which is usually the haunt for outta towners who come to down Buds and listen to cover bands at The Rock 'N' Roll Cafe across the street. Tonight, though, the tribute band is at The Elbow Room. They are Death In Vegas and they have all the Elvis you can handle.

At the end of the candlelit venue with cyber paintings draped from the walls, sits a small stage adorned with heavy red velvet curtains. Homeboys and Village trendies gather round the stage for the Brit kick-off, Richard Fearless' DJ set. Straying from his Heavenly routine, Fearless is in unco-ordinated DJing mode tonight. Playing *sans* continuity, he drops a pounding mix of Howie B, Monkey Mafia, The Orb and old James Brown breaks which charges the crowd.

Mr Dub Pistol, Barry Ashworth, formerly of Deja Vu fame, stands by his label mate and susses out the turntables for later on, while the other Pistols, keyboard wizard Lee Spencer and scratchmeister Malcom E, dance and loon around the venue, buzzing on a heavy dose of Sudafed.

After an hour, Richard the dance king of James Dean cool, bleeds the end of his set into the beginning of Death In Vegas' New York debut. In his dark blue denim jacket, Fearless' cohort Steve Hellier is the only one who appears excited, while the rest of the crew (pulled in for live shows) look as frozen as Margaritas. Nevertheless, the club is rammed and everybody is up for a slice of London.

And it's The King Of Rock 'N' Roll himself who opens the art/dance show with the ironic words, "No big romance", as the Pop Art-inspired imagery – red flames, bikini-wriggling chicks and kitsch neon Vegas signs hit the screen – giving this decaying old cinema another lease of life. For an evening at least.

The crowd dance through the slick hour-long set as if Jesus had just reappeared

on earth. The ambient "Electro" paves the way for the low-down funky beats of "Rematerialised". The neon visuals flash "Elvis For Everyone" which, for tonight at least, appears to be the case.

Their new single, a skankwise cover of The Beat's "Twist And Crawl", gets the US nod of approval, as do former singles "Dirt", "Rekket" and "Rocco". The latter, with its ambient sci-fi noises, chugging beats, soaring guitar and low-maintenance funk, has the crowd crazed. They're locked into the future sound of London, and they're ripe and ready for The Dub Pistols' extended DJ set.

"Start making some noise, New York!" shouts Barry, simultaneously doing a passable imitation of Goldie on jumping beans. The punked-up Pistols kick proceedings off and begin wrapping their dirty noise around the Empire State Building like King Kong with a head full of acid. Looking like a cartoon elf, Lee holds centre stage, peering over his magic box, a modified synthesiser, while Malcom and the peroxide-mohawked Barry hold the fort on either side.

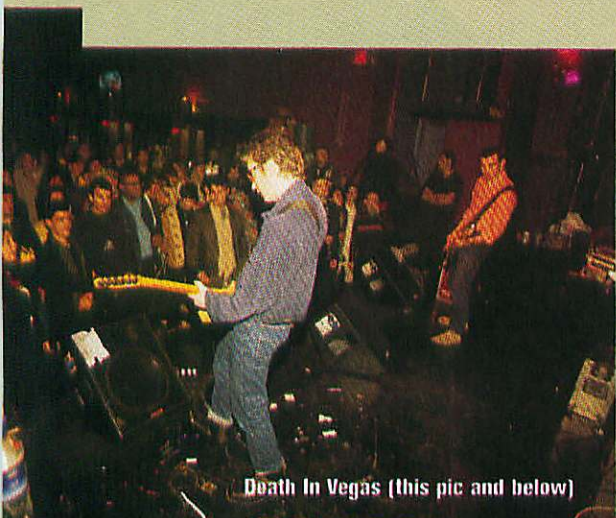
They're in fine improvisational form tonight. Malcom scratches his way through about 40 records, cutting up funky beats, breaks and Moog sounds as Lee shoots out spacey bleeps and Barry spins da phat beats. Their roasting hip hop beats, bleeping android noises and native New Yorker breakbeats gradually work the room into a boiling vat of twisting, grooving humanity.

"The Dub Pistols are influenced by every genre of music," offers Barry about the gunpowder arming his Pistol. "The Clash, The Jam, Sex Pistols, The Chemical Brothers, The Crooklyn Clan, Goldie, basically anyone who has stood up and done it on their own."

From behind the yellow lenses of his shades and "Kill All DJs" T-shirt, Barry's futurist London sonics are firing up. Tonight The Dub Pistols' multi-coloured, multi-layered, swirling flurry of old skool hip hop breaks, go-go beats, acid tweaks, superfly funk and thunderous jungle is a force to be reckoned with. Cut up, chewed over and spat out for the toughest dancefloor action, their finale blows the New York skyline down as the last track of the night hits home, the steel-edged, high-phat first single, "There's Gonna Be A Riot".

"C'mon!" screams Barry. Tonight, New York willingly did what it was told.

Jessica Stein



Death In Vegas (this pic and below)



Dub Pistols (this pic and below)



LUSCIOUS JACKSON

Divan Du Monde, Paris

GUITARS are crap. It's a simple and obvious fact of modern life. Except when it comes to Luscious Jackson, that is.

Unless you've spent the last few months in some kind of secure unit, you're probably well aware of Luscious Jackson's "Naked Eye" single. Or at least that Paragiders remix. Perhaps you've even checked out the New York all-girl band's "Fever In, Fever Out" album. In which case, you'll know what a terrific post-club Saturday night come-down it can be. What's more, unlike all those dodgy old Mixmaster Morris records, the tracks still sound pretty bloody good on Sunday afternoon.

Augmented by a male DJ, who warms the crowd up with some ancient electro tunes and throws in a little scratching during the show itself, the five ladies cut it live, too. It's easy to understand why The Beastie Boys signed the band to their Grand Royale imprint. Especially considering the way Gabby Glaser wields her guitar. In fact, there are times when she gets so hangdawg-diggerdy funky on the six-stringed plank that vocalist Jill Cuniff can barely sing for wiggling.

"Why Do I Lie?" is a case in point. On record, it is acoustic and melancholic, but tonight it sounds like Earth, Wind & Fire's "Forever" stripped to the bone and hauled up to humpbacked heaven. With the help of some mighty cool percussion and enough jazzy keyboard runs to make a lounge lizards purr, "Soothe Yourself" maintains the vibe, while "Mood Swing" is slinky pop meets lo-fi hip hop. It's what The Go-Go's would have been like if Belinda Carlisle had shared an analyst with Afrika Bambaataa. Only the cover of Serge Gainsbourg's "69" doesn't sparkle as much as the other songs. Not that the locals seem to care, however.

Just as Luscious Jackson have plainly been listening to a lot of what's been going on in the world of bpm's over the last couple of years, the dance acts who are now trying to move forward on the live front could do worse than seeing how these girls do it. Luscious Jackson don't have a DAT for a start. They do have Gabby, though. Guitars are great, aren't they?

Push

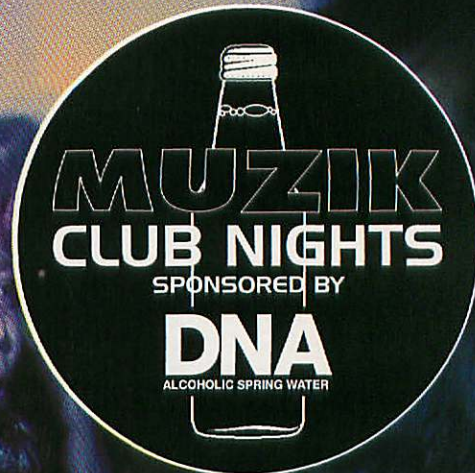


Luscious Jackson

Pics: Melanie Cox

Last Month's Muzik Parties

Voodoo, Liverpool



Alexander Cooke at Voodoo



Joey Beltram at Voodoo



All Pics: Jamie B



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COVENTRY – SATURDAY MAY 17

BACK TO BASICS – MUZIK NIGHT

The Foundry, 4 Far Gosford Street

01203-632-228. 10-4am. £8/£6 members

Parks & Wilson, Quiver, Darren Coates and
Steve Bridger (Muzik Bedroom Bedlam DJ)

SHEFFIELD – FRIDAY MAY 23

RISE – MUZIK NIGHT

The Leadmill, 6-7 Leadmill Road

0114-275-4500. 10-4am. £8/£6 members

Angel Moraes, Tom Wainwright, Ian Ossia and
Alison Marks (Muzik Bedroom Bedlam DJ)

LEEDS – THURSDAY JUNE 5

LYL – MUZIK NIGHT

Faversham, Springfield Mount

01132-458-817. 8-2am. £3

Ian Ossia, Kunle, live hip hop from Classified Mo
Cookin Blues and DJ Tat (Muzik Bedroom Bedlam DJ)

TAUNTON/KINGSTON – FRIDAY JUNE 6

AZ-OZ – MUZIK NIGHT

Kingstons, 1 Kingstons Road

0421-039-616. 8-1am. £6/£5 NUS

Mr C (The End/Shamen), Marc Vedo and Alison Marks
(Muzik Bedroom Bedlam DJ)



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how do djs file their records

The Help File
words **Calvin Bush**

Is your front room looking like someone threw a skip-load of twelve-inches in the air and left them where they fell? Would you love to play your mates obscure Moving Shadow remix plate if only you could remember where in the hell you put it amid all this goddamn rubbish? You need to file your tunes mate. Aha! You say. But how? On computer? By BPM? By year? Record label? Artist? We asked some of the world's top jocks just how they kept their record collections in order.

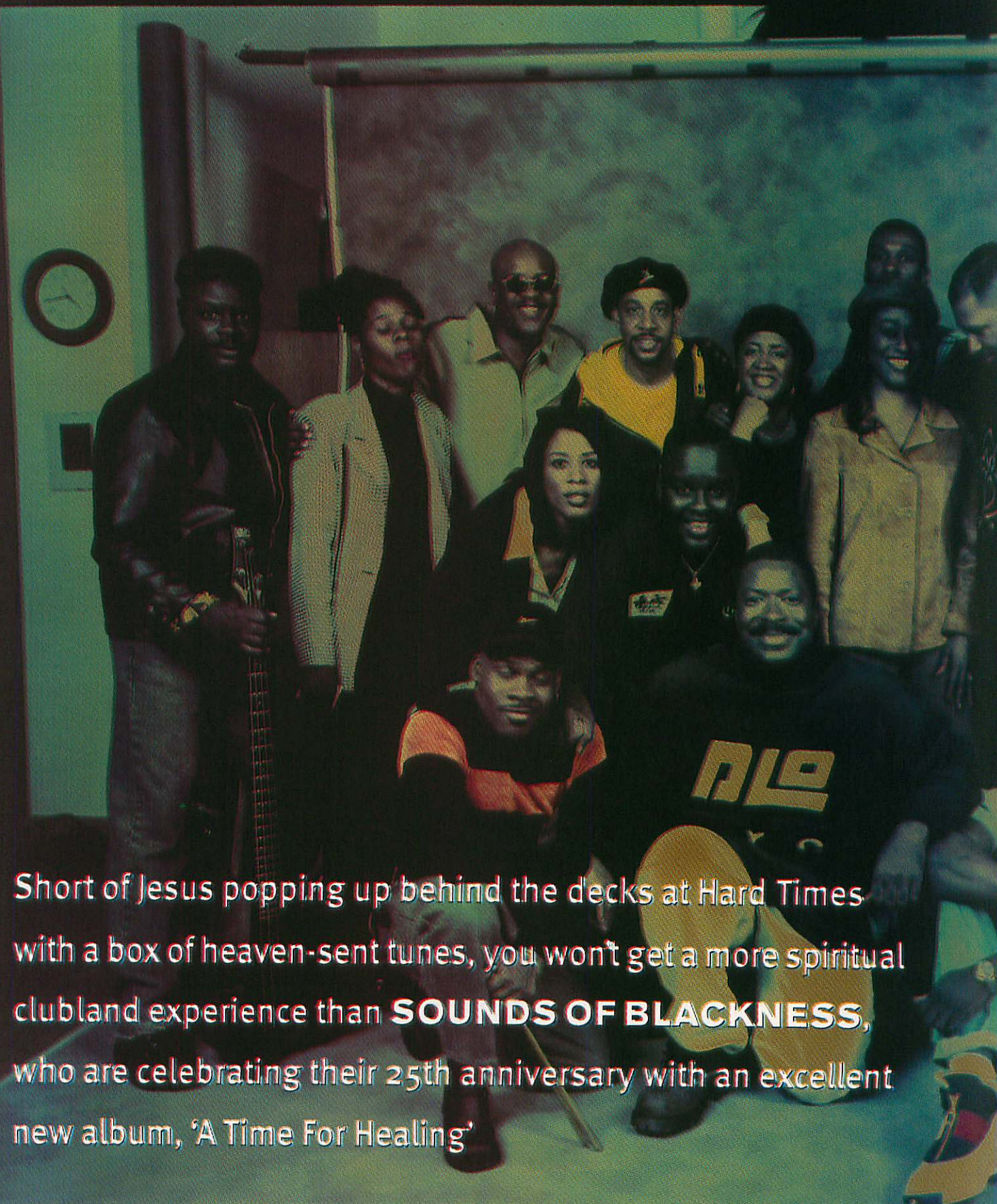
DJS	How many records have you got?	Where do you keep them?	How do you file them?	How well does the system work?	How often do you chuck stuff out? What happens to it?	One record you most regret chucking out/giving away?
 Dave Morales Def Mix, Def Mixes	About 10,000	Stuff from the last two years, in my office. Older stuff, I put in a rented storage space over on the West Side.	The older stuff is in no order whatsoever. The new stuff in the office, I just try and figure it out, but it's still not in any order. The longest I've spent looking for a record? A whole day, only to find I'd given it away.	If I'm looking for something, I know it's got to be there somewhere. I just have to keep looking.	I usually clean it up every few months. I give stuff away or to other guys in the record pool that's based in my offices. Then the rest goes to charity.	An original twelve-inch import of Crown Heights' Affair's "Say A Prayer". I paid \$25 for it 20 years ago!
 Harri Sub Club, Plastic People	Over 20,000	In my living room, play room and on shelves.	In fields like New York, Miami, Strictly, Nervous, disco, hip hop, r&b, dub etc for the older stuff and then by bpm. Albums in alphabetical order. If it's from the last five years, it's divided into European, British or American.	It sounds very organised, but it's not!! It'll take from an hour to four or five to find something.	I did a massive clear-out a couple of years ago and sold Bomba about 6000 records. Usually, I just give stuff away. I clear the living room pile every three to six months.	That pile I sold to Bomba had some really rare Black Dog white label in it. I think they only ever made 200 of them.
 Roger Sanchez The S Man	About 35,000, split between the UK and America. I inherited my manager's collection too.	About 4,000 at home. The rest? In a rented storage space about 15 minutes from my house in New York.	In storage, in alphabetical order by title of artist. The records I'm working with are in sections like Latin, rare groove, compilations, reggae and then alphabetical order. Records for sampling are divided by beats, basslines, horns and grooves.	Pretty well, although it's a pain in the ass doing it!!	Every week. If a record's garbage, it's <i>garbage</i> ! I do trade with other DJs also and sometimes the record shops will give me a call.	I can't remember the name, but it was a Fela Kuti record.
 Kris Needs The Scream Team, Prodigy prodler	At the last estimation, about 34,000.	About 2000 are still in storage in New York. Another thousand are at my mums. The rest are at home.	Very loosely! One room's hopeless. When I moved, all my mates just dumped them on the floor. In my office are all the records I use for DJing which are in rough piles, like disco, hip hop and techno.	The funny thing is, I know where most of the records are. I get about 150 records a week, so it's not easy.	About once a month. A guy comes up from Beano's in Croydon and scoops up the stuff I don't want.	When I fell on hard times in New York, I sold all my Parliament albums, and there's still one or two I've never got again like "Osmium".
 Lottie Hoop Choons, The Gallery	About 2,500	Some in the office, the rest on shelves at home.	American imports, European imports, British and a little Italian section with old Italo stuff. Then, it's sub-divided into labels if it's really good.	I can usually find something straight away, though stuff does pile up.	About once a month. The ones I get sent and don't like get chucked out or loiter around the office until someone else chucks them out.	I had that "Mass Order" bootleg, which I gave away and it's worth loads of money now.
 Jonathan Moore Coldcut, Ninja Tune	About 20,000	In a special underground lock-up with 14-inch thick walls. Er, no, at home and in the office, actually.	Dyslexically. Stuff's broken down into sub-sections like rap, hip hop, funk, trip hop. Then it's divided again, sometimes by artist, sometimes by label.	I'd like to do them A-Z, but it's too much. It's still pretty decent, though.	On a very regular basis. Some stuff just goes straight in the bin. Some I give to Matt or Patrick (DJ Food). Then it's Reckless or Record & Tape Exchange.	I gave away my copy of Junior Reid's album, which we did two tracks on. It was never released. If anyone sees it and sends it to me, I'll sort them out.
 Junior Vasquez King of NY Queens	Over 9,000	Stuff going back to the Seventies is in a storage bin. The other 2,000 are in the club..	I keep all my current stuff in the DJ booth in bins that go right the way round. They're filed purely by feeling. There's four bins, club, X-beat (Pierre style), hard house and gay/gospel.	Well. The longest it takes me to find something is about two minutes.	About every two months. Left-overs go downstairs to the club basement and either the clean-up kids take them or they get thrown out.	I've never had that experience.
 Dimitri The Amsterdam One	About 15,000	Old stuff at my mum's place. The rest, including jungle and classic disco is at house.	According to the vibe it gives me. Like jungle, slow beats stuff, house and techno. But it's a bit chaotic at the moment, because I just had my record box stolen so I needed to go back through my older stuff to keep the set going.	Ask me in a couple of weeks. I've not finished filing it all yet. For years, I wasn't in control at all.	I just did it for the first time in years! April 30 here is Queens Day when people can sell stuff on the streets, so my girlfriend will be down there with my boxes of cast-offs.	All 90 of the records which got stolen last weekend. Including an old Chez Damier acetate he never released. It was the original mother-plate!

Sounds Of Blackness

words Sonia Poulton pictures Marty Perez

KODAK VPS 6006

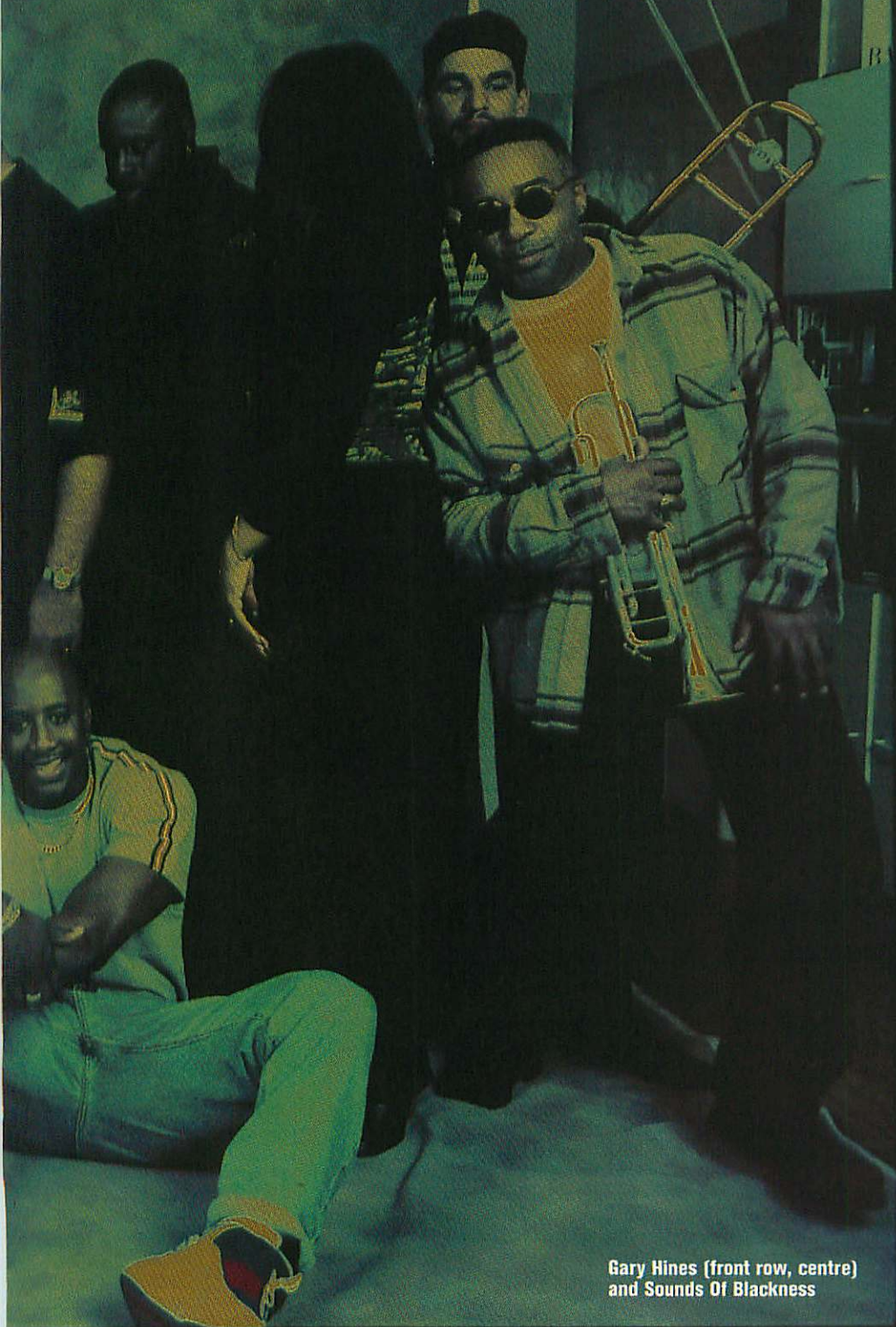
53



Short of Jesus popping up behind the decks at Hard Times with a box of heaven-sent tunes, you won't get a more spiritual clubland experience than **SOUNDS OF BLACKNESS**, who are celebrating their 25th anniversary with an excellent new album, 'A Time For Healing'

KODAK VPS 6006

gospel truth



Gary Hines (front row, centre)
and Sounds Of Blackness

IN ONE CORNER OF A PHOTOGRAPHER'S studio in Minneapolis, Gary Hines, the imposing leader of Sounds Of Blackness, is giving his flock a pep talk.

"Remember, this is *our* album. I can't stress this enough. Things might get a little hectic, but you have just got to stay in there."

It is only a matter of weeks before the release of "A Time For Healing", SOB's fourth album. For some members, it will be their first with the unit. Hines patiently explains the logistics of television promotion. How, if they get a slot on the "Oprah Winfrey Show", all of the members won't be able to appear. How the same also applies to "Soul Train" and any number of other TV shows they will be invited on to.

A slight air of disappointment takes over the group, but they understand that such decisions are beyond the control of the man who has taken a college band from obscurity to world fame (and acclaim) and collected a multitude of awards along the way.

At 41, Hines still has the physique he acquired as a champion body-builder and he conducts his outfit with the precision of a military operation. He is known as a strict disciplinarian who places as great an importance on punctuality as he does on praising The Almighty.

"The hallmarks of being a professional are basically punctuality, discipline, mastering and respecting your craft and those you work with. From Day One we have governed ourselves as professionals, even though we weren't making a dime," he had earlier remarked.

His words have even more significance now that they are celebrating their 25th anniversary. He assumed leadership in 1971 of what was then the Macalester College Black Voices, a 70-strong ensemble from the Minneapolis college where he was a student.

"The vision I had for the group was to continue the legacy of Duke Ellington and Quincy Jones," comments Hines. "They had all the makings of a real black music ensemble that could perform everything from African music to jazz, blues, gospel, ragtime, rock 'n' roll and rhythm & blues, and present the whole culture, history and spirit of black music in one group. That's not a new notion but, to my mind, it's one that not enough people had been picking up on. We needed a name which would fit that because we were going to be singing different sounds. That's how the name came to be."

It was to be a further 20 years before they signed their first recording deal. They had gained local fame supporting such artists as Michael Jackson, The Jacksons and Roberta Flack on their Minneapolis stops. After several independent releases, they were approached by various major labels, but they brought with them some unacceptable conditions.

"Some of the labels wanted us to change our name to The Sounds Of Music!" says Hines. ➡

Sounds Of Blackness

Finally, producers (and label owners) Jimmy Jam & Terry Lewis approached them on the advice of Janet Jackson, then one of their artists. Unlike every other offer, Jam & Lewis required only that they be themselves. Accordingly, the group signed with Jam & Lewis' Perspective imprint in 1990.

UNDERNEATH THE PHOTOGRAPHER'S STUDIO IN A HEALTH FOOD BAR, THREE OF THE Blackness women are sat around a table, dipping into a Kentucky Fried Chicken box and drinking Coke. Core Cotton has been with SOB for seven years and has recently stepped into the spotlight as one of the leads since original, vocalist Ann Bennett-Nesby vacated the spot for a solo career. Prior to that, Core had trained as an attorney at law and confesses she did have a dilemma about joining the band.

To her right is a new member, LaTrice Verrett ("I grew up as a groupie of Sounds Of Blackness"), and to her left is Patricia Lacey, known for being something of a multiple personality, who has been a Sound for 10 years. Like all the other members, music runs deep in the blood for Patricia. As a child, her mother said to her and her siblings, "We can have a piano or a colour TV". They bought a piano.

Patricia was responsible for writing and singing lead on the album cut, "So Far Away", which she penned during a traumatic period over the last year and a half during which she experienced eight deaths in her family.

The original body of the song came to her shortly after the death of an aunt. The second verse came after the death of her uncle, who was also the pastor of her church. The third verse followed the death of another aunt.

"I couldn't believe what was happening. It took three people from my family to go on to a better place before I could write that song. Usually, I can get a song out just like that," she says, simultaneously snapping her fingers together to emphasise the point.

As work commenced for the album, she put an a cappella version on tape and submitted it for consideration. Everybody loved it.

"A Time For Healing" follows Sounds Of Blackness' gold album's "Evolution Of Gospel", "The Night Before Christmas (A Musical Fantasy)" and "Africa To America (The Journey Of The Drum)", which brought the band two Grammy Awards, recognition from the NAACP (National Association for the Advancement of Coloured People) and the opportunity to travel the world, taking their positive vibes from America to England and on to Africa.

From the original touring ensemble of 30 vocalists and 10 band members, the core of the group has now been reduced to a stock 17 (nine vocalists and eight instrumentalists). The majority of the songwriting and production for this album was supplied by Billy Steele and Levi Seacher.

Billy originates from San Francisco and has been a member for eight years, while Levi is new to the set-up having spent the last seven years as a member of Prince's band. He hails from Gary, Indiana. Among others, they were responsible for "Spirit", the first single from the new album, which features New York rapper, Craig Mack.

"I think 'Spirit' was actually given to us by The Spirit," comments Levi. "I usually get most of my ideas at about three in the morning. It's a time when I always feel that God talks to me because the whole world is sleeping."

"I really think spirit comes from yourself," responds Billy. "If you listen to the song, we are asking questions that will lead you to find answers. We're talking about love, friendship, relationships. Search yourself and find your spirit, and when you do, listen to it because it will be trying to tell you to do the right thing."

Both Billy and Levi come from church backgrounds and say it is absolutely vital to them to have a message in their music. Billy recalls a two-week period spent in intensive care after a car accident as a teenager. It was a turning point for him in terms of God and spirituality. He was in a coma, internally battered and medics gave him little chance of survival.

That he did pull through was considered a miracle. Billy Steele is testament to the power of spirit in the face of adversity. Within a two-month period, his family home caught fire, his car was stolen, and to complete the hat trick of tragedy, his father was killed by a drunk-driver who crashed into their family garden and mowed him down.

"Looking back on all that I realise there was something else pulling me through," he humbly explains.

Whatever it was, Billy is a prime example of the essence that Sounds Of Blackness have brought to the world of music. Recall "Optimism", "The Pressure" and "I'm Going All The Way", uplifting, inspiring songs which lead us to believe that, regardless of the circumstances we find ourselves in, everything is going to be alright.

"A TIME FOR HEALING" BRINGS WITH IT ITS OWN MESSAGES FOR OUR TIME. AS WE head towards the next millennium with mayhem all around us – war, famine, suicide,

rappers dying, the rise of greed, the fall of compassion – it makes you question the world we find ourselves in.

Gary Hines sees this album as part two of Marvin Gaye's passionate soliloquy, "What's Goin' On", which addressed the social and political unrest of its time in 1972.

"There's certainly been a progression since then, but there is also a regression going on," says Hines. "In many ways we're further along than ever before, but in many ways – economically, politically, socially, culturally – we're further behind."

Hip hop, believes Gary, is a part of the black music family and has his total support as an expression of the culture. But he is opposed to the "self-denigration" that is apparent in some of the music.

"No other people on the face of this earth do that. That's still a vestige of slavery. Just like when some African-Americans refer to the blues as 'the Devil's music'," he says. "That was a term of the slave-master. They tried to tell us that because we created it, it was evil. Black music has never been about the Devil," he insists.

"There are two things about Sounds Of Blackness. One, we always want to offer a solution, and two, we don't cross the line and we encourage others not to cross the line into self-denigration."

"Regardless of what has gone on in your life, when you listen to the album it's almost saying it's never too late to change," agrees LaTrice.

To many, SOB's emergence was like water in a parched desert. They arrived at a time when American black music seemed to be drowning in its own morbid sorrow.

"The start of the Nineties was definitely a turning point," remarks vocalist Karl. "Sounds Of Blackness was a relief. I think what we are saying will be even more refreshing for some people."

Karl joined in January 1996, the same day as Quan, who he also shares an apartment with. Karl came from Atlanta, Quan from Columbus. Together they wrote the album track "Crisis", which was the original title for the album.

Quan eventually wants to pursue a solo career, but he is in no doubt as to the opportunity he has been given.

"It was a thrill to start my career with a group that carried so much weight," he says.

Hines agrees that part of the SOB charter is to launch solo careers, and to date they have achieved some remarkable successes. So far, Alexander O'Neal and Ann Bennett-Nesby have made that transition, and even though Ann does not appear on "A Time For Healing", Gary says things remain unchanged between her and the group

that launched her. "Once a Sound, always a Sound" is his belief.

SOUNDS OF BLACKNESS' STRENGTH IS MULTI-DIMENSIONAL. COUPLING GROOVES to dance the night away to with sentiments to embrace and warm our very hearts, theirs is a power so intense its own members are not beyond being touched by it.

"I received the finished album the other day and I was listening to 'God Cares'," confides Levi. "I'm not a guy who cries a lot, but I was in tears, not just because we wrote it, but because I feel that, with the Tupac thing and Biggie, that song is needed right now. It couldn't have come at a better time. People have run out of places to go to find answers and I just hope 'God Cares' might be a song they can put on and find an answer or at least a direction to an answer."

Back in the health food bar and Core Cotton, one of SOB's lead vocalists, is talking effusively about the spirituality of "A Time For Healing".

"Spirituality is not about religion, it is really about an awareness of whoever God is to you," he explains. "It's an awareness of self and of others and how they relate to you. When we do learn to have unity I think we will start

seeing the differences. Our album is a healing of the spirit."

Sounds Of Blackness have always been about presenting all styles of music, and consequently Gary Hines is delighted that the dance market has locked onto the message and the music.

"African-based music has always been about healing. In order to heal you have to reach somebody where they are, whether that's at a university, on a street corner or in a club. The more the merrier."

From the longest-serving veterans to the freshest members, this ethos of communal healing and respect for fellow men and women runs throughout the group. Quan, one of the newest recruits, sums it up.

"We, as Sounds Of Blackness, are trying to reach many people. We're saying, 'You can put down the guns and drugs. It's okay to be square, if that's what surviving is.'"

Perhaps there is a God after all.

'A Time For Healing' is out on A&M/Perspective on May 5



SOUNDS OF BLACKNESS A Time For Healing A&M/Perspective

IN recent years, it's been house and garage, not r&b, which has saved the gospel vocalist. The unequivocally powerful, translucently emotional phrasing may be at odds with the hedonistic bpm, but the amalgamation just works. And none are more aware of this than gospel choir, Sounds Of Blackness.

Their willingness to appeal to the secular world impacts on this, their 25th anniversary album, where jazz, soul and even rap makes in-roads into their melodies. Melodies which are ripe for future manipulation at the hands of house and garage remixers.

Which is not to say their rapturous praise of God or readiness to convert listeners to Him has been bypassed, that will always remain their intention. But in widening their musical approach, they've mastered the art of being both contemporary and traditional, revelling in their religion without becoming zealots and, on "Spiritual Melody", singing with the voices of angels via the mouths of humans. **7**

Jacqueline Springer

BILLY NASTY RACE DATA E.T.A



RELEASE DATE 2.6.97 CD. LP. MC

APRIL 25TH CLUB FOOT @ ESCAPE SLUGHTON
 APRIL 25TH YODDOD @ CLEAR LIVERPOOL
 APRIL 26TH HQ @ MILKY WAY AMSTERDAM
 MAY 2ND LAKOTA @ BRISTOL
 MAY 2ND CLAIRE TORQUAY
 MAY 3RD MUSIK MASTER CLASS @ DERBY UNIVERSITY
 MAY 4TH S.L.A.M. @ CLOUD 9 LONDON
 MAY 7TH ANALOGUE CITY NEWCASTLE UNIVERSITY
 MAY 8TH TRINITY COLLEGE @ DUBLIN
 MAY 10TH PLANET @ COVENTRY UNIVERSITY
 MAY 10TH HOUSE OF GOD @ THE SANCTUARY BIRMINGHAM
 MAY 17TH SQUEEZE @ SOUTHAMPTON UNIVERSITY
 MAY 22ND MUSIK MASTER CLASS @ NOTTINGHAM UNIVERSITY
 MAY 22ND AZ-02 @ KINGSTONS TAUNTON
 MAY 23RD U.F.O. @ ENZO'S SALISBURY
 MAY 24TH TRIBAL GATHERING @ LUTON HQ
 MAY 25TH TIME FLYS @ CARDIFF UNIVERSITY
 MAY 31ST SOUNDANCE 97 NORWICH
 MAY 31ST CHECKPOINT CHARLIE @ ALEYCAT LIVE PEARLHARBOUR
 JUNE 12TH THEORY IN PRACTICE @ THE VENUE JERSEY
 JUNE 12TH ROAS @ VENUE TBC PORTSMOUTH

BILLY NASTY RACE DATA CIRCUIT

Hands up all those who think techno was invented by the Americans? If your hand is in the air, then you haven't been paying attention to the blindingly good **YELLO** have you? Time to hail Switzerland as the true home of electronica

DIETER MEIER, 50-SOMETHING AND EVERY inch the dapper Swiss bourgeois *gentilhomme*, dismisses his English hunting dog Katie from the sumptuously appointed living-room of his magnificent villa, set back into the hills overlooking Zurich.

In the adjoining room, two of his daughters, the eldest of whom is a keen showjumper, are playing. He pours me coffee from a silver set and enlarges, in his eloquent if not always orthodox English, on his enthusiasm for the current dance scene.

"If I had the time, then I would live in clubs," he declares, his eyes bulging wistfully. "In a club, everyone is a star for one night. People seem to escape in a very iconic way from the normal, rational behaviour that they usually have to hide behind. It's a totally new quality of dance that has come with this music in the Nineties. Before, it was still pretty formalised, even in discos when people danced to pop songs. Now, people are discovering themselves by moving to these rhythms, there is this real Shamanistic quality to it."

My mind's eye can't help but picture Dieter down the Ministry Of Sound, dressed in a cravat and Saville Row socks, casting an approving eye over the sea of scraggy, sweaty punters dancing around him.

"There was a time, about 10 years ago," continues Dieter, "when a lot of journalists enjoyed our music for its 'seriousness' and would ask us, 'Don't you think it is demeaning

that your music is played in dance nightclubs?' Dance music was considered the cheapest of musical forms and it was assumed that any 'serious' musician would be ashamed to have their music played at a disco. They thought we'd be angry at this, but of course we weren't. The first music on this planet was dance music and the last music on this planet will be dance music. It was only when rock music became the sixth category of bourgeois art that dance music was dismissed as not 'serious' enough."

YELLO HAVE HAD A PRETTY QUIET TIME OF IT SO FAR THIS DECADE, but in 1997 they have come full circle since their inception way back in 1979. Their new album, "Pocket Universe", flings song structures to the wind and embarks on linear adventures in space which are as state-of-the-art as anything you'll hear this year. The younger readers among you may never have come across them before. You might think the bushy-moustached eccentric who swims about, fully-clothed, in the video of their new single, "To The Sea", is some sort of wacky Euro follow-on to Scatman John, but there's a great deal more to Yello than that.

Take Dieter Meier, their vocal half. He comes from a wealthy Swiss family, his father having built up his fortune from nothing. While his brother took care of the family business, Dieter embarked on a career in keeping with the traditions of Zurich, his birthplace and home to the outrageous avant-garde Dada art movement which flourished there during the First World War. Combining anarchy with Dandyism, he was, at one time or other (and on occasion simultaneously), a professional gambler, golfer and performance artist. He once paid passers-by in the street a dollar each for the words "yes" and "no".

In spite of his monied relatives and extravagant eccentricities, Dieter struggled for a while, and even as he approached 30, was still performing to a handful of people at arthouse/outhouse gigs and lugging his own equipment about.

Then he met Boris Blank, whose physical appearance of a comical Latino pimp in an old "Pink Panther" movie belies the actuality of his being a studio hermit and techno freak.

"He was a kid who was absolutely music-driven," recalls Dieter. "For Boris, to create sounds was more than a hobby, it was as important to him as breathing. He'd drive a truck all day, then run home to his kitchen and create a masterpiece. But I didn't want Boris to join the typical syndrome of Swiss musicians who work all week then go bananas at the weekends in their cellars, who rehearse and rehearse but never perform."

"I had a solo gig which I turned into the first Yello gig. People were surprised by it but they didn't throw cans at us. In fact, it was a success because it was something new, something different. It was like giving birth. After the gig, we all got very drunk, including our driver, who was arrested the same night."

This was to be the first of only four concerts in 18 years, Boris Blank is chronically shy of live performance. The shows they did do, however, were memorable by accident as well as design.

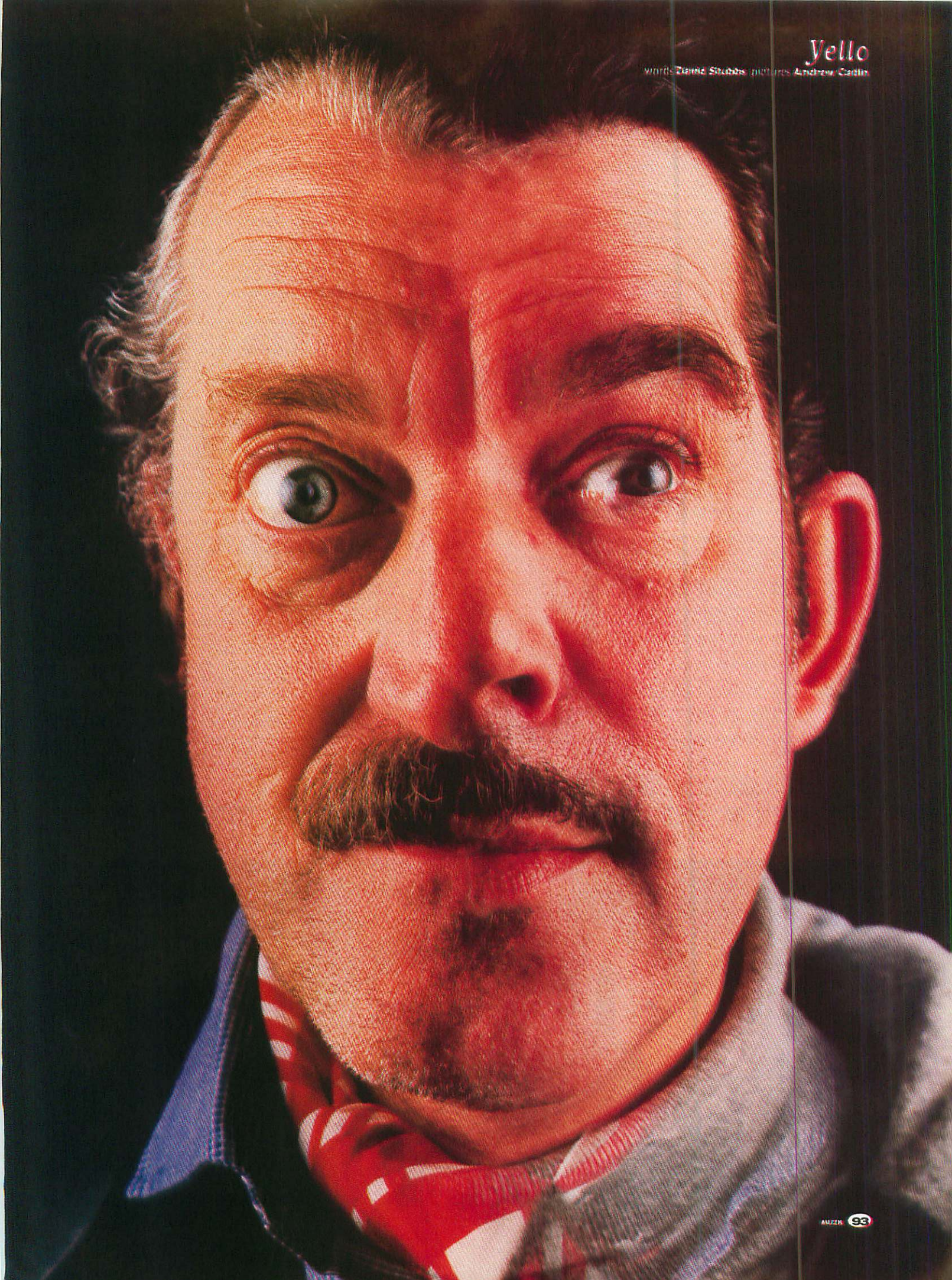
"We did a show in the Eighties at the Camden Palace," recalls Boris later as we purr about the streets of Zurich in his Bentley. "We were premiering a new album. We went onstage and did a playback, with Dieter singing. Then, suddenly, there was a fuck-up and the backing music switched to 'Let's Dance' by David Bowie. Instead of laughing, everyone thought this was a brilliant, avant-garde masterstroke of early sampling. We got some great write-ups."

Yello's earliest electronic experiments were on "Solid Pleasure", released by the American label, Ralph Records. Also on the label were the legendary Residents, who never revealed their true identities but appeared in press shots and onstage wearing huge eyeballs on their heads. Never ones to miss a

CLASSIC YELLOW TRACKS
 "Pinball Cha-Cha (The Remix)" - from "Claro Que Si"
 "Sensation" - from "Claro Que Si"
 "I Love You" - from "You Gotta Say Yes To Another Excess"
 "Lost Again" - from "Stella"
 "Vicious Games" - from "Claro Que Si"
 "Moon On Ice" - from "One Second"
 "Sometimes Dr Hirsch" - from "Claro Que Si"
 "The Rhythm Divine" - from "Claro Que Si"
 "The Race" - from "Claro Que Si"
 "Resistor" - from "Pocket Universe"

yello

words David Stubbs pictures Andrew Cudde



Yello

wheeze, they recorded an album, "Not Available", with the express stipulation that it shouldn't be released until they had forgotten they'd made it.

Yello slunk along in their slipstream, but with their next album, "Claro Que Si", they joined contemporaries like Cabaret Voltaire, Kraftwerk and The Normal as the first crossovers between avant-garde noise and disco.

"Pinball Cha-Cha" from the album was remixed for the dancefloor, with a manic percussion break which chimed in perfectly with the Latino vogue of the times. That said, bands like Yello were very much out on a musical limb at a time when Afrika Bambaata and Arthur Baker had yet to give birth to "electro funk".

"All the technology for dance music was available, but people only used it to imitate rock music, rather than exploring the possibilities it could be put to," explains Dieter. "Those people who chose to explore were not considered proper musicians, especially in Europe. I remember some of the first interviews we did with big, local newspapers who said, 'So, you guys, you can't really play music, can you? Do you think you deserve your success? You're not even proper musicians!'"

But Yello's real strength lay in their sense of imaginary cinema. Tracks such as "I Love You" on 1983's "You Gotta Say Yes To Another Excess" or 1988's "The Race" were highly danceable as well as being brilliantly-scored mini soundtracks for imaginary films, with Meier providing the storyline via his mischievous verbal synopses, a sort of latter-day Salvador Dali outlining his home movies. Small wonder they were in constant demand for incidental music on Hollywood soundtracks.

"It just so happens with Boris' music that you can play it alongside most film scenes and it will sound appropriate," asserts Dieter. "It got to the point where Michael Eisner, head of Disney, heard us on a movie in production and said, 'Not those guys again!'. So now they replace our music with someone who does something along our lines. The movie industry hates working with recording artists because of the legalities. They prefer to buy a soundtrack outright and we don't sell our music outright."

Yello may not have made the money they should have from movie soundtracks, but their music has always had a palpable, if imaginary, opulence. No hammering away at their synths like factory workmen for them. Yello's sound was sheer electro-mahogany, as sleek, luxurious and mobile as a Mercedes curving along mountain roads en route for Monte Carlo, its sumptuousness enhanced by the rich tones of guest vocalists such as the late Billy Mackenzie and even near-neighbour in Switzerland, Shirley Bassey on "The Rhythm Divine".

This was techno existentialism, music where, if only for a few luxurious, dramatic minutes, you could dream of becoming whatever you cared to become, a star in the movie of your imaginary life. And Boris Blank was always on hand with a rich, amplified belch, or Dieter Meier upfront with a subversive twinkle in his eye and a puncturing, comic twist, as if to remind you that this was meant to be fun, inclusive to all who cared to listen.

IT'S INTRIGUING THAT YELLO SHOULD HAVE RUN INTO TECHNOPHOBIA AMONG European journalists, given that all the main pioneers in modern dance music, from Giorgio Moroder and Kraftwerk to Can and Front 242, DAF and Liaisons Dangereuses (who the Detroit crowd cited as major influences), have all been European. Not

American, not English even, but European. The same goes for Yello, who are filmed lock, stock and barrel on Jamie Principle's proto-house classic, "Baby Wants To Ride".

"That's an interesting thing you say," agrees Dieter, "because I've always felt techno is the first music to have a clear, European identity. Before, we were always importing musical syndromes that grew somewhere else. It never came from our own soil. I truly believe that what we call techno comes from European soil. People like Kraftwerk and ourselves were among the first bands not to be influenced by the Anglo-American rock syndrome. We had to invent our own roots."

"Doing promotional tours, it was strange to hear 12 or 15-year-old Yello tracks played. But it was only then that we understood just why we had been called the 'Godfathers Of Techno', though we had never imagined we were any such thing. Our music has always been the most organic thing."

By the Nineties, increasingly mired in film projects which never saw the light of day, Yello's career seemed to have ceased to evolve. 1994's "Zebra" was fine for die-hards but seemed caught in the olde worlde techno of the early Eighties, the band's heyday.

All of which makes "Pocket Universe" the more gratifying, as it sees the band leap back to the head of the techno charge into the millennium. Dieter explains the album's concept, inherent in the title.

"It's Boris' idea. It was inspired by the notion that inside every human body there are billions of tiny creatures which contribute to your system. Without those creatures, you couldn't survive. So who knows, maybe what we consider to be the big universe could be some tiny speck in the ear of a giant. Maybe there is something much, much bigger than what we consider to be the universe."

The new Yello sound is all about micro, rather than macro detail, which is summed up in Dieter's "the biggest things are the smallest things" paradox. He coins the notion that Boris is a "sound surgeon, in the tradition of the anatomists of the 16th Century. He opens up the bodies of sounds".

Hence, at times "Pocket Universe" comes across like an exploration of inner space, mental as well as physical. Such as on the current single, "To The Sea", where the wonderful Swedish songwriter Stina Nordenstam performs guest vocals, her chilling tones cowering childlike in the darkest recesses of her mind. Yello, then, have leap-frogged back into the future, just as dance music is about to explode big time right across the globe.

"You think American rock is finished? Good, it's about time. The death of the dinosaur," snorts Dieter. "Let's get rid of the monopolising rock 'n' roll clichés and song structures. Dance music is great because it is not intellectualised. It

crosses language barriers, it is expressed through the body. It's a great escape."

"Also," adds Boris, "if people are happy when they get into this Shamanistic mood of enchantment, then the mood is very magnetic. In Africa, there are cults where people dance for hours and hours until eventually they become entranced. And this makes them happy. And in this process of 'going out of their bodies', if they become frightened, there is a circle of women on hand to comfort them and bring them back. This is very basic to life, but it has been forgotten in the West... Until now, maybe. It has nothing to do with drugs. You truly don't need to do drugs. Dance is the drug."

'Pocket Universe' is out on May 19 and the single 'To The Sea' is out now, both on Mercury

YELLO Pocket Universe

Mercury

"POCKET Universe"

is probably Yello's finest

album in 10 years. With

tracks remixed by Carl Cox

and the occasional influence

of Fluke, it is evidence that Yello have been listening

hard to the latest developments in the dance scene.

The album kicks off with a portentous parody of a

sci-fi lecture, as Dieter Meier informs us that we are

like "solar driftwood", and floating on an "insignificant

planet" in the vastness of the universe. Thus duly

reduced to our proper perspective in the great

scheme of things, we drift off into a series of mid-

paced, sequencer-driven excursions, flanked with

all manner of cosmic detritus and sound pictures

folding and unfolding themselves kaleidoscopically.

The murmur of pan pipes drifts in and out, and

sometimes the effect is of drifting over ruined

civilisations of dead planets in a glass-bottomed

spacecraft, before the album picks up the pace and

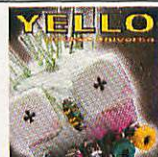
works itself up into an accelerated, banging frenzy

with "Resistor", kicking itself up to higher, maniacal

levels with every "Go!". A scary, yet thoroughly

exhilarating roller-coaster ride into inner space.

David Stubbs



Dieter Meier (left) and Boris Blank





IN THE CITY
September 27-October 1



Dancing In The City Unsigned

MUZIKINTHECITY is a radical remix by Britain's premier dance magazine and Britain's premier music convention, designed to showcase and encourage the freshest talents in dance music

A little background:

IN THE CITY was established in Manchester in 1992 as the UK's first annual international music convention. It grew up in Manchester filling the clubs and venues with dance parties and guitar bands. Last year it went on the road to Dublin, this year it moves up over the northern borders to Glasgow, between September 27 and October 1.

One of the biggest successes of IN THE CITY, outside of getting the music industry off their arses in London and into five-day party mode, was the establishment of IN THE CITY LIVE UNSIGNED, a mouthful for what turned out to be a fantastic earful.

ITC LIVE UNSIGNED was a kinda competition for new bands. Only it wasn't – the competition merely served as an excuse for putting on the best unsigned bands in the land. It grew from 12 bands to 60, from one venue for three nights to six venues running for four nights.

Its success can be gauged from the sheer joy everyone gets running round a new-music-packed-city-centre, and the fact that in 1992 you would have seen, unsigned, Oasis and Elastica, and in 1995 you would have seen Placebo, Kula Shaker and BabyBird. Good A&R or what?

And then the complaints: "This is great for rock bands with stupid fucking guitars but what about dance music; it's got more guts and creativity than all this thrashing. Why can't IN THE CITY LIVE do something for the kids on the dance block."

Dead right.

And this is it: MUZIKINTHECITY – a kinda Dancing In The City Unsigned, a kinda competition for unsigned dance tracks, a full-on celebration of the cutting edge of UK dance, courtesy of a collaboration with your favourite dance journal.

And now, how it works:

We're asking you boys and girls out there who you think should be shipping vinyl but to date haven't been DISCOVERED to enter by sending a cassette, photo and completed entrance form (below).

THE CASSETTE: You can submit one or two tracks, preferably two, and preferably different. These are NOT to be remixes of somebody else's track – to create a level playing field for all, MUZIKINTHECITY has to look for original tunes.

THE PHOTO: More for our amusement than yours, but it will help.

THE ENTRANCE FORM: Please fill it in properly so we can get back to you, and we're only asking you to give a name to your style because, if you don't, we will.

Entries for MUZIKINTHECITY will close on May 31.

An MUZIKINTHECITY A&R panel (including engineers, producers, retailers, DJs and promoters) will choose their best six tracks/acts as a short-list.

MUZIKINTHECITY will then press up a triple 12-inch vinyl pack at the end of June featuring the six short-listed tracks.

There will be the usual carefully selected DJ mail-out and a MUZIKINTHECITY response sheet.

And the A&R committee will use those response sheets to judge, by sheer dancefloor reaction, the hottest/coolest new dance music talent in the country.

The announcement will be made and a cheque for £1,000 given to the winner at IN THE CITY OPENING PARTY on Saturday September 27 in Glasgow. And there's even a runner-up cheque for £500.

We also hope to invite the winner to do a remix job live at the Glasgow Hilton Hotel during the IN THE CITY festival: more details nearer the time.

Why can't IN THE CITY do something for the new talent in dance music? With the help of Muzik, we can.

MUZIKINTHECITY ENTRY FORM

Artist/band/producer name

Contact name

Contact address

Town/city

Postcode

Telephone/facsimile/e:mail number

Artist details (to include name of all producers, track titles, equipment used and style of music)

Please return all entry forms (and the music) to MUZIKINTHECITY, 2-4 Little Peter Street, Manchester M15 4PS

(left to right)
Reg, Damian
Harris and
Norman Cook



brassic

classics

...but not for long, because Brighton's **SKINT** label have just put pen to paper with big boys, Parlophone, in a deal which will allow the seaside wrecking crew's remarkable roster to prosper without compromising their up-and-coming talent

GRUDGINGLY

HANDING A SMATTERING OF cash to one of the five lads, and watching through a drunken haze as another grabs the mobile phone from my lap, it seems it's my turn to be skint.

