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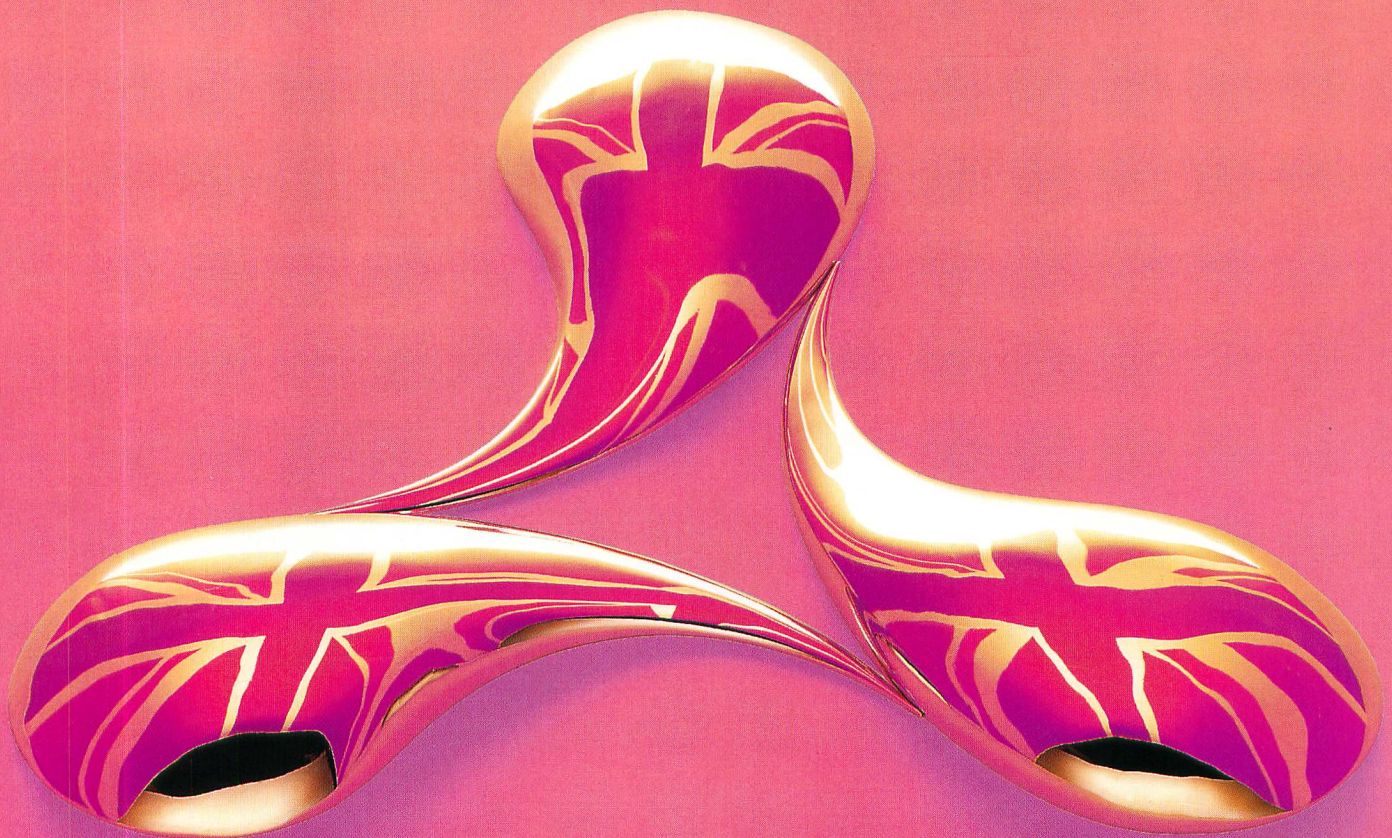

cream

Cream Residents:
Paul Oakenfold, Nick Warren,
Paul Bleasdale, Les Ryder
Percussion: Mav

12.07.97
Paul Oakenfold (3 hrs)
Nick Warren
Doc Martin (U.S)
Paul Bleasdale

19.07.97
Paul Oakenfold (3 hrs)
Nick Warren
Dave Seaman
Paul Bleasdale

26.07.97
A Muzik Magazine party
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Carl Cox
Trevor Rockcliffe

Nick Warren
Jon Pleased Wimmin
Dave Ralph (4 hrs)
Paul Bleasdale

02.08.97
Paul Oakenfold
Mark Moore
Sister Bliss
Dave Ralph
James Barton

Live
Slacker

09.08.97
DJ Magazine Presents
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Tony Trax

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25.07.97
FRONT ROOM
Allister Whitehead
Graeme Park
Andy Carroll

ANNEXE
Jon Pleased Wimmin
Tony De Vit
Tall Paul
Paul Bleasdale

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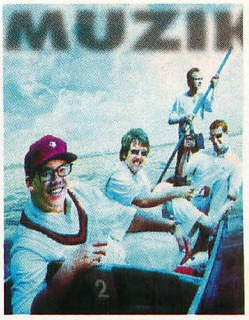
Photograph by Jason Tozer

MUZIK
The new testament of club culture

in the mix



Cover photographer: **Vincent McDonald**

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Purveyor of techno music so beautiful, it'll make you cry

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The hottest new properties in the drum & bass market place

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Purveyor of techno so jazzy, it'll make you, erm... smile?

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New York's DJing legend offers some wise words

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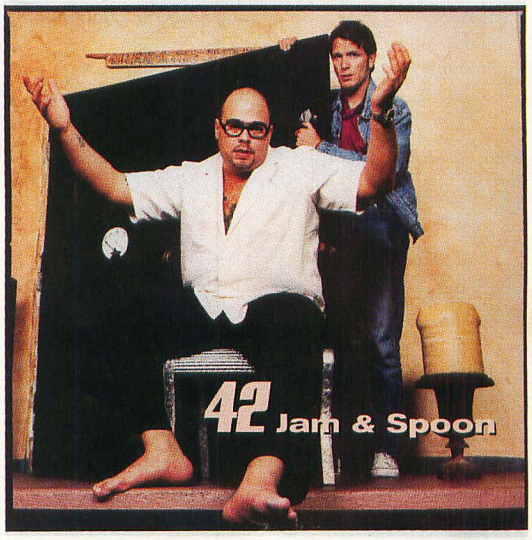
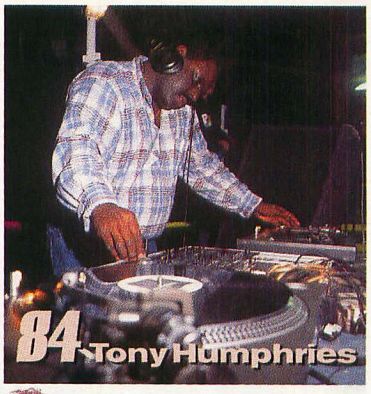
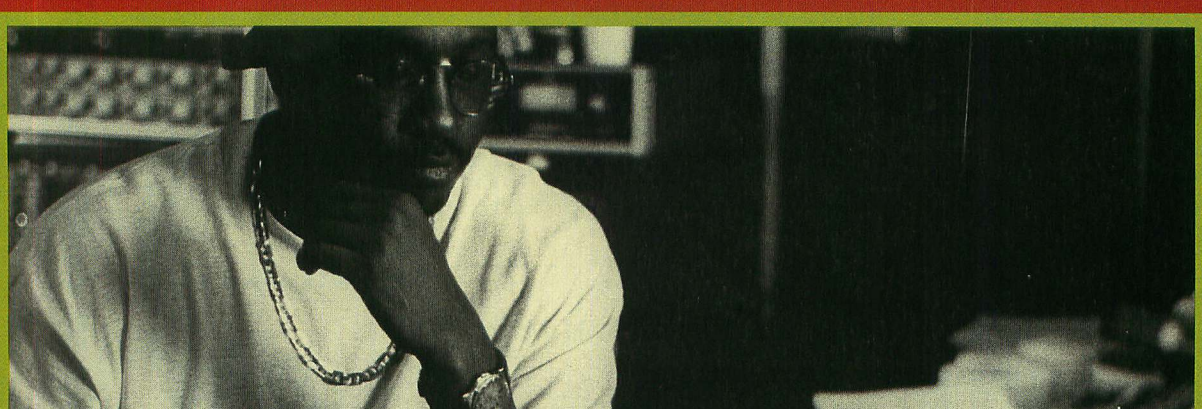
Not those influenced by the jazz greats, but the full-on shenanigans of the greats themselves. And we thought we knew how to party







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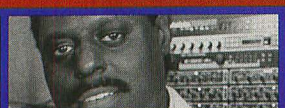
MINCD3 
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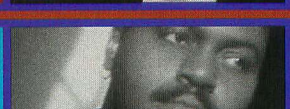
SOMCD4 
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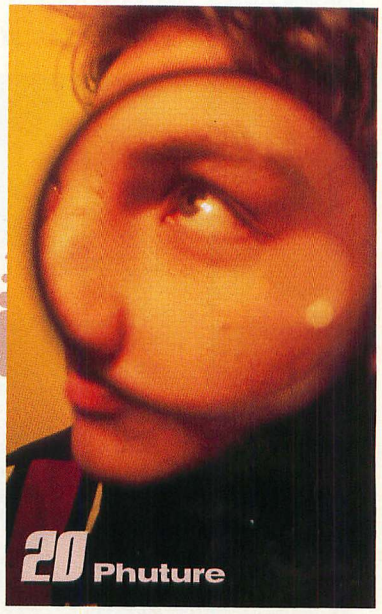

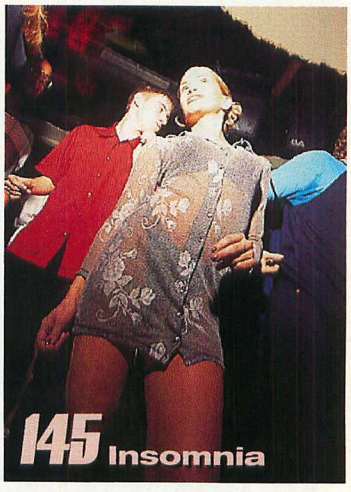

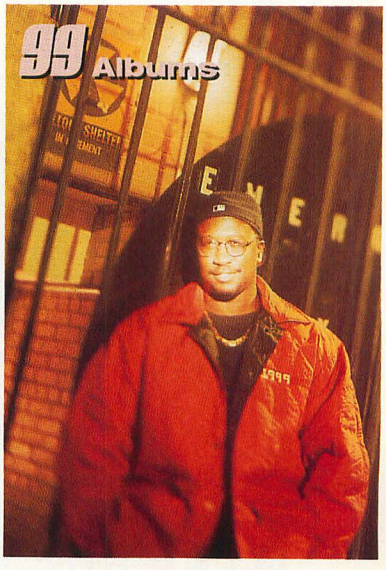

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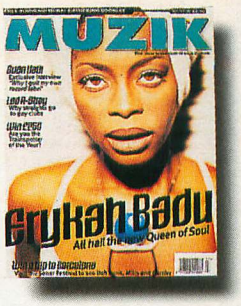
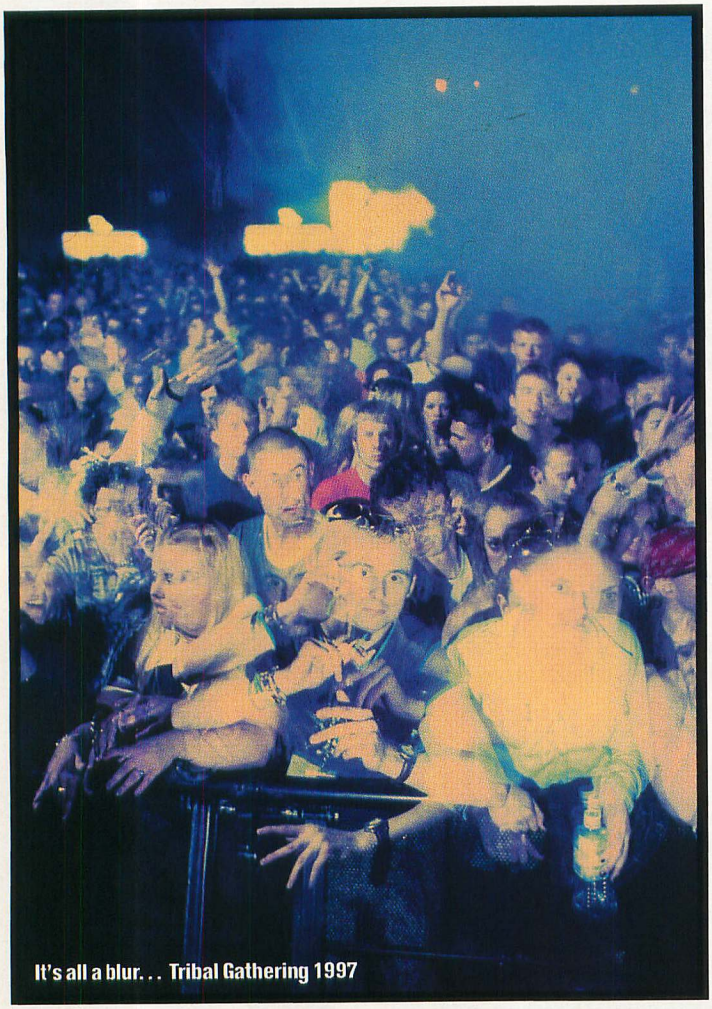
Mouth Off!



Getting grumpier than a bear with a hangover? Send your letters to: Mouth Off, Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. Or e-mail us at muzik@ipc.co.uk. Please include your name and address.


It's all a blur... Tribal Gathering 1997

TRIBAL BLATHERINGS

I WENT to Tribal this year for the second year running and, as usual, it was truly brilliant. Better than last year because I actually had some money to spend.

I went to the Trans-Atlantic tent to see Kraftwerk. The adrenalin high I was on from the other storming sets enabled me to enjoy the first five minutes. But then nothing. Kraftwerk played a nothing set. Devoid of anything new or adventurous or giving the crowd an exciting performance to mark their first gig in yonks.

If any other show was to consist of 15-year-old tunes played by people surviving off their status as grandfathers, then it would fail. The sooner magazines stop paying tribute to people like Kraftwerk on the basis of past work, the sooner coverage can be given to acts breaking ground at the moment.

HTERAG SON OF JACK, Leicester

SHOULD I visit a doctor immediately or was there a huge, crowd-size distortion at Tribal Gathering '97? Paul Shurey's attempt to defy the laws of physics removed any hope of swinging a cat in any of the arenas. This resulted in frustration, anxiety and en-masse selfish behaviour. Everybody expects a bit of a jostle, but this was unacceptable. Have Universe forgotten their ethics? We fucking think so.

DISGRUNTLED PUNTERS, Lancashire.

A BIG well done and thank you to the organisers of Tribal Gathering and any other concerned parties for putting on such a brilliant and well-run event.

Being from South Africa, we haven't yet been able to experience an event of the Tribal Gathering magnitude. To see all the DJs and live acts we've only read about or heard on vinyl was an absolutely moving experience. Seeing Kraftwerk live was a big cherry on the cake. And a big gold star to Blue Amazon and Gayle San for putting on absolutely blinding performances.

MAXINE BRETT, London.

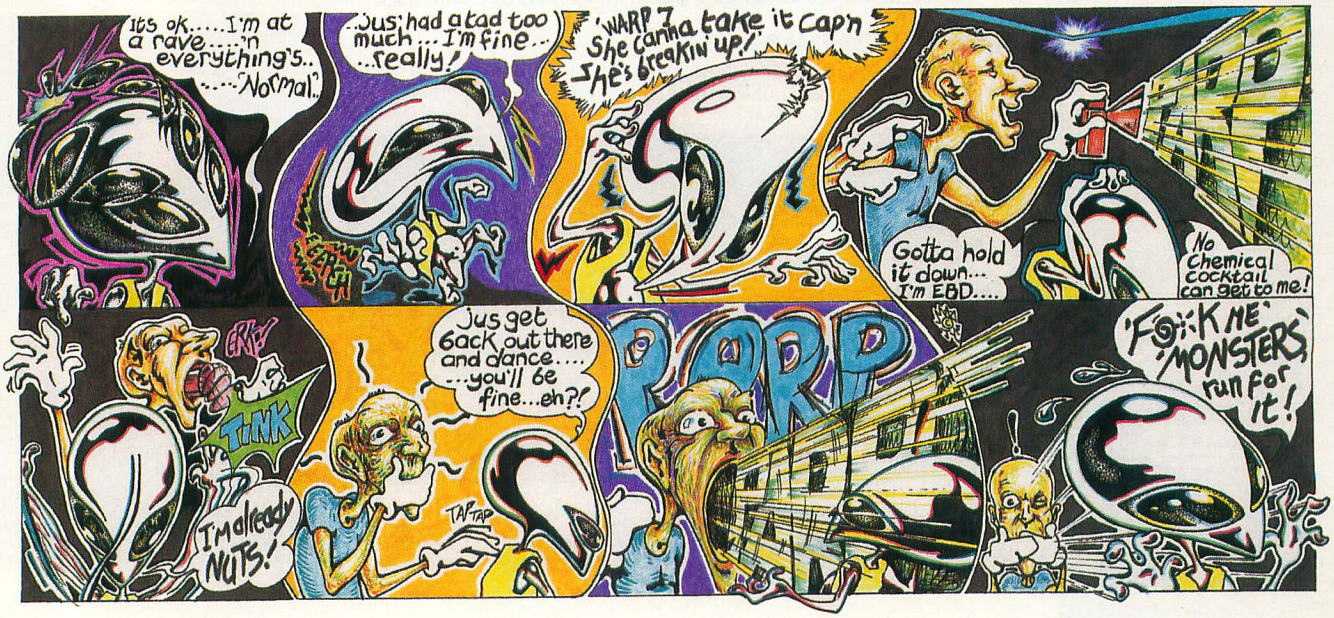
Carl Craig's set at Tribal could have been called The Ghost Of Techno Boulevard. It was so haunted by the jazz and deep beats which have inspired the Detroit techno sound. Carl Craig's prowess as a producer and composer is phenomenal. We all know that. But as for his set at Tribal, I was spellbound! I heard one or two people complain, as did the "NME". Those people missed the point. They've obviously been pigeonholing music for so long that they've lost what really counts – true and pure music for the soul, whether it's techno, jazz, funk or soul.

DIONE MILLER, Sheffield.

TRIBAL Gathering was bollocks. Instead of celebrating dance culture, the event misrepresented and shamed it. The sound quality was indistinct, way too quiet in all tents, all night. With the exception of one or two tents, the visuals barely existed. When they did, they looked cheap, drab and unimaginative. The food was horrible, lacking in variety and hugely expensive. Drinks at rip-off prices. Beer bottles carpeting all the dancefloors. And whole groups of people (travellers, DIY types) completely missing. It had more of a gig atmosphere than a rave.

The DJs didn't seem to be interested in taking us on a journey, rather in showing off how much vinyl they own, sticking on a track for three minutes and then

EBD... by Mad Jym



whipping it off before we could pick up the groove, cutting it up or spinning it out, resulting in a heart attack for the unsuspecting dancer. All the sets we heard sounded pre-planned and clinical.

The Detroit tent was the one which lured us to this year's event. And it proved to be the most crushing anti-climax. This was largely down to that terrible, angry man on the stage. I don t care how famous he was, he killed the vibe stone dead. No-one could fail to notice him bellowing down the microphone with no apparent regard for the music. "Do you know who I am? Do. You. Know. Who. I. Am?" We didn't know and we sure didn't give a toss.

There was one other thing I should mention. They were always going to be the star performers and on the day, but Kraftwerk weren't so much the jewel in the crown as the jewel in the turd. So let there be no more Tribal Gatherings until Universe have sorted it out. They need to go back and have a look at the real scene before they feel they have the right to represent any one of us.

JO AND DOMINIC RICHARDS, London

MILLS MACHINE

AT the moment, in the world of techno, the punters have a Messiah. All they want to hear is this Messiah. An American semi-resident at Lost/Burundi. A mere waif of a guy by the name of Jeff Mills.

This doesn't mean the genre is up its own arse. If there was an equivalent DJ in any of the other categories, the story would be the same.

Steve Bicknell – respect is due for the premier night out in London. But get back underground. I saw a few YSL shirts at Burundi!

WILLIAM PATTERSON, via e-mail

JUNIOR JIBES

Just because that pantomime dame Junior Vasquez dances around his bedroom in a bra and underwear, it does not make him Madonna. Never has, never will. Please stop wasting valuable space in your magazine on this hideous old man.

M, New York (via e:mail)

DATE-RAPE DRUG – THE FACTS

REGARDING your Date-Rape Drug cover story in Muzik, June 1997. By most accounts, the substance GBH is known as the date-rape drug. Not ketamine, as your story claims.

JEFFREY MELTON, Fort Wayne, USA (via e-mail)

GOLDEN GOODBYE

AFTER your outing of that Tory fat cat, Graham Gold, a few things clicked into place. I've always wondered why a man in his mid-forties would have the musical taste of a retarded 16-year-old. The answer? Good old Tory market forces. Never mind the quality, if commercial pop sells to the moronic suburban hordes who squeeze into money-making cheese-holes such as Peach, who cares? Let the market decide.

This is a man who feels no shame in saying "top banana" and "larging it" on the radio. Come on. No clubbers talk like that!

Finally, please Mr Gold, stop calling your pop-dance show on Kiss FM a house show. It ain't and you ain't a house DJ. Never were, never will be. Played at Basics, Hard Times, Sub Club or Plastic People? No! Never have, never will.

DENNIS SKINNER, London

THE S-IMILARITY MAN

I THOUGHT you'd like this. While flicking through today's Mirror, I noticed that Naomi Campbell's boyfriend, the shit-hot flamenco dancer Joaquin Cortes, bears an uncanny resemblance to Roger S. Hmm.

JON MCLAREN, Orpington

Jaoquin Cortes?

Roger Sanchez?

TEMPLE OF SOUND – R.I.P.

RECENTLY, Dublin's music scene has been healthier than ever. But the club which laid the foundations for house and techno has come under new management. Its open-minded music policy has been replaced by snare-roll house. The Temple Of Sound has been responsible for nurturing local talent and bringing in top international guests weekly. Respect to Ken Kane (the manager), residents, guests and all who attended the club.

CONOR ROGAN, Dublin.

THE LAST EVER DJ-K LETTER. HONEST!

I WOULD like to congratulate you on your Muzik Masterclass tour. These are my nominations for the Inspiration to Dance Music awards. Most educational set – DJ-K. Most interesting set – Steve Bridger. Most entertaining set – Timmy S. Most crowd-pleasing set – DJ-K. Most dreamy set – Alison Marks. Most euphoric, spine-tingling set – DJ-K/Timmy S.

Every Bedroom Bedlam DJ was as professional and inspiring as any big name DJ. Without doubt, what you are doing to promote these DJs will keep the scene the wonderful place it is and ought to remain.

TONI TALIZMAN, Warrington

HARDCORE – THE DEBATE THAT NEVER ENDS

NICE one, Donald Sisson. The whole scene should be united in dance. But don't contradict yourself by dissing, as you call them, the cheesy quavers. They re part of the scene and they're enjoying themselves, so let them be.

It's the same for all the people slagging off other dance music types. Why? We re all the same, doing the same thing on Saturday nights - dancing, getting off our heads and having a good time.

I m 17 and love the whole dance scene, whether it's drum & bass, hip hop, house, hardcore or techno. Music is the way ahead so let's stop arguing and stand united. United we stand, divided we fall.

RUSS PURCELL, Birmingham

SPEED GARAGE – THE DEBATE HAS ONLY JUST BEGUN

EASE up. Something's getting out of hand. I must respond to C Williams' letter (Muzik 26). Hmm... Speed Garage breaking new boundaries? I think not. I was hanging out on this scene a couple of years ago. Not by choice, just that my sad mates would not try anything new. I moved on because the whole scene was so full of shit – shit music, clubs and people.

Now don't accuse me of forgetting my roots. I still spend many an hour sifting through my old soul, funk and real house collection. But, as Mr Williams puts it, DJing credentials were a prior stint in Tenerife. This must be a joke, surely. Then he really takes the piss by mentioning that the scene came out of Essex. Listen pal, I live in Essex and there is absolutely no scene around here whatsoever worth mentioning. And it's been that way for the last four years. As for mentioning Perfect Virtue in Southend, I'm afraid I must order you to be executed at dawn. You will know what I mean if you're passionate about clubs and music and have been there...

So, speed garage then. Bunch of idiots if you ask me.

THE WANKER, Essex.

PS Well done for hanging Graham Gold. He's a fucking prick.

OH CHERIE, CHERI-E

WE really think that Cherie Blair must be Gurner Of The Year (let alone month). Have a close look at any picture and we're sure you'll agree.

SEB & STEVE, London

New Labour: a gurning point in British politics

KISS OFF

IN Muzik 25 Paul Thomas (Kiss FM) said the techno scene is not exactly thriving at the moment. What exactly does that mean? I suppose in his eyes (blurred by £ signs, no doubt) it means that it's not the most popular form of house music at the moment.

It is my opinion, however, that techno has been the backbone of house ever since 1989. From then on, it has spawned just about every other kind of house music, while progressing in its own right. Can we say this of trance or garage, for example? I think not. As for happy hardcore, this was the techno of 1991. You cannot tell me the tunes coming out now are any better than they were then, and they were rubbish at the time. Any scene where DJ Splix's "Parsley" is an old school anthem should have absolutely zero airplay.

Looking at the evidence of the last 10 years, among the ten most important people in creating the scene must be Colin Faver. In dropping his show, you have only demonstrated a short-sightedness that is rivalled only by your cluelessness.

On second thoughts, perhaps you have done us all a Faver. It keeps the quality for those willing to search for it and the corporate shite for the plums like your good self.

NATHAN PRETORIUS, London.

GREEN FINGERED

HAVING read Andy Crysell's review of Green Velvet (Muzik 26), I was compelled to write in. Was he at the same gig as me?

Having followed Cajmere's career, founding the Club House, Cajual and Relief labels and having the balls to distribute them himself, there's no way he could be perceived as an under-achiever. His consistently brilliant productions and remixes set the scene up for the likes of Daft Punk to exploit, and he was responsible for developing the careers of Sneak, Paul Johnson, Gemini and many others.

Your reviewer's article was very unfair. Not only did he send the crowd totally mad with his cheeky and avant-garde performance but hung around to play an excellent DJ set.

The night was not "drastically under-attended". There must have been at least 700 people there and frankly, any busier and my mates would have felt uncomfortable about the trip up all the way up from Brighton.

Maybe in future Muzik should send out reviewers who aren't blind and deaf.

DARREN REDGATE, London

ON THE HOLMES FRONT...

DAVID Holmes' session on "Essential Selection", Sunday June 15.

100% A-okay. Radical.

GARY MERCER, Belfast

THE RETURN OF BACK TO BACK II BASICS

THE end of an era? I hope not. Saturday June 14 signalled the final night of Back II Basics at the Pleasure Rooms. This club was an oasis catering for dance music of all genres. If you wanted musical diversity, you could pick from three floors, from cutting edge techno to soulful garage and deep house. This was a club run by people for likeminded people with one of the most vibed-up and friendliest crowds anywhere, a haven for "real house music". Anyone who was there at the beginning and was there at 6.30 am on the last night will understand this.

At the end of the night, the crowd chanted for one more, and I don't think they were just requesting one more record.

This was an awesome night. Let's hope it wasn't the last.

NEIL JACQUES, Leeds

MUZIK WELSHES ON THE WELSH, ALLEGEDLY

WHY does your magazine never cover anything that happens in Wales? I think it's an outrage. It's not as if there isn't a thriving dance scene in these parts – you only have to look at labels like Grain, BAA and Ruabon's excellent Leak imprint to realise that, yes, life does exist outside of the M25 and that Wales is a viable destination for broad-minded clubbers and record shoppers alike. I'm sick to death of Muzik only covering the Scottish scene. Sort it out NOW!

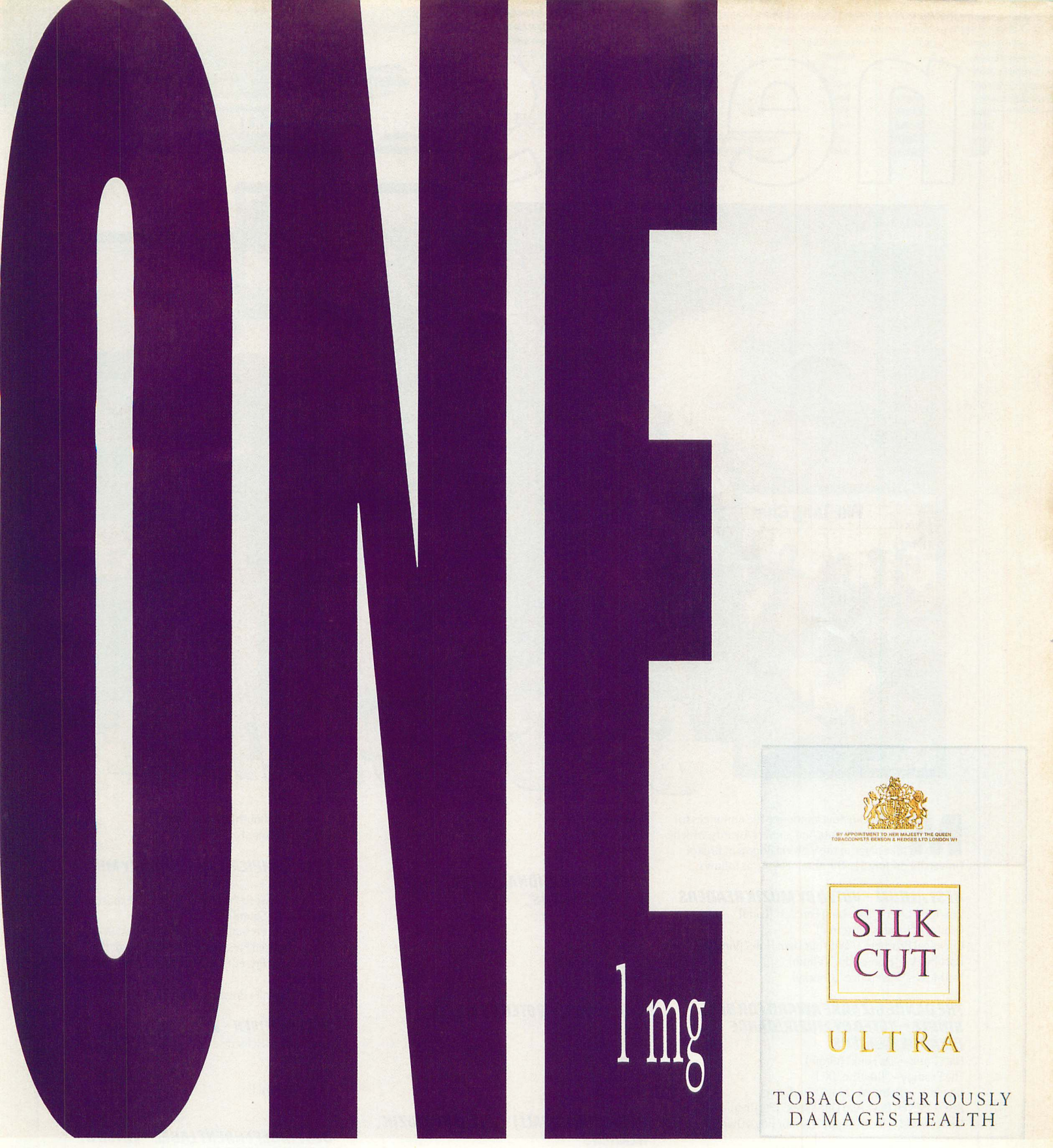
ALEX RHYS, Tywyn-y-Craig

ONLY

SMOKING

Chief Medica

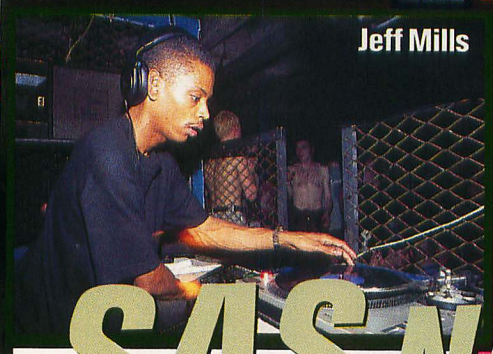
1 mg Ta

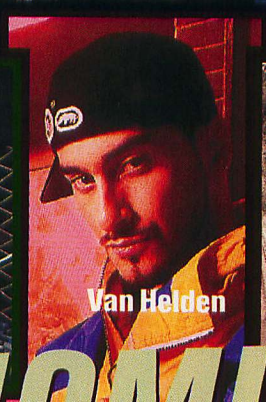


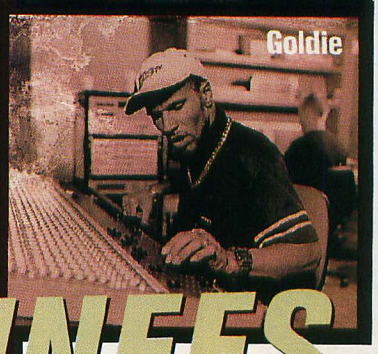
CAUSES CANCER

Officers' Warning

0.1 mg Nicotine







SAS NOMINEES

MUZIK can now announce the nominees for this year's Saints And Sinners Awards, which take place in the Victoria Rooms at Bristol University on July 31. The nominees are as follows:

BEST ALBUM – VOTED BY MUZIK READERS
Wu-Tang Clan – "Wu-Tang Forever" (Loud)
Orbital – "Insides" (Internal)
Chemical Brothers – "Dig Your Own Hole" (Virgin)
Daft Punk – "Homework" (Virgin)
Faithless – "Reverence" (Cheeky)

THE DANCE BIZARRE AWARD FOR BEST SINGLE – VOTED BY MUZIK/DANCE BIZARRE READERS
Daft Punk – "Da Funk" (Virgin)
The Prodigy – "Breathe" (XL)
Blueboy – "Remember Me" (Guidance)
BBE – "Seven Days And One Week" (Positiva)
Underworld – "Born Slippy" (Junior Boy's Own)

BEST BAND – VOTED BY MUZIK
Chemical Brothers
Orbital
Lionrock
The Prodigy
Underworld

BEST BRITISH DJ – VOTED BY MUZIK READERS
Carl Cox
DJ Hype
Paul Oakenfold
Grooverider
Slipmatt

BEST INTERNATIONAL DJ – VOTED BY MUZIK READERS
DJ Sneak
Laurent Garnier
Jeff Mills
Roger Sanchez
Paul Van Dyk

BEST NEW DJ – VOTED BY MUZIK
Lord G
Terry Francis
Blame
Dougal
Jon Carter

BEST CLUB (SMALL) – VOTED BY MUZIK READERS
Voodoo (Liverpool)
Sub Club (Glasgow)
Metalheadz (London)
Big Beat Boutique (Brighton)
Bugged Out (Manchester)

BEST CLUB (LARGE) – VOTED BY MUZIK READERS
Ministry Of Sound (London)
Atomic Jam (Birmingham)
Cream (Liverpool)
Screem (Plymouth)
The End (London)

BEST COMPILATION – VOTED BY MUZIK READERS
Sasha & Digweed Present – "Northern Exposure" (Ministry Of Sound)
Metalheadz Presents – "Platinum Breaks" (Metalheadz)
Paul Oakenfold Presents – "Perfecto Fluro" (Perfecto)
Grooverider Presents – "Prototype Years" (Higher Ground)
Laurent Garnier Presents – "Laboratoire Mix" (React)

BEST REMIXER – VOTED BY MUZIK
Armand Van Helden
Daft Punk
Carl Craig
Paul Oakenfold
Deep Dish

BEST INDEPENDENT LABEL – VOTED BY MUZIK READERS
Junior Boy's Own
Metalheadz
Wall Of Sound
Skint
Soma

BEST MAJOR LABEL – VOTED BY MUZIK READERS
London ffrr
Virgin

FREE MUZIK/VIRGIN RECORD VOUCHERS

Muzik are also collaborating with Virgin record stores to offer discount coupons for the nominated albums, singles and compilations of the year. The entire list of nominees will be displayed in all Virgin shops, next to special promotional racks featuring the relevant CD and singles.

deConstruction
Perfecto
Mo'Wax

BEST "ESSENTIAL MIX" – VOTED BY MUZIK READERS/RADIO ONE LISTENERS

Daft Punk
Live From Ibiza
David Holmes
Carl Cox from The Que Club in Birmingham
Steve Bridger (Muzik Bedroom Bedlam DJ)

BEST RADIO SHOW – VOTED BY MUZIK READERS

The Essential Mix (Radio One)
One In The Jungle (Radio One)
Fabio/Grooverider Show (Kiss FM)
Pete Tong's Essential Selection (Radio One)
Westwood On One (Radio One)

BEST LIVE ACT – VOTED BY MUZIK READERS

Chemical Brothers
The Prodigy
Jamiroquai
Orbital
Underworld

BEST VIDEO – VOTED BY MUZIK READERS/ MTV VIEWERS

Daft Punk – "Da Funk" (Virgin)
Prodigy – "Breathe" (XL)
Orbital – "The Box" (Internal)
Spooky – "Found Sound" (A&M)
Future Sound Of London – "My Kingdom" (Virgin)

PRODUCER OF THE YEAR – VOTED BY MUZIK READERS

Armand Van Helden
Global Communication
Roni Size
Rollo & Sister Bliss
Basement Jaxx

BEST CLUB VENUE – VOTED BY MUZIK

Opera House (Bournemouth)
The End (London)
Ministry Of Sound (London)
Pod (Dublin)
Nation (Liverpool)

CANER OF THE YEAR – VOTED BY MUZIK READERS

Dave Beer
Liverpool FC
Jon Carter
Mark Jones (Wall Of Sound)
Sasha

★ Clubavision, the company behind the successful series of dance videos, are going to be filming the awards and The Sun's dance column, Bizarre, is sponsoring the Single Of The Year category.
★ Vital are staging a party at the Cafe Blue venue in Bristol on July 1, the day after the SAS Awards. The bash, which is open to the public, will run from noon to 4pm. Breakfast will be served at the party. But be warned, it was at last year's after–show party that Nicky Holloway stripped off!

ONLY VALID IN 122 MEGASTORES

£2 OFF WU-TANG CLAN – "WU-TANG FOREVER"

This voucher entitles the holder to a £2 discount on Wu-Tang Clan's "Wu-Tang Forever" album, as nominated for Album Of The Year in Muzik's SAS Dance Awards.
This voucher is valid from July 9 until September 10 1997. This voucher cannot be used in conjunction with any other promotional offer or coupon. Only one voucher per purchase. Vouchers cannot be exchanged in whole or part for cash. Vouchers are only valid in Virgin Megastores in the UK and Eire.

ONLY VALID IN 123 MEGASTORES

£2 OFF ORBITAL – "INSIDES"

This voucher entitles the holder to a £2 discount on Orbital's "Insides" album, as nominated for Album Of The Year in Muzik 's SAS Dance Awards.
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ONLY VALID IN 124 MEGASTORES

£2 OFF THE CHEMICALS – "DIG YOUR OWN HOLE"

This voucher entitles the holder to a £2 discount on The Chemicals' "Dig Your Own Hole" album, as nominated for Album Of The Year in Muzik's SAS Dance Awards.
This voucher is valid from July 9 until September 10 1997. This voucher cannot be used in conjunction with any other promotional offer or coupon. Only one voucher per purchase. Vouchers cannot be exchanged in whole or part for cash. Vouchers are only valid in Virgin Megastores in the UK and Eire.

ONLY VALID IN 125 MEGASTORES

£2 OFF DAFT PUNK – "HOMEWORK"

This voucher entitles the holder to a £2 discount on Daft Punk's" Homework" album, as nominated for Album Of The Year in Muzik's SAS Dance Awards.
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ONLY VALID IN 126 MEGASTORES

£2 OFF FAITHLESS – "REVERANCE"

This voucher entitles the holder to a £2 discount on Faithless' "Reverance" album, as nominated for Album Of The Year in Muzik's SAS Dance Awards.
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ONLY VALID IN 127 MEGASTORES

£2 OFF SASHA & DIGWEED – "NORTHERN EXPOSURE"

This voucher entitles the holder to a £2 discount on Sasha & Digweed's "Northern Exposure" compilation, as nominated for Compilation Of The Year in Muzik's SAS Dance Awards.
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ONLY VALID IN 128 MEGASTORES

£2 OFF METALHEADZ – "PLATINUM BREAKS"

This voucher entitles the holder to a £2 discount on Metalheadz' "Platinum Breaks" compilation, as nominated for Compilation Of The Year in Muzik's SAS Dance Awards.
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ONLY VALID IN 129 MEGASTORES

£2 OFF PAUL OAKENFOLD – "PERFECTO FLURO"

This voucher entitles the holder to a £2 discount on Paul Oakenfold's "Perfecto Fluro" compilation, as nominated for Compilation Of The Year in Muzik's SAS Dance Awards.
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ONLY VALID IN 130 MEGASTORES

£2 OFF GROOVERIDER – "PROTOTYPE YEARS"

This voucher entitles the holder to a £2 discount on Grooverider's "Prototype Years" compilation, as nominated for Compilation Of The Year in Muzik's SAS Dance Awards.
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ONLY VALID IN 131 MEGASTORES

£2 OFF LAURENT GARNIER – "LABORATOIRE MIX"

This voucher entitles the holder to a £2 discount on Laurent Garnier's "Laboratoire Mix" compilation, as nominated for Compilation Of The Year in Muzik's SAS Dance Awards.
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news

New releases on drum& bass imprint RENEGADE HARDWARE are coming from Future Forces ("Triton"/"Saga"; this month) and Genotype ("Squareways" in August). The label is also staging a club night at The End on July 18, with Ed Rush, Kane, Trace, Future Forces, Fierce and Bailey DJing, and Nico live... FLUKE have remixed "The End Is The Beginning Is The End" by US rock monsters *Smashing Pumpkins*... DIMITRI FROM PARIS visits the UK to play a six hour set at the Scaramanga night at Brixton's Dog Star on September 6... The FINIFLEX label is updating its mailing lists. Fax yer best blags to 0131-623-0615... The legandary METROPLEX techno label is opening a record store in Detroit. Contact 001-0131-557-4672 for more details... SHY FX, DJ Red and Aphrodite are among the artists who feature on "Virtual DJ – Drum & Bass", a CD-Rom from Breakdown which allows you to become the best DJ in the world. Perhaps... "Sounds Like Paris", yet another compilation of tracks from across the Channel, comes out through Pan Productions on July 21, with MOTOR BASS, St Germain, Dirty Jesus, The Mighty Bop and Zend Avesta among the contributors... Brummie techno institution HOUSE OF GOD have launched a label called HOG... RADIO 1 heads to Ibiza in August to broadcast a series of live shows. DAVE PEARCE's Overnight Dance Show goes out on in the early hours of Friday 8 August (1am-4am) from Amnesia; PETE TONG's Essential Selection goes out later on the same day (6.30pm-10pm) from Cafe Del Mar; DANNY RAMPLING's Love Groove Dance Party comes from the island on Saturday 9 (6.30pm-9pm) and the series culminates later that evening with Essential Mix by Pete Tong and Danny Rampling from Amensia (midnight-4am)... British club promoters who reckon the police are on their case should spare a thought for the

FAT CAT SHUT DOWN

FAT CAT, the London record store that has established itself as one of the finest anywhere in the world, has closed its doors for the last time. As Muzik went to press, the Soho record store was due to close down on Saturday June 21.

Reacting to suggestions elsewhere that the shop had closed due to problems with the tax authorities, one of Fat Cat's founders, Andy Martin, denied this, blaming the shop's landlords.

"The landlords were planning to increase the rent from £17,000 a year to about £40,000. We're good payers and good tenants, but basically they just don't want us here any longer."

Martin also denied rumours that one of the shop's partners, Alex Knight, had had his house repossessed.

"No, that's not true. He may well have moved back to his mum's though. We want to go out with our heads held high. We don't want to fuck anyone over. That's why we haven't just shut down and why we never formed a limited company."

Was there any chance of Fat Cat re-opening somewhere else?

"Well, we'd need at least two months to get a new shop in order, but really it's the end of the Fat Cat era. I don't think we'll open under that name again."

Fat Cat originally opened in Crawley in 1991, but after moving into a tiny basement in Soho's Monmouth Street, it soon established itself as a temple for all forms of electronic and experimental music. Many records were only available in this country through the shop.

In his final statement, Martin added, "Thank you to everyone who's come in and supported us over the last epoch of our time. You know who you are. Sorry it had to end this way. But we'll do it with our heads held high. Don't believe what you read in other magazines. Thanks so much to Muzik for helping us on our mission."

KENNY DIXON JR TO TOUR

KENNY Dixon Jr, the enigmatic Detroit house producer, is to make a tour of Britain in the autumn. The man behind the highly-sought after KDJ label and producer of Norma Jean Bell's smash "I'm The Baddest Bitch" will be DJing for two hours while Norma Jean sings and plays live sax over the top. So far, the only confirmed date is at Glasgow's Sub Club on September 27. Further dates to follow in the next issue.

ARRESTS AT RECLAIM THE STREETS PARTY

RECLAIM the Streets' event in Bristol on June 21, the Summer Solstice, ended in mayhem when the police attempted to disperse the crowd using mounted units and dogs. 3,000 people attended the party and, according to RTS, it had been agreed with the police that the sound systems would all switch off at 7pm, encouraging the crowd to leave.

"As we were all walking off at 7pm, the police suddenly decided to storm into the crowd, wading into all these men, women and children," said Alan King from Reclaim The Streets. "There was complete pandemonium. It was a beautiful, peaceful event and then the police kicked it off, because Superintendent Shearer [the police officer in charge of the operation] got cold feet and decided that he wanted to bring the whole party to an end instantly."

22 people were arrested for Public Order offences (14 of them were charged on June 23), while the Desert Storm sound system crew were arrested the next day and charged with Public Nuisance offences, as well as having their truck and sound system impounded by the local authorities.

BUKEM BOOKED FOR THE BBC

LTJ BUKEM is to be the subject of a major BBC documentary. Produced by Windfall Films, the hour-long programme will be part of the BBC's "Modern Times" series, which is the corporation's flagship documentary series.

Robert Davis, at 27 one of the youngest of documentary-makers around, is the director of the whole project and talked exclusively to Muzik about the film.

"Initially, the idea was to make a film about a superstar DJ and his life on the road. Then, through his story, to explore club culture and the rise in this huge phenomenon."

After considering several of the more commercial house DJs, including the notoriously publicity-shy Sasha, Davis settled on LTJ Bukem and his Good Looking crew.

"We wanted to find a genre that's on the rise and drum & bass fitted the bill perfectly," he explained. "To tell you the truth, it could have been any style of music because we were more interested in the characters. But I'm rather glad because drum & bass is my favourite type of music."

"Danny's a great character, a real cool dude. And there's an interesting story with him and his manager, Tony. Danny's into his music while Tony's really into the business side and together they make a good double act. What's really interesting is that these two appreciate that they're doing well and are trying to capitalise on it. Not just for money, but musically as well. Plus you've got Sonia, who's Tony's partner and Danny's booking agent."

The cameras have already followed Tony visiting Japan to secure a deal with Sony, as well as touring Britain's clubs Bukem on another of his bruising itineraries.

"The idea is to show everybody that a DJ's life is not just about glamour and fans. You have to work bloody hard and there are tougher times when the shit hits the fans."

The final programme is scheduled for "Modern Times'" autumn run. Expect it to air on a Wednesday evening sometime in October.

DREAM TEAM'S TENERIFE NIGHTMARE

A DREAM TEAM tour of Tenerife ended up in chaos as the London speed garage crew took 200 of their followers to the Balearic island last month.

The DJs, including Spoony, Mikee B and Timmi Magic, were due to play a week in residence at the El Templo club to a charter holiday group of around 200 clubbers.

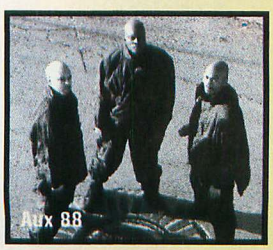
"Let's just say a few people couldn't last the four hour flight to have their herbal cigarettes!" laughed DJ Spoony. "Others got a bit over-amorous and, er, joined the mile-high club. We had to refuel in Portugal so the pilot and stewardesses, who weren't really used to handling that kind of thing, contacted ground control in Tenerife."

The result was that when the plane finally landed, it was met by a contingent of Spanish policeman. Two people were arrested after "some sort of melee".

Worse was to follow, when the group arrived at the El Templo club to find it had a mainly soul and r&b playlist. Fortunately, a deal was struck with the island's Bobby's Bar and the Team transferred their residency there for the week.

"The funniest thing" Spoony added, "was that The Sun said there was 181 rastas on board causing a riot. And there were only six rastas out of the lot of them!"

AUX 88 INJURED IN CAR THEFT



AUX 88 member Tommy Hamilton was seriously injured last month in yet another violent incident to affect Detroit's techno scene.

Hamilton was returning to his Detroit home when he realised that his car window had been smashed. As he approached the car, the would-be thief was still inside the vehicle. There then followed an altercation, in which Hamilton was attacked with a wheel-lock. After suffering temporary blindness, he was taken to hospital, where he received 11 stitches to a cut above his eye. His assailant was arrested after one of Hamilton's neighbours, a policeman, saw what was happening and gave chase.

"He's fine now" said Aux 88 manager, Marnita Harris. "He's got his sight back and should be well enough to play at Raveland in Germany next month."

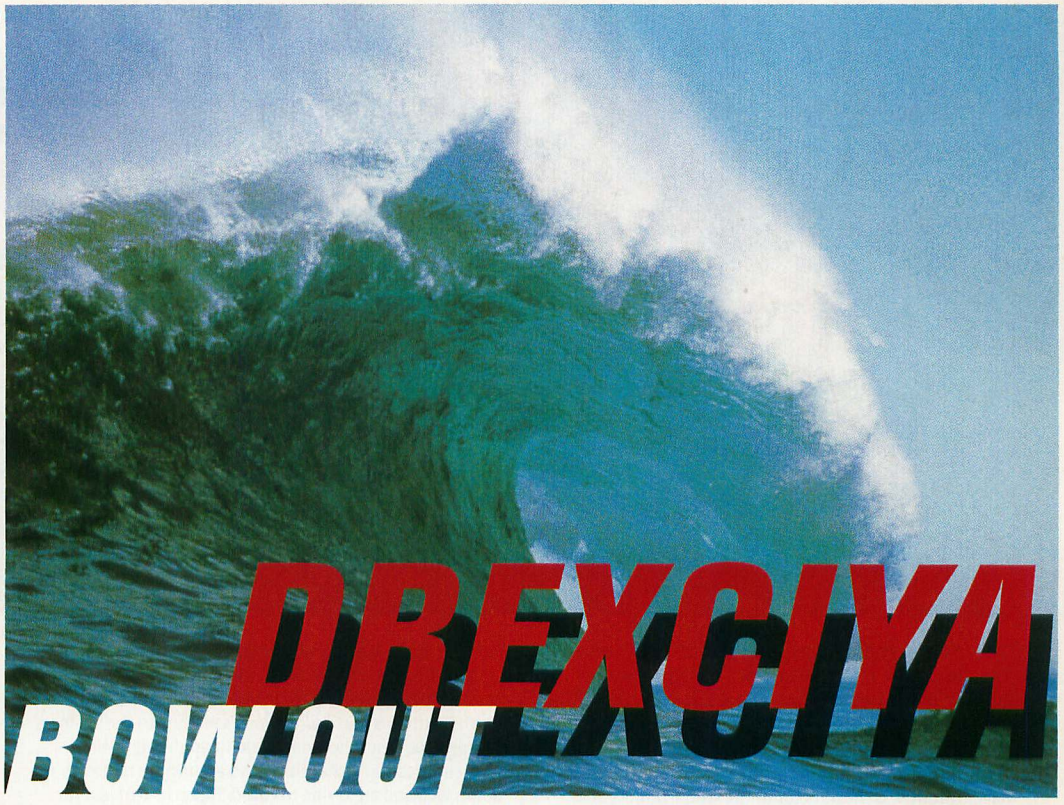
The attack prevented the band playing Spain's Sonar festival. However, they are planning to return to the UK in the autumn.

★ Robert Hood is said to be seriously unwell after failing to attend a gig at Fazed in Cambridge last month. Reports say that he collapsed at the airport in Detroit after travelling against the advice of his doctor, although attempts to contact him at his home in Detroit met with little success.

SPARKES venue in Singapore. It's been raided a staggering 40 times in the last year! Further news from Singapore is that MOS's club venture out there is rumoured to be near completion... Massive Attack, Death In Vegas, Aphex Twin, Fluke, Goldie, Propellerheads, Bentley Rhythm Ace, Reprazent and Talvin Singh have all been confirmed for The ESSENTIAL '97 WEEKENDER in London's Finsbury Park on August 2... SOUR Records, the pioneering jungle label, is no more. The folk behind Sour will now concentrate on running the SOS Communications, Blue Print, Emotif and Bochit & Scarper imprints... EMPIRION, XL's well 'ard techno combo, play Reading Womad Festival (July 25), Santa Pod Bug Jam (26) and Swansea Airport Festival (August 8). They then head off on a tour of the US with Orbital and Fluke... PFM, the duo who previously recorded for Bukem's Good Looking label, have signed to Heavenly... DJ DISCIPLE and Tony Walker's Transatlantic Mix Show on Kiss 105 Yorkshire can now be heard on Kiss 102 Manchester as well... MUZIK and VIRGIN ENERGY are sponsoring the dance stage at V'97, which takes place in Chelmsford and Leeds on August 16 and 17. Chemical Brothers, Dreadzone, Death In Vegas, Gus Gus, Jimi Tenor and Finley Quaye appear at Chelmsford on August 16 and Leeds on August 17; while Daft Punk, Propellerheads, Sneaker Pimps, Lionrock, Olive, Bentley Rhythm Ace and Carl Cox appear at the two sites in reverse order... FUTURE SOUND OF LONDON have apologised for the fact their ISDN broadcast at the Essential Music Festival was cut short. They'd like to stress that it was due to council regulations concerning how late they could play rather than their own decision... NORMAN JAY has joined London's GLR station and will host a two hour show every Sunday night... TRAILERMEN from Planet Nice have had the dubious honour of remixing "Black-Eyed Boy", Texas' new single...

news

T-POWER has signed to Ninja Tune under the alter-ego Chocolate Weasel. He's recording an album of hip hop and electro tracks... SLACKER make their live debut at Cream on August 2... PORTISHEAD's first release for two years, "Cowboys", is out now through Go! Beat on a limited edition run of 7,500 copies. The label hopes the outfit will release their second album before the end of the year... CHARLES WEBSTER has signed his Presence project to the Pagan label. A single is due on September 15 and an album, for which the concept is to record it in different cities in America, Britain and Europe, is expected next year... MINISTRY OF SOUND's new batch of resident DJs are Frankie Foncett, DJ Heaven, Jazzy M, Problem Kid and Paul Jackson... EYE Q's office in Germany has shut down. This follows the closure of the label's US office just two months ago... The legandary TODD TERRY has mixed the "Sessions 8" compilation for Ministry Of Sound. Due for release on July 14 it includes tracks from Kings Of Tomorrow, Rosie Gaines, Nuyorican Soul and Kim English... DJ HYPE is remixing The Prodigy's "Smack My Bitch Up" track... THE END won the British Entertainment And Discotheque Association award for Nightclub Of The Year (South; under 1,000 capacity) last month. Other winners included NATO (North, under 1,000 capacity) and Wolverhampton's CANAL, which was the overall winner in the under 1,000 category... GOLDIE has recorded two tracks with a 40-piece orchestra for his forthcoming "Saturnz Return" album... PLUG, Luke Vibert aka Wagon Christ's drum & bass alter-ego, has signed to Nothing (a division of MCA), the label run by Trent Reznor from American industrial-techno rock outfit Nine Inch Nails... TOP PRANK OF THE MONTH AWARD goes to the jokers who planted cannabis seeds in the flower pots outside of Bath Police Station, resulting in a prize bloom. Hur hur...



DREXCIYA BOW OUT

DREXCIYA, Detroit's mysterious electro and techno act, are to cease all recording activities. Their final release, a 28-track double album called "The Quest", will be released this month with rare unreleased material alongside alternative versions of some of the outfit's most sought-after tracks.

Since their first release, "Deep Sea Dweller" on Shockwave in 1991, the duo have been one of Detroit's most influential and respected artists. Shrouded in secrecy, their refusal to do interviews or even reveal their true identities has made them one of the most intriguing and enigmatic production teams on the underground techno scene.

The shock announcement of their retirement came after intense speculation since October last year, when the Detroit fanzine "Energy Flash" published an interview with them. Concluding with the question, "What is the future for Drexciya?", the response was, "Nothing. Drexciya out."

"The Quest" continues the band's long-term association with Underground Resistance and Submerge. Released on the Submerge label, it was recorded at the Black Planet studios in Detroit, with UR's Mad Mike credited for edits on several of the tracks. A nine-track version of the album will be available on vinyl, including the previously unreleased "Reef Rhythms".

"This will be the last Drexciya project," explained a spokesman for the band. "This is it. It's time for a change. It's time to prepare for the year 2000. Drexciya came and did what it was supposed to do. Now it's time to move up to the next level."

★ For the full story on Drexciya's retiral and an interview, see the next issue of Muzik.

REZERECTION GO BUST

REZERECTION, Scotland's most successful hardcore promoters, has come to an abrupt end. Kitchenware, the promoters behind the event, was forced into liquidation after poor sales for their last event on May 31. Despite axing more than half their line-up and abandoning two of their planned marquees, Rez still failed to break even. These financial problems were compounded by difficulties experienced after the Scottish ticketing agency, TOCTA, went into liquidation.

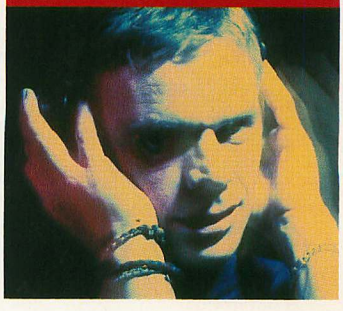
Rezerection had built up a loyal following during the six years they promoted events at the Ingliston Exhibition Centre in Edinburgh. They were renowned for providing guaranteed line-ups, high-quality production and an innovative musical policy. Rumours abound that a large Dutch rave organisation are thinking of taking over the venue for future events.

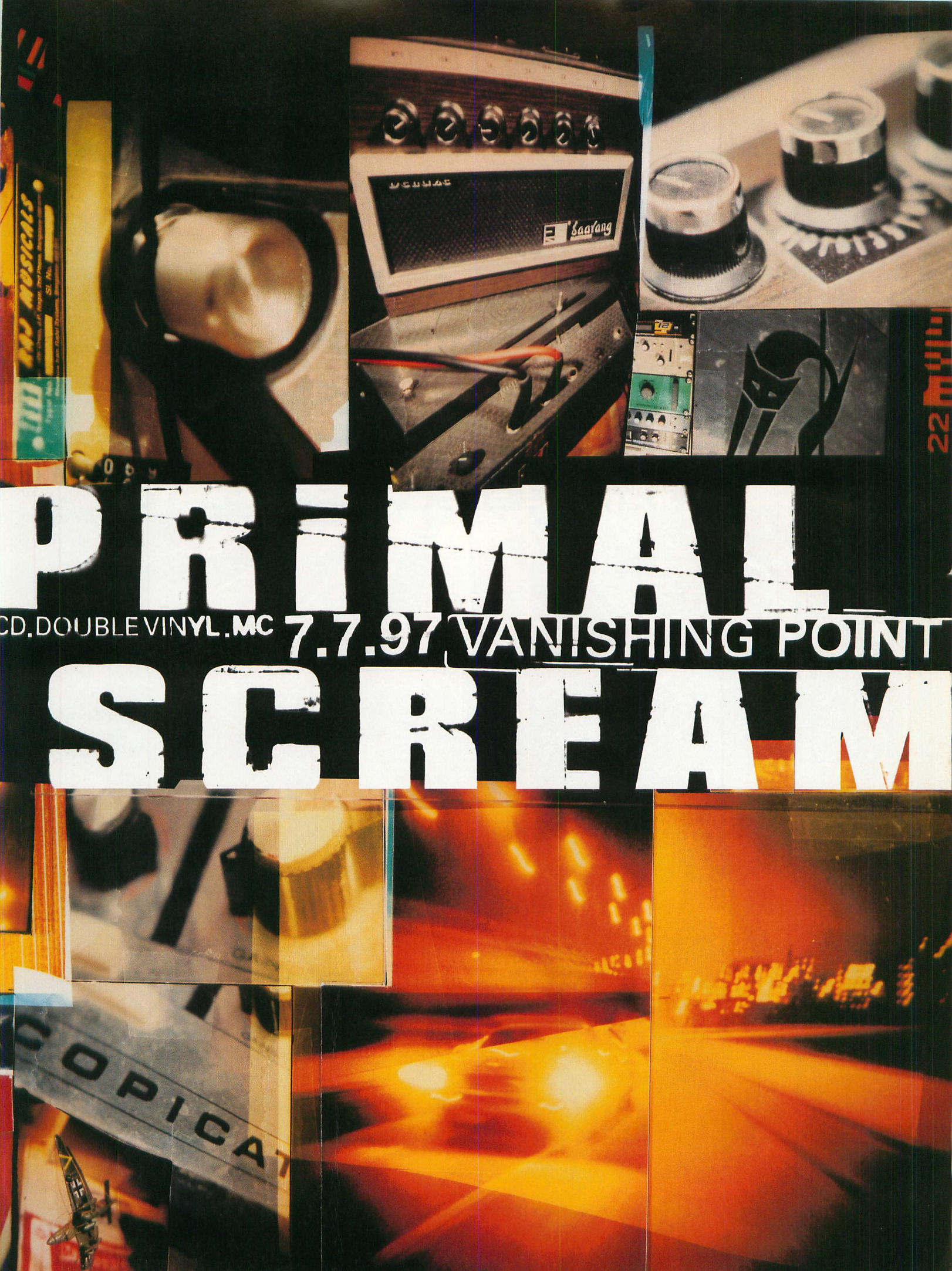
★ Helter Skelter's 20,000 outdoor event at Turweston Aerodrome, Brackley will go ahead on August 9. The death of Christian Whitehead, outside the event's regular venue, The Sanctuary, Milton Keynes, had raised fears that their license would be withdrawn. However, there are now doubts about the future of The Sanctuary itself, which houses several other large promoters, including Seduction's Hardcore Heaven. The local council have been considering curbing the venue's license back to 2am.

BEDROOM BEDLAM BACK ON 1

MUZIK's Bedroom Bedlam winner Timmy S is to appear on Radio 1. The BB winner takes to the turntables for a two-hour Essential Session mix from 2am to 4am on August 2, three days after the SAS Awards,.

S, who follows Steve Bridger, the first BB DJ to make it onto Radio 1's Essential Mix, specialises in deep techno (the "Sound Of Underground London" aka "S.O.U.L") that's championed by clubs such as Wiggle, The End and Heart & Soul. See page 33 for Bedroom Bedlam feature.

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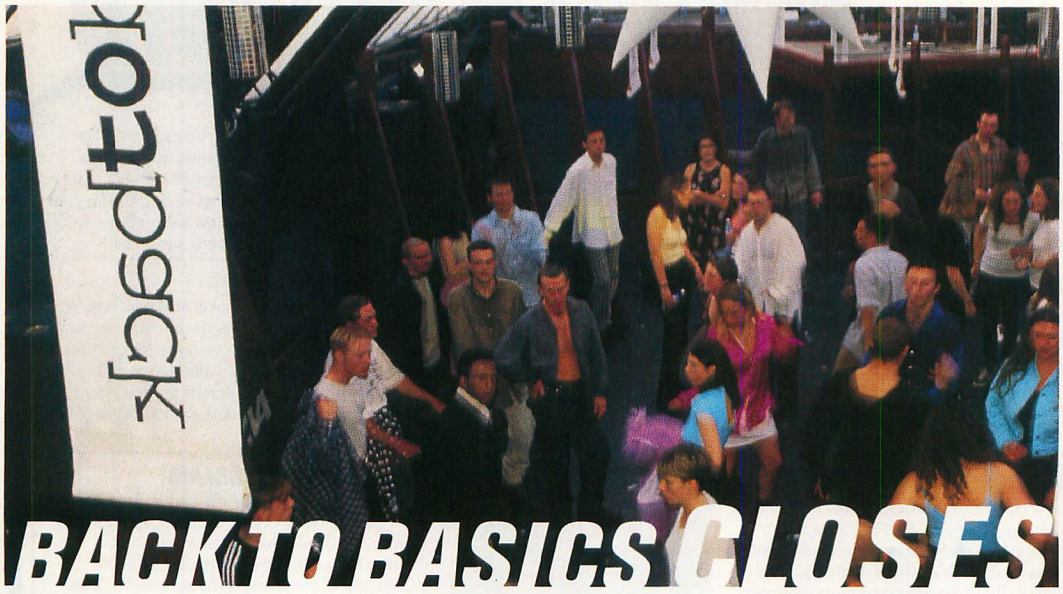


BACK TO BASICS CLOSES

BACK TO BASICS has temporarily closed for business and has left the Pleasure Rooms venue for good. The last night of the legendary club was on June 14.

"It boils down to all the usual stuff you get with club promoters – they'll get their comeuppance in the end," said Back To Basics boss Dave Beer.

Their dispute with the Pleasure Rooms apparently stems from the venue's recent closure for eight weeks and the subsequent promise that it would re-open with completely new decor. This didn't happen and as the venue had officially gone bankrupt, with the owners adopting a new company name, Basic's lost all of the £30,000 investment they made in the venue two years ago.

"It's upsetting, obviously," Beer continued, "but at least it gives us time to rethink things and get on with what we do best, which is providing people with top nights out."

He added that Back To Basics has just opened a new bar in Leeds called Luna. "It's our base. It's where we're going to direct our operations from. We're going to concentrate on doing unusual one-off parties over the summer and then look to find a new permanent venue in September."

He went on to comment on the blazing row that erupted between Basics and Up Yer Ronson, at the time the former club was also based at the Pleasure Rooms.

"A lot of weird stuff was going on. Drugs were being planted in the club on our nights and we thought it was Up Yer Ronson doing it. But there's a big question mark over it really, because the venue was aiming to turf us out."

★ Other clubs closing or on the move include Checkpoint Charlie who've left Reading's Alleycat Live and are looking for a new home; Birmingham's Funglejunk, who've left the Steering Wheel and are searching for a new venue and Twisted Funk, which has left Venom and will announce a new venue shortly.

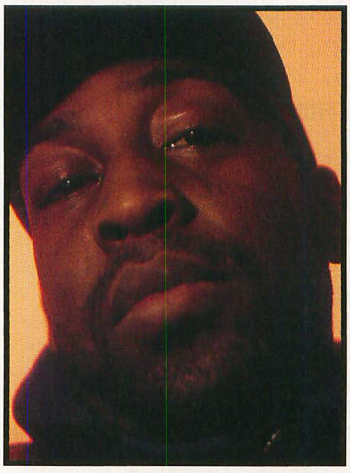
JEDI KNIGHTS IN THE (STAR) WARS

JEDI KNIGHTS have hit problems over their remix of Depeche Mode's new single, "Home", with the risk of the George Lucas Corporation (which owns the rights to all the "Star Wars" movies and merchandising) taking legal action against them over their use of a trademarked named.

Pepe Jansz, A&R director at Mute, Depeche Mode's label in the UK, explained: "We sent all the mixes to Reprise, the US licensee of Depeche Mode, and they were very nervous about releasing it for fear of upsetting the Lucas Corporation. In the end, we compromised by getting Jedi Knights to use their Global Communication tag [another of the Knights *nom de plumes*]. Nobody's been sued. We're just taking measures to prevent any problems occurring, same as we had to do when we shelved the release of DJ Shadow's mix because we couldn't find the owners of all of the samples."

JUMPIN' JACK FROST TO MAKE SPEED GARAGE RECORD

JUMPIN' JACK FROST is to make an underground (or speed) garage record for north London label Catch. Frost, fresh from the success of the V Recordings compilation, has long been into garage and has continued to buy the records alongside drum & bass.



"I've been wanting to do it for a while now," admitted the jungle veteran, who's been spotted out at London's garage mecca, Twice As Nice.

"I've always liked garage" Frost continued, "Especially the old Nu Groove stuff and Ronnie and Rheji Burrell. I'm really into the feel of this UK thing. For years I think British producers looked to the Americans too much and gave them cult status. Now their own thing is coming through."

Catch began life three years ago and are currently riding high with mixes of the big bass anthem, "Bad Boys (Move In Silence)" by A Baffled Republic. Matt "Jam" Lamont and Karl "Tuff Enuff" Brown have also recorded much of their Tuff Jam material there, including the Rosie Gaines, En Vogue and Brand New Heavies remixes.

Gavin "Face" Mills, who runs Catch with production partner Brian Tharme, is excited about the collaboration, "I've been talking about it with him for ages now. Grooverider wants us to do some stuff for his album too."

"If I do a track, it will definitely be for Catch," added Frost. "I've known Karl Brown and Gavin for years and we share a lot of musical history."

The links between the underground garage and jungle scenes go back to the days of hardcore. Frost, Karl Brown, Booker T and Gavin have known each other for years. Formerly known as DJ Face, the latter played at Biology, Energy, Weekend World and Raindance, while his tracks as Psychotropic, most notably 1990's "Only For The Headstrong" and "Hypnosis" were major hardcore anthems. In 1991 ffrr licensed Psychotropic's "Feel Surreal".

MOVING SHADOW has singles coming from Hoax, Basic Unit and Guardians Of Dalliance on the way. Long-players are all forthcoming from E-Z Rollers, Omni Trio, Flytronix, Technical Itch and Dom... This month's Muzik cover stars Ballistic Brothers ASHLEY BEEDLE and DIESEL have recorded a track for Soma under the name Human Arts... Happy hardcore types TRIPLE J have recorded a benefit single for the Youth Awareness Program. Entitled "Follow The Sun" it's due out through Clued on July 21... Veteran beat guru KURTIS MANTRONIK is releasing an EP under the name Bass Machine for the Oxygen label. It includes his first stab at the sound of drum & bass... The radical and outspoken CHUCK D, the Public Enemy founder, has been hired by America's Fox News Television station to report on social and educational affairs for younger viewers... The LAZY club night is starting again on Sunday evenings – now monthly at London's Happy Jaxx venue. Diesel, Eric Rug and Richard Sen play on July 11, while Terry Francis, Derrick Carter, Kenny Hawkes and Luke Soloman all appear on August 8... COMPOST, the leading German electro-jazz-phunk label, has long-players coming soon from Fauna Flash and Beanfield... The BOREALIS techno party, which takes place at the Nimes Arena in Montpellier in the South of France, on August 9, have confirmed their comprehensive line-up of Daft Punk, The Chemical Brothers, Slam, Planetary Assault Systems, Derrick Carter, Chez Damier, Erik Rug, Jef K, Dimitri From Paris, Motorbass, Jon Pleased Wimmin, Lady Aida, Andrew Weatherall, The Psychonauts, Fabio and Grooverider. Phew! 25,000 tickets are on sale for this event. Contact 00-31-20-676-8572 for further information and details of travel arrangments... DAZ SAUND is mixing the next release in Moonshine's "Psychotrance" compilation series...

Saints & Sinners

RONI SIZE & REPRAZENT

Not content with knocking out one of the best albums of the year, the Bristol crew's gig at London's Jazz Cafe last month was unquestionably the finest live jungle set we've ever seen. Setting the pace, mate.

LAURENT GARNIER

For having his stag night at Spain's Sonar Festival. Getting married in Banbury, Oxfordshire and inviting Jeff Mills, Manu Le Malin, Coxy, Gilb-r and more. And especially for not inviting "Hello" magazine.

MINISTRY OF SOUND

Wanna know how huge the MOS is now? We spotted a couple of 40-year-old French tourists hanging around by the entry gate in the middle of the afternoon asking if this was where people queued up for the Ministry. They'll be doing bus tours there next.

ARMAND VAN HELDEN

For getting a private jet from Glastonbury just so he could make it to Cream to play at Darren Hughes' wedding weekend.

MR NUMARK

Nick McGeachin from top mixer makers Numark did himself proud at the Manchester DJ Culture show. His pal, Detroit's DJ Bone, was turned away from the Hac on Saturday night for wearing trainers. Next day, McGeachin presented a DJ prize at the club but not before he made a scathing attack on their door policy.

DAVID HOLMES

For doing Radio One's "Essential Mix" and playing back-to-back rare groove, hard funk and mad soundtrack shit without even bothering to beat-mix it. A top set letting the music do the talking. Nice one.

HUGGY FROM BACK TO BASICS

So the Back To Basics resident, top northern type, human beatbox and source of a million tales of deranged debauchery has moved to the States. We'll miss ya, mate. God knows how the Yanks are going to understand a word you're saying though.

DJ A-TRAK

Canada's mixing champion and their representative at the DMC World Mixing Championships in Rimini this year was a mere 15 years old. He had to take time off school and and take his his mum with him to show off his turntable trickery. He only went and won the damn thing!

CLAIRE FRANCIS

The partner of South London DJ Terry Francis got so fed up of her man being away every weekend, she's started a DJs' wives support club organising nights out for stranded partners! If you want to join, the next gathering is at London's Happy Jax on August 8.

IAN O'BRIEN'S MUM

While working on his remix of Lisa Stansfield's new single and, needing a handclap,he thought of asking his mum. "How would you like to be on the next Lisa Stansfield record?" he asked. "Okay, as long as you're quick. I've got loads of ironing to do," came the reply.

RADIO ONE

Just as we were praising Mary-Anne Hobbs' late-night show for its top dance music quotient, the powers that be at Radio One made her stick to their rigid playlist and take it all off again. Luckily, they've seen the error of their ways now and Hobbsie is rocking the airwaves once more. Go on girl!

JENNY RAMPLING

There we were, playing snooker at Manchester's rather swanky Victoria & Albert hotel after the Hac's 15th birthday party. While cueing up for another 147 break, what was it that distracted us? Only Jenny Rampling sprawled across the greenery flashing her knickers. We fluffed our shot, natch!

DARREN HUGHES (CREAM)

So he's having dance music's wedding of the year. And guests include Sneak, Sanchez, Judge Jules, Doc Martin, Dave Beer, Allister Whitehead, Graeme Park, Carl Cox etc etc. But he's also invited "Hello" magazine. Whatever next? "Tatler" visit Cream?

ARMAND VAN HELDEN

"Funk Phenomena"? Loved it. Hooj choon. Except on Armand's forthcoming album, there's something called "The Ultrafunkula". And guess what? It's just "Funk Phenomena" virtually note for note. We've heard of homage, but this is ridiculous.

PUNTER AT TRIBAL GATHERING

Hanging out in our signings tent at Tribal, we were disturbed by a punter who came and hid in the tent, convinced that hundreds of people were chasing him. Asked to point them out, he fingered a tree and said they were hiding behind it. All a figment of his somewhat deranged imagination, of course.

NUMBNUTS

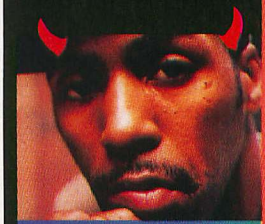
Carl Cox's driver and star of our recent on-the-road article fell asleep in his hotel in Germany. He was later discovered by Coxy with the porno channel on, pants around his ankles and hand firmly on tackle.

THE HEAVENLY BOAT PARTY PARTIERS

The now legendary Heavenly boat party saw Van Helden and the Chemical Brothers DJing and Primal Scream doing a sneaky live set. So much pint-sinking was there by the 200 revellers aboard, the boat had to return to port after getting halfway down the Thames just to take on more booze.

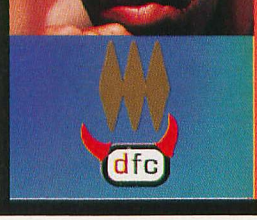
MUZIK'S CLAIRE WYBURN

Things were getting a little out of order at Slipmatt's Kiss FM radio show recently. Spirits were high. So high, in fact, that our Claire got a bit carried away and, for reasons known only to herself, removed the record from the deck mid-play, leaving a baffled London with several long seconds of silence.



LIL' LOUIS

How excited were we by the prospect of the French Kissin' One's first ever remix on Laurent Garnier's "Flashback"? And how disappointed were we by the result? Took us a week to recover from just how ordinary it was.



ITALY'S DFC LABEL

For reissuing "Sueno Latino" for about the 834th time. This year. With more crap remixes. Look, it's already sold nearly a million copies. How much more cash do you need, you grubby sods?

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Setting the agenda

TAKE ME, TAKE ME

Saucy, teasing, exotic sex. If such delicious pleasures were music, it would no doubt be signed to America's succulent TEKNOTIKA label who are rediscovering the past to define a rather tasty future. . .

IT'S a sound which is at once erotic and exotic. Sashaying hips, fleshy thighs, a flash of belly, the 4/4 patter of stamping feet bejewelled with toe rings. The regal tempo and orchestral strings of Ravel's "Bolero" teased into a kinky techno "Karma Sutra". . . It's the sound of the "Seduction Of The Virgin Princess".

It appears on a compilation called (what else?) "Seductive Sounds", which exposes the fetish fantasies of US imprint, Teknotika. From the fertile imagination of Cleveland-based Gary Martin (aka GiGi Galaxy) in collusion with foxy vocalist, Simone Star, Belgian DJ Valium and Paris' M&Ms, "Seductive Sounds" is where futuristic technology gets it on with the retro-erotica of the Fifties and Sixties. Project this salacious proposal into outer space, and the otherworldly millennial boogie of Teknotika is ready for human consumption.

"Teknotika is what happens after every sound has already sounded. It's the next step," considers Martin gravely. "I've seen everyone from Richie Hawtin to Basic Channel and learned that you've got to develop your own unique sound which people haven't heard before. That's why I look into the future while using sounds from the past. So when you listen to Teknotika, you get this feeling that you've been transported to some exotic place."

Already causing a frisson of sexiness on the underground techno network with past releases like the luscious grooves of "Sex, Drugs And Techno Soul", "Seductive Sounds" proves to be just that. Freestyle jazz formations and breakbeat rhythm patterns are built into a techno rubric in the great tradition of Juan Atkins and Carl Craig. Glacial, perpetual motion broken down into bare minimum silicon nuts and bolts, then built to a climax in a frenetic brass orgy. The orgiastic French kisses of "Nine And A Half Weeks" and the feisty Latino passion of "Betty Blue" compressed into one

E-MAIL FROM... LOS ANGELES

DEPENDING on where you go and who you know, Los Angeles can be the best, or worst of cities. Following the New Year riots, many predicted disaster for LA in 1997 but the massive and ethically diverse dance scene has continued to explode.

Each weekend, scenesters, gangsters and kiddie ravers anxiously ferret through flyers in search of events which may, or may not, get busted. With a dire lack of licensed clubs in Los Angeles, only a few weeklies such as Logic, Magic Wednesdays and Metropolis exist to fill the void, with the more spiritually inclined heading over to the desert for raves thrown by Moontide or Dune.

Adding pressure to LA's dance community is a police crackdown and spate of wildly inaccurate media stories depicting dance culture indulging in anything from orgies to animal sacrifices. This attention has focused on the increasingly high profile of drugs in the scene, most notably, the steroid GHB, which has guaranteed the repeated arrival of paramedics at events. Meanwhile, Ecstasy continues to be the drug of choice, along with speed, coke, acid and pot. These drugs are easy and cheap to procure, which always helps to get the party started.

There's a small army of aspiring DJs in search of fame, fortune and free party favours. The trance and progressive house scene has thrived under DJs Christopher Lawrence and Sandra Collins, while the house scene rocks with Doc Martin and Steve Loria. Junglist RAW has also spiced things up, as has hardcore's Ron D Core. With many out of town DJs considering LA to be one of the toughest cities to break into, overseas jocks who have proven popular include Paul Van Dyke, Dave Clarke, Sasha, Goldie, Laurent Garnier and Carl Cox.

Love it or hate it, you'll probably like the weather and will always find something to do.

words **Sara Finlayson**

(extremely slow) motion picture.

Drawing on influences which range from Bryan Ferry and David Bowie to Brian Eno, Kraftwerk and Detroit techno, Martin has always connected with musicians of the future who strive to make sounds ahead of their time. But first, it is essential that you understand the music of the past, insists Martin. Although his own introduction to the old masters was certainly nothing as conventional as a simple history lesson.

Having "always been into progressive music" from his days playing guitar in prog rock bands and from there being "heavily into r&b", it was only a matter of time before he was turned on to the digital rhythm and blues of techno. As CDs began to overtake the vinyl market, however, Martin found his pockets were no longer deep enough to continue buying new music.

Taking his custom from the music emporia of the glossy shopping malls to backstreet second-hand stores, a whole new world opened up which he never knew existed before.

"I just couldn't afford to buy CDs when they came out," he ruminates, "but I still wanted to hear good music, so I'd go down to the local thrift stores and pick up old Henry Mancini tracks and records like that. I didn't even know then whether I'd like it but I knew that it was quality music."

An X-rated inferno of past, present and future, remember, the Teknotika phenomenon is but a love byte away.

'Seductive Sounds' is out now on Warner Bros

Words **Rachel Newsome** Picture **Raise-A-Head**

uppers & downers

MUZIK's guide to modern clubbing

Uppers

★ Jungle stars Grooverider and Jumpin' Jack Frost making speed garage records.
★ Basslines. Officially replacing the piano breakdown as *the* tool to get those hands in the air.
★ Speed garage at The Escape in Swansea. Proof, if proof is needed, that speed garage is taking over UK clubland.
★ Heavenly Social's boat party on the River Thames with Primal Scream live and Van Helden and The Chemicals on the decks. Party of the year?
★ Nigel Benn spotted at Swag Records in Croydon buying up Housey Doingz records and a box-full of tunes from south London's deep techno scene.
★ Ross Allen's radio show on London's GLR. "The new Gilles Peterson," says Ashley Beedle.
★ Dance music weddings. Best wishes to Laurent Garnier, Cream's Darren Hughes and Tim Fielding from Journeys By DJ.
★ Darren Emerson's cousin thinking that the Underworld star is best friends with Batman due to their wild contribution to the movie soundtrack.
★ BBC2's "This Life". Mirroring the spirit of young people today.
★ Tony Humphries for dropping Yokota and Hacienda in his sets.

Downers

★ Fat Cat Records closing down. World techno will not be the same without you. Respect and thanks to Andy Martin, Alex Knight and Dave Cawley.
★ Rezerection going into liquidation. Another one bites the dust...
★ Speed garage clubs banning punters from wearing trainers. On a Sunday night, of all days!
★ The glut of Ibiza compilations. Why don't you give it a rest you lazy, cheap bastards?
★ Police dogs at club doors. You are barking up the wrong tree.
★ In-fighting on the speed garage scene. Dream Team and Tuff Jam, sort it out.
★ Budweiser's American DJ tour. You can't buy atmosphere.
★ The news that Jose Padilla is only making a few appearances behind the decks at Cafe Del Mar this summer.
★ Trying to get a taxi in Dublin at three in the morning.
★ The realisation that you can be nicked for drink driving the morning after a night out. With many headlining DJs playing until 3am, it looks like we'll be using public transport the next day from now on!

phuture

DREAM DATE

One-third of the Fugees WYCLEF JEAN dreams up his perfect gig

WHAT IS YOUR DREAM VENUE?
I've probably played everywhere in the world by now, apart from Africa, so I think I'd like to do a gig in Israel.

IF YOU COULD PLAY ANYWHERE IN THE GALAXY, WHERE WOULD YOU GO?
I'd go to that island in the "Wonderwoman" film which is just all women, with no men. Then I could chill with Wonderwoman because I love powerful women who can fly.

HOW WOULD YOU GET THERE?
Wonderwoman would have to pick me up in her invisible jet.

WHO IS ON THE GUEST LIST?
James Brown, Earth, Wind & Fire, Jimi Hendrix and Bob Marley. We'd have an annual concert just for women then we'd all leave with three women each.

WHO IS THE PROMOTER?
It would be this girl I know called Sarah. She's a goddess and has the power to seduce both men and women.

WHICH DJ WOULD WARM UP FOR YOU?
Funkmaster Flex because he's the master and I'd want to bring some ghetto street sounds to the island.

WHAT IS ON THE MENU?
The plants would be marujuana and the drinks would be a selection of Amarettos, Hurricanes and Kamikazes.

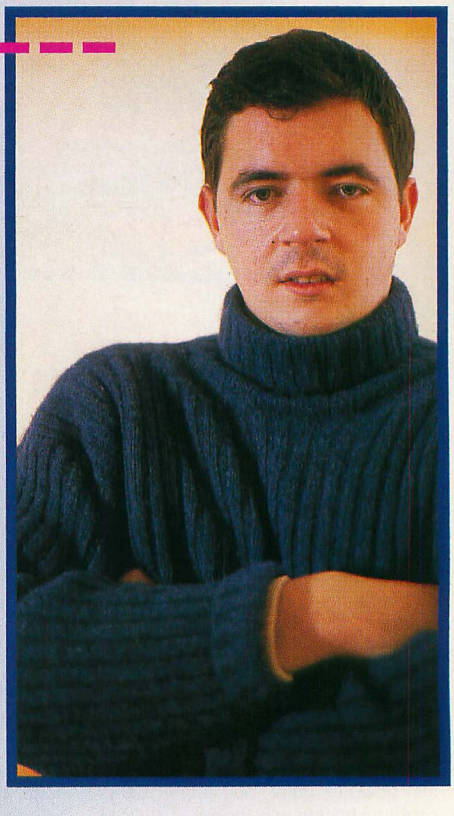
WHICH RECORDS WOULD YOU OPEN AND CLOSE YOUR SET WITH?
I would open my set with Michael Jackson's "Billie Jean" and it would close with Marvin Gaye's "Sexual Healing". Sex is the last thing on my mind, though, it's just a song with an excellent groove and I can ballroom dance to it.

WHERE WOULD YOU GO AFTER THE GIG? WHO WOULD YOU TAKE WITH YOU?
I would probably leave with a girl from my record company. I would take her back to her place and we'd watch classic movies all night.

Wyclef's solo album, 'Wyclef Jean Presents The Carnival', is out now on Ruffhouse/Columbia

SOLE MAN

He runs three quality house labels and believes Glasgow is to London what Chicago is to New York, musically speaking. STEPHEN MIDDLETON is a house evangelist and it's time to pray, children...



"MY MATES always laugh at me because of this, but we'll be watching TV and when an advert comes on, I'll turn the sound down and put a record on. I've got a DJing addiction, and it really is an addiction."

Sounds familiar? Twenty-four-year-old Glasgow resident Stephen Middleton suffers from that nasty worldwide virus which has rampaged over the last 10 years or so. The medical term for it is Bacillus Housemusicus and the cure... well, let's just say the good doctor reckons there's no cure for this one.

Having initially caught the bug through a Tony Humphries mix tape which he "just flipped over", Stephen then sought to ease the pain by DJing in Glasgow over the last four years or so and by founding the splendid Sole Music label. Devoted to the very best in quality vocal house, the imprint has released one track every six months so far. The Robinson Wall project kicked it all off via some cool Deep Sensation mixes, and Unit 2's just-released "Keep Your Head Up", penned in part by Mike Banks, completes the trilogy with some deep-as-you-like Rainy City reworkings of an utterly essential uplifting groove.

Sole Music led to a second imprint, Tronic Sole, with a roster of homegrown artists dedicated to creating fine instrumental house. DJ Q and Sub Club rezzie Domonic Capello teamed up as 2-Fu, the Sub's other kingpin, Harri, became H-Foundation, Phil Asher popped up as Electric Soul, and Stephen himself takes the honours on the rather tasty "Sole Family" release from Oscuro P. Phew.

As if all that wasn't enough, the two releases from his Discosole label have catered for those with more illicit, looped tastes... Stephen's sweet sickness obviously doesn't keep him in bed all day long. He's proud of the fact that some of his favourite producers have recorded for him, and points out that, "When your job is something that you love doing, then you'll never work another day in your life."

Oscuro P's 'Sole Family' is out now on Tronic Sole. Unit 2's 'Keep Your Head Up' is out now on Sole Music

words **Cal Gibson**

Saturday August 2nd '97
Main room - atlantic coast
funky house & garage grooves
Marshall Jefferson (USA)
Biko, Bubba Haymes

Room 2 - United Forces
progressive + harder beats
Arron Curtis, Tom Costello
Danny Eke

Room 3 - Newfoundland
Londons finest up + coming DJs
Robbie B, Keith Knight
Chris G, Gary S

The River Bar - Liberty Bell
The Tufty Club

MUSIC MILL

Resident DJs
Craig Dimech, Andy Morris , Seamus

Saturday August 9th '97
Main room - atlantic coast
funky house & garage grooves
Joey Negro, Roy the Roach,
Funky Smith

Room 2 - United Forces
progressive + harder beats
Marc French, Nick Dare
Mark Hinchley, Martin Curtis

Room 3 - Newfoundland
Londons finest up + coming DJs
Ricky Sams, DJ Spencer
Mickey "Star" Lewis, Keir

The River Bar - Liberty Bell
Raiders of the Pop Charts
with **little Andy + Sugarhill Sam**

Saturday August 23rd '97
Main room - atlantic coast
funky house & garage grooves
Lenny Fontana (USA)
Karl Tuff Enuff Brown, Mr Do

Room 2 - United Forces
progressive + harder beats
Steve "Good" Goddard,
Marc French, Jamie Tolley

Room 3 - Newfoundland
Londons finest up + coming DJs
Alex Parrish, Scott Butler
Steven Davis, Ransid Roy

The River Bar - Liberty Bell
Rap Attack with **DJ Alistair**

If you are an up & coming DJ and would be interested in playing in the Newfoundland room at the Music Mill, Contact Chris on 0956 261732 or Lee on 0956 896555

Saturday
August 16th
1997

hog zone

Main room - atlantic coast
funky house & garage grooves
Nelsen Rosada (USA)
Mickey Simms, Bubba Haymes

Room 2 - United Forces
Uncut Records Party Tour
Lee Gardner, Spencer B, Sev - E

Room 3 - Newfoundland
Uncut Records Tour Part 2
Dax, Mark Taverner, Steve Stomp

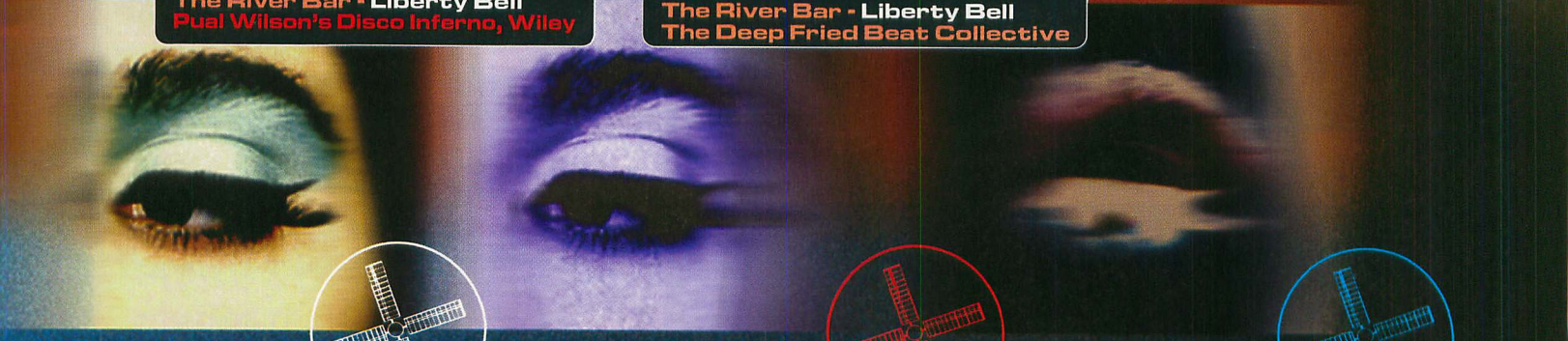
The River Bar - Liberty Bell
Pual Wilson's Disco Inferno, Wiley

Saturday August 30th '97
Main room - atlantic coast
funky house & garage grooves
Matt Jam Lamont
Alan Jinx Chamberlain
Eddie The Kid

Room 2 - United Forces
progressive + harder beats
Arron Curtis,
Andy Smith, Hilka

Room 3 - Newfoundland
Londons finest up + coming DJs
Einstein, Dean Wilmot
Stuart Williams

The River Bar - Liberty Bell
The Deep Fried Beat Collective



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Debut album

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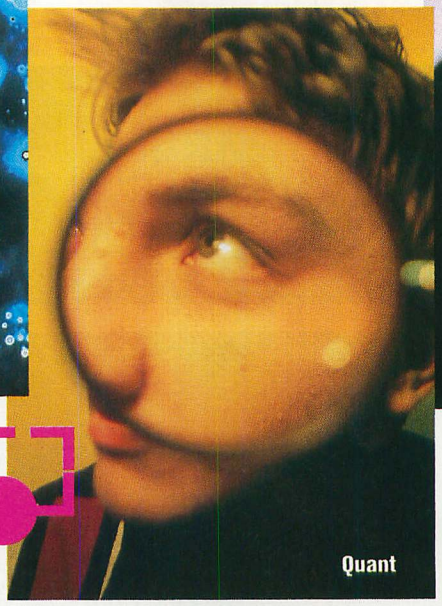


JOIN THE DOTS

Avid Monty Python fans, Sweden's DOT label are trying to erase the memory of Abba while also ridding the world of all normality

"WE'RE a tiny little spot on the map. A kingdom where artists are free to do whatever they want. It's free, it's small and dedicated to giving people good music. Music that makes a difference."

So says Anders Bersten, top bod at Sweden's Dot label. Clearly a man several chinks short of a full set of armour. Anders is so fixated on Monty Python and with talking Dotian nonsense that his label must be home for disturbed Hobbit fans. You see, Dot doesn't have artists, it has knights. And they don't release records, they go on crusades. Artists with names like Tupilaq, Doktor Kosmos and Meshuggah & Dot Allstars, mean you're not dealing here with people who drive Volvos and go fishing at the weekend.

So what's the mission, Anders?

"We're going to save the world from bullshit music. To expand what's called club and dance music and to make music that's going to live in 10 years time."

With four singles and one superb compilation album down the line (the recent "The Knights Who Say Dot"), Dot are well on the way. Recent output from Sweden by labels like Svek, Missile and Planet Rhythm has tended to fall in line with current trends in techno and house. Whether it's the abstract junglistic spin-outs of Friend, or the weirdo downtempo grooves of Hab, Dot's output sounds like it was created in another galaxy, one we don't inhabit, yet.

"The good thing about Dot" reckons Anders, "is that we're listening to and interpreting the sounds coming from the UK. But the artists are doing that in their own Swedish way. Take Hab for example. He doesn't know shit about techno and I think you can hear that on his naked little excursions."

No wonder the label has found fans like Mixmaster Morris, Laurent Garnier and Charlie "Cool Breeze" Lexton. With remixes on their first four singles from Juryman, Endemic Void, Francois Kevorkian, Buckfunk 3000 and Roupe, you won't be saying "Nee" to the kingdom of Dot for much longer.

'The Knights Who Say Dot' is out now on Dot. The next single will be 'Single Of The Week' by Doktor Kosmos & Friend, with a remix package from various Clear artists

DOT-OGRAPHY

HAB – "Hab" (DOT1201)
TUPILAQ – "Volver EP" (DOT1202)
QUANT – "Quant EP" (DOT1203)
FRIEND – "Chromosome For Sale" (DOT1204)
VARIOUS ARTISTS – "The Knights Who Say Dot" CD (DOTCD001)

BUM RASHAAN THE SHOW

As nu classic soul fever builds, RASHAAN PATTERSON looks like the next big thing

RASHAAN PATTERSON. WHO'S HE?

A(nother) nu classic soul artist is on the verge. This 20-something Spike Lee/Mel B look-alike became a child star in his native USA at 10 after a starring role in the music-based TV show "Kids Incorporated". Patterson grew up in a house where he got his first record-player at six from his dad who owned hundreds of albums, two turntables and a mixer.

He worked with musicians like George Duke and jazz fusion pioneer Stanley Clarke at 16, toured Europe with fellow "Kids. . ." star Martika before several song-writing collaborations spawned international hits for teen-stars Brandy Norwood and Tevin Campbell and precluded his own album.

RASHAAN PATTERSON. THE SOUND OF...

Patterson's early childhood musical influences and adult lyrical perceptions have resulted in a very live-sounding, confessional album. Acoustics with a soulful haze, soul with a smidgen of funk and pillow-talk ballads with sitars nestle against tales from a man who gives more love than he receives, who listens although he wants his desires heard and fantasises about possessing the love he sees others share.

RASHAAN PATTERSON. HE SAY WHAT?

* "When I first started song-writing, I thought, 'oh shit, I'm putting down all my personal and private thoughts for people to scrutinise and read'. Now it feels more like it was meant to be."
* "I don't thrive on attention. I was comfortable, being a backing singer."
* "When I was 15 or 16, I was able to look back at what I'd achieved and say with conviction that everything had been laid out for me to take this step."

RASHAAN PATTERSON. THE PHUTURE?

As the demand grows for more emotionally revelatory material from r&b's male artists, so will Patterson's profile. A US tour with Me'shelle Ndegocello and UK performances should all easily confirm this.

The single, 'Stop By' and eponymous album are out now on MCA/Universal

words **Jacqueline Springer**

WHISTLE WHILE YOU WORK

words **RACHEL NEWSOME**

OFFICES. Coffee-stained industrial grey carpet. Zero air conditioning. Dead spider plants. Who needs 'em? Unfortunately, most of us have to spend an unhealthy amount of time in them, so how do you chill out in these over-crowded, sticky, icky holes of stationery-stuffed horror?

Over at Laurent Garnier and Eric Moran's F Communications office in Paris they've been filtering the very best in technology and somnambulant digital electronica and they've come up with the perfect soundtrack for that ideal office ambience. More languid than a hundred drowning Ophelias, cooler than ice popsicles and groovier than Serge Gainsbourg promenading along the Seine, "MICROSOFT OFFICE" sees any trace of "work ethic" being firmly replaced by "pleasure principle".

So, here we download the *crème de la crème* of F Comm's lesser known, but highly talented, downtempo persona and log into their stoned grooves, man. Turn on and switch off.

ELEGIA

True Identity: Laurent Collat.

Additional Data

So, you think you're underground? Try living in West Normandy, home to Elegia, where the nearest you'll get to dance music is the local folk festival. Imagine the shock when on arriving in Paris to study advertising, he suffered his first dancefloor art attack. "I was like, "Oh, my God! Who are these guys and why are they dancing like this?"

These days, having returned from the madding crowd to his Normandy den, (where he also records for French label, Radical Groove), Elegia prefers strolls by the river to nights on the tiles. And it's this lazy calm which permeates "Snapshots", his debut mini-album for F Comm.

Mission Statement

"I've always been into bands like Massive Attack, the Happy Mondays and The Orb, so it just seems pretty natural to make mid-tempo electronic music. I really don't see any frontiers between house or techno music, it doesn't worry me."

Ideal Music For That Relaxing Office Atmosphere?

"Ennio Morricone's original soundtrack to 'Once Upon A Time In America' and Carl Craig's 'More Songs About Food And Revolutionary Art'... they're masterpieces."

NOVA NOVA

True Identity: Michael Gravil and Marc Durif

Additional Data

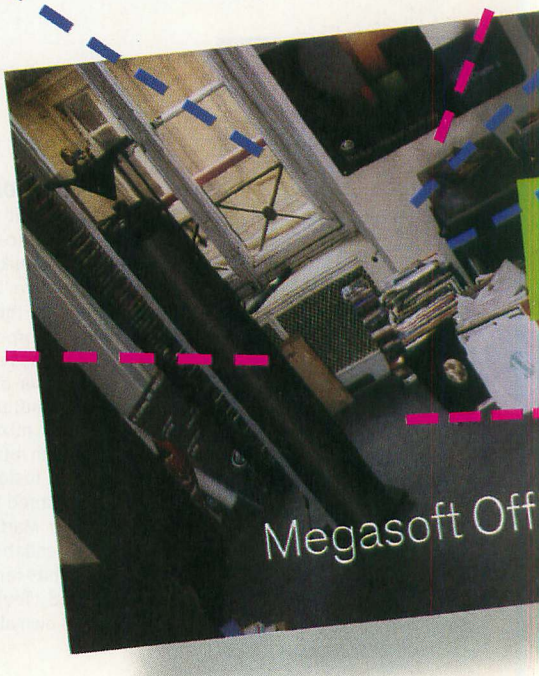
Nova Nova reckon their sound is a "Latin vision" of music. When pressed to expand on this, it turns out they're heavily influenced by Parisian folklore and acoustic instrumentation. So it makes sense to discover that Marc studied piano at the famous classical music college, The Conservatory. Best buddies from the days when they used to cadge sneaky fags behind the bike sheds, Nova Nova were already recording with drum machines and sequencers as kids, making their current metamorphosis into electronica wizards perfectly logical.

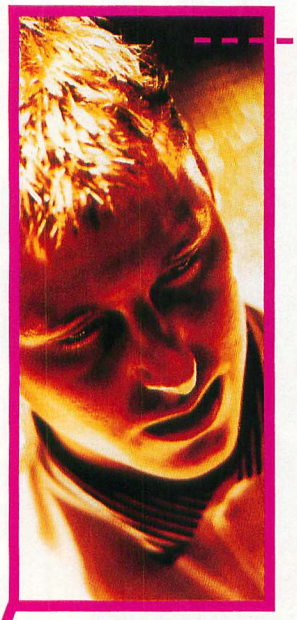
Mission Statement

"Our project is to make music you can listen to at home. We're both searching to make emotional tracks which speak to a larger audience. We want to make what we feel."

Ideal Music For That Relaxing Office Atmosphere?

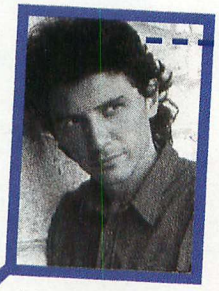
"Liszt, Bach, Hayden, Satie."





AQUA BASSINO

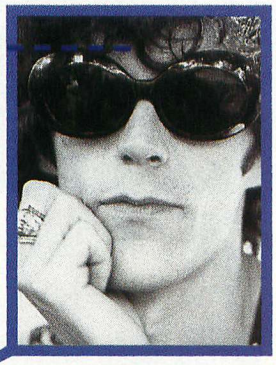
True Identity: Jason Robertson
Additional Data
Being of the Celtic, rather than Gallic persuasion (ie, he's Scottish), Aqua Bassino is the only member of the F Comm crew to hail from this side of The Channel. Glasgow and Paris might not have much in common, culturally speaking, but when Jason posted a tape of his deep house undulations to Laurent Garnier, the F Comm blueprint of quality, depth and style was unmistakable.
Mission Statement
"I think there's something to be said for timeless music. It doesn't necessarily have to be downtempo, just something which stands the test of time."
Ideal Music For That Relaxing Office Atmosphere?
"I've always been into mellow vibes like Lonnie Liston Smith and Stevie Wonder and I dig a lot of Eno shit. It's just that mood."



A REMINISCENT DRIVE

True Identity: Jay Alanski
Additional Data
A Reminiscent Drive is the result of a massive creative about-face, Kylie-stylee. Formerly a producer with the top fromages of French pop, ARD jacked in the corporate saloon lifestyle for the cool cred of dance music. Downsizing his studio, Alanski trashed his computers for live instrumentation and now claims that all his music is made with "one little rhythm box, everything else is played manually."
Mission Statement
"I want to make a meditative, emotional music. My dream is to make complete music, to go from Brazilian to classical stuff like Debussy."
Ideal Music For That Relaxing Office Atmosphere?
"Burt Bacharach, Cole Porter, David Sylvian, psychedelic music from San Francisco in the Sixties and Seventies, Ravel and German rock!"

JUANTRIP



True Identity: Basil
Additional Data
The first thing you should know is that Basil likes taking drugs. Lots of them. "We had some mountains near where I live and friends and I would go out there and take lots of trips". See what we mean? So it's beyond reasonable doubt that narcotics have played a significant role in shaping Juantrip's psychedelic excursions into the purple. You think we're exaggerating? Try this. . . "I was standing on a comet and there was this music going on in the space around, so I programmed it. . ." or "I heard waves coming off my garden tree and a rush happened. . .". When not having his head checked, however, Juantrip's weird acid trips are firmly rooted in genuine musical talent. The in sound from way out.
Mission Statement
"I like music which tells me a story. I think dancing is very silly. It's very much for the body, very automatic. The best feelings you get are through stories."
Ideal Music That Relaxing Office Atmosphere?
"Music I can't extricate, or don't understand, like Pink Floyd, reggae and Jamaican calypso. It's groovy music with lots of stories and magic in it."