Having left Damian Harris (Skint's head honcho and general impresario) only an hour earlier after a day and night drinking session, I am alone in a carriage on the 10.47 from Brighton to London. Nothing like a good old-fashioned mugging while pissed out of your head. The only thing to do is sit tight and try not to be sick as the guard asks why the emergency cord has been pulled.

Arriving at the seaside the day before, I hadn't bargained on these South-Coasters being such hardy drinkers. Nor had I bargained for what Damian, along with his two sidekicks for the day, Skint artists Norman Cook and Req, would exclusively reveal about the imprint's future.

MINUTES AFTER MEETING DAMIAN IN THE POKY SURROUNDINGS OF the Skint/Loaded offices, he had suggested we go and eat, then swiftly changed that to drink. Thinking the stress of running a highly successful independent label must be driving him to drink, I'm astounded when he asks JC, one of the Loaded bosses (or "the men from the mothership" as Damian calls them) if he can borrow £20.

JC fixes him with a cautious eye and hands him a tenner. Could this be an advert for how "skint" Damian really is? From his hangdog expression, you can tell this isn't a case of deep pockets, short arms. More one of deep determination and short change.

In fact, one reason for our visit is to find out more about the deal that Skint were (past tense as the first deal was signed two days after our visit) discussing with Parlophone and to ascertain its possible effects on the wallets and egos of Damian and his Skint cohorts.

Before quizzing Damian on the ins and outs of this move, we retire to a local drinking establishment to excavate the skeleton of pre-celebrity Skint and find out exactly how the whole enterprise started.

Enrolling at Brighton Art School in 1989, Damian soon realised he "wasn't gonna be a pretentious fine artist". Coming from a DJing background in Canterbury, he got a job in Rounders Records serving the likes of Dave Clarke and Carl Cox, bagged a backroom spot at the Zap Club and launched himself into Brighton's tight social scene.

After finishing college, our Damian found himself dabbling in journalism for both "i-D" and "DJ" magazine, before a surprise telephone call from Loaded HQ heralded his major break into the music business. The late, great Roger Wildchild was enjoying the first real fruits of success and was thus forced to relinquish his job at Loaded. Damian was the lucky recipient.

At this point, Damian's mobile phone rings. It's Norm(an Cook) inviting us to join him at Browns around the

corner. Not eager to leave a pint unfinished, however, we continue the Skint saga...

Taking over elements of the day to day running of the Loaded label without actually having any say as to the tunes being released became a tad too frustrating for Damian, who decided he fancied a pop at the old A&R lark himself.

Cautiously approaching Loaded, he suggested starting up a label that catered for those with a love of more break-based material. The Loaded guvnors told Damian that if he could come up with three tracks in advance, they'd help him out.

Following the approval from up high, Norman Cook kicked off proceedings with Fat Boy Slim's "Santa Cruz". Damian's alter ego, Midfield General, so named for his footballing (dis)ability, remixed indie dance band Arthur for the second outing, and the final installment, courtesy of one Andy Barlow of Lamb fame, was Hip Optimist's "Anafey" (incidentally, Andy Barlow also recorded the original "Cotton Wool" at the Skint studio with Lamb-ette Lou, before being poached by a manager and then a major).

"Our most successful release during the early stages of the label was Fat Boy Slim's 'Everybody Loves A 303'," continues Damian. "We followed that with Req's lo-fi beats, which couldn't have been any more different. All of a sudden, everybody was saying, 'Oh they're making mad beat records!'... and then along comes Req. I really enjoyed that!"



(left to right) Pre-Skint pop stars: Rich from Pop Will Eat Itself, Alexander Mitchell from Curve and (third and fourth from the left) Lindy and Norman from Beats International

HALF-CUT AND HALFWAY through the story, we decide the time has come to join Req and Norm. Ever the musical chameleon, ex-Housemartin member and Pizzaman Norm was instantly attracted by the Loaded offshoot.

"It's like going out with someone but not getting married" is how he puts his no(t many)-strings-attached relationship with Damian. He also reveals that, as with his own manager, they have no written contract, preferring to simply trust each other.

Ideally suited to the eclectic Brighton scene, where he can jump from being Pizzaman to Mighty Dub Katz and Freakpower to Fat Boy Slim, Norm is a very busy man. Earlier on today, he was being harassed by his constantly-ringing telephone. Running down from his studio, he snatched the receiver and barked, "This had better be fucking good" into Arthur Baker's ear. And the man was only calling to see if Norm was up for a Grandmaster Flash mix. Add to the equation

Skint

the fact that he is currently making house music with Bootsy Collins and you have clear proof of Norm's continued love for new sounds.

Nevertheless, it took old Beats International buddy and Skint stablemate, Lindy Layton, to open his eyes to others currently working along similar b-lines. Not a big fan of London, Norm forced himself up to The Smoke to visit the Chemical Brothers' Sunday Social and The Big Kahuna Burger, where to his joy he discovered a whole sweaty mass of like minds.

A lot has happened since then, and now they're up and running, the Skint stable just want an easy life, which is where the Parlophone deal comes in. Cynics may see the tie-up as a sell-out, but when it's actually broken down, very little changes. Put simply, only the bigger artists on the label will end up jointly signed to Parlophone/Skint. This will enable them to sell more records but still remain under Skint's control. As an indie, Skint cannot afford to sign artists for more than one album. Without protection, any such label could see their acts bought and spoilt by corporate giants.

Rather than selling out, Skint may soon experience a new lease of underground life with the imminent birth of a new offshoot, tentatively named Skint Under 5s, which will encompass more leftfield releases. Starting the new imprint will give Damian the chance to experiment with artists to a non-commercial end, and have a laugh into the bargain.

Talking about Damian's awkward position, Norm succinctly chips in, "It's like a girl you're going out with. You pour everything into her and after a while you don't really want to share her with anyone else". Damian adds, "She's getting so popular she's about to start sleeping around if I don't watch her carefully!"

However, not wanting to deny any of the Skinters a chance to sell records has put pressure on Damian.

"I hope the deal will allow all our acts to stay with us," he says. "Now if we've got something which could potentially be really big, the machinery's all there."

This kind of rational talk means he is teased by the artists for being a stressed music biz bod.

"Once Damian starts talking about selling 'units' not records or starts calling music 'product', we'll take him outside and shoot him," chime Norm and Req.

THE CONVERSATION DRIFTS TOWARDS THE OLD DAYS, as Norm tells Req he's discovered a video of an early Beats International gig in Africa. Req, you see, was part of the band and used to spray graffiti onto a backdrop during performances. This diversion only serves to prompt Damian into joking about Skint's penchant for failed pop stars.

Bentley Rhythm Ace's Rich was in Pop Will Eat Itself, Sparky Lightbourne rose from the ashes of Curve, then there's Norm, Req and Lindy from Beats International. Damian jokes that they're targeting Nik Kershaw next!

The Brighton connection is also important. All three of the faces here today worked locally in Rounders Records. Norm remembers serving a young Cut La Roc and revels in the fact they're now on the same label. Damian is similarly proud of the Brighton heritage.

"It sounds a bit wanky," he says, "but we are putting Brighton on the map."

And they are. Convoys of A&R types now regularly head down the A23, in Damian's words "all because we can put a few samples together". As we slip into drunken unconsciousness, the Dictaphone is rolling again for Damian to summarise the Skint sound.

"Breakbeats, a love of breakbeats," he states simply. "All our records have one, whatever the speed. That's the connection. I like to compare our roster to a DJ set. If you were to do a whole night on your own, you'd start with the slow stuff, go mid-tempo, and then there's the nasty stuff at the end."

A bit like our day, actually.

Skint are starting a monthly residency at The End in London. Launching on May 2, the crazy gang will hold court on the first Friday of every month. Be afraid...

Brighton rocks

That Skint stable in full



Zak and Seamus like being with Skint. They can see it developing into "a UK Def Jam". They'll be touring with Alabama 3 soon, since "playing live gives us the chance to experiment".

ENVIRONMENTAL SCIENCE

Environmental Science were discovered playing live at London's downtempo Beat Weird night, where Damian heard their tight show and asked if they had any more material. After hearing more, he reckoned they had two albums' worth! Spatts,



CUT LA ROC

Lee Potter is his less exotic name. Only 25 years old, Lee has been DJing for almost 13 years now! His brilliant, overtly

experimental scratch skills have seen him win the runner-up prize in many mixing championships and upcoming dates are currently set for Madrid, Iceland and Ireland. He is known to remove his clothing while scratch-mixing and also "sits around fiddling with buttons" as the Skint in-house engineer in Brighton. La Roc thinks the Parlophone deal is a positive step and is surprised by the way it's all kicked off.



INDIAN ROPE MAN

Aka Sanj Sen, he works in a Brighton music shop and engineers for local rap crews. His demo tape was passed on by Req and he describes his style as "laid-back and ploddy". Sen played sitar, tabla and flute on his last cut but isn't using those sounds

as gimmicks, just part of his arsenal. He loves the Skint crew, seeing them as "grown-up kids" who make a pleasant change from the suits, and thinks the label will keep its street identity despite the deal with Parlophone.



BLACKFEET

A duo comprising Frenchmen Freddy Blackfeet (pictured left) and Max Bale. Freddy works at Prime Distribution in the export department. Laurent Garnier plays their single out. The band have an album set for release this autumn which takes their sound in a housier direction.



SCHOOL OF HARDKNOX

Comprising Darren Pleased (pictured left), Steve of Skycutter fame and Lindy Layton. Lindy met Steve while he was doing the Skycutter project with her best friend, Kiki. Meanwhile, Darren and Lindy were both regulars at clubs like It's On, the Big

Kahuna Burger and the Heavenly Social. Lindy started playing Norman's stuff to Steve who loved it. She describes their sound as "causing trouble music".



SCRATCHY MUFFIN

Aka Grant Philips. Good friends with fellow Brightonites Curtis and Simon of Strata 3 fame. He linked up with Skint through hanging around

Brighton, received a grant from Prince's Trust to buy some basic equipment and Strata 3 helped him remaster his demos in the Skint studio. Scratchy is justifiably suspicious about the media's "big beat" pigeon-holing of the label.



SPARKY LIGHTBOURNE

Aka Alexander Mitchell, Sparky sent a demo tape to Skint and harassed the label for six months before heading up to Brighton in person. He walked into the Skint HQ and was confronted by his old mate from school, none other than Damian Harris! Previously the

guitarist in Curve, before becoming unhappy with indie music, he bought a sampler and started making techno. "My stuff is not well produced enough for Mo' Wax advert music! I prefer the Skint sound, you know, like it's been recorded in someone's shed."



LO-FIDELITY ALLSTARS

Strange names, strange people. Albino Priest, Wrecked Train, The

Slammer, One Man Crowd Called Gentilee and The Sheriff John Stone! "I'll sign anyone with a Kagoool like that!" was Damian's reaction to hearing these heavyweights of the breakbeat. They could be Parlophone/Skint candidates, thanks to excellent live reviews and throbbing riddims and they're "all doing fuck all else" outside the band and proud of it.



BENTLEY RHYTHM ACE

Pre-Skint, Rich was in Pop Will Eat Itself and Mikey formerly worked laying Tarmac. The "Bentley's Gonna Sort You Out" EP was written as a sort of joke six months before they even approached the label. The duo then asked a DJ friend which

imprints might like it and he wisely suggested Skint. Damian was straight on the phone, then "The Face" reviewed the EP, which, according to Rich, was "like being reviewed in the Bible". BRA look set to be absolutely massive and the guys were more than happy to sign the Parlophone deal while lounging in stretch limo, sipping Champagne.



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CHAOS & JULIA SET
FIRST GENERATION
UNIVERSAL LANGUAGE

12
19/05/97
Global Communication's Mark Pritchard slams onto the floor with a slab of harsh, dark rollin' drum & bass. Featuring the phattest analogue bass known to man. Flip it over for remix pressure from Droppin' Science right hand man Dylan. Not for the faint-hearted.



CAN
SACRILEGE
MUTE

3LP/2CD
12/05/97
Easily the most influential band to have emerged from mainland Europe, homage is finally paid in remix form to mark Can's continuing significance to modern music. From Carl Craig, UNKLE, A Guy Called Gerald and The Orb through to Sonic Youth and Brian Eno, the diversity of the 16 remixers featured on "Sacrilige" goes some way in highlighting the enormous legacy that Can have created.



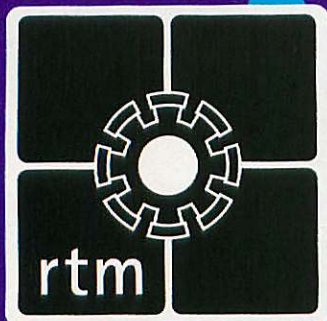
MR SCRUFF
MR SCRUFF
PLEASURE RECORDS

2LP/CD
12/05/97
The Manchester producer's long awaited LP debut, 7 track vinyl - 6 brand new tracks, including remixes from Nightmares on Wax + Strange Brew. 10 track CD - 3 new tracks together with highlights from his 12's never before available on CD. Both formats include the sought after "Chicken in a Box".



SPEEDY J
PUBLIC ENERGY No.1
NOVAMUTE

Hailed as "Intelligent Techno at its finest" and Muzik's Album of the Month for May, Speedy J's debut album on Novamute is a collection of growling beats and highly individual electronica. Speedy J. will be on tour in May and has just remixed the latest Depeche Mode single.



demix[®]

VARIOUS ARTISTS
VIENNAZONE
STUDIO K7

2LP/CD
OUT 19/05/97
Update of the Vienna scene featuring tracks and remixes by cheap head honcho Patrick Pursinger's showroom recording series, G-Stone, Uptight & Spray. Also features 'Cheap Affair' by PuckDannin - oohhhh.

VARIOUS
JBO COLLECTION
JUNIOR BOYS OWN

CD/2LP/MC
OUT 24/03/97
A showcase of JBO's recent and future successes. Includes tracks from underworld, chemical bros, Heller & Farley project etc, and new signings Dylan Rhymes & Sycamore. "Don't know how, don't know why but these people are doing something right. Long May they roll on." Mixmag 9/10

VARIOUS
BEAT CLASSIC
DC RECORDINGS

2LP/CD
02/06/97
DC Recordings revisits old hip hop tracks, not just as a trip into nostalgia, but as a way of linking fragments, exploring the past as a new understanding of this volatile art form. Featuring greats as Fantasy Three "It's Your Rock", B+ "B-Beat Classic", Rammelzee v R Rob "Beat Bop" and more.

VARIOUS
JOINT VENTURES
NINEBAR

CD/LP
27/05/97
The Flavornaughts aren't as well known worldwide as Messrs. Dope & Gonzalez and they don't originate from the Bronx and Brooklyn, but they do possess an equal amount of the ambience and character which is brought to the fore in this, their debut album. All the tracks contain every crucial element required to deliver such a savourous album.



DEMIX IS THE DANCE DIVISION
OF RTM SALES & MARKETING



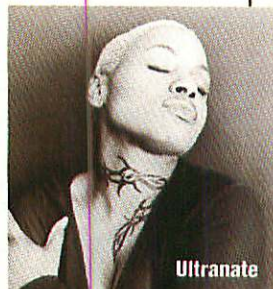
AVAILABLE FROM YOUR LOCAL DANCE SPECIALIST OR CHAIN WITH NO NAME RETAILER, AND ALL GOOD RECORD SHOPS

charts

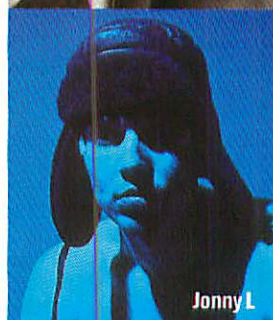
June 1997

THE MUZIK SWEEP

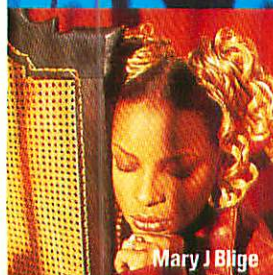
- 1 R.I.P. GROOVE Double 99 (Satellite)
- 2 SPYBREAK Propellerheads (Wall Of Sound)
- 3 FREE Ultra Nate (AM:PM)
- 4 NEW FORMS Roni Size/Reprazent (Talkin' Loud)
- 5 THIS IS DISCO Dave Angel (4th & Broadway)
- 6 DISTORTED DREAMS/THE SHADOW Dom & Roland/Goldie (Moving Shadow)
- 7 NIGHTMARE Brainbug (Additive)
- 8 GIVE IT UP Victor Calderone (Limbo)
- 9 ABSURD Fluke (Circa)
- 10 PIPER Jonny L (XL)
- 11 WET ROADS GLISTEN Lionrock (deConstruction)
- 12 RAVE Immersion (Stay Up Forever)
- 13 YOU'RE NOT ALONE [PERFECTO REMIX] Olive (RCA)
- 14 B.E.T.A. Empirion (XL)
- 15 LOVE IS ALL WE NEED Mary J Blige (MCA)
- 16 HARMONICA TRACK Soul Boy (Minimal)
- 17 REVOLUTION EP Gemini (NRK)
- 18 LIFE GOES ON Symetrics (Skyway)
- 19 MIDLANDER Bentley Rhythm Ace (Skint)
- 20 THE VULCAN [ADVENT REMIX] Commander Tom (Noom)
- 21 ALL LOVED OUT [JOE CLAUSELL REMIX] Ten City (Ibadan)
- 22 MY FRIEND Pressure Drop (Hard Hands)
- 23 NINE MM Pigforce (4th & Broadway)
- 24 DEEP DISTRACTION House Of 909 (Pagan)
- 25 EXPERIMENT 4 A&E Department (Stay Up Forever)
- 26 ARMED AND EXTREMELY DANGEROUS First Choice (Minimal)
- 27 DA FUNK [VAN HELDEN REMIX] Daft Punk (Virgin, USA)
- 28 EXPERIMENTS Kid Loops (All Good Vinyl)
- 29 TRANCE WITH ME Tin Tin Out (VC)
- 30 REFLECT Three In One (frr)
- 31 AIN'T NO PLAYA [REMIXES] Jay-Z (Northwestside)
- 32 BELTLOOP L.H.B. (Bolshi)
- 33 WHITE POWDER DREAMS Fire Island (Junior Boys Own)
- 34 FORBIDDEN PLEASURE Paul Van Dyk & BT (Deviant)
- 35 15 STEPS Monkey Mafia (Heavenly)
- 36 HERE I GO Mo & Skinny (Subversive)
- 37 MONTANA JMJ & Richie (Moving Shadow)
- 38 DIRTY LARRY REMIXES Dimitri From Paris (east west)
- 39 TO THE SEA Yello (Mercury)
- 40 HELL'S KITCHEN [REMIXES] Pomm E Granite (Tortured)
- 41 DISCOKING Hacienda (Harthouse)
- 42 LOVE VIBRATION/KEEP ON Ray Keith (Labello Blanco)
- 43 DIRTY FUCKING HOUSE Halo (Deluxe)
- 44 AMTRAK Nico (No-U-Turn)
- 45 CONTACTO ESPECIAL Sukia (Mo' Wax)
- 46 ON MY MIND Sixteen Souls (Glasgow Underground)
- 47 FOUNDATIONS 004 Bandulu (Foundations)
- 48 DO MY THING [REMIXES] Busta Rhymes (WEA)
- 49 LOVELESS 4 Hero (Talkin' Loud)
- 50 MAKES ME WANNA DIE Tricky Versus The Stereo MCs (Island)



Ultramate



Jonny L



Mary J Blige



Ray Keith

The Muzik Sweep

This chart was compiled from a selection of DJ returns including the following: Stu Allan, Alan (Joy), Jamie Anderson, Angel, Mark Archer, Phil Asher, Paul Ashley, Simon Aston, Black Widow, Pete Bone, Scott Bradford, James Broly, Pete Bromley, Spencer Broughton, Alvin C, Johnny Cabash, Callahan, Dave Camacho, Derrick Carter, Marie Chantal, Sarah Chapman, Paul Chiswick, Choc's Chewns, Mark Clack, Andy Cleaton, Norman Cook, Moose Curtis, Russell Davison, Daniele Davoli, DJ Disciple, Deep Dish, De Niro, Andrew Dixon, Djalmin, Simon DK, Eammon Dog, Michael Dog, Elliot Eastwick, The Egg, Danny Eke, Phil Evans, Paul Farris, Simon Fathead, Greg Fenton, Rob Fletcher, John "007" Fleming, DJ Flex, Tony Forde (Ontario), Andy Freaknik, Jason Frost, DJ G, Dr S Gachet, Steve Goddard, Angela Goulding, The Groove Committee, Ben Guiver, Gusto, Chris Harris, Simon Harrison, Kenny Hawkes, The Lovely Helen, Clive Henry, Neil Hinde (Lisa Marie Experience), Tony Humphries, Terry Hunter, Chris James, Nick James, Bob Jeffries, Joe 2000, Danny Jones, Nial Kay, Princess Julia, KCC, Ray Keith, Kool FM (Birmingham), Loco Records, Little Simon D (Norway), Ray Lock, Lofly (Flying), Robert Luis, Andy Mac, Kevin Mackay, Colin McBean, Woody McBride, CJ Mackintosh, Maggie McKeown, Chris Madden, Vivien Markay, Gary Marsden, Massimo, Massive Records, Jim Masters, Angela Matheson, Paul Matthews, Orde Melike, Phil Nelson, Mighty Atom Records, Melvin Moore, Dave Morales, Russ Morgan & Carl Thomas (K Klass), Phil Morley, Simon Mu, Dimitri Nakov, Kris Needs, Luke Neville, Grant Nelson, Jay Noon, Paul Oakenfold, DJ Oberon, Offsurface Sound System, Guy Oldham, Luis Paris, Greens Park, Mark Richiotti, Pierre (Checkpoint Charlie), Pip (DIY), POF Music (Paris), Pressure Drop, Pure Groove Records, Bruce Qureshi, Danny Rampling, Rad Rice, Jason Roberts, Matthew Roberts, Greg Robinson, Pete Robinson, Dave Rofo, Mr Scruff, St Peter & Heaven, Scooby, Section 5, Mike Shawe, Andy Sherman, Simon Shrimpton, Danny Slade, Patrick Smoove, Gareth Somerville, Alan Stevens, DJ Tabs, Paul Taylor, Tasha Killer Pussies, Tasty Tim, Eddie Templeton, Dean Thatcher, Paul Thomas, 3 Beat Records, Hippy Torres, Tracy & Sharon, Tricksta, Mark Turner, DJ Vadim, John Waddiker, Tom Wainwright, Tony Walker, Andy Ward (Up Yer Ronson), Warlock, Nick Warren, Alistair Whitehead, Ian Wilkie, Mark Wilkinson, LA Williams, Mark Williams, 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

TOP 25 SALES 12-Inch Dance Singles

WEEK ENDING SAT APRIL 19, 1997

1	BLOCK ROCKIN' BEATS	Chemical Brothers (Virgin)
2	BELLISSIMA	DJ Quicksilver (Positiva)
3	HIT EM HIGH (THE MONSTARS ANTHEM)	B Real/Busta Rhymes/Coolio (Atlantic)
4	I BELIEVE I CAN FLY	R Kelly (Jive)
5	I'M NOT FEELING YOU	Yvette Michelle (Loud)
6	CAN WE	SWV (Jive)
7	THE SAINT	Orbital (ffrr)
8	WE HAVE EXPLOSIVE	Future Sound Of London (Virgin)
9	MY LOVE IS DEEP	Sara Parker (Manifesto)
10	YOU MIGHT NEED SOMEBODY	Shola Ama (WEA)
11	FIRE UP!	Funky Green Dogs (Twisted UK)
12	ON & ON	Erykah Badu (Universal)
13	SOMETIMES	Brand New Heavies (ffrr)
14	KEEP ON KEEPIN ON	MC Lyte Featuring Xscape (east west)
15	DON'T LEAVE ME	Blackstreet (Interscope)
16	ROCK DA HOUSE	Tall Paul (VC Recordings)
17	CAN'T NOBODY HOLD ME DOWN	Puff Daddy Featuring Mase (Puff Daddy)
18	GROOVEBIRD	Natural Born Groovers (Heat/Positiva)
19	HONDY (NO ACCESS)	Hondy (Manifesto)
20	JUST PLAYIN'	JT Playaz (Pukka)
21	AROUND THE WORLD	Daft Punk (Virgin)
22	FOOTPRINT	Disco Citizens (Xtravaganza)
23	STEP INTO A WORLD (RAPTURE'S DELIGHT)	KRS-One (Jive)
24	WHERE CAN I FIND LOVE	Livin' Joy (Undiscovered)
25	UNDERWATER LOVE	Smoke City (Jive)

Chart details based on sales information supplied by CIN. CIN copyright

RADIO CHART

THE TRANSATLANTIC MIX SHOW

KISS 105 (Yorkshire, UK)

- PICK IT UP Carol Sylvan (Reconstruction)
- PARTY FEELIN BN's Theme (Acetate)
- EP Soul Bigger (Interstate)
- HOLD ON Ann Nesby (AM:PM)
- SOUL TO BARE Joi Cardwell (Active Acetate)
- EP 12 Steps To Heaven (Narcotic Acetate)
- SACRIFICES [REMIX] Evelyn Holiday (Interstate)
- U ARE MY UNIVERSE Brand New Heavies (London Acetate)
- RIP GROOVE Double 99 (Satalito)
- DUSK TIL DAWN EP Davis And Sweet (Western Village)

Broadcast Sunday 1-4 am on Kiss 105 FM. Tel 0113-252-3072

HOME-LISTENING CHART

SIMON LEE, FAZE ACTION (London, UK)

- ANGELWATCH Jan Akerman (Atlantic)
- HJACK Barabas (ATCO)
- LEGACY Ramsey Lewis (CBS)
- DO IT TO IT Jimmy Owens (Horizon)
- TRIPLE JOURNEY (IDJUT BOYS
RETOUCH) Plus (Vinyl Junkies)
- WHO KNOWS WHAT TOMORROW'S GONNA
BRING Jack McDuff (Blue Note)
- SNAKE CHARMER Jah Wobble (Island)
- WEST COAST DRIVE VIP Connection (Gold Coast)
- SATIN DOLL Bobby Humphries (Blue Note)
- JAH GUIDE N Morris (Joe Gibbs)



Simon Lee

READER'S CHART

ALICE (London, UK)

- GO-GO The Bomb Squad (Kool World)
- PEACE IN OUR TIME Razor's Edge
(Metropolitan Music)
- I HAVE A DREAM DJ Quicksilver
(Do Or Die Recordings)
- SCARED (OF TOMORROW) Slacker
(Loaded)
- FUNKATARIUM Jump (Heat)
- C'EST SI BON Impulsion (Loaded)
- HEALING DUB Sunday Club (Stress)
- GET UP AND JAM K.T.A.K. (House Tracks Barcelona)
- NU STYLE Billabong (Nu Recordings)
- RICH BITCH Heliotropic (Skyway)



Alice

Send all Reader's Charts to Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. Don't forget to include a passport-sized photograph.

TOP 25 SALES Dance Albums

WEEK ENDING SAT APRIL 19, 1997

1	DIG YOUR OWN HOLE	Chemical Brothers (Virgin)
2	LIFE AFTER DEATH	Notorious BIG (Puff Daddy)
3	GROOVERIDER PRESENTS	Various Artists (Higher Ground)
4	SHARE MY WORLD	Mary J Blige (MCA)
5	BOOTY CALL	Original Soundtrack (Jive)
6	DANCE NATION 3 - PETE TONG AND JUDGE JULES	Various Artists (Ministry Of Sound)
7	THE OLD SKOOL	Various Artists (Polygram TV)
8	LISA STANSFIELD	Lisa Stansfield (Arista)
9	ANOTHER LEVEL	Blackstreet (Interscope)
10	BLOW YOUR HEADPHONES	The Herbaliser (Ninja Tune)
11	HOMEWORK	Daft Punk (Virgin)
12	HARDCORE HEAVEN VOLUME ONE	Various Artists (Heaven Music)
13	STORM FROM THE EAST 2	Various Artists (Moving Shadow)
14	TRADE VOLUME 4	Various Artists (Feverpitch)
15	KISS ANTHEMS	Various Artists (Polygram TV)
16	ADRIANA EVANS	Adriana Evans (Loud)
17	ARTCORE 3-EXPRESSIONS IN DRUM & BASS	Various Artists (React)
18	HE SOUL ASSASSINS CHAPTER ONE	DJ Muggs Presents (Columbia)
19	THE HOUSE COLLECTION VOLUME 5	Various Artists (Fantazia)
20	BEFORE THE RAIN	Eternal (EMI)
21	ILL NA NA	Foxy Brown (Def Jam)
22	GINUWINE-THE BACHELOR	Ginuwine (Epic)
23	COME FIND YOURSELF	Fun Lovin' Criminals (Chrysalis)
24	MORE SONGS ABOUT FOOD AND REVOLUTION	Carl Craig (SSR)
25	URBAN HANG SUITE	Maxwell (Columbia)

Chart details based on sales information supplied by CIN. CIN copyright

BRA TOUR DATES: 1/5: London (Brixton) - Fridge 2/5: Bristol - Thekla 7/5: Plymouth - Cooperage 8/5: Southampton - Brook 9/5: Worcester - Chambers 10/5: Manchester - Academy 15/5: Newcastle - Riverside 16/10: Edinburgh - Pure



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BENTLEY RHYTHM ACE

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 "Absolute genius of an album" **HERE GARDEN**
 "The best thing to come out of that increasingly fractured thing called dance music since
 The Prodigy discovered heavy metal" **VOX**
 "The Midlands have landed" **THE FACE**
 "Deranged, derailed and well worth running to catch" **NME**
 "Mad funk and breakbeat on crack" **LOADED**
 "Not something I'll ever play in this lifetime nor any future ones" **DJ DISCIPLE IN DJ**

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17/5: Dundee - Homeless 22/5: Hull - The Room 23/5: Leeds - It's Obvious 24/5: Brighton - Essential Music Festival 29/5: Liverpool - Mardis Gras 30/5: Northampton - Roadmenders 31/5: Norwich - Sundance

Bentley Rhythm Ace

Orb

COËRA

ASYLUM

Mixed By
 Andrew Weatherall & David Harrow
 Kris Needs,
 Andrea Parker
 DJ Lewis

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GLOBAL COMMUNICATION CHART

KERRI CHANDLER (New Jersey, USA)

- 1 LIVE YOUR LIFE WITH ME..... Corinna Joseph (Atlantic Jaxx)
- 2 ONE MORE TIME..... Divas Of Colour (4 Liberty)
- 3 HOUSE IS DA MESSAGE..... Deluxe No 1 (RD10B)
- 4 COME TOGETHER..... artist unknown (Tronicole)
- 5 KAOZ ON KING STREET..... Kerri Chandler (King Street)
- 6 GROOVE ME..... Daze Of Madness (Ruff Cut)
- 7 ESCRAVOS DE JO..... Joe Clausell & Kerri Chandler (Ibadan)
- 8 WHAT DO I GOTTA DO..... Urban Soul (King Street)
- 9 WORLD GO AROUND..... Sandy B (Champion)
- 10 BY MY SIDE..... Danny Taurus (In House)

IAN POOLEY (Mainz, Germany)

- 1 SANTA CLAUS..... Le Knight Club (Crydamoure)
- 2 GIMME SOUND..... Ian Pooley (NRK Sound Division)
- 3 JACK KNIFE..... Sound Associates (Music Man)
- 4 FAITHFUL..... Phantom (Source)
- 5 KEEP ON GROOVIN' [IAN POOLEY MIX]..... DJ Sneak (Strictly Rhythm)
- 6 THE FLY THAT BUGGED ME..... Funky NASA (Galactic Disco)
- 7 THIS IS DISCO [IAN POOLEY MIX]..... Dave Angel (Island)
- 83..... Jeff Mills (Purpose Maker)
- 9 KEEP GROOVIN'..... Vinny's Magic Trip (Groove Alert)
- 10 EP..... Blaze (Symplex)

NAUTILUS (Bournemouth, UK)

- 1 SLIPSTREAM..... Blu Mar Ten (Dubplate)
- 2 SHIELD..... Coast (Pepper)
- 3 FIRST GENERATION..... Chaos And Julia Set (DAT)
- 4 DING DING DING..... I:Cube (Versatile)
- 5 THINGS EP..... Chilli (DAT)
- 6 YOU GET TOO..... Big Bud (dub plate)
- 7 BURNIN' AND LOOTIN'..... Bob Marley (Island)
- 8 TRANZCO..... Appaloosa (dub plate)
- 9 VORTEX..... Forces Of Nature (dub plate)
- 10 SCROLL..... Nautilus (dub plate)

VADIM (London, UK)

- 1 WU-TANG 4 EVER (TAPE COPY)..... Wu-Tang Clan (RCA)
- 2 PRELUDE TO CYCLE..... 6 Part 2 (Jazz Fudge)
- 3 MORNING PRAYER [DJ KRUSH REMIX] DJ Vadim (Toys Factory, Japan)
- 4 BLUEPRINT LP (DAT COPY)..... Attica Blues (Mo' Wax)
- 5 IN THE WEE TIME..... Kool Keith (Toys Factory, Japan)
- 6 BREAK IT DOWN..... Artifacts (Big Beat)
- 7 THE BLEND [PEANUT BUTTER WOLF REMIX]..... The Herbaliser (Ninja Tune)
- 8 UNDERWORLD CONNECTIONS..... Mark B (Jazz Fudge)
- 9 LOVELACE..... 4 Hero (Talkin' Loud)
- 10 UP YA LIGHTER..... The Roots (Geffen)

LIBERATOR DJs (London, UK)

- 1 VOTE TECHNO PARTY..... Lochi (Routemaster)
- 2 GRAVEL/FACELIFT..... The Shredder (Cluster)
- 3 RAVE..... Immersion (Stay Up Forever)
- 4 THE DISRUPTOR EP..... Repeater (Absolute Havok)
- 5 IS VIC THERE?..... Kektex Versus Circog (Smitten)
- 6 FEED ME WEIRD THINGS..... Squarepusher (Rephlex)
- 7 EGGLANT EP..... Thomas Krome (Planet Rhythm)
- 8 THE MYTH EP..... Remon Petrick (CFR)
- 9 NEW BEGINNINGS LP..... Advent (London)
- 10 DIRTY FUCKING HOUSE..... Ha-Lo (Deluxe)

EVIL EDDIE RICHARDS (London, UK)

- 1 ALWAYS RUSHEN..... Second Shift (Fair Park)
- 2 DO BE DO..... Lil' Louis (Nite Grooves)
- 3 LUX PERPETUA..... Ultraviolet (Music Man)
- 4 THERE'S A PLACE..... DJ Mel (Distance)
- 5 LET IT BE HOUSE..... DJ Funk And Jammin Gerald (Universal Funk)
- 6 165 DROP..... Hot Lizard (Pacific)
- 7 WITNESS PROTECTION EP..... K.O.T (Downtown)
- 8 WAR OF THE WORLDS..... Chiapet (Yoshitoshi)
- 9 THERE IS A TIME..... Glenn Underground (Peacefrog)
- 10 UNTITLED..... artist unknown (Primitive)

DAVE ANGEL (Swindon, UK)

- 1 FUNK MUSIC..... Dave Angel (Island)
- 2 PAST SILENCE..... DJ Restyle (Search)
- 3 TRUST ME..... Bo Frasier (Pacific)
- 4 CLUB HELL..... Dave Angel (Island)
- 5 M31..... Beta (Sesame)
- 6 SPLASHING WITH PD..... Dave Angel (Pagoda)
- 7 THIS IS DISCO..... Dave Angel (Island)
- 8 MOULD IMPRESSION..... Adam Beyer (Reload)
- 9 HEADLESS..... Spira 009 (Spira)
- 10 TOKYO STEALTH FIGHTER..... Dave Angel (Island)

TERRY LEE BROWN JUNIOR (Darmstadt, Germany)

- 1 FEEL FREE..... M Green (Overdrive)
- 2 AMBIOPHONIQUE..... Logique (white label)
- 3 DON'T RUSH ME..... Flex (acetate)
- 4 CARISMA..... Lectric Cargo (Future Wax)
- 5 ROCK DA FONKY BEAT..... Basco (deConstruction)
- 6 187 HMC..... artist unknown (white label)
- 7 TAKE U HIGHER..... Norman (Tetsuo)
- 8 ESCALOPE DE DINGUE..... artist unknown (white label)
- 9 YOU SHOULD KNOW..... David Chong (white label)
- 10 KB MACHINERY..... Chris Dior (Plastic City)

THE MUZIK BOX

The records turning our tables this month are...

BEN TURNER

- JOE CLAUSSELL & KERRI CHANDLER Escravos De Jo (Ibadan 12-inch, USA)
 I: CUBE Picnic Attack (Versatile album, France)
 PROPER ETIQUETTE Right Direction (Party Rock 007 12-inch, USA)
 PLACID ANGLES/JON BELTRAN The Cry (Peacefrog album)
 THE TIMEWRITER Letters From The Jester (Plastic City)
 BROWNSTONE Still Climbing (Epic album)
 GEMINI PRESENTS... Revolution EP (NRK 12-inch)
 TEDDY G Captain Dobby (white label)
 GLENN UNDERGROUND The Jerusalem EP (Peacefrog album)
 DARREN PRICE Under The Flightpath (NovaMute album)

PUSH

- KRS-ONE Got Next (Jive album)
 DAVE ANGEL This Is Disco (4th & Broadway 12-inch)
 MANU LE MALIN Biomechanik (Level II album)
 AMALGAMATION OF SOUNDZ Same Difference (Filter 12-inch)
 THE WATTS PROPHETS Rappin' Black (Acid Jazz album)
 SYLVIA POWELL Butterfly (demo tape)
 DEAN FRASER Big Up! (Jamaica Jazz album)
 HAWKWIND Hall Of The Mountain Grill (United Artists album)
 ESPIRITU Man Don't Cry (PFM Remix) (Heavenly 12-inch)
 LEE PERRY Super Ape (Island album)

RACHEL NEWSOME

- DAZZLE T Biohazard (Sour 12-inch)
 KILLARMY Wu-Tang Clan (RCA album)
 A REMINISCENT DRIVE Given (F Communications 12-inch, France)
 BROTHER JAMES Afrodiszycat (Rainy City 12-inch)
 RONI SIZE Reprazent (Talkin' Loud album)
 THE TIMEWRITER Letters From The Jester (Plastic City album, Germany)
 MATRIX Fluid Motion (New Identity 12-inch)
 DJ KRUST Maintain (V 12-inch)
 APHRODITE Moods EP (Aphrodite 12-inch)
 KID LOCO Real Pop Pom Blues Sound (Yellow 10-inch, France)

ROB DA BANK

- ED RUSH/NICO Technology [Boomerang Mix] (No U-Turn 12-inch)
 GERD This Touch Is Greater Than Mood (Universal Language album)
 SOUL BOY Harmonica Track (Minimal 12-inch)
 DJ WALLY Big Apple Rinse (Liquid Sky 12-inch, USA)
 COAST Shield (Pepper 12-inch)
 MONOLAKE Lantau (Chain Reaction 12-inch, Germany)
 NOSTRAMUS Earthlights [Justice Mix] (Substance 12-inch)
 MR SCRUFF Wail (Pleasure album)
 PROJECT:PM When The Voices Come (Guidance compilation)
 KID KOALA (assorted mix tape)

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GLOBAL COMMUNICATION CHART

DJ HYPE (London, UK)

- 1 VORTEX Pascal (dub plate)
- 2 LOADED Swift (Tru Playaz)
- 3 UNTITLED Stakka & K-Tee (dub plate)
- 4 HYPE Plague That Never Ends (RCA)
- 5 HAVE NO FEAR DJ Zinc (dub plate)
- 6 66% 66% (dub plate)
- 7 UNTITLED Future Forces (Hardware)
- 8 COOL MANOEUVRES Pascal (Tru Playaz)
- 9 PERSONAL Terminal Outcasts (Frontline)
- 10 THE PEACE POEM Ganja Kru (RCA)

JON PLEASED WIMMIN (London, UK)

- 1 BORN TO BANG Westbam (Low Spirit)
- 2 SIRENS Ultimate Liberties (acetate)
- 3 TO THE SEA [IAN POOLEY MIX] Yello (Mercury)
- 4 THE WAY [CLUB 69 MIX] Funky Green Dogs (Twisted)
- 5 ELECTRIC DJ Mo Versus Marc De Clair (white label)
- 6 DIGIPHUNK EP [SATURDAY NIGHT MIX] Jaimy (After Midnight)
- 7 MUZIK 2 BE FREE Mish 2 Mash (white label)
- 8 YOU'RE NOT ALONE [MATTHEW ROBERTS MIX] Olive (RCA)
- 9 RICH BITCH Heliotropic (Skyway)
- 10 VIRGINIA Beat Foundation (Skinny Malinky)

DJ SHARAM, DEEP DISH (Washington USA)

- 1 ELECTRONIC BATTLE WEAPON Chemical Brothers (Astralwerks)
- 2 STRANDED Deep Dish (acetate)
- 3 TICK-TOCK Chiapet (Yoshitoshi)
- 4 DESTINATION MOROCCO EP The Mod Wheel (Heard)
- 5 FADE TO BLACK [ROGER S MIXES] KOT (Yoshitoshi test pressing)
- 6 AIN'T NO NEED TO HIDE [DEEP DISH MIXES] Sandy B (acetate)
- 7 LEARN TO LOVE [MOOD II SWING ALTERNATE MIX] Kim English (acetate)
- 8 ANSWERING MACHINE Green Velvet (Relief)
- 9 MAJICK [D'STILLED REMIX] Keoki (Moonshine)
- 10 THE KING Mel O'Wen (Mox Music)

AUTECHRE (Sheffield, UK)

- 1 CLOCKJERKS [REMIXES] Various (V/V/M)
- 2 MUD DAUBER Takeshi (Schematic)
- 3 DON'T STOP Trackman (Ideal)
- 4 DEXIT EP Claude Young (Elysia)
- 5 IX EP Jega (Skam)
- 6 FREUNDLICH BARRACUDA Schlammpeitziger (MXA Music)
- 7 MASK 400 Various (Mask)
- 8 PATTERN TUB Freeform (Skam)
- 9 REAL INTELLIGENCE 2 R.1.2 (Rat Interest)
- 10 FUNANCE Gescom (white label)

LEO YOUNG (Rome, Italy)

- 1 TOO FORTICHE Pierre Henry (Mercury)
- 2 THE PORNO TRACK Bix Project A (Ikona)
- 3 TRIPLE JOURNEY Oblong (Oblong)
- 4 FUNK FREE Live People (Live Productions)
- 5 NIGHT OF A THOUSAND DRUMS Kevin Yost (II)
- 6 INJECTED SOUL Delto (Delto)
- 7 ISOTONIC SHAKRA Rhythm Versus Dr V Headarse (Disfunction)
- 8 JHERICO JERK [ST GERMAIN MIX] Pierre Henry (Mercury)
- 9 SYMPHONY DEL RITMO 2 Bug Featuring Dr Um (Mama)
- 10 ILLU IFE (LOVE DRUM) Ten City (Ibadan)

CEVIN FISHER (New York, USA)

- 1 RAIN Wet Dreams Featuring Kenard (Subversive)
- 2 DANGEROUS First Choice (Minimal)
- 3 WOMEN BEAT THEIR MEN Submission (acetate)
- 4 MAKIN LOVE Star Lover (All Out)
- 5 DON'T SHUT ME OUT Jane Doe (acetate)
- 6 KAT RACE Kat Moda (Purpose Maker)
- 7 MUSIC IS PUMPIN' People Underground (Nervous)
- 8 MOMENTTO POR FAVOR Dubtribe Sound System (Imperial)
- 9 THE PAYBACK EP RIP Productions (4th Floor)
- 10 ANSWERING MACHINE Green Velvet (Cajual)

DANNY BREAKS (Southend, UK)

- 1 CLOUDY DAZE [DJ HAM REMIX] Bang (Next Generation)
- 2 PRETTY GREEN EYES Force & Styles feat. Junior (UK Dance)
- 3 BODYSLAM Bang The Future (GBT)
- 4 SUNSHINE ON A RAINY DAY Slipmatt & Eruption (First)
- 5 FIELD OF DREAMS Force & Styles Featuring Jenna (UK Dance)
- 6 SIMPLY ELECTRIC [REMIXES] Force & Styles/Bang The Future (UK Dance)
- 7 SHINING DOWN [BRISK REMIX] Force & Styles (UK Dance)
- 8 BEHIND CLOSED DOORS Slipmatt & Eruption (United Dance)
- 9 LET THE MUSIC [REMIX] Bang The Future (United Dance)
- 10 PARADISE AND DREAMS Force & Styles Featuring Junior (Diverse)

JUMPIN' JACK FROST (London, UK)

- 1 BROWN PAPER BAG Reprazent (Talkin' Loud)
- 2 UNEXPLORED TERRAIN Dillinja (V)
- 3 IT'S JAZZY Roni Size (V)
- 4 SOUL IN MOTION DJ Krust (Full Cycle)
- 5 IT'S ALRIGHT [RONI SIZE MIX] Nuyorican Soul (Talkin' Loud)
- 6 CIRCLES [RONI SIZE MIX] Adam F (Positiva)
- 7 DRUM & BASS DUBPLATE Dave Angel (Island)
- 8 BREAKBEAT ERA artist unknown (white label)
- 9 ON TIME DJ Die (V)
- 10 ORIGINAL ME [PESHAY MIX] artist unknown (Manifesto)

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 - 4 ANALOGUE TRAX VOLUME 1 Abacus (Guidance, USA)
 - 5 ONLY HOUSE MUSIC Yusuf & Loveys (House Of 909)
 - 6 COLOMBIA CARINA Mindchime (Defender)
 - 7 MOTION PICTURES Big Screen (Pagan)
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 - 9 FUNCTION TRAX Stickman (Stickmen, USA)
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 - 8 NO DIGGITY Aphrodite & Mickey Finn (white label)
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 - 6 THE INCIDENT Che (Track Mode)
 - 7 HOUSE OF PHUN Phunhouse Inc (Golden Gate)
 - 8 BLU COCTEAU EP Blu Cocteau (Strictly Rhythm)
 - 9 BROTHER JAMES Affrodizzycat (Rainy City)
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 - 3 TERRORISM Sappo (Prohibition)
 - 4 TECHNOLOGY [BOYMERANG MIX] Ed Rush/Nico (No U-Turn)
 - 5 HIGH ROLLERS Swannee (Sophisticated Underground Sounds)
 - 6 MECHANISM TDK & Formula 7 (Hard Leaders)
 - 7 PROVIDER Neo (Flex Records)
 - 8 SYMETRIX Future Forces (Renegade Hardware)
 - 9 JACK THE RIPPER By Reasonable Forces (Formation Records)
 - 10 UNTITLED Tribal Natty (Congo Natty)
- Pressure Records, 73 Meadowside, Dundee, DD1 1CW
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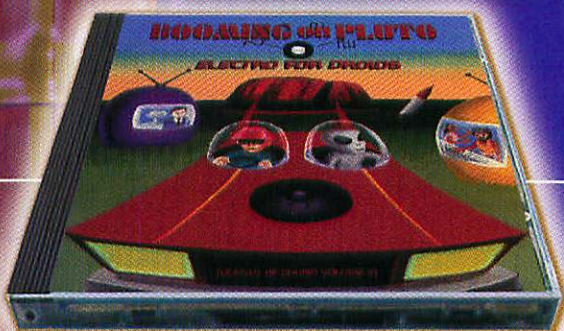
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'electro for droids'

Volume 3 of Oceans Of Sound is an invaluable history of electro with the knowledgeable David Toop as your guide.

four of this month's
recommended
dance titles



MEGASTORES

beyond
entertainment

Reviews



album of the month

I: CUBE Picnic – Attack Versatile, France

IT'S all about space. The space between the beats, the air beneath the melodies, the oxygenated head-swim of the funk. And then again... it's all about density. The undulating, triple-thick shake density of that perfect meal, a hearty helping of each food fantasy that's crept into your dreams. The perfect placement of palette-teasing taste sensations, each deliciously separate, yet somehow inextricably linked. Physical yet intensely cerebral. Thoughtful yet insanely hedonistic. Retro yet boldly futuristic. Opposites which are informed by that understanding of space.

"Picnic – Attack" sounds exactly like it was created in space. Not in the interstellar, universal variety (although I can think of no finer music to accompany the discovery of life on one of the moons of Jupiter) but rather the environmental kind. The room-to-think, anti-cool spaciousness which seems so alien to much of the music being made in London just now. Little surprise, then, that this "alien" house album was created way outside of the M25 orbital. Paris, in fact. But forget the Paris hype for a minute because, like those other Gallic artists we've been banging on about, I: Cube is well worthy of your attention.

Opening with the breathtaking, Chicago-inspired "Mingus In My Pocket", the I: Cube manifesto is set. This is quality house, spreading its fingers into Detroit techno, disco, breakbeat and



even trance. A combination which could have been a disaster. In I: Cube's hands, it's perfection.

With "Mighty Atom", he displaces the disco agenda with a bleep track which echoes Sweet Exorcist's "Klonk". "Comes Des Esprits" lifts the Kenny Larkin-inspired beats and relocates them in the Moog-infested, Seventies cop show soundtrack territory of Daft Punk's "Around the World", while "11 Novembre" laces the breaks with the arpeggiated strings and filtered sequences of trance. Surprisingly, it works. Purely because it shouldn't do. "Disco Cubism", the single made famous by its Daft Punk remix comes into its own here. A glorious montage of old school hip and beat experimentalism, it's a cut 'n' paste slice of floor-controlling funk action which plays with everything including the kitsch and beats.

As a whole, "Picnic Attack" explores the post-acid house musical language with the expertise of a linguistic scholar. Except that he doesn't just talk the lingo. I: Cube subverts the whole phonetic structure, distorts the grammar and comes up with a fresh lexicon. It's a skill requiring both knowledge and vision. And I: Cube has plenty of both.

I: Cube (along with Motorbass, Daft Punk and Dimitri) has been able to grow at his own pace, moving into his own spaces thanks to his geographical isolation from the established capitals of dance culture. "Picnic – Attack" is the embodiment of that one essential which makes music great. An understanding of the rhythm, melody and timbre which can be created within space. With space in mind. **10**

Martin James

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albums

BENTLEY RHYTHM ACE

The Album

Skind

IF Beastie Boys' "Paul's Boutique" was their version of "Shaft" and every cool blaxploitation Seventies movie, this debut is the Acesters take on "Wacky Races" starring Jim Carey. A deliberate dumbering of the whole big beats/chemical trip hop sound. The trouble is that label-mate Fatboy Slim does it with so much more panache. "The Album" may have been a lot of fun to make, but it's about as clever as itching powder under your eyelids.

Yes, "Bentley's Gonna Sort You Out" is a classic piece of dancefloor frippery. And "Run On The Spot" has a certain brattish charm. But how many sudden tempo changes, weally-silly noises and oh-so-goofy samples can you take if they all sound like they were made by Ealing comedy schoolboys? It's no surprise to discover that one of them used to be in grebo scenesters Pop Will Eat Itself.

Cartoon music of little substance. Not big and not particularly clever. But then, maybe that's the point. **6**

Calvin Bush

VARIOUS ARTISTS

Prolekture

Prolekt

FROM the Spring of 1993 with Sourmash's "Pilgrimage To Paradise" to Watchman's "Cut The Midrange" remixes in 1996, Prolekt has blazed a Euro-trance trail of relentless NRG and ceaseless quality. Its sonic impact has been equalled only by the label's own graphic design, with its series of 14 proletarian heroes (Black Panthers, Malcolm X, Trotsky), who, in a happier age, may well have been grinding jaws and snorting amyl down Trade.

Trance as witnessed through the Trade Revolution is precisely what this album is about. Razor's Edge's "Sleepless", Baby Doc and The Dentist's "Catalan Dawn", Trope's "Amphetamine", Neurodancer's "Wippenberg" and Jones and Stephenson's "The First Rebirth" are just some of the superb cuts to check.

If you already boast the aforementioned on vinyl, buy the CD. If you missed out on the vinyl, buy the special limited edition boxed set with the incredible sleeve notes. Either way, you will, without doubt, own one of the



definitive testaments of Nineties club culture. Totally unmissable. **9**

Dave Fowler

THE ADVENT

New Beginning

London

TWO years ago, when The Advent first began attracting attention for the raging sonic adventurism of their limited edition EPs, they plugged into a vein of raw fire and wild electro. The 1995 album, "Elements Of Life" proceeded to stake a claim for the kind of territory already occupied by the likes of Mills and Hood, crafting a fierce, explosive blend of beats, b-lines and crunching minimalism. This follow-up develops that sound into an inspired, cutting-edge fusion.

Tracks like "Armageddon" and "Funkage" are loaded with hammering rhythms and the kind of tough energy which sounds like your speakers are being reshaped. The electro feel is still there, of course (on "Funkage" in particular). Plus there's diamond-hard cuts like the furious "Runners" and the trippy "Testing". "New Beginning" is The Advent boldly restructuring their sound. Imagine a hurricane with tunes. And then some. **8**

Stephen Cameron

BUCKSHOT LE FONQUE

Musical Evolution

Columbia

BUCKSHOT Le Fonque is a project curated by Wynton Marsalis, brother of famous saxophonist Branford Marsalis. One which delivered a rich debut album three years back, a tasty compote of jazz, rap, soul, funk and even rock, all on a platter garnished with contributions from poet/novelist Maya Angelou and guitarist Albert Collins.