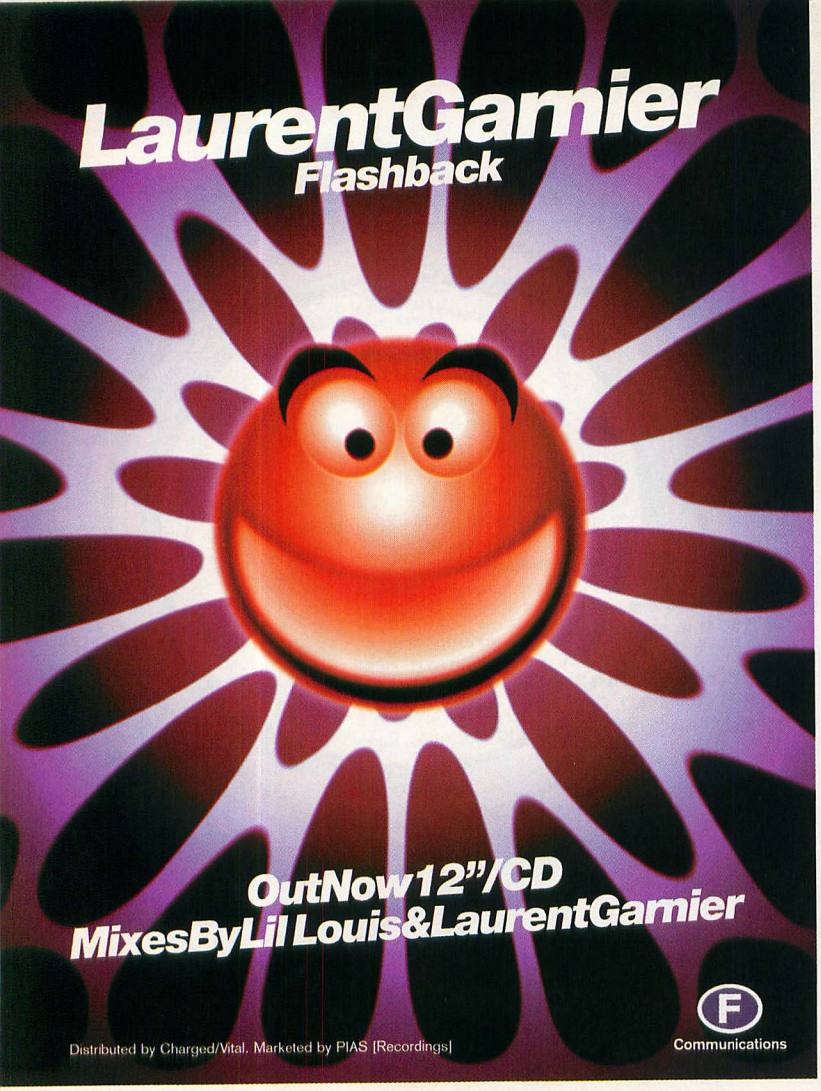
CHAOTIK RAMSES

True Identity: Chris Honorat
Additional Data
Another Conservatory boffin (piano and percussion) turned techno boho. Add an unhealthy obsession with Depeche Mode to the mix and you get Chaotik Ramses. Foreseeing the death of rock 'n' roll as we know it, Honorat stumbled upon label boss, Laurent Garnier, whipping up a techno storm in a Paris nighterie and the rest, as they say, is history.
Mission Statement
"I don't listen to club music or techno at home, but I do want to make electronic music for that environment."
Ideal Music That Relaxing Office Atmosphere?
"Depeche Mode and Carl Craig's 'More Songs About Food And Revolutionary Art'."

READY MADE

True Identity: Jean Phillipe
Additional Data
For Ready Made, it all refers back to jazz. Which is not surprising when you discover his father was a jazz specialist back in the Sixties. Glossing quickly over a brief flirtation with acid jazz, Ready Made (also a graphic designer), prefers to recreate the genius of renegade artists, Courtney Pine and Roni Size.
Mission Statement
"I have a wider perspective of music than just dancefloor stuff. After the Second World War, France was the first European country to have black music in the form of jazz. I really want to use my music in a political way and to revive the original spirit of jazz."
Ideal Music For That Relaxing Office Atmosphere?
"Impressionist composers like Debussy, Pussyfoot Records, drum & bass. . . I like A Guy Called Gerald and Project 23."

'Microsoft Office' is out now on F Communications, France



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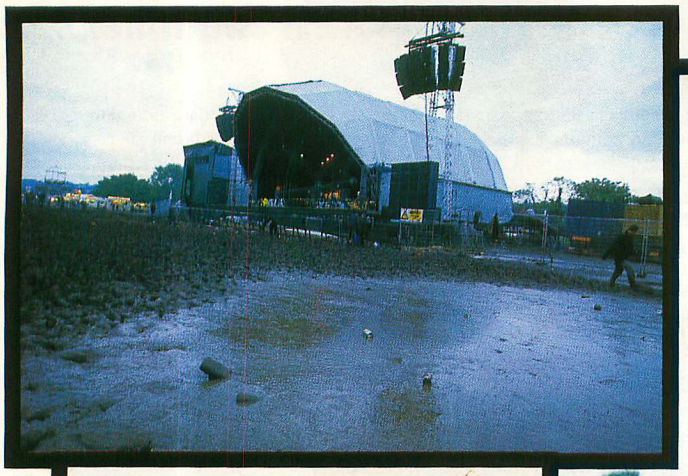
we're all going on a... summer holiday

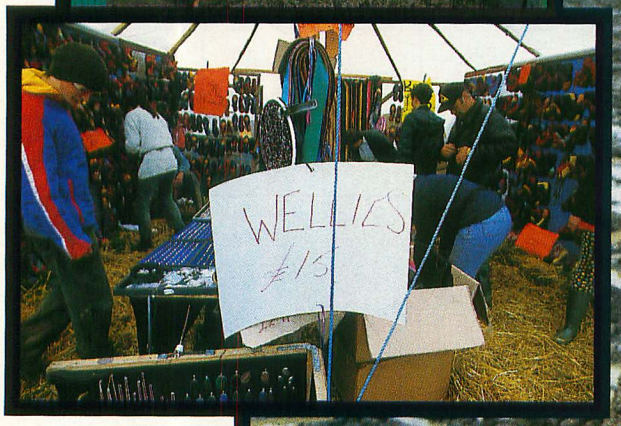
Summer Daze
interviews **Kieran Wyatt**

Apparently it's that time of year when the sun always shines, we're all out quaffing the Pimms like nobody's business, the smack of leather on willow is resounding around the cricket pitches of our fair nation, the streets are filled with entertainers and beautiful young things in shockingly bright colours exposing far more of their flesh than is really necessary... Oh bollocks to all that. It's pissing cold, another summer dashed on the rocks of our inclement climate and it's time to think about buggering off somewhere better. But where, exactly?

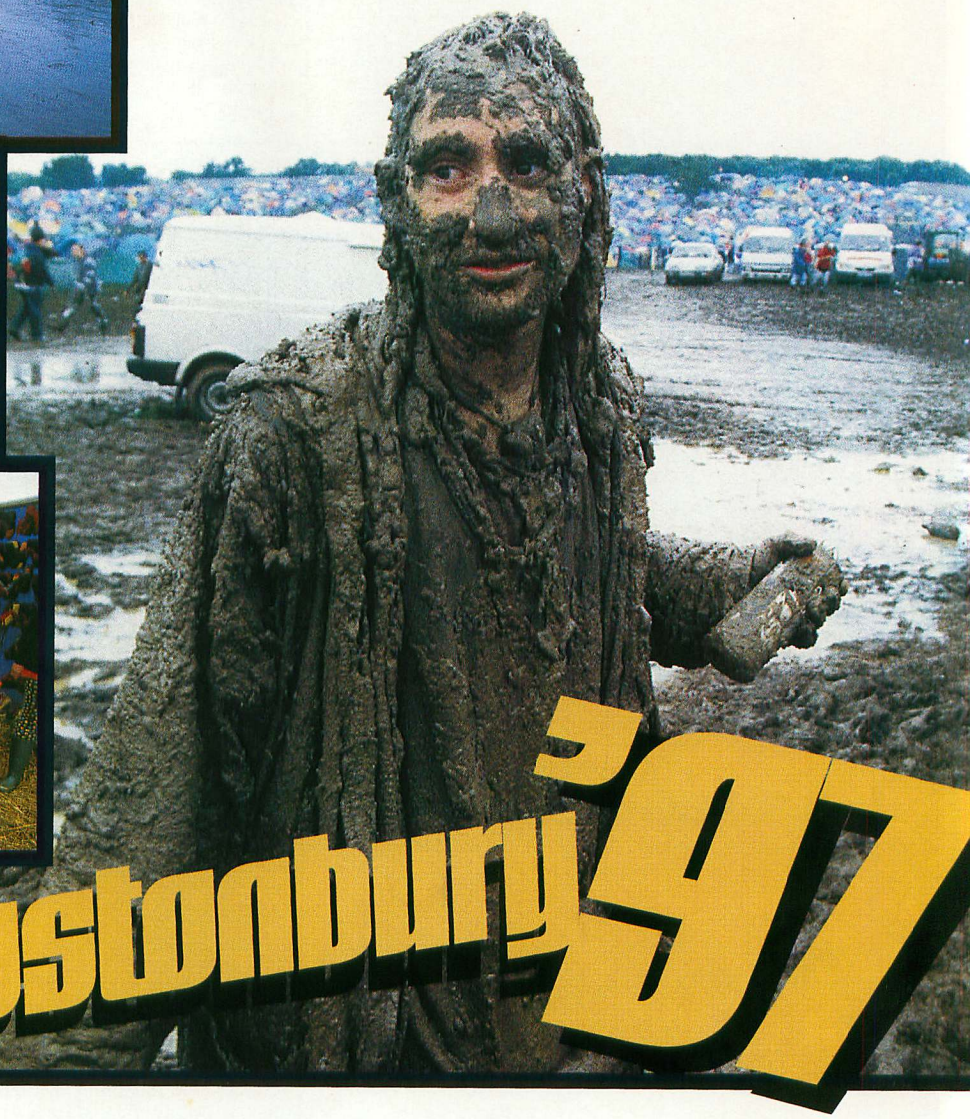
punters	Best summer clubbing experience?	Worst summer clubbing experience?	Best summer clubbing tune?	Ideal DJ on the decks at sunrise?	Any drink or drugs while the sun comes up?	Where are you heading this summer?
Anne Marie (Miss Moneypennys)	Manumission last year was excellent. The performances they put on there were amazing. and they really catered for everybody.	A group of us went to Dublin last year. A couple of us ran out of money so we ended up drinking in shitty bars all night in a dodgy part of town.	Jamiroquai's "Space Cowboy". It reminds me of Manumission last year. It's guaranteed to bring you up.	Judge Jules is easily my favourite. It would be great to hear him at the Cafe Del Mar.	Some pills I suppose... in moderation though .	I'm going to New York. I've been there before in the winter but it's supposed to be even better in sunshine.
Denys (Miss Moneypennys)	Checking out Junior Vasquez at The Tunnel in New York last summer. He played some really good hard NY stuff.	Being chatted up at some dodgy party in Queens, New York, by a millionairess OAP was pretty intimidating. I wasn't for sale though.	That Van Helden remix of Tori Amos.	The Propellerheads. I'd like to see them in an inner city council estate in Birmingham as the sun comes up on all that urban decay.	An E for the cliche and then two or three bottles of fine wine.	I'm travelling to Japan, so I want to check out the club scene there. Ken Ishii will definitely be top of my list.
David Bellamy's Lovechild (Miss Moneypennys)	The Chuff Chuff Madhatter's Ball three years ago was so full on. Any Chuff Chuff regular will remember that one!	At the same party, I lost my skirt and I didn't have any undies on. How did I lose my skirt? It's a long story!	I like anything with a Latin or South American feel to it. Basically, I like anything which makes my balls vibrate.	Nicky Holloway in my front room.	Erm, not really. I'm in it for the partying.	Turkey. I'm not sure if clubbing is big over there but I'm sure when I turn up, it'll just happen.
Jammy (Bugged Out)	The Cream party at the Ku club in Ibiza in 1995. It was great just being able to let your hair down in another country.	We'd blagged tickets for a big bash at Space. It took us ages to get 'em, then we turned up on the wrong night. We were a day late!	CJ Bolland's "The Prophet" is a killer.	Someone like Jeff Mills or Billy Nasty. They'd certainly rock it.	A bit of E and probably some acid plus some grass, of course.	I'm off to Ibiza again with my girlfriend. I missed Space and Cafe Del Mar last time, so I want to catch them this time around.
Mark (Bugged Out)	Tribal Gathering last year was just brilliant. All my mates were there and Bolland and Dave Angel were really on top form.	We lost it fairly heavily at Tribal Gathering!	Laurent Garnier's "Crispy Bacon". It has been played to death but it still does it for me every time.	You'd want to hear someone funky like John Acquaviva.	Some pills and whizz in moderation of course. Now and then as a treat is the best way.	I'm going to catch up with some friends in Amsterdam so I hope to check out the scene while I'm there.
Sam (Bugged Out)	Manumission at Ibiza last year. When everyone got in the pool, it was just mad.	Again it was in Ibiza last year. I fell asleep in the sun outside Space. I was red as a beetroot and pretty sore for days.	CJ Bolland's "Sugar Is Sweeter" is the one. It's such a mental tune. Everyone goes apeshit where ever it's dropped.	DJ Sneak is the man for me. Why? Well, it's the disco isn't it?	Nah, I'm just into having a good time.	Ibiza. I'm working for the Ministry handing out flyers and stuff. It should be wicked.
Tom (Bugged Out)	Sugarsweet in Belfast three years ago. It was the night before I left to live in Germany. All my mates were there, it was perfect	Waiting three hours to scale the fence at Glasto in 1995. The next day we saw a hole in the fence 30 yards down. Gutted.	The Hardfloor remix of Mori Kante's "Yeke Yeke". Carl Cox span it at Glastonbury and everyone went ballistic. The vibe went right up.	It would have to be David Anderson [resident at Belfast's Exploding Plastic Inevitable]. He's just totally brilliant.	I think it's much more important to just have fun really.	If I could go anywhere I'd go to Lisbon. I've heard good stories about it. It's different to Ibiza. It's not as fucked up.
Donna (Bugged Out)	I had a whale of a time when Billy Nasty played here last year, He played it slow but it was funky as fuck.	I got off my tits at the Blue Note last summer and started talking freeform shite to total strangers and a bunch of trannies.	At this shaboom over on Moss Side the DJ span "Everybody Loves The Sunshine" by Roy Ayers. I thought I'd died and gone to heaven.	Without a shadow of a doubt James Holroyd [Bugged Out resident]. He plays some beautiful tunes. His sets are just so laidback.	Probably a trip, half a tamazepam and a bit of weed. You've got to have weed haven't you? Oh yes, and some brandy too.	I'd like to check out Barcelona. I've got mates out there and the sunshine and architecture would make it fucking A.
Olivia (Bugged Out)	Last year, the Pollen sound system held some cool free outdoor parties in Charlton. Dancing in the open air is great.	It was pretty bad when it rained at the Pollen parties. It's worse when the sun came up. cos you could see how freaked everyone was!	Anything by Hardfloor really. Definitely no house, though. Oh no.	Darren Emerson always rocks. The last time I heard him he mixed in all these amazing hip hop breaks.	[Grinning] Well, I'm sure you can guess.	A week in Egypt on a cruise down the Nile. I'm not sure if it's all that 'avin' it out there.
Matthew (Bugged Out)	Walking into Es Paradis for the first time and seeing the decor was just amazing. It blew everyone away.	Erm, well a "friend" of mine caught the clap on his first night out in Ibiza. He wasn't too chuffed to be honest.	I was at Ku last year when the DJ slapped on "Only Love Can Break Your Heart". Everyone had just got out the pool, it was awesome.	Anyone from Boy's Own circa 1989. Rocky, Diesel, Farley, Heller and Weatherall are the only people who know how to play music.	Maybe some Smarties and some Carlsberg Export. As much as I can get my hands on.	I'm going back to Ibiza. I didn't see everything last time round, because there was so much going on.



The en-suite bathroom



"I'm mud for it, me"



Glastonbury '97

Dear Mum, just got back from Glastonbury. It was great...

It's 6am on Friday morning and rows of cars are piling into the mud pits which the Glastonbury stewards are calling a car park. Nobody seems in the least bit worried that it's blowing a gale and is wetter than a crusty's crotch outside. Even more alarming is the fact that the site has turned into a huge chocolate mousse of mud, two feet deep in places, which threatens to suck even the sturdiest wellies under. Repeated thousands of time over the weekend, no doubt, new arrivals step gingerly out into the sheet rain and puddles, feel their Air Max's come out from underneath them and land with a muddy slap on their arse. Welcome to Glastonbury '97.

...but the weather was a bit nasty and I got my new Stone Island jacket dirty

Struggling through (or over the fences), tents are erected, then blown down, then erected, then forgotten. Those who do manage to make camp are woken either by a shady character shaking their tent and bellowing "Hash for cash" in a yokel dialect, or by the far-off Tannoy announcing the even scarier imminent arrival of Echo And The Bunnymen on stage. Things couldn't get much worse, could they?

...the food was alright

Jacket potatoes and cold tea? Or so the cynics might like to *imagine*. Glastonbury 1997 may well go down as the muddiest festival since the water/soil mixture was invented, but it is also a truly luxurious event on the culinary front. When the brandy coffee tent is discovered, you soon forget there's not a square foot of dry land to sit on for miles. Or how about some sushi? Or a Scottish venison burger? Miles of food tents and vans and not a mushy pea available for love nor money! By Sunday, wide-eyed party people have forgotten their manners and are scooping up the gloopy mud and attempting to eat it as if it actually was chocolate mousse.

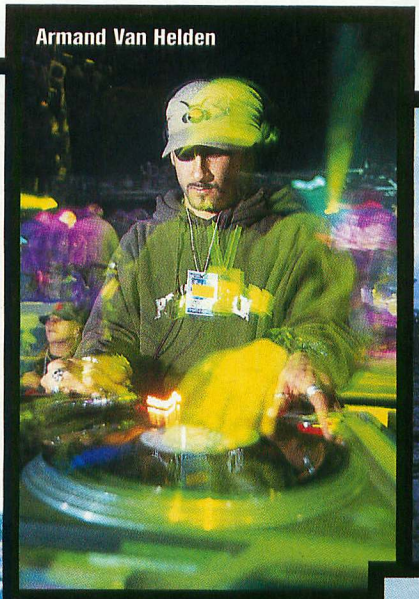
...and we met a lot of nice people too

Walking through Glastonbury is like being admitted to a muddy mental asylum with a 12-foot fence instead of doors, and men on tractors replacing those in white coats. The usual Glasto cross-section of the populace is in attendance. From the inane, cider-stained grins of farm hands outside the scrumpy bus to 60-year- old punk couples waltzing to hardcore records, there's no denying the universal appeal.

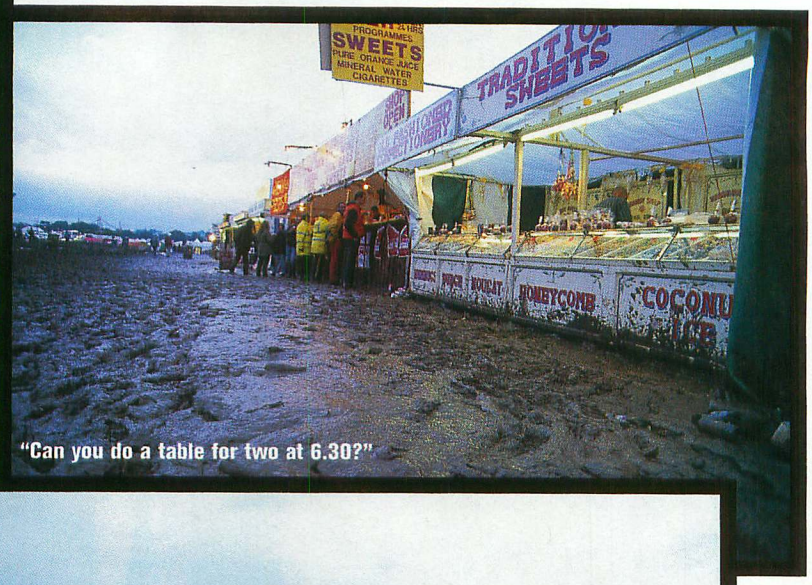
For some, however, it's all a bit much. "This is too much like sailing. I need solid ground," shouts one frustrated youngster as she skates across the mud. The man selling sleeping pills is been best avoided too. Convinced that anyone who seems

Glastonbury '97

words **Rob Da Bank** pics **Jamie B**

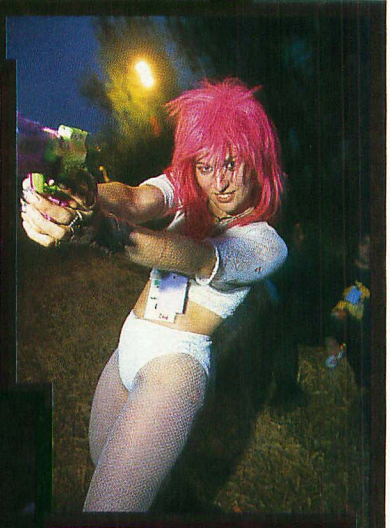


Armand Van Helden

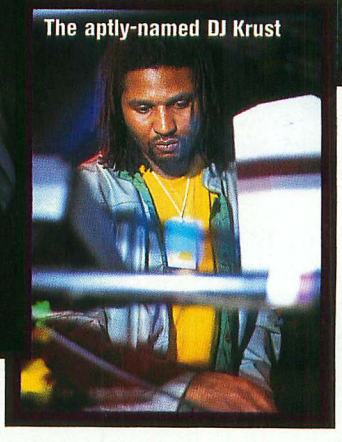


"Can you do a table for two at 6.30?"

Primal Scream



Logan Fisher



The aptly-named DJ Krust

seems wired (and probably is) needs to come down from whatever they're enjoying, old Johnny Valium hangs around for ages trying to persuade ravers to go to bed with one of his pills.

. . .but the best bit by far was the bands

Woody Bop Muddy? Sid Griffin And The Coal Porters? If that's what you've come for, fine. Sterling performances, however, are also plentiful in the more uptempo fields. While Dennis Pennis introduces "probably the greatest Prodigy tribute band ever, The Australian Firestarters", Keith bounds onto the stage to split the night air wide open with his trademark hyperactivity. Massive Attack are the highlight of the jazz stage with a rare live performance made even more sparkling by the presence of veteran dubster Horace Andy in a fluorescent shell-suit and a tear-jerking finale of "Unfinished Sympathy". Nightmares on Wax, The Aphex Twin and Roni Size's Reprazent also pass with flying colours, but perhaps the greatest performers are Primal Scream, banging out "Get Your Rocks Off" and getting everyone swaying and squelching in the mud to a monstrous dub of "Higher Than The Sun".

So maybe it is muddy and full of beered-up students with silly felt hats and 24-hour pink hair dye, but hey, it is also Glastonbury. Probably the best mudbath in the world. See you next year. . . If you re hard enough!

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VOLUME TWO

mixed by

VIBES SEDUCTION HIXXY SCOTT BROWN

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words **Ben Turner** pics **Jamie B**

THE CREAM OF BEDROOM BEDLAM

the cream of bedroom bedlam

MUZIK'S Bedroom Bedlam section is doing more for up-and-coming DJs than arguably any other body in dance. Since the magazine's launch 27 months ago, we've put forward 27 new DJs whose mix tapes have sent us over the edge. Many have gone on to bigger things, such as Rick Hopkins securing a residency at Andrew Weatherall's Bloodsugar club and Steve Bridger performing a two-hour set on Radio One's "Essential Mix". Our second Bedroom Bedlam slot on the "Essential Mix" show takes place on Saturday August 2, between 2-4am. Performing this time will be South London's Timmy S, a man whose selection represents the deep, tech-house Sound Of Underground London, a sound favoured by DJs like Terry Francis, Eddie Richards, Nathan Cole, Layo Paskin, Mr C, Matthew B and Dave Mothersole. To mark this occasion, we bring you the very best from two years of Bedroom Bedlam

ALISON MARKS (March '96 winner)

Details: A 22-year-old deep house translator from Manchester who has since moved to London and become an integral part of Plastic People.
Contact: 0181-208-0789.
Career developments: "I've become more realistic about the whole business and what it entails. Musically, I've matured a lot, which has been hard because winning the Muzik competition means that I've had to learn in public. Apart from Plastic People, I've played abroad in Sicily, Reykjavik and Stuttgart."
Most memorable experience: "Playing at the M1 club in Stuttgart, where the likes of Masters At Work and Armand Van Helden usually guest on Saturday nights. I was treated so well, put up in a lovely hotel, taken out to dinner and given time to mess around on the system before the club opened. It made me feel so relaxed."
Glasgow's Harri on Alison Marks: "She's sound and really on the ball. She's a top mixer and a top DJ, and I'm surprised she doesn t get more work. She gets in a few states as well, but then don't we all! And she also ownes a record I'd die for. What is it? DJ Nilo & DJ Cudo's 'Return Of The Original Artform'."
What next for Alison Marks: "I really want to move into production with my flatmate, Helen Copnall. She is the main source of creativity and I'm the one who finalises how the track should sound. We're saving up to buy equipment and I'm undertaking a studio course shortly. But I still love DJing more than anything in the world. I'd also love to put on my own club night in London."

TIMMY S (March '97 winner)

Details: A 31-year-old from Kidbrooke whose twisted deep techno sound represents the burgeoning Sound Of Underground London scene.
Contact: 0181-856-8549.
Career developments: "I've already been booked for The End and recently played a wicked party for Wiggle. I've also spun at a number of underground parties, promoted by people who read Muzik, and I've managed to get on lots of mailing lists. I'm over the moon at being asked by Muzik to play on the 'Essential Mix'. It's great for me because so many respected people listen in."
Most memorable experience: "It would have to be playing on the Muzik Masterclass tour at Leicester's De Montfort University with Mr C and Tony De Vit. It was great playing to that many people, filling up the dancefloor and watching it all go off. Mr C was half an hour late, so I got to carry on. That was definitely a memorable moment."
Terry Francis on Timmy S: "It's great to see somebody else out there supporting good music, rather than the run of the mill stuff. It's also good because this style is so difficult to mix as it's so musical. He's a good DJ."
What next for Timmy S: "Well, I've had to go back to being an electrician! But I just want to be a DJ and also get involved in making music. I'm currently working on a track which is the kind of heart-felt sound I like to play out."

STEVE BRIDGER (November '96 winner)

Details: A 22-year-old 'Essential Mix' performer from Redditch, Birmingham, and now promoter of his own Main Source night at Leicester's White Room.
Contact: 01527-521-067.
Career developments: "Winning has made it easier for me to start my own night, Main Source. Once people know what I've done, they tend to listen rather than shrugging me off. I'm finding it hard as a DJ because I don't like playing in clubs which have one musical style, that's why me and my partner started our own night. A lot of so-called eclectic clubs in England only play big beats."
Most memorable experience: "DJing at Wobble was very memorable because I've always wanted to play there. And it was with Andy Weatherall, who I've always admired. Just being behind the decks was special to me because I've been dancing on the other side of them for so long. I was incredibly nervous but it went fine."
Muzik's Kieran Wyatt on Steve Bridger: "In a few years time everybody will be asking, 'Who's the next Steve Bridger?'"
What next for Steve Bridger: "I'd really like to produce some soulful techno or downtempo music. I know it will take me ages, though, because I'm never happy with anything! Most of my efforts at the moment go into making our club night successful. As a DJ, I want to be able to play longer sets, similar in style to those that Weatherall plays, because they are a musical progression."

DJ-K – Kevin McDiarmiad (February '97 winner)

Details: A 28-year-old hardbag master from Widnes who totally blew Tall Paul off stage on the Muzik Masterclass university tour.
Contact: 0151-424-0901.
Career developments: "My career has changed so rapidly since winning Bedroom Bedlam. I've had loads of bookings from underground parties in the Birmingham and Southampton areas, and I've been made a resident by the promoter of the Dance Factory in Preston. He's also helped me get gigs in some amazing castles and hotels. I've played in Greece, Switzerland and Falkirk!"
Most memorable experience: "The crowd reaction on the Muzik Masterclass date at Keele University. People were coming up and shaking my hand, and that spurred me on. DJing started as a hobby, but now I've found myself much deeper in the circuit than I ever imagined. I'm still a trainee manager for HFC bank, mind."
Muzik reader Paul Fisher on DJ-K: "He lifted the roof off at Keele University with his seamless mixing and endless euphoria. Thanks to those who bloody rocked it!"
What next for DJ-K: "I want to bugger off and be a DJ full time, ideally earning lots of money and making a full career out of it. The future looks exciting."

MARCUS JAMES (December '96 winner)

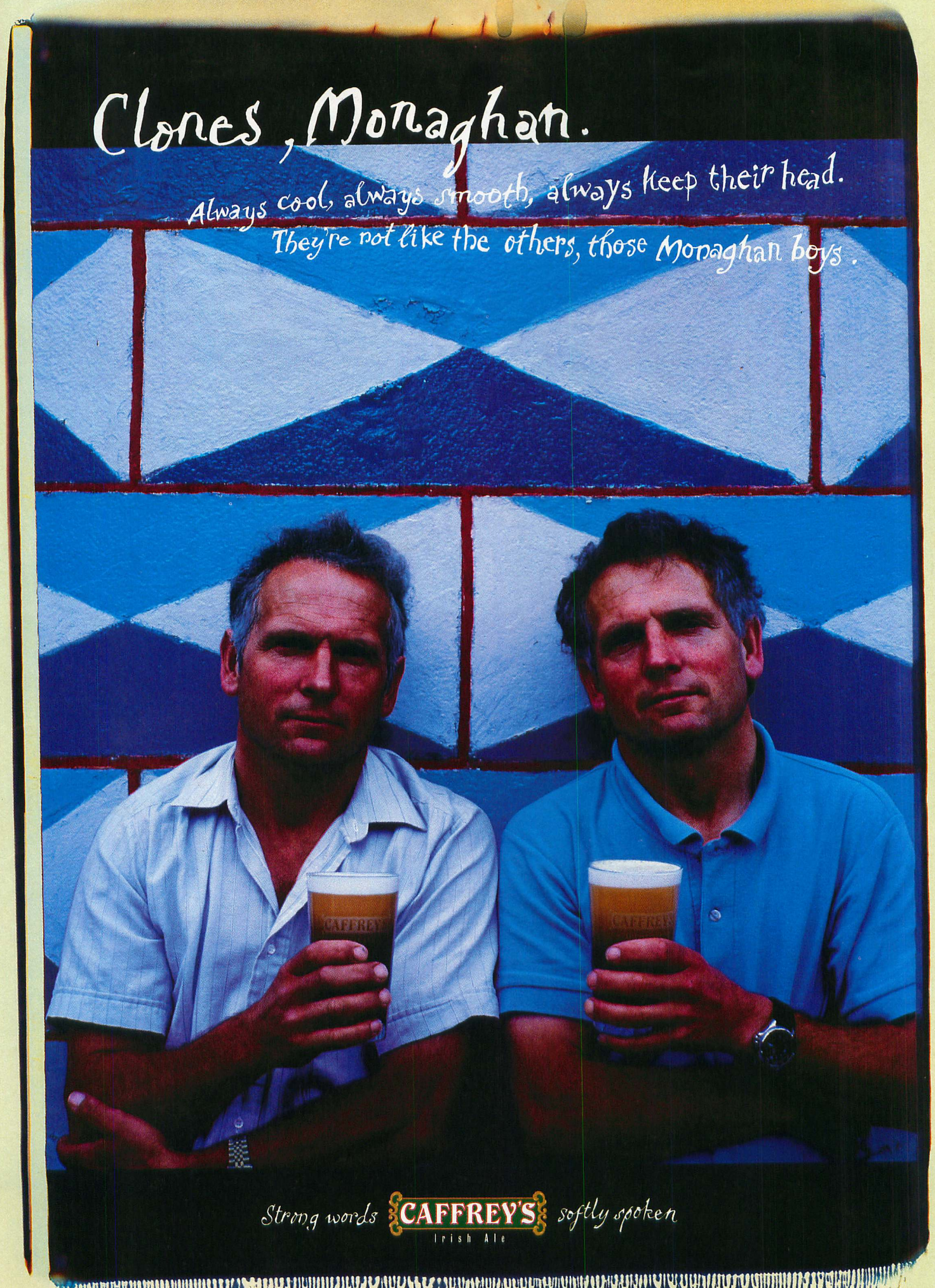
Details: A 24-year-old prog house perfectionist from Yorkshire with a talent that's already got him biting at the heels of Dave Seaman and John Digweed.
Contact: 0976-899-674.
Career developments: "Well, I've hassled the hell out of Renaissance, though promoter Jeff Oakes still hasn't been forthcoming. But I've played some amazing Muzik dates at The Vaults (Edinburgh), Cream (Liverpool) and the last ever Back To Basics at the Music Factory. I moved to London after winning the competition to see what would happen, but I'm still working. Part of the problem with being down here is that my style is still more common in the North."
Most memorable experience: "Cream. Darren Hughes told me that it wouldn't be busy early and then, 30 minutes later, there were 800 people in the courtyard! I couldn't believe it. Just walking into that room and seeing the DJ box was a bit intimidating, as was having Paul Oakenfold, Paul Van Dyk, Dave Seaman and Rocky coming up to me to say hello. It was a bit much for one night!"
Cream's Darren Hughes on Marcus James: "He did a great job opening up at Cream, because he didn't try and overshadow the main DJs. It's so nice to see somebody so mature being so enthusiastic. Good luck to him."
What next for Marcus James? "I'd love to get a residency in a club with a half-decent profile. That seems to be the best way to establish yourself. The guest DJ circuit is not really newsworthy to me anymore. I'd like to use Oakenfold's 'Essential Mix' concept and mix live in a club with some film soundtrack CDs."

THE CREAM OF BEDROOM BEDLAM

PHIL JONES & SEAN MARTIN (aka E.T.P.) (October '96 winners)

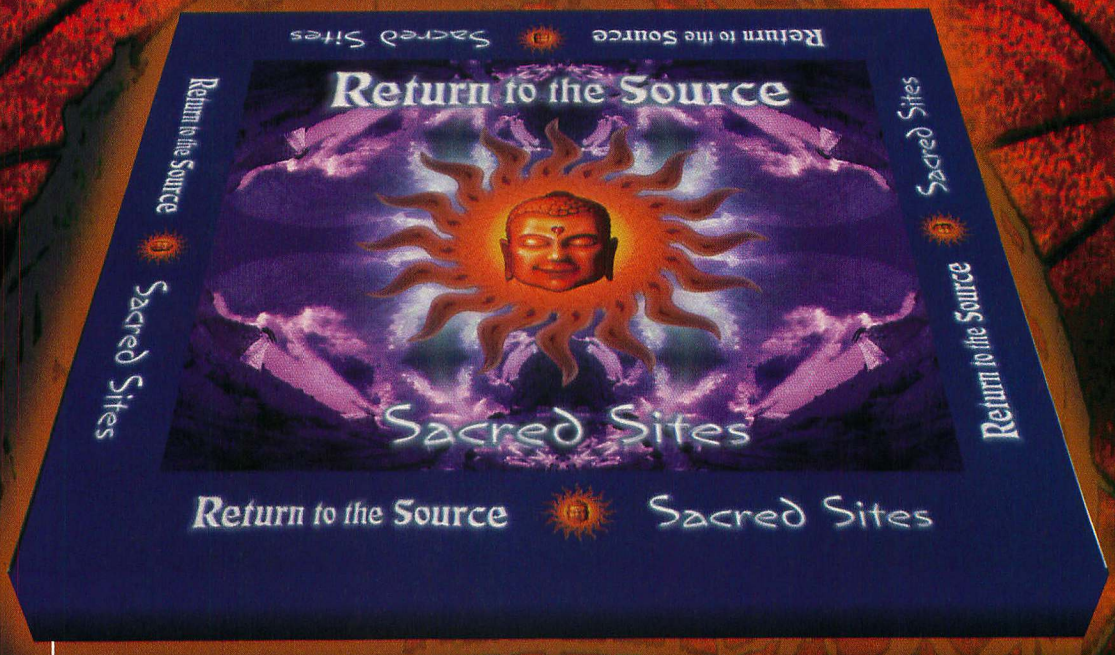
Details: The Birmingham-based DJ/production partnership sweeping drum & bass land, who've been together since way back in nursery school days. They're both 22, but claim they haven't always been friends.
Contact: 0121-749-3069 or 747-6207.
Career developments: "We've finally had experience of playing out, which we hadn't had before. We're making our own drum & bass and so we're getting it cut and then playing it. The reaction has been great. We played with Fabio and Grooverider on the Muzik Masterclass tour and we gave Fabio one of our dub plates. We've also played two sets in one night at Bowlers in Manchester."
Most memorable experience: "Opening up for Fabio at the Muzik Masterclass date in Cardiff. The last record we played was on his Creative Source label and he let the whole record play out before signing it for me! Me and my mates then stood behind him and watched the whole set. You can't really beat that!"
Muzik's Push on Phil Jones and Sean Martin? "Hearing them back to back with their mentor, Fabio, really proved what potential these guys have. Respect."
What next for Phil Jones and Sean Martin: "The plan right now is to get a regular slot somewhere which will hopefully help spread our name. That will also help on the production side. We're still trying to balance both with working, though. I'm a barrister's clerk and Sean is an engineer. We're both basically waiting for the day when we walk into a record shop and see one of our own tunes up on the wall."

Please send all 90-minute Bedroom Bedlam tapes to Ben Turner at Muzik. All tapes must include a passport-sized photo and a full tracklisting of artists, track titles and labels.



Brewed in Co. Antrim and Great Britain.

a round the world trip



return to the source 'sacred sites'

Drawing inspiration from ancient spiritual sites, Return To The Source is a psychedelic trance journey, with tracks from Youth, Medicine Drum and Astralasia, let the festivities begin...

Listen to it on
Virgin listening posts
between 7 July and 20 July

Virgin MEGASTORES beyond entertainment

freebie jeebies

win stuff

Win a trip to Amsterdam's Dance Valley Festival

LET'S face it. Is there any greater city in the world in which to have a dance festival than Amsterdam? It's got tulips, polluted canals, big cheeses with holes in them that taste like your grandpa's socks. Oh, and apparently, if you want to drink, take drugs and make merry (not that we ever do, mind), word has it that the Dam is the place to go.

Which makes Dance Valley 97 one of the most attractive festivals being held on the continent this year. Last year's festival attracted over 20,000 people. This year's, on Saturday August 9, will be even larger. Who's going to be there? Oh, just Jeff Mills, The Advent, Carl Cox, CJ Bolland (live), Salt Tank (live), Tony De Vit, Carl Craig (live), Derrick May, the Liberator crew, Baby Doc, Iration Steppas, Kenny Larkin, Darren Emerson, Colin Dale, Miss DJax, Billy Nasty and loads more. Altogether, 17 live acts and twelve dance arenas, all located in the only valley in Holland, Spaarnwoude, just 10 miles from Amsterdam.

Miss DJax at Dance Valley '96

For our competition, **TWO** winners will each get to travel to the Holland with a guest by luxury coach. They'll be put up in a hotel in Amsterdam for the night and recieve full VIP admission and backstage passes to the festival.

To win, just say which of these was the title of The Advent's most recent album?

(a) "Shaded Elements"
(b) "New Beginning"
(c) "The Advent'

Mark your entries "Dance Valley Competition" and get them in by Friday, August 1. Please make sure you include a daytime telephone number.

★ Clubbers who wish to attend the festival can get weekend packages from PLUG for just £70. This includes return travel on luxury coaches with licensed bars and on-board entertainment, a ticket to the event and insurance. Coaches leave on Friday, August 8 and return on Sunday, August 10. For bookings, call 0345-023-637. For any other enquiries, call 0117-907-1280

Win Funky Monkey promo packs

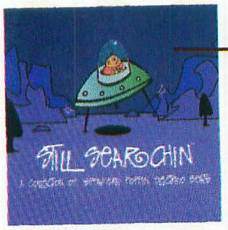
HE'S the king of the new funky beat. He makes madcap soundtracks that'll make you feel like you've eaten pancakes with peyote in them. According to our Calvin Bush, he's the bastard cousin of Money Mark, Bobby Gillespie and U.F.O., which is as nonsensical as you'd expect coming from Mr Bush.

But his brand new album, "Come Together People Of Funk" is superb and a justified winner of this month's Vital Downtempo Release award. He is the Funky Monkey and he rocks like a very large pebble indeed.

He's also very kindly agreed to give **FIVE** winners each a promo pack of his new album. Inside are the three highly limited seven-inch singles he's released so far ("Escape From Alcatraz", "The Hitman" and "Theme From Six Million Dollar Man"), all of which have long since been deleted. Each winner will also get a promo copy of the album and a very nifty Funky Monkey T-shirt.

To win, just tell us which Beastie Boys song Funky Monkey got his name from?
(a) "Fight For Your Right To Party"
(b) "Sabotage"
(c) "Brass Monkey"

Mark your entries "Funky Monkey Competition" and get them in to Muzik by Friday, August 8.



Win a day in Liverpool's Air Dog Studios

ELECTRO. Wanna learn how it's done? There's two key elements. The first is learning those painfully contorted body-popping breaking moves on a piece of lino. Sorry, but we can't help you out there, though you could try some sort of Yogic guru.

The second is making the music. We might just be able to sort you out there as Air Dog is the Liverpool studio with a rather top label who've granted us a truly excellent compilation CD. "Still Searchin'" is a collection of tracks from the new wave of funky electronic boogie. There's top disco shenanigans from label-owner Deejay Punk-Roc, alongside fresh and established talent like DJ Ex-EFX, Rude Cubans, Swoon and Jaywalk. Put them together and you've got a very fine album indeed.

Now Airdog are offering **ONE** winner the chance to spend the day in their Liverpool studio twiddling knobs, making tracks and generally having a top time. Who knows, maybe your track will even make it onto the hallowed Air Dog roster. It doesn't matter where the winner lives as Air Dog will sort out with rail travel all the way there and back. Ten runners-up will each get a T-shirt and a copy of the album.

To win, just tell us which country DJ Ex-EFX originally hails from?
(a) Ecuador
(b) El Salvador
(c) Australia

Mark your entries "Air Dog Competition" and get them in by Friday, August 8.

★ Answers to all competitions should be sent on a postcard only to: Muzik Freebie Jeebies, Kings Reach Tower, Stamford Street, London SE1 9LS. Competitions are only open to UK residents. Sorry!

WINNERS BOX SONAR COMPETITION: WINNER: Stephen Hughes - Leicester. **JACKPOT COMPETITION: WINNER:** Matt Ambrose - Winslow. **RUNNERS-UP:** Kenny Stephen - Airdrie, R Whitney - Brainton, Simon Bilic - Chelmsford, Rebecca Dooley - Winton, Ian Preece - Burghill. **SOUL SURVIVORS COMPETITION: WINNERS:** Ken Asquith - Oldham, Maria Hawkes - Bristol, Terry Orton - Canterbury, William White - Bristol, Paul Davis - Londonderry, Lee Doherty - Stretford, Steve Wilcock - Leeds, Steve Holroyd - Cleveland, Steven Joliffe - Poole, Dillic - Stockport.

PLEASE USE A SEPARATE POSTCARD FOR EACH COMPETITION ENTRY. ALL WINNERS WILL BE DRAWN AT RANDOM FROM THE MAILBAG. THE EDITOR'S DECISIONS IS FINAL SO THERE!

Laaarging it: Mark Spoon (seated) and Jam El Mar

Living fast, not giving a shit and, erm, living fast. These are the three rules which govern the lives of German's legendary techno duo JAM & SPOON. With a new album on the horizon, we entered their lion's den

Loaded!

1597. AT AROUND THIS TIME IN A CENTRAL WESTPHALIA, MOST NOTABLY at Bruchsal castle on the outskirts of Karlsruhe, it was common practice for the King to chase a herd of pigs into his home, up the ramparts and into the keep. The pigs, pushed from behind by their advancing four-legged fellows, were then forced to leap squealing towards a cobbled courtyard and instantaneous death. That night, a bacchanalian feast would be held in their honour. More *droit de seigneur* than *noblesse oblige* we may presume.

1997. Jam & Spoon are in Karlsruhe and not much has changed. Mark Spoon is on the decks at the Boom-Boom club. He's just dropped the guitar-riffed "I Pulled My Gun Once" and the crowd, mashed on what the locals endearingly call *"wakey-wakey und pille"*, go berserk. This is Nuremberg without the straight lines, Love Parade without the floats, a party that only Germans could possibly throw. It's madness gone mental, and at its very centre, the bearded, tattooed 18-stone Spoon is egging the crowd on like the devil chopping out white lines for Robbie Williams on the threshold of Hell. This is temptation incarnate. This is almost evil. This is very nearly the King and his pigs.

MARK SPOON, WE WERE TOLD, CARRIES THE REPUTATION OF AN ARROGANT, boorish Teuton with too much lard on his belly and too much *wakey wakey* in his veins. He happily calls himself the Liam Gallagher of techno. He eats journalists for breakfast, refuses to have his picture taken and switches off dictaphones whenever he feels like it. Last year, he partied so hard he visited a clinic in Switzerland to get oxygen pumped into his bloodstream. He doesn't give a shit what anybody thinks. He's an animal. He sounds like my kind of guy.

Finally, he shows up for his interview and he's only four hours late...

"I'm just back from East Germany, the flight was cancelled. Those fucking East Germans! You should hear their fucking accents! Their approach to service is disgusting. They're still a bunch of communists! Dresden is a beautiful city though."

"What's left of it," I suggest, helpfully.

"But now we are rebuilding it again as we have much more money than you English bastards," counters Spoon. "Why don't you ask me about the new fucking album, anyway? Have you even listened to it yet? Ha-ha!" he roars.

The album in question is called "Kaleidoscope", the long-awaited follow-up to 1992's much-lauded "Triptomatic Fairytales" and a gazillion remixes of indisputable pedigree, most notably the legendary "Age Of Love" which has recently been reissued on React. Then there's the unforgettable "Stella", (unforgettable for Spoon, at least. Pictures of the woman in question plaster his walls years after their separation), and a host of more Euro-poppy material which did the biz on the Continent and was critically binned in the UK. Remember "Right In The Night"? Remember your last hangover?

"Kaleidoscope", more to the point, is a work which combines the song, the club track and the mildly experimental. It's astonishingly well-produced (as befits the Frankfurt duo) if a little difficult to appreciate at first from a club perspective. But then, that's not the point, as Spoon emphatically points out.

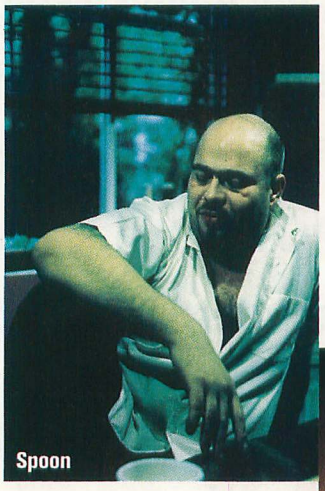
"We've been thinking about doing the album for a couple of years," he reveals, "and decided to react against the way that things have developed in Germany. You know, all that Scooter shit at Number One. We decided to produce songs, but clubbily-produced songs. For example, 'Guiding Light', our next release, is a song which goes down well in clubs.

"On the whole, I think people will be surprised by the album. Our record company certainly ➦

Jam & Spoon

were. We won't necessarily be doing club mixes of the songs, although we do have a load of club B-sides lined up. It's difficult to do a mix of something like 'Kaleidoscope Skies'. We didn't want to rape it, especially as it's a song which was written by Plavka [ex of the Rising High collective]. A remix would have meant we were lying to ourselves. At the end of the day, you have to decide if you want to do a song or not, for fuck's sake."

"What Mark is trying to say," proffers the classically-trained Jam, helpfully, "is that songs are something we have always wanted to write. They are the most difficult thing to write. Anyone can lay down a crappy, formulaic dance track. You can't just say that 'Kaleidoscope Skies' is a fluffy pop song. You wouldn't believe the blood we sweated over that one."



Spoon

SITTING ON AN ENORMOUS WICKER SOFA under Frankfurt's biggest portrait of Jimi Hendrix, we find ourselves listening to "Kaleidoscope" on a home system which sounds like someone just delivered the contents of Twilo on a pick-up truck when we weren't looking. Spoon opens a couple of bottles of superb Chateaneuf du Pape and offers around balloons the size of a child's head. He swills his wine carefully, before sipping. There's also a silver tray loaded with *wakey-wakey* fresh from the Amazon. Apparently, he doesn't want to drink or indulge too much because of something they told him in that Swiss clinic. But there's more on his mind than booze or Boutros. There's production.

"If you listen to our work on a system like this, you can here every drop of blood we sweated," insists Spoon. "If you compare 'Kaleidoscope Skies' to 'Stella', what's the difference? The difference is that there is no difference! If you want, we can listen to 'Stella' now and then we can listen to Daft Punk. It will show they use exactly the same filter function as we did seven years ago! That's the thing about Daft Punk, they work with filters a lot, opening and closing parts of the playback, which has a massive club pump. But we did that in 1990.

"Songs depend on the mood you are in. We're into vocals. That's what satisfies us. Daft Punk primarily make club music, and when you're on an E in a club, it can make you smile to listen to it. But you don't spend your whole life on E, do you?"

Er...

"No," confirms Jam. "I didn't even when I produced Dag and Dance2Trance, and everybody thought I was a complete junkie. Drugs are never the inspiration for us, even if we have used them at times. Musically, we consider everything we do extremely carefully. That's one of the reasons why it has taken us all this time to release a second album. The scene was changing so much, it was difficult for us to make a statement. At times, it's difficult not to be influenced by what is going on around you, even if you don't like it. And it's not like we we're forced into rushing stuff out because we needed the money."

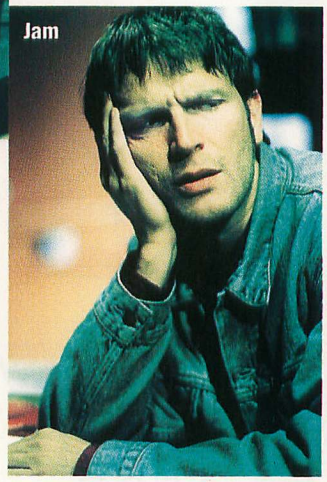
Indeed. Looking around Spoon's loft, the trappings of his success are evident. Perhaps a tad too obvious for some tastes, but we'll argue that one another time. Phillipe Starck designed his bathroom, someone else charged him a fortune for a professional kitchen, New York artist Rodriguez painted the canvas which hangs on his wall next to half a dozen platinum discs, books on Hieronymous Bosch and Moroccan architecture sit on an antique table next to the pinball machine which was featured in Madonna's "Sex" book.

"It doesn't work," we tell him, clacking the flippers together.

"That's not the point," he tells us for the second time in 15 minutes.

IT'S 9AM, AND WE HAVEN'T EVEN SEEN A BED FOR OVER 30 HOURS. WE'RE ON OUR way to Frankfurt's Omen club, where Spoon is playing. The autobahn is deserted except for Spoon's car (an aluminium-bodied, top of the range Audi, the fastest production car available, apparently) and the whale of a Mercedes (the biggest, the best, the most expensive) he has hired for the Muzik boys. We're doing about 200mph, but it seems a lot faster. The fields flash by as the subject of his reputation is finally, and tentatively, broached.

"My behaviour? It depends," he smiles. "You should see some of the assholes they have sent to interview us. Some of these guys, especially the German ones, haven't even listened to the album before they speak to us. When you ask them if they like this track or that, they just nod vacantly. What the fuck are they like? I tell them to go home, do me a fucking favour and listen to the album. It's infuriating, especially when you have to spend the whole day with them in some hotel suite. Have you heard that Body Count track where Ice T blows away this journalist for suggesting he should stick to rap? I'd like to do the same thing quite often.



Jam

"On the other hand, the English are much more interested in painting this picture of me as a bad guy. A caner... is that what you say? That's cool, I'm certainly no angel, but there's obviously much more to us than that. Okay, I've been difficult at times. I suppose I am the Liam Gallagher of techno! And look at the shit he has to take. But I'm proud of what we do. We are very good at what we do, after all. Fucking good.

"I am a very successful DJ all around the world, as well. And we made it in Germany, which to me is the biggest club scene in the world. Nowhere is bigger. Believe me, I've been everywhere. Millions of people dance here every week and I've moved them to listen to all types of music. Don't forget that it's not like England here. I can play 10-hour sets and really drop a wide variety of material. Where could anybody play a 10-hour set in England?"

"Mark," insists Jam, while the big man's concentration is momentarily diverted, "has a hard surface, but really, inside, he's all soft. Very soft. You'll see if you hang around long enough."

Several hours and two cafes later, there's yet another party back at Mark's. A stunning collection of pert, Teutonic über-babes are sprawled out all over the floor like someone was just about to shoot a George Michael video but forgot the camera. The English boys look distinctly out of place. Probably something to with having Mark Spoon as a host and the resulting three-day stubble, lager breath and no sleep. Lager, Jagermeister and other assorted ingestions, surprise, surprise, still flow freely. We can't understand a word anybody is saying, but we're getting rather, erm, funny glances from certain quarters. Led Zeppelin had nothing, absolutely nothing, on this lot. Not a jot.

Finally, Mark chooses a willing nubile from a bean bag and leads her into a darkened bedroom, where a swift game of master and servant is played out to the banging sounds of Harthouse.

"I am rock 'n' roll," claims Mark afterwards, passing over yet another bottle of Jagermeister, a silver tray and a 100 mark note in our direction.

"Time for us to rock 'n' roll, more like it," our kidneys, livers and heads scream back, and, like the good English journalists we are, we make our excuses and leave.

Can't afford that Swiss clinic, can we?

'Kaleidoscope' out now Epic

A View Of "Kaleidoscope"

"Garden Of Eden" Jam: "This ambient guitar-led track is one of my favourites. The guitarist is Peter Wihe, who, for me, is a genius. He's a superb imitator of style. Close your eyes and you're at a Santana concert!"

"Kaleidoscope Skies" Spoon: "A classic pop song, written and performed by Plavka. This has been a massive hit all over Europe for us."

"Guiding Light" Jam: "A little bit housey, don't you think? This one is a great little track."

"Warm Dead Dog" Spoon: "I wanted to call this one Mild Dead Dog, something really scary, really LSD, really horror. Do you think warm is better than mild?"

"You've Got To Get In To Get Out" Jam: "A drum & bass track, Jam and Spoon-style. In the middle bit there are three tempos all running at the same time.

"Kiss Away" Spoon: "Another pop tune composed with Plavka. This track is also quite drum & bassy."

"El Baile" Jam: "An Ibiza-style flamenco track. A classic. The guitarist is Peter again."

"Mark Runs The Voodoo Down" Spoon: "A short experimental track. Don't ask me what the title means. I've never been sure."

"Suspicious Minds" Jam: "More like a trip hop track, this one. It sounds simple, but this one works on a number of different levels."

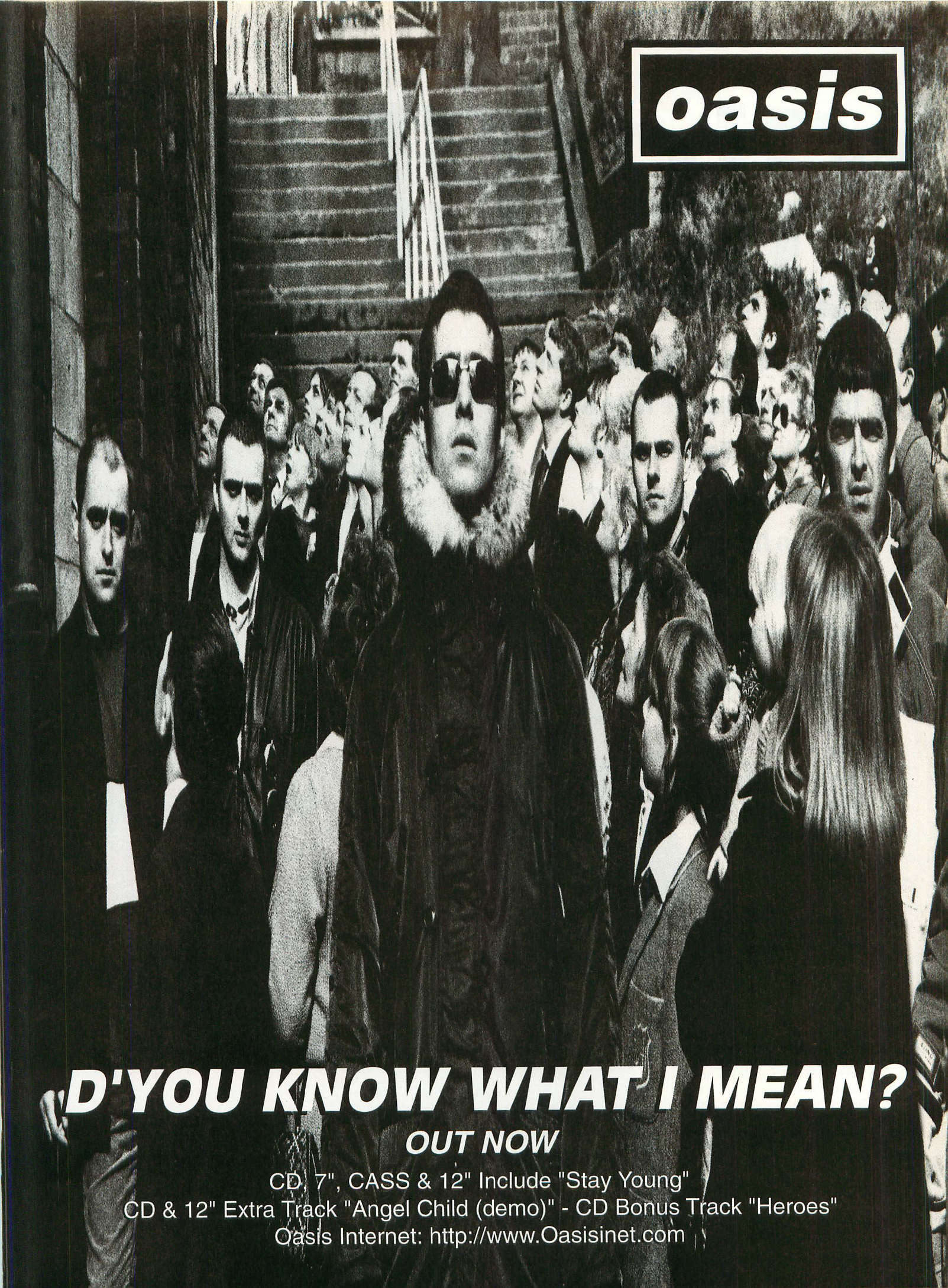
"I Pulled My Gun Once" Spoon: "Heavy guitars! This is Peter again. This track was laid down before that Apollo 440 one, by the way."

"This Flame" Jam: "This one sounds very James Bondy to me. We gave it to the director of the next Bond film via the publisher. We'll have to see if they use it."

DID YOU KNOW?

Mark Spoon has a Phillipe Starck bathroom with a reinforced toilet seat.
He bought the pinball machine featured in Madonna's "Sex" book.
He owns Frankfurt's biggest poster of Jimi Hendrix.
He earns a gargantuan £2,500 for a four-hour set. "I should charge more, but I'm too soft," he says.
He is probably the most generous DJ on the scene.

Jam El Mar is 36, but admits to "still behaving like a little boy".
He drives for a motor racing team in Belgium.
He is a massive Deep Purple fan.
He claims his worst habit is "getting his rocks off 10 times a day".
He likes to drink fabulous wines. But not in his car.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Sister act

What happens when Barbara Tucker enlists the help of Ultra Nate, Dajae and Mone for a recording session? You can hear the results for yourself on B-CREW's soon-to-be-huge 'Partay Feeling'

So how did the B-Crew project come about? Who initiated it?

Barbara Tucker: I started working on the B-Crew about two years back. I'm signed to the label [Strictly Rhythm] as a producer and this was my first production. It took that long because Eric Morillo, the other producer, had a pretty hectic schedule. But the vocal session was done in a day about two years ago.

How was the session with all you girls together, then? Was there a structure in terms of who was doing what before you went in?

BT: The song was already written, so the only real improv was the intro, where all the girls are talking among themselves. I wanted to start the song with a pre-party vibe, you know, all the girls talking, as they do, while they're doing their nails, hair, make-up, that kind of vibe. We knew we were going to talk at the beginning but what came out was totally unrehearsed and it was really funny, we laughed... A lot.

Does everyone get a chance at lead vocals?

Dajae: Yeah, Barbara wrote the song so that everyone had their own place and nobody's part was bigger than

MONE

ULTRA NATE

B-Crew

words **Donna Snell** pics **Benoit Peverelli**

DAJAE

BARBARA TUCKER

anyone else's, so it worked really well. The way the song runs it's like this, Mone is up first, then myself, then Ultra and finally Barbara.

Do you all consider yourselves as divas of the house scene?

BT: I'm definitely not a diva. When you think about the word 'diva' it refers not just to vocalists, but also to drag queens, people that lip-sync and that kind of thing. I would prefer to be seen as an entertainer. I sing, of course, but I also dance, choreograph and have a long history in the theatre. If I have to dress up, stand on my head, whatever, to get a performance across, then I'm going to do it, so I'm not diva. I'm a performer and there is a really big difference.

Ultra Nate: I consider myself an artist in my music because I write a lot. It's about my artistry and expression of self from the writing to the performing, the visual aspects... everything. What you choose to wear, gowns, make-up, props, everything that goes into a performance is about my self-expression, so I think that's why I consider myself an artist before anything else.

Mone: For me, I don't think of what we do in diva terms. Yeah, I'm a singer, an artist, a vocalist. Whether I'm singing in a club, in a church or in the shower, I'm singing. I'm doing what I do, that's it.

Is the B-crew something you see as an on-going project or is it a one off situation?

BT: The concept is definitely for B-Crew to be on-going. I'd like to involve different people in lots of different capacities, whether it be production or vocalist, the project will evolve with the people that are brought on board to make it happen.

Who would you say are the main influences on what you're doing?

BT: I think the Seventies vocalists were big influences for anyone who sings for a living. You know, I just love listening to that old stuff. I listen to tapes of classic stuff even now and it's never about the mixes or the DJ, it's all about the songs and the vocals. I don't want to hear a mix tape, I want to sing the song from start to finish. I know all the words to just about every song from that era you could probably mention. I was brought up on that stuff.

M: For me it was about all the girls, people like Gladys Knight and Donna Summer, Gloria Gaynor, they really moved you.

U: I love the Seventies stuff too though. I can't forget my Eighties era. There was a whole different vibe, it was completely different to the Seventies. Bands like the Human League, Depeche Mode, Dead Or Alive, even early Eurythmics, Annie Lennox, all that stuff was totally amazing to me. I was really into it because it was so different. Beyond that I have to say I've always been, and probably always will be, an avid house music lover.

When you work with different producers all the time, do you find a very different approach in terms of the way that they bring the vocal out?

BT: Definitely. When we did this session, we did it in the late afternoon and evening. I think most vocalists have a special time of the day when they like to record. When you work with Louie Vega, he always starts his sessions in the morning, at like 9am. For some people that isn't the time they feel they can get to their best. Time frames can play a big part in how different the experience is from producer to producer.

M: To get a really good vocal, I prefer to record after midnight, it's when I think I can find the right mood and my voice works best.

With the four of you working together on the same project, did you feel that egos were involved in getting through the session?

BT: No, it was nothing like that. Maybe with four guys together you might have that problem, but I don't think women have egos in the same way men do.

U: Everyone here is a professional and I suppose that means we are proficient at what we do. I don't think there's ever enough time for ego to get in the way of a project. You've got to be professional and do what you're there to do.

BT: Ultimately the vibe for the record is set at the intro where we are all just kicking back talking freely. The record is about party time, about being happy and forgetting your problems. We weren't about to create a whole new set of problems on this record, we just had a whole lot of fun and I think you can hear that in the record.

A Few Words From Mr Morillo

As a producer, how difficult was it to get a good performance from each of the featured vocalists and how different in terms of vocal range and delivery are they?

EM: That's a good question. In terms of how the session happened it was really cool. We spent a whole day together hanging out, having some lunch, getting to know each other, so in terms of working in the studio everything was realised. When it came to getting the vocals down it was a one-on-one approach. Barbara was the only one I had actually worked with before. We had done "Dancin'" together, which was a really big underground record and she also did the vocal on Reel II Reel's "Jazz It Up", so I know how she works and she's extremely professional. She has an incredible energy in what she does. Mone is an incredible vocalist, she was raised in the church, so she can really wail. She almost broke my mic! When I asked her to let go it was amazing. I couldn't believe it. She's the kind of vocalist you have to ask to stand two feet back from the mic because of the sheer power of her voice. Dajae has a unique voice, her range really is enormous. She sings in a deep, male-sounding voice, but she can get right up there as well.

Ultra is a softer type of vocalist, she hits the notes when she needs to. Her voice is very easy to listen to which I love. And Barbara just impresses me more and more every time we work together. She's learning to do something new with her voice, which isn't easy. They are four talented women who, know what they want to do and just do it.

Were you happy with the overall outcome of the project?

EM: Definitely. A lot of people only know me for the Reel II Reel stuff, so it's nice to get back to some underground stuff, especially with these women. I've become known as a commercial producer, even though I've done a lot of underground stuff. This was the perfect opportunity to turn it out and show people that when I want to, and when I've got the goods to work with, I can come with a different face. It was a pleasure and an honour to work with the B-Crew and I'm very happy with the record.

B-Crew's 'Partay Feeling' is out August 4 on Strictly/Positiva

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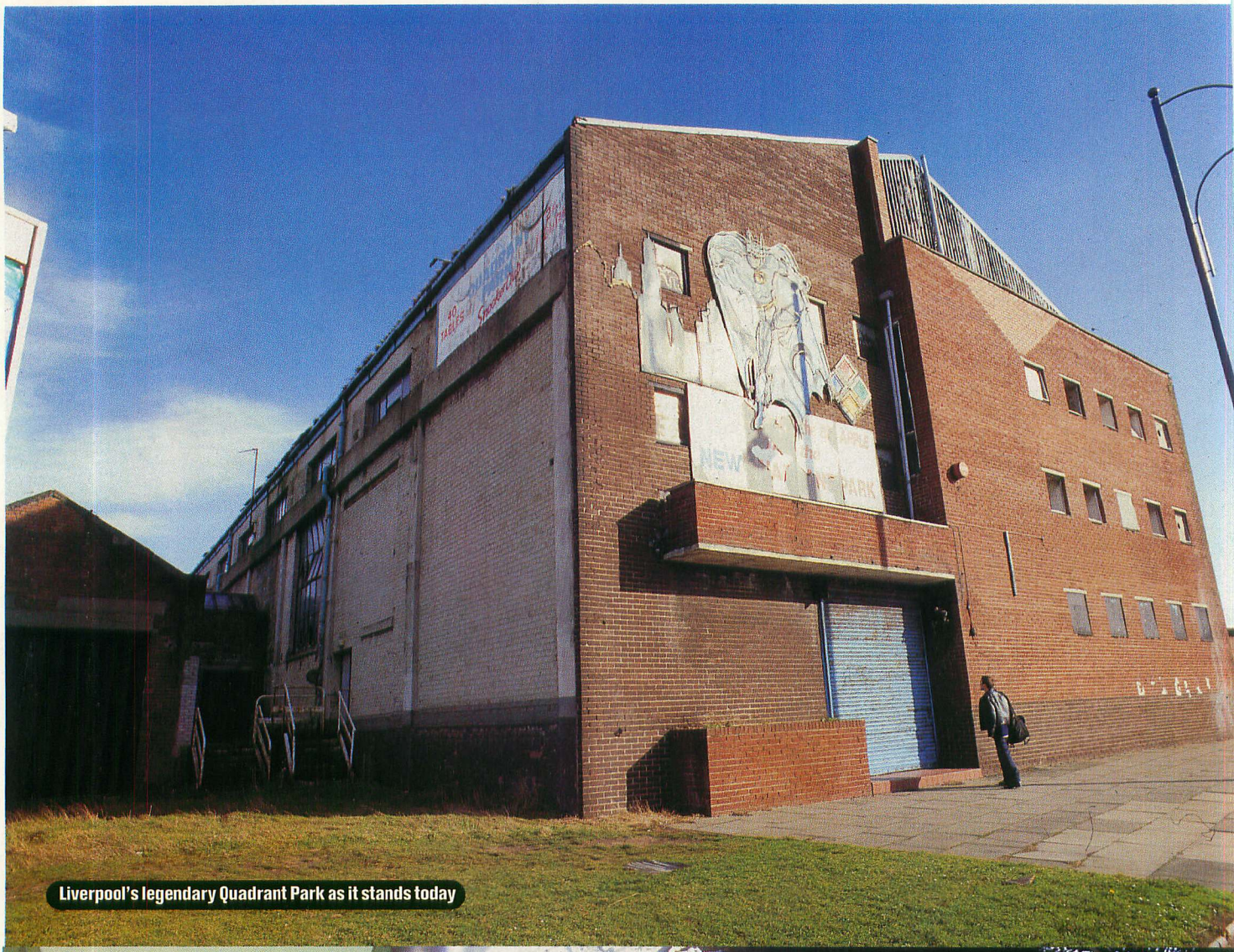
classic clubs: old and new

Saturdays at The Pod, Dublin. June 1997

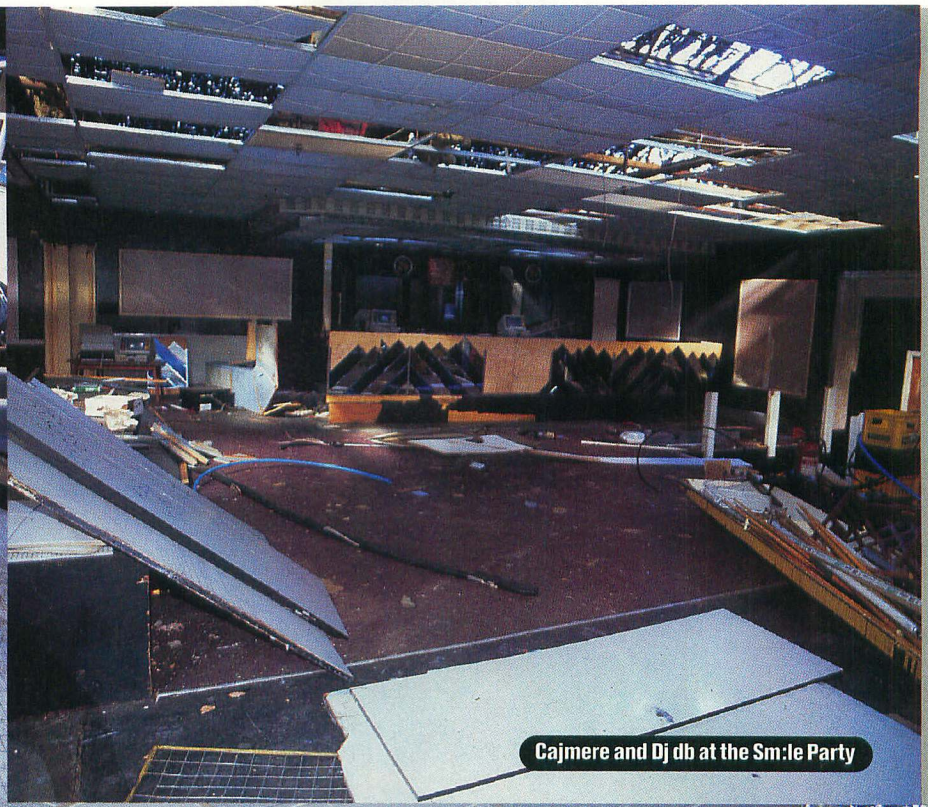
pic: Raise-A-Head

pics: Raise-A-Head

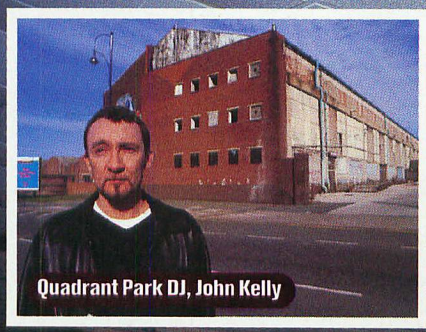


Liverpool's legendary Quadrant Park as it stands today

Cajmere and Dj db at the Sm:le Party



Cajmere and Dj db at the Sm:le Party



Quadrant Park DJ, John Kelly

Quadrant Park was the original home to the likes of Mike Nolan, Andy Carroll, James Barton and John Kelly, and was one of the first clubs in the North-West to encourage clubbers to travel for hours to dance their socks off

Slinky at the Opera House, Bournemouth. June 1997

pic: Jamie B

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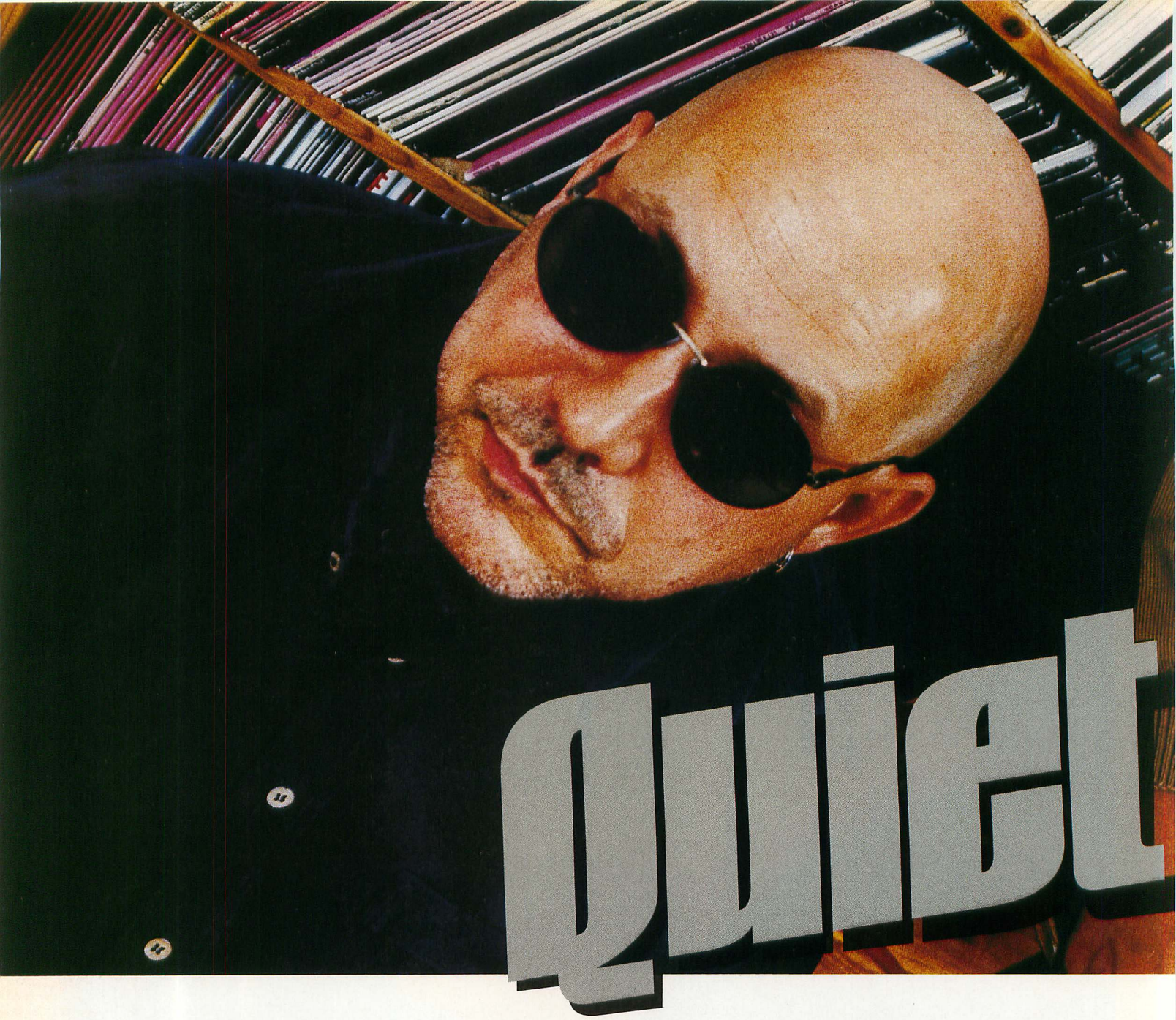


quiet

EVERYONE KNOWS ABOUT AMERICAN PRODUCERS LIKE Frankie Knuckles or David Morales, but The Basement Boys, Teddy Douglas and Jay Steinhour, are an unknown quantity. They're kind of quiet. The type of guys who just produce quality, funky garage grooves without a whole load of fuss or hype.

They've been together since 1986 and their list of achievements is on a par with any of the big US producers. An early production was the classic 33 1/3 Queen record, "Searchin" on New York's cult Nugroove imprint, while tracks on their current record label, Basement Boys Records, get caned by everyone from Harri to Roger Sanchez. They also produced "Gypsy Woman", Crystal Waters' hugely successful world-wide club hit and the album that followed it. They started the production company responsible for first signing Ultra Nate and, at one time in the early Nineties, "their artists" were signed to every major American label.

How did the whole Basement Boys thing get started?

JAY: "We met through our third partner, Thommy Davis. Teddy and Thommy were both record salesmen in a store and all three of us were DJing in clubs. This was in 1985 or so, when a lot of the music coming out wasn't really satisfying us, so we got together to make music we could play ourselves in the clubs. We started taking pieces of old disco records and piecing things together. Then we started to bring in musicians and creating music with them. Neither of us are musicians really. We were just having a good time and doing things for ourselves and then sharing them with the network of DJs that we knew, like Tony Humphries."

What happened to Thommy?

JAY: "After the Crystal Waters thing, he had battles within himself about whether we were too commercial. When you start to deal with major record companies, it can be very stressful. The conflict between creativity and business is stressful."

How do you mean?

JAY: "I'll give you a situation. An artist we look after had a hit single released on a special compilation album. So the record company's thinking, "This'll be the first single off the new album." And in the record company's mind, you've got to keep things rolling. Get another single out and then get the album out because that's what they really want to sell, albums. So they start all this stuff rolling and the artist hasn't even started writing their album yet. But the record company's like, "C'mon, c'mon, we gotta have this album." Anything, as long as they have an album out there. We're telling them that the songs aren't written and they tell us if they aren't, then do some covers. All this just to meet their schedule. It's a real battle."

How would you describe your sound?

JAY: "Mmmm... It's just dance music. I know in Britain that they split music up into so many factions it gets to be unbelievable. I know there are different styles, but it gets to be a bit much when you start putting them in little boxes."

TEDDY: "Basement Boys Records is our underground outlet. The major label stuff we do falls between what we think is a good song with an underground feel and what radio would accept. We don't produce straight-up pop records. We make great songs with good lyrical content. And whether it crosses over to radio or the pop charts, the whole feel of it is still raw and underground."

Basement Boys

words Kevin Lewis pics Martyn Gallina-

Your output is always fairly song-based, isn't it?

JAY: "A lot of music has always been about the song. I think when a record has a lyric that expresses some kind of emotion and meaning, it just brings the dancefloor to another level for me."

JAY: "I don't think people are writing good songs anymore. A lot of producers don't seem to know how to keep the energy up during a song. And there aren't that many good song-writers about these days. We like to team up with writers/artists who can write their own lyrics and songs. We tend to write the music and they generally write the lyrics ,although Teddy does dabble in lyrics now and again. I think it's going to come back around to songs again, though. There's always going to be dubs and instrumentals for DJs to play but, for me, a night gets boring if there aren't some songs interspersed between the tracks."

Sometimes producers like Masters At Work seem to be remixing an artist a week. Why don't you guys do more?

JAY: "We've not really been approached to do remixes. I think the industry sees us more as producers. Sometimes we look at it as a curse and other times... well, you know. I think we're glad really that we're not doing a ton of remixes because, ultimately, they're not so satisfying to us. A lot of times the tracks you come up with for remixes, and I've heard other producers say this, you'll say, "Oh this is too good for the remix," and set it to one side and write a new song to it, then come up with another track for the remix. It can be very frustrating to just throw away music like that and just get a fee for the remix. When the music takes off, because you've made the song come alive, that can be very frustrating."

You guys are based in Baltimore, just outside Washington DC. It's not really a place renowned for its dance music. Is there much going on?

JAY: "There's quite a bit going on over here, actually. Charles Dockins is putting out a lot of stuff, as is DJ Spen. There's DJ Pope and DJ OG. We've got quite a good scene of producers here, especially in the house music genre. There are a few good clubs too, like Club Paradox, where Teddy plays on Saturday nights."

You've been doing this now for over 10 years. How do you keep yourself inspired?

JAY: "We have very eclectic collections. We like alternative stuff like Alanis Morissette, as well as dance music. Listening to loads of different things definitely affects what you end up making."

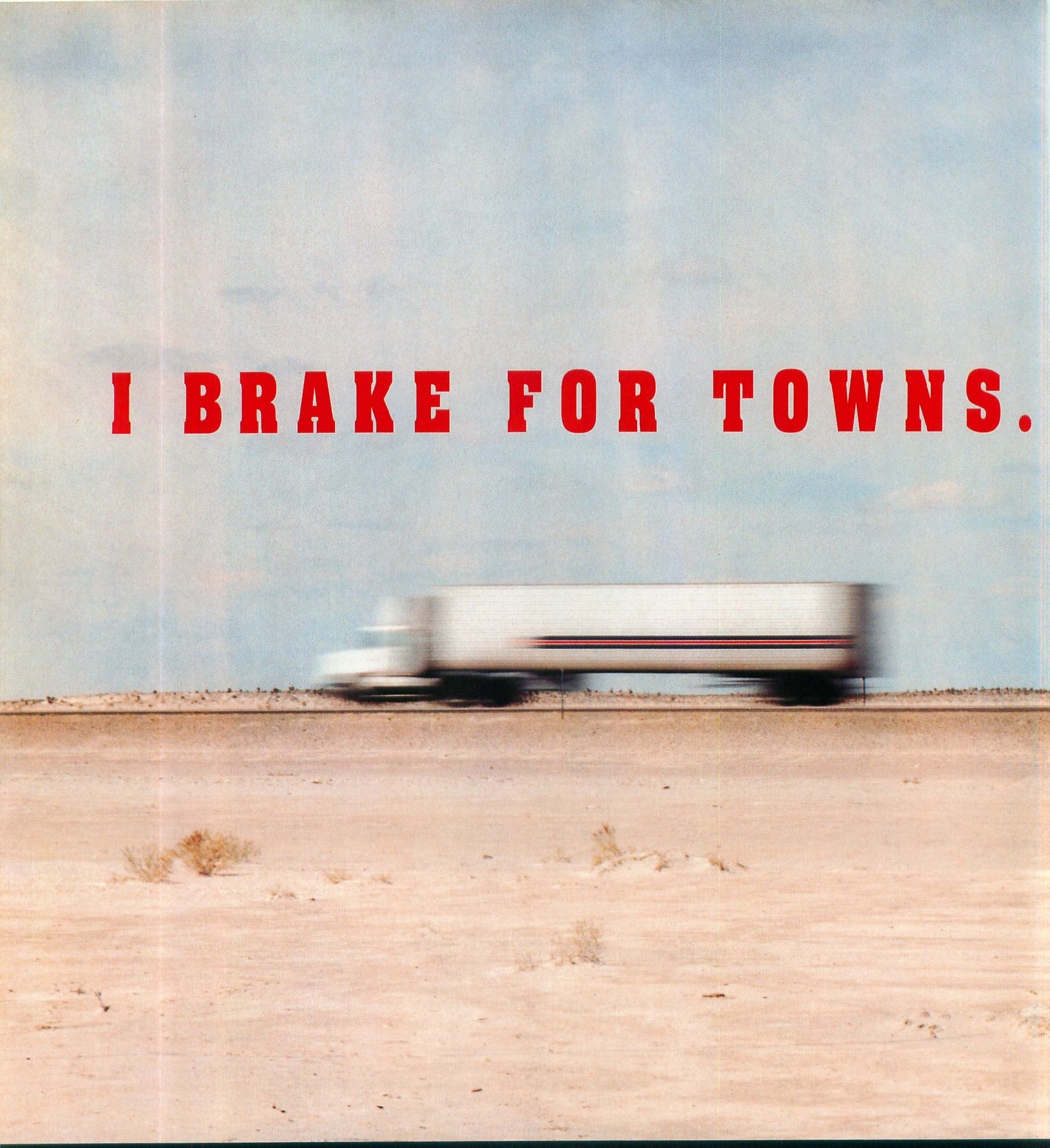
TEDDY: "The most inspiring part for me has been visiting countries where they don't speak English, yet they still dance to the music. They don't know what the words are saying, but they still can associate with the melody. Melody is universal and that's been pretty eye-opening for me."

JAY: "Ten years, that's the longest I've been in one job! And if I don't love what I'm doing, I look for some thing else. I guess this is just where I should be."

So, what does the future hold for the Basement Boys?

JAY: "At one time, we had Ultra Nate, Mass Order and Those Guys all signed to major labels. I think we just want to build the production company back up, so we'll have three or four major acts, because now we've just got Crystal Waters. We're about to sign the New Jersey Mass choir, we're producing an r&b band, who are like Atlantic Star, who we're hoping to sell to some labels and we're about to start work with a new signer called Marvin Springer, he's coming over from the UK to work with us."

'It's Over' by Byron Stingily, produced by the Basement Boys, is out now on Nervous Records. Crystal Waters new album is out soon, as will be a CD of material from Basement Boys Recordings



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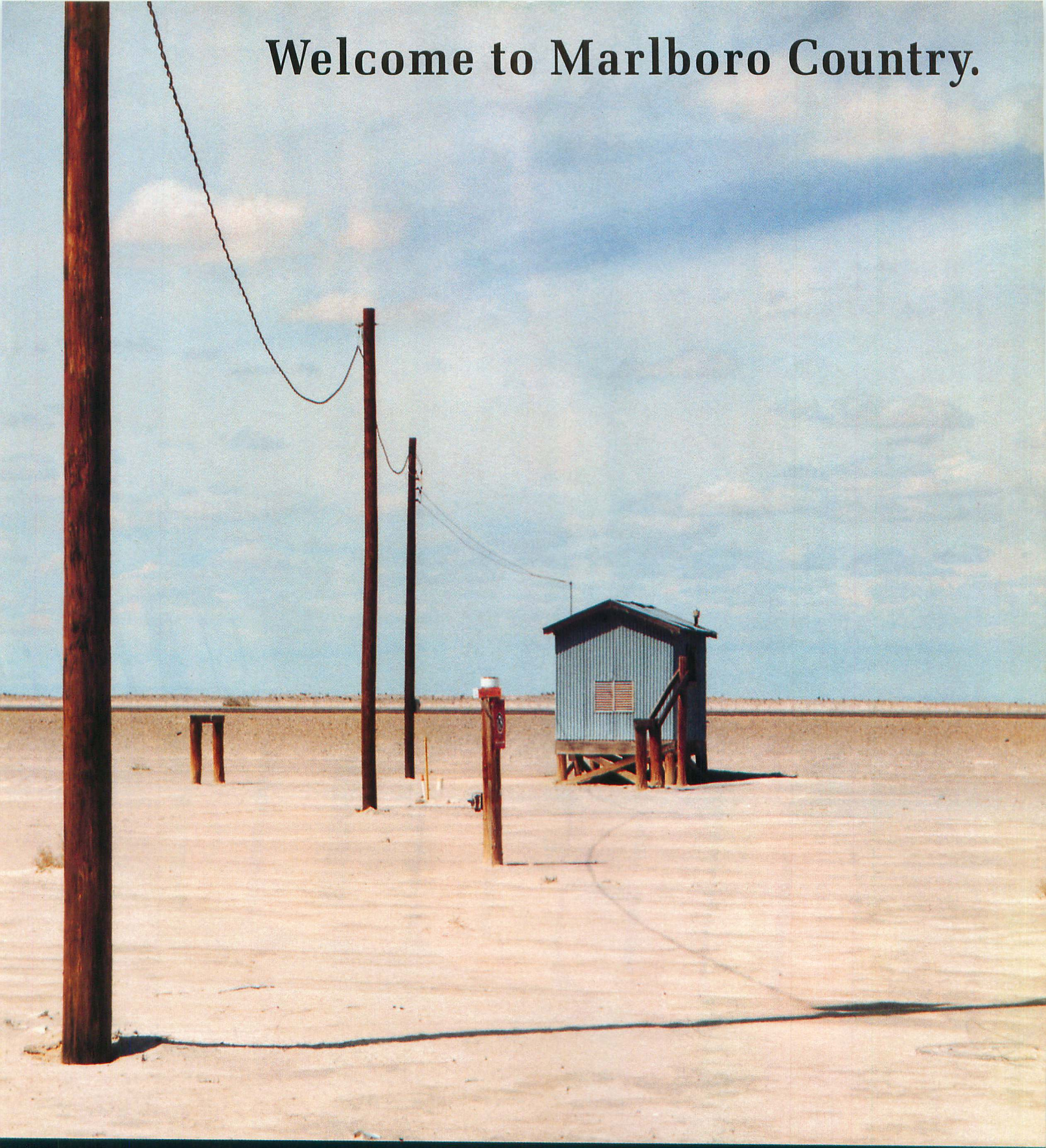

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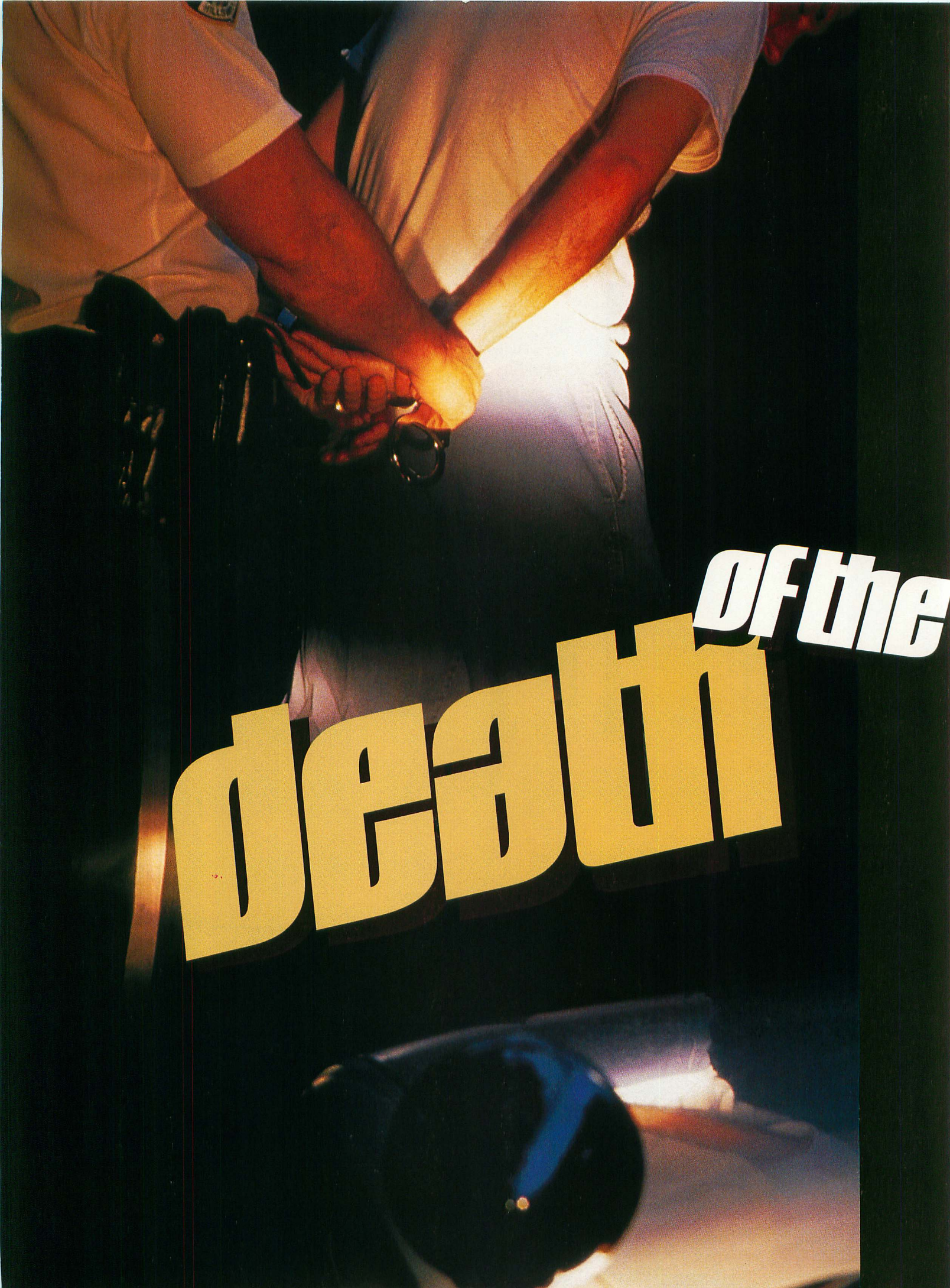

of the
death

words **Dave Fowler** main pic **Image Bank**

ecstasy generation

CLUBLAND IS IN A BLIND PANIC AND PARANOIA

is setting in. Gone are the days of smiley culture when quality Ecstasy was readily available to an elite cognoscenti, nobody died from a "cheeky half" and the police didn't know the difference between a geriatrics' tea dance and an after-hours mash-up. Or was that all just a pipe dream?

Through initiatives like the highly successful Operation Crackdown, the police have cleaned up many clubs to such an extent that drugs are virtually impossible to get inside, if you can find any they're usually of dangerously inferior quality.

Add to that scenario the national outrage at notorious teenage drug deaths and the moral resolve of the newly-elected Labour government to combat drugs and it seems that the boys in blue have been empowered, officially and otherwise, to new levels of action. Now, it seems, even responsible club-owners are terrified that their venue is next on the hit-list.

What's more, the notorious Barry Legg Bill, now the Public Entertainments Licences (Drug Misuse) Act 1997, has been passed by Parliament and will come into force soon, following a consultation period with interested parties. Throw that into the equation and one thing is clear... the Ecstasy generation as we knew it is dead and buried. And house music promoters are starting to shit their pants.

"I first noticed it about two years ago," admits "Mark", a London club face who wishes to remain anonymous. "Clubs where you could easily get hold of quality pills, charlie, the lot, started to get visibly raided for the first time. Fresh-faced rozzers had been spotted undercover, asking where you could 'get sorted with top buzz gear' and all the other clichés. It was laughable, except that you started to trust nobody. Once they started nicking dealers and any punters who got in the way, attendances started to suffer. I mean, who wants to go into a club where the police are going to come barging in just as you're coming up? The dealers would fuck off for a few weeks after that, so there were no decent pills to be had. You just ended up getting skanked by some unreliable little fucker who wanted to make a few quid with Victory Vs while the real action had moved somewhere else.

"The next stage, which started a few months ago, was when the police started watching people going into clubs, pulling them out of queues and bundling them in the back of vans. It was all part of this 'zero tolerance' shit they imported from America just before the election. A mate of mine who was tripping off his nut, got pulled by the Old Bill in his car just after leaving a club. It's fair enough, but he reckoned he was being watched the whole time... on the way in, inside, and coming out. He got fucked over big time, just for trying to have a good night out."

IT SEEMS THAT "MARK'S" NOCTURNAL COLLEAGUE IS NOT ALONE IN HIS misfortune. Rumours of police randomly targeting punters as well as dealers and impending raids are hot topics for UK promoters at the moment. One rumour currently doing the rounds, for example, is that on July 6, three major clubs around the country will be raided simultaneously (as we went to press, July 6 was still a week or so away. By the time you read this, we should know if the rumours were substantiated.). Where this information came from nobody seems to know, but paranoia is inevitably striking deep. According to a well-placed source within the City Of London police force, that's exactly what it is.

"What you must realise," explains our source, "is that a lot of police activity looks random, but it isn't. On the contrary, police work these days is all intelligence led. If people are getting stopped in cars or being pulled out of queues, it's usually because there has been information supplied on them but, it could be that they just look like suspects. The police don't have the time or resources to randomly stop and search people going into a club, and it isn't in their best interest, anyway. We don't want to start a riot if we can help it.

"As for rumours, don't forget the police can play as dirty as anyone else. Drugs are a dirty game, and it's a dirty war at the moment. Once the police have swifted a few dealers away, it's amazing how they start ratting on their 'mates'. We clean up afterwards. A while back, there was massive fall-out, right down to the street level, after a shooting of high-ranking dealers. They were found in abandoned Range Rovers with the sides of their heads blown off, and their pockets stuffed with cash. It's nothing unusual. We even have highly trained boys who infiltrate their kind of gangs on a long-term basis. They go missing for months before they come up with a bust. Hard fuckers."

Undercover drugs surveillance has played its part in cleaning up central London, ➦

but Superintendent Jauch, head of the Metropolitan Police's Clubs And Vice Unit, whose team has an operational responsibility for any of the 260 venues in the city centre that serve alchohol after 1am (in addition to policy responsibilities for licencing issues for the Metropolitan area) puts his group's success down to increased co-operation with club owners and promoters. Using a "carrot and stick" approach, his Charing Cross-based team have reduced the clubland Ecstasy trade. One club even had to change its music policy on Friday nights. The explanation? Fewer pills meant fewer people could get into the harder music on the main floor.

"I can't comment on individual clubs," explains Jauch, "but when I started this job, many of my colleagues thought the central London situation was getting out of hand. Most clubs were okay, but there was a tiny fraction at the other end of the scale which were so incompetent, or so linked in with the dealers, that there was a real problem. We had a couple of seminars for club owners, and set our stall out very clearly. We went through the issues, explained what we had seen and held detailed discussions. We made it clear that we would never hold it against a club owner if he came to us to explain he had a problem with drugs in his club. We tried to make ourselves user-friendly, and at the same time, we became more visible.

"Naturally, we also used undercover techniques to check on how the club was being run, as well as targeting dealers. There was one instance where we found a promoter slumped over his desk with his face in a bag of cocaine. Needless to say, we weren't too impressed. But on the whole, we've gone about trying to clean up our patch by co-operation. And, as public concern has increased, co-operation has improved. Yes, we've raided clubs and arrested people, we did one last week actually. But it's not that many, really. And I certainly can't show you rooms full of amphetamines. We don't operate quite on that level"

Indisputably, the "carrot and stick" approach has worked. "Mark", remember, alleged that the clean-up started about two years ago. Jauch admits to having been in his present role "for about 18 months." A coincidence? Or just good community policing with a very healthy measure of intelligence from undercover placements, club staff, dealers, and what the police like to call "people on the street".

"Every time we raid a club," admits Jauch, "it's because of intelligence we have acquired. Sure, there are many clubs I could raid with dozens of officers, turn people upside down and find this, that and the other. But there are all sorts of reasons for not doing that, not least because it is probably illegal. Everything we do is intelligence led. Before every raid, indepth research is carried out.

"Information can come from officers or from insiders, and we sometimes pay for information from informants. Usually, we don't have to because many of the smaller dealers are happy to stitch up other dealers for a slice of their action. They are generally pathetic. You should see them when we get them back to the station. Pathetic! In a sense, they are almost the underclass of the criminal world, small-timers. They are never part of the gangs who actually import the stuff, which makes it extremely difficult to infiltrate any gang from the bottom up.

"Dealers are our main target, of course, but if you're doing any drugs, we can arrest you. You might not be the target, but you are breaking the law. The last club we raided on a big scale we picked up quite a few non-dealers, but the situation there was outrageous. Hundreds of people were queuing for miles to get to toilet cubicles where one of the security was selling drugs. That's not unheard of, but I think the idea that security is always involved is an exaggeration. They know that we know who they are, and we know the firms too."

THE POLICE, MOREOVER, HAVE A NEW NUCLEAR WARHEAD IN THEIR ARSENAL. Tough legislation, introduced by the ex-Conservative MP (he was voted out at the last election) for Milton Keynes South West, Barry Legg. His Bill proposed enabling the police to shut down a club extremely quickly (within a matter of days) after raiding it and finding evidence of drug dealing. In a free vote in the House, the Bill was only superficially amended before being passed by Parliament and becoming the Public Entertainments Licences (Drug Misuse) Act 1997. In other words, Barry Legg's proposals are now the law of the land.

The Act means, in theory at least, that clubs can be closed for good by having their licences revoked by the local authority which granted them, if any drug dealing is found to have taken place on the premises, whether or not the club-owners were involved. The clubs then have 21 days to appeal. The police like the new legislation because it means that instead of having to wait two years to close down a club they want shut (as in the case of Wandsworth's defunct Club UK), they can close it within an estimated two days. It's a tough legal proposition, dangerously draconian even. Happily, though, the authorities are aware of this, and are working on a set of guidelines with interested parties to determine how this will work. The Act will not come into force until all the parties have reported back to the Home Office.

Among the ideas circulated in a draft consultation document to the Act (which was obtained by Muzik from the Home Office), are many excellent recommendations saying that the people who run clubs must provide cool spaces, drinking water, information on the dangers of drugs and training of door staff, search policies, first aid and other security measures. These ideas have been circulated by the Government to the Association Of Chief Police Officers, the London Drugs Policy Forum and the Ministry Of Sound. More importantly, from a legal perspective, however, is how and when these groups recommend that a club should be closed.

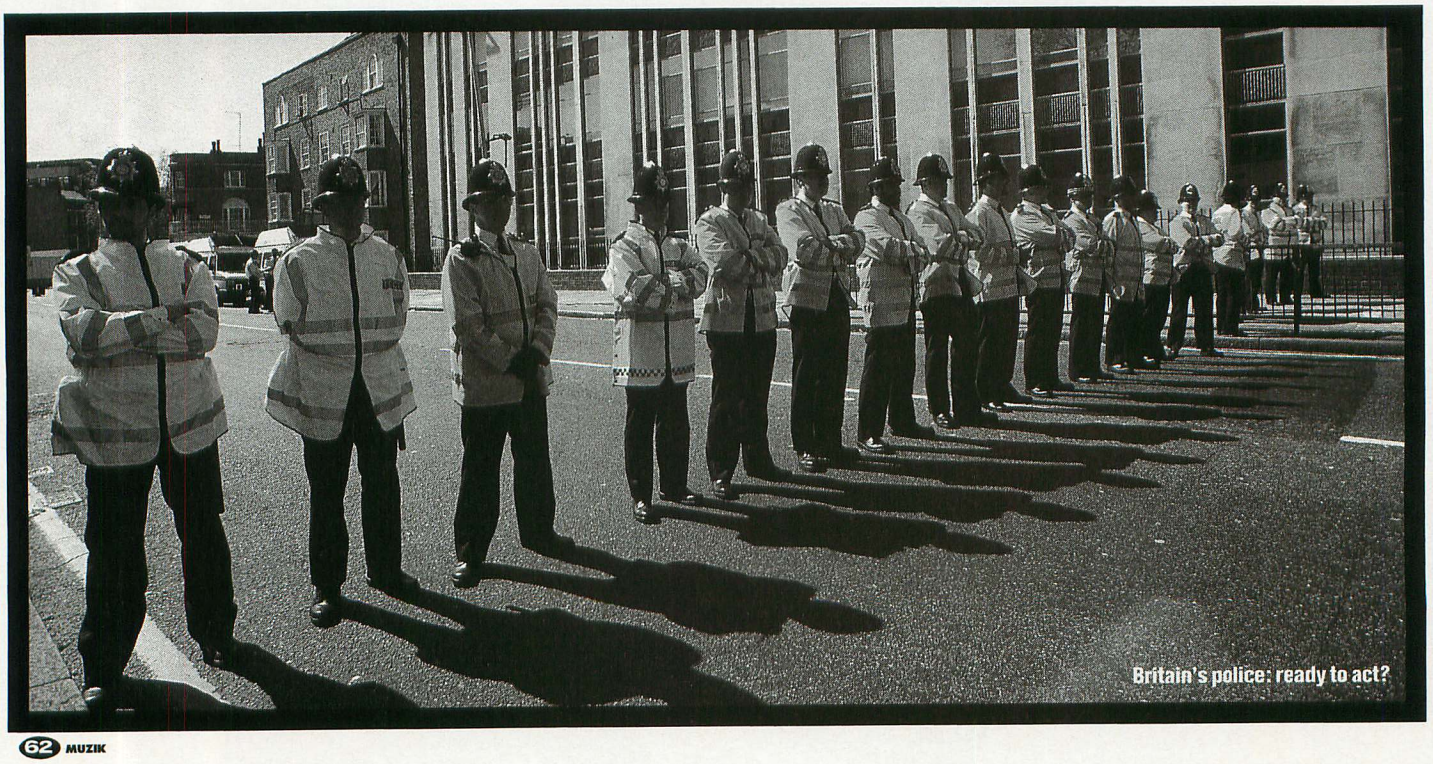
"I know the club community hate the Legg legislation," admits Jauch, "but the Act is aimed only at those clubs where the management is the problem, not the solution. We are keen to see the policy guidelines that are being prepared. We need guidance, as the possibility of closing hundreds of clubs down is a virtually unworkable, off-the-wall idea. Anybody who tried that would instantly be faced with immense practical and legal complications. I can understand that the people who run clubs are concerned, but if they co-operate with us, they have nothing to fear. It is perfectly possible to run a successful, profitable dance club within the framework of the law."

It is, and it has always been, of course. More interesting is what the Act signals to many clubbers of an older generation. That club culture has finally become an abused mass-market commodity, popularised to the point of bastardisation and extinction. That its popularity with the unthinking classes will kill it. You could argue that the underground will always end up as the mainstream and that it's everybody's right to have access to clubs and house music, whether in London or Bognor Regis, but greedy promoters and unscrupulous dealers marketing corrupted wares to ignorant teenagers must accept a huge share of blame for clubland's problems. The present official climate against dance music and its associated problems is due to them.

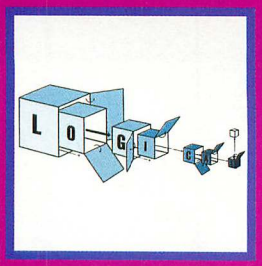
Perhaps many of those who have tragically died in Ecstasy-related incidents should never have been allowed access to drugs in crass, suburban nightclubs in the first place. If you can't understand the music, as many surely couldn't, what's the point in going "clubbing"?

Perhaps that makes me a fascist. Fine.

Perhaps the Ecstasy generation really is dead.



Britain's police: ready to act?