This sequel, while not as lavish as that debut, still seeks to tickle the musical palate once again. This time round, however, the unashamedly soulful bias holds it back from the same success. The flavours of the other ingredients are obscured. Hence, the inobtrusive rap and the unaggressive rock only lessen the hunger. And it doesn't help that most of us were gagging on all those jazz-rap/soul-jazz-rap/rock-soul-jazz albums five years ago.

For all his A-list guest stars and the fact his theoretically worthwhile recipe may well be his own, we just don't have the stomach for Marsalis' project any more. **5**

Jacqueline Springer



HIXXY & SHARKEY

(Now We're Totally) Bonkers 2

React

IF you're looking to sum up the philosophy of today's rave scene, look no further than Hixxy & Sharkey. They do it perfectly. There's Hixxy providing the delirious party-core at a whirlwind tempo which only eases up when it's time for those rave daves to give their lungs an airing. Opening up with Lisa enticing him to keep it hard and fast on Evolve's "Living Dream", there are also five exclusives from his own supergroup, Anti-Social, co-written with Dougal and Sunset. "My Way", "Now You've Got", "Forever Young" and "24-27" push you to the limit, until you're driven, well, bonkers actually.

And then there's Sharkey, the MC. Few MCs understand music well enough to know when and how to communicate with the crowd, and when just to let the music speak for itself. Sharkey is one of that rare breed. Nowadays, of course, he's given up MCing to concentrate on production and DJing, so this follow-up to the massive first volume of "Bonkers" is a crucial opportunity to see how he measures up. One listen and it's clear. Sharkey the DJ is also a true craftsman. His 17 tracks are so carefully arranged, it feels like a journey into the realms of some classic Greek drama.

The tempo starts so gradually, you barely notice because the cuts themselves work on stark emotional contrasts, weaving tribal anger into rave's traditional sweet harmony. Druid & Energy's "Future Dimension" combines dreamy chords with a metallic, time-stretched piano, melting into the chopped breakbeats and minimalist techno of Bang The Future's "Body Slam".

It's an amazing set of pioneering tracks. The climax comes with Marc Smith's exclusive remix of his own "Boom 'N' Pow", before giving way to some deep and heavy trance like "Genesis" and "Therapy". It's proof that already, Sharkey is in the same league as big guns like Loftgroover, Lenny Dee, M-Zone and Billy Bunter. Even better, it's a great deal more accessible than some of the releases those DJs might have delivered.

A truly great follow-up. **9**

Claire Wyburne



sound patrol

Albums reviewed by
Calvin Bush, Rachel
Newsome, Derek
Bardowell, Jessica
Stein, Andy Crysell,
Kieran Wyatt and
Rob Da Bank

AUGUSTUS PABLO

Presents DJs From 70s To 80s

Big Cat

JUNIOR DELGADO

Dance A Dub

Big Cat

Pablo revitalises some of his old releases, but keeps the original gold tooth, gum-'pon-tooth, rub-a-dub style toasting. Classic. "Dance A Dub" is a real archive piece (only 500 originally pressed in 1978), with Delgado's devoted vocals and transcendent dubs. Music to ease your pain when filling in those tax return forms. **9** (for

Augustus Pablo) and **3** (for Junior Delgado) (DB)

CHILDREN OF DUB

ESP

Magic Eye

LEADING the field in the under-rated underground dub scene, Children Of Dub have turned in a sp(!)iffing album. From ex-Megatripolis DJ Quark, this takes the form of big bumptious basslines rolling around 'verbed vox. "Herb (Raw Ganja Mix)" highlights the fuel used to make this digi-dub, while the title cut is more uptempo. Skankin'. **8** (RDB)

DJ CAM

Mad Blunted Jazz Mix Album

Shadow, USA

CAM's slo-mo take on the dusted Ninja sound is eminently listenable. At times, you expect drifts of tumbleweed to blow

across the musical landscape, it's so laid-back, but then things pick up with some twiddly scratchedella. A touch claustrophobic at times, but this should still consolidate Cam's UK following. **7** (KW)

RAGGA & THE JACK

MAGIC ORCHESTRA

Ragga & The Jack Magic Orchestra

EMI

AN interesting proposition, this. More adventures in kooky Icelandic pop with production from Voices Of Kwahn's Mark Davies. Of course, the lyrics are childlike fairy-tale nonsense, the tunes spluttering in the slow lane of Highway Normal like Mike Paradinas is at the helm. Not as cool as Gus Gus, but not as unpleasant as roasted puffin. **6** (CB)

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THE OTHER DAY
Axis compilation

solarizedgammaplayerssleepinggiantsi9timeoutofmindgrowth
gatewayofzenmedusamanfromtomorrowspiderformation
childhood[maria'smix]humanainnerlife[529]

13 tracks from jeff mills axis label for the first time on compact disc,
the album also features 2 unreleased tracks: sleeping giants & medusa
plus an unreleased remix of inner life. released 12.05.97



REACT



KRS-ONE I Got Next Jive

KRS-ONE has, in reality, been making the same album for the last ten years. Not so much in his musical style, emphasis or even lyrical style (though this at least has changed). It's the message that stays the same. The basic point that hip hop can be a force for good, a political as well as a cultural movement, a source of unity rather than a schism, has remained constant. It's clearer than ever before on "I Got Next". For Kris, if hip hop returns to its roots as a skill-based discipline, most of the bullshit over the coasts, drugs and conspicuous consumption will vanish. And he aims to prove it with pure styling. The standard voice for rapping these days is almost conversational. The aim, since the dominance of Snoop, to sound as little like you're rapping as possible. KRS goes to the very essence of MCing as art. Raps which jump octaves, switch the rhythm of a tune around. Raps which pull back and forth across the beat. Raps employing deliberately clear and constrictive rhyme schemes. It's a virtuoso display, reaching its zenith on the near-beatless "Over Ya Head". Backed only by shuffling double-bass and Studio One-style horns, it proves that the Blastmaster can do so much more than just blast.

Some of the tunes circulating on earlier tapes of the album appear to have been dropped. The result is a more consistent album, even if there is still a little debris. "Come To Da Party", with its tacked-on r&b chorus, doesn't really work and "Just To Prove A Point" is a thrash metal monstrosity. Point taken. On the other hand, you also get the party jam "Heartbeat" (another old school reworking, this time with the irrepressible Redman) and the stunning "A Friend" produced by fellow Boogie Down boy, Showbiz, which revolves around a slinking string riff and falling piano line.

Ultimately, though, it's KRS-One's ever-distinctive voice which holds you, convinces you. On and on and on and on. **B**

Will Ashon



TERRA FIRMA

Turtle Crossing
Platipus

THIS is the first solo album from Claudio Giusanni, half of Union Jack (remember 1993's classic "Two Full Moons And A Trout"?) and an integral part of the Platipus imprint. It consists of nine sublimely produced tracks, taking us from ambient trance through acid, energy, a touch of psychedelia and back to bliss.

The opening cut, "Lunar Sunrise" features an oboe poised over arpeggiated harps before breaking into a trademark trance pounder. The native chants and woodwind of "Fire" then lead into the harder, classically Teutonic strains of "The Scream", which, with its fierce breakdowns and driving pace, is possibly the strongest track on the album.

After momentarily launching itself into orbit with the tempered psychedelia of "The Poet" and the energy "Visions" and the it's back into the softer textures of "Floating", the soundtrack-like "Snakecharmer" and "Planet Ogo" and, finally, the requiem tones of "Crazy People".

Definitely more turtle than hare, classically influenced and unceasingly melodic. **7**

Dave Fowler

WITCHMAN

Explorimenting Beats

Deviant

AMAZING what a support slot on an Orb tour can do for you. Previously a spooky beats and disfigured grooves practitioner of only minor repute, Witchman (real name, rather less scarily, John Roome) is apparently the subject of some serious major label attention now. This debut album goes some way to explaining why.

Okay, so the hooks aren't quite meaty enough to have him troubling the Top Forty just yet, but his deft mastery of the most raucous, unsettling, break-powered milieu should stand him in good stead. Track titles such as "Viper Flats", "Chemical Noir" and "Post Trauma Blues" give much away, highlighting the chimerical tones and demon-summoning aura of these dark missives.

Step this way for a creaky coffin-load of things that go "bang" and "funk" in the night. An acute case of the fear has rarely sounded so good. **7**

Andy Crissell

HUMATE

The Best Of Humate

Superstition, Germany

FOUR years from Germanic trance's halcyon age, the dust has now settled

BOYMERANG

Balance The
Force

Regal

BOYMERANG'S

(aka Graham Sutton) mighty volte face from Essex indie

combo, Bark Psychosis, to the stellar ranks of the Metalheadz/Prototype brigade is a salute to his progressive outlook. There are few sounds which express the sign of the times better than drum & bass and Sutton knows this very well.

It's this truly acute sense of millennial vision which propels "Balance Of The Force" into the very vortex of the genre's vast spectrum. A virtual spider's web spun out across a backdrop of hypereal sonic architecture, it forms a complex lattice of dark beats and ethereal fluidity, transcending both format and the inherent restriction of staying within just one style.

The eerie encounters of "Mind Control" and the amorphous female plea to "just flow with me" on "The River" have both already proved Boymerang's fine knack of tuning into the dancefloor psyche, while the muscular "Where It's At" and his return to the mutant jazz aesthetic on "Secret Life" demonstrate a range and consistency above and beyond the call of duty. And that's without even mentioning "Star Wars".

May the force be with you. Oops!

Too late. **9**

Rachel Newsome

sufficiently for us to at last view the work of veterans like Humate (now just Gerret Frereichs, following the departure of Oliver Huntermann and PKjonberg) as singular entities rather than just as part of a bloated scene. This round-up of tracks and remixes, taking in tunes like "Sound" and their overhaul of Paraglider's "Bagdad", demonstrates that there's still fun to be had amid the sleek lines of high-speed hypno-techno. Humate, after all, created "Love Stimulation", the anthem of 1,000 stellar nights out. And if that doesn't move you, you're in serious trouble. **6**

Andy Crissell

sound patrol

And there's more...

JHANA

Sentient Being

Wired

WHAT do you get if you put Marianne Faithful circa "Broken English" with PJ Harvey and Tori Amos? You get Jhana, who is another "angry young woman" with a few nits to scratch. Sub-zero Garbage-esque funk rock with bover boots and the odd android noise play second base to twisted tales of sex and redemption. Sadly, lacking the polish of its influences, this raspy debut comes over more like chipped nail varnish on funk's frozen fingers. **4** (JST)

JUNIOR VASQUEZ

Live Volume 1

Logio/BMG

SO you didn't make it to "Juniorverse" or "JuniorCream" or wherever the great NY DJ ended up playing? Well, here's his first ever live album. So will it wipe away your tears? Probably not, if only because the whole Junior experience is as much a physical and geographical one as simply hearing his turntable skills. Good as the track-listing is here (Angel Moraes, Lectoruv, lots of Vasquez remixes including the top Vernessa Mitchell), it doesn't come with free pumped-up trannies, gym queens, screaming leather-boys and glamour pussies in a

pounding, NY sweat-box with an ear-shredding sound system. All those things crucial for 100% Vasquez-ness. And that, sadly, is the great man's curse. **7** (CB)

NATASHA ATLAS

Halim

Beggar's Banquet

WAILING sitars, brooding accordians and feisty Arabic rhythms converge in a sublime Middle Eastern harem of sound. From the urgent chants of "Moustahil" to the sweet regret of "EngoomWil Amar", Transglobal Underground's Natasha Atlas puts the sex right back into the pounding muscle of world music. Luscious. **7** (RN)

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CRISTIAN VOGEL

All Music Has Come To An End
Tresor, Germany

IN which Brighton bass cadet, Cristian Vogel constructs his own sonic blackout from the frontiers of modern technology. Synthesising the sound of Chicago with European techno, Vogel's is an alliance which places him nearest to Berlin in spirit. And it's this unique experimentalism which puts him amongst the UK's brightest techno hopefuls.

Yet, unlike say the sexual funkology of "Body Matters", "All Music..." signals an almost militant nihilism which is expressed in Vogel's choice of titles. "Absence Of Fear", "Don't Take No More", "Survive The Peace". You get the picture.

It's a pretty hefty concept to attach to a sweaty dancefloor, however and this is where Vogel comes partially unstuck. The intriguing narrative of "Dreams But Little Sleep" is a nice touch. But ultimately, "All Music..." remains an abstract cacophony struggling to make sense of itself.

Apocalypse now? Maybe next time. **6**
Rachel Newsome

FAZE ACTION Plans And Designs Nuphonic

IF the current climate is all about a non-ironic, cool-conscious plunder of the last 30 years of music, then Faze Action's debut album is perhaps the most now album of the year. Not

necessarily a good thing however.

Today's scene seems drenched in retro action, musicality and a need to justify its own existence as a result.

"Plans and Designs" proves the point perfectly. Its appropriation of rare groove and Seventies funk ("In The Trees", "Original Disco Motion" and "Turn The Point") is extensive, while the overpowering use of "intelligent" instrumentation (typified by liberal smatterings of implied freeform jazz licks) quickly drags things towards holier-than-thou muso-snobbery and record collector cool.

Each track hints at greatness without ever actually getting there. "In And Out" and "Vortex" offer two slices of carefully crafted yet physically enticing floorshakers. "In The Trees" is a discofied collision between the needs of the mind and the those of the feet. Yet they remain confined by an earth-bound reverence of their favourite records.

"Plans And Designs" promised to be a reinterpretation of the house lexicon, a development in the universal language and subsequently a thrilling flight into the imagination. Instead it's simply a studied, chin-stroking exercise in trainspotting, sadly. **5**
Martin James

ARTIFACTS

That's Them
Bad Boy/Atlantic

IT'S been a busy six months. First Tupac, then Biggie. Anyone would think hip hop was solely about being shot. Thank God, then, for groups like the Artifacts. The only Showbiz here is the DJ/producer of the same name, whose remix of "The Ultimate"



GLENN UNDERGROUND The Jerusalem EPs Peacefrog

RELIGION, eh? Good for nowt but Crusaders being ritually disembowelled by infidels, loads of historical wars, a holiday when all you get is a choccy egg and another one when some weird-beard drops down your chimney with C&A socks care of your granny. Fat use.

Or maybe not. See, top Chicago house bod Glenn Underground wears his religion on his sleeve like most of us wear our favourite football team's colours. And he's made one that's good enough to have most of us genuflecting in awe immediately. It might even inspire the odd conversion or two in those getting a little tired of jazz-house music.



"The Jerusalem EPs" is an unashamedly spiritual affair. No hellfire and brimstone here. Just pure house and irresistible UR-style techno-jazz straight from a Chicago pulpit.

Tracks like "Black Slaves = Israel", "Negro Cry" and the ominous "There Is A Time" with its prophetic vocals walk the same path as classics like Lenny Fontana's "Galaxy People" and Blaze's "Moonwalk". Andrex-soft skipping, deep garage beats rustled gently by whorls of psychedelic jazzmatronics. If you want a partner next time you go stardancing, you could ask for no finer than the beautiful "Keep The Hidden Treasures" or "To The King O.I."

Granted, it's neither radical nor roughneck stuff. At times, it's so polite, you wonder if Glenn went to some Swiss finishing school. But as far as deep tech-house goes, this is an epic of positively Biblical proportions. **8**

Calvin Bush

is included. The rest of the record is about good, hard-hitting music which avoids cliché, lyrics that do the same and, yes, even some finger-flipping scratches.

Skinning up ("Ingredients To Time Travel"), spraying walls ("Who's This?"), getting your rhymes right ("Where Yo Skills At?"), hip hop as an art ("Art Of Facts"), these are the subjects of interest to Artifacts. "Return To The Wrongside" has a falling brass and piano refrain alongside its developing sonic madness. "Collaboration Of Mics" features two Lords (Jamar and Finesse) in an abstract beatdown. "Bumrush 31" snaps orcho-funk into the cockpit.

Throughout, it's a straight-up, from-the-heart authentic experience. And that's never seemed so refreshing. **8**

Will Ashton

MEKON

Welcome To Tackletown
Wall Of Sound

WHETHER Mekon (or plain John Gosling to his mates) is aware of his status as progenitor of the bigger beat, we may never know. Whatever, it was he who wrought "Phatty's Lunchbox" as far back as 1994, then delivered Britain's best stab at gangsta hip hop (with older school "realness" from "Mad" Frankie Fraser) via his "Revenge". And most recently, he's employed Schooly D where the Chems only managed to borrow the great rapper's

old school expertise.

But we know he is an original. We know that his textured, rock and reggae-influenced Brit-hop sounds like "Paul's Boutique" would have if the Beasties had grown up in Battersea and could occasionally keep their mouths shut. For proof, check his O-Jays sampling "Mr

Sophistication" or the searing guitar lines on "Rock 'N' Roll" and watch numerous lesser producers weep at the ease with which Mekon throws his metropolitan influences into the melting pot before twisting them into a delightfully dark brew.

A fine welcome indeed. **8**

Kevin Braddock

sound patrol

And there's more...

SHRI Drum The Bass Outcaste

WITH all things Asian in bigger demand than curry houses in Bradford, you can breathe a sigh of relief that Shri is more than just hot air. The latest addition to Nitin Sawhney's Outcaste imprint and classically trained in the ancient art of tabla, Shri fuses Indian sounds with drum & bass and strange experimental interludes to create a compelling global soundtrack. **7** (RN)

KEN ISHII X-Mix K7, Germany

JAPANESE techno wunderkind Ken Ishii arrives with a sonic kick-out for manga lovers everywhere. Fast-forwarding into a world of future electronica, Ishii welds Renegade Soundwave's science into Basement Jaxx's dance-athon, "Fly Life" and Jedi Knights into Coldcut's hypereal "Atomic Moog". Nothing terribly outrageous, but still a surefire floorfiller. **6** (RN)

AVATAR Deep Architecture Subversive

YET another remarkable talent from Japan. A million miles from Ishii's angular obtuseness, Avatar makes future-perfect jungle and techno as intricate as a metallic cat's cradle. There's deepness, wonderful throbbing hard techno ("Angeles", "Angelik") and the celestial jungle of "Searching" is as good a piece of electronic magic as you'll hear all year. A stonking album. **9** (CB)

albums

SARAH CRACKNELL

Lipslide
Gut

WHEN Ms Cracknell sings of "Taking Off For France", her mode of transport is not in doubt. She will be travelling by shiny MG, of course, easy jazz floating out of the radio, the sky mega-blue and traffic lights never turning red. Yup, the erstwhile St Etienne singer doesn't need the boys to show her how it's done. Her fascination with wilfully trashy Euro-dance, Sixties and Seventies classics and tunes you feel you've heard a hundred times before continues unabated.

Production is handled by a variety of people, including Republica's Johnny Male and Pet Shop Boy twiddler Stephen Hague. So if it's experimental drum programming you're after, don't hold your breath. If, however, you fancy some perfectly contrived pop fare, complete with an extreme reverence for a long-gone better age which, in truth, was probably a bit crap, welcome to Sarah's world.

Sarah Cracknell, then. An incurable dreamer who, thanks to (rather than in spite of) the clichés, has just returned to make our Sunday afternoons go quite swimmingly. **7** Andy Criswell



MR SCRUFF

Mr Scruff
Pleasure

NOT yer average beat merchant, is Manchester's Scruffster. And nor



sound patrol

And there's more...

BIM SHERMAN

It Must Be A Dream

Mantra

IT'S a remixer's dream. Reggae dude Bim Sherman's incredible vocals, plus the wonderful Indian-flecked acoustic production from last year's "Miracle" album. So it's no wonder that Underwolves, Groove Corporation, Mr Scruff and former On U Sound cohorts Adrian Sherwood and Skip McDonald acquit themselves so well. Though why prog-house

are his beats average. Gloriously unself-conscious and wilfully obscure, his debut album owes little to anything other than instrumental hip hop, charity shop-rockin' beats and his own deliriously fertile musical imagination. If his music sometimes lacks the dynamic of his more dancefloor-minded contemporaries, his deranged sampledelic schizophrenia easily compensates. Prepare to find yourself babbling the most obscure samples to yourself over and over again. Like "the largest sea mammal is the whale" from, ahem, "Sea Mammal".

Scruff takes up where James Brown, KRS-One and a thousand other funky pioneers left off. His singles "Chicken In A Box" and "Limbic Funk" do enough on their

producer Steve Osborne is in on the act, we've no idea. Just make sure you get "Miracle" first though. **8** (CB)

JIRI CEIVER

Jig, Amble & Lisp

Harthouse

PRETENTIOUS-as-you-like wibby electronica from former jazzman, Germany's Jiri Ceiver. For the most part, it's like Dr Rockit on brown acid with a blindfold on, so you've got to be pretty hardcore for your abstract blippery to get into this, although "Y-Cool" is kind of funky in a Ninja Tune way. Bunch of

art, mate. **5** (CB)

VARIOUS ARTISTS

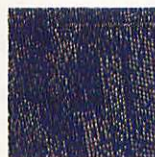
Max Bass 2

Max Power/Suburban Base

MAX Power, the boy-racer mag, gives it some full throttle with yet another drum & bass compilation exploiting the predictable fling between junglists and fast cars. Experience your vehicle vibrating as you turn up the bass on Future Force's "Symetrix". Increase your fuel injection with Decoder's "Twister". Or simply feel the power with four boomin' bass samples designed to test your stereo. **7** (RN)

own to ignite any set of recalcitrant dancers, while other inexplicably-titled plunk funk nuggets like "Jazz Potato" and the noodling "Crisps" (what is it with fast food?) provide a sassy alternative to the armchair meanderings of "Tubby Mechanical Fried" and "Night Time". **7**

Kevin Braddock



SURGEON

Basic Tonal

Vocabulary

Tresor

S-S-S-H-H-H!!! Don't mention "Jeff Mills"! Because if there's one thing Brit

techno kid Surgeon must be sick of by now, it's the oft-aided suggestion that all his best moves have been pilfered straight from the American's canon. Sadly, this opinion tends to be the sole preserve of those astonishingly daft purists who stubbornly believe proper techno can only be made deep in mid-America.

Utter tosh, of course. Because Surgeon's second album stitches together one of the mightiest, most dystopian freak-fests we're likely to encounter this year. Highlights? Hell, if the tumbling death-phunk of "Krautrock" doesn't get you, the brazen, rapid-fire chimes of "9 Hours Into The Future" surely will. And if you're not already battered senseless, the seethingly monged likes of "Movement" and "Return" pile-drive into earshot on a mission to finish you off good and proper.

And as for those purists (who've probably caused more damage to techno in this country than anyone who actually despises the genre), just sod off, won't you! **7**

Andy Criswell



FORCES OF NATURE

Live From Mars

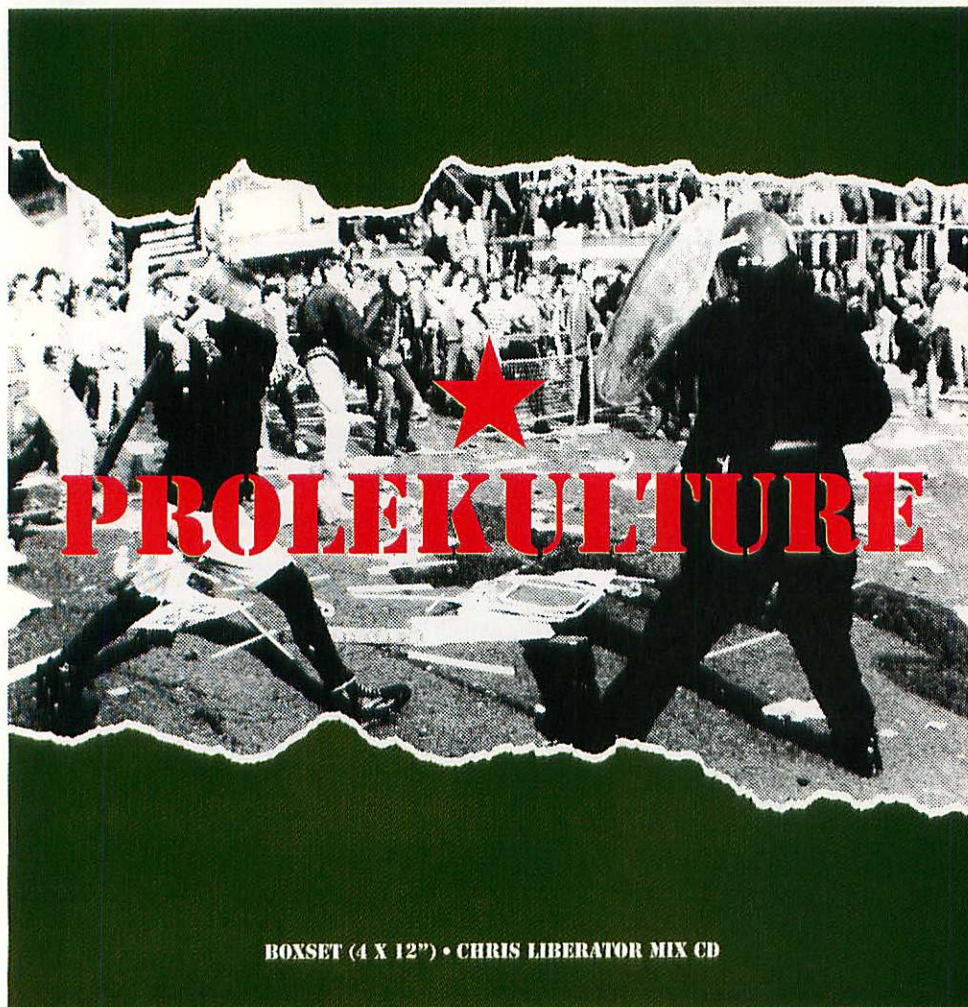
Volume 2

Clean Up

FORCES Of Nature are clearly smitten with the idea of the cosmic galaxy. In its

most clichéd manifestations, sadly.

Which means that these nine tracks are unashamedly smooth, polished and buffed with the dazzling sheen of hi-tech production until all the rough edges are pushed out to the other side of the Milky Way. "Cool Spot" and the rather anaemic "Voyager 2" hack into the ambient jungle



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WIPPENBERG : NEURODANCER
(ORIGINAL MIX)
HOUSETRAP II : HIGH ON THE EDGE
(CHRIS LIBERATORS MIX)
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MARY J BLIGE

Share My World

MCA

IMAGINE the weight. Just picture the strain involved in lumping that great big thing around on your shoulders. That accolade commonly known as "Queen Of Hip Hop Soul".

Mary J Blige has carried this cumbersome title pretty well so far, proving herself more worthy of it than practically anyone else in her realm. She makes hip hop which comes embellished with a heartfelt understanding of black music's emotive past. That'll be the "soul", then. And, simultaneously, it's soul pumped full of attitude, streetwise nous and gently funky beats, so only the foolish would dismiss it as mere "pulling" fare for waterbed-owning, prehistoric lurve machines who've got dimmer switches and know how to use them. So, that will be the oomph of the "hip hop" in action, then.

Blige's third album, "Share My World" has much in common with its predecessors, though with fewer rough edges. But her voice, by no means the most powerful around but unquestionably one of the most compelling, soon irons out such doubts as it's brought to bear on the only mildly rhythmic, but heavily persuasive likes of "Searchin'", "Seven Days" and the positively anthemic "Love Is All We Need".

The list of collaborators she's brought on board is extensive (Nas, Lil' Kim, Jam & Lewis, Babyface, R Kelly) while former producer, Sean "Puffy" Combes, is out of the picture. If this was meant to let us see

another side of her it's only partially successful. You see, Mary J Blige will always be Mary J Blige, whether she's singing over Bavarian goat-herder's music, hardcore gabba or, as she is here, state of the art hyper-soul.

So while "Share My World" may be no revelation, it looks like she's going to be lugging that "Queen Of Hip Hop Soul" title around for some time to come. **7**

Andy Crisell



mainframe and invest it with all the frothiness of an over-sugared milk shake. Listening to the ersatz soul on "Unconditional Love" and "Lonely Here" is like starting a Sade revival when Erykah Badu and Maxwell have long since redefined the genre.

There's nothing offensive about this album. Indeed, you'll be hard pushed to lift yourself from the sofa while it's drifting lazily around your headspace. But somehow it's managed to make the word "nice" seem very unappealing indeed. **5**

Calvin Bush

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BRASSIC BEATS 2

Skint

CONCEPT: Brighton's rowdiest wheel out the big uns once again. Pin back your lugholes, strap down your liver and, gulp, prepare for the men with the unfeasibly large drums, for they are here to rock you. **KEY PLAYERS:** Only one exclusive, sadly, from Indian Rope with some gutsy crash-hop and sitar-riffing, but all the usual suspects are fully in attendance. **USEFUL SUBS:** Fatboy Slim's King Of Pop-baiting "Michael Jackson" for starters. And who could resist tracks called "Coming Home In A Bodybag" and "2 Turntables And A Crate Of Skint" (Environmental Science and Bassbin Twins respectively)? Definitely not us mate. **VIEW FROM THE TOUCHLINE:** Another choice dispatch from the imprint that's almost certainly on the verge of having so much major dosh thrown at them that Skint they shall never be again. **(AC) 8**

NU YORK NU SCHOOL

Sm:)e, USA

CONCEPT: A drum & bass uprising from the fertile pastures of New York's newly-junglised underground. **KEY PLAYERS:** Fresh stateside talent, Jamie Myerson rinses out in style with "Music For The Lonely". Double A and Twist come in with a sub-tropic tear out on "Border Patrol" while Jason Mouse provides the meltdown with "Better World". **USEFUL SUBS:** Rollin' fillers from DJ Ani and The Shooter. **VIEW FROM THE TOUCHLINE:** Enough kick-ass basslines to keep those UK producers on their toes but maybe junglist Stateside should think about developing their own sound. The future sound of NYC is in these hands, after all. **(RN) 7**

SOUL SURVIVORS

Telstar

CONCEPT: 44 classic Northern soul tracks compiled by Russ Winstanley, the original DJ at the scene's now-defunct Mecca, The Wigan Casino. **KEY PLAYERS:** Gotta be Frank Wilson's "Do I Love You", possibly the world's rarest ever seven-inch, currently valued at £5000!! You'd have to be Richard Branson to afford every tune here in its original format. **USEFUL SUBS:** Oodles of classy, brassy, balmy soul that had em poppin' pills and throwing Seventies dancelfloor shapes like acid house was just around the corner. Gloria Jones' "Tainted Love", Al Wilson's "The Snake" and Jimmy Radcliffe's "Long After The Night Is Over" are just three examples of the nuggets on offer. **VIEW FROM THE TOUCHLINE:** Enough to make you windmill your arms in the air and star-kick from here to eternity. Absolutely E-fuckin'-ssential. **(CB) 9**

BOOMING ON PLUTO: ELECTRO FRO DROIDS

Virgin

CONCEPT: Sonic connoisseur, David Toop takes on the task of nailing down that slippery genre, electro and its subsequent ingestion into dance music. **KEY PLAYERS:** Afrika Bambaataa's "Planet Rock", naturally. Plus the boomastic Mantronix and Hashim's classic stuttering "Al Naayfiyeh". **USEFUL SUBS:** Nu skool scientific voyages from Jedi Knights, Future Sound Of London and The Black Dog. **VIEW FROM THE TOUCHLINE:** A veritable Hansard for aliens and sonic travellers alike. **(RN) 8**

DERRICK CARTER - THE COSMIC DISCO

Mixmag

CONCEPT: Evoking the essence of Chicago, legendary jock/producer Carter offers a global collection of upfront, cheese-



LOGICAL PROGRESSION 2

Good Looking

CONCEPT: LTJ Bukem and the Good Looking crew fast-forward into drum & bass hyperspace, with part two of their peerless collection. **LINE-UP:** Good Looking jock Blame oversees a fluid, home-listening mix on disc two while the first CD is the unmixed version. **KEY PLAYERS:** 100% exclusive alert!! While, of course, the don Bukem himself is fully up to scratch on "Atlantis (I Need You)", don't miss out on PFM's post-nuclear meltdown of the rave theme, "Love And Happiness" and Source Direct's meticulous production on the excellent "Complexities" excursion. **USEFUL SUBS:** A dream sequence from Blame's own "Visions Of Mars" to Nookie's lithesome "The Breeze". Good Looking MCs Conrad and DRS fulfil duties on the mic. **VIEW FROM THE TOUCHLINE:** Forget the hype, the hot air and the blather surrounding Logical Progression's supposed shift to "mainstream" clubbing. The future starts here. **(RN) 9**



free supra-disco stormers.

KEY PLAYERS: The Carry On filter disco of Jedi Knights' "Big Knockers", DJ Sneak's "You Can't Hide From Your Bud" and the sumptuous, strobing simplicity of "Glitch City" by Chord Symbols. **USEFUL SUBS:** The African accapella of Jephthe Guillaume's "The Prayer" and Carter's own mix of Cajmere's fantastic groover "Only For You". **VIEW FROM THE TOUCHLINE:** Carter proves why he's hotter than hot. No edits, no overdubs, just one man and his tunes. A clever, quality mix indeed. **(KW) 8**

LOVE JONES

Columbia

CONCEPT: Hip hop soul compilation for film of the same name. **KEY PLAYERS:** Fugees singer Lauryn Hill takes it to the top with "The Sweetest Thing", Backstreet Soul's cappuccino title track and Me'shell Ngeocello's mellow smooth, er, "Mello Smooth". **USEFUL SUBS:** Dionne Farris croons for her life on "Hopeless". Duke Ellington and John Coltrane's gorgeous jazz lullaby, "In A Sentimental Mood". **VIEW FROM THE TOUCHLINE:** Blissful. The soundtrack for summer. **(RN) 9**

BUGGIN' DA BEATS

Moonshine

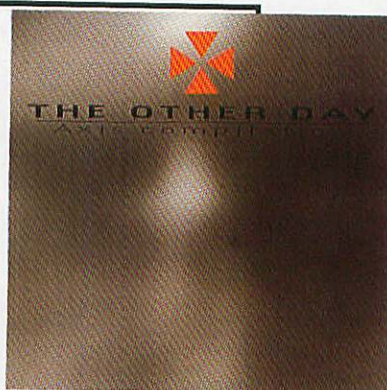
CONCEPT: 16 tracks of shuffling, curvaceous, eminently sexy house, all capable of transforming your living room into a heaving den of hedonistic mayhem at the push of a button. **LINE-UP:** Chicago's DJ Sneak, the big fella whose grasp of deft in-the-mix shenanigans is almost as mighty as his pies-enhanced waist measurement.



THE OTHER DAY

Axis

CONCEPT: Techno maestro and former UR man Jeff Mills gathers together some of his finer moments that shook the world of dance. **KEY PLAYERS:** Two brand new tracks, the gentle lull of "Sleeping Giants" and the scarier "Medusa". Plus classics that, for many, have redefined the way they think about this music, including the seminal "Growth" as well as the tripped-out ambience of "Solarized" and Mills' "theme" for his own life, the immaculate "Spider Formation". **USEFUL SUBS:** Both the corrosive and ambient sides of Mills get an airing with "Gamma Player", "i9", "Humana", "Gateway Of Zen", "Inner Life" and the sweet simplicity of "Childhood". **VIEW FROM THE TOUCHLINE:** If you're a Mills spotter, you're probably already noting the omissions. For the rest of us, it's the perfect chance to hear some classic tunes on which the very core of modern techno turns. **(CB) 9**



BILLY NASTY - RACE DATE E.T.A.

Avex

CONCEPT: First of three planned mix-ups from chunky house 'n' banging techno fusion maestro, Billy Nasty. **KEY PLAYERS:** Spira's "The Pimp" gives no mercy. Planetary Assault Systems' "In From The Night" should have em gagging for more on the podiums. **USEFUL SUBS:** The Trancesetters rumbling monster "The Search", Sourmash's "Leap Of Faith" and the Nasty man himself in his Pom E Granite alter ego with "Officer Squiggle". **VIEW FROM THE TOUCHLINE:** Chugs happily along in all the right places and is sure to keep the Nasty fans happy. **(KW) 7**

ALIEN UNDERGROUND

Kickin'

CONCEPT: Global snapshot of the new direction in "science fiction house music", whatever that might be. **LINE-UP:** Back 2 Basics and Love To Be Stalwart Rob Roar selected the tunes. **KEY PLAYERS:** Watchman's monstrously large "Cut The Midrange", the rollin' house of Club Illusions' "Overdrive" and Josh Wink's remix of Tamburi Project's "Tamburi". **USEFUL SUBS:** The Stickmen remix of "Higher" by Mathumatix. The pulsing acid tones of Omegaman's "Rescue". **VIEW FROM THE TOUCHLINE:** Pretty much cheese free, although kind of underground in an overground sort of way. Which was nice. **(KW) 7**

WAYOUT CHAPTERS

Hardleaders

CONCEPT: Hardleaders unveil their new line of potential mercenary break munchers with the odd trusty trooper thrown in to keep em on their toes. **KEY PLAYERS:** Full-on exclusive nonsense hardness. Capone still shows who's boss on the rampaging gangsta funk of "Paradise". Served Chilled thrash out the cardiac horror beats on "Jacquera" and Decoder go all abstract on the overdrive epic of "Vapour Duo". **USEFUL SUBS:** Venom, Spies Like Us and old sweats Forumal 7 and TDK add some jump-up to the angry atmospherics with some fiery, wobbling bass monsters. **VIEW FROM THE TOUCHLINE:** Loud and lewd rinse-outs with spatial speckles, some needing further development. But there's plenty of wholesome big-chested attitude to experience. **(DB) 7**

FOUNDATIONS (COMING UP FROM THE STREETS)

Feedback

CONCEPT: Ken Downie aka The Black Dog rounds up an impressive herd of dance music for a righteous compilation to benefit the Big Issue and the country's homeless. **KEY PLAYERS:** All 24 tracks are exclusive or very rare with Orbital's "The Tranquilliser Busy Tranquilliser" and the Black Dog mix of Radiohead's "The Talk Show Host" standing out as must-haves. **USEFUL SUBS:** Eclectic electronica from Underworld with "Spikee" plus 808 State's "Mondays" sitting comfortably alongside vintage Moody Boyz on "March 19th" and some Guy Called Gerald making "Mellow Madness". **VIEW FROM THE TOUCHLINE:** Spare a few coppers for these rare gems and help stop homelessness being such a big issue. And groove like a mad thing into the bargain. Right on! **(RDB) 8**



extremis nal

hal featuring gillian anderson

extremis

includes gattara remix

12.5.97

[illegible]

the album

future

a journey through the electronic underground

featuring

hal (featuring gillian anderson) fluke photek fsol
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mu-ziq hal william orbit the sabres of paradise the grid
brian eno / jah wobble paul schutze brian eno
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2 mc set 2 cd set

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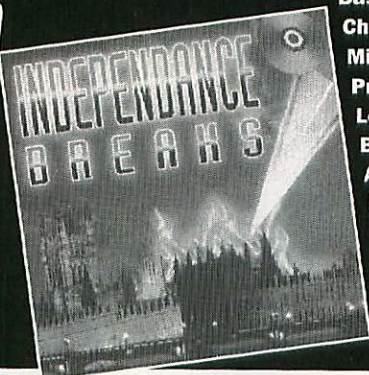
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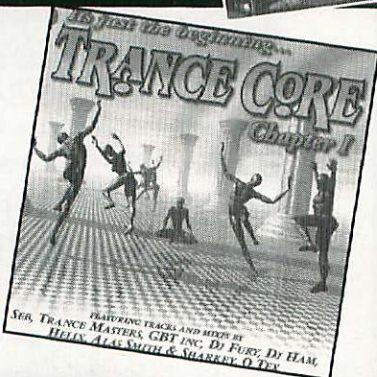


Bass Gunner - TIPPER
Chemical Meltdown - OMAR SANTANA
Miami Breaks (The Tipper Remix) - P.S.S.
Progressive Sounds Of The South
Louisiana Hayride - SILICON VALLEY DEF STARS
Blazer Beats - ROXY BREAKS
Air Guitar (Original Mix) - FROG JUNKIES
Humaniser (B Sides Mix) - HUMANISER
Six Pak (18 Inch Bass Mix) - TIPPER
Nine Ways (Breakbeat Mix) - J.D.S.
Quick Release - QUICK RELEASE • Pulse - REEL DJS
Scared - ALTERED STATE LP TOT 49 • CD TOT 49

JUMPIN' & PUMPIN'

Trance Core

Chapter 1

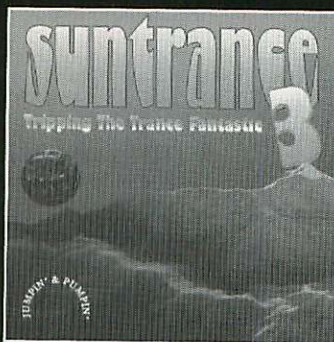


Rainbow Island (Friends, Lovers & Family Remix) - SEB
Dreamland- Q-TEX • Movin' On - CORTEX
Whistle Tune (Hard Trance Mix) - AURORA 7
Natural Born Killer (Hard Trance Mix) - DOMINION
Acid Sunshine - TRANCE MASTERS
Better Day (Trance Mix) - GBT INC
Revolution - DJ FURY • My Mind (Helix Mix) - CRU-L-T
Music's Hypnotizing (Exclusive Mix) - DJ HAM
Before Your Eyes (Tekno Dread Mix) - HELIX
Truth - ALAS SMITH & SHARKEY
Oresis (Parts 1&2) - CICERO
LP TOT 47 • CD TOT 47 • MC TOT 47

JUMPIN' & PUMPIN'

Scared (POB Seismix) - SLACKER
State Of Mind - FLOORPLAY
Extraterrestrial Lover (Trance Mix) - SHAMANIC TRIBES ON ACID
Running Up That Hill (Canyon Bluenote Remix) - LEVY 9
Kaleidoscope (Original Mix) - ART OF TRANCE
L'Architecture - SOUTH OF TRANCE
Great Ruaha (Incredible Voyage) - VEE
Canis Loopus (Thousand Rains) - YEKUANA
Amplexus (Billy Kiltie's Limbo Mix) - ENTROPIC
Everything (Big C's Sunset Dub) - TALLULAH

LP TOT 48 • CD TOT 48



Suntrance Volume 3

Casa de Samba

Volume 2

Urban Haze (City People Mix) - BASEMENT JAXX
Look Who's Loving Me (Smokin Club Mix) - SMOKIN' BEATS
Latin Seoul - DJ SNEAK • Congo - RIVER PLATE SAMBA ORCHESTRA
Red Raw Latino Shakedown - ATLANTA • Montayo - AGORA
Spy In Rio - LEO LAJ AND MR BEEF
Symphony Del Ritmo (Epic Mix) - BUG PRESENTS PASCALS BONGO MASSIVE
The Latin Track (Breakdown Mix) - SECOND NATURE
New York New York - MASTER BUILDERS LP HIGH 6 • CD HIGH 6



MindFluid jazz newbeats

Vol 2

Scat Attack (UFO'S Why Not? Mix) - MONDAY MICHIRU
Derek Jarman Blues - GHITTONI • At Home In Space - FILA BRAZILLIA
Pleasure & Pain (Peshay Remix) - PROJECT 23 • The Creator Has A Master Plan - ROUTINE
Blowin' It - THE HERBALISER feat. CHRIS BOWDEN • Jazz Hypnosis - FIRST PRIORITY
Cosmic Jam - DJ FOOD • Tutta La Notte - ZONA 45
Mind Fluid (Nuyorican Soul Shock Mix) - NUYORICAN SOUL
Let The Hustlers Play - PULSE & TANGO
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words **Calvin Bush, Andy Crysell, Rachel Newsome, Rob Da Bank and Ben Turner**

KID LOOPS

Experiments Parts 1 and 2
All Good Vinyl

ALL good things come in twos. Two's company. Two appropriate adages for this two-volume slice of breaknology from the increasingly sharp-shooting Kid Loops. Each track is a collaboration, with three jungle-inflected licks touched by the hands of Kumo, Pim and best of all, Local Zero, while Grand Central's Chubby Grooves help provide a whip-cracking piece of downtempo action. Probably the best release yet on R&S's experimental offshoot, All Good Vinyl. **(CB) 8**

Roger S: "Side one is very dark, minimalistic drum & bass with jazzy vibes to it. It's almost trancey at the same time. My favourite on Part 1 is 'First Taste', it reminds me of Roni Size, only funkier and more percussive. Part 2 is a lot lighter than the first one. Side A is a combination of d&b and trancey elements. The B-side 'Can't Get You' is more of an ambient trip-hoppy sort of track. It doesn't have a lot of balls." **7** (for Part 1) **6** (for Part 2)

VINCE WATSON

2nd Innovations
Rotation

NOT experimental. Not off-the-wall. Just pure, Dave Angel-influenced techno with a fiercely melodic edge which confirms Glasgow's Vince Watson is indeed part of the city's never-ending pool of outrageously good talent. The snares and basslines make for the dancefloor at whippet-snapper pace, but Watson's command of hypnotic synth lines and swirly, atmospheric breakdowns make all four tracks killer loops. Spin spun sugar. **(CB) 8**

Roger S: "You can definitely tell this boy has been influenced by the godfathers of the Detroit techno scene. It's a very Derrick May and Juan Atkins-sounding vibe. It's perhaps retro-sounding for that reason, but the percussion is cool. More of a twist would have been nice." **6**

JUNO REACTOR

God Is God
Blue Room

"GOD Is God" features the vocals of Natacha Atlas, the talents of South African musicians Amampondo and the remixing skills of Belgian CJ Bolland. A taster for the forthcoming "Bible Of Dreams" album, this is one for those who, like Juno, have abandoned the overly psychedelic, but are still in search of that last, big trip. **(DF) 7**

Roger S: "The main version is a combination of Ophra Haza-like vocals over slow-down Deep Forest kind of vibe. That's okay, but it has been done before, so I'm not impressed, and it's too fast. CJ Bolland's mix would definitely work in a techno club, though." **5**

OLIVE

You're Not Alone
BMG/RCA

HEAD straight to the Rollo And Sister Bliss remix, where a pleasantly sophisticated and perfectly produced pumpathon will ensure your dancefloor need never be half-empty again. Tranceheads, meanwhile, will enjoy Oakie's double mix effort at welding d & b to Euro trance, his dub is perhaps the one that best bridges the gap. Sure to

HE'S the owner of Narcotic Records, one third of the much-revered S-Men (the DJ Sneak and Junior Sanchez six turntable remixer posse) and pioneer of the jazzier, funky, swinging house style. His landmark releases include Underground Solution's "Luv Dancing" and Incognito's "Give It Up". Currently diversifying his DJing and production style, with influences from every thing from funk to jazz and with a huge emphasis on all things latino, he's here to review this month's releases. He's **ROGER SANCHEZ**, and he's one cool *hombre, verdad?*



absolutely massive. **(DF) 9**

Roger S: "An interesting record. First of all, I really love the vocals, they're very emotional. I'm not sure Oakenfold's intro suits the rest of his mix, though, it might have been better to keep the whole thing drum & bass. The Rollo and Sister Bliss mix is funky, while keeping that European influence. The a capella is great." **7**

CHESHIRE CAT

Bite The Dust
Higher Ground/Columbia

MR Cat, long-standing figure of the British sound system scene and Leftfield tour artist provides his debut single for Sony. "Bite The Dust" rolls and reverbs in a mid-tempo dub style, complete with righteous vocals and sing-a-long chorus. Bristol junglists Smith and Mighty pick up the sub-bass element and turn in an upfront drum & bass version and a very chilled "Mighty Rockers Mix". **(RDB) 7**

Roger S: "The first track on the second side is a jump-up ragga dub; the sort of thing you might expect in the middle of a Goldie or Roni Size set. The reggae version is cool, too, it's very Shaggy-esque. For me though, it's straight to the dark stuff." **7**

TRANSA

Enervate/Perpetua
Hook

ABERDEEN'S Hook are quality producers of seamless Euro trance which is great for mixing into harder, acidic numbers as well

as spacing out progressive house sets.

Here, though, "Enervate" is far too reverential for its own good, while "Perpetua" is strong, but not strong enough to lift the twelve to the level of the imprint's previous output. **(DF) 6**

Roger S: "This is a full block of Cheddar! Euro-y trash! One side is a total rip-off wannabe of Faithless, without half the class of their stuff... the other is, well, I don't really know. I wouldn't look at this twice. No way, man!" **3**

HACIENDA

Diskoking
Harthouse

HACIENDA, the German duo, Jurgen Kadel and Marcus Finger, (not the northern club), exhale an ethereal sequel to their acclaimed "Sunday Afternoon" album. Disco after a double dose of valium. Kings of their own palace of aural pleasures. This is the calm before the storm. **(RN) 8**

Roger S: "The Ian O'Brien mix is a beautiful, jazzy, very New York City loft vibe. It's fantastic easy-listening house but without being boring. This one is the cut to drop during a deep, late night set. Definitely up my street." **7**

DURAN DURAN

Out Of My Mind (Oakenfold Remix)
Virgin

OAKIE'S penchant for soundtracks is well-documented, so no surprise, then, that he and Steve Osbourne were called to the

Saintly duty of updating the bleached wedges of Duran Duran. The track emerges much as the studio must have wanted: a modernish work-out which is unlikely to offend anyone. At the same time, though, it's unlikely to send anyone into "Rapture". **(DF) 6**

Roger S: "This is good soundtrack music, not something I could drop within my set, but it works well for what it is, a cut-off of a soundtrack. Oakenfold did a cool mix, it's got some interesting hip-hop beats in there. It will do nicely on the radio!" **6**

ASYLUM

Gemini Twins
Big Dada

A MIXTURE of wavering accordion, mellow pipe sounds and a Hawaiian organ provide the kaleidoscopic backdrop for the debut offering from Big Dada Recordings. The laidback instrumentation clashes with the poisoned message from these proficient British rappers and the splatters of scratching only goes to increase hope in the domestic hip-hop market. The Empire Strikes Back. **(RDB) 8**

Roger S: "Kind of cool. This is almost like a combination of Portishead and surf music! Unfortunately, me being the East Coast American that I am, I have always a hard time dealing with English rappers... there are a couple who are okay, but these two here just don't cut it for me." **5**

HUTTON DRIVE

Escapades From The End Of The World
Soma

THE next generation of Glasgow talent (see also Vince Watson) are currently busting up electronica's hierarchy like a devil-may-care runaway train and Sub Club resident Domenico Capello is no exception it seems. Four tracks here. Two are immensely beautiful yet strategically unique deep flavoured House, one a distortorama Lionrock-style freak-out and the last a Black Dog-influenced experimental breakbeat wobbler. Very different indeed. **(CB) 8**

Roger S: "I've always liked Soma for their belief in the music, they always stick their necks out musically. This EP is kinda cool but a little bit obscure... it's dark and dirty. 'Tambour' is old school, Detroit/Chicago sounding stuff. Alright, but not the best they have done." **5**

SWIFT

Analogue
Suburban Base

PROMISING Kool FM wildchild, Mampi Swift has developed a range of apocalyptic incantations which must surely give No-U-Turn a run for their money. Serrated basslines are pummelled out of shape and drums are maccheteed to death without losing any dancefloor appeal. Prepare for alien abduction. **(RN) 7**

Roger S: "I love Suburban Base, a lot of their stuff sounds as evil as hell! This is something on a tech step you'd expect Grooverider to drop... in fact I think I heard him do just that on Thursday night at The End a couple of weeks ago. The overall vibe is like some sea monster coming out of the depths! A must for tech-step heads!" **7**

Key 10 space shuttle 9 stealth 8 concorde Jumbo 6 137 5 Fokker 4 supurith camel 3 cessna 2 hang glider 1 bungee jump 0 budge the helicopter

TEN CITY

All Loved Out (Joe Claussell Mix)
Ibadan Recordings, USA

JOE Claussell proves why he's as hot as Tiger Woods, here following his work on he and Stefan Prescott's mighty Spiritual Life label. This is the first of many reworks of Ten City's divine back catalogue, a remix album project which Claussell is the official executive producer of. An outtake from this overhaul rework on Ibadan sent shockwaves through the deep house world when it appeared on an ultra-rare one-sided Spiritual Life promo before Christmas and, at long last, it's yours for keeps. Claussell utilises those emotional "On and on" vocals from the off, layered beautifully over sparkling percussion until the beats drop out and you're left with five minutes of instrumental bliss. Flip the record over for a full ten minutes of piano heaven. If a line-up featuring the handiwork of Byron Burke, Byron Stingley and Joe Claussell doesn't grab you, then go back to watching dance music on "Top Of The Pops". Yes, I'm all loved out. **(BT) 10**

Roger S: "This is like a gentle breeze, it's very soothing and calming... more late-night stuff again. Ten City has always been one of my favourite house groups. The vocals are brilliant, this is the perfect record for when you're going to the beach, or when you light up with some nice candles and chill out. This is a track for taking the special one back to the pad!" 7

**muzik's** **vital**

INDIA

La India Con La Voe
MAW

AN alluring *menage à trois* between Nuyorican prophets, Kenny Gonzalez, Louie Vega and Vega's ex-wife and top diva, India. The ensuing percussive riot xeroxes a rowdy carnival spirit straight from the streets of Puerto Rico. Yes, it's been done before but "La India..." still boasts enough rumba to shake yer maracas 'til dawn. **(RN) 7**

Roger S: "When this came out, this was one of my biggest records; once again the Masters had managed to marry the whole Latin-Cuban-Puerto Rican vibe with the tribal. Not as big as "River Ocean", but it still holds its own. The horn stabs are very reminiscent of Ceven Fisher. Definitely the vibe I'm into when I play out." **7**

DAVE ANGEL

This Is Disco Island

A COMPLEX layered intro plunges into a thumping glitter-ball of melodic, jazzy techno. The basic groove steams along under alternate sax and piano excursions and the vocal "Disco" refrain. Ian Pooley's "Hyperdisco Remix" uses a walking bass to add another dimension while Dave's own reworking turns a tougher corner. Relit my fire. **[RDB] 8**

Roger S: "I really like a lot of stuff that Ian Pooley does, but I'm not too crazy about this particular mix. This record is alright, but it's also on the cheesy side slightly. No, not the best I've heard" **5**

CHEZ DAMIER

Close Distance

PARIS meets Chicago via Detroit and New York as ex-Kevin Saunderson collaborator, the smooth Chez Damier deep sea dives the global groove. Re-surfacing with a blunted garage classic, "Close" is where tripped-out vocals *synch* into the track's meticulous fabric like a hand in glove. Intergalactic boogie. **(RN) 8**

Roger S: "Very Larry Heard-ish, this is a great chill-out track. An excellent one for those late night sessions, or one to chill out to at home. The deep sound of Detroit or Chicago, and you can't go far wrong with that, can you?" **7**

EXIT EEE

Epidemic Remixes

No Respect

The original amy-l-snorting original is still the best, before you ask, but like any old queen, this cut shows its age under close scrutiny in the harsh daylight of your living room. More to the point, hasn't everyone already got this one, anyway? A strong, modern re-

working was what we needed. We didn't get it. **(DE) 7 (for the memories)**

Roger S: "Euro cheese again! This is definitely not my vibe! This is far too Euro-y and cheesy! Cheddar! No!"⁴

YOUNG AMERICAN PRIMITIVE

Pangea

Sound Proof
 "PANGEA" is a gem. To hear it at home with a glass of vintage Salmon-Billecart and your favourite person is a 10 minute delight of nirvanic proportions. To hear it out, though, rather leaves you grinding your teeth in anticipation of the next mix. Horses for courses, as they say. I'll stick to riding indoors, thank you very much. **BBB**

Roger S: "Pangea" is very soundtrack-oriented, I liked the way they flipped the beats, it was very cool, spacey and trancey. You could definitely play this on the chill-out tip. Head straight for that one and enjoy" **6**

JAY-Z FEATURING FOXY BROWN

Ain't No Playa (Ganja Kru Remix)
Northwestside

JAY-Z is the only man left in New York City with his own independent rap label. Showing off his talents on this one-sided platter, he battles it out with the foxy Foxy Brown over the Ganja Kru's bouncing basslines. "Ain't No Playa" moves swiftly from one court to the other in a kind of nursery rhyme "call and response" exercise, showcasing the possibilities of blending together rap and jungle. Guaranteed floorfiller material. **(RDB) 7**

Roger S: "For me the original is always going to be the favourite, it's one of those New York *"bump it in the back of the Jeep"* tracks. I would have almost have preferred the remix to be a dub rather than a full vocal, though. Here the vocals are lost against the bass sound" **6**

BUSTA RHYMES

Do My Thing

Elektra

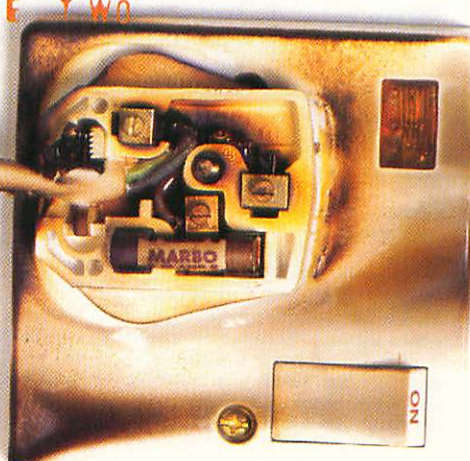
WOOOO-HAA-ARRRGH... urgh... er... Despite the snarling, Busta Rhyme's macho posturings seems to have drooped somewhat since his mega chart hit of 1996. Hull beat junkies, Fila Brazilia, however, arrive to save the day with their blessed out funk and languid breakbeats in sufficient quantities to keep us all in check. Incoming the (north) East Coast. **(RN) 7 (for the Fila Brazilia remixes)**

Roger S: "Busta is one of my favourite rappers out there just now, and I love this particular record. The Fila Brazillia mix is absolutely dope on the chill drum & bass vibe. The original version is, well, what can I say? It's Busta!" **8**

[illegible]

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CONTINUOUS MIX BY BOY GEORGE
RELEASED 1ST APRIL 1997 CD/MC
DISTRIBUTED BY VITAL/CHARGED



T-ERA

El Tren
Loaded

PROGRESSIVE stars of the moment, and inheritors of the long-lost Paul Daley leather trouser era of bangin' house and proper Es, the Slacker boys (aka El Tren) turn in a cut that's bound to fire the underground. Once again, the original mix is the best. Now I wonder if Justin Robertson would still dare to remix stuff like this. **(DF) 7**

Roger S: "If you're into the BT or the Sasha vibe, you'll like this. I hate using titles, but this is an 'epic house' kind of thing. 'El Tren', which means 'train' in Spanish, starts off okay, but goes out of key as they start throwing things in. The B-side is average." **5**

MARY J BLIGE

Love Is All We Need
Universal Vibe

TEN (yes, ten!) mixes of Mary's latest offering are laid out before us. Boris Dlugosch's "Hard On Dub" is the most probable dancefloor favourite, while Mark Picchiotti's slightly more garage-based reworkings still swing. The mixes compared with the original, however, are merely rowdy gatecrashers at Mary's and guest rapper Nas' hip-hop soul barbeque party. Roastin'. **(RDB) 8**

Roger S: "What can I say? Mary is the queen of hip-hop soul. Once again she hits the spot on the r&b tip, this time in the illustrious company of Queensbridge, from my part of town in New York. My favourite mix is the funky, dark Instant Flava reworking. Of the house mixes, Boris Delugosch is very jazzy, and his mix is most in keeping with the original vibe. It's just what you'd expect, but no less effective all the same." **7 (for both sets of mixes)**

SYMETRICS

Life Goes On
Skyway

THE new project from Charles (Love From San Francisco, Furry Phreaks) Webster, which usually means three jero-boams of champers and a three-day week in celebration here at the Muzik office. The original, with its prog house leanings and Sara J's vocals, may not be to everyone's liking, but Herbert gets back on top form with a warped remix which bends the sinewaves of house until they hurt real good. Webster's two remixes also take things into "way deep" territory. **(CB) 7**

Roger S: "I've been checking these guys out for a while, and they've consistently come out with slammin' productions. The vocal version has a very dark, funky bassline with a jazzy feel. One for the late night set which would also work really well as you build up your set." **7**

JUSTICE AND TERTIUS

Chains
Modern Urban Jazz
Chains/Asylum Seekers
Modern Urban Jazz

A MEETING of two very great jungle minds here as Icons' Tony Justice takes Endemic Void's Danny by the hand and the pair march swingingly into "dark jazzy shit" land. What makes this pair stand out from the regular "knock-'em-out" pack is their unswerving dedication to utilising new sounds, springing sudden surprises, combining the dread bass of "dark" with the freestyle shades of jazz. Original stuff from real originals. **(CB) 8**

Roger S: "Another on the great soundtrack vibe. Their tracks are very experimental, and very cool. I love the beats on 'Asylum Seekers', and once again it's a great atmospheric album-style cut. I could hear this one on a Levi's commercial." **6**

PROPELLERHEADS

Spybreak
Wall Of Sound

Wall Of Sound hang on to their goldmine long enough for the Propellerheads to give birth to "Spybreak". A sinister Hammond organ vies for attention with funk-ed-up bass in this breakbeat voyage through the underworld of espionage. Not close to "Take California", though the flipside "Velvet Pants" is a smooth operator with breakbeatnik "groovy" samples riding the trademark Prop's rhythms. The finale "Clang" is a minimal "spastik"-ated number. Pukka. **(RDB) 8**

Roger S: "The Propellerheads are definitely one of the leaders of the breakbeat revolution. I heard them perform all these tracks in Cannes earlier this year. This is very Ian Fleming-esque, full of Bond references. Really, really interesting." **7**

PRESSURE DROP

My Friend
Hard Hands

"UNCUT Anger", "Dehumanisation", "Alienation"... perhaps these boys should seriously consider seeing a doctor. Or maybe it's just that Pressure Drop's vast sonic range can't help but take them to the edge of sanity. Imagine Stravinsky encountering Leftfield in a South London drinking den. Or militant breakbeat maelstroms climaxing in an appointment with Darth Vader. This is the bomb. **(RN) 9**

Roger S: "Once again we're going into the soundtrack department here, but unfortunately this one is rather average on the whole. I like people who can cut up the beats rather well, but this is just about adequate. The noises are okay, but that's about it." **5**

VICTOR CALDERONE

Give It Up
Limbo

OKAY, so just about every single this month with a remotely US flavour bears the imprint, "The Tune Of The Miami Winter Music Conference", but let's make no bones about it. "Give It Up" is probably the Number 1 contender for the title. Somewhere between Alcatraz' "Give Me Love" and the urban sound of Maurizio on an NY garage tip, this is trip-heavy hypno-house at its finest. Simple, explosive stuff. Da fuse is already burning. **9 (CB)**

Roger S: "I've been hammering this track for months now, it's one of those records that house, techno and tribal DJs all like. Originally out on 8-Ballm it's got funky Latin and African percussion with some dark, mutated synth stabs and a dark breakdown in the middle. As tired as I am with the big snare breakdown records, this one does the job. Loads of energy! Never leaves my crate!" **8**



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RELEASED: END MAY / EARLY JUNE 1997

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VOLUMES 1&2 FEATURING ROBERT MILES, ALCATRAZ, FULL INTENTION, SWING 52, FUTURE FORCE,
DJ MISJAH, THE MIGHTY DUB CATS AVAILABLE IN PURPLE HOLOGRAM BLOCKED PACKAGING.

VOLUMES 3&4 FEATURING BBE, TORI AMOS, THE ABSOLUTE, BYRON STINGILY, KIM ENGLISH, SUBMERGE, LEFTFIELD
AVAILABLE IN LIME GREEN HOLOGRAM BLOCKED PACKAGING.



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trainspotting

10 pages of underground reviews



TWISTED
united kingdom

NYLX FEATURING LULA GRELHADA

Mushrooms

Twisted

A crazed production shared between Danny (He hurt us so bad in Miami) Tenaglia and Underground Sound Of Lisbon with a rejuvenated Johnny Vicious stepping in with a monstrous remix... A drug-fuelled tale of poor Ms Lula trying to climb into the speakers at Twilo. It's dark, druggy, hard and a wee bit cheesy... Perfect in fact. **10**

singles

URBAN SOUL

What I Gotta Do
King Street

Would have been Vital Single if it hadn't been for those top little fellers at the Twisted party. Real soul music with a four to the floor beat, Roland Clark's ever soulful voice sits perfectly with Eric Koppers classy production and the track-cum-vocal hard mix from Prophets Of Rage. **9**

IAN POOLEY

Calpo EP

NRK

The second of this month's release from the excellent NRK, Germany's most famous new imprint sees Germany's most famous trackhead come over all wild pitch and a bit "Sueno Latino" on "Gimme Sounds", while the filtered and mashed to perfection "Calypso" sits nicely in the Basement Jaxx school of distressed samba. **7**

DBX

And Here It Ain't
white label

Kenneth "Dope" Gonzalez' finest solo outing from just a bit back in the day gets the west London Restless Soul treatment courtesy of the ever dependable Asher & McCarty. The original is a block party type fave. This version, at +6, is drawn into a throbbing deep house groove. Essential if you ain't got the original. **9**

SNEAK & DAVIS

POWER PLANT REVISITED

Chord 44

Two of Chicago's favourite sons, DJ Sneak and Roy Davis, revisit the scene of one of last year's finer disco/trackhead moments. Very up and party-orientated, Davis plays it funkier while Sneak grinds things up a tad. Two masters at work indeed. **8**

TWO TRIBES PROJECT

War Song/Wind Jungle

Prescription

Ron Trent teams up with that man Roy Davis on the deep but ever so funky "War Song", a record which played to the right crowd by the right DJ will make you forget about the embarrassments which

pass as uplifting house. Going solo on "Wind Jungle", Trent keeps things mellow, black and soulful. Quality shit. **9**

DEEP FREEZE

PRODUCTIONS

New York Sex Drug Fantasy

Sure Shot

Another quality UK house outfit, the Deep Freeze lot draw out the old "Say You Will" break (a club classic to all you old school fans) and turns it into this filtered hunk of funky house. Told you what a name can do for suckers like me. **8**

JOHNY FIASCO PRESENTS

Deep State Volume II

8 West

Four tracks, three of good deep house grooves with jazzy overtones and analogue sounds, the fourth though, "Dee Daa", is Fiasco at what he does best. Funky, phat 'n' fun, bumpy grooves with a disco feel and a great little scat. Sometimes fun is better than deep. **7**

GEORGE LLANES

Big Apple Circus

Narcotic, USA

The old Paradise Garage standard, "Free Man", gets a bumped up Nineties disco job courtesy of the upwardly-mobile George. On the flip, the Sneak-affiliated Unabomber takes things on a seriously bass-driven phuture phunk ride filtering the groove to uncharted depths. **7**

ELECTRIC IMBALANCE

ALL-STAR

All Fucked Up

Acid Green

Coming out of the classic record's crib, this is as mutant as house music gets. Great soulful vocals from the talented Floyd Jones who literally sings about being fucked up. Cranked up drums and distorted rhythms create a truly original slice of British house which looks right back to drug-crazed Chicago nights for inspiration. **8**

MIKE DELGADO PRESENTS

Urban Theory Part II

white label

After going slightly off the boil, Delgado returns with a storming

hard garage EP. "Speeding" has the usual funkiness associated with the man but it also has some great sounds and space which MAW manage on their more experimental dubs. "Dance" is more of the same, while "Get Up" is a gruff soul-sampled trad garage groove. Top EP. **8**

SEVENTH MOVEMENT

Love Traxx

Jus Trax

Those three crazy Italians follow up the New York/Frankie Knuckles fave "Odyssey" with a sexy summer pumped up groove, superb cut-up vocals any house fan with an ear could spot and an overall up and happy feel. Good time black trax. **8**

SOUL ONLY

Come Together/Dancin'

Tronicole

Deep sensation, Colin Gate, teams up with Evan Kelly to produce two sides of excellent trackhead grooves. Filtered and funky but with a commercial edge which should reach the Saturday night discerning punter and not just Johnny Spotter. Great. **8**

GRACE MCATEER

If You Really Want Somebody

Welser

Getting a hiding from the purists, this pumped-up Strawberry Club-

trainspotting house

Reviews by Terry Farley

inspired cover (originally by Liberty City) makes up the lacking sleazy brilliance of the original with pure energy and a great mix from the club's Sharon & Tracy DJ, Tom Stefan. **7**

SUPERCHUMBO

Get This

Twisted

And speaking of the fast up and coming Tom Stefan, his debut on the boringly brilliant Twisted sees him take things very New York, very Tenaglia (without plagiarism) and very funky. With great drum programming and sweeping DJ sounds, it's just the sort of tune Junior Vasquez should be playing at the Arena!!! **9**

GEMINI PRESENTS...

Revolution EP

NRK

The next nu Chicago DJ to break big (à la Sneak & Carter), Spencer Kincy turns out a splendid EP which encompasses the real house scene. Late night grooves meet floaty vibes and (as you

would expect from the guys' live sets) a pumped-up jack track. Will no doubt be played on real house radio by everyone from Sarah H-B to Colin Dale. **8**

JAHKEY B

Turn It To Love

Narcotic, USA

Factory-style garage with diva samples that really get bad in it's "Nitebreeds Mongoloid" lick from nu boys Romero. There's also a fat funky acidic bassline to die for. **8**

MITUE FEATURING LOUIS

LANG

More Than Friends

Duality, USA

About the blackest joint currently on the streets for the soulheads who just refuse to let our music be dictated to by the majors. Superb, deep male vocal which works equally well in both Larry Heard's and Bernard Badie's reworkings. Come on all you radio DJs who claim to have house shoes, this is the shit and you have the power. **9**

Dream Date

Top US deep houser JOSHUA dreams up the perfect gig

What is your dream venue?

Well, there are plenty here in San Francisco but if I was to be really imaginative, it would probably be outdoors, in a rain forest somewhere near the equator, anywhere tropical really!

You can move this venue anywhere you like.

Where would you put it?

I'd move it to South America and then take it on Joshua's Tropical Tour. Anyone would be able to walk out of their door into the jungle!

How would you get there?

I've always fancied a bit of a bike trip. Someone would have to carry my records and it'd be hard work, but I'd love it.

Who would be on the guest list?

Ooh, I think I'd have trouble with too many on the guest list, but I'd definitely have my buddy Derrick Carter. The Jedi Knights could come with Gee Most, Consuelo, Angelo from Fishbone and maybe Sun Ra and Miles Davis.

What would you have on the rider?

I'd have loads of fruit and vegetables from around the forest and definitely some herbal remedies from the area!

Who would be the support act?

It wouldn't be a support act as such. I'd love to have Chic playing live with Lee Perry on the mixing board and The Mad Professor. Chicago's DJ Diz would be cool to have along too.

Which songs would you start and end with?

I wouldn't really know until I got there, but maybe my "Sounds Of Hawaii" record which I bought for 50 cents would start the proceedings. The garage version of "Ain't No Mountain High Enough" by Inner Life or a bit of Salsa would wrap it up

Where would you go after the gig and who would you take with you?

Everyone on the guest list and anyone else who wanted to could come and chill out back at mine while listening to some mellow music.

Circulation's 'Chapter 1' is out now on Heard



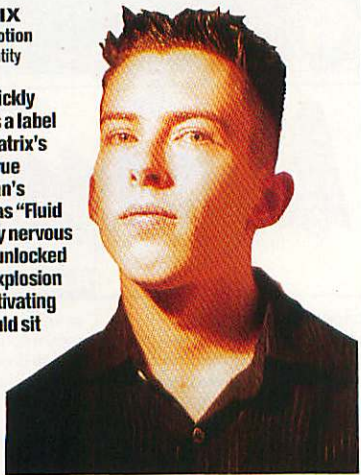
trainspotting jungle

Reviews by Duncan Busto

vital
release

MATRIX
Fluid Motion
New Identity

New Identity has quickly established itself as a label to watch closely. Matrix's second outing is a true testament to the man's exceptional talent, as "Fluid Motion" has a highly nervous ambience which is unlocked by a breathtaking explosion of complex and captivating harmonica that would sit proudly amongst Detroit's finest. "Junk" continues the cerebral expedition. **10**



singles

ANOESIS
Shatter EP
Octopus

The latest successful foray into drum & bass for Octopus sees Anoesis offer up a weighty slab of ethereal jazz, spiced with spiralling sequences, mysterious vocal touches and the deepest subsonic rumblings on "Shatter". "Straker" opts for a stripped-down, moody percussive angle. **8**

JOHNNY L
Piper
XL

Since his reappearance two years ago, Johnny L has delivered a consistently supreme selection of beats. "Piper" is no exception. A haunting collage of disturbing textures, rigidly held together by the most ferocious fuse groove of regimental snares and alien sub-tones. **9**

ORIGINATION
Brace Yourself
Creative Source

A welcome return for this revered moniker, having utilised the Universal and Lexis guises for Looking Good and Certificate 18 respectively. "Brace Yourself" is a blistering future funk monster, brimming with rising synths and expansive chord sweeps, darkly, alarming phase attacks and infectiously energetic electroid beats. Over on the flipside, "Mental Relaxation" provides some wonderfully dynamic freestyle soul inspiration. **9**

THIRD PHAZE
Many Phaze
C.I.A.

Some more exquisite Oxfordshire tech-funk from the C.I.A. mob. The sweet, stuttering rhythms are drenched in sliding synths and intertwining pads, passed through a cavernous echo chamber for some widescreen delirium. The flip has more heart-warming, cinemascopic atmosphere, with an added sonic rush. **8**

UNDERCOVER AGENT
Hypnosis
Juice

Renowned for his deep, dubbed-out bass explorations, Undercover Agent heads into a more frenzied mode with the charged, stepping rhythms and minimal, funky bass warblings of "Hypnosis". Flip over to "Warriors" for a rather more satisfying marriage of chilled melodic washes and subtle synth nastiness. **7**

JMJ & RICHIE
Montana
Moving Shadow

JMJ returns once more to his original partnership after much success with E-Z Rollers and drops an alluring slice of classic, mystical drifting, soaked in huge atmospheric swirls and slender harmonic touches, which finally climaxes with a deft celestial soul hook. "Beyond Therapy" keeps to the theme, but with a greater chill-factor. **8**

HJACKER
Kolab
Autoi

The label's third outing sees Hijacker steer away from his usual Detroit-inspired strategy, according to the press sheet. This course of action often leads to a load of pap, but not in the striking organic synth mangling, disfigured whinings and electroid drum programming of "Kolab". Thoroughly commendable. **7**

FUTURE FORCES INC & FIERCE
Constant
Renegade Hardware

This collaboration between Hardware stalwarts and the increasingly accomplished DJ Fierce brings about the label's finest moment to date. The mesmerising systematic beats of "Constant" are stripped to the bare minimum, speckled with melancholic keys and complemented by a pile-driving, uncomplicated bass groove for optimum intensity. **9**

BOYMERANG
Soul Beat Runna
Regal

Fresh from his Prototype success and just ahead of his debut album, Graham Sutton shows refreshing versatility with the blindingly melodic enchantment of "Soul Beat Runna". Its soaring string arrangements ride an electric groove of rattling beats and grinding bass distortion. Flip to "Mind Control" for some fiery, hypnotic dub funk. **9**

SOUL JAH
Rollin'
Hardleaders

A further dose of big and beefy floor grooves from the mysterious Soul Jah. On "Rollin'", quirky funk stabs and sultry vocal snatches flicker over a thunderous bass hook and ultra-brittle breaks to give that blown-speaker impression. Turn to "Come On" for a firm hammering. **7**

PROCEDURE 769
Lethal Dosage
Reinforced

Yet another gem from Reinforced. So nice to see that big fat R in full effect again. Procedure 769 capture that age-old spirit with

the contorted noise vibrations of "Lethal Dosage", disquietingly splattered above a rugged, clattering beats-groove and the odd soulful, atmospheric texture to release the tension. **9**

I.Q. COLLECTIVE

Mode One
Trouble On Vinyl

More in-demand scorching dancefloor mayhem from this trusty label, as "Mode One's" "Six Million Dollar Man" intro erupts into a sparse workout, complete with unnerving wails, clattering fills and some devilish bionic bass-warping. Check "A.P.B." for similar attitude. **8**

UNKNOWN
AC 12001/2
White

Two mysterious, single-sided white labels of splendid quality to keep you guessing. "Skeleton Keys" is a robust tech-funker, sprinkled with edgy synth wanderings. "Sanctuary" is a slick, melodic affair, laced in shining keys, seductive string harmonies and bold, enigmatic technoid sweeps. Limited to 1,000 copies, so they might take some hunting out. **7**

JOHN B
Slamfunk
Formation

Following up the massive "Sight Beyond", John B switches to New Identity's parent label. Spatial acidic tweaks twist above a solid backbone of chugging breaks on "Slamfunk". "Undertow" treads an aggressive cut 'n' paste path, dominated by swirling noise-blasts and cryptic overlays. **7**

RAGGA & THE JACK MAGIC ORCHESTRA

Man In The Moon (Mixes)
EMI/M4M

Some avant-garde medieval hip hop from Iceland! It's a difficult concept to grasp, but apparently it's catching on. Omni Trio adds that decidedly British flavour, with a serene rolling drum treatment, though Ragga's vocals are a bit Sarah Brightman on acid when taken this far out of context. **7**

ROGUE UNIT

Black Gold
Dee Jay/Labello Blanco

Two pioneering drum & bass institutions move to grant the impeccable Steve Gurley a free musical licence ahead of his forthcoming album. This will do for now, though, as "Black Gold" builds a streamlined groove of sax-laden synthetic jazz fusion. But it's "Memphis" that really stirs the emotions, with it's truly sleazy brass licks and brilliant free-form melodies. **8**

DOM & ROLAND
Resistance
Moving Shadow

Dom and his sampler get very heavy on their latest voyage to Armageddon, draped in huge surreal textures, incisive robotic drums and urgently pounding sub-tones. This is the stuff all good nightmares are made of. "Hydrolocks" explores similar origins, finding time to let off steam with some thunderous distorted bass. **8**

albums

VOYAGER
Future Retro
R&S

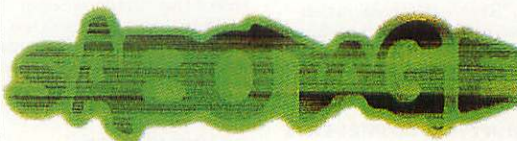
Voyager and R&S dive into the relatively uncharted depths of the artist album. A few fine tracks are included, notably the bewitching dreamland keys of "Hypersleep" and the more abrasive bass funk of "Collect Call". However even the regular insertion of a few mellow, drifts down tempo numbers can't stem the tide of some far-too-similar musical arrangements. **6**

also released

DYLAN - "Witchcraft" (Droppin' Science)
MAJESTIC 12 - "Dirty Harry" (Midlands)
UNKNOWN - "Rez Evil" (white label)
PROFOUND NOIZE - "Soundscape" (Under Fire)
IGNITION - "Friday" (Ignition)
DREAM TEAM - "Clear My Throat" (Joker)
MEATBEATERS - "You Blow My Mind" (Second Skin)
HELEN T - "A.M." (Dee Jay)
PSION - "Black Dawn" (APB)
KINETIX - "White Line (E-Z Rollers Remix)" (Nocturnal)

Night Owls

IAN CONGDON talks up SABOTAGE in Coventry



WHERE:

Planet, Cox Street, Coventry CV1 5PH
Telephone: daytime 01203-226-140, evening 01203-571-211

WHEN:

Monthly. 9pm-2am. £4 in advance. Forthcoming dates are as follows:

17 April - Doc Scott, Marcus E Bloc and Fallout.

1 May - LTJ Bukem, MC Conrad and Tango.

8 May - Kemistry & Storm and Project 23.

RESIDENTS:

We use a number of residents from the area's up-and-coming talent, such as Fallout, Tango, Distortion and more if they get in touch with me!

GUESTS:

Aside from those already mentioned, Ed Rush, DJ Lee, Dom & Roland and J Majik.

DOOR POLICY:

Any person regardless of race, gender, sexuality or dress, as long as their attitude is okay, can come and party.

MUSIC POLICY:

Futurewise, perspective aligned drum breaks, bass flakes and big beat dub takes. In other words, your basic drum & bass.

BEST MOMENT:

Doc Scott smiling while playing here.

WORST MOMENT:

Fabio, Grooverider and Peshay playing in a nearby venue the day after our second birthday party, which ensured a meagre 50 people came to witness the marvellous DJ Lee and Dom & Roland.

CONTENTIOUS COMMENT:

Fuck London and everyone else. Planet is the best club in the country so far.

WHY SPEND THE NIGHT AT SABOTAGE:

We remain true to the underground, yet provide the safest atmosphere in which to enjoy your bad boy muzik at reasonable prices, and all in the belly of the country's top club. This is no mean statement. The reality is that Planet bought the Eclipse building, Britain's legendary first all-night venue, and transformed it from a wrecked shell to the foremost dance venue imaginable. Seeing and experiencing the state-of-the-art sound and lighting is one thing, the rest is way out there. Check it out.

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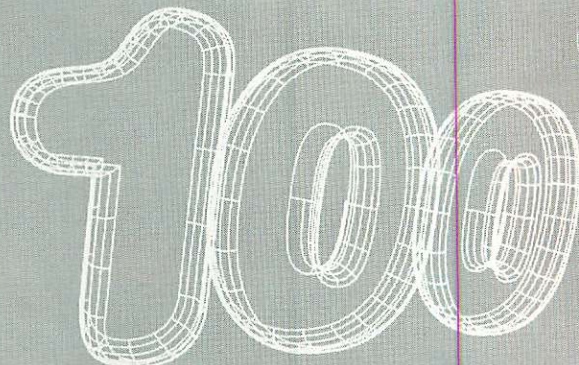
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vital
release

PLANTASTIK
Don't Go Down
Kickin'

One of the leading lights in London's thriving tech-house scene, Matthew B proves yet again that he really is one of the UK's most talented and innovative producers. With no less than five concurrently running 303s racing over some seriously funky-up breaks and an absolutely thunderous kick, this is acid techno at its biggest and baddest. Rougher than Mike Tyson's pit bull on super-strength steroids. **10**

singles

TERRACE
Konnekt Remixes Part 2
Evo-Lute, Holland

The second (and final) installment of reinterpretations of selected tracks culled from one of last years best techno albums. Orlando Voorn turns in a rhythmically inventive sci-fi soundscape, while Edge Of Motion get on the retro buzz with their excellent electro interpretation. Meanwhile, on the flipside, there's some tech-step business from Ballet Mechanique and Human Beings deviously chopped breaks. Quality. **8**

SLICK 'N' FLASH
Stretch EP
Back To Basic

Not to be confused with the chart-topping handbag combo with a similar sounding name. The three untitled tracks here veer from jerky 4/4 house beats to filmic string-laced melodica. But it's the booming 808 subs, nifty percussive licks and irresistibly funky synth hooks which really steal the show. **7**

DJENGA
Djengastyle EP
Tag

Tech-jazz maestro and beer boy extraordinaire Ian O'Brien collaborates with Andy Tytherleigh for the Mad Mike-ish "December's News", before moving into deep house mode with the lush moody chords and mournful strings of "Thought For The Day". **8**

MAUS & STOLLE
Adore
Klang, Germany

More electronic doodlings from Germany's ever-inventive Klang stable. Maus & Stolle's "Adore" forges a dark alliance between languidly drifting atmospherics and gently pulsating 808s, while on the B-side "Pan" layers its Afro-centric soundbites and warped FX over some seriously low sub-bass manipulation. **7**

ROBOTIC MOVEMENT
Find Yourself
Mighty Force

Extremely trippy excursion to the outer reaches of 4/4 innovation from Luke Solomon and Justin Harris. "Find Yourself" merges that infamous Talking Heads bassline with some heavily filtered, endlessly spiralling melodics, before "The Rainbow" hitches a ride into Buck Rogers

territory for some intergalactic Seventies-style space funk. **7**

THE CAUSE
The Black Widow EP
Fragmented

Craig Walsh and Scott Braithwaite team up for four hard-hitting no-nonsense floor shockers. "Third Rail" sets the pace with its wildly cascading tom toms and high-octave hats before the inimitable Jay Denham steps in with a wonky metallic take on the same track. On the flipside there's the frantic jerking of "Logica" and the madcap drum loops of "Recon". **7**

STEVEN CINCH
Mysteries Abound EP
Primat

After releasing tracks for such luminaries as Woody McBride, Freddie Fresh and Richie Hawtin, Ohio's Steven Cinch makes his European debut with this extremely funky four-tracker. "Wired" and "Rooftop" are bleep-fuelled and minimalistic, but it's "Patch Cord" which really rocks things with its quickfire snare action and resonating, monotone acid licks. **7**

PRIMARY COLOURS
untitled
Format

100Hz man Lee dons his techno hat once again for another jaunt into restrained but highly-engaging minimalism. The A-side cut comes across like a stripped-down remake of "Compass" ever-popular "Gliding", while the flip sprinkles sparkling freestyle jazz chords over its skeletal beats and rolling bass. **7**

PURE SCIENCE
Back To Earth
Re-hab

Anyone who's witnessed one of the Pure Scientist's amazing live shows will testify to his astoundingly fluent floor-controlling talents. This time round he layers his ultra-funky basslines and dynamic drum programmes with an emotional, filmic string sequence before kicking out some old school flava on "69030". Pure class. **9**

THE USUAL SUSPECTS
Split Personality
The End

Another fine release from the people that put some fun, energy and top-notch music back into London's overground club scene. Here we see The Usual Suspects

(The End residents Layo Paskin and Mathew B) deliver two tracks of delightfully funky string-laced, acid-tinged, breakbeat-fuelled technotica. **8**

PEBEC
Gurner
Ifach

Deep subterranean vibes from Peter Ford and Marc Broom's ground-breaking imprint. The highly complex, but effortlessly smooth structure of "Gurner" is overlaid with a rolling bass, high cholesterol analogue hooks and mesmerisingly spooky atmospherics. Meanwhile, on the flip "Coupe Savage" conjures up images of spaced-out mutant androids dancing spastically as the sun stretches across a dusty red planet. **8**

albums

ALAN OLDHAM
Enginefloatreactor
Generator, USA

The Renaissance man of Detroit techno closes his Generator imprint with an album which pays homage to electronica's rich past while keeping its sights set firmly on the future. Designed primarily for home-listening, the standout numbers here include the rather excellently entitled "Detroit Techno Must Be Destroyed" and "Evilbitch@mephisto", but every track here is worthwhile. Check the distorted feedback of "Bums" or the insane guitar-fuelled histrionics and marvellously soulful vocals of "Dirt" for a glimpse into the future sound of techno. Quality. **9**

SUSANE BROKESCH
Sharing The Sunhat
Disko B, Germany

Having already released material for Sahko, Cheap and Tension as SIL, Vienna's Susane Brokesch has already amassed a reputation for bizarre sonic experimentation. On "Sharing The Sunhat" she layers filmic strings over languid tick-tock beats and juxtaposes

techno

trainspotting

Reviews by Dave Mothersole

Brokeschs strange time signatures with weird alien freestyle jazz keys. Oddly compelling, often highly rewarding, always otherworldly. **7**

CAI BOJSEN-MOLLER
A Bit Of Something
Multiplex, Denmark

Apparently recorded live in a basement in Copenhagen, here we see Mr Moller playing freestyle keyboards over his simple but engaging mid-tempo rhythms. Standouts include "Colours" with its resonating piano stabs and funky house beats, the quirky syncopation of "Every Moments" and the intense analogue riffs of "Around Midnight". Overall, it's a well-constructed but unremarkable album. **6**

VARIOUS ARTISTS
The Compilation
Music Man, Belgium

A top-drawer compilation from a label which over the last couple of years has gained the type of credibility and popularity turnaround that even New Labour would be proud of. Secret Cinemas' "Timeless Altitude", Illuminations' "Satellite" and Yantra's spectacular "3600" are all here alongside remixes by Slam and Charles Webster and tracks by Auto Kinetic, Morgan Wild and Cherry Bomb. Cool. **8**

VARIOUS ARTISTS
Tresor 5
Tresor, Germany

Germany's leading bastion of all things hard and electronic piles in with another compilation of excellent underground technoid floorshakers. More contemporary than their last outing, the album

takes in Christian Vogel's slo-mo groover "Lock", Beltram's crunchy analogue fest "Ball Park", Neil Landstrumm's psychotic "Glasvegas Experience" and Heat's skeletal trance "Heat". Elsewhere the likes of Tobias Schmidt, Holy Ghost and Si Begg complete this Tresor trove. **6**

AS ONE
In With The Arps And Moogs And Jazz And Things
Clear

Kirk Degiorgio ventures even further into virtual jazz territory for this, his second album of the year. Beautifully fusing organic sounds with lush Seventies analogues, "In With The Arps..." rides along on a crystalline wave of gently undulating polyrhythms, warm melodics and finely crafted minor chord sequences. Latinesque rhythms (Herbie's "Shits") give way to spellbinding synthonics ("Electric Hymn") and soft-centred harmonics ("Hyeres"). Far out. **9**

also released

LE CAR - "Autograph" EP0 (Monopla, USA)
FREQ - "Xirtam" (Distance, France)
STERAC - "Secret Life Remixes Part 2" (100% Pure, Holland)
CHERRY BOMB - "Acetylene" (Music Man, Belgium)
SUBHEAD - "Sixes and Sevens" (Subhead)
ALTER EGO - "Absolute" (Harthouse)
FUZZ AGAINST JAZZ - "Untitled" (Cyanide)
MARCO CAROLA - "Hypertension" EP0 (Primate)
RUE EAST - "Remove" (Rewired)
NERVOUS BIRD - "The Blue Clanger EP" (Sinister Cut)

State Of The Artist

Solid Grooves' AUBREY grew up listening to Derrick May cuts, and May is now returning the compliment by spinning Aubrey's tunes

Aubrey's path into music-making is quite a familiar one. Having grown up on a strict

Despite being well received both at home and in Europe, the label was plagued by distribution problems and it wasn't until he hooked up with the Isle Of Wight's As It Is that things really began to run smoothly.

Now on its eighth release, Solid Grooves' sound explores it's own highly unique path, that falls somewhere between the sounds of Detroit and Chicago. And having recently picked up a deal with Steve O'Sullivan's widely-praised Mosaic imprint, as well as having his "Ginger Biscuits" track licensed to Sony for a Derrick May CD, it looks like things are on the up.

"That was a real compliment," says Aubrey in a restrained but obviously delighted manner. "I've been listening to Derrick May's records for half of my life and to find out that he's actually been playing one of mine was, to say the least, a real boost to my confidence."

Watch out for forthcoming Aubrey releases on Solid Grooves, Cheap Knob Bags and Textures



trainspotting soul

Reviews by Bob Jones

vital
release

JEFFREY DARNELL
Living On The Edge
Talkin' Loud

It's not often that a major discovers top talent before the boys on the street know what's going down. But my friends, when you get your ears around this lush, warm and tender slice of black gold, it will make those jaws drop and you'll wonder where he came from. An unbelievably haunting piece of music with vocals which cut through and hit that spot. Urban soul which joins the dots! **10**



singles

HUMAN NATURE

Wishes

Epic

Smooth as silk and as tight as a duck's... This credible cover has been fiddled and cranked almost to perfect harmonious excellence by one Carl Macintosh of Loose Ends fame. It's one of those noddys you just can't help shuffling to. Nice, very nice. **8**

DREAM WARRIORS

Float On

EMI

Yet another dive in to the archives to cover the soul boys' astrological favourite, "Float On" by The Floaters. You know the one "Hi, I'm Larry and I'm an Aquarius". Well, it's certainly well produced, well sung and all in all a credible copy, but is it saying anything? Not really. The album and instrumental remixes are the ones to reach for. **6**

DRU HILL

In My Bed

4th & Broadway

Oh boy, how low can you go? These beats are definitely dragging the sidewalk and are so minimalistic. Yet that's the way production seems to be going, especially with the street soul, or should one say nu soul crews. With just a plodding bass and slight piano, the dub mix is awesome. Yes, this is definitely the way to go. **8**

SOUNDS OF BLACKNESS

Spirit

Perspective/A&M

And so the most inspirational collective known to mankind return with a much-awaited single amid rumours of not cutting it due to the flourishing solo career of Anne Nesby. Well all you stirrers out there, just listen to your spirit and you'll definitely feel the real deal. So soulful it hurts. **9**

DENI HINES

It's Alright (Mixes)

Mushroom

This lady is big news on the underground and on hearing her wail, she certainly has the beginnings of a career in r&b. The crews behind her compliment the talent with credible street and

boogie mixes from the likes of Don E and D-Influence. The song's not magnificent but Deni's soulful vocals and those tough beats make for a tasty offering. **8**

BLACKSTREET

Don't Leave Me

Universal

Close your eyes and drift away to those early Seventies days of deep and soulful vocals which are big enough to make even a grown man weep with emotion. Not many of today's up and coming cut the mustard but this harmonious, talented bunch from the US of A certainly do the job. Blackstreet's vocal interplay between lead and chorus is an utter joy to behold. **8**

DESTINY

Loves Amazing

JS2

What I love best about the r&b scene in Britain is they're not afraid to dive into unknown territory and try something a little different. Then again, it's the only way to get yourself noticed and more importantly protect and, at the same time, move the music on. This is so sublime but somehow gets to the parts and makes itself known. A veritable belter of a slow soul song. **9**

VARIOUS ARTISTS

All Zones EP

Freak Street

A quartet of songs, all black, funky and dope. When it comes to ruff cuts, the UK holds its head way above the rest. The Jazz Possee's "What If" glides back to the halcyon funk fusion of the Mizell Brothers, also known as Wind Parade, with its muted horns and all. Retro, yes, but who's pushing it now? **8**

AALIYAH

One In A Million

Atlantic

New mixes still don't manage to haul this slow and low tune above mediocre. The beats are stripped and to the point, with the dub tracks rising above the rest of the fodder. But to cut this cake and make it edible, you'd have to have some sort of content, which on "One In A Million" is spread very thin indeed. **3**

AKIN

Stay Right Here

WEA

A bland excuse for a summer soul song comes into our laps via the might of a major. The lyrics are sung (almost and at times nearly whispered) with very little conviction. The beats are competent enough but it's all on one level. Songs are supposed to tell a story with the singer taking the listener on a journey. This is just a one way ticket. **4**

SHIJI

My Lovers Embrace

Ivy

Hot on the heels of his much acclaimed "Facets" EP, Shiji presents us with another example of the pure talent one can find by digging deep below the surface of the UK's underground black music scene. With a voice which cuts across the dross and leaves you begging for more, this is soul unplugged with no dodgy additives whatsoever. **9**

albums

ELISHA LA VERNE

Her Name Is

Adept

So the debut album drops and this is what sorts the men out from the boys. Or in this case, the ladies from the gurlies. Given a taste of Ms La Verne over one, 16 track package, I must say she really holds her own in the competitive field of urban r&b. This is tight, competently vocalised and produced with the whole nine. Yes, for the first one, this lady has certainly done well. **8**

THE FATBACK BAND

Feel My Soul/Let's Do It Again/

People Music

Deep Beats

The best trio in US funk, digitally remastered to take out all those frying noises you seem to get from Seventies old school beats. Brother Johnny King and his band of merry music makers certainly enjoyed themselves way back when. It's a pity some of those funky little numbers don't quite translate to the Nineties. Still, dipping into "Nija Walk" shows just where deep basslines started their lives. **7**

VARIOUS ARTISTS

Hot Jazz Biscuits

Essence

The Essence all-stars are the heavyweights of today's jazz players including the likes of Bradford Marsalis, Patrice Rushen, Bernard Wright, Cedar Walton and Bob James. If you wanted them to play at your bar-b-que, you would need a lottery win just to book the first half a dozen. This is pure devil music. Real Jazz for those who feel jazz. **8**

also released singles

JOE - "Don't Wanna Be A Player"

(Jive)

AMMA - "Can't Have Love" (EJ)

DUKE - "Easy EP" (Pukka)

MICHAEL JACKSON - "Blood On The

Dancefloor" (MJJ)

albums

MELVIN VAN PEEBLES - "Sweet

Sweetback's Baadaass Song" (Stax)

D'NOTE - "Coming Down" (VCI)

VARIOUS ARTISTS - "Northern Soul

Spectrum" (Kent)

DAMAGE - "Forever" (Big Life)

trainspotting

progressive house

Reviews by Nick Hanson

vital
release

JOSHUA
Soul Fly
Red Parrot
An utterly

magnificent carpet ride through the deeper and more thoughtful realms of house music, in three equally stunning mixes from Evolution and Liverpool DJ duo, Vertigo & Mana. A high-grade concoction of ethnic percussion, skaggad out vocals with a hint of depth. This record is everything prog house should be. Purchase immediately. **10**



singles

RAPSCALLIONS PRESENT

The Amsterdam Express

Red Parrot

A heavyweight collaboration of Evolution, Parks & Wilson, Quiver, Dave Ralph and Andy Ling defy the "too many cooks spoil the broth" pitfall to come up with a prickly sounding, if not rather subdued, slice of deep and sweaty electronica. **7**

SPELLBOUND

Heaven On Earth

east west

Two cracking mixes from the rapidly emerging Eddy Fingers and the criminally ignored Dillion & Dickens. Fingers' mix is a return to his days spent working with Fabio Paras merging hypnotic percussive rhythms and shimmering eastern vibes. Dillion & Dickens grind out their trademark hard-edged funk fest on the flip. **8**

MOONMAN

Galaxia

Heart

An anthem on import for some months now with mixes from Crimson Dawn and the musically adept Quattara team who whip it up into a nifty-fingered piano assault. If you are into the idea of Jean-Michel Jarre on a bulb full of crystal meth, then this most certainly is your bag. **6**

SPACE BROTHERS

Shine

Manifesto

Another monstrous anthem which will have any god-fearing arch-bishop, priest or canon moshing down the aisle. With more mixes than you could shake a crutch at, it covers the entire spectrum to smothering point courtesy of Quattara, Canny, Fade and Huff. **9**

AIRIA

Beyond

Deuce, USA

Another release from this highly talented Orlando outfit

showcases their deft use of effects on this trip from the outer atmosphere. Definite space shuttle in-flight entertainment. **7**

PAUL VAN DYK & BT

Forbidden Fruit

Deviant

Gated, genocide-inducing mayhem from the dynamic duo of all things swirly. Delivered to us over 48 inches of melodic grinding, buzzing, squawking slamming vinyl. **6**

LSG

Netherworld

Hooj Choons

Licensed from one of the most important and consistent labels in recent years, Hamburg's Superstition, and produced by one of the label's leading contributors, Oliver Lieb, LSG's "Netherworld" is everything you've will have come to expect from this rock-solid combination. This time this package also features the refreshing addition of a truly groundbreaking Kid Loops drum & bass/trance sojourn on the flipside. **9**

THE FREEK & MAC SIMMS

Submissions

Quad Comm

The second release on Quad Comm heads in an altogether tougher direction with "Submissions", a fizzy, Dave Clarke-esque tech house cut. The "Digital Movement" remix brings us a demented, stabbing breakbeat fry-up with a bonus reprise which is truly a journey into the warped world of chemical-grazed club kidz. **7**

BEAT FOUNDATION

Virginia

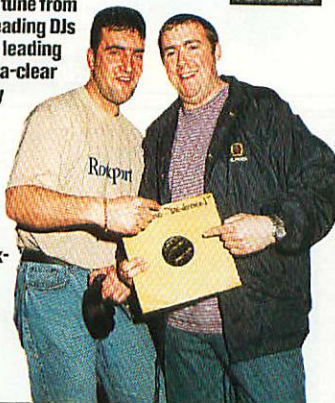
Skinny Malinky

Blowing up with all the right heavyweights, this is a commendable experiment by the cutting-edge west London collective. Tribal techno shuffling meets Eighties electronica via the funk trash makes for house which is definitely progressive. **8**

SY & DEMO

Devotion
Quosh Records

An absolutely kicking tune from one of the country's leading DJs and one of hardcore's leading producers. It's an ultra-clear production with heavy beats and 808 bass, along with a brilliant vocal and piano line. Slap bang in the middle is a drum & bass break which goes off when the kick-drum bangs back in. A well solid tune from beginning to end with all the trimmings. A must. **10**



vital
release

DAVIE FORBES & MC CYCLONE

Reach Out
Clubscene

High-speed happy hardcore from Scotland which receives the classic "Funky Drummer" break, heads into simple, catchy stabs and a slamming kick-drum then swiftly into fast manoeuvres on the ivories and some "Reach Out" vocals. The B-side is far better, with some amazing synth sounds. **7**

DONNA

Stay Now
Just Another Label

Starting with a speeded up rap sample, some analogue stabs and snares soon appear, then bosh... we're away. Vocals from Donna Grasse are pleasant with some amazing echoes and repeats. The tune also features

hard core

trainspotting

Reviews by Slipmatt

some good arrangement ideas and original sounds. The flip is a mix without a kick-drum and has a hint of drum & bass about it. **8**

HIXXY & HEATWAVE

Wizard Of Oz
Bounce
Typical Hixxy on a happy tip with hard kick-drum and "Amen" break, cartoon vocals and the ultimate bouncy riff. The arrangement is spot on for crowd response and is extremely DJ-friendly. It's a must for all scratch DJs with an added

bonus track full of bits 'n' pieces to cut up and mess about with. **9**

GO MENTAL

Died In Your Arms (Remix)
Hech Tech
The original of this was nominated for Tune Of The Year at the recent Hardcore Awards but it was just beaten by "Heart Of Gold". The intro is a nice classical piece which suddenly chops into a hard, distorted kick for the duration. Full-on all the way with catchy stabs and that all important vocal. **8**

singles

RAMOS & SUPREME

Gotta Believe (Force & Styles Remix)
Hectic Rewinds
This track has been kicking around on dub for a few months and what a tune it is. Every detail, even down to the intro breakbeat is perfect. The original was good but the remix is out of this world. Force & Styles really know how to make people move. The vocals and musical arrangement are brilliant right through to the end with excellent sounds and new ideas. Don't miss out. **9**

DOUGAL & DNA

Dream Of Heaven
Essential Platinum
Using some old samples, Dougal and DNA put them all together in an up-to-date way which should go down a treat on the dancefloor. Nice and stompy with some good chords, clean production and an original arrangement, this one will be busted out everywhere. **7**

DJ TRANCE

Breakbeat Edits 1 & 2
New Sensation
It's nice to see the general trend is to keep the tempo to a sensible level and "Breakbeat Edits 1 & 2" does just that. With 1994/95-style percussion and piano line, this brings back some old school flavour to hardcore. Although it's a good tune, it lacks a real hook which leaves it lurking in the average section. **6**

DJ BRISK

untitled
Slammin Vinyl
Something on a slightly different tip from DJ Brisk here, this time with a old school-sounding beat and mellow breakdown of piano and strings. The hardcore stabs are still there and Brisk's style of chopped up vocal isn't missing either. Slammin Vinyl are back once again. **7**

BECKS

Dynamite
Stompin' Choonz
A real stompin' choon of the highest quality. Some proper thought has gone into this one, especially the way the analogue sounds combined with strong stabs. The vocals are spot on and uplifting along with a mellow piano line and soothing strings. Nothing too heavy but a good stomper all the same. **8**

STOMPY, SUPREME & UFO

Stay With Me
Hectic
Kicking off with an extremely DJ-friendly intro complete with kick drum, "Amen" break and a stab, "Stay With Me" shifts into a sparse breakdown which proceeds to build and build with a distortion, piano and snare roll. Then it's off again with the beats, a catchy vocal and some rather nice music to compliment. **7**

CITADEL OF KAOS

Let Me Out
X42
Something very different from Citadel Of Kaos' original style. Here, it's trance all the way with some excellent riffs and clear production. The main breakdown incorporates a half-speed breakbeat which works a treat, plus all the trimmings. A long cut which you can really get into. **8**

SY & UNKNOWN

The Cheddar Remixes Part II
white label
Typical Sy & Unknown, with two quality (but as cheesy as they come) remixes. This is totally not my cup of tea, but if you know Sy & Unknown's sense of humour then you will understand. One side has a "James Bond" theme sample, the other a Benny King sample. If it wasn't for those, the tunes would be okay. **5**

DJ FURY & HELIX

Why Not?
Stompin' Choonz
A different style intro and a definitive trance feel for this one. Some fancy effects enhance the strong-sounding percussion. A heavy guitar sound kicks in on top of the trance sounds and some filtered speech vocals compliment a dramatic string breakdown. Some interesting analogue finishes the track off the way it started. **9**

RAWKUS & SUPREME

Crowd Control (Vinyl Groover Remix)
Hectic
Very harsh sounding in true Vinyl Groover style, this mix works to great effect. Classic riffs and vocal stabs bring back memories of 1993/94 and, with the sampled piano line from "Don't Go" by Awesome 3, even as far back as 1992. A new vocal has been added to give it that 1997 feel, but an instrumental would have been even better. **7**

Label Stable DJ Billy Bunter gives the guided tour of his GREAT BRITISH TECHNO label

What did you do before you started the label?

I was DJing and making hardcore music for Just Another Label, RSR and Universal.

How would you describe the sound of GBT?

Me and Rob Vanden met seven years ago when we were residents at Club Labyrinth in London. We eventually decided it would be far more exciting if we worked together rather than get totally wrapped up in the trance or hardcore scene. GBT gives artists a chance to be more experimental and creative. The bulk of our releases are what we call futuristic hardcore, but we also put out trance, house and techno on the same label because we really hate the way that everything is so pigeon-holed within the dance scene these days.

Which DJs are into your sound?

Ramos, DJ Rush & Fergus (Vibealite residents), Slipmatt, Sy, Pete Wardman, Force & Styles.

What's your biggest-selling record to date?

"Better Day" by myself, Rob Vanden and Dzyne, and "Call Of The Last Tribe" by Tracemasters.

Which release is your favourite?

Everytime I hear the latest offering, I think it's my favourite! But if I had to choose, then I'd go for Bang The Future's "Let The Music" and "Stargate". They're much slower and deeper than most traditional hardcore but they're still tough. When me, Rob and Austin Reynolds finally completed them, we were like "Yeah, they really hit the spot". We were devastated when we heard Sharkey playing them on Kiss FM at plus 8!

Which artists have you released so far?

Ramos, Supreme, UFO, Future Collective, Tracemasters, Tailbone, ourselves as Bang The Future, Sy & Unknown, Fury, Dzyne and Tripswitch who are more on a hard house tip.

What are your plans for the future?

To break new talent, stay on the cutting edge of the scene and

sign up more European artists. We've already signed up German artists Miss Nick and DJ Swoon, their first release will be "The Vibe".

What do you think of the hardcore scene at the moment?

If you'd asked me that question six years ago, I'd have said it was total shit. But now most of the leading artists, like Force & Styles, Slipmatt and Eruption, have abandoned the old formula and become a whole lot more experimental. Releases are more melodic and artists are incorporating a wider variety of influences ranging from hip hop, electro, jungle, techno, Detroit and house. The scene's never been more open minded than it is right now.