LOGICAL PROGRESSION
THE NEXT LEVEL

THURSDAY 17TH JULY
Main Room
Dan (Intense)
Simon (Intense)
Beau (Intense)
Tayla
Dr.S.Gachet
MC E-Mix

Earth
Paul Thomas (Kiss)
Carl Clarke

THURSDAY 31st JULY
Main Room
LTJ Bukem
Blame
PHD
Dr.S.Gachet
Tayla
Intense (Live)
with X3 artists
X1 Saxophonists
MC's Conrad & DRS

Earth
Talvin Singh (Ninja)
Carl Clarke

THURSDAY 14TH AUGUST
Main Room
LTJ Bukem
Blame
PHD
Tayla
Dream (Intense)
Orbit (Intense)
Beau (Intense)

Earth
Fran
Carl Clarke

THE GALLERY

FRIDAY 11TH JULY
Main Room
Pete Tong
Seb Fontaine
Brandon Block
Steve Lee
Craig Richards

Eclectronica
Dan & Jon Kahuna
Carl Clarke

FRIDAY 18TH JULY
Main Room
Tall Paul
Lisa Loud
Nancy Noise
Steve Lee
Lottie

Eclectronica
Phil & Alex (ffrr)
Pigforce (Live)
Carl Clarke

FRIDAY 25TH JULY
Main Room
Judge Jules
Sister Bliss
Luke Neville
Steve Lee
Luke Pepper

Eclectronica
Sean Rowley
Carl Clarke

FRIDAY 1ST AUGUST
Main Room
Lord G (Def Mix Productions)
Danny Rampling
Tall Paul & Seb Fontaine
(Back2Back)
Steve Lee
Lottie

Eclectronica
Craig (Trax)
Lindy Leyton

Carl Clarke

FRIDAY 8TH AUGUST
Main Room
Tall Paul
Chris & James
Brandon Block
Darren Christian
Steve Lee

Eclectronica
Phil Gifford
Carl Clarke

HEAVENLY JUKEBOX

SATURDAY 12TH JULY
Main Room
Richard Fearless
Kelvin Andrews
Richard Norris
Hard Hands Night Feat.
Pressure Drop
Pete Herbert &
Nick Rapaccioli
(Bush Flange / Atlas)

SATURDAY 19TH JULY
Main Room
Dean Thatcher (The Aloof)
Adam Freeland (Coastal Breaks)
Asian Dub Foundation
Soundsystem
Psychonauts

SATURDAY 26TH JULY
Main Room
Lollipop
John Stapleton (Dope on Plastic)
Freddy Fresh (Harthouse)
Tom Middleton (Global
Communications / Jedi Knights)
(upstairs 3hrs)

SATURDAY 2ND AUGUST
Main Room
Norman Cook
Stretch & Vern
Vegetable Vision
Soundsystem upstairs

SATURDAY 9TH AUGUST
Main Room
Richard Fearless
Justin Robertson & Richard
Hector-Jones
Johnny Moy (Influx Records)
Kris Needs
Sleuth upstairs

turnmills

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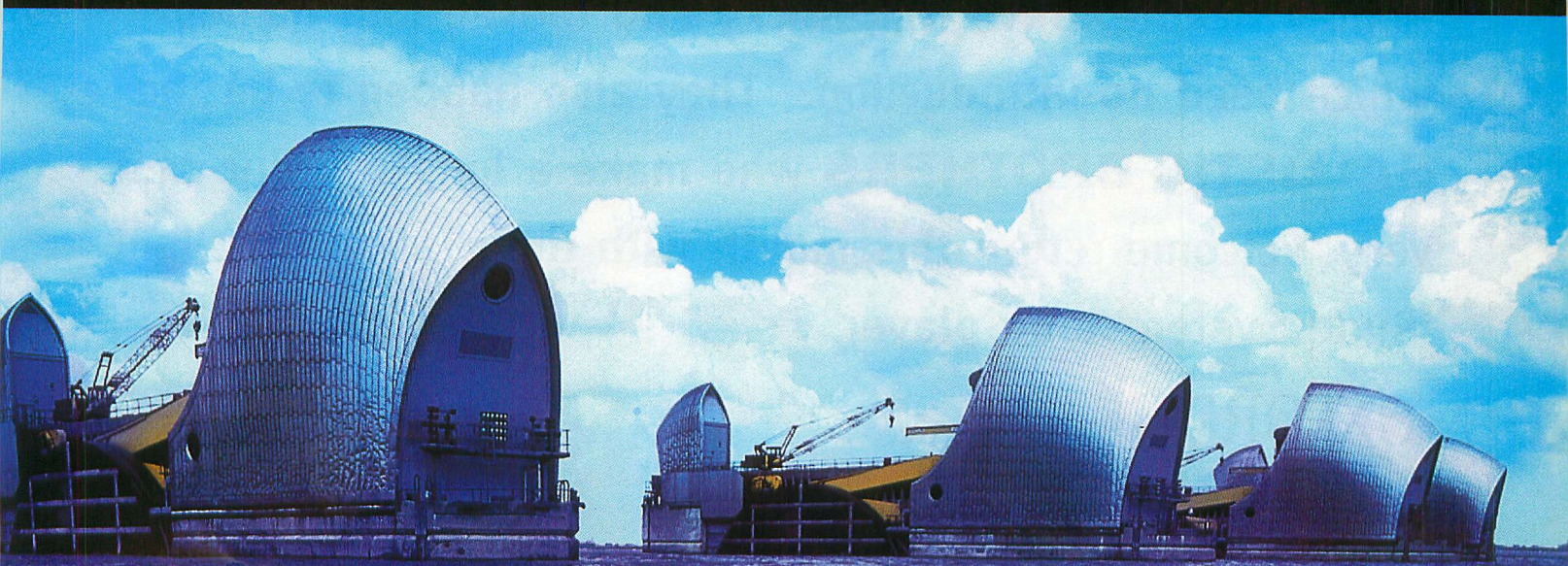
Ballistic Brothers

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



punt rock

Ballistic Brothers

Ashley Beedle, Dave Hill, Rocky and Diesel, four names which need no introduction. They also happen to be the **BALLISTIC BROTHERS** who make a long overdue and very welcome return this month with their rather excellent 'Rude System' long-player. . .

OXFORD'S DREAMING SPIRES GAZE down on another generation of fresh-faced students as the sun beams from between the clouds. A punt serenely glides away from the Magdalen College jetty with the gentle lapping of ripples spiralling through the twinkling waters of Old Father Thames. The occupants, wearing cricket whites, blend perfectly with the gentleman's game snoozily taking place over in the meadow.

Concentrating hard, the man with the pole takes another mighty stab into the water... and propels himself and his craft straight into the bank. It's man overboard as he leaves the punt pole-vault style but thankfully a grassy knoll is on hand to cushion his landing.

The puntsman's name is Diesel. Sitting in his vessel are Ashley Beedle and his young son, Harry. Over in a booze-stacked rowing boat ahead, oarsman Rocky and Dave Hill are laughing hysterically. By the time we return to base it's become more like a scene from "Apocalypse Now" or the crossing to Hades. "We're doing it for the punters!" becomes the afternoon's rallying cry.

On a quiet, hot afternoon in May, Oxford has gone Ballistic.

IT SEEMED LIKE A GOOD IDEA AT THE TIME. SO MANY DANCE ARTISTS GET PORTRAYED IN THE SAME OLD stereotypical situations and poses. So when it was time to talk to the Ballistic Brothers about their new album, first instincts were to avoid the usual hooligans-in-the-pub, last-gang-in-town Laandaan setting. Why not go for the direct opposite of the grimy streets and big city noise? Why not... go boating on the river?

"I don't think we've got any allegiance to any sort of category the press has come up with, trip hop or whatever. I think those guys are wankers. They bring nothing to us unless their names are Squarepusher or Luke Vibert" Ashley Beedle

As English as you like, tradition, with alcoholic opportunities aplenty and a top laugh. They're all essential Ballistic ingredients but in the most unlikeliest of settings. Thing was, we hadn't accounted for the fact that the assembled crew knew bugger all about this boat business. By the time we straggle back to base, Diesel is standing at the wrong end of the punt wielding his pole like a high-wire walker while lensman Vincent powers the craft with a single paddle. Ashley's singing the "Hawaii Five-O" theme and Harry's cackling his head off.

We have traversed the waterways and, after all that, ended up in the pub anyway. But that's the messy aftermath which resulted in me falling asleep on the bus back to Aylesbury, waking up in the bus depot and facing a three-mile walk home with a small interruption from the local constabulary.

Let's take it back to the bank. We convene on a strategically placed blanket, crack open the Czech lagers and say hello to the big tape machine.

"Rocky. I live on Uxbridge Road, Middlesex."

"Ashley Beedle. I live."

"Hello!" (Harry).

"David Hill. Ginger."

"Diesel. W9."

Introductions over, we start by considering the reason for the punting scenario, the cricket outfits and picnic. "We're gonna get some stick when this comes out," Ashley had said earlier. Someone says our punt is a metaphor for firing a torpedo at the dour, unsmiling face of dance music. It was me.

So to the album, "Rude System". After the urban rumble manifesto 18 months ago that became "London Hooligan Soul", this long-player could come as a bit of a shock. With the disparate characters involved you could have expected a welter of nu house, New York boogie, a smattering of drum & bass, a dash of hip hop and some easy skanking tributes. Not so. "Rude System" is a quite astounding work which perfectly captures the passionate love of deep forms of black music that percolates beneath the foursome's collective loincloth.

The new album forages into the future by paying homage to the past, roping together various strains like funk, jazz, jazz funk too, space techno, even the trail-blazing dancefloor explorations by rock groups like The Clash with a defiantly unplugged antidote to the all-prevailing cold electronic bombast of today. Then, fuelled by the spirit of dub, the mixing desk is carved into a technicolour spew-stream of Jamaican-inspired trickery. The hooligans have gone home, skinned a big one and let their love shine into an intricate Pandora's box of musical delights which avoids blandness by virtue of the fact that it is being committed by hooligans.

Barely a house or hip hop groove in sight, it's a veritable Bitches' Brew for the long, hot summer. It's certainly not your normal dance album, even in light of the supposed "ecleticism" that now dumps its own new set of cliches onto impressionable young heads.

First into the fray is Mr Beedle, who, being the articulate orator and narrator he is, does most of the talking as the others interject, colour or guffaw.

Ash: "Is it a dance album? I don't know. I suppose the remixes would be. You can dance to it in a funny way, if you want to. All music is dance music really. This idea that dance music has got to fit into say, 10 genres which have been invented by the press... Nah, this is just a complete album. It's more of a complete album than 'London Hooligan Soul' just because we spent a hell of a lot more time on it. I'm not knocking 'London Hooligan Soul', I still think that's a great album. It came at a time when we needed to say to people, 'This is where it all comes from'. This album... I don't know. I'm not sure where it all comes from because there's no concept to it."

Rocky: "HERCHOW! BROOHAH!"

Bless you, Rocky.

Rocky: "Hay Fever, mate. Sorry about that."

Ash: "The title "Rude System" comes from David's trip to Jamaica. When he went, it was a kind of mental catalyst. It was at that point we decided we had to make something quite mad. Something which had no roots. There's no drum & bass on it. There's no jungle references. There's not really any hip hop references. It's just an album of music. It's our West Coast album. Our Grateful Dead. Hahaha!

"When we first started, we thought 'let's a really good vocal album with all these references like before'. But when we first went in the studio, Dave and Diesel pointed out that that's not what we're about. We're about two turntables and a mixer. Loads of vinyl and a keyboard player. That's the Ballistic Brothers. We're not a live band, we're just this group that comes together once or twice a year, makes an album and that's it. The way the world is structured in terms of fax, modem, computer, digital, this, that and and the other, you don't have to play live any more. I think Future Sound Of London proved that."

What's this about a Clash tribute track?

Ash: "'Rule Of The Bone'. That's Dave's baby."

"It's a cross between The Clash and Modern Romance dubs," says Dave while Ashley comments on the Ze influence (early Eighties NY art-disco operation). Whatever, the track is one of the album's highlights, planting a barrage of disco-dub lunacy over a thumping mattress bassline which is not dissimilar to The Clash's 'Magnificent Seven', a legendary track which was recently touted as a major influence by one Louie Vega in this very organ.

"You've gotta talk about what you love. Phone calls at nine in the morning going, 'You've got to hear this seven I got last night'. There's nothing wrong with talking about things that get you excited"
Dave Hill

There's also a cover version of John Coltrane's "A Love Supreme", funky and spiritual with its sung title hook and flowing guitar noodling, it made me realise, for the first time, that's where the melody of Chic's "I Want Your Love" came from (Behold! I am the trainspotter king! Oh yes I am!).

"There's a Sonic Youth version of it," says Ash. "Basically, if you're gonna tackle

Ballistic Brothers

something like "A Love Supreme" you can't sit there and do John Coltrane."

"There's no half measures," ejaculates Dave.

"Primal Scream did it too," recalls Ash. "That was good. They did it on a Scream tip so this is the Ballistics tip. We got a guy called Tony Whitehead on guitar and I played him the John McLaughlin and Carlos Santana version and said, 'If you can do that...' So we went down the pub and left him in the studio with James our engineer. Two hours later we came back and he'd done it and buggered off! We just sat down and worked out our beats and that was it. It was just totally freeform and that's how I think John would've wanted it. We did a part two which goes all Indian."

So who else is on the album?

Ash: "Uschi [Classen, now embarking on a solo career]. Chris B from Marden Hill, he's a complete nutter. Ex-army boy, loves a drop of the old Riocha and comes in and bangs away on the keyboards. TJ on bass. A cast of literally thousands."

Dave: "What happens on a particular day is very spontaneous. If Ashley's listening to a Jean-Luc Ponty album in the morning it could be 'I've had this blinding string idea' and we'll do that. I might say, 'I've got this to go with that' and Rocky'll go, 'I've been listening to this and that might go'. That's the creative process."

Ash: "A lot of those tracks were done as when they happened in my studio. It's called Rock Steady."

As all and sundry go on about the scene becoming more eclectic it strikes me that the Ballistics have always been wide open.

"We're not eclectic though," protests Ashley. "We're just music heads. There's been a really good chemistry on the album this time around. With Dave and Diesel not being strong musicians, they're having to rely on what they've got on vinyl. Me and Rocky aren't strong musicians either but we can articulate it better, taking their ideas and, along with the musicians, making it into a whole. That's worked really well."

Dave: "All the roles are falling into place."

Ashley: "Yeah, we've got our roles now. There's a cheese one and a ham one..."

All: "HOOHOOOHEE!"

THE QUARTET ARE ALSO DOUBLE BUSY WITH THEIR numerous other projects. Rocky and Diesel DJing, recording together and solo and forming X-Press 2 with Ash, who himself runs the III Sun label, has sundry recording aliases and a welter of remix work between DJ spots. Meanwhile, Dave is finding Nuphonic hotter with every release and spinning all over the place. It's almost like the Ballistics provides the fun break, their very own social club.

"It is like a little club," agrees Ash. "And it is fun."

BALLISTIC LANDMARKS

1. While spinning at Boy's Own parties in 1990, Rocky and Diesel meet a young upstart called Ashley Beedle. They hang out at the pre-Full Circle Queens club. Lifelong friendships formed.
2. In 1991 Ashley teams up with a young Belfast DJ called David Holmes and forms the Disco Evangelists. Their first record, "De Niro" causes an enormous commotion.
3. In 1993 Rocky and Diesel gain a reputation for their commitment to real house music and consequently hit the DJ big league.
4. X-Press 2 (Ashley, Rocky and Diesel) come together and unwittingly become revered among the New York DJ elite for party-rocking anthems like "Muzik X-Press" and "Say What". "Say What" crashes into the Top 30 in 1993.
5. Ashley, Rocky, Diesel and Dave convene in a London studio and, merely intent on establishing an outlet for their instrumental hip hop tendencies, start the Ballistic Brothers with keyboardist Uschi Classen.
6. "London Hooligan Soul", the first complete Ballistics album, is released in 1995. The "Peckings" single affirms the group's rude system roots.
7. Ashley's remixing and recording career takes an upswing as aliases like Delta House Of Funk start making waves. He starts a record label called III Sun in 1996.
8. Dave Hill starts Nuphonic Records in 1996 almost like a reaction against the rampant cheese and oberbanging infesting clubland. He's not alone and soon the Brit house, nu house or whatever you fancy calling it, eruption is upon us.
9. "Blacker" is Ashley's succinct suggestion when asked for a BB milestone. Also Dave's Jamaican trip where he got to hang out with Chris Peckings and the Treasure Island crew. "That was a big Ballistic moment for me," he says.
10. In 1997 Ashley's son Harry gets sent home from school because of the gun on his Ballistics T-shirt. "Harry was a great moment for me," says Ash. And who are we to argue?

THE BALLISTIC BROTHERS
Rude System
Soundboy

THE metropolis-lovin' brothers follow up 95's debut "London Hooligan Soul", with more jazz-lite funk and cool hip hop beats, this time on their own recently established label. What's more, second time around, Ashley Beedle, Rocky, Diesel and Dave Hill have left Portobello Road behind for a full-on intergalactic soundclash experience.

With its double bass, percussive tinklings and sombre widescreen atmospherics, the album's first single "Tuning Up" epitomises the Ballistics' Luc Besson-esque Fifth Element vibe. Spacey atmospherics, slices of easy listening, funky Kung Fu grooves, laid-back beats and the odd clash of wah-wah guitars with minimal distorted vocals are splattered throughout the grooves. On the soaring, big beat "Streets Are Real", they hit the kind of album high point which should fair well among the deck terrorists of the current climate.

And with house numbers like the foreboding "Future James" and John Coltrane's classic "Love Supreme" given a facelift, the Ballistics should wiggle their way once more onto Junior Vasquez's decks. One for the open minded connoisseur. **8**

Jessica Stein

So what's it like in the studio. Riotous?

"Righteous!" laughs Ash. "It's fun but it can get a bit claustrophobic really because everyone's trying to throw in their ideas at once but I don't think we can work any other way. We have our little niggly arguments but you get that whenever a bunch of people try to make music together. The thing is, it got done and it got done nicely. I'm dead chuffed with the album."

Dave: "It's very funk and soul oriented."

Ash: "There's also a rock vibe to it which we wanted to be there. Attitude-wise, it's quite a bit harder than 'London Hooligan Soul'."

Dave: "There's a year and a half between the two albums, in that time, we've all been buying more records and checking new things."

Ash: "There's more reference points on the new album. We got to love more things. For instance, me and Diesel freaking off every Wu-Tang record that came out. Dave coming back from Jamaica with a load of reggae 45s. That influenced our vibe in making the album. There's a definite reggae attitude, it's total roughness. There was a lot of shit we were pulling out of the air when we were making the album. There's all kind of up-yer-arse shit in there."

Dave: "No other place for it!"

Ash: "There was a lot of stuff that was lifted because it was just there to be taken. Because we're really turntable-based, we'd be listening to stuff and go, 'Like that... sample the fucker!' I don't think we've got any allegiance to any sort of category the press has come up with. They might decide that they wanna stick us into trip hop. I think those guys are wankers. What they bring to us is nothing unless your name's Squarepusher or Luke Vibert. Where we're coming from is black music. Black music is the root and that's that. We'll lay all the other influences on top of that. That is the basis of all dance music. What I'm saying is you've got to have that understanding, that education, in the first place. Fuck it, I love being a trainspotter."

Dave: "You've gotta talk about what you love. Phone calls at nine in the morning going, 'You've got to hear this seven I got last night'. There's nothing wrong with talking about things that get you excited."

So what about this photo shoot? It's a laugh but earlier you said you'd probably get some stick.

Diesel: "In my opinion, too many people take music, themselves and everything that they do far too seriously."

Dave: "A lot of the classics must have been a bit of a laugh though. I'm sure a lot of those Jimmy Castor records were great fun. If you make a tune called 'Bertha Butt Boogie' or 'Hey Leroy', or call yourself Funkadelic, you've gotta be having a laugh."

WHEREAS THE NEW ALBUM IS ESSENTIALLY home listening, the dance tackle comes out in the remixes. Two Lone Swordsman worked deep house magic on "Tuning Up", Masters At Work are set to do "Silent Running" and the in-house X-Press 2 have bounced all over the new "Blacker".

Ash: "That's what it's gonna be, people we like doing tracks for us for bugger all! Swapsies. That's what the Ballistics are about. Almost like a little community of people that appreciate each other. We had David Byrne ring us up asking to get the Ballistics to go live with him on tour. We can't, but he wants to collaborate. To us that's a dream come true because we've always spunked over Talking Heads. We'd love to do something with David Byrne."

Evening approaches. Talk turns to X-Press 2's recently terminated residency at Cream.

"No regrets," offers Ash. "They won't say goodbye to us and we won't say goodbye to them. It was a good idea and hats off to them for taking the chance but in the end it didn't work."

Rocky: "The people who go there want banging music. It's all very well saying educate them and get back to basics but Cream had already established its crowd and we were being a bit romantic about it. The idea was we'd be the residents in the main room and maybe try and educate as well as entertain but after a few weeks we realised that serious house heads aren't necessarily going to come along. You can't blame them. The average age there is about 20 years old. When you're young you do pills. We did pills with acid house. They're doing pills with Euro trance. They come from these little towns and they just want what they've heard on Radio One!"

Ash: "We thought we were Larry Levan's second coming!"

Rocky: "Then someone said to me, 'This is not New York, this is Liverpool', but in the nicest possible way, of course."

By now the sun is going down so it's time to head back for another uproarious spot of Diesel pole power. We retire to a nearby pub and talk for another three hours. And the conversation is all about music, funnily enough.

The Ballistic Brothers' 'Rude System' is released July 14th on Soundboy

IT'S BEST TO BE A BALLISTIC BECAUSE...

Ash: "The nice thing about it is, first and foremost we are good friends outside of the music thing. If that got between us and the music I think I'd knock music out the window. If I was asked what was my favourite project was out of everything I've done, I'd have to say the Ballistic Brothers because they're my mates. We always have a laugh. What was best about recording the album was down the Lord Palmerston at lunchtime!"

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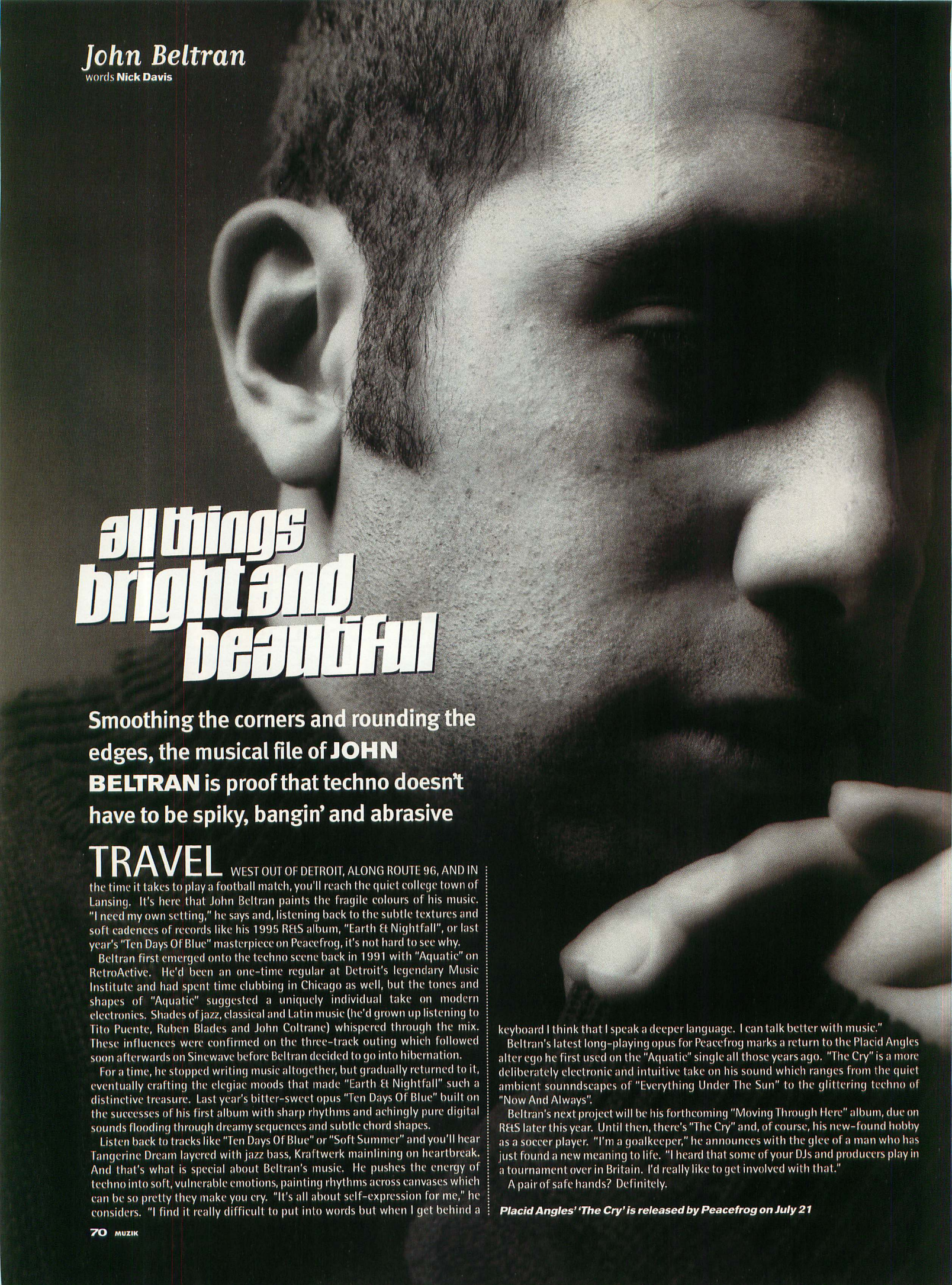
John Beltran

words **Nick Davis**



all things bright and beautiful

Smoothing the corners and rounding the edges, the musical file of JOHN BELTRAN is proof that techno doesn't have to be spiky, bangin' and abrasive

TRAVEL WEST OUT OF DETROIT, ALONG ROUTE 96, AND IN the time it takes to play a football match, you'll reach the quiet college town of Lansing. It's here that John Beltran paints the fragile colours of his music. "I need my own setting," he says and, listening back to the subtle textures and soft cadences of records like his 1995 R&S album, "Earth & Nightfall", or last year's "Ten Days Of Blue" masterpiece on Peacefrog, it's not hard to see why.

Beltran first emerged onto the techno scene back in 1991 with "Aquatic" on RetroActive. He'd been an one-time regular at Detroit's legendary Music Institute and had spent time clubbing in Chicago as well, but the tones and shapes of "Aquatic" suggested a uniquely individual take on modern electronics. Shades of jazz, classical and Latin music (he'd grown up listening to Tito Puente, Ruben Blades and John Coltrane) whispered through the mix. These influences were confirmed on the three-track outing which followed soon afterwards on Sinewave before Beltran decided to go into hibernation.

For a time, he stopped writing music altogether, but gradually returned to it, eventually crafting the elegiac moods that made "Earth & Nightfall" such a distinctive treasure. Last year's bitter-sweet opus "Ten Days Of Blue" built on the successes of his first album with sharp rhythms and achingly pure digital sounds flooding through dreamy sequences and subtle chord shapes.

Listen back to tracks like "Ten Days Of Blue" or "Soft Summer" and you'll hear Tangerine Dream layered with jazz bass, Kraftwerk mainlining on heartbreak. And that's what is special about Beltran's music. He pushes the energy of techno into soft, vulnerable emotions, painting rhythms across canvases which can be so pretty they make you cry. "It's all about self-expression for me," he considers. "I find it really difficult to put into words but when I get behind a keyboard I think that I speak a deeper language. I can talk better with music."

Beltran's latest long-playing opus for Peacefrog marks a return to the Placid Angles alter ego he first used on the "Aquatic" single all those years ago. "The Cry" is a more deliberately electronic and intuitive take on his sound which ranges from the quiet ambient sounndscapes of "Everything Under The Sun" to the glittering techno of "Now And Always".

Beltran's next project will be his forthcoming "Moving Through Here" album, due on R&S later this year. Until then, there's "The Cry" and, of course, his new-found hobby as a soccer player. "I'm a goalkeeper," he announces with the glee of a man who has just found a new meaning to life. "I heard that some of your DJs and producers play in a tournament over in Britain. I'd really like to get involved with that."

A pair of safe hands? Definitely.

Placid Angles' 'The Cry' is released by Peacefrog on July 21

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18TH THE ESCAPE BRIGHTON
19TH FINALE NIGHT MONTREUX JAZZ FESTIVAL SWITZERLAND
25TH KORONA CLUB (BPM) KECEL HUNGARY
26TH CLUB U.F.O SALISBURY (TBC)
28TH BCM CLUB MAJORCA

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9TH DANCE VALLEY AMSTERDAM
15TH SIR HENRYS CORK
16TH SHINE QUEENS UNIVERSITY BELFAST
23RD BURST INC DETROIT
24TH CLUB INDUSTRY TORONTO
26TH HEAVENLY DENVER (TBC)
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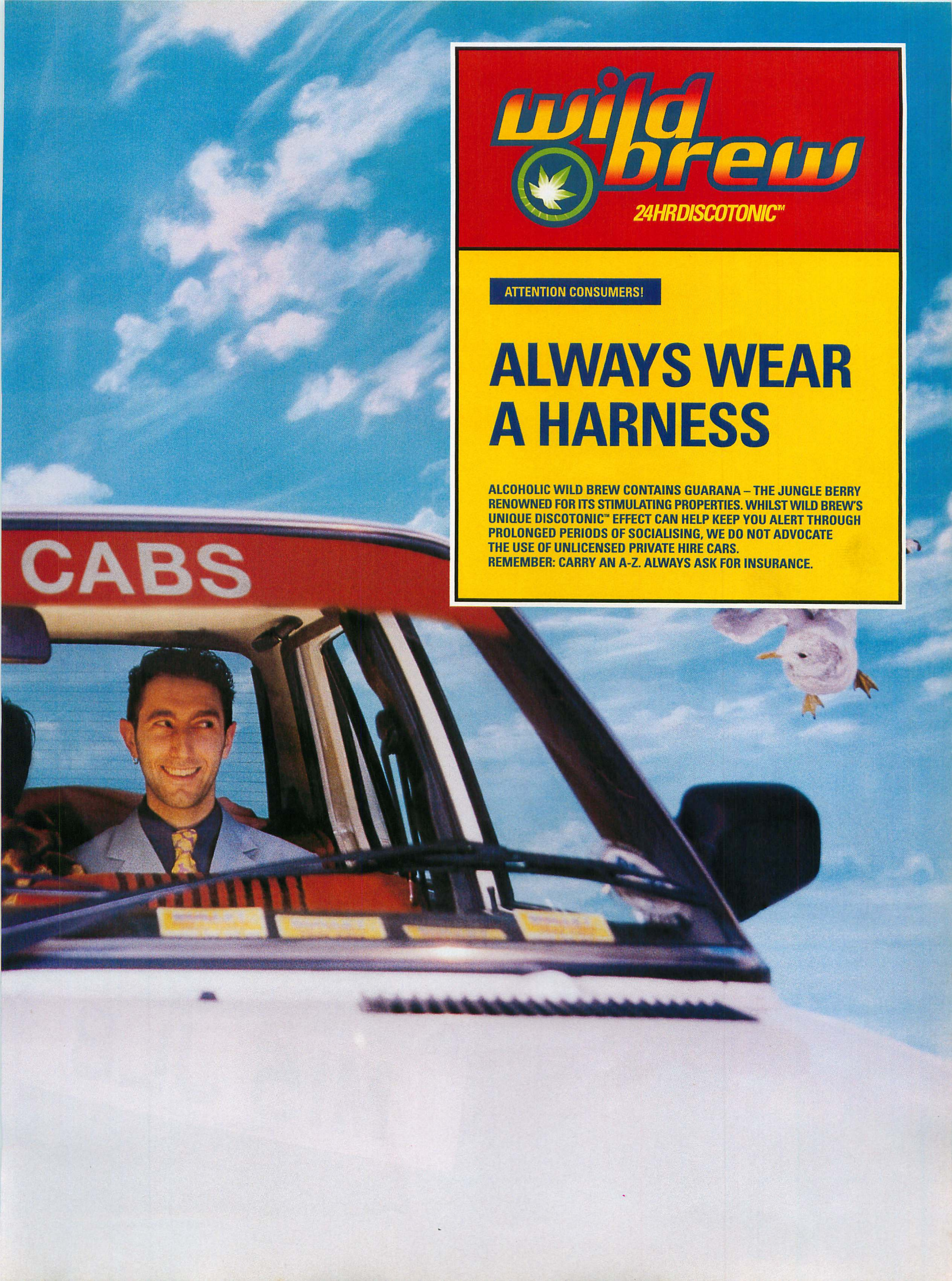
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The new generation is ready. We bring you the four rising stars of drum & bass

Four in the jungle

Jungle: The Next Generation

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

Source Direct

Jungle: The Next Generation

SOURCE DIRECT

GOLDIE CALLS THEM "THE AMOEBAS". TWO ORGANISMS, INEXTRICABLY LINKED, feeding off the one another to create a single mass of sound. But just who are Source Direct? The two figures behind such menacingly dark opuses as "Black Rose" and "Call & Response" are certainly not averse to making the odd bold claim about themselves.

"We don't imitate anyone, we create an original sound," state the duo, otherwise known as Jim and Phil. "When the first jungle tracks were released by people such as Goldie, we were both like, 'Yeah, this fusion of sounds is for us'. But after that there were no new tunes coming along to back those first releases up. That's why we had to step in and do it."

But with tracks on Metalheadz and their own eponymous label, a five-album deal with Virgin drum & bass offshoot, Science, and two ultra-slick matching BMWs to go, Source Direct have more occasion than most to make some noise.

Preferring discographies to biographies, don't expect them to drop their Source Direct persona for a personal insight into Jim and Phil. So let's get those background facts out of the way. Hailing from Hertfordshire, Source Direct are bred from the same culture of fractious suburban backlash as fellow Science labelmate, Photek.

Meeting by chance on a school trip ("We were both as mad as each other"), it wasn't long before Jim's hip hop roots and Phil's breakbeat/rave backdrop converged to produce the sonic configuration of decoded basslines and sharp beats which is Source Direct, or their other alter egos, Sounds Of Life and Hokusai.

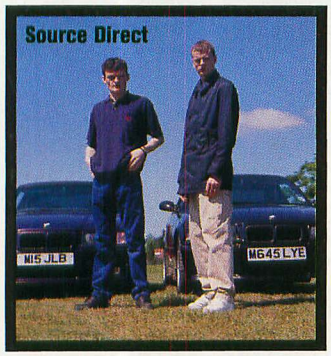
In their teens, Jim and Phil were already putting on their own raves. Called Epitany, its hybrid make-up of epitome and epiphany was a more than apt description. A ramshackle underground set-up, it was an affair which neatly summed up the vibe which initially nurtured the Source Direct phenomenon.

"It was fucking ridiculous," recalls Jim. "Far too loud for a residential area, with five or six strobes going off, beer, fire explosions from uncontrolled pyrotechnics, people far too high on drugs..."

It's this collective blackout into an extreme hyper-reality which Source Direct are constantly striving to recreate. As Jim explains, they are both simply on a "mission of life" and will surface when the time is ready. Operating from a home studio bulging with cutting-edge technology, Phil and Jim are developing a sound which easily defies categorisation. It's the sound of a dysfunctional future which is littered with dead cities, nuclear landscapes and raving hardcore chaos.

"At the moment, all that's coming out of the music is the pure desperation and aggression," admits Jim. "It's that old hardcore vibe. It's an old school sound and yet it's fresh and intense. A few years back, hardcore was the vibe of the whole nation and we want it to be like that again. I really like to see people getting off their heads and losing it, but there's just not much of that around at the moment. We want to be right at the very forefront of the next generation of madness."

You have been warned!



'Call & Response' is out now on Science, with an album due later this summer

DJ DIE & DJ SUV

DJ DIE AND DJ SUV ARE THE SECOND WAVE OF BRISTOL'S FULL CYCLE DRUM & bass bandits. Like their forebears, Roni Size and DJ Krust, Die and Suv's output is stamped with tough intensity and an instinctive approach to the relationship between beats and bass. Just listen to their "War And Peace" collaboration (from V Recordings' "V Classics" album), where reductive beats and ultra-charged bass revolve around an axis which is channelled straight into your belly.

Operating as members of the Full Cycle massive, Die and Suv's fingerprints are all over "V Classics", as well as Roni Size's "Reprazent" album for Talkin' Loud, where they helped out on tracks like "Share The Fall". Meanwhile, Die is also rinsing out a tide of remixes alongside his own material, like the deconstructed beats of "Achilles Heel".

In many ways though, it's hard to extract their individual output from the Full Cycle spherical whole. One of the first things Die and Suv are quick to point out is that they are both integral parts of a single unit.

Die: "I'm just a part which makes the machine work. If you want to call me anything, then I'm the effects and scratches man."

Suv: "I'll create a sound and give it to Roni, who'll twist it up... Or sometimes it'll happen the other way round. I couldn't really say what it is exactly that makes it work though."

Expand the circle's perimeters, however, and you soon discover that the deadly duo are also part of the long-standing Bristol music scene which emerged with sound systems like Massive Attack's Wild Bunch and still rumbles on today. In fact, Die and Suv both spent a lot of time perfecting their production skills in Smith & Mighty's studio space.

Alongside Krust, a 17-year-old Suv was also a member of Fresh Four, who landed a national chart hit and a "Top Of The Pops" PA with their single, "Wishing On A Star". Suv, however, remains off-hand about his previous fame.

"We learnt that big companies were only into the money while we were into the music. Ever since then, I'd rather just do my own thing."

Around the same time, Die had just hooked up with Jody of Way Out West fame (perhaps they came together through their shared experience of hippy commune childhoods) to produce "a few dodgy rave tunes" under the moniker of Sub Love.

Although Die and Suv both have backgrounds immersed in hip hop culture, it was at these "dodgy" raves that, alongside Size and Krust, they began to find their true sonic identity. Jumping in cars every weekend, their journeys would inevitably take them to Exodus, Circus Warp and Spiral Tribe's free parties, where they were more than primed to absorb the new sounds which were emerging as breakbeat began to adopt reggae influences.

Now operating at the vortex of a sonic melting pot which encompasses several decades of musical styles, it's simply impossible to narrow Die and Suv's passage through drum & bass down to one single route.

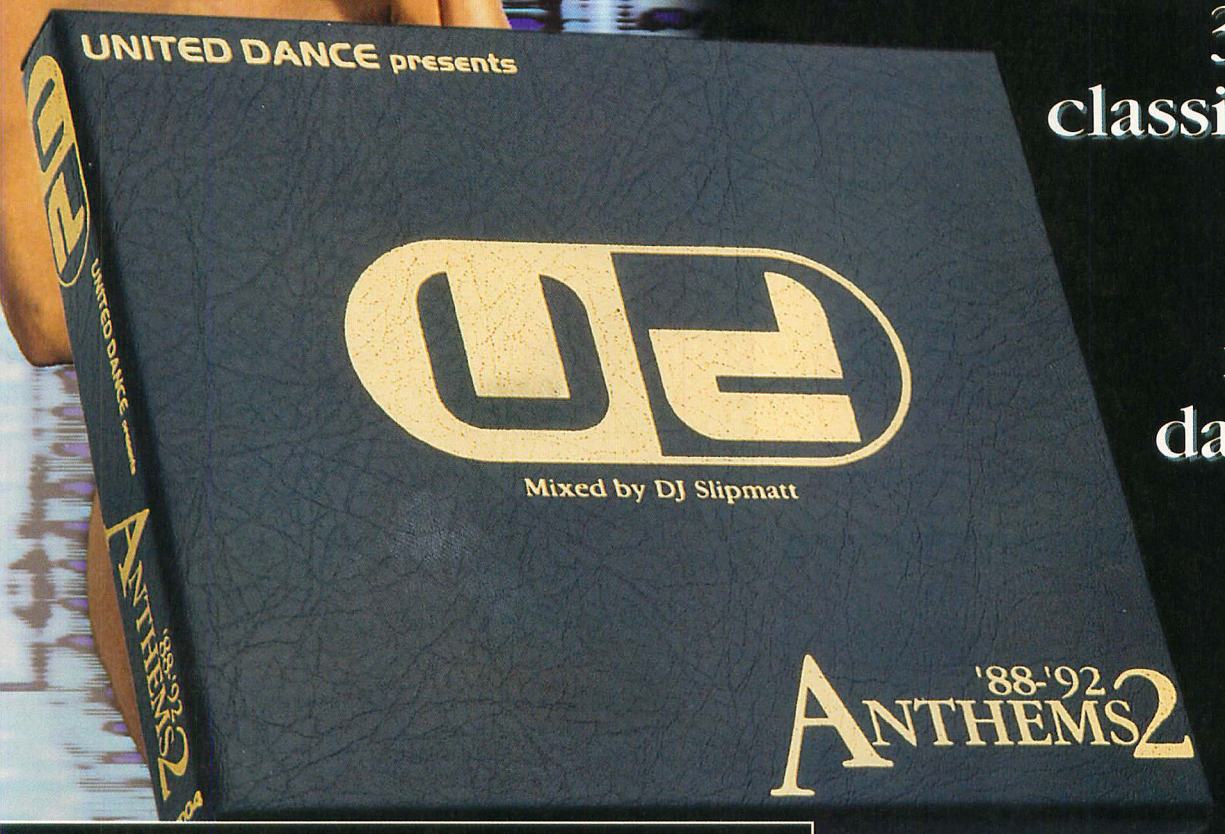
"I could tell you loads of things you could write down," offers Suv. "My Dad's West Indian and my Mum's white. I was into disco and reggae, Bob Marley and David Bowie and the Mods. You could write a list that goes on forever."

And so the beat goes on and on... ➦

DJ Die & DJ Suv

UNITED DANCE presents

'88-'92 ANTHEMS 2



36 All time classic anthems that have greatly influenced dance music culture as we know it today.

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2:	Baby Let Me Love You Tonite - Kariya	20:	LFO - LFO
3:	Sueno Latino - Sueno Latino	21:	Give Me The Energy - Pink Noise
4:	Break 4 Love - Raze	22:	Pure - GTO
5:	Rescue Me - Debbie Malone	23:	Kaos - Doctor Baker
6:	Come Get My Lovin - Dionne	24:	Sound Clash - Kick Squad
7:	I Can Dance - Fast Eddie	25:	Go - Moby
8:	Acid Thunder - Fast Eddie	26:	Cubes - Modular Expansion
9:	Monkey Say Monkey Do - Westbam	27:	Just Let Go - Petra & Co.
10:	Airport 89 - Wood Allen -	28:	Stratosphere - Trigger
11:	The Phantom - Renegade Soundwave	29:	Quadrophonia - Quadrophonia
12:	Humanoid - Stakker	30:	Take It Easy Remix - Cedric Winkleburger & the Yellow Blueberrys
13:	Bring Forth The Guillotine - Silver Bullet	31:	Bombscare - 2 Bad Mice
14:	A20 To Get In - Shut Up & Dance	32:	DJ's Untie - Seduction & Fantasy
15:	Total Confusion - A Homeboy A Hippie & A Funky Dread	33:	Compounded / Edge 1 - Edge
16:	Mr Kirk's Nightmare - 4 Hero	34:	Hurt You So - Johnny L
17:	One Tribe feat. Gem - What Have You Done	35:	Hypnosis - Psychotropic
18:	Papua New Guinea - Future Sound Of London	36:	Panic - Rabbit City

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Jungle: The Next Generation

DJ SWIFT

ASK ANY OJ ("ORIGINAL JUNGLIST", NOT SIMPSON) WHAT KEPT DRUM & BASS culture alive before the age of media enlightenment and you can bet that Kool FM, the renegade pirate station, would be near the top of their list.

Fugitive and fiercely passionate, the distorted sonics booming across London's airwaves kept the jungle heart beating. And you can be equally confident that DJ Swift's name would come up too. Holding forth from studios in disused flats all over London since 1992, you can still tune into Swift, rolling out fresh cuts from V and Ram as he continues to mine the underground vibe. His track, "Dream", is definitely one of the stand-out numbers on Kool FM's long-overdue album, "The Fever".

"A lot of people are only exposed to one style, but on Kool FM you can hear a bit of everything. From jump up to dark, I've got it all covered. It all begins with the underground. Kool FM helped this whole thing by giving it a focus and getting it noticed, and that's when the majors got involved," considers Swift.

Making his name as a pirate DJ, Swift is now projecting drum & bass out of the cities to all corners of the land and beyond. A favourite on the South Coast circuit (which takes in the thriving scenes in Maidstone and Hastings and Clapton piers), Swift is a part of the old school's expansion from their London locale to Euro central ("They must put E's in the drinks, it's mental out there"). Like DJ Ron, he's also emerged from behind the decks and headed into the studio.

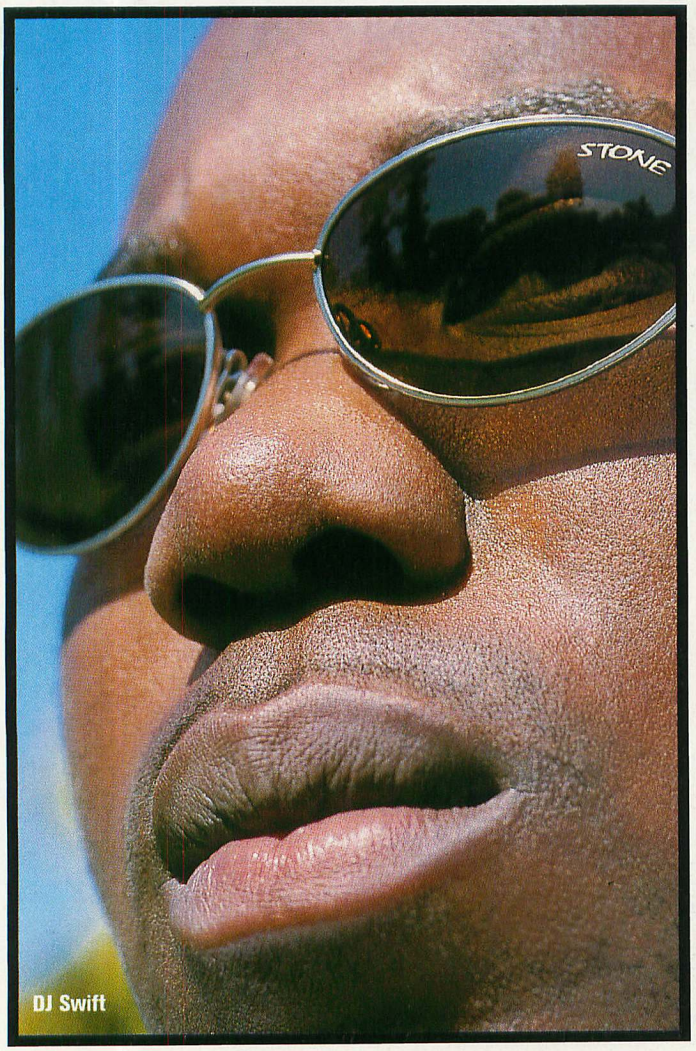
Hooking up with Essex imprint Suburban Base in 1996, Swift also records for DJ Hype's True Playaz label. The furious yet funky, melodic yet tearin' legacy which emerged out of his hazy rave days remains intact on his vinyl output today. You can hear it on "Analogue"/"Behold", where pneumatic beats and gothic atmospherics are interrupted with boombastic rolling basslines which head straight for the centre of the dancefloor.

One of several junglists scooped up by the majors in their massive drum & bass swoop, Swift has a deal with RCA where he records as The Crusp. Although, as with most artists signed to majors, he runs his own label, Load, on the side. With Europe at his feet and the majors at his side, Swift's response is simple but effective.

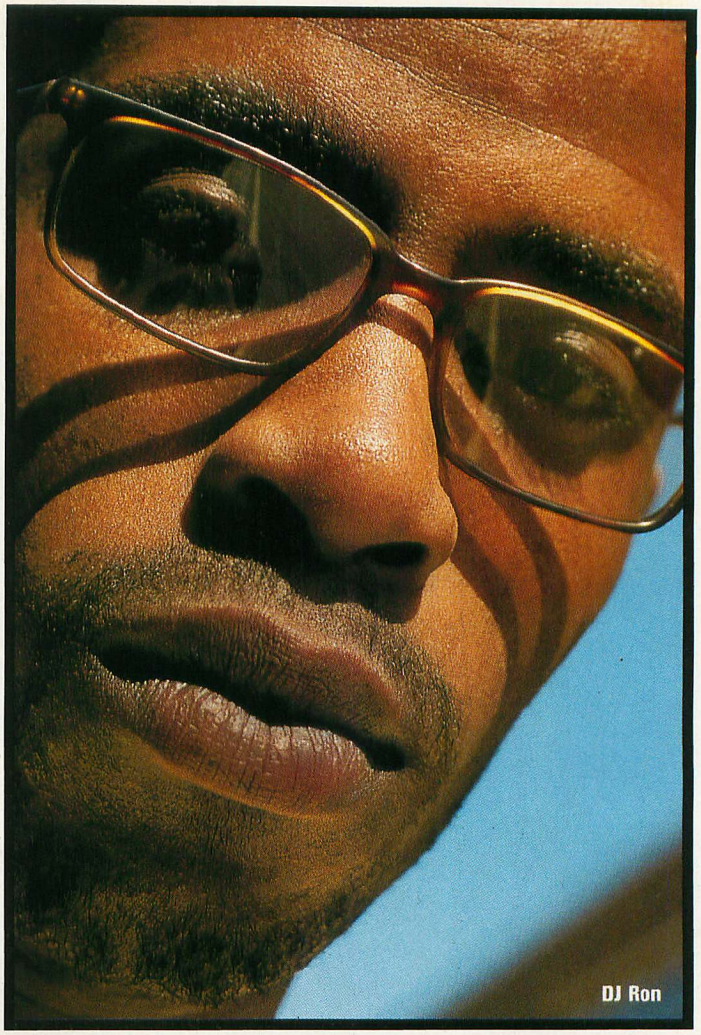
"I like my music dark and rolling," he insists.

And who are we to argue with that?

'Analogue/Behold' is out now on Suburban Base as is Kool FM Presents 'The Fever'



DJ Swift


DJ Ron

DJ RON

DJ RON IS THE FIRST TO ADMIT THAT HE'S SOMETHING OF A HUSTLER. A HACKNEY face from the east London massive (which also includes Kenny Ken, Brockie, Det, GQ and Five-0), he hustled his first Canning Town acid house rave. He hustled his way into the house-based TNT sound system, where he would spin alongside the likes of DJ Hype. Then he hustled his own label, London Something, virtually out of thin air, although he was working for another one at the time.

One thing Ron didn't hustle, however, is his current seven-album deal with RCA. Which means that, after over a decade behind the decks of jungle's landmark clubs, 1997 finds Ron compressing his rave-thru-to-drum & bass education onto vinyl, the results of which he describes as "hard but musical".

A mascot for seminal jungle club, Roast, where he first played on Christmas Eve in 1991 (yet another hustle, after the DJ who was originally booked failed to show) and has been a resident ever since. It was here that Ron became one of the first to realise the cataclysmic impact of jungle.

"When Roast moved to Linford Studios, I can remember thinking, 'If it carries on like this, it's eventually going to blow up'," he states. "The night got a lot of bad press through associations with stabbings which took place when the action from the road crossed into the raves. But Roast has survived through thick and thin purely because of its party vibe."

Presiding over the revolutionary sonic shifts which took place between 1992 and 1993, as speedy hardcore gave way to the accelerated breaks and time-stretched bass, Ron was also the first to play the now legendary "It's Just For You, London" by Body Snatch. A primal jungle/ragga anthem, it set the prototype for what was briefly known as "intelligent" drum & bass and became one of the tunes which now epitomises those heady early days.

These days, DJ Ron belongs to a whole wave of old school DJs who've embarked on production work. And it's here that the true circumference of Ron's sonic compass is now emerging. If you're looking for some easy reference points, Ron mentions Quincy Jones, the Wu-Tang, D'Angelo and even Jamiroquai as artists who all "use unorthodox methods".

"I've always said that, at the end of the day, the rave scene is its own thing," reckons Ron. "When I look at people like Fabio, they started out playing acid and proper house, then they moved with the scene into hardcore and so on. Just like an unwritten book."

Welcome to the next chapter.