Bunter & Sunset Regime's 'Ease Your Mind', Bang The Future's 'Tardis To Brooklyn' and Vinyl Junkie & Elation's 'Break Through' are all due out soon. GBT can be contacted at PO Box 100, Hatfield AL10 8SQ



GBT's Billy Bunter



trainspotting

reggae

Reviews by Derrick Bardowell



LUCIANO
Reggae Max
Jet Star

Before Marley or Hendrix blew up, they recorded some unobtainable classics that die-hard anoraks are still trying to get their flask-carrying mitts on. "Reggae Max" brings together the best of Luciano's obscure pre-"Where There Is Life" work. Yep, that's right, "Where There Is Life" wasn't his debut album. While maybe not as infectious and charming as his current work, it's brilliant nonetheless. Buy it today or you'll certainly regret it later. **10**



singles

BUCCANEER
The Sonata EP
Greensleeves

This ragga/opera distression (distress-session) is the best chance of Buccaneer going mainstream this year. Last year's smash "Sketel Concerto" may be too gimmicky for some, but "Man Tiel Sonata" and "Bad Man Sonata" hit the perfect balance. **9**

CHESHIRE CAT
Bite The Dust
Higher Ground

A roots tune may lick the charts yet. Veteran UK DJ Cheshire Cat hits the jackpot with this catchy number. The vocal chorus, reminiscent of Marley's "Exodus", and additional drum & bass and soul mixes are subtle touches equipped to grab a wider audience by the nuts. **7**

GENERAL DEGREE
Pleasure Tour
Greensleeves

RED RAT
Italee
Greensleeves
New DJ Red Rat is killing it at the moment. Chatting through his strained high-pitched drawl like a young Tiger, the Rat crabs it up over Richie Stephens' "Sloppa" rhythm. Don't let the lazy delivery fool you, he can fire verbs harder than bullets from a Tony Montana machine gun. The Degree tune is nice as well. **7**

RICHIE STEPHENS
Slop 'Dem
Greensleeves

Richie Stephens takes a leaf (well, a branch) out of the DJ tree of success by recording an opera-style reggae single. Sadly, this is at the expense of his usually impeccable vocals. **5**

BUJU BANTON
Loving Is A Thing
Shocking Vibes, Jamaica

This interesting combination matches the inimitable Buj Banton with Shocking Vibes impresario Patrick Roberts. Best known for his work with business partner Beenie Man ("World Dance", "Tear Off Mi Garment"), Roberts again creates enough improvised shocking vibes to make King Tubby proud. **8**

albums

NEREUS JOSEPH
Rejoice
Charm

Nereus Joseph has never had the platform to fully exploit his talent. Consistent success has always somehow eluded him. Until now, that is. Stacked with conscious lovers rock tunes, "Rejoice" exudes pure positive vibes, much like Luciano's work. Yep, it's definitely in that hemisphere. Props is well overdue. **8**

MORWELL UNLIMITED
MEETING TUBBY
Dub Me

Blood & Fire
This re-released King Tubby mix-down of rhythms from the vocal "Presenting The Morwells" album is deep, deliberate and laid-back. Wedged up with echoes, jet planes, cymbals and thunderstorms, every molecule of sound makes love to your ears. **9**

DENNIS BOVELL
Dub Of Ages
LKJ Records

As part of the classic Seventies reggae band Matumbi and producer of Steel Pulse, Dennis Bovell became a legend on the UK reggae scene. Now on Linton Kwesi Johnson's imprint, "Dub Of Ages" is another superb Bovell musical excursion. Each track has a lively pace, merging the drum and percussion programming with thrusting horns and occasional cute flute riffs. This is Trouble Funk dub. **7**

ERNESTRANGLIN
Memories Of Barber Mack
Island Jamaica

After 50 years in the biz, legendary guitarist Ernest Ranglin continues to enhance his status. "Memories Of Barber Mack" is a lush combination of chilled-out renditions and stunning original compositions, as Ranglin verbalises his passion for life, love and all things musical through his guitar playing. A touch of reggae. A touch of jazz. More than just a touch of genius. **9**

BEENIE MAN
Reggae Max
Jet Star

New tunes ("Girls Dem Sugar", "New Suzuki"), old tunes ("Matie",

"Mobster"), and classic tunes ("Old Dog", "Wicked Slam"). Undeniably the finest Beenie collection. Barring the omission of "Girls Way", this is better than sex, followed by a spliff and a lightly toasted piece of hard dough bread. Well, not quite that good, but you get the picture. **10**

FREDDIE MCGREGOR
Rumours
Greensleeves

Roots and culture and lovers take centre-stage in one of Freddie McGregor's finest ever sets. "Rumours" hits the spots only the very best music can reach and taps into the emotions we're sometimes afraid to feel. With so many solid tunes, Freddie could be releasing tracks from this longer than Michael did on his "Dangerous" album. **9**

VARIOUS ARTISTS
Big People Music Volume 2
Charm

"Big People Music" is by definition old time lovers/reggae tunes aimed to take the older connoisseur down memory lane. These songs are still spun at oldies' nights and remain end-of-session favourites at many dancehalls. Artists featured include Judy Boucher, Winston Francis and Lovindeer. **9**

VARIOUS ARTISTS
Pure Reggae Covers
Dino Entertainment

You'll recognise most of the tracks here - "Before You Walk Out My Life", "Sentimental" and "Holding Back The Years" - before you recognise the names of the artists. Nevertheless, "Pure Reggae Covers" eradicates the endless wads of trash and compiles a lovely mixture of quality cover records. You may hate the idea, but you're sure to love the result. **7**

ALPHA & OMEGA
Dub Plate Selection Volume 2
Greensleeves

Enter a path few can follow, but many can appreciate. A studio or sound's dub plates are like a Shaolin monk's sacred teachings. London-based Alpha & Omega take us into their world of mesmerising roots and divulge their exclusive "specials" on this unimaginatively titled album. **9**

also released

LUCIANO - "Over The Hills" (Island Jamaica)

CAPLETON - "Steep Mountain" (Africa Star, Jamaica)

SHABBA RANKS - "One Man" (Massive B, Jamaica)

NEREUS JOSEPH - "I'll Keep Loving You" (Charm)

ALBUMS
BUJU BANTON - "Inner Heights" (Loose Cannon, USA)

BIM SHERMAN - "It Must Be A Dream" (Mantra)

MAFIA & FLUXY - "Revival Hits Volume 3" (Mafia & Fluxy)

VARIOUS ARTISTS - "Joyride" (Madhouse, Jamaica)
SUGAR MINOTT - "Jah Make Me Feel So Good" (Exterminator)
VARIOUS ARTISTS - "Greensleeves Sampler 15" (Greensleeves)

All pre-releases supplied by Daddy Kool, 12 Berwick Street, Soho, London W1V. Telephone: 0171-494-1081

trainspotting

garage

Reviews by Michael Morley



ULTRAMATE
Free
Strictly Rhythm, USA
Probably the outstanding tune from this year's Maimi Winter Music Conference, Mood II Swing turn out an anthemic song with a chorus rousing enough to make any day feel like summer, all delivered by the golden tonsils of Ultramate. **10**

singles

KAREN RAMIREZ
Troubled Girl
Manifesto

Streatham girl Karen Ramirez combines with MAW to turn on the Spanish vibes in a jazzy jamboree which sounds like Sade gone house (legitimate, rather than all the bootleg business we've seen so far). **8**

YO YO HONEY
Groove On (Let The Music Take You Higher) (Remix)
Jive

It's rave from the grave time with Morrison & Sidoli adding to DJ Pierre's classic "Wild Pitch" mix by carving an epic groove with soaring strings and funky, freestyle bass action. Peaktime dancefloor music to take you higher. A Miami favourite. **9**

SIABOOM
Bessy EP
Paper

More from the Manchester posse with a deep attitude. Haunting, otherworldly vocal samples combine with steppin' boogie basslines and hazy keyboard solos for a trip well worth taking. **8**

RIP PRODUCTIONS
The Payback EP
4th Floor, USA

Ice Cream Records' Tim Deluxe and Omar transfer their wares Stateside. "She's Got It" is yer typical disco styling, but at least it's well produced. "Bugsy's Theme" is sparse Armand-style bassline business with an ear on the jungle crowd, but the stand-out, "You Cheated", displays the very cute Bobbi & Steve-style vibes which are likely to excite the more soulful floors. **7**

SOULBOY
Harmonica Track (Remix)
Minimal/Mad, USA

Tenaglia remixes himself in firin' fashion. Musical Youth samples from the original cut get stretched over a blistering funky groove that has a bucket of real feeling. **9**

KENLOU
Thru The Skies
MAW, USA

Such is the track record of MAW and Masters At Work that for

each release we expect God-like creations. Here we have crisp, swinging beats, a great bassline and some deep, jazzy doodlings which definitely grow on you. But stretched over 17 and a half minutes, it's possibly a little too indulgent to be made in heaven. **6**

LE KNIGHT CLUB
Santa Claus/Holiday On Ice
Cry D'Amour, France

Daft Punk's Guy-Manuel embarks on a deep disco excursion which combines grooves as tight as Clinton (that's George, not Bill. Ed) with melodies as sweet as Wonder, plus the characteristic Daft filter and EQ effects. Particularly outstanding is the 112 bpm cut, "Holiday On Ice". **8**

CORRINA JOSEPH
Lonely/Wish Tonite
Atlantic Jaxx

A huge double-header from South London's hottest property. "Lonely" is a ballad which would scare grown men, especially in its unique disco-jungle-house dub form. "Wish Tonite" is a happier affair with Corrina's sugar voice topped off by soaring sitar and jazz fusion vibes. **8**

WET DREAMS FEATURING KENARD
Rain
Subversive

Here comes Cevin Fisher's most soulful work to date. There are two sides to this track, with a fierce Chi Jaxx style dub, then a deep, full vocal version where Mr Ard breathes soulful notes like a hybrid of Robert of Robert Owens and Donald O. **9**

album

KERRI CHANDLER
Kaoz On King Street
King Street, USA

The prolific Mr Chandler gives us another album of his bass and kick heavy, soul-infused trance garage. There are appearances from the likes of Carole Sylvan, Hunter Hayes on sax, Carolyn Harding on "Pick It Up", Bassmental's "Just Wanna Be With You" and a 1997 mix of Tears Of Velva's "The Way I Feel". It's all good stuff but not outstanding or radical enough to be of interest to the unconverted. **7**

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"France's answer to DJ Shadow" - MELODY MAKER

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- BLAH BLAH BLAH

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MUSIC FOR ADVENTUROUS MINDS...



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plug me & mr sutton

A. 'Cut' (Plug Remix)

AA. 'Me and Mr. Jones' (Boymerang Remix)
(Plan 8)(Plan 8CD)

Both tracks written by Luke Vibert, Produced by Plug.

Side AA. Additional Remix and Production by
Boymerang. Original Tracks appear on the Plug album
'Drum 'n' Bass for Papa' (Blue Planet Recordings)

P & C Blue Planet Recordings 1997

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SHERE KHAN

debut single
MIDNIGHT/NYC

12 and CD
released June 2

dedicated
distributed by vital
<http://www.dedicated.co.uk>

down tempo

Reviews by Calvin Bush



GERD
Starbirth
Universal Language
Two more reasons why Sensurreal's Gerd is electronic's hottest wizard on the block right now. One side builds gradually into an epic piece of symphonic soundtrack magic, like Lalo Schiffrin reinterpreted Detroit downtempo-style, while the flip is an equally fantastic voyage through pulsating melancholy that only a trip to Jupiter on a magic carpet could match. **Essential. 10**

singles

FLAVOURNAUGHTS

Bustin Outta No-Way Street
Ninebar

Lee Curtis and trumpet-man Dave Priseman give it the scratched, wired, wandering guitar solo max on the sombre title track. But you need this record for the flipside, "New Dawn", a sublime crimson ball of sunset blues which makes like Duke Ellington losing it at The Big Chill. **Top track. 9**

RE-OFFENDERS

Future Primate
Sirius

Keeping this excellent label's consistency with ease, the original of "Future Primate" shuffles its funky breakbeats and sinuous basslines into the kind of cool groove with attitude that the so-called big beats posse could really learn from. And it's bettered by Hot Lizard's delightfully slow-burning remake, a truly sweet Cafe Del Mar moment. **8**

THIEVERY CORPORATION

Encounter In Bahia EP
18th Street Lounge, USA

Another chance to discover the immaculate downtempo beauty of Washington DC's Thievery Corp. "Glass Bead Game" sways gently in a Pacific breeze, with the usual fragrant blend of exotic listening and casually brilliant melodies, while the title track rocks slowly back and forth Pork-style. Confirmation that TC's star is truly in the ascendant. **7**

FC KAHUNA

You Know It Makes Sense
Kahuna Cuts

A rocking club they do indeed possess, so it seems a shame to have to put the boot into this launch for the Kahuna boy's label. But frankly, neither of these tracks do much to advance their cause. Yup, it's the usual slash 'n' burn attitude to chemical beatology, complete with rosy samples, boozey swagger and a minor originality bypass. **5**

MR SCRUFF

Mexicanos EP
Cup Of Tea

The Manc maverick can always be relied on to tamper with the rules of trip hop until it's so funky it hurts, so innovative it rules. Not quite as far-gone as "Chicken In A Box", Mexicanos and "Large Pies" instead concentrate on working the breaks with devious intent, before the South American flutes and trumpets take the Latino vibe straight on to the dancefloor. **8**

CLINTON

Superloose (Automator Remix)
Wijja

Clinton get Dr Octagon producer Automator in on the act. Not quite

as gloriously goofy as former Vital Single "Buttersweet", but there's still plenty to admire here and nod yer head to. Like the strung-out phat beats, insidious Devo-ish electronics and the sudden moments when all analogue hell breaks loose. **7**

KID LOCO

The Real Popcorn Sound/More Real Popcorn Sound
Yellow, France

Those Air boys better watch their backs. Because fellow Frenchie Kid Loco is equally adept as that wonderfully Gallic EZ-core sound with these two simultaneous releases. Mixing in elements of gorgeous kitsch with lilting acoustics, honey-melt melodies and highly stoned funkiness, there's little to choose between the pair. So buy both, eh? **9**

A REMINISCENT DRIVE

Given
F Communications, France

Six imaginary fragments of a soundtrack from a movie that only Brian Eno or John Beltran would dare compose, ARD's third EP is probably his finest yet. There's little happening here, but it's done so stylishly and with such a careful ear for intertwining melodies and rippling mellowness, you'll be hard pushed to find a better goodnight record all year. **9**

SUKIA

Dream Machine
Mo' Wax

This sampler from Sukia's forthcoming Dust Brothers-produced album is quite possibly the maddest thing Mo' Wax have released yet. Imagine American slacker zanyism à la Pavement applied to the ultra-kitsch ethics of Moloko, with a serious OD of weirdo moments designed to leave you most uneasy and you're a quarter of the way there. **6**

PIGFORCE

Sine MM
Fourth & Broadway

Pigforce wear their Chemical Brothers influences so heavily, it's a wonder they can stand up to get into the studio. The same 1995 mutant acid 303, the same hip hop attitude and street-sharp samples and the same flick-knife breaks. Danceable? Yes. Original? You must be joking. **6**

FREAKNIKS

Under The Sun Remixes Volume 2
Scenario

Four more takes on the Freaky one's debut album, with Only Child's angular funk remix of "Uncivilized World" and Freakniks & Lajis chunky house version of "Planet Alpha" taking the honours. There are also two more alternative reworkings

courtesy of Hightower Set and Unsung Heros. **7**

URBAN FARMERS

Swingin' It/LDM
Afro Art

Back To Basics' Ralph Lawson and 20:20 producer par excellence Carl Finlow prove it's not all housey doings round their way with this superlative excursion into wiggly downtempo funk. "LDM" throws all the right P-Funk shapes on its way to Funk Central, while "Swingin' It" ups the vibrancy with horns, Hammonds and blaxploitation samples. Top crop, boys. **9**

MOUSE ON MARS

Cache Coeur Naif
Too Pure

Perfect summertime pop in a freaky-deaky electronic fashion from those modern-day analogue inheritors of Cans mantle, Mouse On Mars. The sultry, almost kitsch disco vocals of Stereolabs' Laetitia help complete the love-druggy formula. **8**

albums

MONK & CANATELLA
Care In The Community
Cup Of Tea

Appropriate title for a long-player with as much of a grasp on reality as Scooby Doo scripted by Lewis Carroll. Still, these Portishead faves debut album is sadly short of the mark, instead it's a hotch-potch of loopy grooves, grumbling poetry and off-kilter trip hop madness which resolutely refuses to get into anything that's remotely listenable. **5**

VARIOUS ARTISTS

The Vibes Collection
Global Headz

That this is a Big Chill benefit compilation (after last years tragically bankrupting festival) is reason enough to justify

purchase. The track listing only makes this all the more compulsory. There are exclusives from the likes of the dreamy "Another Fine Day", the dubtastic "Sounds From The Ground" and Tom Global Communications in his Modwheel guise, alongside top-notch add-ons from Mr Psyche, Mr Scruff, Earthtribe and Future 3. Do the right thing and make the purchase. **9**

OBO

Dashing
Obo

Sixth album in 18 months from the multi-talented one-man DIY downtempo innovation machine that is Alan Riding. Rough as you like, natch, this time round the focus is on casually unwinding ambient electronics and meandering dub, part Space Time Continuum, part Two Lone Swordsmen. It takes its time to work its charms, but stick with it and you'll be rewarded. **7**

AMON TOBIN

Bricolage
Ninja Tune

Like his alter-ego Cujos Ninebar debut album, Bricolage is a patchy affair which shows the Brazilian avant-gardist can be both wildly exciting and annoyingly pseudo. Its at its best when fusing weirdbeat funk with sinister, Latin-tinged soundtrack influences ("Stoney Street", "Easy Muffin"), but when he tries it on with the clever-clever quasi-jungle and uneasy listening, your patience soon wears thin. **6**

LOCUST

Morning Light
R&S, Belgium

A radical change of tack from his dark ambient days, "Morning Light" proves that Mark Van Hoen has production skills to die for. Plunging into a dense jungle of electronic folk music, his pastoral visions and acoustic weirdness make for fascinating listening, even if few of the guest vocalists are equal to his skills. Nick Drake, Dead Can Dance and Lamb are all clear influences. Nearly great. **7**

also released singles

TIM LOVE LEE - Again Son (Remixes) (Tummy Touch)
JAMMIN UNIT & KEROSENE - Heroin (Pharma, Germany)
BENTLEY RHYTHM ACE - Midlander (Skint)
CLOUD BASS - Mars (Mr Modo)
MADE ON EARTH - The Mixes (SSR/Crammed, Belgium)
BJORN SVIN - Cars Suck (April)
FUNKENSTORUNG - Funkenstort (Compost, Germany)

albums

MERE MORTALS - Ethnic Dub Symphony (Map, Canada)
VARIOUS ARTISTS - A Multimood Sampler (Multimood, Sweden)
GENF - Import/Export (Compost) (Meta4)
ATMOSFEAR - Jangala Spirits (Meta4)
VOICES OF KWANN - Peninsular Enclosure (Swarfanger)
SLIDE 5 - People, Places & Things (Ubiquity, USA)

Needs Must

10 things FUNKY MONKEY couldn't live without

The Beatles' "White Album"

It's the best album ever made and it totally changed the way I look at things. Now, whenever I'm making a new track, I listen to it all the way through at least three or four times. Always.

My Kork Tone-Works

It's like a guitar effects pedal and it gets used extensively on every cut I do. I put all sorts of things through it. I even miced up the fridge in the studio to it and put some reverb through it. That's the background noise you can hear on the intro to my track "The Hitman".

My Apple Newton

It's a hand-held computer that lets you write on the screen. I always feel like Harrison Ford's character in Blade Runner when I get it out. I couldn't live without it, it's got my whole life stored in it. Even though it still doesn't recognise my handwriting, four years down the line!

Stanley Kubrick's "2001"

I saw it when I was very young and I watch it at least a dozen times a year. It totally inspires me. I understand it a little more and a little less every time I see it. I want Kubrick to direct my movie.

Michelob beer

I'm addicted to it. I'd love it if they sponsored my live gigs.

"Pimp - My Life Story" By Iceberg Slim

I bought this book because I saw Ice-T raving about it on TV, saying how he took his name from it. It's an amazing read, I've nicked so many ideas from it. I'm going to do a track called "Pimp" on my second album.

"Super Mario 64"

I got the Nintendo "64" the day it came out, having ordered it six weeks before, and it blew me away.

I did a 24-hour shift the night I got it, drinking Michelob and playing the 64. Its like an extension of what it must be like living in Japan. Fucking amazing. Adidas Campus shoes

They produce new colours every year, but I get mine imported because that way you get colours you don't see in the High Street. I buy three pairs each summer. Wahl clippers

To shave my head with. I shave my head and beard every Sunday. A Leatherman

It's an American version of the Swiss Army knife. I use it for things like splicing tape in the studio or taking the backs off samplers. And its got a bone saw so you can cut somebody's hand off if you want to. Not that I've had to... yet!

Funky Monkeys' "Escape From Alcatraz" is out now on Funky Inc. An album, "Come Together, People Of Funk" is out in June



break beat trainspotting

Reviews by Adam Freeland

vital
release

FREESTYLERS

Uprock EP

Freska Nova

Freestylers have built up quite a fan base since their debut "Freestyle EP". But the "Uprock EP" focuses less on the electro element, more on bad boy beats and features a ton of classic samples put together with panache. The A-side, "Freestyle Noise", hits 110 bpm and will appeal to the "big beat" crowds. "Lower Level" ups the tempo with some wicked dub elements and spooky wailing male vocals. **10**



singles

GIRL EATS BOY

Girl Eats Boy

Hydroged Duke Box

The beats and dubby bassline make it reminiscent of producer Lol Hammond's Slab material. A minimal affair, with the obligatory "Do you wanna funk?" sample, twiddly acid bits, and a haunting loop. But the Dirty Beatniks' mix livens things up. **6**

THURSDAY CLUB

A Place Called Acid '97

Aura

The awesome acid-charged breakbeat epic of 1995 gets recharged for 1997. The flavour is twisted darker than the original, brought up to date with oodles of filtering, phasing, stretching and general Rennie P wizardry. The original's on the flip, too. **8**

LHB

Bad Magic

Bolshi

LHB show off their diversity on this four-tracker. Two tracks have a very live feel, with catchy Hendrix-sized guitar riffs, crude drums and freestyle keyboard solos. On the B-side, the first track favours tough uptempo electro-style beats, while the second is a drum & bass funkster. Clever lads. **8**

IMPERIAL STORMTROOPERS

Panic Button EP

Tricked Out

This is a collaboration between pioneers Freddie Fresh and Omar Santana. You'd think two talents would come up with something more adventurous than the hard acid big rave of "Panic Button" and "Panic Beats". The B-side sees the Dons return to their roots with some old school electro and a re-edit of Hashim's "Naa Fish". **6**

SILICON VALLEY DEF STARS

Believer

TCR

TCR fires yet another pioneering

salvo into the frontiers of new school breakbeats. This has a fat, clean sound and chunky progressive groove. The Thursday Club remix works on that same chunky bass groove and throws in some oddball orchestral segments and tweaked riffs. **9**

URBANDK

Soul Survivor/Scruffy

Looking Hippies

Critical Mass

This is a big progression for Urban DK. "Soul Survivor" is a Hammond organ extravaganza tied together with some hard-hitting breaks and 303 bumbblings. "Scruffy Looking Hippies" is a totally beat-driven mission, featuring a chugging percussive groove. **7**

VARIOUS

This Is Latin Amyl EP

Fused & Bruised

This label deserves respect for their left-of-centre, experimental, electronic grooves with a quirky sound they've made all their own. Elite Force produce a carnival-meets-digital wall of sound, while Scissor Kicks lay down more bass-heavy beats. **7**

THE USUAL SUSPECTS

Breaking and Entering/

Split Personality

The End

Not what you might expect from The End's Layo and Matthew B. Both strong tracks come with a tech-house slant. Crisp beats, long sub-basslines and tricky programming are taken into a deeper realm by washy pads and "Dr Who"-esque Moog solos. **8**

BY SATELLITE

Spacecase/It's Called Telstar

Zone

I don't know if this is DJ Icey in a different guise or not. Whatever, its styling places less emphasis on synth acid mayhem and more on simple, raw funk. "It's Called Telstar" overdoes it on the spaceman chit-chat samples, but "Spacecase" is a real ultra-funky gem. **9**

singles

JIM CLARKE

Smokin' Drum '97

Noom UK

With a brilliantly programmed, percussion-led title track, backed by "Rowenta" and "Stage Diver", Clarke proves his adoptive Germanic mettle once more on the UK offshoot of one of Europe's finest. Standout track of the trio is "Rowenta", with its tastily warped build into an unforgettable synth motif. A surefire smash. **9**

CRASH FORCE

Ultra Free State

Pull The Strings

Produced by the mysterious C Rogers, "Ultra Free State" is a quality linear workout which bubbles acid near the rim of the pill pot, but never quite overflows. For a proper serving of 303s, complete with uptempo feel, flip cuts "Quad Density" and "Double Density" are the ones for you. Second helpings are obligatory. **9**

EMPIRION

B.E.T.A.

XL

From Empirion's outstanding "Advanced Technology" long-player comes this dark and dirty, industrial-edged track with pounding breakbeats and distortion to die for. Think "Narcotic Influence" remixed by Front 242. Think technology taking over the world. Think earth-shatteringly awesome. **9**

SOLARIS

Vox

M-Track, Holland

The debut vinyl outing from Dutchman Ronald Zoetman is a fierce slice of linear techno which builds through a percussive hard groove to a kick-led climax. The flipside, "Xanadu", is sparser in construction, yet mixes in well to harder, acidic trance sets. Definitely worth checking at your local boutique. **7.5**

ZEN TERRORISTS

Burning Chrome

Tide

Straight on from his "Quantum Trigger" smash, Simon Keefe joins forces with Juliette Somogyi, and, as Zen Terrorists, releases this quality NRG twelve based on William Gibson's "Cyberpunk" stories. Flip cut "Redemption" hits even harder, with its rolling breakbeats and acid workout. Like Apollo 440 on amyl. **8**

THE SECRET

Starkissed

Sperm

If this is The Secret, they should have kept it that way. Apparently favoured on the Megadog circuit and earning "an ever-growing reputation" (as what, we wonder), this record is a must-buy for Morris dancers with a penchant for purple ohms or homesick Scots with dogs on strings. Sort it out, Sperm! **4**

AWEX

It's Our Future (Remixes)

Plastic City UK

Massive everywhere, with the possible exception of Hollywood's Romford, this German classic has been retouched in a double-pack by Carl Cox, Watchman, Norman, Tony De Vit, Timewriter and Chris Liberator. There's even

trance trainspotting

Reviews by Dave Fowler

vital
release



PAUL VAN DYK

Forbidden Fruit

Deviant

Bite this one as fast as you can, and swallow every last delicious bassline, discordant motif and ecstatic rush. This is trance in all its true glory, beautifully produced, melodic yet anguished and writhing caged within seven mixes of synthetic, quasi-pornographic fantasy. Sinfully good stuff from the master of the genre. See you in hell, Paul. **10**

the original version live at The Love Parade, Berlin, for excessive obsessives. Banging. **8**

ELEMENT OVER NATURE

Cyber Reality

Transient

The main project of Kris Kylvén from Sub Unity Netzwerk, and UX, EON, according to the press release, are setting out to "undertake a new form of electronic research through futuristic landscapes, using atmospheres, ambiences and machines". Which you may interpret as meaning this track is great if you're right off yer tits. **7.5**

CONSPIRACY THEORY

Project Oblivion

Phantasm

Top psychedelic DJ/producers Sid Shanti and Jean Borelli collaborate on "Project Oblivion", a cut which has reached near-legendary status in Sid's set (that "ay-yi-yi-yi" tune) and embraces a filterfest of twisted melodies, stuttering chords and phat bass. "Aural Focus", meanwhile, offers a tasty breakbeat workout. **8**

REBEL YELLE

Mizbehavit (Remixes)

SUF

Chocci retouches Giselle's fine lilting "Mizbehavit" from 1995 in honour of his recently-born son (the full-on "Son And Heir Mix"), while Paul Harding turns out a housey chugger of real quality. On the flip, Audio Pancake whip up a 303 meltdown of Chemoblyc proportions. Relentlessly mizbehavit from nose to navel. **8**

ORGANIC NOISE

Labyrinth Of Colours

Tip

"Labyrinth..." marks the debut collaboration between Planet B.E.N. and Jan Muller of X-Dream,

a German duo with a stunning CV and columns of critical acclaim. Here they explore a swirling motif and a series of layered effects with their usual aplomb, while baring their deepest "Acid Soul" on the flip. Check the album coming soon. **8.5**

albums

HUMATE

The Best Of Humate

Superstition

Ten tracks either from, or re-touched by, the doyens of Hamburg's Superstition imprint. "Love Stimulation", "Sound" "3.1", "3.3", "1996 Parts 1 and 2", as well as excellent remixes of cuts like Paraglider's "Bagdad", Spicelab's "Feather" and "East" (their critically-acclaimed collaboration with Rabbit In The Moon), make this a collection of outstanding quality. **8.5**

VARIOUS ARTISTS

3D

Tip

The 3D compilation boasts one of the finest tripped-out covers of the year, and, as you would expect, a sublime assortment of the very best of trance from around the globe. "Do Androids Dream Of Electric Sheep" from the Growling Mad Scientist, The Infinity Project's aptly-named "Mindboggler" and The Deviant's "Dawn On Epsilon" are just three of the mind-benders on offer. Tough stuff. **9.5**

VARIOUS ARTISTS

Distance To Goa 5

Distance

A double-CD compilation from the French compilation stable, the second of which is mixed by German trance DJ Sangeet, the regular Anjuna spinner (apparently). Transwave, Hallucinogen and Eat Static all feature, making this a worthwhile, if thoroughly predictable, outing. Bound to shift loads of units at Monoprix. **7**

also released

singles

RAY & GOD - "Love Inside" (Time

Unlimited)

FANTASIA - "Get To The Back"

(Byte)

LOS PABLOS - "Back To Reality"

(Fog Area)

LAB 4 - "Bluebook" (POD)

CM - "Dream Universe" (Rhythm

& Groove)

FERR - "Stardust" (Nutrition)

albums

VARIOUS ARTISTS - "Nataraja"

(POF)

VARIOUS ARTISTS - "Cosmic Trance

2" (Distance)

MAN OF THE LAST THIRD -

"Evosonic" (POF)

JOKING SPHINX - "A La Recherche

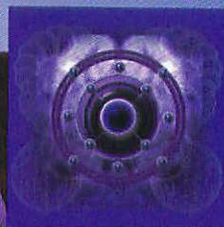
De La Banane Pyramide" (POF)

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trainspotting hardbag

Reviews by Joey Bolsadura

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LOGAN CIRCLE
Disco Life (Check Dis Out)
Sharp

Logan Circle is Jean Phillipe Aviance (half of Alcatraz) and here, his superb slice of modern disco gets three stunning retouchings. Jean Phillipe's own "Primary Mix" serves up hard American house at its fiercest. The "Sharp Gigolo Mix" carries the trademarks of two of the UK's finest producers, while JP's "Secondary Mix" offers tough, minimal tribal house. A modern classic. **10**



singles

D&G

I Get Up
It's Fabulous

Not Dolce & Gabbana, but Jon Denis (resident at Heaven on Saturday) and Wayne G (resident at Warrior's, Turnmills and Freedom FM jock) who knob-twiddle a pumpathonic belter of Tradeian proportions. The timbaling "Dub Mix" on the flip will be the favoured cut for those who like things funky as fuck. **8**

TIN TIN OUT

Dance With Me
VC

Tin Tin's trademark uptempo house gets a slew of floor-filling mixes from the boys themselves, and two killer mixes from the unstoppable Sharp duo. A sublime DJ Quicksilver mix of the classic "Dealers To The Dancefloor" (very useful when you're gagging for a Damon) rounds off this fiercest of packages. The mutts. **8**

STRATEGY

High Energy '97 Remixes
Rainforest

1992's anthem gets a facelift courtesy of Rainforest and leading Euro producer, Tony Crooks. Mullered on DAT and acetate by Judge Jules and Mark Moore, this percussion-led screamer ("Crooks Mix 2") will have 'em begging for more. On their knees. In PVC. With dog collars on. Slaving to be dominated. Need I say more? **9**

FLETCH

The Party
Additive

Dave Morales called this "pure drug music", which, we suppose, is the highest recommendation any cut could carry. An instant fave with the jocks who originally banged it out on Spark a while back, this fiercest of tracks has a totally groovy, wiggle-funk Van Helden feel. Gorge. **9**

THE EXPERTS

Motor
Tripoli Trax

This, the second single release from the fabulous Experts, has already been featured by deckmeister Tony De Vit on a recent compilation. And just 10 seconds in, it's easy to see why.

This cut pumps and funks and grooves itself into your head with effortless NRG. Big at Garage, as you'd expect. **9**

RED 5

I Love You... Stop
Multiply

German DJ/producer Thomas Kukula, is the man behind Red 5. And if commercial house more infectious than pox from a Polish poke is your thang, then check this out. The Experts and Tall Paul are set to do the remix honours which should make this track as big as its stable predecessor, "Encore Une Fois". **8**

EVE 16

Eve
white label

Pablo Gargano serves up a dark and dirty three-tracker which is perfect for end-of-night loss of control. "Kazma And The Space", a track moodier than your office secretary with PMT and a cocaine hangover, is probably the pick of the trio. **8**

JOY FOUNDATION

Work It
Carousel

Strictly for pumpaholics, JF's first release for over a year is packed with be-bop beats and classy breaks. The work of Richard Leane and Julian Napolitano (MOS, Ouch), this unequivocally fun record will do the business on any dancefloor, au gratin. One for the summer perhaps? **7**

CHRIS C AND M-ZONE

Pentium
Tinrib

A full-on stomper for the heads-to-the-floor amyl boys which is whipping Turnmills into a mouth-foaming madhouse thanks to Pete Wardman and Karim. The original mix already clocks in at 160 bpm but tends to get played out even faster... depending on the company you keep. **8**

NATURAL BORN GROOVES

Groovebird
Positiva

"Wacko" Jaco Van Rijswijk and Bert Boon's Ibiza favourite from last year (originally on the JB imprint) gets an overdue re-release in/for the UK. Klubheads provide the ultimate hardbag reworking in addition to a tasty deep dub. **9**

TRIPTIC

Funkhole
Shift

A funky excellent hard house excursion, cheekily weaving samples of Dajae's "You Got Me Up" into the mix. From the knobs of Mark Kulak and Robert Burns of Cadenza fame, this is a cut for all peak-time floors and has already done the biz large style down at DTPM. A winner. **8**

ARIEL

Deep
Wonderboy

Ariel, the Argentinian main room resident for Freedom at Bagley's in north London, gets a most welcome reissue on the aptly-named Wonderboy imprint. A full compliment of reworkings from the strictly avin' it end of clubland (Red Jerry, Vincent de Moor, Digital Blondes and Stretch 'N' Vern) ensure this is an all round quality package. **8**

RIO RHYTHM BAND

Harmony
Spiri

From Ian B (aka Eon, Minimal Man, Tan Ru and Stylofoam) comes this brilliantly produced slice of pumpathonic house flip-sided by the "Baggy Mix", a contrasting yet equally contagious downtempo elektro number. A big hit chez Mark Moore, we hear. **8**

REEL 2 REAL

Move Your Body/Mueve La Cadera
Positiva

From the boys who already have seven Top 20 hits behind them comes this insanely good fusion of traditional Latin-Cuban elements with African house beats. A smash down at Cafe Con Leche in NYC's East Village, where Lord G is giving this one the real deal. **9**

albums

VARIOUS ARTISTS

Trade Volume 4

Feverpitch

Malcolm Duffy, Steve Thomas and Pete Wardman are the names on the fourth outing from the world's classiest club. Featuring the very best of hard American house, chunky Euro and uplifting amyl-techno, this album is an essential purchase. Surely one of the compilations of the year. Frighteningly fierce NRG from top to tail. **9**

VARIOUS ARTISTS

Access All Areas

Positiva

Unashamed, unabashed, ruthless commercialism... and an awful lot of fun. With 18 chart-topping tracks including "Seven Days and One Week", "Groovebird", "Stamp!", "La Batteria", "Move Your Body", "Nightmare" and "The Party", you won't need a PHD to enjoy this lot. The only downside is the mixing. Dunno who did it but I wouldn't trust 'em with a gin and tonic. **8**

VARIOUS ARTISTS

The Very Best Of Disco

Deep Beats

Disco's best-loved original artists including Rockers Revenge, Positive Force, Sylvester and Sharon Redd join forces for the definitive compilation of the genre. Forget "Saturday Night Fever", this is the real sound of Studio 54. Rather unfortunately though, it's a case of supply your own Peruvian flake and amyl. **8**

VARIOUS ARTISTS

Closet Classics Volume 2

More Protein

"Ride the riddem batty man selector... big up the dyke massive and cum on a spiritual

journey from the nu-NRG panic of the Ezzie Posse to the pussy lickin' proselytising of Lippy Lou!" Well, that's what those outrageous types at More Protein are offering on the second part of "Closet Classics" anyway. And with label-maestro Boy George behind the Technics who could possibly say no? **8**

artist unknown

Senza Volto
Eve

In keeping with Eve's tradition of anonymity, no artist is credited on this long-players sleeve (Senza Volto being Italian for about face and all that...), but that certainly doesn't mean there's no personality on this vinyl. Quite the opposite in fact. With superb outings like "The Secret Spice", "Blow Your Mind", "The Stranger" and "Trance In Saigon" among its 10 top tracks, there's enough NRG on this album to power the country into the next millennium. Fierce stuff. **8**

also released

DOUBLE 99 - "RIP Groove"

(Satellite)

ALTERNATIVE - "The Warning"

(Blue)

RACCOON - "House Man" (Universal

Prime Breaks)

RED 5 - "I Love You" (Multiply)

EXIT EEE - "Epidemic" (No Respect)

NEW HORIZONS - "Find The Path"

(500 Records)

MOULD IMPRESSION - "The Last

Impression" (Reload)

ROYAL DUTCH - "Wimmin Wank

Too" (Resolve)

JOY FOUNDATION - "Work It"

(White)

SLV - "Club Essentials" (Deep

Trouble)

Tracks provided by Pure Groove, London.
Telephone: 0171-281-4877

Counter Force

Tarik of London's top shop PURE GROOVE offers this month's in-store guide

Vital Statistics

679 Holloway Road, Archway, London N19 5SE. Telephone: 0171-281-4877. Fax: 0171-263-5590. Pure Groove kicked off in 1989, launched by Nick Worthington and brothers Tarik and Ziad with the motto, "If you can't find a record store that caters for your tastes, start one yourself".

What do you specialise in?

House music. Clubs such as Shoom, Confusion and Clink Street were our earliest inspirations. We have also developed a strong line in jungle and drum & bass over the past couple of years, and now find ourselves supplying most of the DJs who play on local pirate stations. These local stations have an exceptionally strong influence on the scene. Over the past two years, the London garage scene has also grown strong, with great DJs like Todd Edwards and Grant Nelson. Overall, the shop has a great reputation and attracts club and radio DJs as well as the odd A&R man!

How many listening posts do you have?

Five, plus the system in the shop.

Have you got a VIP room?

Not really, but the back office doubles up as a listening area where you're likely to get offered

a cup of coffee... once Sister Bliss and Pete Wardman get out of the way!

Who works behind the counter?

Ziad of Da Junkies and our resident know-it-all, Steve Thomas of The Experts and Trade and DTPM, plus Joel, our hard house specialist, myself and Malcolm Duffy of Trade and DTPM.

Do you sell mix tapes or compilations?

We do well with the Trade compilations and sets from DJs such as Tony De Vit, Malcolm Duffy, Tall Paul and Jeff Mills. On the jungle side, DJ Hype does well, and, of course, as far as garage is concerned, we helped put together the Locked On series.

What are your biggest-selling labels?

X-Trax, 2-Play, Sharp, Phuture Wax, Time Unlimited, Ice Cream and Urban Beat

Which records can't you get rid of?

Any dream house. You can't sell that round here, Guv!

What else should we know about Pure Groove?

Our Tripoli Trax label is run from the back office. The Tripoli imprint means we can release records from our staff and customers, and it reflects the kind of music we sell in the shop. We have licensed tracks by Zone 1 and Lemon 8, and are soon to issue Exit EEE's "Epidemic" and Mark NRG's "Don't Stop".



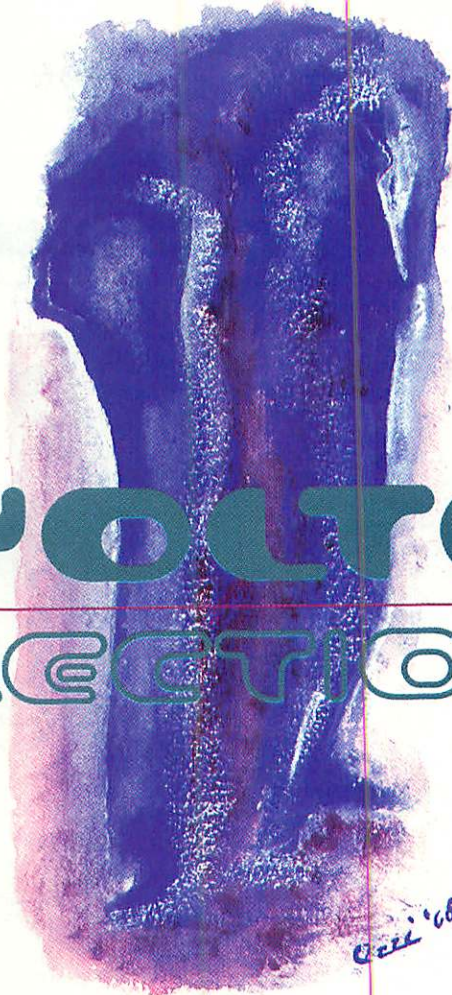
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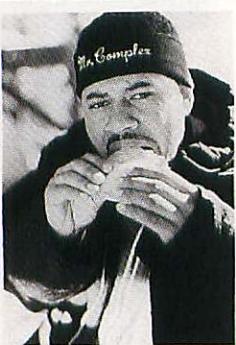


hiphop

Reviews by Will Ashon

vital
release**MR COMPLEX**
Visualize
Raw Shack, USA
Last year's "I'm
Rhyming" was a

stunner but this is even better. Once again assisted by Pharaoh Monche of Organised Konfusion, Mr Complex lays down two cuts of obvious quality. "Visualize" is squelchy, "Why Don't Cha" an anthem, with the Complex kid laying down his odd, off-beat rhyme-style over both. Brilliant. **10**



singles

DJ STIXEverything
Kingsize

Instrumental stuff from another deck-boy blowing out of Innalan. The first couple of tracks suffer from a little too soulful, West Coast sound. But the scratching come to life on "Mind Party", a fine brass and marimba moment with big drums. **7**

RAZCALZDreaded Fist
Figure IV, Canada

Currently one of the biggest hip hop acts in Canada and, judging by this twelve, with good reason. While lyrically they're not the most interesting, the Razcalz are effective and the music, with its off-beat rimshots, double bass and jazz piano, is great. Natty. **7**

MR NO NOI'm In A Vest
Hobo Junction, USA

Many Misters this month, this one being none other than Saafir, with one of the most vicious odes to bullet-proof underwear you're ever going to hear. With a bassline which sounds like it's played on a synthesised tuba slamming up against roots piano, it's weird, wild and, despite the subject matter, wonderful. **8**

FUNKY AZTECSSlipping Into Darkness
Raging Bull

Mates of Tupac, the Funky Aztecs specialise in the type of West Coast jam-by-numbers that will leave you despairingly chewing on carpet. It's assailed by whining synths and people rapping about the shit they smoke. Forget it. **4**

SHABAAM SAHDEEQSide To Side
Rawkus, USA

A funky number which is soulful without being wack. "Side To Side" shows Sahdeeq actually can rhyme, despite what was said about his time with the horror of US3. "Arabian Nights" is stronger, if a little too Deep into the Mobb. **6**

GREEDY FINGERSAll Things "G"
Greed

Hard-beaten instrumentals courtesy of Blade's man DJ

Grazhoppa and the Greedy Boy. These are slow, abstracted and creepy affairs with no concession made to anything except keeping the beat as in-yer-face as it possibly can be. **7**

ARSONISTSVenom
Serchlite, USA

It seems a long while since "The Session" came out on Fondle 'Em and the Arsonists have lost the carefree sound of that debut. That said, they can still rap the head off most MCs, even if this time they're doing it over dark, sinister soundscapes. Once you've got over the initial surprise, it grows on you. **9**

MAJOR PLAYAHZBelly
Provocative, USA

Odd, odd, odd. A booty call from the West Coast which sounds like ambient Miami Bass (ie singularly lacking in bass). Not as naughty as it seems to think it is, it's nevertheless original, even if not deliberately so. **4**

NONCHALANTUntil The Day
MCA

Typical, really. Take a perfectly good female rapper with a straight-up, East Coast feel, then wrap her words in the most dreadful r&b-lite you can find. Then rescue the package by getting B.L.A.K. productions to strip it down again and give it a Tribey feel. Phew. **6**

DIGGIN' IN THE CRATESDay One
DITC, USA

A huge, huge tune from the Diggin' In The Crates posse, produced by Diamond (D). Vibraphone and guitar jazz licks are raised up and up and up by the succession of superb raps from the succession of superb rappers connected to this Bronx institution. Destined to be a massive underground hit. **8**

ROB-N-STEALWhen I Say
Profile

With a name like that and production from Fredro Starr of Onyx fame, you might have some idea of what to expect from "When I Say". You won't be disappointed, though Fredro

surprises with the cleanliness and pure funkiness of what he gives the (ever so slightly dull) boys to work with. **6**

PENTALKNo Interference
Deadbeat

More from Birmingham crew Pentalk who take on the brand name 'n' violence obsessives of rap with a staccato piano-driven tune which is as moody and hard as Grant Mitchell drinking a pint of rusty nails. While the music owes a little to Jeru (or rather, Premier), the voices are all their own. Independent and true. **8**

FUN-DA-MENTALJa Sha Taan
Nation

Fun-Da-Mental are back and obviously determined to throw off the "Asian Public Enemy" tag which has dogged them for so long. "Ja Sha Taan" is a joyful, driving devotional featuring the voice of Nawazish Ali Khan. Both political in itself and yet soaring way above politics. **7**

CRUJust Another Case
Violator/Def Jam, USA

Def Jam's big hopes for the summer are a good-tunes-no-bullshit-no-drama posse, which, in the current climate is just how it should be. "Another Case" revolves around a falling guitar riff, a sad little story and a guest slot from the great Slick Rick. Simple and effective. **8**

ONECUTEP#1
Hombre

Hip hop stuff out of Bristol featuring rapper Reds. Mostly

instrumental, this is a good EP which impresses without ever really setting your enthusiasm alight. "Syncopated Time", a mid-tempo funk fang with tight conga rolls, is probably the strongest track of the lot. **6**

albums

JUNGLE BROTHERSRaw Deluxe
Gee Street/V2

The Jungle Brothers are back, pinkies slightly singed by the reaction to "Wit Tha Remedy" and, hence, opting for a slightly less radical sonic approach. Does it matter? Not when you can rhyme as easily and with as much facility as these fellas. Funny, thoughtful, mellow, angry, serious, laid-back. Classic? Maybe. Class? Definitely. **9**

FUNKY DLClassic Was The Day
Almost

Hackney boy Funky DL comes out with his long-player and there isn't a dud track on it. Funky specialises in mournful, jazzy backing reminiscent of Pete Rock combined with story rhymes and clever conceits. If there's a problem here, it's that the yank accent is more reminiscent of Queens than anything Bethnal Green could offer. **8**

BOO YAA T.R.I.B.E.Angry Samoans
Bullet Proof/Music For Nations

The Boo Yaa's seem to have forgotten that they once pledged allegiance to the flag of the United Funky Nation. Instead, they appear to have turned into an efficient thrash metal band, neither singing or rapping, just

blurring clipped phrases. Angry they certainly are. Lucky they didn't call it "Interesting Samoans" or they might have been prosecuted. **3**

GUNSHOTTwilight's Last Gleaming
Words Of Warning

Advance word of the east London speed-rapper's new album suggested, if not a change of direction, then a change of tempo. While "Twilight's Last Gleaming" is slower than Gunshot's early Nineties output, the words still flood out over harsh, heavy beats. Enough identity has been kept, enough changes made. Smoking. **7**

also released
singles**JUNGLE BROTHERS** - "Brain" (Gee Street/V2)**ANONYMOUS** - "Mozart" (Ticking Time)**DJ MUGGS & THE SOUL ASSASSINS** - "Puppet Master" (Columbia)**MC LYTE** - "Keep On Keepin' On" (Elektra)**ONLY CHILD** - "Rain" (Grand Central)

albums:

WU-TANG CLAN - "Forever" (Loud/RCA)**TRACEY LEE** - "Many Faces" (MCA, USA)**ARTIFACTS** - "That's Them" (Bad Boy/Atlantic)**VARIOUS ARTISTS** - "Def Jam Greatest Hits" (Def Jam/Mercury)**KRS-1** - "I Got Next" (Jive)

All imports supplied by Mr Bongos, 44 Poland St, London W1. Telephone: 0171-287-1887

State Of The Artist

Turning hip hop inside out and back again, **SIR MENELIK** is a man whose rapping takes from the past to create a bright new future

Take the "Dr Octagon" album and think about what was, lyrically, the maddest moment of all. Undoubtedly you'll come up with "On Production", the science-rap committed to vinyl at 300 miles an hour on the off-off-beat. The man behind this mercurial flow was Sir Menelik, a 25-year-old New Yorker with the outward urge.

"My whole vibe is a sonic challenge to the industry," he explains. "It challenges people because they cannot understand why in the hell I come out and rhyme like that. How could I do it? It's just to make people ask, 'Well, damn. If this is being done, what else can be done?'"

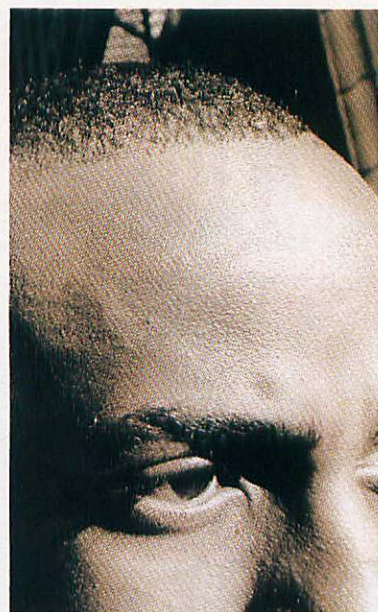
It's an attitude born from a certain New York tradition of rapping. "I'm trying to pay homage to the people who guided me in the right form of rap," continues Menelik. "I wanna pay homage to the Kool Keiths, the Kool Moe Dees, the Rammellees, the Afrika Bambaataas, all the people out there who were able to utilise their gift in an intelligent artform for the improvement of our culture."

As well as constant touring with Kool Keith, Sir Menelik and his alter-ego, Cyclops 4000, have signed up with NY independent, Rawkus, in order to further elevate the masses. The first fruit of this deal is "Physical Jewels", a "metaphor for all of the things we all look for in terms of some type of materialistic spirituality", which is to be remixed by Automator and others for a second EP. An album should follow by the summer. But whatever he does, you can guarantee that Sir Menelik will be pushing, experimenting and twisting the hip hop tradition into new shapes.

"We're futuristic minimalists," he concludes. "We have stripped our lyrics down to the minimum. Basically, we are questioning the

intention of the drum and the beat itself. My real wish is to have in position by the end of this year the intelligent drum. Not the gangsta drum, but the comprehensive, intelligent party drum."

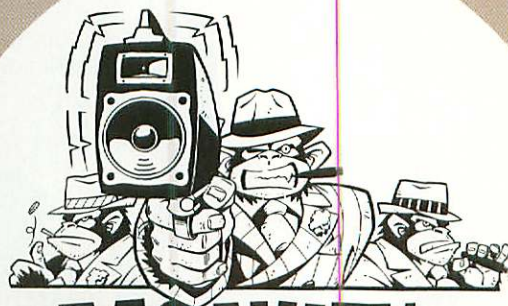
Sir Menelik's "Physical Jewels" is out now on Rawkus, USA



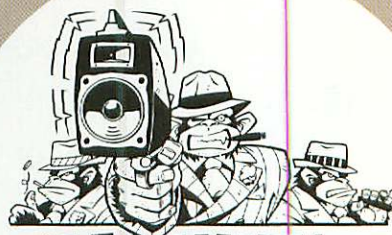


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Hi-tech low-down

Part 3

Vinyl countdown



HOW DISTRIBUTION WORKS

Put simply, a record is distributed by someone taking a batch of records to the shops and asking whether they will stock them. With a sale or return deal, the shop puts them in the racks and only pays for them when, or if, they sell. The distributor then passes the money on (after they've taken a cut) to the record label. That's you. If they don't sell, the record shop gives them back to the distributor, who gives them back to you. No money changes hands until the records are sold to the punters.

Increasingly, however, shops have to buy in their stock. This makes it far more risky for them and they will often only take one or two copies of a tune. With this way, at least you know how many copies you have actually sold once the

distributor has completed the pre-sales. Pre-sales are gathered by taking a promo of the record to the shops several weeks before the release date and taking orders for as many copies as the shops think they can sell.