DJ Ron is resident at Roast. A mini-album of his work is due later this summer on RCA

DerrickMayTheMaydayMix

			Départs	Arrivées
001	Maydays Intro (A Mayday Mix Thang)	Derrick May. Tyree Cooper	d 0000	a 0123
002	The Message Is Love	Fruit Loops	d 0123	a 0342
003	Dance	Earth People	d 0342	a 0525
004	Make Up Your Mind	Groove Essentials	d 0525	a 0849
005	French Kiss	Lil Louis	d 0849	a 1118
006	Lonely Disco Dancer	House Proud People	d 1118	a 1442
007	You Are My Heaven	Scuba	d 1442	a 1804
008	Soundz In My Head	DJ Sneak	d 1804	a 1903
009	Prelude	New Soul Fusion	d 1903	a 1946
010	A Little Suntin Suntin	Paul Johnson	d 1946	a 2036
011	Time Out For Love (Ebola Mix)	House Of Jazz Feat. Ladina Whitfield	d 2036	a 2352
012	The Preacher Man	Green Velvet	d 2352	a 2534
013	Cosmic Coast	Gene Farris	d 2534	a 2649
014	Tribal Life	Hayden Andre Project	d 2649	a 2802
015	What Has Been Joined By G.O.D	Kramer Dashwood	d 2802	a 2950
016	Alarm	Jeff Mills	d 2950	a 3120
017	Spank Spank	Phuture	d 3120	a 3526
018	1999	DJ Milton	d 3526	a 3649
019	Good Girls	Designer Music	d 3649	a 3741
020	Club MCM (K.A. Happy Mix)	Club MCM	d 3741	a 4005
021	Masterplan	Jeff Mills	d 4005	a 4301
022	Serial Operations	Foundation Sound Works	d 4301	a 4556
023	The Dancer	The Purpose Maker	d 4556	a 4713
024	Mindless Funk	Freaks	d 4713	a 5134
025	Fructose	Styles Of The Abstract	d 5134	a 5252
026	Convextion	Convextion	d 5252	a 5529
027	Relish	Substance	d 5529	a 5625
028	Get Down Get Horny	Basement Jaxx	d 5625	a 5924
029	Shimmer	Aubrey	d 5924	a 6129
030	Nite Drive	Jibaros	d 6129	a 6307
031	Eu Nao	Basement Jaxx	d 6307	a 6629
032	Meditive Fusion (Kenny Larkin Mix)	Silent Phase	d 6629	a 6919

Départs **28 07 97**

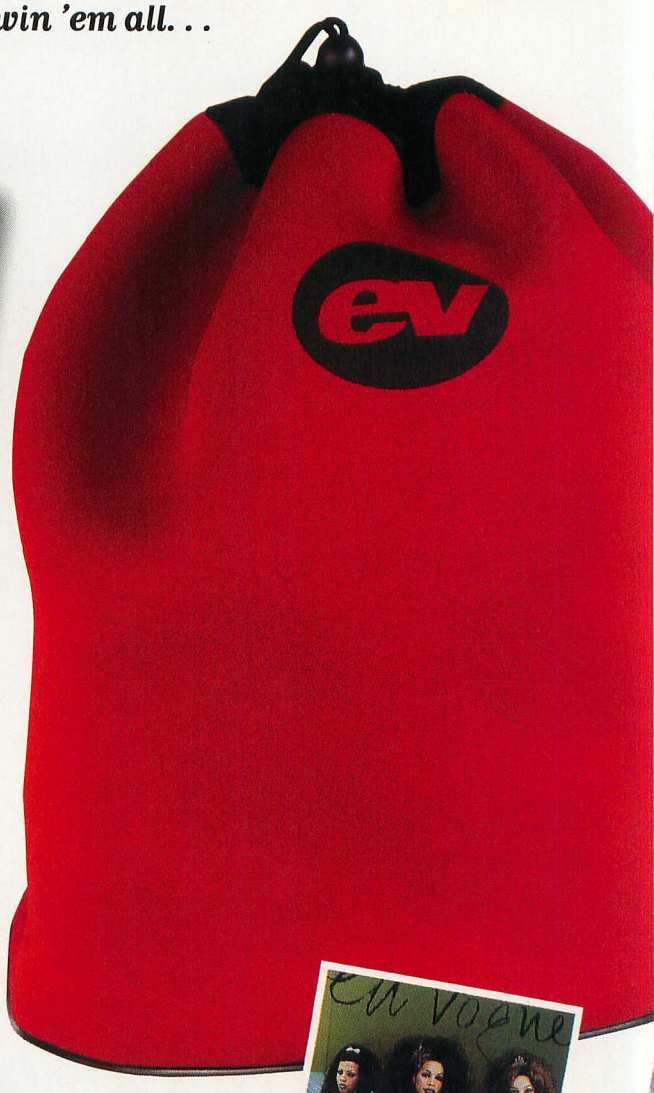
OPEN

blaggers

Ducking for cover from yet another pissy downpour, which is making this summer our most miserable to date and since we are spending the hols with Aunt Agatha in Snoremouth, we stumbled upon these rather tasty items. Sadly, none of them were any sort of drench-prevention clothing. Oh well, can't win 'em all. . .

Stone Island CD-ROM

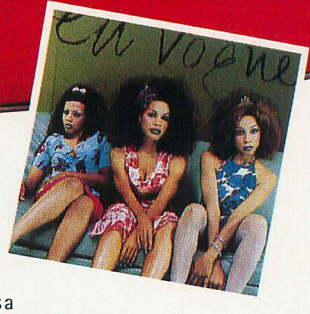
Wanna check out all the latest Stone Island gear without leaving the comfort of your armchair? The top designer label have made it possible with the release of the first ever interactive fashion CD-ROM. You can use it at your nearest Stone Island stockist to scan and interact with the collection. Jackets can be inflated, reversed and even inspected close-up.
Call 0171-935-3556 for more information.



Red Goose

Ultimate festival footwear

If, like us, you're starting to get a little tired of trashing your trainers every time you hit the festival circuit, then Red Goose's boots are the ones for you. For loads of technical reasons which are far too uninteresting to follow, they're comfortable, beer-resistant and unsmelly even when you wear them without socks. Oh, and they're totally waterproof too. We tested them out at Glastonbury this year and they sailed through the weekend of mud, muck and mayhem.
For more information, call Red Goose on 0118-984-1999.



En Vogue Grab-Bag

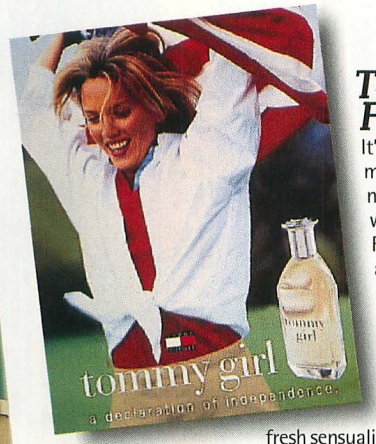
From the same great minds at east west who gave us the Lil' Kim clothes-off pen, here's a promotional gimmick which is a little more practical, less insulting to the artists and really altogether rather neat. It's an En Vogue neoprene bag, which means it's made out of the same stuff as wet-suits and looks rather swish in all those wine bars where you'll be tinkling your Chardonnay glasses while dancing to their excellent new album.

Flyer of the Month

Not content with having one of the best cafe/bar/record shops in London, if not the UK, those adventurous types at Camden's Vinyl Addiction trumped everyone this month with this invitation for their first birthday party. It's a genuine, one-sided seven-inch single. Stick it on your turntable and you get a mad track loaded up on dark breakbeats, with a vocoder voice giving you the line-up, details and even address of the party. Expect to hear it in a big beat set near you soon.

Lil' Kim Pen

The ultimate tasteless promotional item or just a frank admission by east west that, hey, if the tunes she makes can't sell, well maybe her body in a semi-nude state will help a bit? Whatever, the mail-out for her new single, "Crush On You" contained this Euro-style porn pen. Hold it upside down and guess what? Kim takes her clothes off. Frankly, we'd get a bigger kick being rubbed down with sandpaper by an old trout.



Tommy Girl Fragrance

It's chuckle time again as the man Hilfiger unveils another new perfume, this time for women. "Tommy Girl – The Fragrance" comes with yet another OTT dose of PR silliness, proclaiming the perfume contains "a vibrant bouquet of intoxicating honeysuckle and cool butterfly violets entwined with desert jasmine, the fresh sensuality of Cherokee rose and the..." Oh, stop. Still, it's rather a cool bottle and it retails at £25 for a 50ml cologne spray.

Available from all good department stores.

Spiewak

They make fantastic clothes from ultra-durable materials which are the ultimate in fashion-work interface sensibility. They're worn by the Wu-Tang Clan, LL Cool J, Naughty By Nature, Junior M.A.F.I.A. and Mary J Blige. You can find their outfits in blockbuster films like "The Fifth Element", "Volcano", "Internal Affairs" and "The Fugitive". They are Spiewak and we wish we'd been clad in them from the day we were born.

For stockists, call 0171-935-3556.

Win A Designer Water Bottle

Been carrying your water around in those Spanish, fake cow-hide water bottles? No need because the Water For Life campaign have launched this "tap-top" designer bottle to promote the health and beauty benefits of tap water. We've got **10** of them to give away. Just stick your name and address on a postcard and send it to "Water Bottle Competition", Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. First 10 out of the bag win 'em. The editor's decision is glug, glug, glug...

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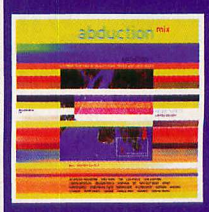

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Ian O'Brien

words **Dave Mothersole** pic **Raise-A-Head**

the life of O'Brien

Jazz techno or techno jazz? Electronica's accidental hero **IAN O'BRIEN** spills the beans

"I GOT INTO TECHNO BY ACCIDENT REALLY. A FRIEND OF MINE played me some old Underground Resistance and Black Dog stuff and it blew me away. I couldn't believe how brilliant it was and basically, I went out the next day, bought some kit and started writing my own tracks. Before that I'd only ever heard the mainstream end of things and to be honest, I thought techno was crap."

So says the mild-mannered, beer-loving, Essex boy Ian O'Brien when asked about his almost religious conversion to electronica.

A life-long jazz enthusiast with an all-consuming passion for wild, free-flowing Seventies space funk, O'Brien spent his teenage years tracking down obscure albums by the likes of Stevie Wonder and Weather Report. At a time when most of his contempories were busy necking pills and getting into the mix, O'Brien was at college studying music and perfecting his amazingly dextrous guitar playing.

Far from being a hindrance, it's O'Brien's years spent meticulously learning about all things jazzy making his music a wonderfully compelling experience. After all, techno has enjoyed a long-standing love affair with jazz and over the last few years, the house crowd have also been seduced by its infinite possibilities. The crucial difference though between the majority of today's wannabe electronic jazzers and O'Brien's work is that Ian actually knows how to play. There's nothing phoney or token about his music, jazz runs through his veins and he's driven to explore its potential within the electronic framework.

"Jazz has never stopped moving forward," he says. "One of the things that attracted me to techno was that it broke all the rules. The whole electronic thing was such a massive revolution. It completely broke away from everything that had gone before. But, if it's going to survive it needs to integrate itself with what's gone before. The natural progression as I see it is fusion... the electronic and acoustic coming together."

That's exactly what happens in O'Brien's music. So much so that live instrumentation tracks like his recent "It's An Everyday World" single have been caned, not only by Colin Dale and Rocky, but also jocks like Ross Allen and Patrick Forge. These days that's no mean feat.

O'Brien sets himself high goals and still feels he's some way from defining his style. Is it because he judges his efforts against those of the jazz greats he holds in such high esteem?

"Well, I try to set my own standards, but people like Herbie Hancock and Keith Jarrett are heroes, so maybe. Essentially though it comes down to striving for musical greatness. In jazz, a musician's individuality is everything. People tell me I should make my records more DJ friendly... well, maybe I should but, I'm not going to. I'm fully aware that if I stick eight bars of drums at the start of a track so DJs can mix it, I'll get more club play, but I don't like the idea of changing my music to suit others. If I'm being true to myself then hopefully people will pick up on it. I can't pre-empt what people want to hear, all I can do is be true to myself."

Wise words from a true master in the making.

'Tattoo Jazz' is available now on 4th Wave. 'Intelligent Desert 2' Follows shortly on Ferox. Watch out for more O'Brien material on Pacific and Ninja Tune

Getting the Hump: Tony gives it some twin-deck attitude

Tony! Tony! Tony!

WHAT CAN YOU SAY ABOUT THIS DJ LEGEND THAT HASN'T BEEN SAID ALREADY. VERY LITTLE.

His achievements speak for themselves. In his mammoth 12-year residency at New Jersey's Zanzibar club, he had what Larry Levan had at Manhattan's Paradise Garage. After that, his ground-breaking residency at the Ministry Of Sound, the place where many British clubbers got their first taste of the great man's marathon sets. And then there are the records he has been involved in. Sure, there's not too many, but if you had a hand in Cultural Vibe's massive acid anthem, "Ma Foom Bey", you don't really need to do much else to prove yourself. And, finally, there's his weekly New York radio show, followed religiously by garage heads everywhere. Now that's a CV anyone would be proud of

As a DJ, how would you describe yourself?

I don't consider myself as a DJ really. I've tried to build my career around being a live tip-sheet for what's available, the best from each category or area. I don't think I'll ever be known as the best DJ, that's not something I aspire to be. I just want to be known for playing good quality stuff.

You have a reputation for being fairly eclectic. Is that fair?

DJing is basically showing where you've been. I come from the late Seventies and Eighties. It was a time when I was exposed to such a wide variety of music. These days, it seems, at least in America, like we're pretty limited in terms of dance music. There's only actually about four or five different tempos today. You start at 98 bpm for ballads then to reggae to hip hop to house to techno to jungle. I remember when there were a lot more categories than that.

Is there anything you wouldn't play?

I've never really got into jungle. I just never caught on to that fusion. Basically, I will play anything which is soulful or funky in the 115-125 bpm range. I don't care if it's rock, Latin, r&b, whatever, if it's got some sort of rhythm to it in that range, I can play it. It's not a problem.

In a recent set, you played Depeche Mode's "Strange Love", any special reason behind that?

I used to play it all the time, it was a really big record for me. It's funny how people from different sides of the water are into different things. In Florida, I played 'Mesopotamia' by the B52s and everyone lost it. That was a huge record at Zanzibar. People have this idea that it was just an underground club with nothing but old black singers wailing or something for like nine hours! It was nothing like that, there was a real wide variety of music played. So there was nothing special behind playing something like that, to me it's just musicianship. DJs are musicians playing with records instead of instruments.

Which DJ do you think has influenced modern dance music more so than any other?

I couldn't name just one person. We're all important collectively. My philosophy is that most DJs usually play the music that influenced them in their teens because that's the music they love. When I look at people like David Morales, Frankie Knuckles, Louie Vega, Roger Sanchez or myself, all we're doing is giving back what we got out of it when we went out partying.

Which producers to you admire?

Again, I'm not being diplomatic but everyone has their place. There's so many different shades and each DJ/producer is just like his background. Look at Louie Vega, he's from the Bronx, so he's from a culture that is half Latin and half black and you hear that in his records. It's soul-based yet it has this Latin flare.

Why don't you make more records?

It's funny because I was talking to somebody about that last night. When I started to travel around 1989/90, I tried to have the same schedule as Louie Vega and the rest of them where you make records, handle radio, work a club and travel. I was living with someone at the time and it was just really strenuous. It was just madness, like, who was I doing this for? Music will be here after I'm dead and it was here before I was born. The main reason I don't make records is that I remember when there began to be a lot of very good productions out and I thought, 'Who's gonna play them?'. People are so choosy about what they play and there's always a flavour of the month. I just took it upon myself to showcase everyone's stuff wherever I was.

Talking to people in New York, it seems like Francois Kevorkian's Sunday evening Body & Soul club is the only event worth going to. Would you say that is true?

Yup. That's our old crowd, that's what New York used to be about. It's tough in New York right now because of the laws. I would love to say that there's going be 10 more clubs like Body & Soul but it just takes so much. The authorities don't want you ➡

Tony Humphries

opening clubs in New York. They have a lot of noise laws and, of course, you've got to pay the cops off... You've got to pay everybody off. Anybody who is considering opening a club should be thinking, 'Well I ain't gonna do it in New York'.

Were clubs like the Paradise Garage really that great?

The reason I think clubs like that were such an experience was because the records weren't just of one type. It wasn't like going to a house club or a techno club or a classics club, everything was intertwined. The hours were long, so obviously you didn't want to hear 10 hours of straight house music. If you're going to pay $15-20 to hear this guy, you want to hear the whole damn spectrum and whatever it is, it better be quality. And believe me, you had to come with everything possible. Talking Heads and The B52s don't sound like Zanzibar/Garage records but they were. They were just funky records. I think that's what the appeal was.

How do you see clubs in the future?

People will always want to go and have a beer and dance at the weekend. Clubs will never die, people all over the world will still want to go out and have a good time. There's always going to be a place to party and there's always going to be somebody trying to make a dollar, so...

And how about music?

Music seems to repeat itself so much in one form or another and I don't know what the new form will be. We've seen hip hop and house and everything else start off pretty empty and now it's kind of filled up to where r&b and rock were before. I think everyone's all sampled out and we're going to have to get real singers and real musicians more involved just to be different. I think we're going back to roots again. I try to teach the guys to use a track record, an instrumental record or a sample record as an intro to lead into a song. If you need to play two of them to make sure the crowd is into your groove, you play two of them. But it's always a set-up to play a song. Set-up, deliver. Set-up, deliver. 10 minutes, 15 minutes of groove and then bang, song.

Why do you feel that DJs need to play songs so much?

I have this vision that when people are young they have a little transistor in their rooms. And basically, all that's coming out of it are melodies and a little mid-range. If that's all they're used to hearing, why shouldn't you give that to them when they go out and dance? When you play songs or melodies, it's the women who react. The guys are into the system, whether the DJ can mix or not, or what white labels they have. Guys like tracks and women like songs. And if you know that's what they like, why not play it? Songs are very powerful and people flip out when they hear songs at huge volume surrounded by a crowd of people.

Do you feel modern song-writing is as good as it used to be?

I think that because of economics, greed, record companies or whatever, everybody wants that one person who can write, produce and do everything. Everyone's trying to be a Prince or a Stevie Wonder and the guy that's signing them thinks he's getting a bargain. Not everyone can be like that. The reason those old records are classics is because there was a team behind them. A songwriter, an arranger, musicians, whatever. Now it seems like nobody's teaming up. The other problem is with sampling. A lot of the people who made the originals are still around, they should be getting used on records. I can't believe that all these old songwriters and musicians are too egotistical to get involved nowadays. That's why I give Louie Vega high praise for going in and getting George Benson, Roy Ayers, Jocelyn Brown and the whole crew on that Nuyorican Soul project.

How do you feel about the culture of DJs as pop stars?

The DJ position was never respected in the US. It still isn't. You say to someone that you're a DJ and It's like, 'What, you play records? Why not get a CD changer?'. It's like we're no better than a jukebox in a diner. America hasn't caught on to using DJs as artists in the way that Europe has. I really don't see DJing as some big job, it's just something that I do. In fact, it's something that the people in Europe have kept going. If it wasn't for 1990 and the explosion of club culture over there, I don't really think that a lot of us would have kept going.

Do you think it's acceptable that American DJs charge so much money to play, fly business class everywhere and stay in five star hotels?

It's reasonable if it's a large club. I think what has happened is there's a range which is set by promoters and there's nothing you can do about it. I don't think people are consciously over-charging, but let's say Morales gets 10 grand for two hours, where do I fit in? If he's getting that, I'm not going to play for $500 or $1,000. I think we're worth it though. I spend enormous amounts of money keeping up on things. I have staff who help me travel, sort out playlists and do all the things that need doing. And it's an expensive business. I just don't go to a store, pick up a box of records and then leave straight away.

Do you think with such high fees that DJs can end up playing only the biggest venues and miss out on some of the better parties because of their size?

That's one of my biggest problems and why I don't play that often anymore. I'm very choosy and I always tell people I don't care about the amount of money. What I care about is that it has the right crowd. I don't need to play in front of 10,000 people to make money. I can make money doing other things. I want the experiences.

What do you think of the DJs who only go for the big venues and all the hype that surrounds them?

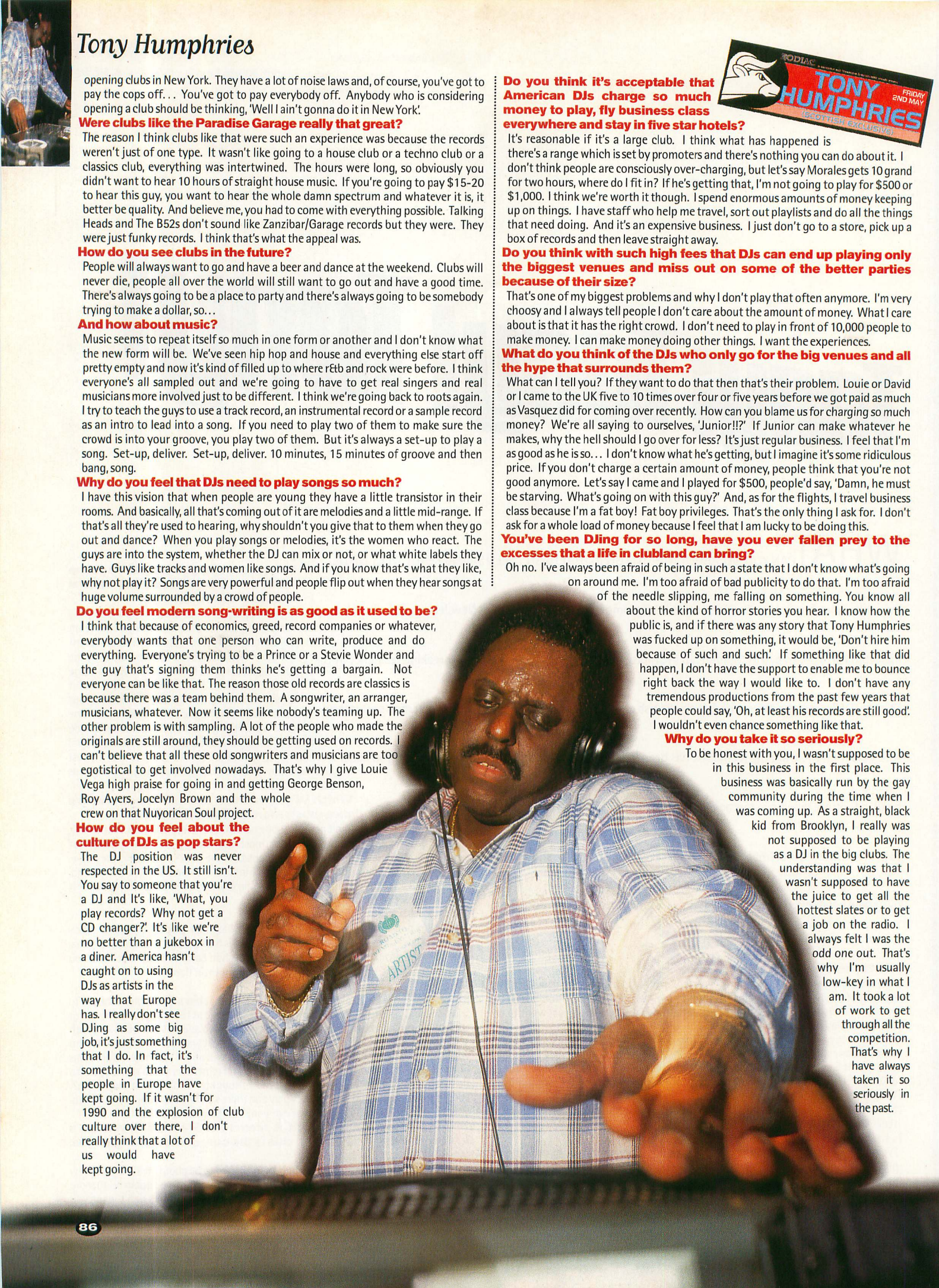
What can I tell you? If they want to do that then that's their problem. Louie or David or I came to the UK five to 10 times over four or five years before we got paid as much as Vasquez did for coming over recently. How can you blame us for charging so much money? We're all saying to ourselves, 'Junior!!?' If Junior can make whatever he makes, why the hell should I go over for less? It's just regular business. I feel that I'm as good as he is so... I don't know what he's getting, but I imagine it's some ridiculous price. If you don't charge a certain amount of money, people think that you're not good anymore. Let's say I came and I played for $500, people'd say, 'Damn, he must be starving. What's going on with this guy?' And, as for the flights, I travel business class because I'm a fat boy! Fat boy privileges. That's the only thing I ask for. I don't ask for a whole load of money because I feel that I am lucky to be doing this.

You've been DJing for so long, have you ever fallen prey to the excesses that a life in clubland can bring?

Oh no. I've always been afraid of being in such a state that I don't know what's going on around me. I'm too afraid of bad publicity to do that. I'm too afraid of the needle slipping, me falling on something. You know all about the kind of horror stories you hear. I know how the public is, and if there was any story that Tony Humphries was fucked up on something, it would be, 'Don't hire him because of such and such.' If something like that did happen, I don't have the support to enable me to bounce right back the way I would like to. I don't have any tremendous productions from the past few years that people could say, 'Oh, at least his records are still good'. I wouldn't even chance something like that.

Why do you take it so seriously?

To be honest with you, I wasn't supposed to be in this business in the first place. This business was basically run by the gay community during the time when I was coming up. As a straight, black kid from Brooklyn, I really was not supposed to be playing as a DJ in the big clubs. The understanding was that I wasn't supposed to have the juice to get all the hottest slates or to get a job on the radio. I always felt I was the odd one out. That's why I'm usually low-key in what I am. It took a lot of work to get through all the competition. That's why I have always taken it so seriously in the past.



THE SILVER PLANET COLLECTION

[VOLUME 1]

MIXED BY DJ JODY

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Silver Planet is a division of Blue Planet Recordings
Play Extraordinary Music - Not Ordinary!

SILVER PLANET RECORDINGS

words **David Stubbs**

It's a Jazz thing

Everybody from Lemon D to Masters At Work is citing jazz as a huge influence on their sound, but what on earth do a bunch of old muso farts have to do with ripping up modern dancefloors? You'd be surprised...

SINCE 1988, RAVE'S YEAR ZERO, A GENERATION GAP HAS BUILT UP BETWEEN EVERYONE THIS SIDE AND THE REST. FUELLED BY EVERY drug under the sun (E, spliff, poppers and even the occasional lager, lager, lager) dance culture has never been healthier, just as, one suspects, those who burn the candle at both ends have never been unhealthier, especially where their internal organs are concerned. But let's not go into that.

Hip, subterranean, illicitly experimental, mistrusted by the establishment. There's been nothing like jazz this century, unless you count the first wave of acid-drenched psychedelia in the Sixties. Before that, surely nothing.

Chet Baker

In a way that's right. In another way it's wrong. The birth of hip, the birth of cool and the birth of drugs as an integral part of the whole culture surrounding the music goes way back to jazz, the dominant musical form of the 20th century.

Although jazz is less than 100 years old, it has progressed in that short time as far as classical music has in a thousand years. If your conception of jazz is tainted by the likes of Courtney Pine or Wynton Marsalis, forget it. Those guys are merely regurgitating licks which would have been considered old hat 40 years ago, they merely furnish today's post-modern cafe set with a more sanitised, smart-suited and slick version of the bebop era.

If, when you think jazz, you think The James Taylor Quartet, think again. Jazz funk (or acid jazz) is merely a means for dance bands to prove their efficiency by going off on muso meanderings that owe more to the spirit of Genesis than to jazz. The first and last word in jazz/funk/rock crossover is still provided by Miles Davis' "Bitches' Brew", made in 1969. If you think jazz is Glenn Miller, Humphrey Lyttleton and bores in grey socks droning on about Ronnie Scott's, you've got another think coming.

The true heroes of jazz were pioneers struggling against the demonic forces of racism, gangsterism, a reactionary and fearful establishment and, all too often, a fearful appetite for every drug under the sun which would eventually burn them out. All of which gave vent to the most emotionally gripping and articulate musical voices of the century. And sometimes you could even dance to them.

John Coltrane

THE FIRST GREAT SUPERSTAR OF JAZZ WAS LOUIS Armstrong. Having broken away from his mentor Joe "King" Oliver, his was the first truly great individual horn style, virtually writing the book for subsequent trumpeters with his joyous, improvisational style developed on recordings such as "Tiger Rag" with his band, the Hot Five. Armstrong was also an equally expressive vocalist, conceiving the "scat" style on "Heebie Jeebies", he ranks alongside Picasso as one of the foremost artists and innovators of the 20th Century.

Yet he is remembered by many merely as an entertainer, crooning "Wonderful World" in the wake of Martin Luther King's assassination, pandering to a white audience with his growling, Rochester-style vocal mannerisms, his rolling eyes and his big, melon-eating smile. To them he was non-threatening.

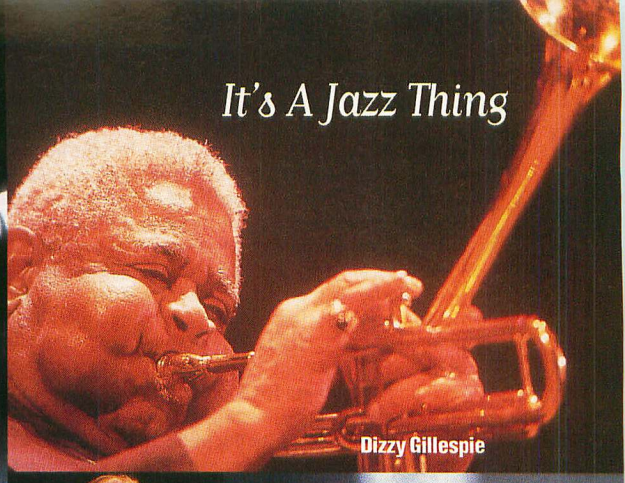
But he knew all about racism. Touring in the Deep South in the Thirties, he was refused admission to all hotels and had to hire a train with a carriage attached in which to accommodate his band entourage between towns. And when he saw footage of rednecks spitting on black children on TV during a civil rights dispute, he exploded in front of a journalist and declared that "the government can go to hell".

He died in 1971. His funeral was a farcical affair in which white celebrities such as David Frost and Johnny Carson were welcomed while old musical colleagues of years standing were refused admission. Still, if overall he seemed a happy guy, it's perhaps little wonder. Not a day went by in his adult life when he didn't smoke at least one (usually enormous) joint. Considering the amount of problems he experienced, he deserved it.

By the Thirties, big band jazz was in full swing, but this did not necessarily improve the lot of blacks in America. Being the foremost blues singer of her generation didn't stop Bessie Smith from bleeding to death after a car accident in 1937 when an ambulance for a "whites only" hospital refused to stop for her. ➡

It's A Jazz Thing

Lester Young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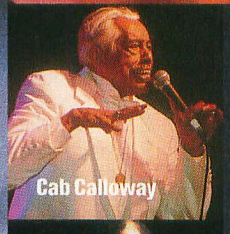
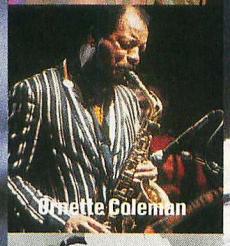
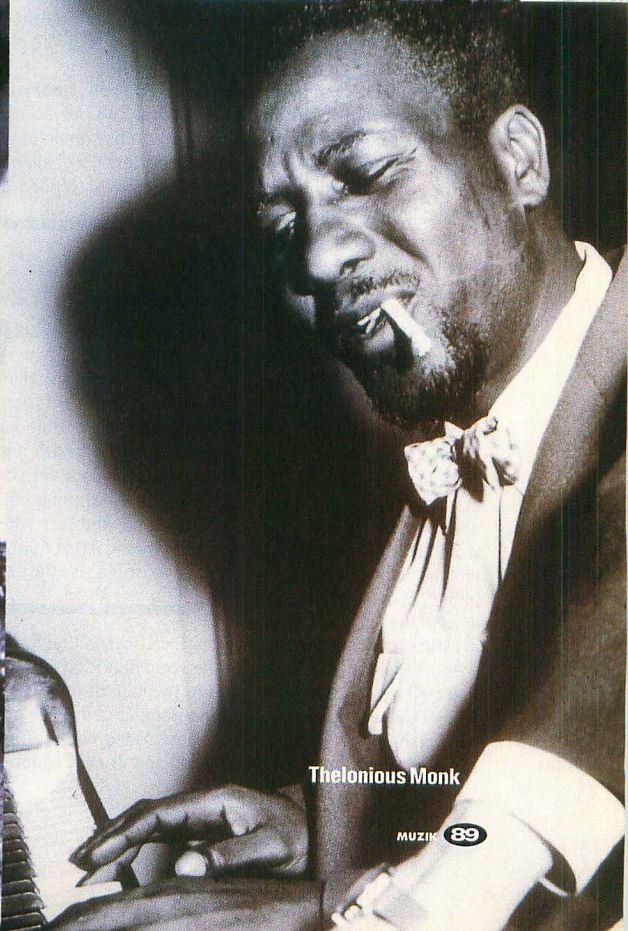

Cab Calloway


Ornette Coleman

Billy Holiday

Miles Davis

Count Basie


Thelonious Monk

It's A Jazz Thing

At niteries such as The Cotton Club, you had the ironic spectacle of all-black bands such as Duke Ellington's playing to whites-only audiences. Whites would have thought nothing of this. The notion of the negro as nothing more than an all-singing, all-dancing entertainer was one they were quite comfortable with.

In the burgeoning sphere of Hollywood, however, black faces were less easy to come by and, when they were seen, it was usually in deeply offensive and patronising roles. In an early Betty Boo short, Louis Armstrong is depicted as a caricatured, rubber-lipped devil pursuing Betty through the jungle singing, *"I'll be glad when you're dead, you rascal, you"*. Billie Holiday, meanwhile, who sang "Strange Fruit", a powerful indictment of southern lynching, was given secondary singing roles as maids in musicals featuring twittering white starlets. And while the big band sound defined the Thirties, what most people got was a bland version in which innovators such as Count Basie and Cab Calloway were frozen out of the spotlight by (literally) pale imitators.

With the Forties came the war, which proved a watershed as the big bands broke up and smaller, more functional units became the norm. This gave rise to the bebop style, in which sax men such as Charlie Parker were given more space and mic time to explore the possibilities of their instruments. What's more, a style, an attitude and a cool developed around jazz, as a sharper new generation sought to forge their own identity as black men as well as players. And with it came a drug culture to which Charlie Parker was central.

A colossus of the sax, pouring out a staggering avalanche of chord changes and quickfire improvisations around a theme, he was a man of similarly colossal appetites. In his biography, Miles Davis recalls a certain social awkwardness one time in 1945 when Parker was in the back of a cab shooting up on heroin, eating chicken, drinking whiskey and bidding some woman suck his dick as he sucked her pussy. Being in the cab at the time, Davis wasn't sure which way to look.

But it was for his heroin addiction that Parker was most notorious. Having picked up the habit in his native Kansas City, he was ready prey for the pushers of New York when he landed up there, especially as smack didn't seem to diminish any of his other appetites, as we have heard. Mistakenly, many of his contemporaries believed that Parker had attained a level of genius fed by heroin. What they didn't realise is that Parker's addiction didn't feed his music, his music fed his addiction. He played to make money to buy drugs. And when he was badly strung out, he naturally played like shit. Nonetheless, a maxim built up that "to play like Bird, you've got to do like Bird".

Parker never managed to clean up and his behaviour was so erratic that more than once he lost his "cabaret license", a means whereby the authorities could prevent players with drugs convictions from earning their keep. Finally, he was barred from Birdland, the New York club named in his honour. When he died of pneumonia in 1955, the medic who tended to him thought that he was dealing with the body of a 66-year-old. In fact, Parker was just 35.

THE CULTURE AROUND Charlie Parker was one of pimps, whores and hustlers, a seedy world of vice and myriad temptations in which players who, by striving to reach the most demanding technical heights of their art, could earn substantial amounts of money which would then all too often be blown on self-destructive habits. Cocaine also came in around this time, with the rise in Latin American/jazz crossovers such as Dizzy Gillespie's big band of the late Forties.

Another artist who fell foul of this seemingly inevitable syndrome was Billie Holiday. Rejected by her parents and left in the care of relatives who allegedly abused her, "Lady Day" was discovered by John Hammond in 1935 and then went on to forge a partnership with Lester Young, whose sad-eyed, floating tenor sax style perfectly complemented Holiday's voice, small and dry yet wracked with a deeply affecting, tragic beauty that was unforgettable.

Her songs were about lovelorn victims and sadly her life was cast in the same mould. A victim of racism, she was also a victim of the men in her life, a string of scumbags. Her first husband introduced her to opium, which then led to her heroin addiction. A subsequent partner, Joe Guy, conned her out of her earnings before leaving her, stranded and broke, in the middle of a tour. With a career prone to instabilities, she frequently found solace in drink and drugs, her body weight fluctuating accordingly and her voice suffering an inevitable decline. By the late Fifties, her career in ruins and a slave to drug abuse, she found herself dying of a liver, heart and kidney infection. The police arrested her for narcotics offences as she lay on her deathbed.

Lester Young, her musical partner, was also a victim of drug abuse. A truculent man, his setbacks in his career led him to seek solace in copious amounts of drink and marijuana. Having paved the way for the beboppers only to find himself ignored, he bitterly vowed, "Leaving Las Vegas"-style, to drink himself to death. He did precisely that in 1959.

OF COURSE, NOT EVERY JAZZ GREAT WAS A VICTIM OF THE SAME hunger and drive which turned their creative impulses into destructive ones. Duke Ellington, Count Basie, Thelonious Monk and Dizzy Gillespie (who berated Charlie Parker for conforming to a stereotype of black men as fuck-ups and failures) all had long careers not blighted by drugs.

Miles Davis' career spanned almost 50 years, in which he was responsible for at least three seismic upheavals in jazz ("The Birth Of The Cool", "Kind Of Blue" and "Bitches' Brew"). Yet he spent a lifetime battling cocaine and heroin addictions. Though his trumpet style was wistful and muted, Davis himself appeared a rather surly and taciturn individual who balked at Louis Armstrong and Dizzy Gillespie's happy-go-lucky, eyes-rolling onstage style. He rarely smiled or spoke on stage and was profoundly resentful of the racism he experienced during his life.

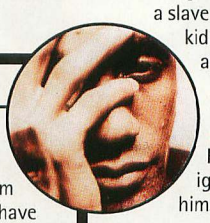
Although he became a wealthy man and loved nothing more than strolling up to the the reception of some five-star New York hotel with a white woman on his arm, to the spluttering indignation of fellow guests in the lobby, he was constantly overlooked in jazz polls in favour of now-forgotten white trumpeters and was once beaten up by a cop for refusing to "move on" outside a hotel.

Bitter and withdrawn, he took heroin and coke on and off through the Fifties but managed to shake the habit, inspired by the example of Sugar Ray Robinson. In the Seventies, however, ill and burned out after a series of scorching funk/fusion albums, he become a heroin hermit, drinking Heineken and Cognac and injecting coke and smack into his leg. Somehow, he re-emerged for one last Indian summer in his career before dying in 1991.

But jazz and drug abuse wasn't just a black thing. White players like Red Rodney, Gerry Mulligan, Art Pepper and Chet Baker (who was so chronically fucked up on smack that he died after accidentally walking out of the fifth-floor window of a hotel) also had habits. It was part of the world they were in and many became sucked into its maw.

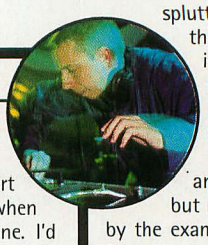
Come the Sixties, with rock 'n' roll and soul now the music of the clubs and streets, jazz became a more academic concern. The likes of John Coltrane, Ornette Coleman, Charlie Haden and Sun Ra attained an Arts Council respectability for the jazz medium, and the hustlers and pushers simply didn't move in the same circles as these musical eminences.

But in those formative years, when jazz geniuses were exploited, ripped off, harrassed and under-regarded, still engaged in the bitter and painful struggle to develop and articulate an altogether new musical language which would eventually soar beyond the sleazy world of clubland, the vagaries of fashion, the casual racism of the entertainment industry and the wider social adversity of being regarded as second-class citizens, drugs were an inevitable temptation and a hazard. They eased the daily sense of simmering indignity and indignation and, put simply, they were there. However, experimenting with drugs, did not, as many thought, do much to aid experimentation with music. All the same, they do say that what doesn't kill you makes you stronger. And in the same way, jazz was eventually so much stronger for the perpetual struggles of all those who, in forging it, went all the way to drug hell and back again.



Dego (4 Hero, Tek 9, Jacob's Optical Stairway)

Jazz is the reason for everything. It's freeform music. There's no one straight style. You have fusion, or normal walking basslines or atmospheric stuff like Miles (Davis) used to do, or crazy fusion like Weather Report and the Black Jazz label. Everybody can like some sort of jazz. Like Juan Atkins said, jazz is the teacher. Even when I'm making a record and I'm not in a jazz frame of mind, you can still draw similarities because jazz did everything first.



Gilles Peterson (DJ and Talkin' Loud label boss)

Jazz is the most important thing. It's the heart of the machine. People don't understand when they think that jazz has to have a saxophone. I'd say that Sun Ra has got more in common with everybody from Alec Empire to Grooverider than anyone else. His independent approach to making music is the most essential thing. From making his own records, painting his own sleeves to selling them at gigs, it was the total spirit of dance culture.

Dylan "Nice" Quaid Jnr (Llantsanffraid Jazz Poetry Hit Squad)

Jazz *is* life, man. When I'm sitting in a café reading a book – usually something by a the new wordbeat exponents coming out of Perthshire – I often consider that jazz is like a refracting spectrometer. You can measure thoughtforms by jazz, you can cook with it, you can make love to it – and with it. Mmmmmm. I specialise in jazz poetry, jazz dance and jazz whistling. I've been given a grant by the Arts Council for £350,000 to develop jazz whistling. It's the new rock 'n' roll, daddy-o.

10 Classic Jazz Recordings

LOUIS ARMSTRONG – "Satchmo At Symphony Hall" (Decca)
DUKE ELLINGTON – "The Webster-Blanton Years" (Bluebird/ RCA)
CHARLIE PARKER – "Jazz At Massey Hall" *(Original Jazz Classics)*
MILES DAVIS – "Kind Of Blue" (CBS)
THELONIOUS MONK – "The Complete Genius" (Blue Note)
BILLIE HOLIDAY – "Lady Sings The Blues" (Verve)
DIZZY GILLESPIE – "In The Beginning" (Prestige)
CHET BAKER – "Let's Get Lost" (Pacific Jazz)
JOHN COLTRANE – "A Love Supreme" (MCA)
MILES DAVIS – "Bitches' Brew" (CBS)

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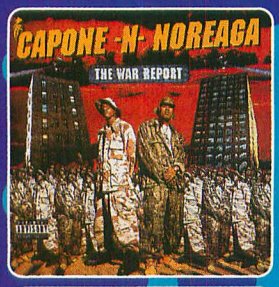

CAPONE -N- NOREAGA
THE WAR REPORT
TOMMY BOY

LP/CD
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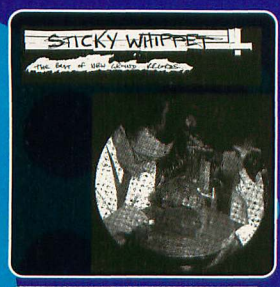
The highly anticipated debut album from rap duo Capone - N- Noreaga. Includes hits produced by Mobb Deep, Marley Marl and Clark Kent. "The War Report is one of the most promising debuts in recent times." **THE SOURCE.**

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 "Sacrilege" goes some way in highlighting the enormous legacy that Can have created.

REFLECTION
THE ERRORNOMOUS WORLD
CLEAR

2 LP/CD
30/06/97
Best known for their recordings for Takemura's label Lollop, Reflection's debut album for Clear "The Errornomous World" represents part of a wide musical spectrum, where live jazz and electronica are effortlessly fused in 'A computer cocktail of scat jazz, house and lounge-core...' (Select).



STICKY WHIPPET
SPIKY

LP/CD
7/07/97
"The sticky whippet double LP sees new electronic label spiky cream off the very sweetest of the new ground legacy. Featuring exclusive tracks from conemell, floating bloke and meek."

rtm

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BALLISTIC BROTHERS
RUDE SYSTEM

LP/CD
OUT 21/07/97
Music is the message it's what we feel, mash down the walls of Babylon and expose yourself to the rude system.
The main event for 1997. Rude system the new long player from the Ballistic Brothers.

PAUL W. TEEBROOKE
CONNECTIONS
OP-ART

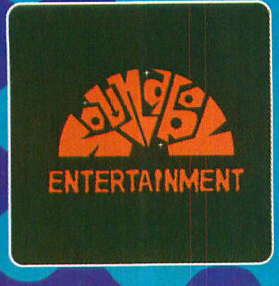
CD/LP
OUT 30/06/97
Paul W. Teebrooke (aka otherworld/mo'wax supremo stasis) follows up his 12" release on Op-Art with the LP 'Connections' – pushing the boundaries of electronic funk with unsurpassed breaks & beats far reaching into a future dimension of music – A.R.T. – making the connections.

VARIOUS
FRENCH FRIED FUNK
SLIP N SLIDE

2LP/CD
11/08/97
With the likes of Daft Punk, electronic music outta France, is starting to make major waves. Slip N Slide Records are proud to present French Fried Funk, the ultimate album in showcasing the French experience. Mixed by premier DJ Eric Rug. Artists featured include Dimitri From Paris, Daphreephunkateers, Motorbass & many more.

DARREN PRICE
UNDER THE FLIGHTPATH
NOVAMUTE

LP/CD
12/05/97
Unafraid to piece together a musical spectrum of varying themes all tied by the same techno thread, Darren Price has created an accomplished debut album. Like the planes that rumble over his house day in and day out, this record could carry him to unknown territories.



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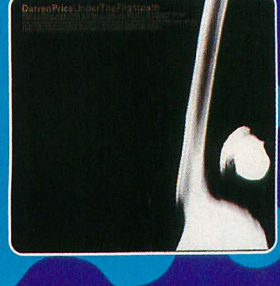

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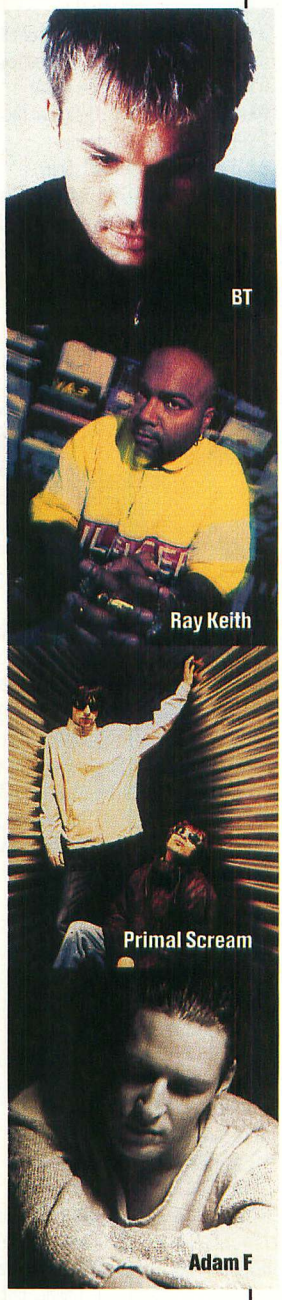
ONE 97-99 FM

charts

THE MUZIK SWEEP

August 1997

1	RISING SON	Massive Attack (Virgin)
2	SOMETHING'S GOING ON	Todd Terry (Manifesto)
3	BELO HORIZONTI	The Heartists (VC)
4	REACH & SPIN	Judy Cheeks (white label)
5	GABRIELLE	Roy Davis Jnr (XL)
6	COWBOYS	Portishead (Go! Beat)
7	FLASHBACK	Laurent Garnier (F Comm, France)
8	MOMENT OF MY LIFE	Bobby D'Ambrosia Featuring Michelle Weeks (Sound Of Ministry)
9	CIRCLES [REMIXES]	Adam F (Positiva)
10	FLAMING JUNE	BT (Perfecto)
11	SING TIME/CHOPPER	Ray Keith (Dread)
12	TOKYO STEALTH FIGHTER	Dave Angel (4th & Broadway)
13	STAR [REMIXES]	Primal Scream (Creation)
14	ACID TRAK/ONE OUT OF MANY	Dillinja/Lemon D (Pain)
15	GET UP GO INSANE	Stretch & Vern (ffrr)
16	GRITTY SHAKER	David Holmes (Go! Beat)
17	PART 3	G.O.D. (white label)
18	YOUR FACE	Slacker (XL)
19	TRIUMPH	Wu-Tang Clan (Loud/RCA)
20	MIND MERGE	Darshan (Flying Rhino)
21	HERE COMES TROUBLE VOLUME 6	DJ Red/IQ Collective (Trouble On Vinyl)
22	INNERVISIONS [REMIXES]	DJ Cam (Columbia)
23	NEVER LET YOU GO	Tina Moore (Delirious)
24	MORE BEATZ & PIECES	Coldcut (Ninja Tune)
25	MASS HYSTERIA	Rasmus (Bolshi)
26	MAGIC CARPET RIDE	Mighty Dub Katz (ffrr)
27	ANGELS GO BALD	Howie B (Polydor)
28	LUCHINI	Camp Lo (ffrr)
29	SHE'S ON THE TRAIN	Lionrock (deConstruction)
30	DOOMSDAY - THE ATOM BOMB	DJ Pierre (Twisted UK)
31	ESCRAVOS DE JO	Joe Claussell & Kerri Chandler (Ibadan, USA)
32	-1	Landlord (Bellboy)
33	WHAT IS IT	The Mighty Strinth (Inertia)
34	ACID SOUL	Phuture 303 (Djax Up-Beats, Holland)
35	COLLAPSAR	Total Eclipse (Blue Room)
36	OH BOY	Fabulous Baker Boys (white label)
37	IT'S MY HOUSE	New Horizon (500 Rekords)
38	ATTACK	Freestyles (True Playaz)
39	HERE WE GO	Terry Lee Brown Jnr (Plastic City UK)
40	BLOWOUT EXPRESSIONS	Blowout Express (Minimal)
41	ROLLERBLADE	Movin' Melodies (AM:PM)
42	SCRATCHAPPYLAND	Kid Koala (Ninja Tune)
43	ACID INDULGENCE	David Craig (Telica)
44	29 RIVERS	Skindivers (All Good Vinyl)
45	BLOWPIPE	Thursday Club (R&S, Belgium)
46	WAMBONIX EP	Wambonix (Jus Trax)
47	DIRT [REMIXES]	Death In Vegas (Concrete)
48	BREAKER BEATS	Freestylers (Freskanova)
49	MIGHTY HIGH	Revival 2000 (Olympic)
50	EXPRESS YOURSELF	Jimi Polo (Perfecto)



The Muzik Sweep This chart was compiled from a selection of DJ returns including the following: Stu Allan, Alan (Joy), Jamie Anderson, Angel, Mark Archer, Phil Asher, Paul Ashley, Simon Aston, Black Widow, Pete Bone, Scott Bradford, James Brolly, Pete Bromley, Spencer Broughton, Alvin C, Johnny Cabash, Callahan, Dave Camacho, Derrick Carter, Marie Chantal, Sarah Chapman, Paul Chiswick, Choci's Chewns, Mark Clack, Andy Cleeton, Norman Cook, Moose Curtis, Russell Davison, Daniele Davoli, DJ Disciple, Deep Dish, De Niro, Andrew Dixon, Djaimin, Simon DK, Eammon Dog, Michael Dog, Elliot Eastwick, The Egg, Danny Eke, Phil Evans, Paul Farris, Simon Fathead, Greg Fenton, Keith Fielder, Rob Fletcher, John "00" 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, Lofty (Flying), Robert Luis, Andy Mac, Kevin Mackay, Colin McBean, Woody McBride, CJ Mackintosh, Maggie McKeown, Chris Madden, Vivien Markey, Gary Marsden, Massimo, Massive Records, Jim Masters, Angela Matheson, Paul Matthews, Orde Meikle, Phil Mison, Mighty Atom Records, Melvin Moore, Dave Morales, Russ Morgan & Carl Thomas (K Klass), Phil Morley, Simon Mu, Dimitri Nakov, Kris Needs, Luke Neville, Grant Nelson, Jay Noon, NuTone, Paul Oakenfold, DJ Oberon, Offyerface Sound System, Guy Oldhams, Luis Paris, Graeme Park, Mark Picchiotti, Pierre (Checkpoint Charlie), Pip (DIY), POF Music (Paris), Pressure Drop, Pure Groove Records, Bruce Qureshi, Danny Rampling, Rad Rice, Evil Eddie Richards, Jason Roberts, Matthew Roberts, Greg Robinson, Pete Robinson, Dave Rofe, Mr Scruff, St Peter & Heaven, Scooby, Section 5, Mike Shawe, Andy Sherman, Simon Shrimpton, Danny Slade, Patrick Smoove, Gareth Somerville, Alan Stevens, DJ Tabs, Paul Taylor, Tasha Killer Pussies, Tasty Tim, Eddie Templeton, Dean Thatcher, Paul Thomas, 3 Beat Records, Hippie Torales, Tracy & Sharon, Tricksta, Mark Turner, DJ Vadim, John Waddiker, Tom Wainwright, Tony Walker, Andy Ward (Up Yer Ronson), Warlock, Nick Warren, Alister 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

RADIO CHART

LIQUID TODD, K-ROCK (New York, USA)

1 MICHAEL JACKSON Fatboy Slim (Skint)
2 BREATHE The Prodigy (XL)
3 VELVET PANTS Propellerheads (Wall Of Sound)
4 BUSY CHILD The Crystal Method (City Of Angels/Outpost)
5 YOU RE NOT ALONE Olive (RCA)
6 AUDIOMAZE 06 Artist Unknown (Audiomaze)
7 SPICE Aphrodite (Aphrodite)
8 RAW POWER Apollo 440 (Sony)
9 AROUND THE WORLD Daft Punk (Virgin)
10 ADDICTED Lecture On Nothing (Pop Maffia)

Broadcasting in New York on 92.3FM every Saturday night, 10pm-2am. Liquid Todd was named by Orbital as one of their top three DJs recently!