Distribution companies have sales reps who take van-loads of records out every day like a kind of vinyl milkman. The larger distributors (who are also likely to be owned by the major record labels) have the whole country covered and spend a great deal of time making sure the huge chains such as HMV, Virgin and Tower are all supplied. With our limited-run, underground dance tune, we need a slightly different tack.

Like most things in the music industry, with distribution there are the majors (who appear to have the whole thing stitched up) and there the independents (who operate on tighter margins and are often quite specialist). It's the independent distributors who are more likely



to take your project on, but it's still not easy to get your record accepted by a distributor.

The importance of getting your record into the shops cannot be underestimated. A record can get zero radio play and no coverage in the press and yet still achieve moderately healthy sales thanks to record shops turning their customers onto a tune.

"We've sold a lot of records through people hearing them for the first time in record shops," says Matt Gas, head honcho of underground breakbeat labels Hydrogen Dukebox and Recordings Of Substance. "Often, someone will walk into a shop, ask for the new Chemical Brothers single and then be told 'If you like that, you'll love these' and stagger off to the decks with a dozen other records to listen to, some of which they will inevitably buy."

EXPORT

Despite sounding like the scary, major league kind of deal only big labels can cope with, there are many independent exporters who will take armfuls of vinyl all over the world and sell it for you.

The returns are similar for domestic deals and export sales can make the difference between breaking even and having the bank manager sending the boys round to break your legs. Many exporters will take a record on a one-off basis if they think it will sell. In Europe commercial house records sell like baked beans, while more underground stuff, like anywhere, is harder to shift.

A DISTRIBUTOR TELLS IT LIKE IT IS

"It's unlikely we'd take anyone on who had an amateurish approach," offers Joe from independent van distributors, Soul Trader. "We don't do P&D [pressing and distribution] deals. We need to see that the label has belief in the tune. That belief is usually demonstrated by the label pressing the record themselves.

"Different distributors have different genres they are better at pushing. For example, we tend to do well with deep house tunes. It's best to call and get an idea as to what the distributor can sell and to tell them what your tune is like. If it seems right, then send a copy to the distributor and take it from there.

"You can also use several distributors, too. Some of us are better in certain parts of the country or with certain types of record shop. No single company will have every shop in the country covered so it's very unlikely you'll be asked to sign an exclusive deal. Chances are you'll have three companies taking 200 copies each. You may find as time goes by you develop a better relationship with one company and choose to stick with them. It's an organic, growing process.

"We also can broker a deal with the export companies. We know which companies deal with which territories and that makes it simpler for the label.

"The only other point I'd make is that you shouldn't over-estimate how many units you will sell. In today's climate, 500 is healthy and 1,000 is very good."

DO IT YOURSELF

There's nothing to stop you from taking a hands-on approach and distributing the record yourself. You can take your car around the record shops in your area, visit every one you know and talk to the manager of each store. Most independent dance shops are used to this process and will at least listen to the record. If they think they can sell it, they'll stock a few on a sale or return basis.

Of course, the trouble with this method is that you will have to keep on top of the situation yourself. This means regularly calling around all the shops who have stocked your product to find out whether it's selling or not, invoicing them for the appropriate amount if they have sold, restocking shops who need it and chasing for money owed after you've sent out invoices.

For very small runs of, say, under 400, this might be favourite. After all, you cut out the distributor and get to pocket the full £2.50 per unit. But it can be costly and very labour-intensive. It's also worth remembering that shops might be quite supportive in the first instance and agree to take, say, 25 copies from you sale or return. But this is no guarantee they will sell, and you may have to go and pick them all up a month later which is a dispiriting and humiliating experience.

PROMOTION

PRESS: There's no doubt that getting your record mentioned in the press is an important part of helping sales along. Again, there are companies who will charge you a not inconsiderable amount of money to do this on your behalf. But there are no guarantees they will be able to gather column inches for you. And, like getting distribution, you may find nobody is willing to take your record on.

Exporters

Kudos (see above) can operate as a broker between all the exporters and many of the above handle export as well as the UK. The following are exporters.

Global: 0181-960-9060

Caroline: 0181-961-2919

Cargo: 0181-875-9220

With a small release, it's the kind of job which you can undertake yourself but you'll need to do your research. This very issue of the planet's finest dance magazine is a good start. Read the reviews, work out which section your tune would fit into. Check the names of the writers. If you think there a few who are likely to be interested in your record, send it to them with a press release. A press release should be a sheet of A4 which imparts some basic information such as release date and biographical

details. Don't try to claim that it sits on all other records from a great height. We'll work that one out for ourselves when we listen to it. Just put who the artist is, the track order, and give a clue as to what the listener might expect.

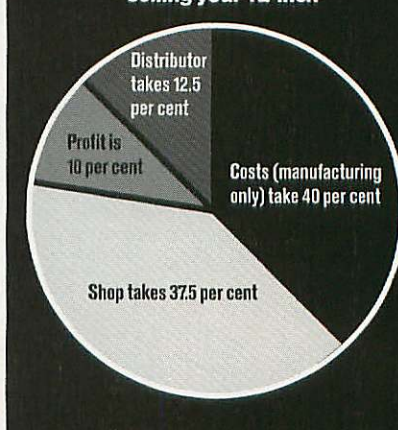
RADIO: Enough radio support can make a hit. Air-play can also tickle a few more sales along. Again, there are professionals who charge an arm and a leg to plug new releases to radio producers and DJs. You can't afford them, so forget it. Instead, single out the stations, shows and individual DJs who you think are most likely to play your record. Phone the station up and find out who produces the show you're aiming at. The producer is as important as the DJ when it comes to making the air-play selection.

At Radio One, each DJ has their own letter box. Each one is large enough for a 12-inch record (but a mailer won't fit in, so don't bother with them). You can walk in there, service every DJ on the station in a few minutes and then go away and keep your fingers crossed. It might be worth calling to see if the DJ has heard the record yet, but chances are you're unlikely get through and you certainly don't want to annoy them by phoning all the time.

It's a similar process for any radio station. Decide who to send the record to based on knowing what music they like. Then send it to them, hope they play it. At this level, it's the best you can hope for.

WHERE YOUR MONEY GOES

A breakdown of the costs involved in selling your 12-inch



A TYPICAL SLICE OF THE PIE

A shop can sell a 12-inch single at whatever price it likes. From the retail sale price, it will pay between £2.50 to £3.00 to the distributor. The distributor will then pay the label (you) around £1.85 to £2.00.

Albums, which are far more profitable, have a dealer price (ie, the price the shop pays for them) of around £7.50 to £7.89, of which the label can expect to see approximately £5.50.

MAKING A MILLION

At the prices quoted in last month's feature, 500 12-inch white labels in plain card covers will cost around £805, 1,000 will

be £1,157 (including VAT). That works out at each 12-inch costing £1.60 in a 500-run and £1.15 for 1,000.

Let's say you give away 50 copies for promotion, that leaves you able to make back a maximum (given that you are getting £2 a unit from your distributors) of £900 if you sell your 450 remaining copies, £1,900 if you sell all of your remaining 950 copies of a 1,000 run. If you forget the other costs probably quite enormous bearing in mind that they include studio time, DAT tape, phone, labour, postage, stationery etc), your profit will be £95 on your run of 500, £743 on the 1,000 run.

A more sensible way to look at these figures would be to work out how many copies you need to break even. If you press 500 copies, you need to sell 403 copies to recoup your manufacturing costs. If you press 1,000 copies, the break-even point on manufacturing comes when you pass the 580 point. And be aware, selling 580

records is very, very difficult. There are plenty of well-known releases which have been played on the radio and received good press coverage and have sold many fewer copies than you might think.

However, a big tune might shift a few thousand units, and if you can achieve that every few months you'll be able to give up the day job.

UK Distributors

Vinyl Distribution 01734-510-803. Drum & bass.

Amato 0181-964-3302. Disco and breakbeat.

Soul Trader 0171-498-0732. Chemical beats and the chaps who we photographed.

Mo's Music 0181-520-7264. Across the board and commercial techno.

Plastic Head 01491-825-029. Likely to be more sympathetic to weirder material.

SRD 0181-802-0088. A large company which still distributes the occasional one-off.

Kudos 0171-372-0391. Deals with leftfield gear, trip hop/drum & bass.

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DJ CULTURE HITS MANCHESTER'S G-MEX HOLD

THE FRONT PAGE AND WORK OUT WHICH TRAIN YOU'LL be catching to Manchester, or if you live there already, just sit back and wait for the arrival of DJ Culture, a brand new exhibition which is billing itself as "The Ultimate Party Weekender".

It's booked into G-Mex from May 31 to June 1 and promises to be the largest and most focused of the year's dance-oriented trade events. You won't have to wade through acres of irrelevant stands to find what you after, nor will you have to run with horror from a hairy man clutching an electric guitar and avoid all manner of other rubbish to get your hands on the latest DJ gear because DJ Culture is aimed squarely at the heart of the DJ market.

Along with the DJ kit manufacturers, there'll be some studio equipment people there, all showing the best equipment for making dance music. Of course, Muzik will be in attendance and there will be several special events, including a mixing competition which is being co-sponsored by the likes of Gemini, Lamba, Numark, Ecler and Pioneer.

The grand prize is a visit to the DJ Expo in America. Both semi-finalists will win a slot on KISS 102, while heat winners will be going home with a bundle of gear from the manufacturer who is running the heat. To enter, you have to register on the stand of the manufacturer whose heat you want to take part in on the day. It's on a first-come first-served basis, so be sure to get there early and don't forget to bring your record bag!

There will also be a series of seminars over the two days which will aim to improve your technical knowledge and give advice about careers in the music industry. The workshops will help you to get the best out of your DJing system as well as give advice on how to become a top DJ and how to market yourself effectively. Big name DJs will be on hand to answer questions, although the names are yet to be announced. More details of these will be released nearer the time but you'll be able to find out more by calling the hotline number at the bottom of the page.

As we went to press, there are many exhibitors yet to be announced, but record labels who will be in attendance include Steppin' Out, London Some'ting, Bamba Recordings and Cuckooland Recordings. There will also be stands from some of the country's top clubs, where you will be able to buy their merchandise, and there are also plans for a fashion section at the event, so be prepared to be dazzled by the latest club creations. Skirts like belts

Pics: Intimidation's range, including the new Apex mixer (centre) and Gemini's PS 626 and PS 924 mixers



and sexy boots, I'll be bound.

DJ gear manufacturers will be well represented, giving people the ideal opportunity to get their hands on the latest decks and mixers from all of the major players in the DJing world. Battling it out for your attention and your cash, with a number of flashy stands and gimmicks, will be Gemini (who are carrying around an impressive array of their kit for you to fiddle with on the Muzik Masterclass Tour), Numark, Terralec and Roland.

Vestax will also be present with their range of mixers, decks and speakers and a couple of DJs to demonstrate it all.

You'll also be the first people in the universe to be able to cast your eyes over a range of new products from several companies. Intimidation are launching their lovely-sounding £200 DJ scratch mixer, The Apex. With kill switches, a phaser and a noise gate on board, it sounds like quite a stunning package all in all. Lamba will be debuting their new Kam GMX One mixer which will retail at £299.95 and features six inputs, separate

bass, middle and treble controls with trim control on each channel. Martin Pro will be showing the new Ecler SMAC mixer for the first time. Get your hands on them in Manchester, and then read all about them in EQ's forthcoming mixer special in the next couple of months. Watch this space.

As director of the event James Brooks-Ward points out, "DJ Culture will embrace all aspects of DJ and club lifestyle. This is the first of its kind and we are looking forward to turning the event into world-leading show."

Tickets are £6 a day or £11 for both days in advance or £10 a day on the door. Ticket reservations on 0171-244-0950. For more information phone 0171-370-8229



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THE NEXT FIVE

SALLY HUMPHRIES (London)
MC ARR (Blackpool)
SIMON HEIGHES - DJ HAZE (Reading)
TOM JOHNSON - DJ HASTE (London)
ANTOINE (Hull)

JUNE 1997 WINNER

NAME: Rob Collman
CONTACT: 0181-200-6200
BORN: London 1969
EXPERIENCE: "I started buying house music in 1988 and started mixing at



home for my own enjoyment in 1989. I have played at quite a few parties but not really in clubs. It's really hard if you're unknown to find a venue that'll have you."

FAVOURITE DJS: Derrick Carter, Juan Atkins, Terry Francis, Mr C, Alex Knight and Eddie Richards

FAVOURITE CLUBS: Wiggle, Lost and Subterrain at The End.

FAVOURITE LABELS: "As I listen to such a wide range of music I don't really follow labels. Most

of the really good music comes out on small labels and I think people are more interested in the producers than labels these days."

ALL-TIME FAVOURITE TRACKS: Dionne – "Come Get My Lovin'", Fingers Inc – "Never Know More Lonely", Model 500 – "No UFOs"

WHICH DJ SHOULD MAKE WAY FOR YOU

AND WHY: "I don't think anyone should make way for me. I just think the punters should stop flocking to formulaic crap nights and wake up to the real talent and real clubs."

WINNING TRACKLISTING: Ectomorph – "Insert Another Data Disk", Hypnotica – "Hypnotica", Man Made –

- "Left And Right", Aux 88 - "Interface".

Advent - "Future City", HMC - "Digits",
Megalon - "Traffik", Slam - "Life
Between Life" Stereo, "Sitting On

Between Life", Sterac - "Sitting On Clouds", Morgan Geist - "In Your Electronic Arms" Soul Oddity -

Electronic Arms , Soul Oddity -
 "Welcome To Planet Earth", Uberzone
 "The Brain", Tactics Of Bass - "Tactics

Honey Drop - "Sillyth", Spicelab -

"Feathers (TLB mix)", DJ Valium -
 "Running In October", Outa The Blue -
 "Dance Train" There "Gardens"

MUZIK'S VERDICT: Starting off with the cosmic meanderings of Ectomorph's

with the looping acid of "Gardens" 90

minutes later, Rob manages to take the listener on a musical trip without

letting down his deep, musical guard. Playing the majority of tunes almost

through to the end, Rob seems to instinctively know when to bring in the mix. And some mixing it is!

Smooth gliding mixes thread a variety of deep house and techno together.

some of which creep up almost invisibly to announce the next tune.

Bizz OD and Jimi Tenors bumpy "Left And Right" goes into the moody,

passbin rattling "Interface" courtesy of Aux 88, before the Advents "Future City" kicks in. Not only is the mixing

ality kicks in. Not only is the mixing near-perfect, but it is the range of tunes played that enthralls too. Labels

from Australia (Juice), Germany (Tresor), Scotland (Soma) and the

states (City Of Angels) make this a real international house journey which finishes all the way with...

inishes all too quickly. Deep, deep,
deep. Prepare to dive when this man
hits your town.

its your town.

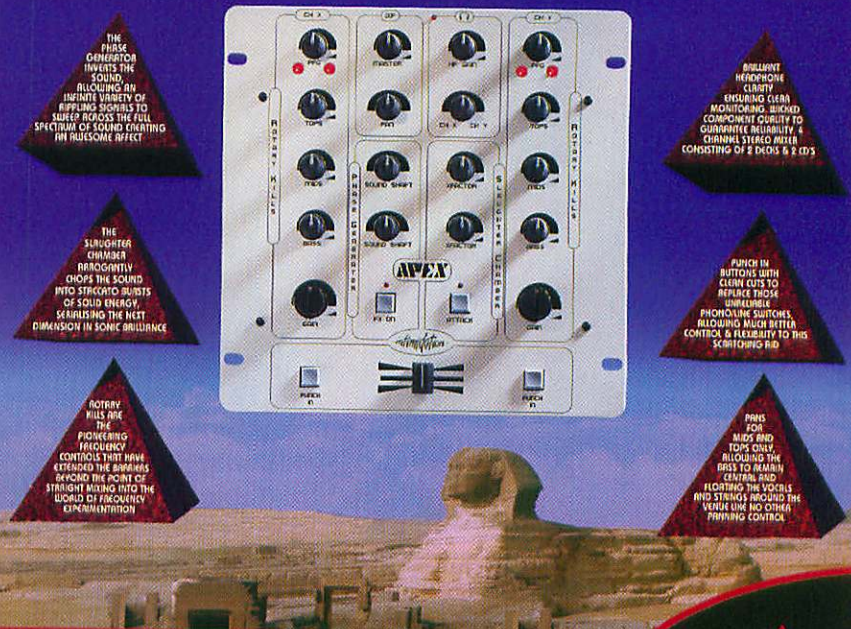
TEN FOR TODAY BEDROOM BEDLAM CHARTS

MARCUS JAMES (London)



- 1 ONE** Aria (Juice)
2 FORBIDDEN FRUIT Paul Van Dyk (MFS)
3 THAT SOUND (EDGE FACTOR LONG DUB) E.N.
 featuring Steve Cevox (Menthol)
4 YOU SHARE (KOBAYASHI MIX) Daze (Generics)
5 YOU MAKE ME FEEL SO GOOD Cosmic
 Recordings Remix LP (Cosmic)
 Blue Ice (Konant)
E Rat-Attack (Dino Lennys Rat-Attack)
 Redonka (Whoop)

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OPERATION BLUE



- 9 **UNDERWATER LOVE (MORALES MIX)** Smoke City (Jive)
10 **PASSION DEVOTION** Free Spirit (Pendulum)



TIMMY S (DJ IN-TIM-ATE) (London)
1 **TOP BANANA** Rough Round The Edges (Surreal)
2 **THE STALKER** Green Velvet (Music Man)
3 **LOVE FROM SAN FRANCISCO** Hot Lizard (Pacific)

- 4 **WIMMINWANKTOO** Resolve (Robbie Bear)
5 **THE VISION** Makesomebreaksome (Plank 7)
6 **VOICES IN THE SKY** 16B (Alola)
7 **UNION** Ultra Violet Two Lights (Music Man)
8 **KB'S GROOVE** DJ Linus (Compose 0120)
9 **DECEMBERS NEWS** Djenga Djengastyle (Tag 002)

- 10 **DENSITY AND SIZE** Digit Red (Chrome 9012)



TONY JONES (Portsmouth)
1 **KAT MOOA EP** Purpose Maker (Purpose Maker 002)
2 **FORCE UNIVERSAL** Purpose Maker (Purpose Maker 003)
3 **TWENTY EP** Steve Stoll (Proper NYC 20)
4 **EVA EP** Damon Wild (Geometric)

- 5 **MOVEABLE PARTS II** Robert Hood (M-Plant)
6 **LOST RECORDINGS II** Steve Bicknell (Cosmic)
7 **PATIENCE EP** Surgeon (Dynamic Tension)
8 **PLANET FORMING MATERIALS** Cold Dust (Syncopate)
9 **DIESE MOMENTE...** DJ Hell (Sativae)
10 **LP** Umek (white label)

STEVE BRIDGER (Redditch)

- 1 **HOTEL RATS AND PHOTOSTATS** Deadly Avenger (DC Recordings)



2 **LOOP DREAMS** Aim (Grand Central)
3 **STOCKWELL STEPPAS** Two Lone Swordsman (Emissions)
4 **LE PATRON EST DEVENU FOU** Minos Pour La Main Basse (Solid)
5 **SPACE PROM** Black Jazz Chronicles (Nuphonic)

- 6 **WHERE FOOLS LAY DEAD** Deadly Avenger (Immortal)
7 **CATCH THE BREAK** Jedi Knights (Universal Language)
8 **BADDEST BITCH** (Motorbass mix) Norma Jean Bell (F:Communications)
9 **SUCTION** Ultra Norti (Immortal)
10 **TECHNIQS JAPAN** Laidback (Bolshi)

DIRECTORY

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Paul Wallace (Middlesex 01553-774-796)

Philip Jones and Sean Martin (Birmingham 0121-749-3069/0121-747-6207)

ECLECTIC: Steve Bridger (Birmingham 01527-521-067)

Lindsey Edwards (Oxford 01926-429-264)

Pete Ludden (Liverpool 0151-235-3547)
Colin Millar (Edinburgh 0131-659-5192)

Joseph Shanks (Camberley, Surrey 01276-646-63)

DJ Tat - Andrew Tattersfield (Chesterfield 01246-205-489)

HARDBAG: DJ K - Kevin McDiarmio (Liverpool 0151-424-0901)

HOUSE: Dave Purnell (Leicester 0116-270-6955)

Alison Marks (London 0181-208-0789)
Gian-Paolo Arpino (Cardiff 01222-495-046)

Steve Bridger (Birmingham 01527-521-067)

GARAGE: Paul Farris (Surrey 0585-417-786)

PROGRESSIVE HOUSE: Marcus James (0976-899-674 / 0171-407-0043)

TECHNO: Timmy S (London 0181-856-8549)

Rick Hopkins (Hertfordshire 01438-362-775)

Tom Harding (Bristol 0117-924-8673)
Alexander Cooke (Sheffield 01246-419-942)

Tony Jones (Portsmouth 01329-280-266)

Simon J (Chester 01557-330-343)
Andrew Morrison (Oxford 01865-726-795)

Steve Bridger (Birmingham 01527-521-067)

Minimum cost for each DJ to appear at any UK club is £50, depending on size.

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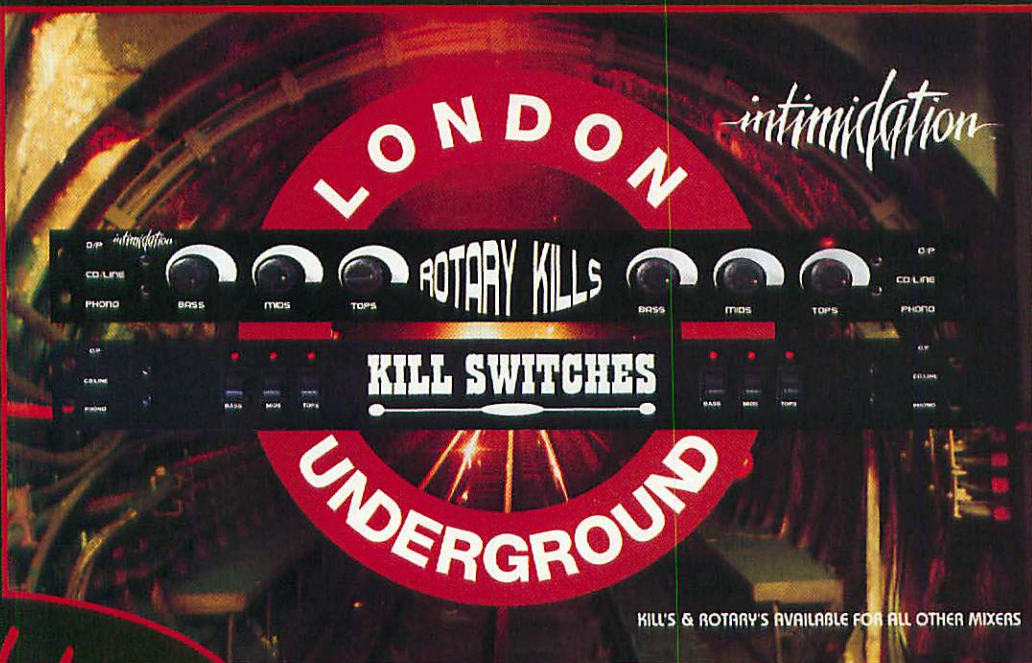
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wired up

Techknow

This month, we subscribe to the UK-Dance mailing list and find out more about the best forum for dance fans on the Net

Mailing LISTS ARE ONE OF THE VERY BEST THINGS about the Net. Some people may regard them as a forum for trainspotters or a home-from-home for the anally retentive, but for those who want the inside track on any given subject, these lists provide an essential fix. Whether the mailings arrive in your mailbox as they're delivered to the group or as part of a daily digest, there's always an interesting thread to follow or argument to set you off.

In the dance world, there's UK-Dance. Probably the best forum for anyone interested in club culture and dance music, UK-Dance has around 1,300 subscribers typing away on topics such as drugs, door policies and the life and times of a DJ called Gripper. Past posters have included Darren Emerson and Mixmaster Morris, but the list does not rely on celebs for its fun. On UK-Dance, Joe Public provides as much, if not more, entertainment as any big-name turntable artist.

"I'd been involved on the edges of the pirate radio scene and was a dance music fan and occasional clubber, but that was the extent of my involvement," says Stephen Hebditch, who set up the list in 1992. "UK-Dance came about through discussions on the alt.rave newsgroup about how there ought to be a place where people in the UK could talk about the scene, something along the lines of the regional rave lists that had been appearing in the States. I had the facilities and wanted to give something back to the Net, so I offered to set something up. Since then it's grown to be the biggest music mailing list in the UK."

The technical A to Z is quite simple. All you need a Net connection and a mailing list server program.

"In the past, mailing list programs were mainly weird and wonderful hacks for UNIX machines but you can get them for most machines these days," explains Stephen. "Delivering a message to lots of mailboxes takes a while, so having a permanent connection to the Internet is essential if the list grows beyond a few subscribers."

Day to day work involves keeping the membership list in order, deleting people who've left their accounts, dealing

with postings which have gone astray and responding to enquiries. Unlike some lists, UK-Dance isn't moderated. Any subscriber can post to the list.

"Very occasionally I've had to step in as a result of what someone has posted. However, only once has someone been thrown off the list," claims Stephen.

Since UK-Dance has been up and running, Stephen has noted a number of important changes.

"Originally, the only people using it were Net-literate students and people from the computer industries. It's opened up a lot more now. There are more people who are actively involved in making music, putting on events, DJing. When it first started it was more oriented towards the rave scene, but as dance music has progressed, it's become more diverse and generally it's still at the more credible end of the spectrum."

As someone who has been with the UK-Dance mailing list since Day One, what topics would Stephen prefer never to see raised again?

"The debates which come round with monotonous regularity are underground versus commercial dance music and the pros and cons of dance drugs. There are always enough new people on the list who haven't been a part of it before, but they can get a bit tedious after the 20th time. I'm not sure I really have a favourite debate. Individual postings perhaps, such as reviews which give a snapshot of the scene at particular points in its evolution, they can be really interesting."

As for its greatest achievement?

"Managing to still exist after four-and-a-half years," Stephen rather modestly claims.

Given the scope and content of recent digests, it's clear that UK-Dance remains an essential stopping-off point for all wired-up dance fans.

To subscribe to UK-Dance, send a subscribe message to uk-dance-digest-request@uk-dance.org. Check some past digests on <http://www.uk-dance.org>

BYTES AND PIECES

Find

★ Muzik in gotcha-by-the-Net shocker! It seems it wasn't just "The Sun" who was taken in by our April Fool's CACK campaign. There has been loads of mailings on a variety of newsgroups and lists proving that it is possible to have smoke without fire. And there was also an elaborate, if implausible prank on UK-Dance involving a clubbing paradise off the coast of Ireland. Be careful out there folks!

★ Legendary DJ John Peel will have two firsts to his credit in May. Besides his upcoming Tribal Gathering appearance, watch out for a newsgroup set up by fans regarding the Radio One jock and his highly eclectic show.

★ Those of you heading to Italy for some sun or soccer can find out all about the top clubs to hit (and the dull clubs to avoid) in Rome, Milan and Turin via the Italian clubscene site at www.sincerech.it/discoid

★ Come right up to speed with the ins and outs of hardcore 1997-style through a visit to Paula's Happy Hardcore page at <http://http2.bcunel.ac.uk:8080/~hscrpds>

★ Those of you who fondly remember summer days cruising your neighbourhood on a Raleigh Chopper should take a look at www.reed.edu/~karl/chunk/chunk.html. It's the homepage of C.H.U.N.K 666, "a chopper bicycle gang and temperance league". Wacky and most certainly out there.

★ Anyone wanting to discover just where Wes Craven's head is at regarding "Scream!" should point Netscape in the direction of www.geocities.com/Hollywood/Hills/2424/. You also get a few pics of Drew Barrymore and the neurotic one from "Friends". Another site dedicated to this year's "From Dusk Till Dawn" is at www.ancs.net/~xris/index.html

★ For a comprehensive look at techno hero Carl Craig's vinyl comings and goings under a variety of names, head towards www.mich.com/~planetec/

★ Quicktime snaps from Daft Punk's awesome video for their dance smash "Da Funk" can be found at europe.real.com/rvlaunch/showcase/samples.htm

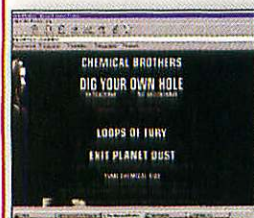
★ A selection of work from regular Muzik snapper Jamie B is now on the Net together with soundbite bits and pieces on club culture. The place to check is www.demonimaging.co.uk

★ Meanwhile, hardcore fanatics will find plenty to keep them clicking at www.phuture.com

★ Feeling all bushed-out after a tough night on the leccie bills? A recent (somewhat tongue in cheek) Net survey found the best way to get around the dreaded comedown is to indulge in a McDonald's breakfast. Wonder what Ronald McDonald would have to say about that? The mind boggles...

CLICK!

Mouse-traps of the month



Chemical Brothers

www.vmg.co.uk/chemicalbro
www.algonet.se/~inftryck/chemical/index.html

Two sites dedicated to the Brothers of the moment. The official site is the flash bastard one, full of ace graphics, up-to-the-minute information and a mailing list you can join to become one of the brothers or

sisters. The unofficial site deserves some respect too, firstly for its strange, but imaginative title, "Pwhwhmf Peeeuuuuu", and secondly for its ace selection of Chemical links. There's even an e-mail from the Chems themselves praising the site.

Drum & Bass UK

www.drumandbass.co.uk

A brilliantly designed site dedicated to all those up-and-coming and more established movers and shakers on the British drum & bass scene. Besides some ultra-cool Tomato-style graphics on the opening page, there are also some excellent in-depth features on various producers, DJs and MCs to dip into. Check out the fascinating stories on the Certificate 18 and Area 51 labels as examples of how this site operates.



Slam City Skates

www.slamcity.com

The extremely hip London-based skatewear crew have just recently forged their presence on the Net and the initial effort shows considerable promise. A well designed, and easy to utilise, opening page with a wide selection of option buttons leads you into the heart of Slam City Skates' world. A perfect example to other streetwise retailers out there of how best to utilise your available web space.



Beck

www.voyageronline.net/~debber

You won't need "two turntables and a microphone" to get as far as this website, but it might help. Slo-Jam Central is a fan's-eye view of Beck Hansen's crazy worlds, including a selection of lyrics and a Beck horoscope. It's an informal page and provides a million times more fun than the official site produced by Beck's label, Geffen. Fans should also take a walk in the direction of www.area51.org/beck for more thrills and frolics.

A-Z Of The Nineties

www.altculture.com

Already a successful book, this site takes you from America Online to the Zeigist via Junior Vasquez and nipple-piercing. A look at the alternative interests and cults of this decade, it's either a valuable resource tool or a waste of time depending on your view point. While not nearly as funny as Douglas Copeland's "Microserfs", you can at least have a look at it in the comfort of your own home without having to exchange hard cash for it in a bookshop.



19.5.97

CD1, CD2, 12"
Elemental CLM41

Woke up this Morning

Mixes by Headrillaz

Mickey Finn & Aphrodite

Dambusters

Rev D Wayne Love & Holy Ghost

Depth Charge



Alabama 3

as one

as one:
in with their arps, and moogs,
and jazz and things

CLR430 / CLR430CD

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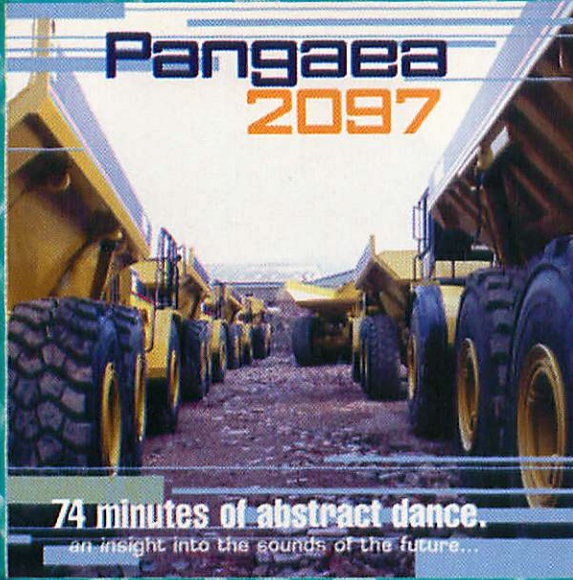


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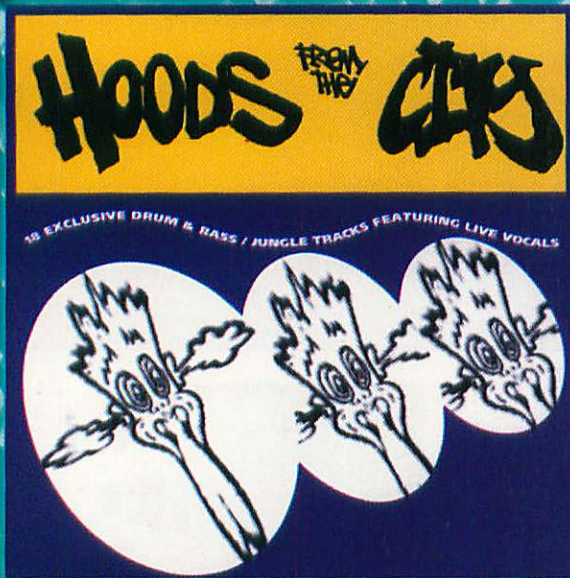
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DEATH IN VEGAS

dead elvis

THE ALBUM OUT NOW

game on

Muzik Playstation League

This month's thumb action came in the shape of the top-notch beat 'em up 'Soul Blade' and the flash-git racing game 'Porsche Challenge'



Soul Blade



Porsche Challenge

two particularly easy games had the league brimming with confidence this month. No surprise then that the scores are pretty damn good. Unfortunately with the lower end of the table, it looks like no amount of good scores are going to help 3D and his Massive buddies whose Nottingham Forest-like lack of ... anything really is probably more down to spliff than any dodgy dealings in the boardroom. Sorry lads, it looks like you're going down!!

The battle between the others at the arse end of the league still looks pretty hot though. The Prodigy's showing has been seriously improved thanks to a late season substitution. Hello Leeroy. Also throwing in their star player for the final minutes of the match are Carl Cox's team who have brought on that star of thumb and turntable, Jim Masters.

As for the top slot? Well take a look ... couldn't be much closer could it?

Position	Last month	Name	Porsche Challenge	Points	Soul Blade	Points	This Month	Total
1	(1)	Reinforced	2.23.07	5	15	11	16	114
2	(2)	Metalheadz	2.10.04	15	11	9	24	109
3	(4)	The Tunnel Visionaries	2.18.02	10	16	14	24	108
4	(3)	Muzik Maestros	2.21.09	7	15	11	18	103
5	(6)	Fluke Freestylers	2.11.07	13	7	4	17	87
6	(7=)	Bloodsugar	2.21.06	8	11	9	17	85
7=	(5)	Mo' Wax Bounty Hunters	-	-	12	10	10	83
7=	(7=)	Price's Pacemakers	2.20.09	9	9	6	15	83
9	(11)	Dave Clarke	2.17.00	11	15	11	22	78
10	(9)	Emerson Ramridders	2.22.01	6	10	7	13	76
11	(10)	A Guy Called Gerald	2.28.04	4	10	7	11	69
12	(12)	Liam Prodigy	2.10.06	14	16	14	28	52
13	(13)	Carl Cox	2.16.01	12	8	5	17	32
14	(14)	3D Massive Attack	-	-	-	-	-	10

"Porsche Challenge" was played in advanced level on Stuttgart course and "Soul Blade" by the number of wins in survival mode.

CHEAT OF THE MONTH

... and a top prize too

THOSE cheats have been coming in thick and fast thanks to the games bribery. This month we've got an unbelievable prize courtesy of BMG Interactive. Not only will you get next month's games, but also BMG's top titles "Spider", "Legacy of Kain" and "Exhumed" and if that's not enough you'll get an exclusive, and we mean EXCLUSIVE, Playstation done up like a Technics deck. Good huh? All we need is one humdinger of a cheat. So get to it.

This month's accolade goes to Joel Kennedy of Mottingham in sarf London who suggests this slam

dunkin' cheat for "NBA Jam TE"

To find the hidden characters go to the name input screen and hold down L1 and R1 buttons as you enter the following initials and dates. The result is some way very cool players in the shape of the odd Beastie Boy or two.

ADR APR6 - Ad Rock
MUS DEC24 - Mad Mike
M_D JUL1 - Mike D
MCA APR9 - MCA

Send your cheats to Martin James at the usual Muzik address

reviews



The Fluke Freestylers review top 'Doom' clone 'EXHUMED' and have some platform fun with 'SPIDER'



EXHUMED

(Lobotomy/BMG Interactive)

GRAPHICS

Nothing new and ground-breaking. It's not bad, but it's what we've come to expect from these types of formats.

SOUND FX

Nice, especially when you splat those

little blue jumping fuckers (what you on, boys? Jealous Ed)

PLAYABILITY

Cool. No really new ideas but one of those little ditties which just open up the more you crack on. Keeps you guessing and therefore playing.

OTHER COMMENTS

Certainly can't wait till we find the big guns, weapons etc. A definite must buy.

MUZIK VERDICT

Yes well, it's another Doom clone but that's not a problem is it? Well not if you like a bit of blood and guts and well, we do actually. "Exhumed" is an ace blood bath with plenty of action and enough splatter-fest laughs to keep you coming back for more. Now pass me that chicken, I need to bite its head off.

MARKS OUT OF 10: Fluke Freestylers: 8 Muzik: 8

SPIDER (BMG Interactive)

GRAPHICS

Okay, so not quite up to "Pandamonium" but it's still pretty sorted. Good 360 degree bits and the spider itself looks cool when it shoots its raygun.

SOUND FX

Run-of-the-mill shooting noises with splats thrown in for good measure

PLAYABILITY

Addictive as fuck, even though it's not the best platformer around. The character certainly isn't as cool as "Crash Bandicoot" but who cares when it's as weird as this. I suppose you could call it a ad trip platform game.

OTHER COMMENTS

It's got all of the stuff you expect from a platform game but something is ultimately missing. It's just not challenging enough for us.

MARKS OUT OF TEN: Fluke Freestylers 7 Muzik 8.

scanners

Join the Q

There are books and then there's Q's 'Deadmeat'. A tale whose origins are almost as curious as the novel itself. . .

LONDON, 1997. WEIRD SIGNALS THAT THE FUTURE HAS ALREADY ARRIVED. A FEW weeks ago, on a flickering television set, they announced that life had been found on one of Jupiter's remote moons. This afternoon, during a bad-tempered and hopelessly fractured conversation, Q talked about "virtual fiction" and his "total music approach" to the art of the novel. Not far away in Reinforced's new studio, his mates Mark and Dego are putting the finishing touches to the forthcoming 4 Hero album.

Way back in 1989, while the capital's nightlife was realigning itself with rave culture (check out Matthew Collin's just-published and highly-essential "Altered State" for further details), Q was contributing short stories to "The Fred". When it folded, he was left with a cast of rich characters and a headful of dialogue.

"The kick-off point was when we went to a party," remembers Q. "Somebody who we left behind when we left got into a fight and was killed."

And so the plot of his debut novel, "Deadmeat", began to take shape. In the past he has described the book's furious compound of net-talk, Jamaican patois and cockney as "autorapography" but it's as a fast-paced thriller that "Deadmeat" reveals its appeal.

The story focuses on a group of friends who go to a party in south London which gets out of control. One of them gets drunk and passes out. The others prop him up in his VW and leave him. The next day, they find out that he has been murdered.

"The main character in the book is London itself," maintains Q, but there are plenty of cameo roles for the city's nightclubs too. And since the soundtrack to "Deadmeat" is a 21st Century mix of front line drum & bass, you can expect to come across junglists like Goldie, Dillinja, Cleveland Watkiss and, of course, 4 Hero, within its pages.

"When I was writing the book, I was hanging out a lot at Reinforced," he says. "When they were kicking off what they were doing, I was also kicking off what I was doing."

In 1991, with a finished draft of "Deadmeat" already complete, and inspired by the independent approach of labels like Reinforced, Q decided to print up his own books and sell them from the boot of his car, from a table at the Notting Hill Carnival and in clubs such as Maximus, Ministry of Sound, Queer Nation and Trade. He also hooked up with the Rampage sound system crew and sold the instalments of "Deadmeat" at their gigs (the story was originally split up into four parts, two A6 books, an audio tape and a video by film-maker and ex-Big Audio Dynamiter, Don Letts).

Largely ignored by the publishing establishment, Q sold respectable quantities of "Deadmeat" using these tactics before being picked up by a literary agency and

subsequently approached by Hodder & Stoughton (publishers of "Disco Biscuits" which featured "The Sparrow" by Q).

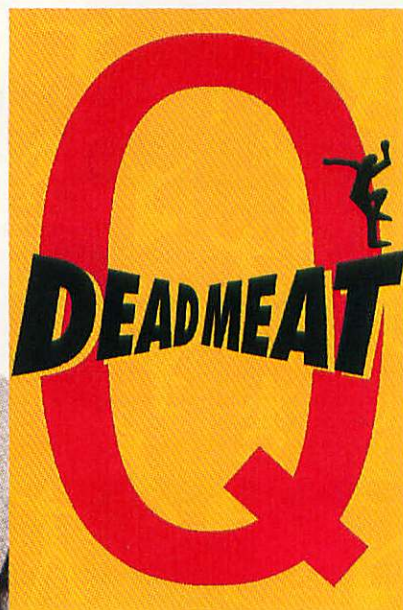
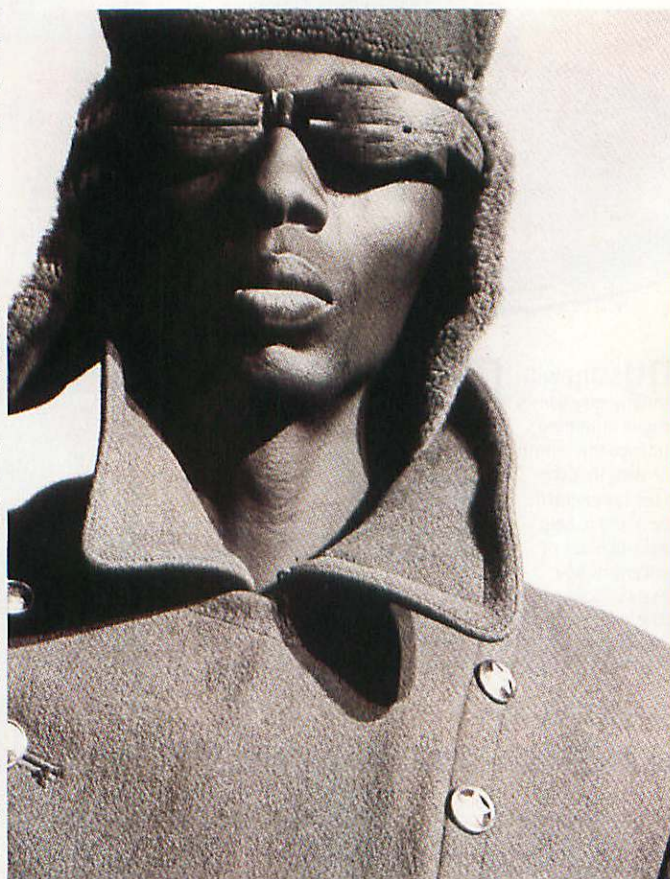
"They were quite happy to publish the original version of 'Deadmeat'," he says, "but I wanted to progress, so I reinterpreted it. If someone's got the original, the dub plate, they'll see how it's been updated."

Now, he's already talking about his next book.

"I want to move forward with some new ideas," he warns. "The backdrop of the next one is fashion but I'm already moving forward. Like Mark and Dego, I'm into progress. I'm into stretching it."

words **Stephen Cameron**

'Deadmeat' is published by Hodder & Stoughton and is available now



'DEADMEAT' & THE NET

The story of "Deadmeat" revolves around the search for the Cyber Vigilante, a serial killer whose calling card is a dead white rat which has been branded with a URL. The novel has its very own website at <http://www.deadmeat.com> and a series of "cyber-parties" have been set up on the last Saturday of every month with guests such as Randall, Stretch, Mark Clair and Iain Bardouille dropping in to spin the tunes.

"It's like a club experience with computers," suggests Q. Expect plenty of "Deadmeat" interaction.

SOFA REPORT

Chill out with these this month... Reviews by Martin James and Joseph King



CD-ROM PUZZLE BUBBLE GT Interactive
Bored of the old Rubik's cube?

Well of course you are. But if you're the kind of person who likes mind-bending, but otherwise useless conundrum games, then check out this cranium teaser which took the Japs by storm last year. (MJ)



FANZINE SABOTAGE FIVE
fax: +43-1-548-58 22

Those Austrians keep the quality coming! More of a think-zine than a fanzine, this homage to the art of sabotage is an absolute must for all conspiracy theorists out there. The

accompanying CD is brilliant as well, but what do you expect from the land which brought us Pulsinger, Tunekan, Kruder, Huber and Dorfmeister? (MJ)

RADIO "ESSENTIAL MIX"
Radio One

This month's highlight has to be the live broadcasts from Tribal Gathering. May 24 finds Danny Rampling spinning the decks live from a cold field in Luton

between 6.30 and 9pm. From 10.30pm we have the mighty Kraftwerk live followed by the wonderful Annie Nightingale. Radio One will also be broadcasting highlights of Tribal Gathering on June 1. (MJ)

BOOK ALAN WARNER
These Demented Lands
Jonathan Cape
The follow-up to the rather excellent

FILMS OF THE MONTH

**BEAVIS & BUTT-HEAD DO AMERICA (12)**

Director: Mike Judge

Starring: Beavis and, er, Butt-Head
With its \$10 budget animation style and verbal repertoire which consists of the words "cool", "sucks", "uh-huh huh-huh" and numerous synonyms and sound-alikes for the word anus, it was hard to imagine how Beavis & Butt-Head creator Mike Judge could extend his adolescent antics for a full 81 minutes, let alone fill the big screen. But he's succeeded, big-time. From the opening sequence, a

hilarious parody of "Shaft", to the climax (I said "climax", uh-huh-huh, uh-huh) when Beavis, caffeinated out of his box, is beaten up by Chelsea Clinton, this is an idiotic delight. As Judge himself says, "No serious, tender moments, no meaningful scenes, just loads of fun".

It's essentially a road movie. When their TV is stolen from under their noses, with the boys too catatonic to give chase to the burglars, they stroll off across the typically bleak, badly drawn American landscape of malls 'n' motels and run into a rough-looking character called Muddy. Mistaking B&B for the hitmen he's arranged to rendezvous with, he leaves them with cash and instructions to "do" his wife.

B&B typically misconstrue the word "do" and end up on a coast-to-coast, elaborately farcical coach trip across America in lustful pursuit of Mrs

Muddy. Throughout their journey, they're as moronically oblivious to the increasing entanglement of danger they are in as they are the American landscape. While the rest of a coach party are admiring the Grand Canyon, B&B are facing the other way, rapt with snickers at a pile of mule's dung.

Highlights include their hippy teacher's rendition of "Lesbian Seagull", B&B wandering into the priest's booth of a catholic church and hearing sex-related confessionals, an FBI agent with a brutal penchant for rubber-gloved "cavity searches" on all suspects he comes across in pursuit of felons, and a relentless sequence of sublimely moronic *double entendres*.

If you're a post-modern ironist who finds it deeply amusing that Hull City once had a player called Dean Windass, and let's face it, you probably are and you probably do, you'll love "Beavis & Butt-Head Do America".

David Stubbs

'Beavis & Butt-Head Do America'
is on general release from May 23

**SCREAM (18)**

Director: Wes Craven

Starring: Neve Campbell, Courtney Cox, Skeet Ulrich and Drew Barrymore.

"So how does it feel to be almost brutally butchered?" asks insensitive tabloid hack, Cox, "People have a right to know!"

With "Scream", Craven inverts every horror cliché, reinvents the genre as a witty, knowing exercise in post-modernism and proves that, even after the dismal bollocks of "A Vampire In Brooklyn", he's still capable of making a film as unique as "The Hills Have Eyes" or "A Nightmare On Elm Street".

"Scream" did phenomenal business in the States and it's not hard to see why. It's a film which combines the street-smart world of "Heathers" or "Clueless" with the traditional, terrorised teen-pic (virtually everything from "The Blob" to "Halloween"), bringing the horror genre kicking and screaming (and bleeding from multiple stab wounds) into the Nineties.

He makes clear his statement of intent in the opening sequence, in which Drew Barrymore is stalked, harassed and dispatched in a manner befitting Janet Leigh in "Psycho". The point here is that Barrymore is a *nom de notre jour*, and the glee with which Craven handles her demise shows he's not afraid to take the piss and fuck with convention.

There's a nutter with an Edvard Munch mask picking off kids, people try and flee the killer by making the most undignified escape possible. There's a hilarious discussion about Jamie Lee Curtis' breasts, and the sight of Henry "The Fonz" Winkler shouting, "Your entire generation disgusts me!". People die too, but then that's the point. Great fun.

Michael Bonner

'Scream' is on general release now

MAN ABOUT THE HOUSE

GLENN UNDERGROUND on his home entertainment

ON THE STEREO

An old Mister Fingers album "Journey With The Lonely", Nuyorican Soul and a load of my own stuff.

IN THE VIDEO

A lot of martial arts films, mostly Jet Lee and Jackie Chan movies.

ON THE TELEVISION

"The Jamie Fox Show" and news programmes mostly.

ON THE BOOKSHELF

Most definitely "The Bible" and loads of music magazines, English and American. I like to look at the charts and see how my stuff is doing.

ON THE PLAYSTATION

I live with Boo Williams and at the moment we're playing "Soul Blade", a fighting game.

ON THE COFFEE TABLE

Coffee table? Nah, we've got a water dispenser instead!

ON YOUR FEET

Casual shoes from Shelly's in London. It's my favourite shoe shop.

Glenn Underground has a Soul Survivors album out now on Pan and 'The Jerusalem EPs' album is out on Peacefrog on May 19



"Morvern Callar" finds Warner in darker terrain. All around the Drome Hotel strange occurrences are er, occurring. Air crash investigators search through debris, kamikaze rave organisers set up

militant parties and weird and wonderful characters inhabit this superb chaotic comedown novel. (MJ)

**FANZINE MILES AHEAD £1.50 from all good newsagents**

The last time we featured "Miles Ahead", it scored highly as a credible fanzine which blended cool design with upfront articles. Issue five sees it take the plunge as a fully-fledged glossy without losing its design sass or pennied pluck. Whether it'll make it in the cut and thrust world of the newsagent shelves, only time will tell. (JK)

SCANNERS' CHOICE

VIDEO QUADROPHENIA

Sick to the back teeth of hearing about the greatest British film ever? Tough. You just can't keep a good film down and now here it is again, this time on video.

Yup, it's time to replace the battered old copy with a spanking new version. What you get this time round is a nice new cover, which let's face it was sorely needed, and an extra 10 minutes! Not of extra footage but... and this is where you'll need to hold onto your shorts, a neat package which unveils tons of previously unseen photos taken on location by documentary photographer, Frank Conner, before promptly being lost for 20 years. They turned up in a dusty old shoe box in the backroom of a processing lab in, of all places, the Elephant & Castle.

Almost as exciting as someone parking a scooter outside your house and posting the keys through the letterbox, the photos are quite incredible. Phil Daniels celebrating his 18th birthday on set. Snap. Pete Townsend sharing pie and mash with Daniels. Snap. Roger Daltrey and Daniels, trousers rolled up, in deck chairs on Brighton beach. Snap. The truth behind that closing shot. Snap, snap, snap. Need we go on? Unquestionably the find of the decade. Buy, buy, buy, and we're not even on a percentage. (JK)



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**NORTHUMBRIA UNIVERSITY -
WEDNESDAY FEBRUARY 26**
Carl Cox and Trevor Rockliffe

**UNIVERSITY OF WARWICK -
FRIDAY, MARCH 7**
Darren Emerson, Darren Price
and Bedroom Bedlam
DJ Steve Bridger

**DE MONTFORT UNIVERSITY,
LEICESTER - SATURDAY,
MARCH 15**
Mr C, Tony De Vit and
Bedroom Bedlam DJ Timmy S

**UNIVERSITY OF LUTON -
WEDNESDAY, MARCH 19**
Billy Nasty, Pierre Mansour
and Bedroom Bedlam DJ
Rick Hopkins

**MANCHESTER UNIVERSITY
(AT THE PARADISE FACTORY) -
THURSDAY, MARCH 20**
Mr C and Bedroom Bedlam
DJ Alexander Cooke

**CARDIFF UNIVERSITY -
SATURDAY, MARCH 22**
Fabio, Grooverider, Mickey
Finn and Bedroom Bedlam
DJs Philip Jones and Sean
Martin in association with
Groove Connection

**BOURNEMOUTH UNIVERSITY
- FRIDAY, APRIL 18**
Darren Emerson and
Bedroom Bedlam DJ
Tony Jones

**SOUTHAMPTON UNIVERSITY
- FRIDAY, APRIL 25**
Fabio, Grooverider, Jumpin'
Jack Frost, MC Cleveland
Watkins and Bedroom
Bedlam DJs Philip Jones and
Sean Martin in association
with Groove Connection

**KEELE UNIVERSITY -
TUESDAY, APRIL 29**
Tall Paul and Bedroom
Bedlam DJ K

**UNIVERSITY OF LIMERICK
(AT THE THEATRE ROYAL) -
TUESDAY, APRIL 29**
Laurent Garnier (playing
a four-hour set)

**DUBLIN CITY UNIVERSITY
(ARCHANGEL AT THE TEMPLE
THEATRE) - WEDNESDAY,
APRIL 30**
Laurent Garnier (playing a
four-hour set)

**MUZIK MASTERCLASS
'97 PRE-EXAM PARTY
(AT THE OPERA HOUSE,
BOURNEMOUTH) -
FRIDAY, MAY 2**
Laurent Garnier (playing a
four-hour set), Richard Ford
and Bedroom Bedlam DJ
Rick Hopkins

**UNIVERSITY OF DERBY
(AT UNION I) - SATURDAY,
MAY 3**
Billy Nasty, Fabio Paras
and Bedroom Bedlam DJ
Alexander Cooke

**MID-GLAMORGAN UNIVERSITY
- THURSDAY, MAY 8**
Trevor Rockliffe and Bedroom
Bedlam DJ Alison Marks

**COVENTRY UNIVERSITY -
THURSDAY, MAY 15**
Tall Paul and Bedroom
Bedlam DJ Dave Purnell

**LIVERPOOL UNIVERSITY -
FRIDAY, MAY 16**
Seminar Only

**NOTTINGHAM TRENT UNIVERSITY
- THURSDAY, MAY 22**
Billy Nasty, Mr C and
Bedroom Bedlam DJ Tat

**UNIVERSITY OF THE WEST
OF ENGLAND, BRISTOL
(SUTRA) - FRIDAY, JUNE 13**
Dave Clarke, Mrs Wood and
Bedroom Bedlam DJ Timmy S

MUZIK

magazine



Carl Cox



Alison Marks



Billy Nasty



Steve Bridger



Fabio



Rick Hopkins



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Muzik's essential club guide **insomnia**

THE DEADLINE FOR NEXT MONTH (June 11 - July 8) IS MONDAY MAY 19

PLEASE FAX ALL CLUB LISTINGS TO: 0171-261-7100

Hacienda, Manchester



10

for this month

KARANGA

Tropicana, Weston-Super-Mare

Info: 01225-316-198

Friday, May 16

Beats mean highs and big names mean happy faces for the Karanga crew, who've spent the past three years throwing parties across the South West. Healy, Rampling, Pleased and De Vit do the honours for their third birthday.

ULTIMATE BASE

Plastic People, London

Info: 0171-439-0464

Thursdays

Carl Cox takes his techno stormtroopers and moves from Velvet Underground to Plastic People. Expect all the usual antics.

SOUTH/PUSSYFOOT

The Escape, Brighton

Info: 01273-806-906

Friday, May 23 and Saturday, May 24

Brighton's Escape may be knocking on the years but it still knows how to pull a cool

crowd and rocking jocks. And a double bill of Richie Hawtin (Friday) and Derrick Carter (Saturday) is a Bank Holiday treat to do 'em proud. Right on, Brighton.

ESSENTIAL MUSIC FESTIVAL

Stanmoor Park, Brighton

Info: 0891-230-190

Saturday, May 24

Giving Universal's Tribal Gathering a run for their money, Brighton's Essential Music Festival has moved heaven and earth (almost) to bring you electronic bandits, Future Sound Of London live. And that's of course without mentioning the 119 other live acts, forty DJs, six arenas etc etc...

SONAR

Barcelona

Info: +34-3-442-2972

June 12, 13 and 14

Spain's SONAR festival features such luminaries this year as Daft Punk, Speedy J, Aux 88, Coldcut, Laurent Garnier and Andrew Weatherall, to name just a few and includes seminars, record fairs and films.

SOS

The Lounge, Kingston

Info: 01753-685-158

Saturday, May 24

Not content with the now legendary, Full Circle Sunday meltdown, Phil Perry turns his dancing feet to Saturdays. SOS (Sons Of The Suburbs to you folks) is Kingston-based and proud of it.

BLADERUNNERS

Le Bateau, Liverpool

Info: 0151-633-6097

Sunday, May 25

Drum & bass goes Scally but just who are the replicants? Fabio, Moving Shadows, Rob Playford and PFM provide a clue.

FUNGLEJUNK

The Steering Wheel, Birmingham

Info: 0121-622-1150

Saturday, June 7

Breaching the Midland's handbag house stronghold, Funglejunk is proof there's more to Birmingham than lime green satin

shirts. Now celebrating its first birthday, Funglejunk's open-minded eclectica has swept even the most cynical of clubbers back on their feet.

HARDCORE HEAVEN

Metropolis, Edinburgh

Info: 0976-255-4600

Sunday, May 25

Lightsticks, white gloves, action! Charly Lownoise, Seduction, Scott Brown and Stompy (any relation to Swampy?) bring you this raver's Nirvana.

HACIENDA 15TH BIRTHDAY

Hacienda, Manchester

Info: 0161-236-5051

Friday, May 23, Saturday, May 24 and

Sunday May 25

Legendary, landmark, revolutionised clubbing... It's nigh on impossible to put into words what fifteen years of Fac 51 means to the punters, poseurs and punks who have trodden its dancefloors. Go see for yourself on this bender of a weekend, and enjoy.

Thirst Aid

The tap sign signifies clubs where cold drinking water is freely available. For further details, telephone Muzik on: 0171-261-5993

BELFAST: **THE ART COLLEGE.** Info 01232-776-084. CHOICE (9-late. 11). Claude Young drops by for a live set (May 17).
THE NETWORK CLUB Lower North Street. 01232-233-486. WISDOM on Saturdays (8/6. 9-1.30am). Mark Jackson and Eamon Beavon play host.
BIRMINGHAM: **BAKERS Broad Street.** 0121-633-3839. REPUBLICA (10-late. 9/6) on Saturdays. With residents Chris & James (May 17), DJ Sonique and Deb Fontaine (24), Tall Paul (31) and Ian Ossia (June 7).
BOWDO Hampton Street. 0121-236-5503. MISS MONEYPENNY'S (10-late. Info 0121-693-6960) Saturdays. Judge Jules (May 17), Tall Paul (24), Seb Fontaine (31) and Mark Moore (June 7).
THE QUE CLUB Corporation Street. ANTIDOTE (10-5am. 8. Info 0966-275-771). Breakbeat culture night with J Majik, Fallout and Ned Ryder (Saturday May 17).
GROOVISM (10-6am. 12.50. Info 01902-562-400). The Logical Progression posse take over with Doc Scott, Jon Carter and the Spacenoise sound system (Saturday May 31).
SANCTUARY Digbeth Road. THE FACTORY (9-late. Info 0121-608-9090) Fridays. SANCTUARY (10-2am. 8/6. Info 0121-616-2688) Saturdays. Midland eclectica from the Athletico crew with Andy Smith (Portishead) and Mr Scruff (May 17), Grandmaster Flash and DIY (24), Wall Of Sound and No-U-Turn (31), Rocksteady Crew (June 7).
THE STEERING WHEEL Wrottesley Street. 0121-454-9580. FUN/FUNGLEJUNK (9.30-late. 10/8. Info 0121-622-1332/1150) on Saturdays. CJ Mackintosh, Patrick

Smooove and Ratty (May 17), Ministry Of Sound tour plus Chubby Grooves (Grand Central) (24), John Kelly and Matt Thompson (31), Jeremy Healy and Funglejunk's first birthday party with Fabio playing a non-jungle set (June 7).
SUNDISSENTIAL Hurst Street. 0121-643-4715. SUNDISSENTIAL (2-10.30pm. 8/7. Info 0121-454-9560) Sundays. Very Cool private members club with residents, Tony De Vit, Andy Farley, Lisa Lashes, Paul Kershaw, Fergie and Mark Jarman.
THE VENUE Bransford Street, Hockley. 0121-233-0339. WOBBLE (11-7am. 10/9/7) Saturdays. Renaissance night with Paul Van Dyke and the Idjut Boys (May 17), Chris & James (24), Rhythm Doctor and Jon Pleased (June 7).
EKLEKTIK FIT (10-late. Info 0121-233-0338).
BOURNEMOUTH: **THE OLD FIRESTATION Holdenhurst Road.** UM BONGO (8-2am. 3/2) alternate Fridays. Ralph Lawson (May 16) and the residents (May 30).
NEGAL'S Old Christchurch Road. REDESIGN YOUR MIND (9.30-2am. 6/5. Info 01202-265-473) Fridays. Trevor Rockliffe (May 16), Colin Favor (23), Daz Sound (30) and Matthew B (June 6).
BRIGHTON: **THE CONCORDE Madeira Drive.** 01273-205-874. ANOKHA (10-3am). Talvin Singh (Friday May 16). THE BIG BEAT BOUTIQUE (10-2am. 5. Info 01273-205-874) monthly Fridays. Fat Boy Slim, Cut La Roc, Midfield General and Sean Rowley hang out. ORIGINAL ROCKERS (10-3am) alternate Saturdays. Big Kahuna (May 17) and Depth Charge (31). VIBEZ EXPRESS (10-2am. 5/4.50) alternate Saturdays. Mr Scruff (May 24) and Aim (Grand Central) (June 7).
THE ENIGMA 10, Ship Street. 01253-328-439. MUFFLEWUFFLE (10-2am. 4/3) on Fridays. Beats, bleeps and breaks with Del Tex (May 30) and DJ Felix (June 6).
THE ESCAPE Marine Parade. 01273-806-806. STRANGE FRUIT & SHIMMY (9-2am. 3). Haze, Luge, Simmer and Stuart (Tuesday May 22). FOOL'S GOLD (10-late. 5). CLUB

FOOT (10-late. 6/5) on Fridays. Harvey (May 16), Richie Hawtin (23), Estereo Records night (30) and Cajmere (June 6). KINKY CASINO (10-2am. 7/6) Saturdays. Chad Jackson (May 17), Derrick Carter (24), Jonny Walker (31) and Sister Bliss (June 7).
THE JAZZ PLACE Ship Street. 01273-694-669. THE WIG (10-2am. 3/2) Wednesdays. Freestyle frequencies with Robert Luis. Fifth birthday (May 14).
STANMER PARK. BRIGHTON ESSENTIAL MUSIC FESTIVAL (1-11pm. 25. Info 0891-230-190). The dance day's stellar line up includes Future Sound Of London, Dreadzone, The Aloof, Chemical Brothers, 808 State, The Orb, Bandulu, Logical Progression, Grooverider, Fabio, Carl Cox, Laurent Garnier and the Propellorheads (Saturday May 24).
THE ZAP Kings Road Arches. 01273-887-876. LEGENDS OF THE DARK BLACK (10-3am. 5.50) alternate Wednesdays. Southcoast drum & bass with Ed Rush and DJ Hype (May 25) and Roni Size, Krust, Die and Suv (June 4). SOUTH (10.30-5am) on Fridays. Phil Perry (May 16), Kevin Saunderson (23), Danny Rampling (30) and Dave Clarke (June 6). THE PUSSYCAT CLUB (10.30-3.30am. 8/6) on Saturdays. Gordon Kaye (May 17), Lisa Marie Experience (24), Chris Coco (31) and TWA (June 7).
BRISTOL: **LAKOTA Upper York Street.** 0117-942-6193. CANDY FOUNTAIN (10-4am. 4/3) alternate Wednesdays. TEMPTATION (10-5am. 7/6/5) Fridays. Dave Conway (May 16), Kinetic Atom live (23), Universal Prime Breaks and Full Cycle (30) and tbc (June 6). FANDANGO (10-4am. 10/8) Saturdays. Nick Warren, Jon Da Silva and Daddy G (May 17), Al Mackenzie (24), Graeme Park (31) and tbc (June 7).
CARDIFF: **THE EMPORIUM High Street.** PTANGYANGKIPPERBANG. .YEAH! (9.30-3am. 4. Info 01222-233-932) alternate Fridays. Social-type beats with Johnny Acid, Neil Hinchley and Matt Jarvis. 110%

DRUM & BASS (10-late. Info 01222-228-990) alternate Saturdays. Logical Progression (May 24) and Desire Club Tour (31).
THE HIPPO CLUB Penarth Road. 01222-341-463. SACRED GROOVES (10-late. 4) Fridays. Rob, Ed, Gareth and Paul spin underground house and techno.
COVENTRY: **PLANET Cox Street.** HAYWIRE (9-2am. 8/7/6. Info 0113-293-4666) monthly Saturdays. Freestyle electronica with Jay Denham and Tobias Schmidt (May 17).
DERBY: **TIME Mansfield Road.** NUCLEUS (9-3am. Info 01788-535-036). Randall and Ray Keith (Monday May 26).
DUBLIN: **THE KITCHEN Essex Street.** 00-353-1-877-6835. QUADRAPHONIC (10-late. Info 00-353-1-868-1929) monthly Fridays. DISCOAKIMBO (11.30-late. 5/4. Info 353-1-670-5128) Sundays. Nujackswingsoulgroovediskofus ionfrenzi with Glenn Gunner (May 18), Kenny Hawkes (25) and tbc (June 1 and 8).
TEMPLE OF SOUND Ormond Quay. 872-1811. 11-late. 8. Saturdays. Billy Scurry and Mark Williams reside.
EDINBURGH: **CLUB MERCADO Market Street.** 0131-226-4224. COLORS (11-4am) alternate Saturdays. The residents (May 17) and TWA (31).
LA BELLE ANGELE Hasties Close. 0131-225-2775. MANGA (11-3am. 5/4. Info 0131-220-5575) alternate Fridays. Kane and Red (Trouble On Vinyl) (May 16), Kid and G-Mac (30) and Roni Size and Reprazent live (Sunday June 8).
THE HONEY COMB Blair Street. ZODIAC (10-late. 7/6. Info 0131-550-3716) alternate Saturdays. Yogi Haughton and Scott Gallagher (June 6). SOLEFUSION (10.30-3am. 6. Info 0131-334-2361) monthly Fridays. Garage City night with Bobby & Steve and Craig Smith.
THE ROYAL HIGHLAND CENTRE. REZERECTION (9.30-5am. 26.50. Info 901661-844-449). Force & Styles, Slipmatt, Manu Le Malin, Hixxy, Billy Kiltie, Seduction and Dougal. We are hardcore!
THE VAULTS Niddry Street.

THOSE WHO ROCKED IT



Force & Styles

- Force & Styles at Non Stop at The Fubar, Stirling
- Massive Attack at Heavenly Social, London
- Deep Dish at Klub Club, Glasgow
- Car Lagn at Subterranean at The End, London
- Ricky Morrison and Paul "Trouble" Anderson at Garage City/The Loft at The Rex, Miami
- Jumpin' Jack Frost at Groove Connection/Metalheadz at Leisure Lounge, London
- Francois Kervorkian at Heart & Soul, New York
- Turbulent Force and Keith Fielder at Sex, Love & Motion, London
- Junior Vasquez at The Palladium, New York
- Timmy S (Bedroom Bedlam Winnerr) at Muzik Masterclass Tour, Leicester
- Herb Legowitz & Alfred More at Elf 19, Reykjavik
- Andrew Weatherall at Bloodsugar, London and Funglejunk, Birmingham
- Roger Sanchez at The Red Box, Dublin
- "Evil" Eddie Richards at Wiggle, Woolwich
- Frankie Feliciano at the Nervous Party, Miami
- Sven Vath at The System, Dublin
- Jazzy J at Rockers Revenge at The Blue Note, London
- Justin Garret at E-Work, Berlin
- Danny Tenaglia at Twisted at Groovejet, Miami
- Richie Hawtin at Jack Attack at Thekla, Bristol
- Ivan Smaghe at Friday's R Firin', London
- Dave Angel and Darren Price at X Club, Lisbon
- Tony Humphries at Liquid, Miami
- Mr C and Trevor Rockliffe at Sir Henrys, Cork
- David Morales at Def Mix Part, Miami
- Stacey Pullen at Zouk, Singapore

THOSE WHO FAILED TO SHOW

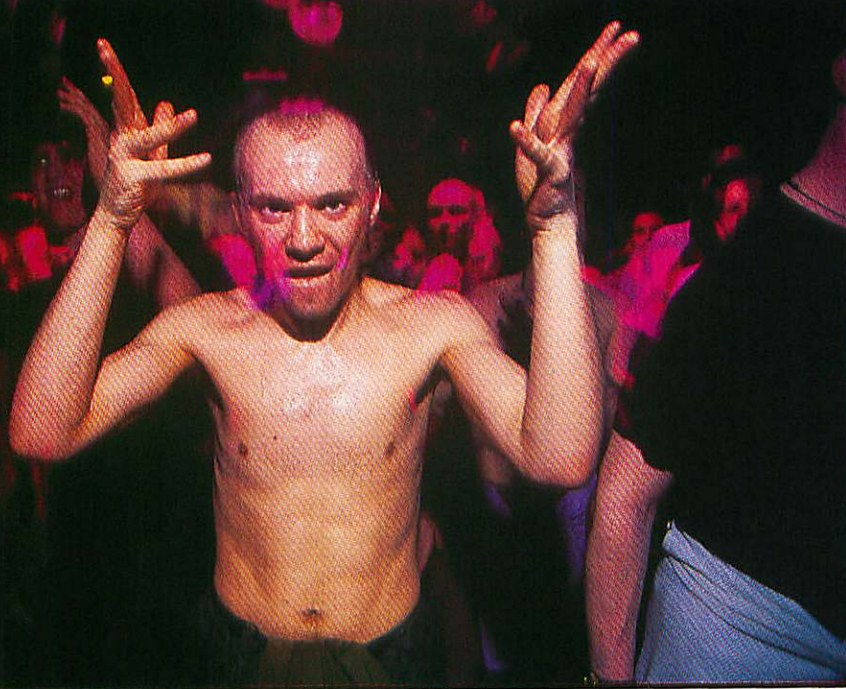
- James Lavelle at Zouk, Singapore

THOSE WHO LOST IT

- Stacey Pullen at Twilo, New York
- Johnny Vicious at Liquid, Miami

● If you feel you've been let down by a DJ or a club, then call the MUZIK complaints desk on: 0171-261-7518

Voodoo, Liverpool



pic: Jamie B

"SOMETIMES I FEEL SO LOW I COULD PARACHUTE OUT OF A SNAKE'S ARSE. THEN I HEAR A TUNE, IT KNOCKS MY KNACKERS INTO NEXT WEEK AND I'M BOUNCING OFF THE LAMPSHADE. MUSIC SHOULD DO THAT". **KRIS NEEDS**

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DONCASTER TRACK. DURHAM CONCEPTS. GATESHEAD SOLID SOUNDS. HALIFAX BRADLEYS. GROOVE. HARTLEPOOL SOLID SOUNDS. HUDDERSFIELD BADLANDS. HULL OFF BEAT.
SYDNEY SCARBOROUGH. KEIGHLEY MIX. LANCASTER EAR EAR RECORDS. LEEDS WAY AHEAD. LINCOLN RADIO CITY. SONIC SOUNDS. LIVERPOOL PROBE (SLATER ST). MACCLESFIELD
OMEGA MUSIC. MANCHESTER MCCABE & CO. MIDDLESBROUGH A FEARNLEY. NEWARK R & K RECORDS. NEWCASTLE HITSVILLE. J.G. WINDOVS. NORTHWICH OMEGA MUSIC. ORMSKIRK
QUIRKS. PONTEFRAC ROGOLA. PRESTON ACTION. SCUNTHORPE RECORD VILLAGE. SHEFFIELD HILLSBOROUGH RECORDS. RECORD COLLECTOR. SKIPTON MIX MUSIC. SUNDERLAND
SOLID SOUNDS. SUTTON IN ASHFIELD DISKITS. WIGAN ALANS. OMEGA. YORK TRACK. WALES & WEST / MIDLANDS & EAST ABERYSTWYTH ANDYS. AYLESBURY OVEN READY.
BANBURY RECORD SAVINGS. BIRMINGHAM HIGHWAY 61. PLASTIC FACTORY. SWORDFISH. CARDIFF SPILLERS. CHELTENHAM BADLANDS. CHESHAM TRACK. COVENTRY SPINADISC.
HANLEY MIKE LLOYD. HIGH WYCOMBE SCORPION. HINCKLEY WHAT RECORDS. LEICESTER AINLEYS. ROCK A BOOM. LLANDUDNO KAVERN. LOUGHBOROUGH LEFT LEGGED
PINEAPPLE. MALVERN COUNTERPOINT. NEWPORT DIVERSE. NORTHAMPTON SPINADISC. NORWICH LIZARD. SOUNDGLASH. NOTTINGHAM ARCADE. READING GREEN RIVER. RHYL
KAVERN. SWANSEA MUSICIARIUM. WISBECH THE RECORD STORE. WOLVERHAMPTON MIKE LLOYD. WORCESTER MAGPIE RECORDS. WREXHAM PHASE ONE. SOUTH EAST
CAMBERLEY ROCK BOX. CAMBRIDGE PARROT. CANTERBURY PARROT RICHARDS. COLCHESTER HILL RECORDS. CROYDON 101. DISS REVOLUTION.
EASTBOURNE POWERPLAY. HORLEY PULSE. IPSWICH REX RECORDS. KINGSTON RECORD SHOP. LEIGH ON SEA FIVES. LETCHWORTH DAVID'S MUSIC.
LEWES OCTAVE. MALDON BEEBLES. SHOREHAM BY SEA ATOMIC SOUNDS. SOUTH WOODHAM FERRERS BEEBLES. SUTTON HOT ROCKS. TUNBRIDGE
WELLS LONGPLAYER. WICKFORD ADRIANS. LONDON W1 UFO. LONDON WC2 GOING FOR A SONG. LONDON E17 CAVERN. LONDON EC1 BARRY PAUL.
SOUTH WEST BARNSTAPLE SOUND 'N' VISION. BATH REPLAY. BOURNEMOUTH VIBE. BRISTOL REPLAY. EXETER BINARY STAR. SOLO MUSIC. PLYMOUTH
RIVAL. TAUNTON SOUND 'N' VISION. SOUNDCHECK. TRURO SOLO MUSIC. YEovil ACORN. ISLE OF WIGHT HAPPY DAZE.



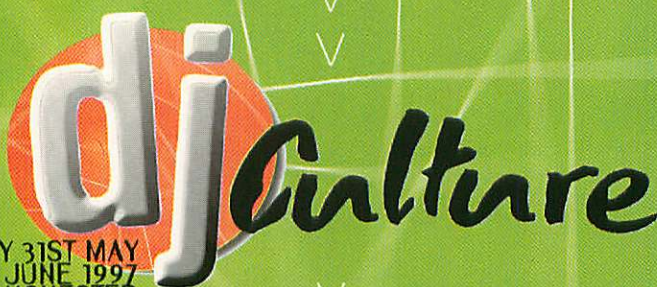
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DOUBLE EGG



J MAJIK



NAT FROM BROOKSIDE

SUBLIME (10.30-3am. 8/6) alternate Fridays. With Taylor (May 16) and Gary Mackintosh and Gordon Mac (30).

THE VENUE Cañon Road. **PURE** (10.30-3am. 6/4) Fridays. Twitch, Brainstorm, Dribbler and The Bill plus Jeff Mills (May 30). **TRIBAL FUNKTION** (10-late. 6/5) alternate Saturdays. Residents night (May 24) and the Stickmen live (May 17).

EXETER: **Legends Okehampton Street.** **FRUITY ANTICS** (9-1am. 4/3). Underground grooves from Bazil and Iain 'Lazy' Smith.

GLASGOW: **THE ARCHES** Midland Street. **0141-221-9736.** **COOL LEMON** (11-4am. Info 0141-339-0598) monthly Saturdays. Joey Negro, Doc Livingstone, Trevor Price, David Holmes and Ian Paterson (May 17).

CCA CAFE BAR Sauchiehall Street. **21st CENTURY LOUNGE** (9-midnight. Free) alternate Thursdays. Loungecore with Mingo-go and friends (May 15 and 29).

METROPOLIS Saltcoats. **HARDCORE HEAVEN** (7-2am. 12. Info 0976-255-819). Charly Lownoise, Seduction, Scott Brown and Stormy (Sunday May 25).

THE SUB CLUB Jamaica Street. **SUB CULTURE** (11-5am. 10/8. Info 0141-248-4600) Saturdays. Undiluted house with Harri and Domenic plus Ralph Lawson (May 31).

TIN PAN ALLEY Mitchell Street. **THE LEISURE BOX** (11-3am. 3/2. Info 0141-248-7034) Thursdays. Kevin McKay and Andrew Wickes dig deep into their record boxes.

URBAN SOLE (11-3am. 6. Info 0131-334-2361) monthly Fridays. Craig Smith and Nelson Rosado (May 23).

WHAT'S YOUR FUNCTION? (1-3am. 5. Info 0141-248-7034) alternate Fridays. Dan Curtin (May 23). **BLACKOUT** (11-3am. 6. Info 0141-248-7034) Saturdays. Lars, Percy X, Tenchi and David Alvarado (May 17), Colin Favor and Brenda Russell (May 24), Grow Records and DJ Tin (May 31) and Underground Resistance's DJ Rolandon the decks (June 7).

THE TUNNEL Mitchell Street. **PARADISE ISLAND** (11-3am. 3/2) Wednesdays. The Jengaheads rock the joint. **THE ARK** (10-late. 6/4) Fridays. Thumpin' house with Michael Kilkie and Scott Mackay. **TRIUMPH** (10-late. 6/4) Saturdays. Italian and UK house with Colin Tevendale, Steven McCreery and Kevin McFarlane. **CREAM** (10-late) monthly Saturdays. K Klass and Jon Pleased (May 31).

HASTINGS: **PIER PRESSURE** The Pier. **01424-428-306.** **HEAT** (10-7am. Info 0976-755-002). Roni Size,

Krust, Mickey Finn, DJ Ron, Randall, Frost and Brockie (Friday May 16). **DEEP COVER** (9-2am. 8/4). New talent night (May 23) and V Recordings present Jack Frost, Bryan Gee, Roni Size and Krust (June 6).

HULL: **THE ROOM** George Street. **01482-323-154.** **PORK** (10-2am. 3/2). Pork Recordings get it on with Mixmaster Morris, plus Fila Brazillia, Baby Mammoth and Bullitnuts. (Thursdays May 29).

KINGSTON: **THE LOUNGE** Richmond Road. **SONS OF THE SUBURBS** (10-3.30am. 8. Info 01753-685-158) Saturdays. Phil Perry and friends spin out a little of what they fancy.

LEEDS: **THE AFTERDARK** South Queen Street, Morley. **DROPZONE** (9-2am. 3). Nigel Walker and chums (Friday May 16). **UNIVERSAL GROOVE RECORDINGS** (9-late. 10/8. Info 01405-720-970). Darren Emerson and the UGR crew (Friday June 6). **THE ORBIT** (10-late) Saturdays. Joey Beltram and Justin Robertson (May 17), Marco Zaffarano (24), Fumiya Tanaka (31) and CJ Bolland and Jay Denham (June 7).

THE MEX Call Lane. **0113-242-8522.** **DOPE** (10-3.30am. 7/6) on Fridays. Drum & bass ruffage with Bryan Gee (May 16), residents (23), Doc Scott (30) and DJ Ron (June 6).

NATO Bear Lane. **HARD TIMES** (10-late. Info 01824-488-220) Saturdays. Nelson Rosado (May 17), Angel Moraes (24), Tom Wainwright (31) and CJ Mackintosh (June 7).

THE PLEASURE ROOMS Lower Merriam Street. **BACK TO BASICS** (10-late. 0113-244-9474). Huggy, Ralph Lawson and James Holroyd cut the crap.

THE UNDERGROUND Cookridge Street. **THE COOKER** (10-2am. 5/4) Fridays. EZ and Jip rock the joint with some original funk. **THE YARDBIRD SUITE** (8.30-2.30. 6/5) Saturdays. Assorted flavours of jazz with Chico, Lubi and Jip.

THE WAREHOUSE Somers Street. **MAGIC** (10-late. 10/8/8) monthly Saturdays. Beats'n'flavas with Alex Baby and Michael K. **LEICESTER:** **THE CHAPEL** New Walk. **AMORPHOUS** (9-2am. 5. Info 0585-964-115) monthly Fridays. Cutting edge techno and deep house with Surgeon, Grant Barber, Platinum Dust and Rupert Parkes (May 23).

THE WHITE ROOM Newark Street. **0116-255-7067.** **ZEN** (10-2.30. 5) Fridays. Hear Detroit techno with Ampo.

LIVERPOOL: **CLEAR** Mount Pleasant. **0151-733-6097.** **WOODOO** (10-4am. 8/7) on Saturdays. Luke

Slater (17), the residents, Jeff Mills and Kevin Saunderson (31) and Slam (June 7).

LE BATEAU. **BLADERUNNERS** (10-2am. 5. Info 0151-727-4251) Fridays. Ed Rush and Fierce (May 16), BC (23), Peshay (30), Bank Holiday special with Fabio, Rob Playford and PFM (Sunday May 25) and tbc (June 6).

HEEDIEBEEBS Seal Street. **0151-708-2668.** **CLUB LIVE** (9.30-2am. 3) Fridays. Skint night with Lindy Layton, Darren Pleased Wimmin and Steve Proctor (May 16), Wall Of Sound Tour featuring Les Rhythmes Digitales and The Wiseguys (23) and Kitachi live (May 30).

NATION Wolstenholme Square. **0151-709-1693.** **FULL ON** (10-6am.) monthly Fridays. **ALLISTER WHITEHEAD,** Graeme Park, Jon Pleased and Norman Jay (May 30). **CREAM** (10-late) Saturdays. Still no other club like it with residents, Paul Oakenfold and Paul Bleasdale rockin' alongside Derrick Carter, Dave Seaman and Seb Fontaine (May 17), Graeme Park and Justin Robertson (24), Angel Moraes, Carl Cox and Nick Warren (31) and tbc (June 7).

SUGAR Stanley Street. **B-LINE** (9-2am. 5/4. Info 0802-801-216) Fridays. Korboa, Owen and Rhys spin leftfield breakfast.

LONDON: **LOST** (11-7am. Info 0171-791-0402).

ADRENALIN VILLAGE Chelsea Bridge. **ONE NATION** (10-6am. 10. Info 01344-761-129) Saturdays. Opening night with Jumpin' Jack Frost, Bryan Gee and Hype (May 31), Frost, Kenny Ken and Brockie (June 7) and Grooverider, Brockie and Ellis D (14).

BAR RUMBA Shaftsbury Avenue W1. **0171-267-2715.** **THAT'S HOW IT IS** (10-3am. 3) Mondays. Gilles

Peterson, James Lavelle, Ben Wilcox and Ross Allen show you how it's done. **SPACE** (10-3am. 5/3) on Wednesdays. Luke Solomon and Kenny Hawkes play house for grown-ups with Andrew Weatherall and Andy Curley (May 14), Angel Moraes (21), Derrick Carter (28) and tbc (June 4). **MOVEMENT** (9-3.30am. 5/3.50) Thursdays. Excursions into drum & bass with Bryan Gee plus Dr S Gachet (May 15), DJ Hype (22), Randall (29) and DJ Die (5).

THE KAT KLUB (10-4am. 7) Fridays. Funk and rare groove with Ronnie Herel and Kierean B. **GARAGE CITY** (9-6am. 10) Saturdays. Ralf (May 17), Terry Hunter (24), Seamus (31) and tbc (June 7). **BUBBLING OVER** (9-late. 3) Sundays. Boogie, funk and soul with Matt White and Barry Norman plus guests, Terry Hunter (May 24), Frankie Fancett (31) and tbc (June 7).

THE BLUE NOTE 1 Noxton Square. **N1. 0171-729-8440.** **ANOKHA** (10-2am. 5/3) on Mondays with Talvin Singh, Earthtribe and the Future Soundz of India. **A FEELIN'** (10-3am. 5. Info 0956-640-340). Barely Breaking Even Records album launch with Jasper The Vinyl Junkie and Basement Jaxx (Wednesday May 28). **LONDON XPRESS** (10-5am. 8/6) monthly Fridays. Featuring The Ballistic Brothers (Beedle, Hill, Rocky & Diesel), Ross Allen, Ben Wilcox and Jools Butterfield (May 16). **BLOODSUGAR** (10-5am. 8/6) monthly Fridays. Andrew Weatherall reigns (June 6). **TRUE SPIRIT** (10-5am. 10/8). The good doctor Bob Jones celebrates 30 years of DJing with Gilles Peterson, Snowboy and Bob

DJ OF THE MONTH

Breakbeat bandit, ADAM FREELAND explains why he's such a crazy guy

WHEN AND WHERE WERE YOU BORN? Hertfordshire, 1973.

HOW DID YOU START DJING?

I went travelling around the world in 1992/93. I was so inspired by the mix of musical of genres I heard, I realised I had to make my imprint. My flatmate had a shitty pair of Soundblabs and I just got into it.

WHAT WAS THE FIRST RECORD YOU EVER BOUGHT?

The "Muppet Show" album.

AND THE LAST?

"Sluts & Strings & 909's" by Carrera on Cheap.

WHAT CHANGES WOULD YOU LIKE TO SEE IN THE CLUB SCENE?

Musically induced smiling people not taking it all so seriously, better sound systems, more outdoor parties and longer DJing sets. Club promoters who spend a fortune on adverts and nothing on sound systems should be shot.

WHAT ARE YOUR STRENGTHS AND WEAKNESSES?

I don't take anything too seriously. I'm blessed with the ability to appreciate all the best things in life, not just some of them. I can go off on three turn tables and a sampler, while receiving head and skinning up at the same time. I've done some crazy things, I'm just crazy guy. Sometimes I find it difficult to prioritise between music, my mates and girls.

FAVOURITE LABELS?

TCR, Fuel, Universal Language, Botchit & Scarper and Black Cock.

FAVOURITE DJS?

Harvey, Carl Cox, Simply Jeff, Ben Wilcox and all the other vibe creators.

FAVOURITE CLUBS TO PLAY?

Friction, The End and The Blue Note.

WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?

Surfing, snowboarding, living in Sydney and chasing girls.

WHAT'S NEXT FOR ADAM FREELAND?

Introducing the concept of global citizenship to the mindless moronic masses. And, of course, being paid to spend loads of time in fabulous locations.

'Coastal Breaks 2' is out this summer



Adam Freeland. What a crazy guy.

SETS OF STEELS

Listings from Radio One's ESSENTIAL MIX
Saturday nights, 2am

APRIL 6

Sven Vath

Carl Craig "Alien Talk" (Planet E)... Robert Hood "The Grey Area" (M-Plant)... Boylent Green "Soyleen Green" (Playhouse)... M Mayer "One" (NTA)... Metro Juice "Metro Juice" (MYR)... Claude Young "Prance" (Elypsia)... Alter Ego "Folk Song" (Harthouse)... Acid Jesus "Inner State" (Klang)... Alter Ego "Absolute" (Harthouse)... Foundation "Running" (ID)... Blackman "Trick" (Black Nation)... Adam Beyer "Tasty Bits" (Drum Code)... Move-D "800 Track" (800 Track)... Heiko Laux "Heiko Laux" (U turn)... Luke Slater "Signal" (Peacefrog)... EON "Phaze Test" (Electron)... Eugenheim "Hays" (Klang)... Acid Jesus "B2" (Klang)... Rextone "Nausicaa" (Planet E)... Planet Jazz "Monster" (Harthouse)... Cold Strobe Light "Metronome" (Electrolux)

APRIL 13

Mrs Woods

Subjective Duality "Restricted Area" (Reload)... Shandrew "I Want You" (Alphabet City)... Wave Captain "XS-Perience" (Phuture Wax)... Solution "Feels So Right" (Soundproof)... Terry Lee Brown Jr "Terry House" (Plastic City)... Harry Havana "Missing Hurricane" (Clashback)... Drop Out "Secret Studio" (Love & Kyr)... The Electric 10 "Ex-P" (Rough Cut)... Choro Symbols "Bouncing Back" (CC)... Quake X "Timeless" (Yeti)... Laidback Luke "Concrete On Vinyl" (Touche)... JP "Sexy Thing" (D:Tour)... Prologue Chip "Hunter" (Universal Prime Breaks)... Kinetic "Voltage" (Ground Groove)... Format "Solid Session" (Clubstitute)... PI "Sexy" (W/L)... Mark Finnie "Blunted Vision" (Bellboy)... Norman "Close The Door" (Tetsuo)... S&H "Ten Forty" (Twisted)... DJ Quicksand & Pleasure Child "Ethno Punk" (Maelstrom)... Steve Moore "Shad Unit" (Time Unlimited)... Headphunk "Groov Inc" (Limite)... Green Velvet "The Stalker" (Music Man)... The Kooky Scientist "OLD Versus NEAU" (Plus 8)... David "Everything Is" (Direct Drive)... Waturu "unknown" (Bush)... Subsounds 002 "unknown" (W/L)

APRIL 20

Paul Van Dyke

Innersphere "Out Of Body" (Sabrettes)... Depeche Mode "No Good" (Mute)... BBG "Just Be Tonight" (W/L)... En With Cevox "That Sound" (Menthol)... LSG "Netherworld" (Hoo Choons)... Sandman "Coimbra" (XL)... Blue Amazon "No Other Love" (Jackpot)... Angelo Funkdamental "WAQT"... Isha-D Slay "W/L"... Olive "You Are Not Alone" (W/L)... Junior Camp "unknown" (W/L)... Sian "Stronger Together" (Hi-Life)... Tilt "My Spirit" (Perfecto)... Radio Freedom "unknown" (W/L)... Boston Bruins "Enuff" (W/L)... BT "Flaming June" (W/L)... Paul Van Dyke "Forbidden Fruit" (MFS)... The Freaks & M Zimms "Submission" (BPM Dance)... Yello "On Track" (Mercury)... Paul Van Dyke "Words" (MFS)

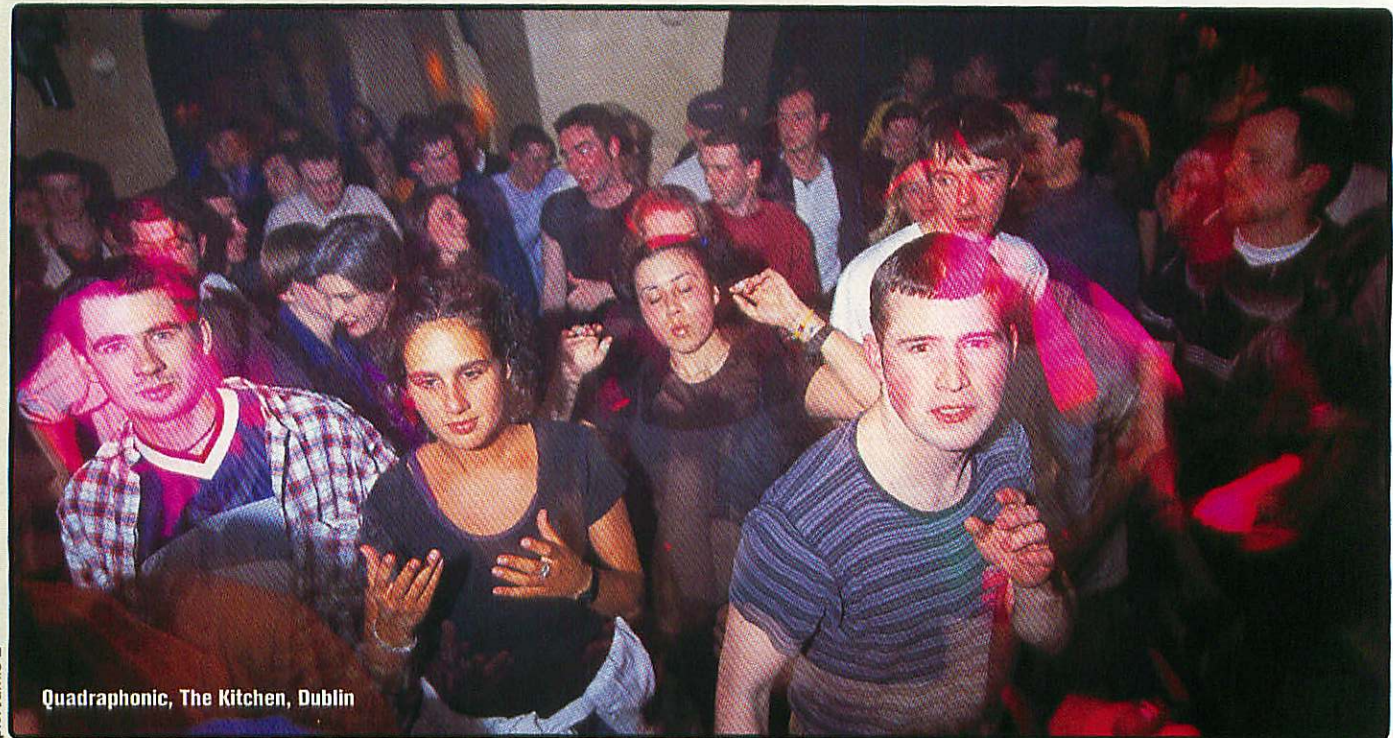
Jeffries (Saturday May 31).
ATHLETICO (10-5am, 10) monthly
Saturdays. Richard Norris (The

Grid) and The Dub Pistols live
(May 17). METALHEADZ (7-12pm, 8/4)
on Sundays. Goldie is joined by

Fabio, Grooverider, Kemi & Storm, Doc Scott and Randall on rotation with Cleveland Watkiss on the mic.
☛ **CAFE INTERNET** Buckingham Road. SW1. 0181-883-0972. SPRAWL (7-11pm, 3/250) monthly Thursdays. Multi-sonic vibes with the residents plus Simon Turner and Pete Lawrence (The Big Chill) (May 29).
☛ **CAMDEN PALACE** Camden High St. PEACH (10-6am, 10/7. Info 0181-959-8906) Fridays. Graham Gold, Darren Pearce and Dave Lambert are havin' it.
☛ **THE CLINIC** Gerrard Street. W1. MUKATSUKU (10-3am, 4/3. Info 0181-560-5133) on alternate Tuesdays. Jo Rae and Charlie Williams (Attica Blues) (May 20). AGIT CUTS (10-4am, 6/3) alternate Tuesdays. DJ Debra and Paul Martin (May 16). THE FUN GALLERY (10-3am, 4. Info 0171-256-0880) monthly Saturdays. Drum & bass thru to electro with Richard Sen, DJ Regal (The Wiseguys) and Molly Malone (May 24). STONED MONKEY (10-4am, 5. Info 0171-734-9836) monthly Saturdays. Funky breaks and way out beats with Richard Simmons (Mr Bongos) (June 14).
☛ **CLOUD 9** Albert Embankment. WAY OVER THE TOP (10-6am, 10/7. Info 0181-319-8476). Avin it party with Slipmatt, Luis Paris and Lisa Pin Up (Friday May 16).
☛ **CLUB 9** Young Street. RICOCHET (9-3am, 5/4. Info 0181-964-6130) monthly Fridays. Meaty beats with Ricochet v eclectic new label, Fused and Bruised (May 30). 40,000 LEAGUES (8-3am, 7/5. Info 0171-228-6821) monthly Saturdays. Ashley Marlowe, Frank Tope, Massimo and Nick Pope play post nuclear funk (June 7).
☛ **CLUB AZUR** The Broadway. W5. PARADISE GARAGE (9-2am, 5/3) Thursdays. Soulful garage with Johnny Wishbone and Normski.

☛ **THE COMPLEX** Parkfield Street. N1. 0171-428-9797. VOYAGER (10-late) Fridays. Dave Angel and Steve Bicknell (May 16), DJ Dag and Jeff Mills (23), Juan Atkins (30) and Colin Dale (June 6). CAMOFLAGE (10-5am) Saturdays. Alex Baby, T-Money, Dodge, James Lavelle, Fraser Cooke and Matt White on rotation.
☛ **THE CROSS** Goods Yard. N1. 0171-837-0628. TINKERBELL (10.30-4.30, 10). Stretch & Vern (Friday May 16). SUGAR CANDY (10.30-4.30am, 10). Joe Fish and Matt Lawes (Friday May 23). MILK'N' 2 SUGARS (10.30-4.30am, 10). Al McKenzie (Friday May 30). CLOCKWORK ORANGE (10.30-6am, 15). Jon Pleased and Seb Fontaine (Saturday May 17). SERIOUS (10.30-6am, 15). Judge Jules, John Kelly and Graham Gold (Saturday May 24). RENAISSANCE (10.30-6am, 15). John Digweed (Saturday May 31). SFat Tony, Byron Stingily live, Rob Acteson and Linden C (Sunday May 25).
☛ **THE CROSSBAR** Pentonville Road. N1. 0171-837-328. FREESTYLE (9-3am, Free) monthly Thursdays. The boys from Mr Bongo (Thursday May 22). KALIMBA (10-late) Fridays. The Freakniks and their funky crew.
☛ **THE DOG STAR** Coldharbour Lane SW2. STREET CORNER (9-1am.) Mondays. Glen Gunner hosts with Jerry Rooney (May 19) and Simon Lee (26). FORGERY (9-1am) Tuesdays. Patrick Forge and Richard Welch are on a jazz tip. WEIRD SCIENCE (9-1am) Wednesdays. Jerry Dammers and Ollie Bayley.
☛ **EC1 CLUB** Farringdon Road. EC1. EUROBEAT 2000 (10.30-6am, 3/2. Info 0181-450-4506) Thursdays. London's techno soul night with Dave Angel (May 15), Ha-Lo live and Chris Liberator (22) and Claude Young (29).
☛ **THE END** West Central Street.

WC1. 0171-419-8199. SHIWA 910-4am, 7/5. Info 0958-443-077. Danny Rampling, Mr C, Mixmaster Morris, James Lavelle, Mark Allen and Tsuyoshi put their weight behind the Free Tibet Campaign (Wednesday May 14). MOST (10-late) monthly Wednesdays. MK and Diablo (May 21), Earthtribe (June 4). BULLET (11-5am, 12/10) monthly Fridays. PROMISED LAND (11-5am, 12/10) Fridays. LTJ Bukem and MC Conrad (May 16). FULL CYCLE (11-5am, 10/8) monthly Fridays. Roni Size, DJ Krust and Ram Records (May 23). SKINT ON FRIDAY (11-7am, 13/10) monthly Fridays. Fatboy Slim, Midfield General and Bentley Rhythm Ace (June 6). OPEN ALL HOURS REUNION (10-late). Jim Masters, Derrick May, Darren Emerson, Billy Nasty and Charlie Hall (Saturday May 17). TRIPTONITE (10.30-6am, 12/10) monthly Saturdays. Mark Bambach and Alan Thompson (May 24). DEEP DISH (10-5am, 10/8). The boys from Washington drop in for an exclusive date (Saturday May 30). SUB-TERRAIN (10-late, 13/10) monthly Saturdays. Darren Emerson, Muf and Mr C (June 7).
☛ **THE FITZ & FARKIN** (formerly The Albany) Great Portland Street. THE RUMPUS ROOM (6-late, 3/2. Info 0181-923-7922) Sundays.
☛ **THE FLAMINGO BAR** Hanover Street. W1. STIR FRY (10.30-late, Info 0956-300-499) monthly Thursdays. Dub disco pressure with a housey seasoning and light soul sauce (June 5).
☛ **THE GARDENING CLUB** Covent Garden, WC2. 0171-497-3154. THE PINCH (10-2.30am, 5) on Tuesdays. HARDWARE (10-3am, 5/3) Wednesdays. Technohousefunkgrooves. WHOOP IT UP! (11-5am, 8/6) Fridays. CLUB FOR LIFE (10.30-6am, 13/11) Saturdays. Darren Stokes and Nic Loveur (May 17), Lisa Loud and Phil Mison (24), Jeremy Healy



Quadraphonic, The Kitchen, Dublin

pic: Jamie B

Teletext 363

Tune into ITV and go to page **363**

CLUBZONE NETWORK

Grolsch Clubzone the Clubbing Channel, Clubzone House, Unit 4, Perseverance Works, 38 Kingsland Road, London E2 8DA. Tel: 0171 613 4868 Fax: 0171 729 8065

Teletext

CLASSIC CLUBS

FRANKIE KNUCKLES remembers the Warehouse

I WAS playing here in New York for about five years, when a close friend of mine invited me to play at the opening of his new club in Chicago. And that was the first time I played the Warehouse. I was actually second choice, he'd asked Larry Levan to play first, but Larry didn't want to leave the Paradise Garage in New York. I went to play and fell in love with Chicago. They offered me a share in the business side of the club so I agreed to re-locate and ended up becoming resident from 1977 to 1983.

This was right at the beginning of disco. I was playing a lot of Philly stuff, Salsol, the first legitimate 12-inch had only just come out - a track by The Tramps called "That's What The Happy People Got", which was pretty much a gay anthem back then. The crowd was predominantly black and gay, there was a lot of energy because there was nothing else like this in the city.

It wasn't even looked on as a club. They didn't quite know how to label it and it took nearly a year before people really realised what was going on. It had a major impact because when the kids finally caught on, it was like they had discovered sliced bread. Basically, it was a house party. I'd play for anywhere between 12 and 14 hours. I'd start off quite ambient, then build from there. So by noon on the Sunday, I'd be playing more gospel, more spiritual stuff. For a lot of people it was like Church. I think anywhere you find that you can rejoice in your own spirit is Church.

Basically we had this loft space in a remote area of downtown Chicago and no one thought of living there, let alone partying there. What we did was take an industrial space and totally change it. I lived above the club for three years, it was pretty much set up like my own home.

Around 1981 people like Farley Keith and Jesse Saunders discovered the Warehouse, but they were just kids fresh out of high school back then. That's when people would go to the record shops in town and ask for "house" music. The storekeepers wouldn't know what they meant so they'd say, "You know, the music Frankie plays at the Warehouse".

The disco scene was very important because that's where all of this comes from. The roots of house music are embedded deep in disco, the basslines, the vocal hooks. I left the Warehouse in 1983 because of creative differences, there were a lot of drugs going on by then, people smoking cocaine in the offices upstairs. So I went on to start The Powerplant.

When you look at all the old disco records and what's come out of that scene over the past 18 years, the Warehouse had a major impact. But house music is still evolving. It's not important to know who was the "godfather", to me, the Warehouse was a conduit and it helped lay the groundwork for where things are now.

FRANKIE KNUCKLES CLASSIC TOP TEN

MFSB "Love Is The Message"

FIRST CHOICE "Let No Man Pull

Assunder"

BLACK IVORY "Mainline"

CHAKA KHAN "Clouds"

CHAKA KHAN "I'm Every Woman"

TRANS EUROPE EXPRESS "Trans

Europe Express"

GERALDINE HOT "Can't Break The

Feeling"

NICK STRYKER "A Little Bit Of Jazz"

PERSIA "Inch By Inch"

THE STRIKERS "Inch By Inch"

(31) and tbc (June 7). SUNFLOWERS (5pm-3am. 6) Sundays. Darren Poole and chums keep it on.

THE GAS CLUB Whitcomb Street. XCITEMENT 910-6am. 10. Info 0171-437-0462) Saturdays. Garage night with Karl Tuff Enuff' Brown and Matt Jam Lamont plus chums.

GEORGE IV Brixton Hill. SW2. VENT (8-3am. 6/4. Info 0171-278-9802) monthly Fridays.

GOSSIP'S Dean Street, Soho. FRICTION (9-2.30am. 5/3) alternate Wednesdays. Nu skool breakbeat with Adam Freeland, Rennie Pilgrim and Tayo (May 14 and 28). IT'S ON (10-late) second Friday of the month. More bad tunes and shite mixing.

HQ'S Camden Lock. NW1. THE LOFT (9.30-2am. 4. Info 0171-485-6044) Wednesdays. Paul Trouble' Anderson plays kick ass garage.

JAMIES Kingsways. WC2 0171-405-9749. THE FISHTANK (10-late. 5. Info 0171-733-2560) monthly Saturdays. Ninebar Record's Resonator and Fat Bob are deep and dubby while John and Jonty are upfront and housey (June 7).

JAZZ CAFE Camden. MESSIN' AROUND (10-late. Info 0171-916-6060) Saturdays. Club jazz with Graham B (May 17), Russ Dewbury (24), Sylvester (31) and Phil Levene (June 7).

THE LEISURE LOUNGE Holborn. EC1. 0171-242-1345. FUNKY MUSHROOM (8.30-2am. 7/6. Info 01707-259-766) alternate Fridays. Bobbi & Steve, Matt Jam Lamont and Karl Tuff Enuff' Brown on rotation (May 16 and 30). THE SESSIONS (10-4am. 12/8) on Saturdays. The Metalheadz crew lock horns, featuring Goldie, Grooverider, Fabio, Kemi & Storm, Doc Scott, Peshay, Randall, Jumpin' Jack Frost, Marly Marl, Bailey, Clarke, Loxy and Ink.

GURNER OF THE MONTH

As spotted at Scream, Barnstaple



pic: Jamie B

MARS BAR Sutton Row. W1. 0171-738-6356. MICRODOT 9-2am. 5/3. Info 0171-256-0209) Wednesdays. Northern soul, rare groove and all things funky with Jonny Chandler and chums. TEMPO (10-2.30am) on Thursdays. Fabio and Grooverider get it on.

THE MEDICINE BAR Upper Street. N1. BLUEPRINT (Free. Info 0171-7289-8440) Sundays. Celebrate a decade of acid jazz.

MINISTRY OF SOUND Gaunt Street. SE 1. 0171-378-6528.

FRISKY? (10.30-6.30am. 10/6) Fridays. Danny Rampling (May 16), Paul Oakenfold (23), Seb Fontaine (30) and tbc (June 6). RULIN' (11-9am. 15/10) Saturdays. Jon Marsh, T Smith and PM Scientists (May 17), Paul Trouble' Anderson, Mark Wilkinson and Acid Jazz (May 24) and tbc (31 and June 7).