Matt Cogger

HOME-LISTENING CHART

MATT COGGER, NEUROPOLITIQUE (London, UK)

1 HEY JUDE The Beatles (Parlophone)
2 GET THE MESSAGE Electronic (MCA)
3 YOU CAN'T ALWAYS GET... The Rolling Stones (Decca)
4 UPTIGHT Stevie Wonder (Motown)
5 DON'T FEAR THE REAPER Blue Oyster Cult (CBS)
6 ACE OF SPADES Motorhead (Bronze)
7 NICE N SLEAZY The Stranglers (United Artists)
8 INSTANT KHARMA Plastic Oko Band (Apple)
9 SPIRITS IN THE MATERIAL WORLD The Police (A&M)
10 PAPERBACK WRITER The Beatles (Parlophone)

Neuropolitique's 'Beyond The Pinch' album is out this month on New Electronica

READER'S CHART

KI CREIGHTON (Dumfrieshire, Scotland)

Ki Creighton

1 YOU Dynamo Electrix (Kumba)
2 WAITING HOPEFULLY [DEEP DISH REMIX] D*Note (VC)
3 TO THE RHYTHM Angel Moraes (Groovilicious)
4 GOOSEBUMPS NYLX (Twisted, USA)
5 DIN DA DA Kevin Aviance (Wave)
6 WHITE POWDER DREAMS Fire Island (Junior Boy's Own)
7 FADE II BLACK Kings Of Tomorrow (Yoshitoshi)
8 DEAR FATHER IN HEAVEN Johnny Dangerous (Twisted, UK)
9 BLACK BOY, WHITE BOY Charles Dockins (Groove On)
10 ONE WAY [DERRICK CARTER REMIX] Yokota (Harthouse)

Send all Reader's Charts to Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. Don't forget to include a passport-sized photograph.

TOP 25 SALES 12-Inch Dance Singles

WEEK ENDING SAT JUNE 24 1997

1	CLOSER THAN CLOSE	Rosie Gaines (Big Bang)
2	FREE	Ultra Nate (AM:PM)
3	I WANNA BE THE ONLY ONE	Eternal (EMI)
4	RIP GROOVE	Double 99 (Satellite)
5	SHARE THE FALL	Roni Size Featuring Reprazent (Talkin' Loud)
6	FLY LIFE	Basement Jaxx (Multiply)
7	HEAD OVER HEELS	Allure Featuring Nas (Epic)
8	DON T WANNA BE A PLAYER	Joe (Jive)
9	WHATEVER	En Vogue (east west)
10	SUNSTROKE	Chicane (Xtravaganza)
11	I'LL BE	Foxy Brown Featuring Jay Z (Def Jam)
12	SIX UNDERGROUND	Sneaker Pimps (One Little Indian)
13	YOU'RE NOT ALONE	Olive (RCA)
14	COCO JAMBOO	Mr President (WEA)
15	SOMETHING ABOUT YOU	New Edition (MCA)
16	IF YOUR GIRL ONLY KNEW	Aaliyah (Atlantic)
17	ARGENTINA	Jeremy Healy & Amos (Positiva)
18	BRAZEN WEEP	Skunk Anansie (One Little Indian)
19	AMOUR	Porn Kings (All Around The World)
20	ABSURD	Fluke (Virgin)
21	GO WITH THE FLOW	Loop Da Loop (Manifesto)
22	SPIRIT	Sounds Of Blackness (A&M)
23	NEXT LIFETIME	Erykah Badu (Universal)
24	SMOKIN' ME OUT	Warren G (Def Jam)
25	DEEP	Ariel (Wonderboy)

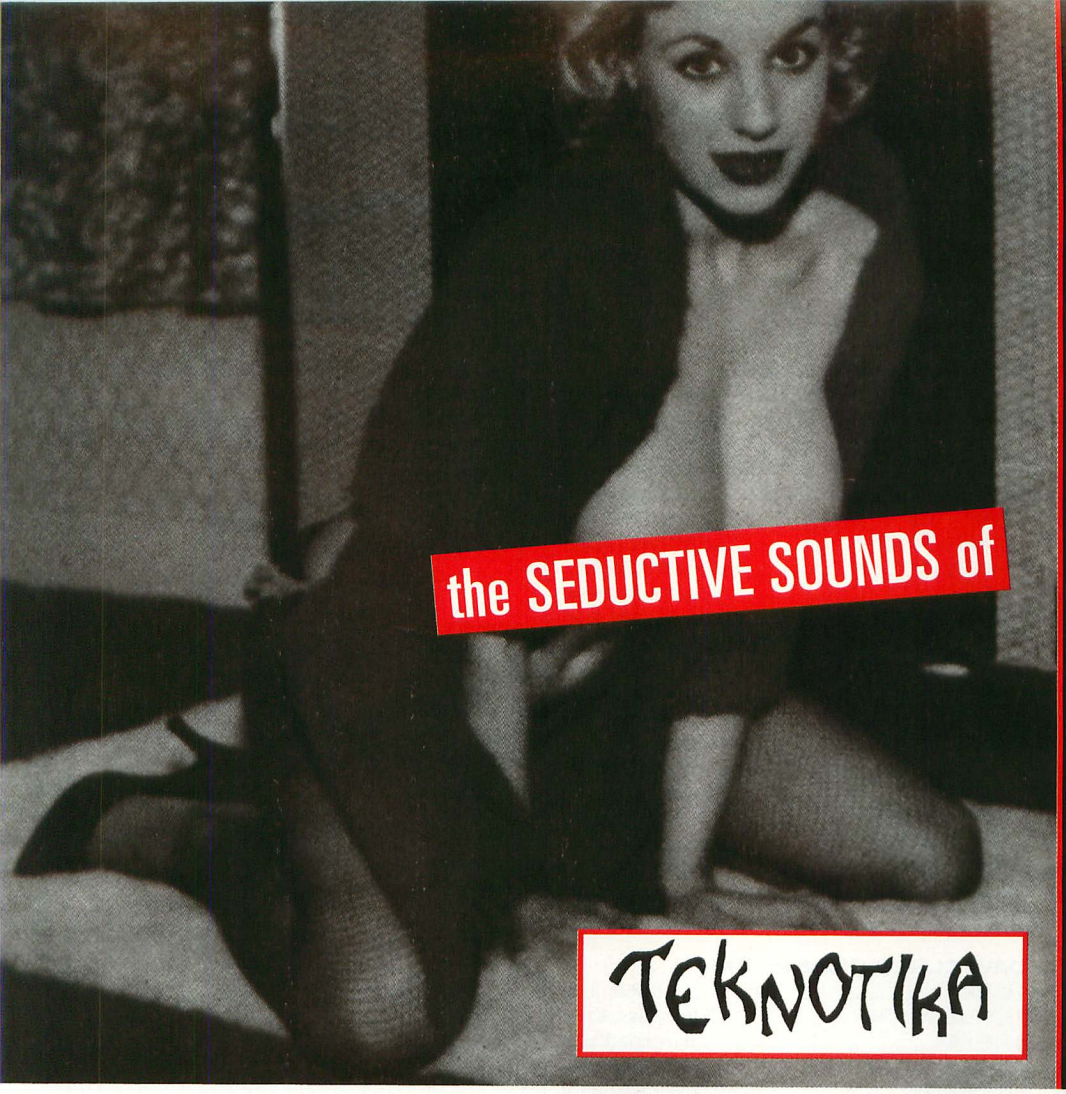
Chart details based on sales information supplied by CIN. CIN copyright

TOP 25 SALES Dance Albums

WEEK ENDING SAT JUNE 24 1997

1	WU TANG FOREVER	Wu Tang Clan (Loud)
2	STILL CLIMBING	Brownstone (Epic)
3	V CLASSICS	Various Artists (V Recordings)
4	I GOT NEXT	KRS-One (Jive)
5	CLUB CLASSICS VOLUME 3	Various Artists (Fantazia)
6	SHARE MY WORLD	Mary J Blige (MCA)
7	REACTIVATE 12	Various Artists (React)
8	LIFE AFTER DEATH	Notorious B.I.G. (Puff Daddy)
9	RAW DELUXE	Jungle Brothers (Gee Street)
10	BENTLEY RHYTHM ACE	Bentley Rhythm Ace (Skint)
11	ALL DAY ALL NIGHT	Changing Faces (Atlantic)
12	DANNY RAMPLING'S LOVE GROOVE DANCE PARTY	Various Artists (Metropole Music)
13	DIG YOUR OWN HOLE	Chemical Brothers (Virgin)
14	BLOOD ON THE DANCEFLOOR	Michael Jackson (Epic)
15	SATURDAY NIGHT	Zhane (Motown)
16	BLAME PRESENTS LOGICAL PROGRESSION 2	Various Artists (Good Looking)
17	TIME FOR HEALING	Sounds Of Blackness (A&M)
18	ALLURE	Allure (Epic)
19	SHELTER	Brand New Heavies (ffrr)
20	WORK AND NON WORK	Broadcast (Warp)
21	BONKERS 2	Various Artists (React)
22	MIXMAG PRESENTS THE COSMIC DISCO	Various Artists (Stress)
23	EXTRA VIRGIN	Olive (RCA)
24	BOOTY CALL	Original Soundtrack (Jive)
25	CLUBLAND	Various Artists (Telstar TV)

Chart details based on sales information supplied by CIN. CIN copyright



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PLANET DOG

Big Men Cry Tour Dates:

Tue 8th July: Dingwalls, London.
Fri 25th July: UFO Club (Enzos), Salisbury.
Sat 26th July: Big Top Stage, W.O.M.A.D. Festival.
Sat 2nd Aug: Whirl-y-gig Stage, Guildford Festival.

The New Album: Big Men Cry.

charts

GLOBAL COMMUNICATION CHART

CHRISBO (Return To The Source, London, UK)
1 DUCK ..... Darshan (Phantasm DAT)
2 HEBLOB ..... Germinating Seeds Of Doda (Input)
3 DESTINATION ..... Guidance (Inspiral)
4 I'M NORMAL ..... Ceiba (DAT)
5 ICONOBLAST SAMPLER ..... Various Artists (Symbiosis)
6 THE RUSSIAN EP ..... Radiotrance (Transient)
7 SKWELL [REMIX] ..... Funkpath (DAT)
8 HOUSEKEEPER EP ..... Power Source (Metropolitan)
9 MANDRAGORA EP ..... Xis (Nephilum)
10 KARMAFLAGE ..... Man Made Man (AAA)

CAJMERE (Chicago, USA)
1 FADE TO BLACK ..... Kings Of Tomorrow (Yoshitoshi)
2 DANCIN' ..... Chicago Connection (Cajual)
3 TROUBLED GIRL ..... Karen Ramirez (Busting Loose)
4 BE THERE ..... Kerri Chandler (King Street)
5 THE JUICE ..... Soul Pie (Basement Boys)
6 RAGS TO GARMENTS ..... Cabrini Greens & Cornbread (Cajual)
7 IF YOU WANT MUSIC ..... Swinger (Apricot)
8 TACTICAL BEATS ..... Eastern Invader (In Demand)
9 FEELIN' ..... Cajmere (Live)
10 WU-TANG FOREVER ..... Wu-Tang Clan (Loud)

GREEN VELVET (Chicago, USA)
1 THIS IS DISCO ..... Dave Angel (Island)
2 NEVER SATISFIED ..... Green Velvet (Formaldehyde)
3 MAGNEZE ..... Surgeon (Downwards)
4 FRISCO STREET RIDERS ..... Nathalie De Borah (Force Inc)
5 INFLUENCE TECHNOLOGY ..... Sugar Experiment Station (Scandinavia)
6 EYA ..... Sun Electric (R&S)
7 THERE IS NO RETURN ..... Haiko Laux (Uturn)
8 DANGEROUS ..... MC2 (One Thousand)
9 IN THE JUNGLE ..... Playboy (USA)
10 UNTITLED ..... Mugon (E-Como)

NORRIS DA BOSS WINDROSS (London, UK)
1 GOTTA KNOW ..... Da Boss (dub plate)
2 BIG BABY [REMIXES] ..... Ramsey & Fen Featuring Kym Mazelle (Trinity)
3 THE RIDE ..... Dalkeith Groove Crew (Catch)
4 GOD III ..... Unknown (God)
5 THE PAYBACK EP ..... R.I.P. (4th Floor)
6 IN THE MORNING ..... Timmi Magic Featuring Luigi (Main Ingredient)
7 INTERNATIONAL RACE ..... KCC & Ty Holden (Deep Trouble)
8 DANGEROUS DUBZ ..... I Same People (white label)
9 SAY WHAT ..... Paolo & Rodriguez (Room 8)
10 FREE [RIP MIXES] ..... Ultra Nate (Strictly Rhythm)

DJ SLIP (Minneapolis, USA)
1 THE BAR/WAR OF THE WORLDS ..... Dark Comedy (Elypsia)
2 ACIDO JAZZ EP ..... Acido Jazz (Atomic Silence)
3 DER TOD ..... Johannes Heil (Uturn)
4 KANZLERAMT 7 ..... artist unknown (Kanzleramt)
5 SLIPOTIKA ..... DJ Slip (Missile)
6 MM033 ..... Sound Associates (Music Man)
7 GREAT SPACE COASTER ..... LA Williams (Geometric)
8 SWEDISH FOXES ..... Fred Versus Fred (Telepathic)
9 DEXIT EP ..... Claude Young (Elypsia)
10 MJR001 ..... artist unknown (Metro Juice)

TERRY HUNTER (Chicago, USA)
1 HARVEST ..... Terry Hunter (Delirious)
2 MY DESIRE ..... Amira (Slip 'N' Slide)
3 BELIEVE ..... Turntable Brothers (Music Plant)
4 FEEL IT ..... House Foundation (Manifesto)
5 CHANGES ..... Black Beatniks (acetate)
6 BLACK BOY WHITE BOY ..... C Dokins (Groove On)
7 BRING YOU LOVE ..... Barbara Tucker (acetate)
8 NEVER GONNA LET YOU GO ..... Tina Moore (Delirious)
9 PRIMO ..... Corvino Trax (MAW)
10 I LIKE IT ..... Casio (white label)

DAVE CLARKE (Horsham, UK)
1 MANIAC ..... DJ Rush (DJax)
2 BUMP & GRIND [REMIX] ..... JR Dionte (Dance Mania)
3 WIDE OPEN ..... Hyperactive (Missile)
4 ALAM ..... Bogus Muyn (Dance Mania)
5 BLACKBALL EP ..... Chance McDermott (Black Nation)
6 MULTIPLY EP ..... Groove Tribe (Fragmented)
7 B2 ..... Lester Fitzpatrick (Geometric)
8 DOWNWARDS EP ..... Regis & Female (Magic Trax)
9 UNTITLED ..... William Payeaux (white label)
10 UNTITLED ..... Olivier Ho (Surface)

THIEVERY CORPORATION (Washington DC, USA)
1 LIQUIDATOR SOUNDTRACK ..... Lalo Schiffrin (MCA)
2 ROCKERS UPTOWN ..... King Tubby & Augustus Pablo (Studio One)
3 BLACK ORCHID ..... Caj Tjader (Verve)
4 ANTENA ..... Isabelle Antena (Les Disques Du Crepuscule)
5 UNTITLED ..... Thievery Corporation Versus Scientist (ESL)
6 MAN FROM M15 ..... The Upsetters (Trojan)
7 EQUINOX ..... Sergio Mendes (A&M)
8 TRAVEL BUG ..... Gentle People (Rephlex)
9 BOOF BAFF BIFF [FILA BRAZILIA REMIX] ..... Black Uhuru (Quango)
10 PONTEIO ..... Edu Lobo (Verve)

THE MUZIK BOX
The records turning our tables this month are...

CALVIN BUSH
JOE CLAUSELL & KERRI CHANDLER - Escranus De Je (Ibadan 12")
LASCELLES - Dropping Bombs (Beats 'N' Pieces 12-inch)
VARIOUS ARTISTS - Aphrodite Recordings (Aphrodite Compilation)
DAVE ANGEL - Tokyo Stealth Fighter [Carl Craig Mix] (4th & Broadway 12-inch)
VARIOUS ARTISTS - Abstract Jazz Lounge (King Street Compilation Album)
VARIOUS ARTISTS - Keb Darge's Legendary Deep Funk (BBE Compilation Album)
NATHALIE DE BORAH - Frisco Street Raiders (Force Inc US, 12-inch)
OSCURO - P Sole Family (Tronicsole 12-inch)
DJ RED - Up Rise (Trouble On Vinyl 12-inch)
EGLANTINE - Feel Mr Dee/Shepper (Serial, France 12-inch)

BEN TURNER
FABULOUS BAKER BOYS - Oh Boy (white label 12-inch)
MC SOLAAR - Paradisiaque (Talkin' Loud LP)
FRESH AND LOW - Little i EP (West Side 12-inch)
PROJECT 23 - Sugarize [Ray Keith Remix] (Dorado 12-inch)
DAVID HOLMES - Essential Mix (Radio One broadcast)
SLEEP ENGINEER - Three Ways EP (Xplor Music 12-inch, USA)
PHOTEK - Modus Operandi (forthcoming Science LP)
SASSE PRESENTS - The Time Together (Mood Music 12-inch, Finland)
VARIOUS ARTISTS - The Knights Who Say Dot (Dot CD, Sweden)
GIGI GALAXY - The Pole Shift EP (Teknotika 12-inch, USA)

CLAIRE WYBURN
DJ TORGULL - Torgull (IST 12-inch)
FORCE & STYLES WITH JUNIOR - Cutting Deep (Diverse 12-inch)
PRODUCER - Research & Development (Deathchant, Germany 10-inch)
M-ZONE - Mig 101 (New Planet 12-inch)
ROB VANDEN - Beyond The Gates (GBT 12-inch)
SLAM & HELIX - Acid Break (Stompin' Choons 12-inch)
EUPONY - Dancing In The Rain (UK Dance 12-inch)
MARC SMITH - Past, Present & Future (Clubscene LP)
2 DAMN TUFF - Ruff Muff (Next Generation 12-inch)
DJ DEMO - I've Got A Feeling (Next Generation 12-inch)

BETHAN COLE
A BAFFLED REPUBLIC - Bad Boys (Move In Silence) (Catch 12-inch)
ROY DAVIS JR - Gabriel [Remixes] (XL 12-inch)
BLAZE - Basic Blaze (forthcoming Slip 'N' Slide LP)
PHOTEK - Modus Operand (forthcoming Science LP)
NASTY HABITS - Shadow Boxing [Remix] (31 Records 12-inch)
PLACID ANGLES - The Cry (Peacefrog LP)
AIR - Soleil/Waterway (Source 12-inch)
VARIOUS ARTISTS - Breakage Volume One (Penny Black LP)
RIP PRODUCTIONS - Bugsy's Theme (4th Floor 12-inch)
ALPHA OMEGA - Nubian Minds (Reinforced 12-inch)

UNDERWORLD
THE NEW TRACK
MOANER
ONLY AVAILABLE ON: BATMAN & ROBIN THE SOUNDTRACK ALBUM
MUSIC FROM AND INSPIRED BY THE MOTION PICTURE
WARNER SUNSET
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GLOBAL COMMUNICATION CHART

FELIX DA HOUSECAT (Chicago, USA)
1 IT'S ALL OVER NOW ..... Jori Hulkkonen (F-Comm)
2 BLINDMANWILLY ..... Aphrohead (Clashbackk)
3 CLUBSHAKER ..... Spanky (Clashbackk)
4 FUNCTION ..... Damon Wild (Synewave)
5 CRISPY BACON [REMIXES] ..... Laurent Garnier (F-Comm)
6 THE CONDITIONER ..... Gene Hunt (Loop)
7 DESTINATION UNKNOWN ..... Green Velvet (Music Man)
8 DIRTY MOTHA [DJ PIERRE REMIX] ..... Lynn Crouch (Manifesto)
9 CENTRAL ..... Marco Carola (white label)
10 TRACK ..... Blackman (Black Nation)

SCOTT BOND (Gatecrasher, Sheffield, UK)
1 TEQIERRO '97 ..... Intrance (Underdog)
2 YOUR FACE ..... Slacker (XL)
3 HOME ..... Chakra (white label)
4 LOVE COMMANDMENTS ..... Giselle Jackson (acetate)
5 I'M NOT GOING HOME ..... Q-Dos (Stress)
6 FLAMING STAR ..... Little Jam (Suck Me Plasma)
7 FLAMING JUNE ..... BT (Perfecto)
8 OPEN SPACE ..... Universal (Red Ant)
9 JERICHO FALLING ..... Mara (acetate)
10 CATCH ..... Sunscreem (white label)

PEANUT BUTTER WOLF (San Francisco, USA)
1 THE KING IS HERE ..... 45 King (Tuff City)
2 ALLADIN'S ON A RAMPAGE ..... Low Profile (Priority)
3 THREE STATES OF RAMPAGE ..... Sha Bar (Prison)
4 ROUGH SIDE OF TOWN ..... Organized Confusion (Hollywood)
5 BIG TRAX ..... JVC Force (Big Beat,)
6 UNDISPUTED CHAMPS ..... Del/ Q-Tip (Jive)
7 KRUNCHTIME ..... Melquan (Cral)
8 INNA CITY LIFE ..... Group Home (Payday)
9 LIFESTRESS ..... Falcon & Sleepy (Orange)
10 ORIGINAL GROOVE ..... Labtekone (Akbar)

DJ RED (Southampton, UK)
1 ENERGIZE ..... DJ Red (Trouble On Vinyl)
2 BYPASS ..... Future Forces Inc. (Renegade Hardware)
3 PLAGUE ..... DJ Hype (True Playaze)
4 DISTORTED REALITY ..... Various Artists (Renegade Hardware)
5 BABYLON [VIP MIX] ..... Daz (Juice)
6 STEP UP ..... Special K (Trouble On Vinyl)
7 UNTTLED ..... DJ Kane (Trouble On Vinyl)
8 BOLT ..... Facs (white label)
9 UNTITLED ..... Andy C (RAM)
10 RADAR ..... DJ Red (Trouble On Vinyl)

CHOCI (London, UK)
1 NEW STYLE ACID ..... Choci (VCF)
2 ACID PEOPLE ..... Pendragon (acetate)
3 BLUEBOOK [REMIX] ..... Lab 4 (acetate)
4 APPROACH & IDENTIFY ..... Three Stooges (acetate)
5 BURN BABY BURN ..... Tasha Killer Pussies (acetate)
6 DARK MEN [REMIX] ..... Instant Revolution (test pressing)
7 C.E.1 ..... Lab 4 (acetate)
8 MANGLED DDR & Choci ..... (VCF)
9 GERONIMO ..... DJ Paola (test pressing)
10 I CAN BE HIM/HER ..... Choci & EC1 (acetate)

SS (Leicester, UK)
1 WONDERFUL DAY ..... DJ SS (New Identity)
2 JAZZ SESSIONS [REMIX] ..... John B (New Identity)
3 UNTITLED ..... Optical (Prototype)
4 ACID TUNE ..... Dillinga (Valve)
5 UNTITLED ..... Dillinga (Prototype)
6 UNIFIED COLOURS OF DRUM & BASS ..... Various Artists (Formation)
7 UNTITLED [PESHAY REMIX] ..... Decoder (dub plate)
8 TURN ..... Technical Itch (Technical Itch)
9 CIRCLE [ANDY C REMIX] ..... Adam F (dub plate)
10 BREAKDOWN ..... Perfect Combination (Formation)

RICKY MONTINARI (Rimini, Italy)
1 DO IT EASY/SPILLER FROM RIO ..... Laguna (Ethoes)
2 UN Ph Ph EN OR ..... Pepe Braddock (white label)
3 DANCE PARTY ..... DJ Vice (white label)
4 DANCE AND SHOUT ..... D-Saga (white label)
5 TAKE ME HIGHER ..... CeCe Rogers (Ethoes)
6 LET THE BEAT HIT 'EM ..... Shena Featuring Byron Stingily (Virgin)
7 ANOTHER STORY ..... Susu Bobien (Azuli)
8 CAN'T GET OVER ..... Backroom Boys (Ultra)
9 THE MIDNIGHT GROOVE ..... DJ Rasoul (white label)
10 LIFE IS A BITCH ..... Houseterity (acetate)

KERRI CHANDLER (New York, USA)
1 IN THE SUNSHINE ..... Shawnee Taylor (King Street)
2 GROOVE ME ..... Deep Zone (Ruffcut)
3 HOUSE FOR ALL ..... Blunted Dummies (Network/Sony)
4 CALYPSO MADNESS ..... Space Invaders (Distant)
5 LEARN 2 LUV ..... Kim English (Nervous)
6 NICK'S THEME ..... Abstract Jazz Lounge (Nite Grooves)
7 I GOT WHAT YOU NEED ..... World Class (4th Floor)
8 THE SHIPMENT ..... Columbian Drum Cartel (acetate)
9 GROUND '96 EP ..... Grant Nelson & Mousse T (Swing City)
10 IT'S ALRIGHT ..... Nuyorican Soul (Giant Step/Talkin' Loud)

FLOOR CONTROL
SPECIALIST SHOP CHARTS

BREAKBEAT CULTURE (Bristol,UK)
1 FUSE Decoder (Elementz)
2 HERE COMES TROUBLE VOL.6 IQ Collective/ DJ Red (Trouble On Vinyl)
3 CASH TILL Mask (Dope Dragon)
4 TRAX/ NASTY MUTHAS Substance (Breakbeat Culture)
5 TONE COLD Kraken (Under Fire)
6 GLITCH/ GERM CODE Pure Instinct (Technical Itch)
7 NO-ONE KNOWS Markee Substance (Ruffneck Ting)
8 REINCARNATED [REMIX] DJ Die (Full Cycle)
9 DIAGNOSTICS Magistrate (Splash)
10 HOMEBOYZ [REMIX] DJ Dazee (Ruffneck Ting)
Breakbeat Culture, 57 Park Street, Bristol BS1 5NU.
Telephone: 0117-9297372

ARCADE RECORDS (Nottingham, UK)
1 HOLD YOUR HEAD UP HIGH Boris Dlugosch (Peppermint Jam)
2 MAGIC CARPET RIDE Mighty Dub Katz (ffrr)
3 DIN DA DA Kevin Aviance (Wave)
4 SEARCHIN Divine Soul (Strictly Rhythm)
5 COSMIC WAVE EP Julius Papp (Yellow)
6 MISTURADA 2 LP Azymuth (Far Out)
7 GROOVE ON Yo Yo Honey (Worx)
8 TROUBLE GIRL Karen Ramirez (Manifesto)
9 FLAME Crustation (Jive)
10 THE ILLEGAL EP Narcotic Squad (Narcotic)
Arcade Records, 15 Chapel Bar, Nottingham NG1 6JR.
Telephone: 0115-9474932

TAG (London, UK)
1 A PACO DIBANGO S WORLD Playboy (Tag)
2 THE CORONA Cosmic Dwellers (Solid Groove)
3 MARATHON Aubrey (Off-Shoot)
4 JAZZ WITH ATTITUDE Bel-Air Project (Corn-Flex)
5 ATMOSPHERE Sphere (Primate)
6 THE SOUVENIR EP DJ Zorra & Teen Marcianos (Donna Lee)
7 TATTOO JAZZ Ian O Brien (4th Wave)
8 THE PSYCHOSEXUAL TRANSGRESSION D Signed By Living (Ladomat)
9 FLASHBACK [REMIXES] Laurent Garnier (F-Comm)
10 PHASE Zero Zero (Ill Sun)
Tag Records, 5 Rupert Court, London W1V 7FP.
Telephone: 0171-434-0029

RUB-A-DUB (Glasgow, UK)
1 THE QUEST Drexciya (Submerge)
2 THE 3RD QUADRANT Passarani 2099 (Nature)
3 FROM BEYOND Various Artists (Interdimensional Transmissions)
4 3000 Traktor (Traktor)
5 TERRORTEC REVISITED DJ Assault (Assault Rifle)
6 µ-ZIQ My Little Beautiful (Hut)
7 ASCENDER Walter Jones (Dow 6)
8 GALAXY CHILD 2001 (100% Pure)
9 THE LIVE HUMAN Live Human (Cosmic LH1)
10 RETURN OF THE SUPER APE The Upsetters (VP)
Rub-A-Dub, Second Floor, Virginia Galleries, 33 Virginia Street, Glasgow G1 1TU. Telephone: 0141-552-5791

Please fax all charts to Floor Control on 0171-261-7100

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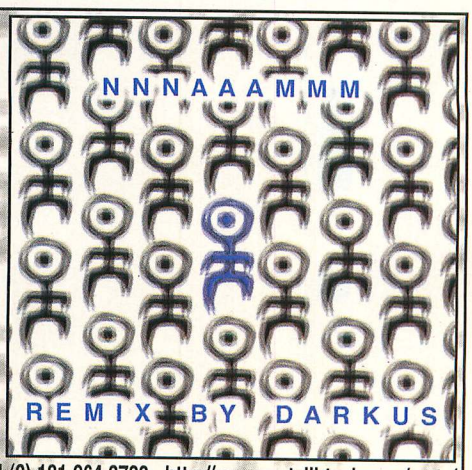

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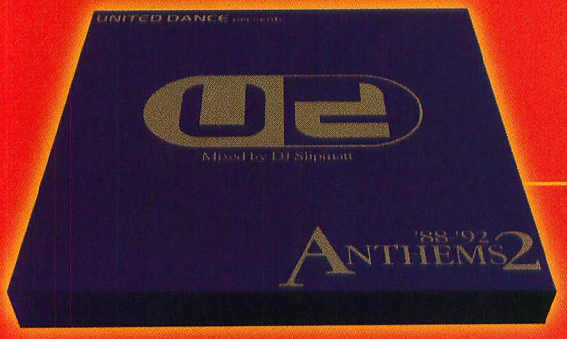
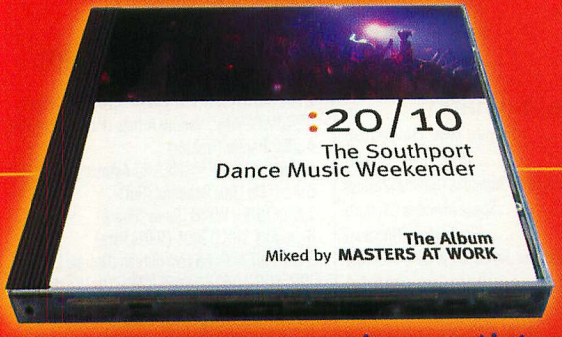
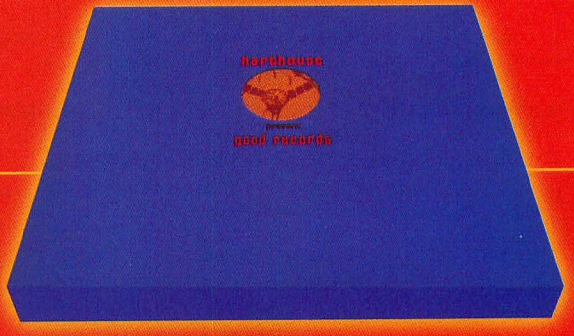


united dance
'88-'92' anthems 2'
DJ Slipmatt takes us on a long, fast old skool ride through M25 memories and tracks that started it all. Including Renegade Soundwave's 'The Phantom', 'Break for Love' by Raze and Stakker's classic 'Humanoid'.

dj cam
'underground vibes'
Originally released in France in 1995, 'Underground Vibes' finally gets a full UK release. French Hip-hop at its best including a new mix of 'Dieu Reconnaitra Les Seins' by Minus 8. La Nouvelle Vague continues...Encore.



various artists
'the southport dance music weekender'
Masters At Work mix up a four deck blend of Hip-Hop and Garage for the awesome commemorative album featuring tracks by KRS-1, Kim English, Nu Yorican Soul and A Tribe Called Quest.



harthouse presents
'good records'
Harthouse label bring you their first album for 18 months featuring the best recent releases by Wax Doctor, Doc Scott, Derrick Carter, David Holmes and more.

- dance
- rock
- soundtracks
- roots
- country
- classical
- jazz

this month's recommended dance releases

Virgin MEGASTORES beyond entertainment

the definitive shopper's guide

reviews

album of the month

PRIMAL SCREAM
Vanishing Point
Creation

IT'S impossible to overestimate the importance of Primal Scream in the grand scheme of groovy things. Which probably sounds stupid to anyone whose knowledge of the band only extends as far back as their last album, "Give Out But Don't Give Up". It was difficult to believe that those were the same guys responsible for the swoonsome "Screamadelica" at the beginning of the decade, the guys who stomped down the barriers between dance and rock like nobody else ever before. Or since.

So where does "Vanishing Point" fit in? Well, in some ways, you could be forgiven for thinking it was no more of a dance record than "Give Out. . . " After all, the guest musicians do include Glen Matlock, the geezer Sid Vicious replaced in The Sex Pistols, and one of the cuts is a cover of Motorhead's eponymous anthem. But what moves this record on up, if not on a par with "Screamadelica", then certainly just one shot behind, is the remarkable spirit of adventure which runs throughout. And, yes, in case you're wondering, you can wiggle your arse to huge chunks of it.

Against every odd, "Motorhead" is a good example. It isn't simply "Rocks Off" with a faded Harley Davidson patch stitched on the back. Oh, it's dirty enough (most of "Vanishing Point" is actually pretty dirty), but the turbo-charged, technofied industrial beats are totally 1997. The vibe isn't too dissimilar to "Kowalski", the first single to be lifted from the album. The second single, the lullaby-ish "Star", is something else, though. Think summer, think sea, think falling in love. Incidentally, it features Augustus Pablo, the legendary Jamaican melodica player. A rare honour, as it's apparently the first time that he's agreed to appear on another artist's record.

Elsewhere, there's everything from freeform jazz to swamp blues, from stomp-a-long hoedowns to noise-ravaged ballads, from punk rock to hip hop. The beautiful clarinet and lo-fi loop of "Get Duffy" will lodge in your brain for weeks and "Trainspotting" (on which Andy Weatherall temporarily ousts Brendan Lynch from the production seat) pops a pink sweet in your mouth. Then slashes your face open. When the big beats of "If They Move, Kill 'Em" and the crunching "Stuka" storm in they will remind you of Primal Scream at their weightiest. The latter comes complete with a door bell courtesy of Joe "African Dub" Gibbs and the sound of the Luftwaffe in full-on let's-fuck-Poland mode.

As with "Screamadelica", to try and guess where "Vanishing Point" fits in is an absurd question. You might as well ask a chicken to referee the FA Cup Final. The problem is that every possible answer is a contradiction. It's very much of its time and yet quite probably timeless. Its head is twirling in the ether, but its toes are curled in the mud. One minute it's soothing and linear and glowing, the next it's gritty and twisted and dark. The end result is original, sure, yet there are countless stolen concepts, moments and atmospheres. It's everywhere and nowhere. Baby.

In short, it's a total mind-fuck. The only certainty is that this group's place in the history book of late 20th Century music is assured. And while that isn't exactly new news (let's be truthful, if there'd been no "Screamadelica", there'd have been no Oasis and no Chemical Brothers, at least not as we know them), the fact that "Vanishing Point" gives Primal Scream another couple of pages is one hell of an achievement. Welcome back, lads. **10**

Push

MUZIK'S IN GUIDE TO THE WAY OUT

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Album Of The Month: Primal Scream – "Vanishing Point" (Creation)

compilations p106
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With guest reviewer: Hype
Singles Of The Month: Camp Lo – "Luchini Aka (This Is It)" (FFRR), Massive Attack – "Risingson" (Virgin), Judy Cheeks – "Reach & Spin" (W/L)

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downtempo p127
Vital Release: Funky Monkey – "Come Together People Of Funk" LP (Funky Inc Ltd)

albums

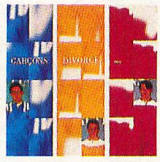
FREQ
Heaven
Matrix/Distance

IF last year's excellent Razorback album helped to establish Sean Deason (aka Freq) as a major player in the new wave of Detroit artists, then "Heaven" is sure to catapult his reputation even further.

As adept at kicking out full-on technoid slammers ("Xitan") as he is at producing lush, mercurial deep house grooves ("Dreamtime") and polyrhythmic, bluesy drum & bass ("Fury"), Deason also possesses a wonderful sense of timing and subtlety. He's a master of the understated arrangement, allowing tracks plenty of breathing space. Introducing the instruments gradually, it seems like an eternity before he drops one of his deep, sub-aquatic basslines.

It's an approach as engaging as it is refreshing. Deason's healthy disregard for genre limitations and his willingness to experiment with styles and tempos make his music ideally suited to the album format. He may not have made an epic of "At Les" proportions, but these are early days. The new prince of Detroit techno? Nearly.
Dave Mothersole

GARCONS
Divorce
Other



IMAGINE if a time machine travelled back to France in 1979, dropping off a Happy Mondays-era Shaun Ryder to hook up with Serge Gainsbourg, Prince and Chic. Okay, that's not exactly what did happen, but French punk types Patrick and Thomas Garcons did originally release this album in 1979. And they pre-dated the whole nu disco sound by years, as this crucial reissue shows. The Ryderesque vocals over the top of funky disco beats have been remixed by A Man Called Adam and The Idjut Boys amongst others. But despite their excellence (in particular the Idjut Boys' soaring "Stick It In" mix), the originals really can't be bettered. "French Boy" and "Critics" rock, with their horns and strings working to great effect.

Having worked on a punk album with John Cale in 1979, Patrick and Thomas are now working with Yellow Recordings in Paris, proving their lasting but as yet undiscovered influence and reinforcing their trademark quote, "Punk is disco".
Rob Da Bank

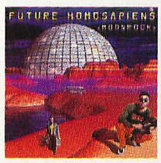
REFLECTION
The Errornormous World
Clear

IN the palace of dance technologies, that pioneer of electronica and sometime kooky imprint Clear has landed the role of court gimp. Geeky, freaky, charmingly talented yet often overlooked... no wonder Japan's Reflection fits so neatly into their roster.

Like watching an instalment of Vic 'n' Bob's "Shooting Stars", Reflection's "errornormous" world is cluttered with the clever, the senseless and the absurd in equal measures. Could it even be that (gasp!), Reflection possess a (gulp!) sense of humour?

Everything is distorted, tweaked, edited and then re-programmed with the flair of DJ Krush dueting with Juan Atkins and Dennis Pennis on conducting duties. On "Simple End To The Beginning", synthesizers become church organs before combusting in a tweak of analogue frenzy. While "Cold Wind In The Bright Sun" oscillates around a single, undulating tone and "Transparent" unfurls into a squelchy space jam. Uvavu!
Rachel Newsome

FUTURE HOMOSAPIENS
Moonrock
Galactic Disco



IF you're a paid-up member of the Brit-house brigade, then "Moonrock" really should join your collection. The Homosapiens double up as jazzy junglist label Hospital as well as being former members of old-time acid jazzers Izit, so you know you're dealing with quality musicians.

Essentially, it's a trawl through mutated funk, warped disco sleaze and floor-working beats, all tweaked and twisted to make an idiosyncratic mindmash for the discerning thrillseeker. Highlights include "The Brain Of Helmut Zacharia" with its voodoo blues mantra, "Rocktasm" which is Keith Richards giving executive relief to the ghost of Larry Levan, and "Driving Deep South" with its dubalicious bubble-burst of astral, acid travel. Altogether live, dangerous and not of this world.
Cal Gibson

THE PRODIGY
The Fat Of The Land
XL

WOOOOOOAARRRRGH! Kerrrrrrrrrrrr-aaaaaassssshh! Sper-lat! Screeching back into pop's amusement park like a hot-wired T-reg Cortina skidding into the central reservation of the M6, The Prodigy's third album never was going to be a subdued affair.

So, after a three year hiatus apart from the gut-turning "Firestarter" and "Breathe" (both included here), "The Fat Of The Land" gratifyingly matches all our expectations of the band which has come to represent the chemical generation's answer to punk. And, as if we need reminding, its intoxicating noise pollution confirms their position as the clownish jesters of dance music's premier league. The Prodigy have clearly fuelled up on a full tank of the sonic equivalents of mescaline, ether, MDMA and amphetamine sulphate, only to burp it all out in a series of belching breakbeats and breakdowns in all the right places. A "Fear And Loathing" in Essex, if you fancy. Now there's an idea...

Not unlike "Independence Day", "TFOTL" is a big budget spine-chiller which is chokka with special FX, from the sound of shattering glass to high voltage guitars to Keith Flint's lunatic, vocoder vocals. On "Smack My Bitch Up", "Fuel My Fire" and "Climbatize" they are, quite simply, harder and louder than they have ever been before.

At times, they veer towards the one-dimensional. This is not the most avant garde album you're ever likely to hear. But unlike The Chemical Brothers or Underworld, The Prodigy have never had any pretensions other than to make pop music. Albeit subversive pop. Remember "Charlie"?. But their limited sonic range is vindicated with cameo roles from Kool Keith (of Ultramagnetic MCs and Dr Octagon notoriety) on "Diesel Power's" decelerated hip hop slouch and Kula Shaker's Crispian Mills on the eerie orchestration of "Narayan"

Of course, we all know that behind Keith's breathless, leering *"Succumb to me/Taste me"* on "Serial Thrilla", The Prodigy are really just a nice bunch of lads from the Home Counties. But stumble inside their freaky fairground attraction and things are no longer so black and white. Welcome to the joyride.
Rachel Newsome.

sound patrol

And there's more...
Some extra stuff cluttering up our "In" file this month, reviewed by Kieran Wyatt, Calvin Bush, Jacqueline Springer, Rachel Newsome, Rob Da Bank and Hawaii Ford.

CHILLI DUBS
Original Hifi
Zip Dog

A ROOTS-flavoured outing from Emperor Sly's live-only alter ego with added remix seasoning from the likes of Mad Professor, Sibleton & Bones and others. Around half is full-on dub in a dancehall stylee whereas the likes of "Fax Of Life" are so utterly stoned you'd think the CD was made out of compacted high grade skunk. Always put your trust in the bass. **8 (KW)**

BRADY IFGRAY
The Mutant
Sakho, Finland

FROM the gentle whirr of a buzzing fly which resonates in the opening bar, Brady Ifgray's vocal electronica expands into a pulsing universe of sound. Jimi Tenor's Finnish pal, the stylishly stoned grooves of "The Mutant" will stalk out of your stereo just like Eva and Nadja picking their way down the catwalk. Now that's what we call cool. **8 (RN)**

THE ODD TOOT
Bampot
Recordings Of Substance

AN extraordinarily strange spoken intro morphs into an album of drum & bass abstraction à la Squarepusher. This quirky mix includes sped-up West African vocals, ragga chat and rippling beats, perhaps displaying Scotsman Simon Smith's fondness of, yes, the odd toot. See also the zany song titles like "Spud's Take Them, Oh Take Them' Song". Like going to the loo, for some it's a chore, for others it's a pleasure. **7 (RDB)**

TAO
Esoteric Red
Language

APPARENTLY, Taoism means "to seek the middle way to liberation". And in the case of Jap-living-in-London, Tao, this means exploring the sounds, shapes and rhythms which exist in the space between east and west. A fascinating concept, and one which translates well into music. Re-creating the phut-phut of raindrops and the click-click of grasshoppers, "Esoteric Red" is both intriguing and unique slice of aural philosophy. **7 (RN)**

key

D✱NOTE

The new Album. Out 21/7/97.
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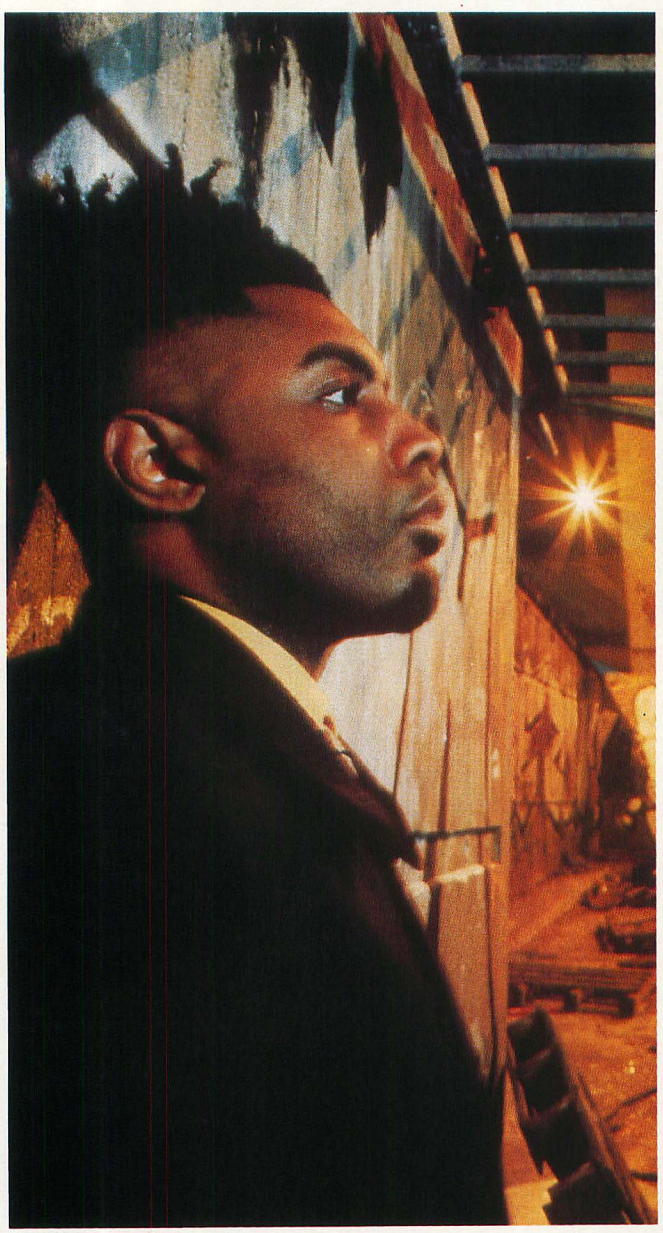
albums



OMAR
This Is Not A Love Song
RCA

FINALLY, the timing is right for the release of an Omar album. Not because of "nu classic soul's" existence, mind, but because of the increased popularity of soul in general. Whether in the form of the hip hop soul punctuating the national charts or the pop soul topping it, we've reached the stage where just about anyone crossing the threshold of a record store today has at least a passing interest. So the release of this British soul album should attract more than just the brief applause and dismissive "bunch of bollocks" utterances of yore. Particularly when it's as experimental, crafted and fluid as this.

To understand its appeal is to understand that Omar is a master of turning contradiction into skill. Although classically trained, he's instinctively knowledgeable about the sound and feel of street soul. A foreboding, minimalist aura governs most of his material – that omnipotent bassline astride his chocolate-rich voice – but it disguises the fact that, instrumentally, a lot has gone into creating such an aura. Most importantly, on "This. . .", Omar has mastered one of the most challenging skills within black music, marrying the live sound to the synthesised and making one perfect whole.

Stevie Wonder, of course, is the master craftsman of this approach, as "Songs In The Key Of Life" so classically testifies. Like that album (although shorter and less astute), the musical construction of "This. . . ", throws light on the lyrical direction of its creator. In Omar's case, that means showing off a man of sensitive and cocky, warm and distant dimensions.

It's taken him five albums to reach this stage of introspection and outward musical expression. In that time, he's become a better all-rounder, making material that is danceable, contemplative and, in "Music For The Pipe" and "Spring Step", instrumental. This is Omar at his best so far, whatever time you're discovering him. **8**
Jacqueline Springer

TEKNOTIKA
Seductive Sounds
Harthouse

FOR years the Teknotika imprint (the product of prolific Detroit maverick Gary Martin, aka Gigi Galaxy) has been an unpredictable source of sultry, sexy deep techno with a healthy space fixation. Alien voices planted over hammering electro beats. Bottomless keyboards, whispering girls and a hypnotic way with the groove. Low profile, deeply underground and not running with any pack. But you can spot the influences in everything from the current nu house to Secret Knowledge.

The twelve tracks here span the released and unreleased, veering wildly from the atmospheric ambience of "One Step Beyond" through the decidedly weird "Interview With An Alien" to the powering new version of "Universal Love". Titles like "Swing Sexy" and "Shake It" make the Martin manifesto pretty obvious. Meanwhile "The Afterglow" would rock any current club with its bell-like melody and throbbing undertow.

Those old twelves are near-impossible to find so this is comes as a highly recommended purchase. And the good thing is, it's only the tip of the iceberg. **8**
Kris Needs

SMOKE CITY
Flying Away
Jive

YEAH, yeah, yeah, they did *that* song for *that* advert. You know, the one where the geezer goes swimming and a bunch of maniac mermaids try to relieve him of his Levis, all soundtracked by the breathy samba-hop of "Underwater Love". So you'd be forgiven for thinking Smoke City were mere one-hit wonders. Yet "Flying Away" is a surprisingly solid debut. Whilst the "Underwater Love" blueprint surfaces a number of times, there's enough variation (the carnival mania of "Numbers", the proto-jungle of "Dark Walk") to maintain your attention. In addition, the husky vocal theatrics of chanteuse Nina Miranda beguile at every turn, flitting between English, Portuguese and French with lucid ease. She could be singing about the test card for all I know but she's got the voice of an angel, so who gives a monkey's? **8**
Kieran Wyatt

TUFF JAMS PRESENTS
Underground Frequencies Vol.1
Satellite

VARIOUS ARTISTS
The London Dream Team In Session
4 Liberty

NO two ways about it. Like jungle in 1994, underground or "speed" garage is the urban sound of summer 1997. And one that's viciously ruptured the tedious and bland continuum of the house and garage tradition to institute a radical new sonic agenda.

The best introduction comes via these two well-timed collections from

the five main players on the scene: Matt "Jam" Lamont, Karl "Tuff Enuff" Brown and The Dream Team aka Timmi Magic, DJ Spoony and Mikee B.

The Tuff Jam duo impact hard with a compilation that includes all the big anthems like Double 99's "RIP Groove", Rosie Gaines' "Closer Than Close" and Roy Davis Junior's "Gabrielle". What's great on this album is that you can hear the continuity between punchy, splintered, treble-fired US dubs by Todd Edwards and Armand Van Helden and the UK Sunday scene studio pioneers like Nu Birth. There's also tracks like Mutiny's "Bliss" which take incredible ragga and jungle sound effects like rewinds, sub-bass and rupturing drums and graft them into a garage soundframe.

For their package, The Dream Team focus more heavily on underground tracks by DJ Disciple, Timmi Magic and RIP, but still keep it rough, hard and radical. Again, music of the moment. And again, a crucial, era-defining compilation. **9 (both)**
Bethan Cole

sound patrol

And there's more. . .

HA-LO
Welcome To The Fluorescent Era
Eukatech

A COLLABORATION between D.A.V.E. The Drummer and sound system overlord, Chris Liberator, HA-LO are a long way removed from the London acid underground you might expect. "Whiteout", "Dirty Fucking House" and "Scissor Kick" are straight outta Detroit with a nasty sideline in kick-ass ballistics, carrying a Millsian minimalism to boot. If this was on D-Jax or UR, we'd all be going doolally. It's not, but so what. **8 (CB)**

ALEEM
Sound Season
Pro-Zak

IF you're expecting 14 tracks along the lines of last year's "Why Hawaii", forget it. Only two tracks here contain any trace of a breakbeat. The rest are either "house" or 30-second little filler ditties. "It must be some of that sexy Motorbass/Yellow-y style of crunching, rolling beats,"I hear you say Dream on. The whole lot's pretty average really. Nice artwork, though. **5 (HF)**

MARY KIANI
Long Hard Funky Dreams
Mercury

THEY'VE tried everything to turn this former Scottish rave diva into some Arbroath Yazz for the Nineties. Glam makeovers, remixes from Hardfloor, Oakenfold, Tall Paul et al, designer togs, robo-hit songwriters. But still she doesn't budge. Still she croons with all the soul of a drunken trout, still looks like Anita Dobson's shop window dummy and still she's as useful as horse hoof shavings. Whoever is having those "long hard funky dreams" sure ain't you or me. **3 (CB)**

THE D.E.E.P.
Parlayin'
Unleashed/Undiscovered

DO you remember what you were doing, wearing, thinking or grooving to five years ago? *It doesn't matter, because your* tastes have no doubt evolved and matured since then. Unfortunately, West Coast rapper Paris (The D.E.E.P.'s producer) hasn't taken the same path in terms of his creativity, which means slow-mo rapping over drawn-out snares à la 1992 is very much the order of the day. This is beyond passe. This is beyond dated. This is painful. **1 (JS)**

WYCLEF JEAN
The Carnival
Ruffhouse/Columbia

"FEATURING Refugee Allstars" it says here. If you were in any doubt that we were about to have another Fugees summer, that should assuage it. Still, with "The Carnival", Wyclef Jean has stepped from Lauryn Hill's shadow and shown he can cut it with or without his old mates.