PLASTIC PEOPLE Oxford Street. 0171-439-0464. NASA (10.30-3am. 4/3) on Tuesdays. Richard Taylor hosts. ULTIMATE BASE (10-3am. 6/5) on Thursdays. Coxy, Jim Masters and chums play housey-techno. FRIDAYS 'R' FIRIN' (11-5am. 7/6) on Fridays. Kenny Hawkes and Harri house you.

RAW CLUB Great Russel Street. WC1. I HAVE A DREAM (10-4am. 7/5) Fridays. Boogie Boy, Lloyd and KCC pack em in. KINGSIZE (10-5am. 12/6. Info 0171-833-4900) on Saturdays. The Fantasy Ashtray jocks keep it underground.

THE REX High Street Stratford.

FIT TO DANCE (9-6am. 15. Info 0171-437-0462) Fridays.

Bump'n'grind garage with Bobby & Steve, Karl Tuff Enuff' Brown, Matt Jam Lamont and friends.

THE ROCKET BAR Holloway Road N7. THE LONDON DUB CLUB (10-2am. 4.50. Info 0181-340-9012) Thursdays. Pure vibes.

SMITHFIELDS Farringdon Street.

EC 1. PM SCIENTISTS (10-2.30am. 5/4) on Wednesdays. Damian Lazarus, Zoe Richardson, DJ Zinc, MC

Rage and DJ Charmaine get it on with the Psychonauts plus

Technical Itch (May 7), True Playerz, DJ Crystal (14), J Majik,

Gus Gus (21), Ruff Neck Ting, The Idjut Boys (28), Peshay and

Talvin Singh (June 4) BIG KAHUNA BURGER V FREEFORM (9.30-3am. 5. Info 0873-869-021) Fridays. Midfield

General (May 15), Derek Dahlarge (23), Lindy Layton and

Cut La Roc (30) and Dean Thatcher (June 6). HAPPINESS

STANS (9-3.30am. 8. Info 0171-613-1099) Saturdays. Variety is the spice.

Lots of different DJs. Lots of different styles.

THE SPITZ Commercial Street.

E1. SCRATCH (7-12pm. 6/4. Info 0171-228-66160) monthly Thursdays.

Avant-gardism with DJ Wally, Spymania and Margoo (May 15).

THE SQUARE ROOM Leicester Square. WC2. JAZZBAH (10-3am. 5/3. Info 0958-581-714) Fridays. Slinky acid

jazz and Afro Latin with Keith, Abbey and Stafford.

SUBTERANIA. W10. 0181-960-



pic: Jamie B

WE'RE IN YOUR LIVING ROOM 24 HRS A DAY 7 DAYS A WEEK
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GROLSCH CLUBZONE - THE CLUBBING CHANNEL
IN SELECTED AREAS



4590. ROTATION (10.30-3.30am. 8) on Fridays. With T-Money, Femi Fem, Dodge and Alex Baby. **EYEBALL ARIZONA** (10.30-3.30. 10.) on Saturdays. Join Marky P, Sam Hambali, Derek B and Ben Bellman as they play glam garage.

TEA ROOMS DES ARTISTES Wandsworth Road. 0171-652-6526. SUNDAY BEST (8-1am. 1.99) Sundays. Rob Da Bank is the purveyor of folk techno and chip shop beats.

TURNMILLS Clerkenwell Road. **EC1. 0171-250-3503. LOGICAL PROGRESSION** (9-4am. 7/5) alternate Thursdays. LTJ Bukem and the Gook Looking crew (May 22 and June 5). **THE GALLERY** (10-late. Info 0171-250-3609) Fridays. Dave Seaman and Jon Pleased (May 16), tall Paul and Danny Rampling (23), Brandon Block and Fat Tony (30) and tbc (June 7). **THE HEAVENLY SOCIAL** (9.30-3.30am. 8/7. Info 0171-494-2998) Saturdays. Big beat fest from the Socialites with Jon Carter, Bentley Rhythm Ace (May 17), Andrew Weatherall and Kelvin Andrews (24), Richard Fearless, Brendan Lynch, Carl Craig (31) and Richard Fearless, Jon Carter and Bentley Rhythm Ace (June 7).

VELVET UNDERGROUND Charing Cross Road. **WC2. CLIMAX** (10.30-3am. 6) Wednesdays. Graham Gold. **TOMORROW PEOPLE** (10.30-4am. 8) Residents Nicky Holloway and Chris Good search for tomorrow's stars today.

LUTON: LUTON HOO ESTATE Bedfordshire. **TRIBAL GATHERING** (12pm-8.30am. 35. Info 0171-344-0044). Enough said. This year the mammoth line up includes, Daft Punk, Orbital, Kraftwerk, DJ Shadow, Laurent Garnier, Dave Angel, Andrew Weatherall, Sven Vath, Sid Shanti, Slipmatt, Seduction, Kevin Saunderson, Richie Hawtin, Deep Dish, Masters At Work, Paul Oakenfold, Sasha, Fabio and Grooverider (Saturday May 24).

MAIDSTONE: ATOMICS Hart Street. **PURE SCIENCE** (10-late. Info 01622-687-888) Saturdays. Closed (May 17), Marly Marl, Frost and Brockie (24), Mickey Finn, Bryan Gee and Andy C (31) and tbc (June 7).

MANCHESTER: CLUB KALEIDA Oldham Street. **MASH UP** (10-2am. 3. Free food!) monthly Wednesdays. Mr Scruff, Strange Brew, Mark Rae, Una Bombers, Funk Boutique and pals play the platters that matter (May 28).

BLACK EYE (10-late. Info 0161-434-8627) monthly Thursdays. Jason Boardman, Geoff and Si G put their left foot first with Stock, Hausan and Walkman (June 5). **ELECTRIC BLUE** (10-3am. 5. Info 0161-448-7545) Fridays. Only Child, Una Luke, Matt Trigg, Mark Rae and Wae Wan.

CLUB CODE New Wakefield Street M1. 0161-236-4899. **RECONSTRUCT** (10-3am. 7/5) Saturdays. Rob Bright and chums play funky techno with Andy Nicolson (May 17), Daz Quayle (24), Nigel Walker (31) and tbc (June 7).

THE HACIENDA Whitworth Street West M1. 0161-256-5051. **HARDWARE/PLEASURE PRINCIPLE** (10-3am. 5/4) Fridays. Joey Negro, Doc Livingstone and Dum Dum (May 16), fifteenth birthday special with Angel Moraes, Kenny Carpenter and Concrete Records (May 23), Paul Trouble Anderson (30) and tbc (June 6).

FREAK (10-3am. 10/8) Saturdays. Tom Wainwright, Dave Kendrick, Bobby Langley, Dave Haslam

and chums deliver the unexpected. Spesh birthday celebrations with K Klass (May 24). **FIFTEENTH BIRTHDAY PARTY** (10-late. 15. Info 0161-861-7270). Sasha, Laurent Garnier, Graeme Park, Allister Whitehead, Dave Haslam and Jon Dasilva (Sunday May 25).

THE MUSIC BOX Oxford Road M1. **PLANET DRUM** (10-3am. 6/4. Info 0161-273-3435). **SONAR** (10-4am. 6) monthly Fridays. Jamie Smart and Empirion live (May 16). **DRAMA** (10-3am. 7/5. Info 0161-224-8869) Saturdays. Tonal techno and deep house from the Rainy City crew and pals.

THE PHOENIX Oxford Road. **OUT OF ORDER** (10-4am. 5. Info 0161-881-7583) monthly Saturdays. Weird techno sounds with The Surgeon (May 17).

THE ROADHOUSE Newton Street. **STEPPER'S DELITE** (10-3am. 6/5. Info 0161-226-1028) monthly Saturdays. The female of the species kick ass with Jayne Compton and Lady Miss Kier (May 24). **ELECTRIC CHAIR** (10-4am. Info 0161-448-7545) monthly Saturdays. Fila Brazilia live (31 May)

SANKEYS SOAP Jersey Street, Ancoats. 0161-950-4230. **GUIDANCE** (10-3am. 9/8) monthly Thursdays. **BUGGED OUT!** (10-3am. 7/6) Fridays. Mr C and Doc Scott (May 16), Dave Clarke (23), Paper Recordings Party (20) and tbc (June 6). **GOLDEN** (9-3am. 10/8) Saturdays. With Boy George and Kenny Hawkes (May 17), Angel Moraes (24), Dave Seaman and James Lavelle (31) and John Kelly (June 7).

SOUTH South Kings Street M1. 0161-861-7270. **ROBODISCO** (10-late. 4/3) monthly Thursdays. Derrick Carter, Miles Hollway, Elliot Eastwick, Ben Davis (May 15). **STEREO** (10-late. 6/4) on Saturdays. Mike Chadwick crams both ears.

MIDDLESBOROUGH: THE ARENA Newport Road. 01642-231-886. **ON IT** (9.30-late. 8/6) Saturdays. Rollin' tunes with Grooverider (May 17), Andy C and T Power live (24), DJ SS (31) and Roni Size, Krust and Die plus Reprazent live (June 7).

MILTON KEYNES: THE WINTER GARDENS 01908-612-262. **ULTRA VEGAS** (9-4am. 9/7) Saturdays. Brandon Block (May 17), Seb Fontaine (24), Ashley Cooper (31) and a Decadence/Clockwork Orange/Vegas Big Bang Ball with Lee Fisher, Jeremy Healy and Andy Maston (June 7).

NEWCASTLE: RIVERSIDE Melbourne Street. 0191-261-4386. **SHINDIG** (10-late. 8/7) Saturdays. Scott and Scooby bring the noise with Christian Woodyatt and Eric Powell (May 17), Angel (24), Terry Farley and Pete Heller (31) and tbc (June 7).

NORTHAMPTON: THE ROADENDER Lady's Lane. **SUBURBAN BEATS** (9.30-2am. 7/6). Skint's Bentley Rhythm Ace live, Tayla, Nookie and the Heavenly Juicebox (Friday May 30).

NOTTINGHAM: THE ESSANCE Goldsmith Street. 0115-960-8945. **FUSION** (9.30-3am. 8/6. Info 0468-490-252) monthly Fridays. Techno maestro Dave Angel, Mushroom and PFM (May 23). **ZERO G** (9-3am. 10/9) Saturdays. With Allister Whitehead on the decks.

THE SKYE CLUB Alfreton Road. **GIGGLE WIGGLE** (10-2am. 3.50/3). Amanda, Hen and friends play everything from disco thru to drum & bass (Saturday May 17). **WHISPERS** Lower Parliament Street. **CLUB DOPE** (10-2am. 3.50/3). Ryszard and Tete De Merde on

the sets of steel playing hard funk (Friday May 30).

PERTH: THE WAREHOUSE Canal Street. **STRAWBERRY BAZAAR** (10.30-late. 3) monthly Saturdays. David Holmes (June 7).

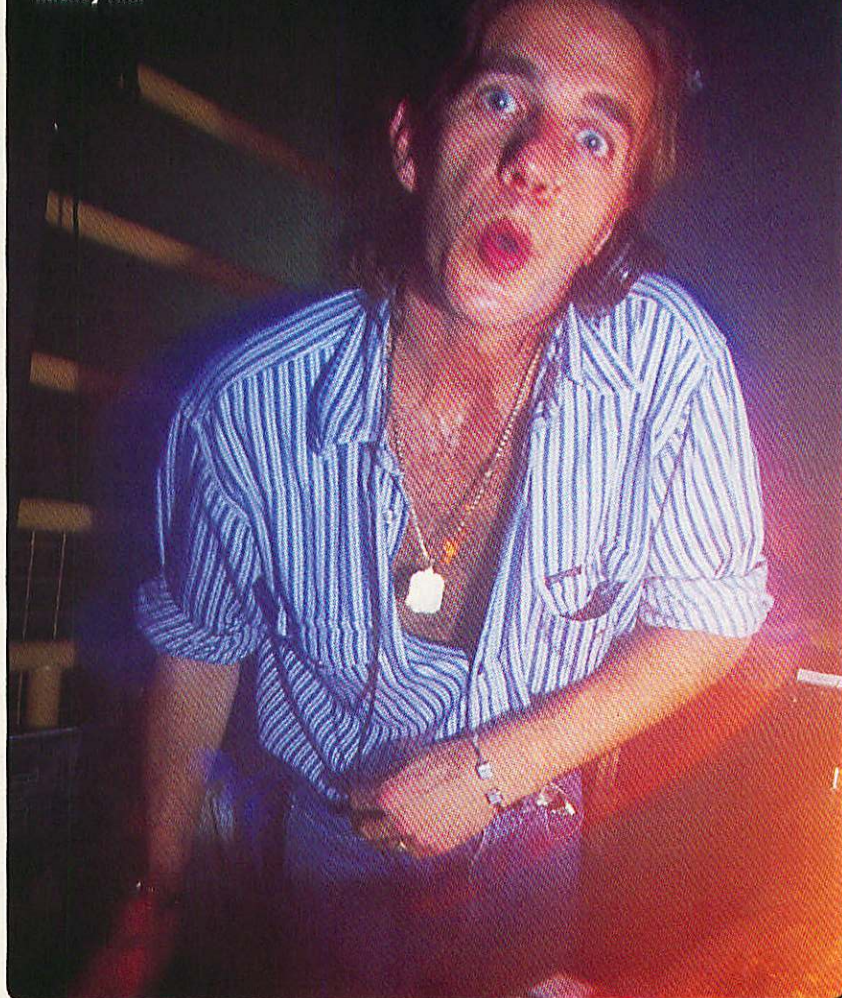
PLYMOUTH: THE BARBICAN Vauxhall Street. **JUNGLE FRESH** (8-1am. 6. Info 01752-229-275). DJ Rap (Friday May 16).

THE STUDIO Fortescue Place. **JELLY JAZZ** (10-2am. 4/3) Wednesdays. Big World Skunk live (May 14), Casper Melville (21), Pete Rielly (28), Snowboy (June 11).

READING: ALLEYCAT LIVE Gun Street. 01734-561-116. **CHECKPOINT CHARLIE** (9-4am. 10/8. Info 0171-486-1877) alternate Saturdays. Derrick May (May 17) and Billy Nasty and Nancy Noise (31).

SHEFFIELD: THE ARCHES Walker Street. 0114-249-1515. **ANGEL BEATS** (9-3am. 8). Ed Rush and Renegade (Thursday May 29). **LIVEMIND** (10-late. 10). Squarepusher, Andrew Weatherall tbc and The Seven

Mickey Finn



pic: Jamie B

Hills Clash team (Friday May 16). **NO LOGIC** (10-late. 8/7). Sheffield sound systems (Friday May 30). **THE LEADMILL** Leadmill Rd. 0114-275-4500. **RISE** (10-4am. 8/6) Fridays. Northern house.

THE MUSIC FACTORY London Road. 0113-242-7845. **THE OLD SKOOL** (10-late) Fridays. Concrete Records (May 16), Hot Butter (23), Bar Rumba (30) and Warp Record's Blech night (June 6).

SLOUGH: THE STUDIO A412, George Green. 01753-695-158. **FULL CIRCLE** (5-11pm) monthly Sundays. Phil Perry carries on where he left

LAST NIGHT A DJ SAVED MY LIFE

Bad Ass maestro, MICKEY FINN, reminisces over Kool DJ Herc and his block rockin' beats

KOOL DJ Herc was the first DJ who I heard who really impressed me. He brought hip hop alive and started off all those block parties round the New York neighbourhood. He drove around in a big, dirty van, this is before breakdancing, before Def Mix and Run DMC, and did the original block parties. Kool DJ Herc kicked off the whole "wildstyle" DJing thing and hes the reason Im making music.

I was into criminal activities, in and out of prison so he saved my life. I've never seen him play live but there are a couple of videos I've got which go a long way back called "Hip Hop, The Beginning" and a Malcolm McLaren "Rocksteady Crew" one and that's how I got to find out about Kool DJ Herc.

Gangsta rap really pisses me off. One minute they're saying kids shouldn't be getting into crime and the next thing, they're pro-violence and saying girls are bitches etcetera. But DJ Kool Herc is about hip hop's party spirit.

I think hip hop people are now getting into jungle because they can dance in the same way. The main thing is the breaks. They're all hip hop breaks. The "Rough Justice" break came from Run DMC. Jungle is very experimental. We've gone from ragga to instrumental and my thing is making stuff with hip hop samples.

Id like to see what DJ Kool Herc is up to now. He was on the pipe for nine years, he totally went off the rails and he's only just come back. The last time I heard him, he played on Tim Westwood's show and he was obviously showing his age by playing disco and really old funk tunes.

off the night before with special guest Carl Cox (May 25).

STOKE-ON-TRENT: THE STAGE Brunswick Street. **SOUND** (9-2am. 5/4. Info 01785-282-848) Saturdays. Kelvin Andrews, John Taylor and Mike Smith peer through the commercial fog.

SWINDON: THE BRUNEL ROOMS, Havelock Square. 01793-531-384. **THE FRUIT CLUB** (9-3am. 4/5/6/7) Fridays. Force & Styles (May 16), Hype and Swanee (23), Vibes and Slam (30) and Doc Scott and Kenny Ken (June 6). **FRISKY** (9-2am. 5/6/7) Saturdays. With guests Craig Bartlett (May

17), Paul "Trouble" Anderson (24), Graham Gold (31) and The Lovely Helen (June 7).

WESTON-SUPER-MARE: TROPICANA Marine Parade. **KARANGA** (9-7am. 22/20. Info 01225-316-198). Help Karanga celebrate its third birthday with Danny Rampling, Jeremy Healy, Jon Pleased, Tony De Vit and Tall Paul all spinning glam handbag sounds (Friday May 16).

WOLVERHAMPTON: SLAM II Darlington Street. **HOLE IN THE FLOOR** (9-2am. 3.50. Info 0976-893-871) Fridays. Catch quality Midlands techno, jungle and drum & bass.

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04.30 - 07.00

ANDY BAKER

JON COOKE

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CLAUDE YOUNG (DETROIT)

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9th MAY 1997

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ANTHONY TEASDALE (MIXMAG, ALOLA RECORDS),
OMID NOURZADEH (16B - ALOLA RECORDS).

LEVEL TWO

10.00 - 12.00

12.00 - 02.00

02.00 - 04.00

04.00 - 07.00

JASON MARSHALL

JON COOKE

GAYLE SAN

ANDREW WEATHERALL

LEVEL THREE

10.00 - 01.00

01.00 - 03.00

03.00 - 05.00

05.00 - 07.00

STEVE JOHNSON

MAT CARTER

STACEY PULLEN (DETROIT)

GRAEME FISHER

LEVEL FOUR

MIDNIGHT MOVIE

16th MAY 1997

LEVEL ONE THE BIG BOTTOM END PRESENT ANDREW CURLEY (EMISSIONS AUDIO OUTPUT),
RICHARD THOMAS (FAT CAT RECORDS),
LEE GRAINAGE (FAT CAT RECORDS).

LEVEL TWO

10.00 - 12.00

12.00 - 02.00

02.00 - 04.00

04.00 - 07.00

RICK HOPKINS

JON COOKE

STEVE BICKNELL

DAVE ANGEL

LEVEL THREE

10.00 - 01.00

01.00 - 04.00

04.00 - 07.00

STEVE JOHNSON

MIKE MAGUIRE

DOMINIC LAMB

LEVEL FOUR

MIDNIGHT MOVIE

23rd MAY 1997

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JO MILLS (HABIT)

LEVEL TWO

10.00 - 01.15

01.15 - 02.00

02.00 - 04.00

04.00 - 07.00

JON COOKE

AUX 88 - LIVE (DETROIT)

GAYLE SAN

JEFF MILLS (DETROIT)

LEVEL THREE

10.00 - 07.00

DJ DAG (FRANKFURT)

LEVEL FOUR

CLARKE WARNER & MATHEW HAWTIN (PLUS 8 RECORDS)

30th MAY 1997

LEVEL ONE THE BIG BOTTOM END PRESENT ANDREW CURLEY (EMISSIONS AUDIO OUTPUT),
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LEVEL TWO

10.00 - 01.00

01.00 - 03.00

03.00 - 07.00

JON COOKE

JUAN ATKINS (DETROIT)

SPECIAL GUEST

LEVEL THREE

10.00 - 02.00

02.00 - 07.00

GRAEME FISHER

PAUL WAIN & GARRY MARSDEN

LEVEL FOUR

MIDNIGHT MOVIE

Saturday 12th July

Slam Muzik Tent

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OLIVE JON CARTER

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DODGY REEF JAMES G.U.N.
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NME Stage

SHED SEVEN PLACEBO
GENEVA LONGPIGS SNEAKER PIMPS
TRAVIS JIMI TENOR SUPERSTAR ARAB STRAP + more t.b.a.

Radio One's Evening Session Stage - in association with King Tut's Wah Wah Hut

MONACO SYMPOSIUM GORKY'S ZYGOTIC MYNCI
TIGER SUBCIRCUS STEREOPHONICS
DELGADOS GRASS-SHOW MOGWAI ARNOLD

Sunday 13th July

Slam Muzik Tent

CARL COX BANDULU GREEN VELVET
SLAM DJ'S STUART McMILLAN & ORDE MEIKLE
DEATH IN VEGAS GLOBAL COMMUNICATIONS
DJ DEEP + more t.b.a.

Main Stage

OCEAN PAUL
COLOUR SCENE WELLER
TEXAS BUSH
BJORN AGAIN FUN LOVIN' CRIMINALS
NENEH CHERRY REPUBLICA + more t.b.a.

NME Stage

THE SEAHORSES MANSUN
GENE DREADZONE THE SUPERNATURALS
GATATONIA HURRICANE #1 TOASTER RACHEL STAMP

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UNDERWORLD-BACK CAT
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SOMA BACK CAT
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JACKPOT-BACK CAT
GRACE-MOST TITLES
TALL PAUL-VARIOUS MIXES
DIDDY-GIVE ME LOVE 97
BT BACK CAT
LTJ BUKEM-MOST TITLES
SKINNYMINKI-BACK CAT

FUNKY GREEN DOGS-ALL TITLES
BELOVED-ALL TITLES
YOUNG MC-KNOW HOW
CRESENDO-ARE YOU OUT THERE
2BAD MICE-BOMBSHARE
SAM ELLIS-CLUB LONELY
FRANKIE KNUCKLES-TEARS
MICHAEL JACKSON-SMOOTH CRIMINAL
K-KLASS-LET ME SHOW YOU
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R&S-MOST TITLES
ASH+KUMAR
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CLEVELAND CITY-BACK CAT
PLATINUS-VARIOUS TITLES
GUERILLA-VARIOUS TITLES
BEDROCK-ALL TITLES
UP-LEMON
HEALEY&AMOS-MOST TITLES
EVOLUTION-VARIOUS MIXES
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SOUNDATION-DO YOU FEEL IT
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REMAKE-CLADERUNNER
FRANCHISE-MOST TITLES
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FUNTOPIA-DO YOU WANNA KNOW
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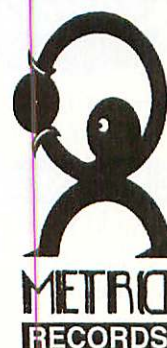
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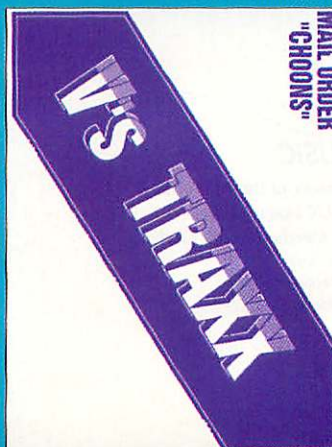
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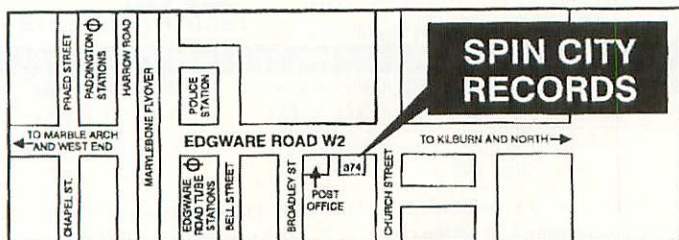
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A HUGE well done for putting Slipmatt on your front cover. I've been into dance music for nearly 10 years and started getting into hardcore a number of years ago through Tom Wilson's radio show in Edinburgh, attending Rez and the like. Nowadays, I appreciate pretty much all the happy hardcore scene has to offer.

I remember buying the first couple of issues of Muzik and thought it was a well-produced magazine. But it didn't sufficiently cover my taste, even on occasion, slagging it off. So a few months ago when I was flicking through your mag and I found a page dedicated to hardcore, I was impressed. Interviews with Dougal and others followed so I carried on buying and will continue to do so as long as you keep up your support for the happy hardcore scene.

No, I'm not some teenage cheesy quaver necking loads of Es, but a 25-year-old with a good job who happens to love the feeling happy hardcore gives and the energy it and its followers have.

I still like other styles of music and have been to clubs like Back To Basics. To be honest, I get really pissed off with all the divisions within the dance music scene. I have my taste and the next person has theirs and I respect that. If we all did the same thing, it would be very boring. I have just bought "United Dance Volume 6" and that's what the whole scene should be. United in dance.

DONALD SISSON, Leeds

HARDCORE - NO UPROAR

I HAVE absolutely no idea who Slipmatt is, however, I do agree entirely with his sentiments on club/rave snobbery. Once I read your last issue, I began to

feel a bit ashamed of myself and my friends. We all used to "rave" at Slam In The Park and the Sub Club but stopped taking Ecstasy after those Joey Beltram tracks Slipmatt refers to. Since then, I must admit that I've looked down on hardcore despite the fact I haven't heard any of the more recent hardcore.

Only a magazine like yours could attempt to kill the terrible, ingrained snobbery present within the dance scene. Perhaps it's not as bad in England as it is in Scotland. We were intrigued to discover that you were welcoming hardcore because we always thought, by rights, you should detest everything it represents.

Slipmatt actually sounds like quite an agreeable and knowledgeable person who takes his music seriously. He has convinced me that hardcore deserves coverage. Hardcore isn't going to die, so I suppose it's up to techno snobs like myself to stop calling it brain-dead nerd music. Thanks for waking me up!

AN ENLIGHTENED CLUBBER

HARDCORE - THE UPROAR

CARDS on table time. I don't like happy hardcore and I'm (well) over 25. Not that I'm going to coat it off or anything. The people who are into it clearly love it and from what I've seen, your average "happy" do isn't short on atmosphere. But with all respect, the music sets my teeth on edge.

But not half as much as your editorial though, which gave me the roaring Forrest Gump. It was chocka with your trademark self-aggrandisement, as if your covering happy hardcore had some great cultural significance. Call me a liar, but all you lot have done is noticed that 30,000 kids have gone out and bought

"Bonkers" and now it's, "How can we get them to buy our magazine? I know. Let's patronise them".

All your competitors are at it too and I'll bet out of the lot of you, you could count the number of journos who genuinely like the stuff on the fingers of one hand. Sure it sells. But does that mean you'll be putting The Spice Girls on your cover?

And as for those fuckwits at Kiss, I'm sorry but the way they've treated Colin Faver is an outrage. Again, no disrespect to the "happy" massive, but Faver's been supporting underground music of all descriptions since the days when most of the "happy" crowd were in prams.

The people at Kiss deserve to swing. First for giving Faver the push, then for jumping on the nearest bandwagon. If they're still running their show in a years time, I'll kiss Slipmatt's arse live on the National Lottery.

The happy mob are going to carry on reading the mags which have always supported their scene and will surely see your effort as the lip-service it is.

And while we're at it, will you stop riding the dicks of the major labels, who are clearly setting your agenda just as they do with the rock press. On the last six covers, you've only featured one act who doesn't have a major label deal.

PABLO K MCGILLICUDDY III

TURNMILLS - A FAN WRITES

I'M writing in response to the letter printed from Claire from London (Mouth Off, Issue 23). I think it's a real shame that she was treated like shit at Turnmills. I've been going to the Gallery for six months now and have never had a bad time. The staff and club-goers are the friendliest, most up-for-it crowd I have ever experienced at any club. It isn't just

a one-off thing. Every week has been banging. I hope you decide to go again because even though the queue is long, it's well worth the wait.

BECKY, London

PEARCE NO SINNER

I WAS interested to see you'd given Dave Pearce sinner's horns in your April issue for sitting in for Danny Rampling.

My job involves analysing ratings figures for BBC Radio. It would appear that your condemnation of Pearce is totally unjustified. I say this because the last three Rampling shows he sat in for had ratings 19-26 per cent higher than normal. You should also know that since Rampling stepped back behind the decks, the ratings have fallen again. Something to do with Danny's "annoying voice". Or so the researchers tell me.

The ratings for his Sunday lunch-time "Recovery Session" went through the roof and it looks like his new Thursday night/Friday morning dance show is going the same way. Whatever the reason for this, Pearce has to be given respect for bringing even more dance music to the nation's airwaves.

I've never met the man but I heard him play with Colin Dale years ago in London and more recently in Cardiff. He knows how to rock the dancefloor, so check him out. Respect.

KRIS MULLER, Cardiff

WORK-SHY FX

I AM a regular at Bristol's excellent Ruffneck Ting parties. Ruffneck have a good reputation here and a 99.9 per cent success rate for their DJs showing up, which is one of the reasons I go. You always get what you're promised. Except for when Shy FX is booked.

EBD. . . by Mad Jym



The first time, he didn't show at all. The second time, he turned up for the last half an hour only. And this weekend at Ruffneck in Cardiff, he turned up after his set time had finished. Considering Ruffneck's reputation, I don't for one minute think it was their fault. Does Shy understand that people knew he was playing? I would be very curious to hear his excuses for these three events.

SAM, PETE, JERRY, The Warminster Crew

GABBA GABBA HOW?

SO you think you can hang who you want, slag off who you want, selectively discriminate against who you want and swear as much as you like? You are increasingly irritating me and reducing my enjoyment of your magazine.

Within the first pages of a recent issue you proceed to insult Sash. Alright, not everybody can like the same music but it put me in a bad mood straight away.

I then turned to the hardcore page to find that Slipmatt has taken over the reviews and is now no longer covering gabba. So I turned to the techno page to find that one gabba review has been inappropriately plonked here to be reviewed by someone who is unable to appreciate this music and who isn't likely to review any hard techno in the future.

In this review, he insulted my favourite composer ever (Michael Wells) by referring to some lie about "The Smurfs". There was no collaboration with these cartoon characters. He simply let them cover the song ("I Wanna Be A Hippie"). That's as far as it went. It was most unfair to discredit Wells by referring to the events which occurred around the time of Lee Newman's death. Normal people do tend to go a bit funny when their best friend dies. Wells was the man behind the excellent techno group GTO who created tracks such as "Pure", "Listen To The Rhythm Flow" and "Elevation", none of which made the Top 50. So you can hardly accuse Wells and Newman of selling out.

ELLIOT COSTI, Plumstead

NO FAN OF FAGS

YOUR April Fool to ban smoking in clubs brings forth an issue that has been on my mind for some time. What gives people the right to get off their face and then swan around waving small burning sticks in people's faces and burning holes in their fancy clothes? I'm sick of spending half my time in clubs looking for and dodging that small amber dot which smokers seem to be unaware of. If people want to smoke, fine. If people want to watch the traces they see when waving their fags in the air, then for fuck's sake, go to Dreamscape and buy a glow-stick.

ADAM ROBINS, Stourport

MUZIK... top one, nice one but get sorted. I'm a regular Cream goer and was shocked to see that you lot at Muzik seem to believe that Underworld's "Dark And Long" is Oakenfold's anthem as stated in Uppers & Downers. Although the tune is pure brilliance, Oakey hasn't played it since March. "Mystery Land" by Y-Traxx is the anthem. At midnight every Saturday, everyone goes mental to the ballistic beats of "Mystery Land" when Oakey starts his amazing display of DJ mastery. Muzik be told, Could you also please review Junior Vasquez's performance at Cream on May 3?

DAVID WILSON, Formby

FARLEY FIGHTS BACK

TO Dan of Chesterfield (Mouth Off, Issue 24). Sorry you didn't like the Black Science Orchestra lick of "Mama". Obviously soul is a missing factor up in Chester. Anyway, if nothing else, I am a man of my word. I've passed your fiver on to Ashley Beedle who will be putting on records up your way soon at Cream. Just pop up to him and let him know you're the young chap who thought his mix was wack and I'll sure he'll let you have it.

TERRY FARLEY, London

K-KLASS WAR

HERE'S a tale for Saints And Sinners. On Saturday, April 5, K-Klass were upstairs at The Red Box in Dublin. They then came down The Pod and used their record boxes to clear a path through the crowd. They demanded to play and after a while, had successfully managed to half empty the dancefloor. They then decided they weren't into it any more and told Paddy Sheridan, the resident DJ, to go back on. He was obviously reluctant since they had hijacked his gig in the first place, but had little choice when he was told there was less than a minute left on the track which was playing and if he didn't put anything on, they certainly weren't going to.

Suffice to say, they made a complete arse of what was a really good night. Please make sure they never do this to anybody else again.

AN IRATE POD REGULAR, Dublin

C SORE

ON flicking through your Slipmatt issue, I spotted an ad for a compilation of "early vocal and uplifting house classics" mixed by the chirpy Mr C, which I duly bought. Imagine my surprise when, on listening to the second track, the one with no visible eyebrows begins to mix into Richie Rich's "Salsa House" only to turn off the wrong deck just as things get going. Why did a highly-paid DJ actually make such a balls up and commit it to CD for all eternity? Now I know what the C in Mr C stands for.

Incidentally, well done for And Another Thing... in the same issue. I jumped off the hardcore wagon in 1993 just when it got faster and sillier. I've been slagging it off ever since, but your piece reminded me dance culture is all about having a good time and coming together.

RUBY, Edgware

SOUTHPORT, WEE SALUTE YOU

THANKS for the piece about the brilliant Southport Dance Weekender (Issue 24). I've been going twice a year for the last five years and it's about bloody time someone wrote a decent article on it.

Dance festivals are murder for girls these days, with 300-mile queues for overflowing portaloos, but at Southport you get treated to three days of the best house and garage around with a 5,000-strong, up-for-it crowd and the privacy of your own chalet to redo your eyeliner and have a quiet wee at your leisure.

Well done, and thanks to Alex Lowe for making it all happen.

AMANDA LITTLE, Petersfield

RIDER AND THE STORM

I'M putting pen to paper because I feel I have been cheated by none other than the great Grooverider himself.

I buy your magazine every month and was most pleased to find your free

AND ANOTHER THING...



WHO SHOT JNR?

HE did. Junior Vasquez, that is. Having predicted that the planned Juniorverse event at London Arena would be a flop, the gig has now been cancelled and, by the time you read this, Vasquez should have played his sets at Cream and Ministry Of Sound. However, why did he turn down the opportunity of playing at legendary gay night DTPM at The End? Surely, if he wanted to resurrect his career in one long set, he would have done it there. The crowd would

have been similar to that in New York and the straight trainspotters would have simply got their heads down and danced. Instead, politics took over and his planned set at DTPM was exchanged for a set at Ministry Of Sound. Not that the MOS was a bad move. Far from it. But it's further proof that the superclubs really do have supreme power. By the time Muzik hits the streets (providing he gets his work permit), Vasquez may well have rocked both Cream and Ministry. We hope he did. We hope that the next time you read Muzik, we can report on how great he was. If he wasn't, maybe he should take the advice of those with vision and think a bit more carefully about where he makes such important performances. The Vasquez soap opera goes on...

BEN TURNER

RECLAIM THE STREETS

FORGET what you might have read in the papers or seen on the news. As someone who was there, the Reclaim The Streets party in Trafalgar Square did not turn into a "riot". It was, quite frankly, an historic celebration by a generation more empowered by the free party ethic than by a political system which acknowledges their existence (by curbing their every pleasure in life) only when it wishes to scoop up a few extra votes from Middle England.

The "riot" consisted of the usual 200 or so "Anarchists" who've made it their habit to effectively destroy the good message of most political marches in the last 15 years. They were ignored and even castigated by those who came to show their support for RTS. This was right up there with Castlemorton in terms of presenting the united and peaceful face of dance music. Maybe we could have a similar festival in Trafalgar Square every Saturday?

CALVIN BUSH

HARDCORE - WHAT'S THE SCORE?

OUR decision to acknowledge happy hardcore has clearly had a mixed reaction. As punters, you can argue it out in pubs and clubs for as long as you like. The fact that the music causes such a reaction is half of its appeal. However, one more thing needs to be said. Those in the music industry and magazine world who have come out with strong ratings against happy hardcore have completely taken the bait. Dance music is in danger of being run by people too blind to see that they are no longer qualified to comment on the music that people aged between 16 and 26 are listening to. The industry is run by people clinging onto a scene that has given them a living for the last 10 years. Fair enough, but don't get in the way of today's children. Dance music's future. Do you realise how petty it sounds when adults who don't have the energy to understand happy hardcore start patronising the 50,000 punters who buy United Dance albums? It's time for people to start waking up to the fact that, very soon, this industry will be run by these same kids. And, so long as they haven't taken too much amphetamine, they'll remember those who tried to quash their passionate scene. Can you sleep at night? Maybe that's your problem. You sleep too much.

BEN TURNER

"Prototype Years" preview, especially because it featured Lemon D's "City Lights". I purchased the limited edition triple-vinyl "Prototype Years" when it was released only to discover that the aforementioned track isn't even on the album. Instead, there's Lemon D's "Going Gets Tough" which, although a good tune, is a poor replacement.

I am not impressed. Sort it out, Rider!

GRAHAM MALT, London

TV OR NOT TV

ON behalf of all the viewers of "BPM", the brilliant "Flux" and "Club Nation", I'd like to say a big thank you to ITV, the only TV network to recognise underground dance music before it gets not-so-underground. I've only just reached the age when I can start clubbing and, for younger dance fans, the shows are a godsend. So total respect to those bright people at ITV.

On the other hand, MTV should be ashamed of themselves. To me, mixing has always been a big part of the culture

and I've never heard mixing on MTV. Their Tribal Gathering specials have just been fancy backdrops for interviews and as for Club MTV, I can only say read RL Jones' letter again in your Krust & Size issue. Typical. They may claim to cater for underground music with "Partyzone", but how many underground tracks actually have videos?

Muzik and ITV, keep up the good work.

THOMAS LEE, Birmingham

TOP OF THE MASTER CLASS

JUST a quick note to say how much I enjoyed your recent Masterclass seminar at Manchester University. Unusually for these kind of things, the panel knew what they were talking about and I for one will certainly be following their tips on how to get into the music business. They were good value in the entertainment stakes, too, especially Nick Halkes from Positiva and your (rather dishy) editor Push. Mr C's set at the club night was also excellent.

JANE INGLAND, Manchester

Smiley not snidey

Paranoia

THE BEST OF BOYS OWN Part Three

The Boys own articles have been reproduced exactly as they were originally printed, spelling mistakes, grammatical errors and all...

UPPERS & DOWNERS

UPPERS

HAVING A MAD BUDGIE CALLED LEEDS...
SAYING THERE "REALLY CLEAN"..
SLOUGH VERSUS MIDDLESBOROUGH DEBATES...
THE BASSETT JELLY BABIES, "THEIR IN A WIBBLY, WOBBLY WORLD OF THEIR OWN"...
CENTRE PARTINGS IN YOUR PUBIC HAIR...
PEACE IN ITALIA 90...
BEING A HARMONICA WIZARD...
TELLING RIPPING YARNS...
BEING THE PROUD OWNER OF A GREEN SKUNK...
A MAN WITH THICK GLASSES AND A BASTARD ANORAK SHOUTING "IT'S NOT MY TROLLEY"...
GAZAPACHO SOUP...
GETTING AWAY WITH IT...
SPENDING TIME GIGGLING WHEN YOU SHOULD BE WORKING...
SAYING "COME ON BILLY LET'S GET BOOTLEGGING"...
EXTREMELY LOUD GUITARS...
THE RETRO-CASUAL TRAINER REVIVAL (AKA ADIDAS OLD BASTARD)...
BEING A RIGHT LIBERTY TAKER...
MICKEY MOUSE CUP FINALS...
MAD CRISPIN GLOVER HAIRCUTS SHOUTING "GET THAT GANGSTER OUT OF MY CLUB"...
FRED KRULL'S MAD POLL TAX DODGE (CORNISH TIN MINES)...
FEEDING POLICE DOGS AT THE MATCH...
GOING ON A POTTY LAGER FRENZIE...
HAVING AN E-BOAT INSTEAD OF A CHARLIE SNARL...

DOWNERS

DRUG GUARANTEES (IE, THESE MUSHROOMS ARE SAFE)...
FINDING OUT YOUR PET ANTS HAVE BECOME BASS-HEADS...
ACTUALLY LIKING AN ADAMSKEET RECORD...
BEING THE TOTTENHAM GOALIE...
PEOPLE WHO SAY "GOT ANY OATS"...
STUSSY CLAD - POSH FACKERS...
GETTING A NIGHT BUS... DRIVING A NIGHT BUS... BEING A NIGHT BUS...
THE RISE OF GERMAN FASCISM...
RADION ADVERTS (LOVE THE T-SHIRTS THOUGH)...
BEING A KEYBOARD WIZARD (IE MR WET MONDAY MORNING AND LOAD OF OLD TOSH)...
YOUR UNCLE SID LOSING HIS SEAT IN THE NICARAGUA ELECTIONS...
GETTING CAUGHT...
SAYING "THINGS AIN'T WHAT THEY USED TO BE"...
LONDON VERSUS MANC DEBATES...
KNOBHEADS CALLED WILBUR...
TARQUIN POSH FACKERS INTO HIP HOP WHO PUT "SKI'S" ON THE END OF THEIR NAMES...
BUSES FULL OF OLD PEOPLE...
HOODS WHO WEAR HOODS...
HEAD FUCKS...
CHARLIE CULTURE...
GIVING YOURSELF A LOVE BITE...
CHARLIE CHESTER GIVING YOU A LOVE BITE...



THE GREAT DEBATE: Pie 'n' Mash. Shit or What?

The great debate, the press is full of it. Who's the silliest? Who won the war in 1964? Yes, the old Manchester Versus London rivalry is back on the agenda, stirred up by a fashion press who normally wouldn't entertain either faction in their clubs. Can you imagine The Paris Angels having a quiet drink down Browns or Freds with their I-D sponsors - I think not.

Anyway, back to reality, the real debate of our times - Food and to be exact - PIE 'N' MASH.

"The food of the people," "It got us through the blitz," just two quotes gathered from bods passing the Boys Own office. "Complete crap," "A cockney myth," just two quotes from a certain Andrew Weatherall - Food Correspondent for this publication. Who's right? Read on to find out... Sitting in Albert's Pie 'n' Mash just off the Caledonian Road, the debate gained momentum. In the corner of the cockney tradition, Liam (singer with London pop combo "Flowerd Up") in the opposing corner a certain Mr Peter Hooton, (singer with "De Farm" - Scarce pop stars) mediating Mr Suggs, (Ex-nutty person about Camden).

"The gravy's shite, that's all I've got to say on the matter," coming from the Northern side of the table. What could you expect from people who put curry sauce all over their chips!

Liam's answer wasn't audible, half a mincemeat and onion pie in the gob left our boy in the corner quiet. So it was all down to Mr McPherson to cast the winning vote...

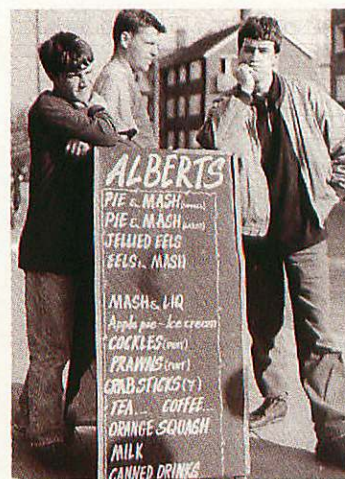
"My earliest recollection of Pie 'n' Mash also coincided with my first encounter with drink," recalls Suggs. "My mum's boyfriend had entered himself in a pie eating competition and had spent a whole morning in a Fulham pub, priming himself with pints of mild and pickled onions, in an attempt to stretch his stomach." (Suggs

orders another cup of tea, Liam scoffs another pie and Hooton looks a bit Tom-Dick). "I was a mere eight-years-old and was given a couple of halves of cider by the would-be Pie King". "This intoxication coloured my view of Pie 'n' Mash, giving it an almost surreal effect, which lasts until this day."

Suggs "Uncle Tommy" necked eight pies of the traditional variety and was on his ninth when he was saved from certain death by being declared the winner. "The sight of all this gluttony put me off pie for years" slurped Suggs.

Liam was still scoffing and Hooton had left in search of mushy peas with curry sauce, no doubt! "A quick revival ensued with Chelsea's promotion push in 78, when Pie 'n' Mash, football and beer drinking seemed to be inextricably linked." Nowadays, the slightly older and wiser Suggs has grave concerns over the quality of meat (or lack of it) in the aforementioned pies. "Gettin' mad cow disease, won't get me back on Top Of The Pops, where I truly belong," cried Suggs. "Then again it hasn't done Shaun Ryder's cause any harm has it!" We thanked the inn-keeper for her hospitality and left Liam happily chomping away.

So there you have it, complete bollocks or Top-Scoff - who knows, who cares - nobody... but then who gives a fuck about opening old London/ Manc football wounds, I suggest the fashion mags either SHUT UP or SCOFF UP!



Five good reasons why it may be preferable to just go out and get drunk instead of spending a large part of the weekend in a chemically altered state!

1. Money

Pounds, Dollars, Roubles, Yen, Zlotys. A pint of Holsten Export will set you back approx £1.50, you do not need a degree in pure maths, to deduce that this is ten times cheaper than one dose of your favourite club-time pick-me-up. Twenty quid well spent at a suitable hostelry, with the right company, buys you a night of good companionship, ribald humour and unrivalled Political Commentary. With enough change left over to purchase a revered Greek delicacy of your choice (kebab).

2. Work

Suddenly finding yourself at 8.30am Monday morning, perched 60ft atop a builders scaffold (*) with a still slightly expanded consciousness and no-one to share your recently fractured perception of the world with, is a bummer.

If you're hung over, Monday morning will see you sitting in a tea hut (**) with half a dozen or so like minded Smirnoff casualties holding your head in your hands and ruminating sadly on the weekend events. You will suffer together - you will survive.

NB - If you work in an office substitute with () Xerox machine and (**) canteen.

3. Parents

If you are particularly unlucky enough to bump into your mum and dad the morning after a rather "good" night, sunken eyes, askew face and generally frayed demeanour - all can be explained by saying "I must of had a couple of beers too many." Your dad will express outward disapproval but is inwardly thinking "That's my boy," your mum will be "concerned" rather than "suicidal".

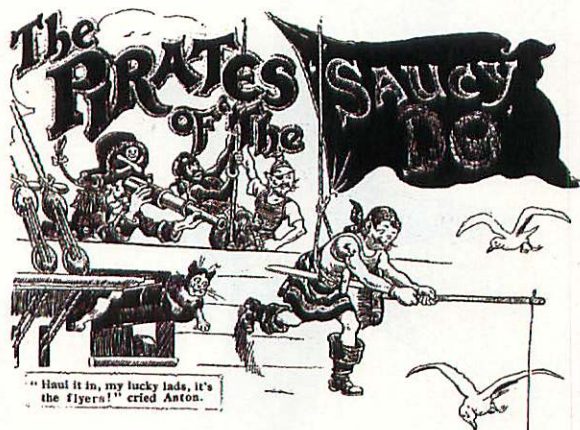
4. Food

No matter what you have been doing to yourself the night before, a good English breakfast is NEVER, NEVER a wise idea. However come 4pm a trip to the local "Pizzaland" is probably looking more likely. If you consumed a crate of continental lagers, cider, cheap red wine and assorted spirits the night before, then a baked potato is going to put your world to right till the wee hours, then anything you eat will taste like earwax and have the texture of a cotton wool pleat. No contest.

5. Conscience

By way of conclusion it may be worth noting that drinking rarely has much to offer in the "Head Fuck" dept. After a weekends boozing you are much less likely to experience moments of maudlin and desperate self-analysis than you are with "other" stimulants.

I would just love to point out however, that there are other constructive and meaningful ways to spend your time. That doesn't involve doing anything to excess. Look out for a future article entitled "Model railways for the dedicated enthusiast." Peace. I'm outta here...



THE pirates of "The Saucy Do" are very brave and daring, You'll see this by their flyers and the clothes that they are wearing.

They sometimes have a vip lounge, and rigs of fifty k. Oh, yes, they are a reckless lot, these pirates, so they say!

One morning when the ship was off the coast of Basingstoke, The Captain cried, "I spy a plot, me merry pirate folk!

It's fifty miles to North-North-South, or there around, Let's get ten thousand in and charge them twenty pound."

To tell the truth, the do was crap, not worth the time of day.

Oh, yes, they are a reckless lot, these pirates, so they say!

SAINTS & SINNERS

JUNE 1997

LTI BUKEM

Booked to play at the Miami Winter Conference, Bukem got into a spot of bother at US customs when he arrived after being confused with some troublemakers on the plane. He was deported, returned to Heathrow, got straight on the next plane back to the States, strolled through customs and played the party after all.

JUDGE JULES

We're not quite sure what he was up to, but it probably wasn't on the right side of the law. Anyway, Julesy got himself in such a mess in Miami, he woke up the next day under a bush in the hotel grounds with no idea how he got there.

TERRY FARLEY

Another Miami saint. The house guru was spotted somewhat euphoric at the Twisted party, running around informing everyone who'd listen that it was his first encounter with Jeff Mills (and we're not talking about the DJ!) for three years.

DEREK DEHLARGE

Yes, we like to kick 'em when they're down. This month's hanging victim managed to lose a packet of cigarettes in Miami with a rather substantial amount of the devil's dust inside. Wasn't us, mate. Honest.

ED RUSH

The baldie dark lord of jungle stayed no less than eight hours at an airport waiting for Doc Scott to arrive. To hand him some roses? Nope. To get that long-awaited slate of the "Shadow Boxing" remixes.

THE GALLERY

For faking a photo attempting to show that the club had sponsored a Chelsea-Leicester football match. And getting every single magazine in the world to print it. Except us, course!

ED RUSH & MR C

As you might recall, Rush was somewhat uncomplimentary about C in our Christmas issue after the Shamen geezer slagged off one of Rush's singles. We're pleased to announce, then, that the pair kissed and made up when Rush played down at The End recently. The UN have been duly notified.

RAISE-A-HEAD

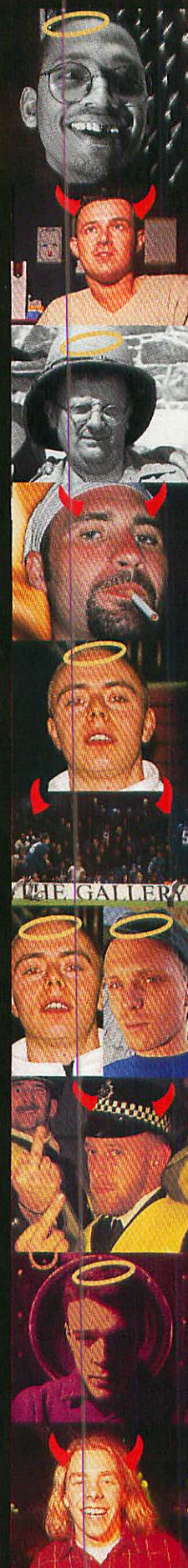
Muzik's legendary photographer found himself on the other side of the lens for once when he turned up at Checkpoint Charlie's birthday party dressed as a copper. How many of you spotted his off-his-bleedin'-rocker mug in every other dance music magazine last month? You're nicked, mate!

NO U TURN POSSE

An SAS hat-trick for Mr Rush. Both he and Nico missed their flights to Dublin's Bassbin night and had to cancel. So they simply flew over the following night, played at the Mean Fiddler for nowt and even flew in DJ Trace all the way from Germany to compensate.

DOUGAL

Master of happy hardcore he may be, but so vain is Dougal that all his mates have started calling him Poodle. Allegedly. And when Muzik visited to take some photos of him, Dougie insisted on having a make-up artist present to tart him up a bit for the girls.



hang the DJ

This month we hang

**DEREK
DAHLARGE**

Wall Of Sound "big beat" piss artist

For simply being Derek Dahlarge. Enough said.



"SPACE BUGGY"

released date July 97

Awards, London; Westworld, Bath,
Bristol; Mass Media, Brighton; Envy,
Nationwide; Top Man, London

GLOBAL EYEWARE

For details fax or phone: Blue Gem Sunglasses, 3 Sunbeam Road, Park Royal, London NW10 6JP, UK

Tel: 0181 965 5768 fax: 0181 961 9638 NB Global Eyeware & Space Buggy are registered trademarks.

Photo: Justin Quick



Viva

Fifteen years of Hacienda nights

A triple album of classic tracks that defined club culture 82–97. Mixed by Jon Dasilva & Hacienda residents Pete Robinson and Dave Rofe. Includes Mr Fingers – Can you feel it, Shannon – Let the music play, Young MC – Know how, Rythim is Rythim – Strings of life, Armand van Helden – Funk Phenomena and Basement Jaxx – Fly life. A Deconstruction item 26 05 97.

Viva 51 15 The Hacienda fifteenth birthday weekend 23–25 05 97. Featuring: Laurent Garnier, Graeme Park, Alistair Whitehead, Sasha, Angel Moraes, Kenny Carpenter, Dub Pistols live, Pete Robinson, Dave Rofe, K-Klass live, Dave Kendrick, Bobby Langley, Tom Wainwright, Dave Haslam, Michelle Kelly and Jon Dasilva. For further information call Paul Cons Productions 0161 861 7270.