It's a splatter of ideas and musical styles with as much coherence as a fourteen-year old bombed on alcopops discussing quantum physics. A sketch at the start places us at Wyclef's trial on charges of being a revolutionary, but this is soon forgotten with along with the carnival theme. Instead, they give way to a series of songs about lurve and digs at gun-crazy MCs. "Gone Till November" is a beautiful psychedelic reggae love song, "Year Of The Dragon" a beguiling piece of conspiracy theory nonsense.

Whatever he's doing, Clef mixes in his Haitian influences, toasting raps, a little emotion and a bit of humour. And he makes it work. Who did they say should go solo? **8**
Will Ashon

D*NOTE
D*Note
VC Recordings

THERE'S a moment every clubber knows, where the sum total of stimulants, music and atmosphere suddenly equate to a feeling commonly known as "having it". One track on Matt "D*Note" Winn's eponymous album (his third) recreates just that moment. On "Waiting Hopefully", Carleen Anderson's cousin PY hollers over a lush, melodic breakbeat bonanza as if her life depended on it, and you feel uplifted and happy. Briefly.

But by the same token, every clubber knows the moment when the DJ indulges himself and drops a record which makes queueing for the bar seem an attractive proposition. The equivalent here is virtually everything else, from the beatless washery of "Tri-Cyclic" and the chin-stroke strings of "Changeless" to "The Long Goodbye", coincidentally the most appaling example of jazz breakbeats diaorrhea to be released this year and probably the kind of thing Alan Partridge would have deviant sex to. There are others, but don't bother looking unless you are in fact a masochist. **5**
Kevin Braddock

BANCO DE GAIA
Big Men Cry
Planet Dog

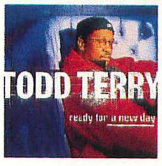
TOBY Marks has been saddled with the "ambient dub" tag ever since his appearance on the Beyond compilation series of the same name. So full credit for moving way beyond (pardon the pun) the confined spaces of that limited genre. These days, his musical vision takes in a whole lot more, reflecting a keen ear for melody and a sharp sense of rhythm.

Opener "Drippy" starts off Orb-like, then gets in a tribal drumming mood before pulsing into dub symphony territory. "Drunk As A Monk", meanwhile, is less Chemical Brothers, more the Benedictine brothers while the title cut has a lone fiddler caressing the (heart)strings with a medieval melody.

The stand-out cut is "Celestine", probably the most overtly "Banco" track with a coruscating guitar, wafting sax and stoned keys coalescing into pure psychedelia. If Pink Floyd had invested "Dark Side Of The Moon" with just one ounce of dub, this would probably have been the result.

"Big Men Cry" is resolutely anti-techno with its bewildering array of live instrumentation. The purists will no doubt hate it but then who gives a rat's butt about them? Just put aside your preconceptions and enjoy the work of a man at one with his music. **8**
Kieran Wyatt

TODD TERRY
Ready For A New Day
Manifesto



AND so Todd Terry, the legendary Brooklyn b-boy made "God", the remixer of EBTG's "Missing", the godfather of house, the producer behind last year's rather ropy "Life In A Day" album, returns for another stab at this long-player malarkey.

So bring on the recent single "Something Goin' On", where his trademark 808 machine-gun beats and catchy synth riffs provide the perfect platform for Jocelyn Brown and Martha Wash, two of disco's greatest vintages. Ridiculous as it may sound, it comes on like a cred Nineties version of Irene Cara's "Fame", a disco musical loaded up on passion, ambition and feeling. If only the rest of this album were of the same high standard. Frankly, there are too many tracks here where Todd steps into his familiar Mr Recyclable role, using those same old snares, hissing hi-hats and out-takes from old remix projects. "I Feel It" relies on snippets from Martha's "Runaround" while "Sax Trac" is just his remix of Kenny G's "Havana" beefed up with ragga chat on top.

Still, there are plenty of good points. The title track itself, again featuring Martha Wash, has a great gospel-style uplift, while "Free Yourself" uses the neatest of disco beats and vocal samples. There are guest appearances of note as well. Urban Soul's Roland Clarke is "The Preacher" in a Chuck Roberts' "Let There Be House" style. The Peech Boys' Bernard Fowler ad-libs in "I Need You Now" mode on "Satisfaction Guaranteed". And on "It's Over Love", Shannon Green (remember "Let The Music Play"?) delivers the vocal candy to top off a catchy if somewhat corny Euro number.

There's also evidence that Terry is prepared to venture out of 4/4 territory on the breakbeat-ish "Do You Feel Me" and "Live Without You". But when it comes to the electro-tinged "Come On Baby", the hooks don't really come close to perfection.

If you think of the key moments in Todd Terry's history as an artist, the link with disco, always his strongest influence, has been evident throughout. Once again, with these links doing the job, he's proved that when it comes to sampling, producing or remixing, he is simply the king. But a composer of note, he still resolutely is not. **7**
Michael Morley

KID LOOPS
Time Quake
Filter

THIS is the kind of album which finds reviewers frantically scratching their heads. Not because Kid Loop's "Time Quake" is any complex manifestation of quantum physics. Nor because it sounds so awful that you're turning off, rather than tuning in, in two flicks of a hi-hat. It's just that his fluffy drum & bass sounds, well, so *nice*. You know, more Care Bear than scare bear. And after that, there's little left to say. Nice strings, nice bass-lines, even nice twiddly bits. Jamie Lexton's come up with just the kind of pleasant bass meanderings you could play your Gran when she comes round for Sunday lunch.

Don't get us wrong, there are plenty of nice (hur-hur) touches. From the distorted scratching, courtesy of Fat City's Chubby Grooves on "Wicked Loops", to the skewed, robotic rapping which rumbles between the beats on "Microphone Fiend" like some replicant Benjamin Zephaniah. But essentially, Kid Loops has opted for safe territory, tucked well inside the borders of ambient/jazz drum & bass.

Expect to hear this booming out of a Diesel store near you soon. **6**
Rachel Newsome.

KCI & JOJO
Love Always
MCA

IF Jodeci had been British, they'd no doubt have been labelled a "boy band". In fact, they were more like leading lights in Sean "Puffy" Combs' hip hop soul revolution. Still, rather like the member of one of our most popular and definitively "boy" bands, Take That, ex-members Kci and brother Jojo have solo desires to fulfil.

The serious, almost forlorn, look at love they've chosen via Kci's gritty, smoke-savaged voice (the closest this generation has to Bobby Womack) and Jojo's sharp, effeminate phrasing successfully shows them off as a pair of vocalists of note and not just as occasional participators in some bygone, lamented movement.

But it's ultimately Kci and ex-girlfriend Mary J Blige's failed relationship rather than the brothers' creative redirection which keeps you hooked into the general movement of the album. It inspires the raw material and Kci's occasionally passionate performance. That alone would be more than enough to maintain the interest of any Jodeci fans out there in the world, even if it's the boys' voices themselves that are the real attraction. **6**
Jacqueline Springer

albums

key 10= caviar 9= lobster 8= smoked salmon 7= steak tartar 6= chicken kiev 5= meat 'n' 2 veg 4= fish 'n' chips 3= toad in the hole 2= beans on toast 1= lumpy custard 0= semolina

UFO
3rd Perspective
Talkin' Loud/Brownswood

IT seems UFO have been spending too much time in some Parisian café since their last album, the brilliantly Brazilophile "No Sound Is Too Taboo". So "3rd Perspective" sees the Jap-jazz vanguard regressing further into their Franco-Brazil fantasies rather than delving deeper into their idiosyncratic bag of influences and crafting the masterpiece they're so blatantly capable of.

"Planet Plan" treads the same thrilling cinematic spy groove as Dimitri's "Dirty Larry", only with less irony. "Waltz" is, ahem, a waltz with a careening accordion and a gruff French lament atop, while "Nica's Dream" and "The Moving Shadow" are both soundtrack cul-de-sacs and obviously meant for polishing your cigarette holder to. Or something.

This isn't a bad album, mind. It's consistently melodious and sophisticated. But it's got more style than content and is rather too suave for its own good. Why sit in the café when you could be on the beach with Jacques Tati? **7**
Kevin Braddock

LOST BOYZ
Love Peace & Happiness
Universal

JUST like Naughty By Nature and House Of Pain before them, the Lost Boyz are amongst the best anthem-makers in rap. DJ Kool may be the call-and-response maestro, but these boyz can compose and knock out an anthem before Kool can even clear his throat.

Unfortunately, rap is dancing to a different beat these days. In fact, it's barely dancing at all. In the wake of The Notorious BIG's murder, the mood, especially in the Lost Boyz' native New York, is austere, the pace nothing short of funereal.

Conscious of this, but reluctant to change tack, they've weighted down their anthemic rhapsodies with more reasoned sentiments. The beats are less diluted, allowing guests like poetess Dana Bryant to merge in seamlessly. This allows the listener the freedom to be unembarrassed and enjoy party-hardy rap once again. The question is, after all the tragedy, do you still remember how to? **6**
Jacqueline Springer

NEUROPOLITIQUE
Beyond The Pinch
New Electronica

ANOTHER Matt Cogger album, another homage to pure, distilled Detroit electronica. Right? Er, very badly wrong!

From the first 30 seconds, it's clear that either Cogger has been spending too much time at Athletico and the Heavenly Social, or else we've been sent the wrong damn preview tape. "Beyond The Pinch" is as far removed from the traditional school of Larkin-style polished 4/4 beauty as the VW Beetle is from a Sherman tank. It's got ball-busting breakbeats which speed up and lose control every ten seconds. It sounds more Chemical Brothers than Carl Craig ("Fish Market" could have been pulled straight off their last album). It funks and writhes and causes all manner of big-beat-minus-the-303 mayhem. And "Politique Theme" comes on like Plastikman covering the Stones' "Undercover".

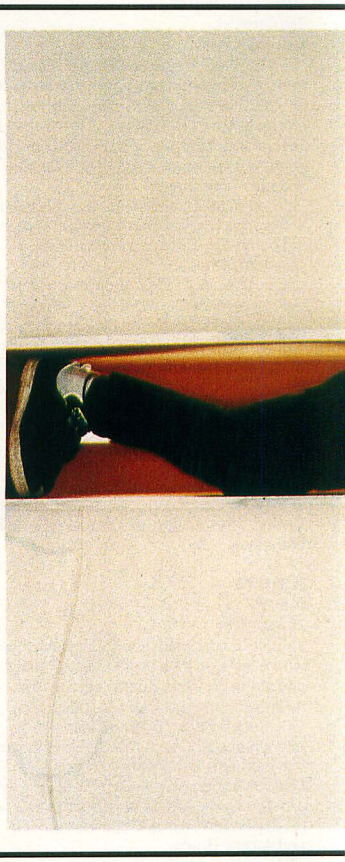
Apart from the wondrously delicate "Turn Around Touch The Ground", you're more likely to find yourself grooving to the new Politique at Big Kahuna Burger than at Lost or Sex Love & Motion. These are changed days indeed. **6**
Calvin Bush

HOUSEY DOINGZ
Doing It
Pagan

ROMANTICISING about life in South London is currently the "in thing" for Muzik heads. Not only is there the thriving bar / club culture of Clapham, Brixton and Stockwell, but also Croydon's long-standing Wiggle and Heart & Soul posse putting parties on down in sunny Woolwich.

Musically, the true Sarf sound is represented by the Housey Doingz firm, who include Terry Francis and Nathan Cole. Having built up their reputation through their Wiggle and Eye 4 Sound imprints, this Francis-mixed collection gathers up some of their finest moments. The sound is always deep, the basslines always bleed, but the vibe is never snide. Francis' mixing is as inspiring as ever, a DJ who can set a mood like only Tenaglia can.

The great thing about Housey Doingz is that, as well as achieving the finest house-techno hybrid around, they are also dressed for the part. Young lads bouncing around in all the right clobber, drinking beer with beautiful women on their arm, plus bagfuls of the right attitude. Something we haven't seen since working class culture spawned acid house. These boys are on the level. Doingz it. **9**
Ben Turner



International DJ Syndicate
Mix2- DJ Cher

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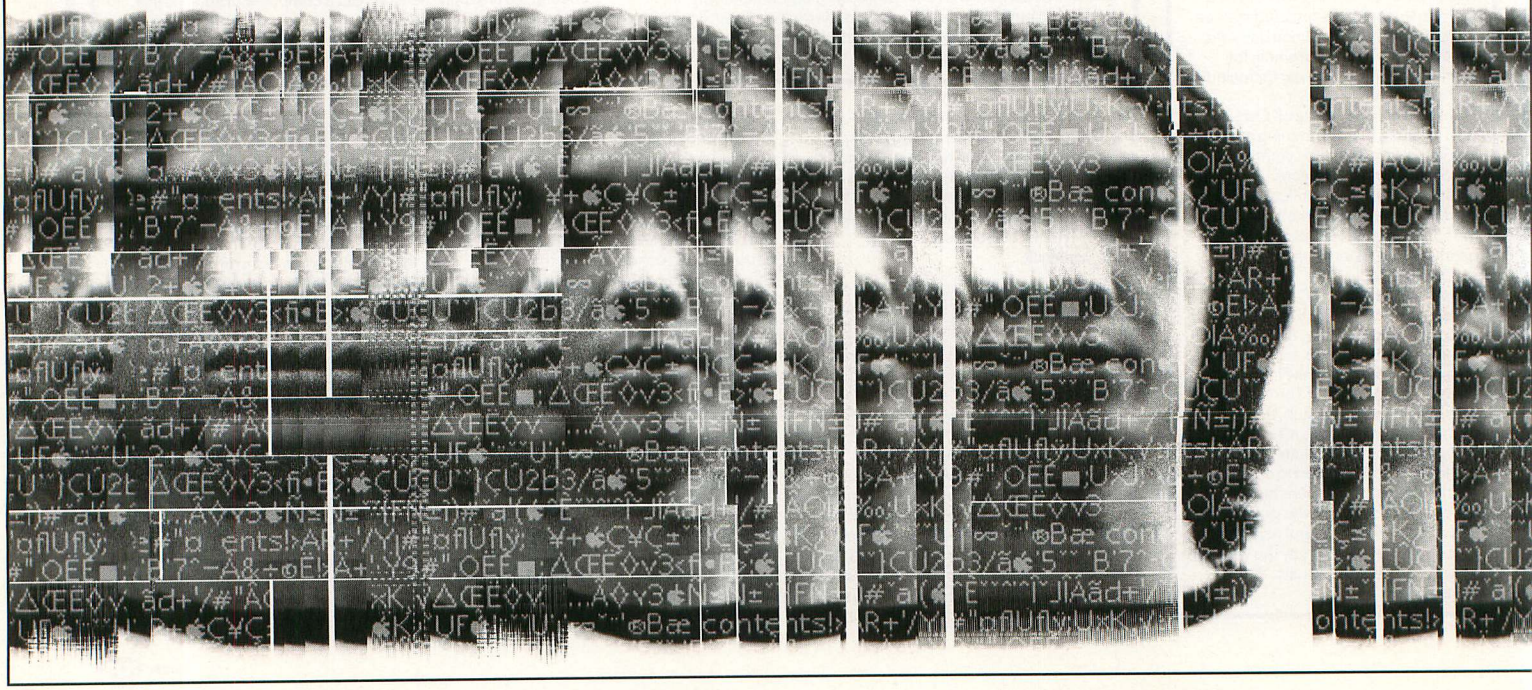

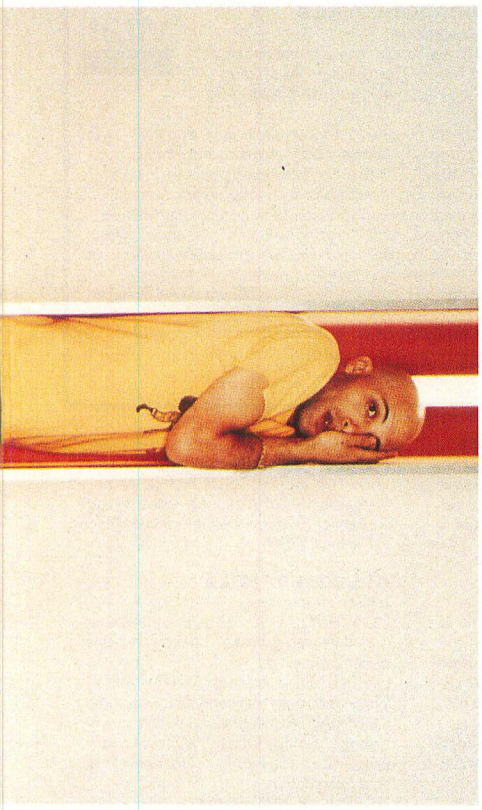

HOWIE B
Turn The Dark Off
Polydor

AFTER spending the past year cooking up "vibes" in U2's kitchen – co-producing, engineering and appearing on every track of "Pop" – the Godfather of T**p H*p returns to his own cool beat patch for his second album.

Having exorcised his euphoria over the birth of daughter Chilli on last year's Eno-esque ambient debut, "Music For Babies", the pot-smoking Glaswegian has come up with the kind of album which die-hard fans had probably hoped for the first time around.

Veering more towards his Pussyfoot label's dancefloor vibe, "Turn The Dark Off" is sculpted for the decks. However Howie, not entirely free of "Music For Babies'" umbilical cord, continues to sprinkle spatial atmospherics aplenty in this groove-led affair. Last year's superb, crunchy, hard-edged "Buttmeat", was his backlash against continuously making music for others. His taste of sonic freedom has inevitably rerouted those "vibes" back into his own musical feast, and "Turn The Dark Off" is the result.

Infused with trance-like hip hop beats and low-maintenance funk, it flows through the tracks like mouth-watering courses. The boxy-beat, white noise "Switch" is your starter, the Zen-like, trip-hoppy "Limbo" the breather, the funky-edged, hip hop blunted "Who's Got The Bacon" a main course, and the story-led "Take Your Partner By The Hand" dessert.

The album's current single "Angels Go Bald Too", with its disco-tinged sonic swirl of trumpet blasts and suppressed phat beats, has already been adopted by Norman Cook and Laurent Garnier's turntables, further proving that Howie's definitely got the dancefloor recipe for success. And with the "vibesman" continuing his music/art/animation fusion with "Music For Babies'" animator Run Wrake for another short film, he could well be becoming the beat patrol's very own Andy Warhol.

The studio maestro who has helped perfect the sound of Soul II Soul, Massive Attack, Bjork, Tricky, Goldie and, lest we forget, U2, has finally started to perfect his own. Perfectly. Well, what did you expect? **8**

Jessica Stein

sound patrol

And there's more...

CHANGING FACES
All Day, All Night
Big Beat/Atlantic

THE pecking order in the industry is thus: attain platinum sales and you can get to co-produce your next album. If you achieve multi-platinum sales, then you get to produce other acts. Hence Changing Faces, R Kelly's muses. Two females of charming, if not exactly outstanding, dexterity. Their album, seemingly like every other one ever overseen by a multi-platinum selling artist, is quite competent, occasionally funky, fashionable and never looks likely to threaten the sales of their svengali. Next? **5** **(JS)**

SUFI
Lovers And Trippers
Secret Agent

TRIPPED out combo of Rudi Tambala and his sister, Maggy. Sufi are languid post-Portishead blues. Seductive rhythmic shuffles, pulsing bass and Maggy's vocals make "Lovers And Trippers" sound beautiful. But, if Sufi is not exactly breathtaking, it is mellow summer listening. **6** **(RN)**

LOVE CORPORATION
Dance Stance
Creation

YOUNG dance bucks may not remember this lot, but the summer of 1990 would never have been quite the same without "Palatial" and its hypnotist-meets-Balearica beauty. Obviously, they've long gone to some happy Ibiza in the sky, because here, for no apparent reason, are remixes new and old from the likes of Weatherall, Rampling, Midfield General, Kris Needs and Mekon. Not entirely essential, but thanks for the memories, Love Corp people. **6** **(CB)**

The new album from **SIZE QUEEN** is full of deep, dark & lovely grooves hand-crafted by producer Peter Rauhofer (of Club 69 fame)

who says size doesn't matter?

SIZEQUEEN

PIMPS, PUMPS AND PUSHERS

featuring the singles **"Walk", "Dance" & "Horny** plus SIX new tracks including the forthcoming single **"K-Hole"**

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compilations

Reviews by Calvin Bush, Rachel Newsome, Rob Da Bank, Dave Fowler & Kieran Wyatt

key 10= caviar 9= lobster 8= smoked salmon 7= steak tartar 6= chicken kiev 5= meat 'n' 2 veg 4= fish 'n' chips 3= toad in the hole 2= beans on toast 1= lumpy custard 0= semolina

INTERNATIONAL DJ SYNDICATE MIX: DJ CHER
React

CONCEPT: Trance 'n' breakbeat mashup from the man like Cher, resident at Singapore's top Zouk club.
KEY PLAYERS: The deep 'n' dark tones of "Amplexus" by Entropic and the acid attack of Dan Shay's "The Warning" are both pretty full-on in a Far Eastern stylee.
USEFUL SUBS: That phat Bassbin Twins remix of Electroliners' "Loose Caboose" and the techno-flavoured LSG remix of "Kaleidescope" by Art Of Trance both push the right buttons.
VIEW FROM THE TOUCHLINE: Cher peaks and troughs the mix well, injecting timely slabs of funk to stop all that trancing getting too tedious. A mix with a bit of thought. **(KW) 7**

TOTALLY LOVED UP
PrimaVera

CONCEPT: A re-release for the soundtrack to the BBC's ecstacy (shock!) film, "Loved Up", this time coming with the full track-listing.
KEY-PLAYERS: A veritable "Havin' It 1995". There's the "Beatless Mix" of the epic "Smokebelch" from Sabres Of Paradise, Spooky's "Little Bullet" and Leftfield's "Song For Life".
USEFUL-SUBS: Hardfloor's "Acperience", Bedrock's "For What You Dream Of" and The Prodigy's "Full Throttle".
VIEW FROM THE TOUCHLINE: A sneak back into the hallowed vaults of clubbing history with all the bum notes and high flyers alike. Sorted. **(RN) 7**

LA YELLOW COLLECTION
East West Records

CONCEPT: Yellow Productions showcase their (major) contribution to the French musical and cultural invasion.
KEY PLAYERS: Very few exclusives here but Dimitri's "Souvenir De Paris" with its delicious cafe terrace chatter shares the moped of excellence with Kid Loco's "Wrong Number".
USEFUL SUBS: A total of 19 other garlic-infused chansons sat on the bench including the "Pacific State"-sampling "Sentiments" by Fresh Lab and the much underrated house movements of Bob Sinclair's "Rock Solid".
VIEW FROM THE TOUCHLINE: If you don't own the previous Yellow project "La Yellow 357", then this is essential. If you do then keep quiet and sit down. **(RDB) 8**

SYMPATHY IN CHAOS
Matsuri

CONCEPT: Matsuri show off the other side of the spectrum of the trance scene, meaning chill-out material with some slo-mo beats added!
LINE-UP: Goa trance guru Tsuyoshi Suzuki mixing it up in a different style.
KEY PLAYERS: There's no exclusives but Mixmaster Morris' Irresistible Force with the ethereal "Space Is The Place" and Massimo Vivona's tribal "Vice" are great.
USEFUL SUBS: Suzuki's own Prana material is featured with "Geomantik (Fire Dragon Mix)". And if you fancy "Floating Through The Air On Gossamer Wings" then the Liquid Dub Connection could well be for you.
VIEW FROM THE TOUCHLINE: Hey! There is a different side to all this tie-die and fluoro stuff after all. Chilled. **(RDB) 7**

CAINED AND ABLE
PuSH Recordings

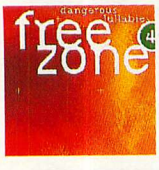
CONCEPT: Giving under-publicised breakbeaters PuSH Recordings a much-needed shove into the limelight.
KEY-PLAYERS A breath of French air from cheeky party people Le Rosbifs with the exclusive "Le Temps Du Fête" and the big funk sound of "Hangin With Delaney" courtesy of Lucid Source. Buy the CD and find three bonus exclusive tracks.
USEFUL SUBS: Terminalhead's agro-rock anthem "No Conflict", and a bass-heavy junglist outing from Anthill intriguingly entitled "Bad Man's Fingers".
VIEW FROM THE TOUCHLINE: A sturdy enough contribution with new and experimental breakbeats of all shapes and sizes. **(RDB) 7**

AIRBORN
Flying Rhino

CONCEPT: Exclusives-only comp from the trancefloor's favourite label with tracks from both scene stalwarts and new signings.
KEY PLAYERS: The dark, gibbering intensity of "Dealing With Demons" by Process & Tristan, plus the two Slinky Wizard numbers, including his underground smasheroonie, the John Barry-sampling "James Bond Theme: License To Slink".
USEFUL SUBS: "Beyond The Internal Horizon" by Process and the bizarrely-titled "Now I've Got A Plane To Catch" by Stripper both trance out in full-on brain-mainlining-on-DMT fashion.
VIEW FROM THE TOUCHLINE: As a follow-up to last year's now seminal "First Flight", this is a fine representation of the next generation of trance, pointing usefully to the sound of things to come. **(KW) 7**

CHILLOUT FOUREVER
X:Treme

CONCEPT: You don't really need us to tell you, do ya?
LINE-UP: Emerging from the shadows of Gilles Peterson, Kiss FM's Patrick Forge steps up to the deck(chair)s.
KEY PLAYERS: No exclusives, but the Forgemaster unearths enough lost gems from the golden isles of downtempo to deserve a deerstalker and Sherlock Holmes pipe. Sparkling highlights include Snooze's "Middle Class Lady", Agent Cain's "The Medicine Man", Cool Blue's "Acqua Libra" and Kruder & Dorfmeister's remix of Sofa Surfers.
USEFUL SUBS: The nu samba of Sons Of Silence's "Grain Of Sand", Blueboy's oft-neglected "Clickwork '91" and ultra-iced techno from Downlink on "Premonition".



FREEZONE 4
SSR/Crammed

vital release

CONCEPT : The fourth instalment in Belgian DJ Morpheus' attempt at a global encyclopedia of all things electronica.
KEY PLAYERS : As ever, DJ Morpheus bribes and cajoles all the artists into giving him exclusives (even if, in the case of Rhythm & Sound, it's only an edit of a released track!) Highlights are Basement Jaxx's downtempo debut "Spacepins" and the unbearably cool Herbert Versus Love From San Francisco's "Young At Heart"
USEFUL SUBS : Try Carl Craig's "It Could Be G" or the funky "The Key" from Austria's Tosca, but you'd be happy with any of them!
VIEW FROM THE TOUCHLINE : Has to be one of the only compilation series around that's maintained its integrity and quality with never-decreasing consistency. **(RDB) 9**

APHRODITE RECORDINGS
Aphrodite Recordings

vital release

CONCEPT: Top jungle man and one half of super-cool Natural Born Chillers, Aphrodite shows off the back catalogue of his label. And what a label!!
KEY PLAYERS: Four exclusives on show, including the searing, hip hop jam "Aphromoods" and Isley-influenced "Summer Breeze". Of the older cuts, there's barely a less-than-perfect moment as Aphro-man combines dope beats, cheeky hip hop samples, irresistible bass-lines and super-fly awareness into an incredibly potent strain of hard-rolling jungle. "Dub Moods" and the fierce-as-fuck "King Of The Beats" are especially fab.
USEFUL SUBS: Everything else really. The key here is the way the label's always kept its ears on the dancefloor without ever resorting to tired formulae or rule-following. "Sweet Mind" shows that hard-rolling can be mellow too, while "Woman That Rolls" is ganja greatness epitomised.
VIEW FROM THE TOUCHLINE: A strong contender for album of the year, your collection needs this. Jump up, jump around, go out of your mind to the mighty Aphrodite. **(CB) 10**

VIEW FROM THE TOUCHLINE: About time Forgey was given his own mix CD and he doesn't disappoint, bypassing his soul-funk roots for a contemporary chill-out set as sweet as chocomilk on the rocks. **(CB) 8**

SPACED OUT
Disorient

CONCEPT: Enter... the land that time forgot. Or at least only recently rediscovered, as loads of gold-dust Seventies disco-funk tracks get unearthed on the back of the "nu house" revival.
KEY PLAYERS: Some stand the test of time. Some still sound like a bunch of moustachioed musos having a wank-fest on the fretless bass. Amongst the former, there's none better than Atmosfear's "Dancing In Outer Space". Cosmic to the max. And watch out for a second disc of remixes, including Underdog ripping up the Disco Dub Band.
USEFUL SUBS: Dinosaur L's much sampled "Go Bang!". And check Chocolate Milk's prog-funk classic "Time Machine" to see just how unoriginal Jamiroquai really is.
VIEW FROM THE TOUCHLINE: A cosmic jam, man, with all the attendant weirdness and, sadly, wibbliness, that entails. But still plenty of essentials. **8 (CB)**

LORDS OF SVEK 2
Svek, Sweden

CONCEPT: With alarming haste, Sweden's least-known but most groovy tech-house label rounds 'em up once more.
KEY PLAYERS: Can't say whether there's any exclusives, but we've certainly never seen the likes of Persuader and Gene Hunt over here. Best of the lot are Stephan G & Persuader's underwater techno litheness on "Kaos" and Feedback (aka LFO's Simon Hartley) diggin' deep on "The Flow".
USEFUL SUBS: Persuader's "Bottle Up", Gene Hunt's "The Man" and Mr Barth's (aka Cari Lekebusch) dubby downtempo "Smooth Talkin'" all work a treat.
VIEW FROM THE TOUCHLINE: Top quality from the underground's most neglected country. For tech, get Svek. **(CB) 7**

POLITICAL PARTY BROADCAST
Routemaster

CONCEPT: London's increasingly large underground acid community lock dreads and rig up Rolands for another grind-fest of up-all-weekend full-tilt techno.
KEY PLAYERS: The first CD is all exclusive stuff from all the usual suspects – Kektex, Immersion, Lochi and Sacroblast. The latter's "Mushrooms On Dalek" exterminates all those resistant to under-150bpm thrashers, while Lochi's much-heard "New Wave Of Acid Techno" is an "Acperience" for the K-hole generation.
USEFUL SUBS: The second CD is a jaw-gnashing maelstrom of scene classics like Lochi's "London Acid City" and Tasha Killer Pussies' "Hoover Baby" mixed to buggery by Lawrie Immersion.
VIEW FROM THE TOUCHLINE: Storming the barricades of the faint-hearted with a scream of "Fuck politics, let's 'ave it!!" Fried to the max. **(CB) 7**

A DECADE OF IBIZA
Telstar

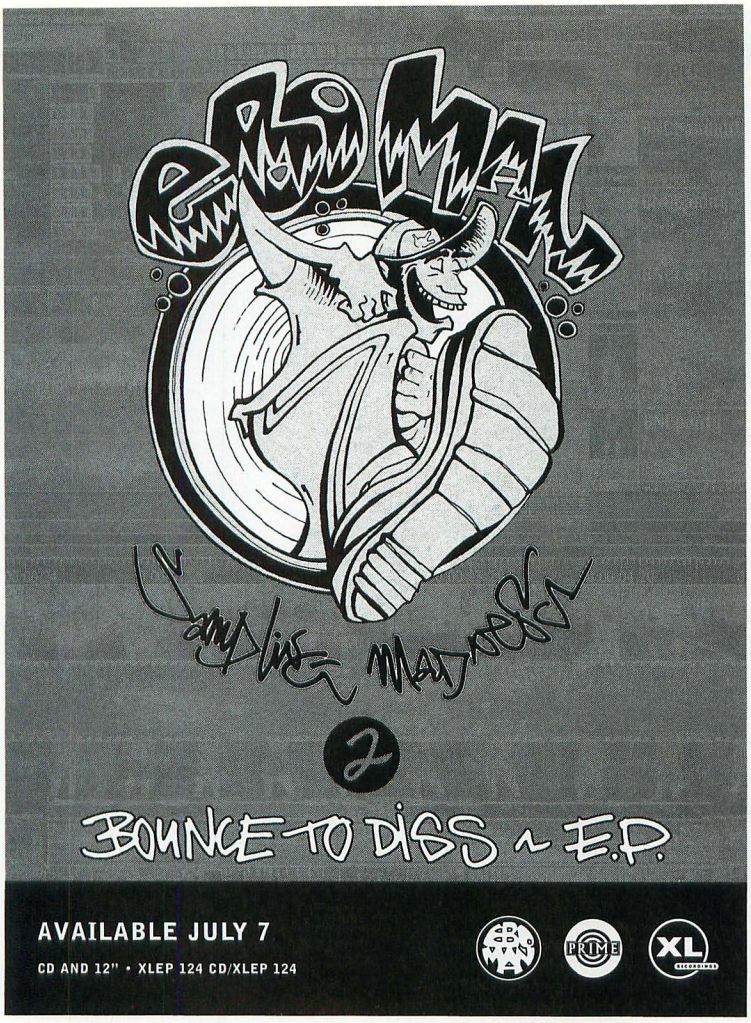
CONCEPT: Let's cash in on sunshine isle nostalgia with a cheap n'cheesy com-pile-of-shite-ation.
LINE-UP: Ibiza veterans, Alex P, Brandon Block and Nicky Holloway all take a caning.
KEY-PLAYERS: All the usual, yawn, "gems". "Strings Of Life", "Where Love Lives", "Can You Feel It..." No need to use your imagination.
USEFUL-SUBS: Blasts from the pasts courtesy of The Age Of Love and Xpansion's "Move Your Body".
VIEW FROM THE TOUCHLINE: The fact that this compilation appears on Telstar says it all. If the spirit of Ibiza han't already lost its sheen, then this collection (which also includes, Sash, Felix and The Original – need we go on?) sees it dashed forever. **(RN) 1**

THE KNIGHTS WHO SAY DOT
Dot, Sweden

CONCEPT: Bonkers new Swedish label on a crusade against normality in music.
KEY PLAYERS: Mostly highlights from their first four EPs, although there's bonus greatness in the shape of exclusives from Roupe, the wibbly, big beat electro of Doktor Kosmos & Friend and the Nineties answer to Brian Eno, John Beltran (in Placid Angles guise) on "Beauty Of Life".
USEFUL SUBS: It's abstract electronica to the fore, with a strong off-its-head jungle feel to most of the tracks. Friend are halfway house between Funki Porcini and Air, Tupilaq mixes deviant drum & bass with gothic atmospherics and Quant soar the ether on delicious gossamer melodies.
VIEW FROM THE TOUCHLINE: Micro-Dot magic. **(CB) 8**

TRANSIENT DAWN
Transient

CONCEPT: Ambient psychedelia for the magic carpet ride home from the hard psychedelic trance of the night before.
KEY PLAYERS: There's seven unreleased tracks in all. Anubis (Hallucinogen's Simon Posford and Chris from Return To The source) craft the elegant "Temple Of The Moon", Doof's "Blue Sun Shrine" is one step from nirvana, while Astral Projection's "Ambience" is also worth a long toke on the old charras.
USEFUL SUBS: Lots of other gems from Transient's own Cosmosis, Slide, Medicine Drum, Messiah and Cosmix & Elysium.
VIEW FROM THE TOUCHLINE: Top marks to Transient for not packaging a load of tosh already out on "Now Psychedelic Trance 34". **(DF) 8**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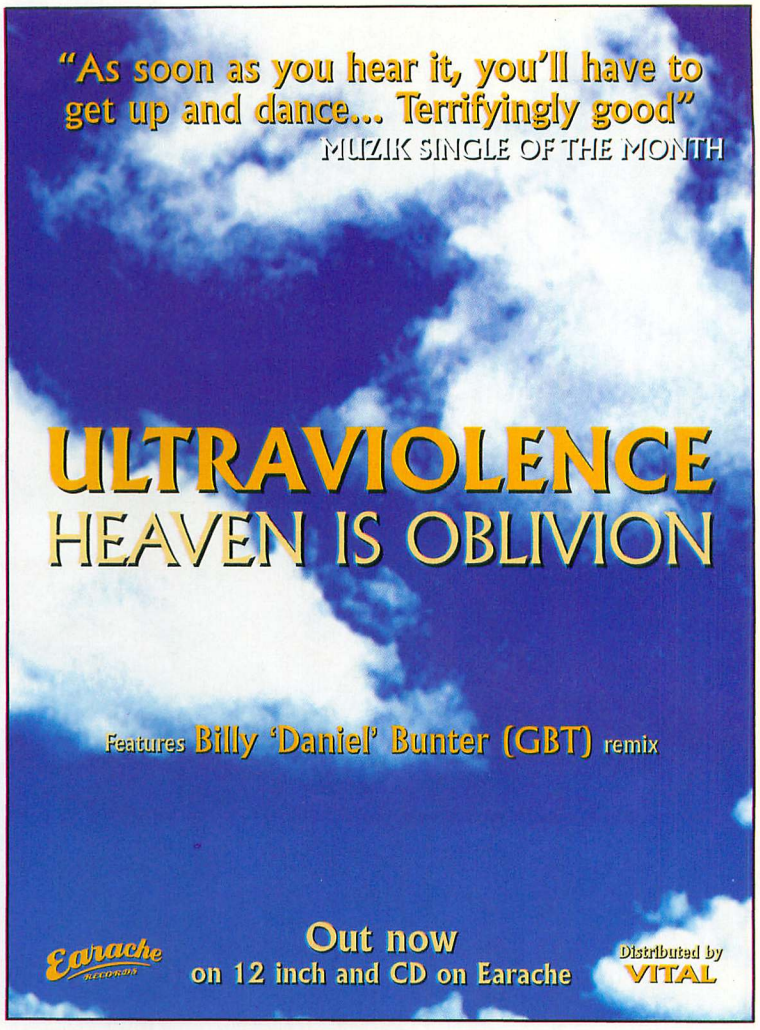
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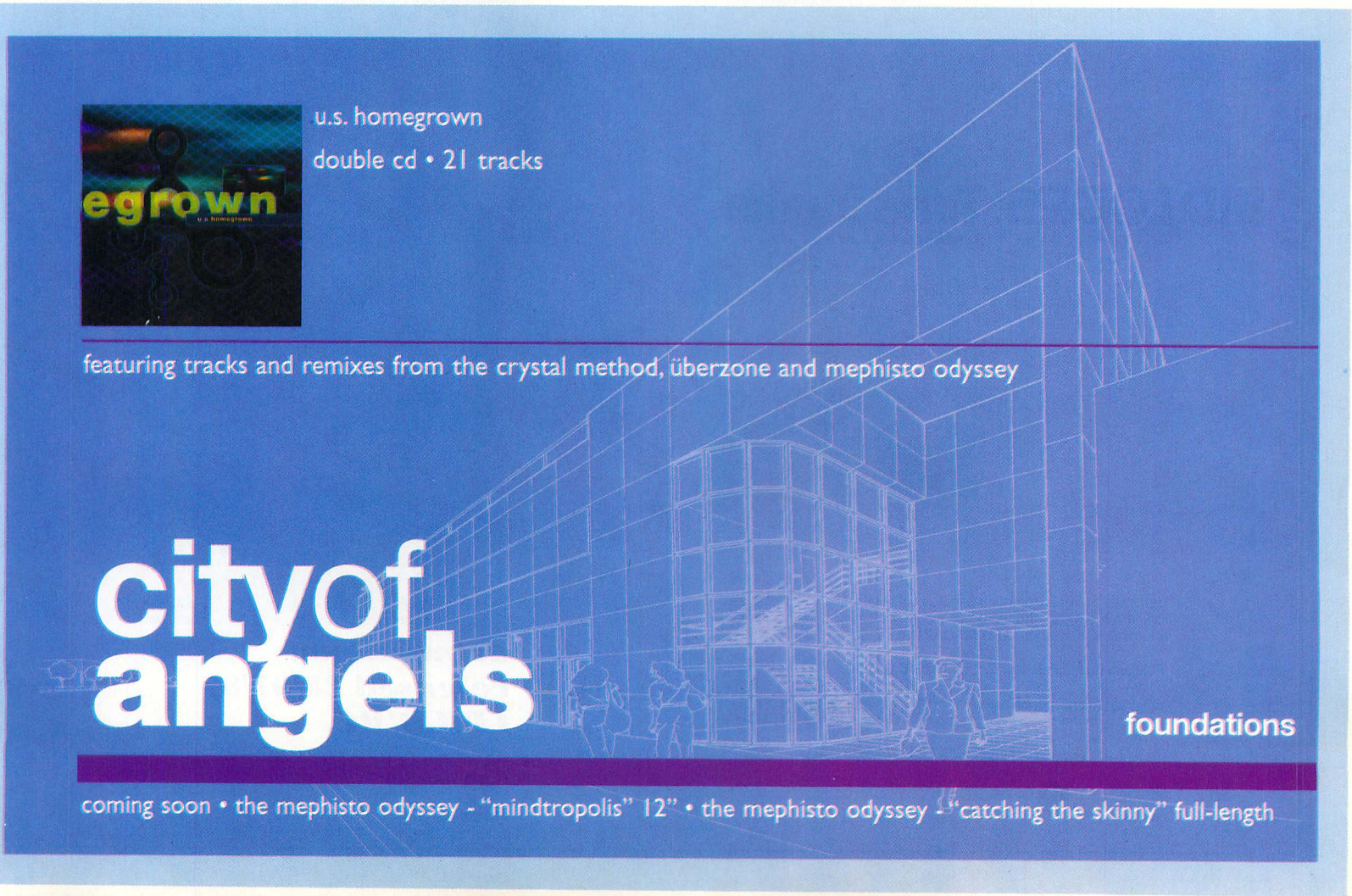
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KID LOOPS: TimeQuake

RELEASED ON 30th JULY 1997

"TimeQuake asks the question "What would happen if drum 'n' bass was locked in the NASA laboratory for a month? and answers with a dozen refreshingly strange tracks." **Q MAGAZINE**

"Phat and funky...an absolute gem." **MUSIC WEEK**

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debut album
released 28/07/97
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HEAVENLY RECORDINGS

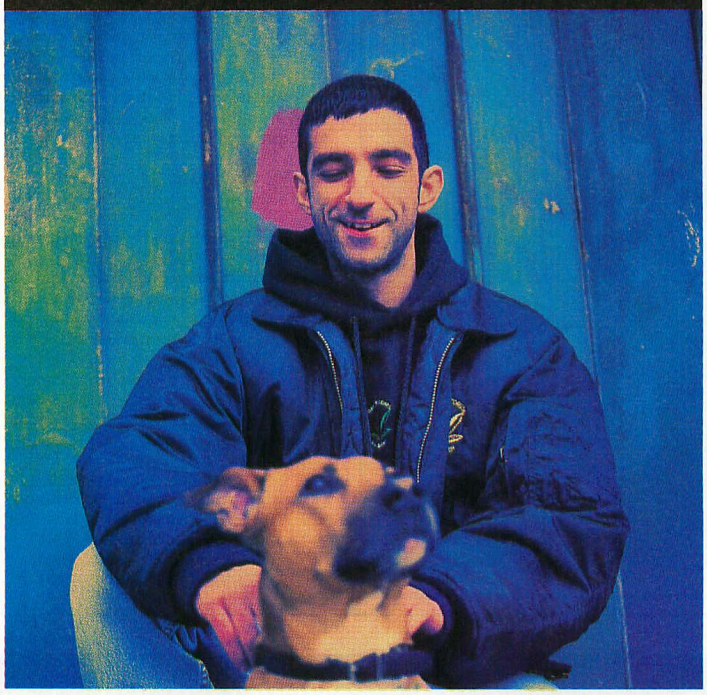
singles

guest reviewer: DJ Hype

Reviews by Calvin Bush and Rachel Newsome

ONE third of the Ganja Kru, the swaggering maestro behind the excellent True Playaz imprint and proud owner of a dog called Snoop, he has consistently been a key figure on the jungle scene. His standing was amply recognised at this year's Kiss 102 Hardcore Dance Awards, where he collected no less than three prizes. Best Drum & Bass DJ, Best Radio DJ and Best Overall DJ. Phew!

Fusing hip hop beats and scratch techniques with post-rave technology to belly-churning effect, his wayward genius and distinctive style is not to be ignored. The potent force behind the "Rhubarb And Custard" bassline of "Super Sharp Shooter", he managed to send hands in the air across the nation's underground on its first release and with its re-release, pitched a spot in the Top 40. Now signed to RCA offshoot, Parousia, with a Ganja Kru album on the way, **DJ HYPE** and Snoop take time off their busy schedule to tune into this month's singles.



PLUG
Me And Mr Sutton
Blue Planet

GOODNESS me. A Plug record which doesn't cause you to scratch your head in bafflement like Stan Laurel with lice. Taking a leaf out of Photek's big book of Oriental minimalism, Luke Vibert rolls out futuristic jungle with a particularly neat line in so-quiet-it's-barely-there breakdowns, while the old mucker Boymerang does the remix on "Me And Mrs Jones" on the flip. **(CB)**

"I wasn't mad on the Luke Vibert track. You say it's experimental? I don't think it's experimental, it's just the same loop. I like the Boymerang mix, it's more in tune with what's happening in drum & bass at the moment. I probably would've played it out but I expect it's already been rinsed on plate by DJs who've had it earlier."

DAVE ANGEL
Tokyo Stealth Killer
4th & Broadway

A NEAT change of tack for the master of the ultra-smooth Detroit glide, as he pummels your defensive system with a 21st Century electro-shock attack. The video game references make perfect sense. This is "Rage Racer" for the dancefloor. With a whopping great sub-bass breakdown, Dave Clarke's mix sounds more like Angel than Angel himself, while Carl Craig's mix, reminiscent of his own classic "Throw", combines disco screamology with irascible electronica. A great package. **(CB)**

"The original mix is cool and so are the Dave Clarke and Carl Craig mixes. I like it because it kind of takes me back to my 1990 era of DJing where I was playing a mixture between British breakbeat, European techno and US Transmat stuff. When I go to Germany, I hear a lot of harder sounds these days, but I prefer this style."

SCARFACE
Game Over
Virgin

DAFT Punk meets G-Funk anyone? Sounds hideous, we know, but whoever the Black Bomber is, his remix of ex-Geto Boy Scarface uses that old downtempo filtered disco trick a real treat. The riff from "Last Night A DJ Saved My Life" simply increases the party-hard quotient, while the bassline should make "Game Over" essential peak-time listening from big beat venues to bugged out clubs everywhere. **(CB)**

"I've been hearing the original on the radio quite a bit recently and it's not really what I like in a rap tune. The album version is much better. I like my hip hop raw."

HOWIE B
Angels Go Bald: Too
Polydor

JUST when you might have thought that the Godfather of trip hop was casting himself adrift in mainstream executive producer hell (U2 - need we say more?), "Angels" strips away the soporific meanderings of last year's debut album and replaces it with a killer piece of Nineties funk which could easily be the soundtrack for "The Sweeney Visit New York City". It swerves, it careers and it legs it down the highway of cool, pursued by a pair of skew-whiff Two Lone Swordsmen remixes. **(CB)**

"I prefer the Howie B mix to the Andy Weatherall mixes. I don't really know how to describe this tune. It's like speeded-up hip hop via The Prodigy. It's alright but I wouldn't buy it."

G.O.D
Three
Nice 'N' Ripe

THIS speed garage cut is split with an irresistible grin from ear to ear, bumping and grinding as it does straight from the mind of garage stalwart, Grant Nelson. With a body-popping bassline which yells, "Check me out!", it's actually a rip-off from "New Horizons" on 500 Rekords. But hell, does it swing. **(RN)**

"Grant is a friend of mine, so I've got to be nice. What's this? Speed garage? I quite like it. I don't go to the raves because I'm always working but I like to listen to it on the pirates now and then. I'm also friends with Spooney and Mikey B. I used to work at Kickin' and Grant Nelson was one of the early signings there, under the pseudonym Wishdoctor. It's good to see people still doing well. I like this. I like the b-line."

THE FABULOUS BAKER BOYS
Oh Yeah
white label

BEARING all the mystique associated with anonymity, the unknown identity of the production team on this speed garage track adds to its mysterious appeal. Strictly underground, it fuses the bubble & squeak rave vocals associated with early jungle into a sweetly sashaying, if raw, groove. **(RN)**

"This is a rip off of Johnny L. I don't know if it's supposed to be a remix or what but it's not for me."

MOODYMANN
Joy Pt II
Moodymann Music

FROM the daddymac of repetitive grooves, "Joy Pt II" trips out beyond the blurred edges of jazz, funk and techno into the head-spinning, world-turning dimension beyond. Just as you think you are coming up for air, Moodymann's digital psychedelia takes it right back down again. Happy, happy, joy, joy. **(RN)**

"I wasn't crazy about the original but I do like the 'Sunday Morning' mix. It's kind of floaty. I like mellow sounding tunes with a bit of b-line. I'd probably listen to this on the way back from a party in the morning when I'm a bit fucked and I want to just chill."

PEANUT BUTTER WOLF
Run The Line
All Good Vinyl

PICKED up by R&S offshoot, All Good Vinyl, the future is looking rosey for 'Cisco b-boy PBW. Not least because his beats orbit in the territory somewhere between Nightmares On Wax and DJ Shadow. A competent rapper, too, you butter beware the wolf. **(RN)**

"It's a cool rap tune. Nothing outrageously amazing. I don't really know about the San Francisco scene but I'm into rap music and this sounds cool. I don't like his name though."

JIMI POLO
Express Yourself
Perfecto

A PEEK into Perfecto's vinyl vaults with a refurbished outing for Jimi Polo's vocal funk classic, complete with the original Bob Jones mix. For sheer condoms 'n' baby oil appeal, you need to seek out Mousse T's seductive house invasion. **(RN)**

"I really like the Jay B's and a lot of the old stuff like this. I like Mousse T and the London Underground mix. It's a bit bland and I wouldn't listen to it at home. For me, I prefer listening to Maxwell's stuff."

RAY KEITH
Sing Time
Dread

DISTINCTIVE for its eerie Pink Floyd "Dark Side Of The Moon" sample, this tune was almost picked up by Pete Tong two years back. Too early for mass consumption back then, a face-lifted "Sing Time" now appears on Ray Keith's Dread compilation, while Foul Play transform it into a turbulent storm on the flip. **(RN)**

"This was out a while back. It was big when it was out and these mixes are okay. I know Ray Keith and I'm always playing his stuff. I like the Foul Play Rollers mix better than Ray's just

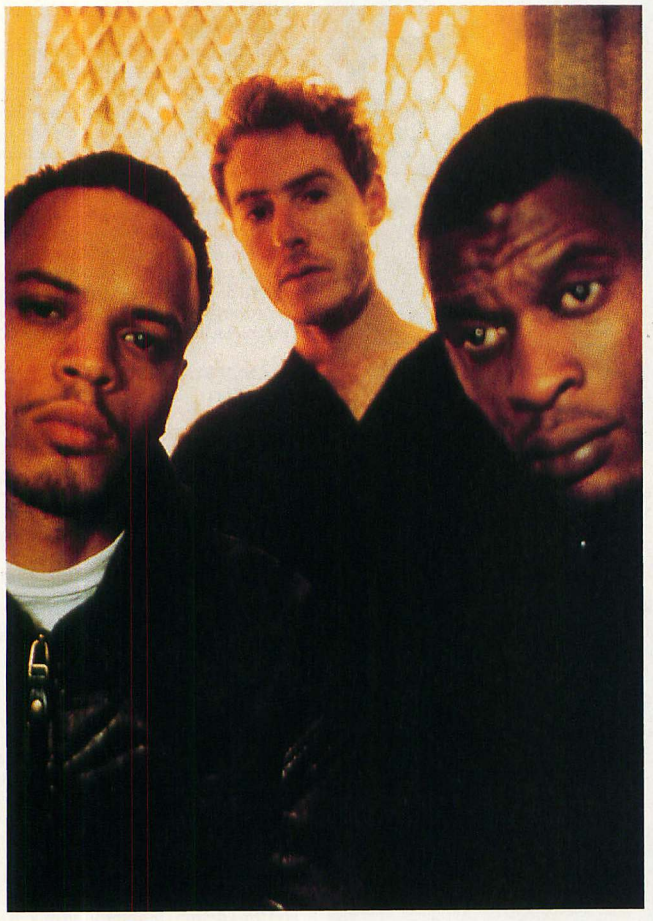
key 10= caviar 9= lobster 8= smoked salmon 7= steak tartar 6= chicken kiev 5= meat 'n' 2 veg 4= fish 'n' chips 3= toad in the hole 2= beans on toast 1= lumpy custard 0= semolina

MASSIVE ATTACK
Rising Son
Virgin

muzik's vital single

SO. How does the Massive's first single since "Protection" actually sound? Like coming round from a heavy anaesthetic, it begins with a hoarse gasp of breath. Make the anaesthetic ketamin,, because you'll hear that Massive Attack's ghoulish soul is no longer attached to any physical structure but hovers somewhere outside. Heavy rock guitars fade in and fade out while Daddy G and 3D rasp, rather than rap, in the space between. Ruptured beats bleep throughout like a flashing emergency light. A dysfunctional and dystopian fusion of dub, rap, hip hop and rock, this is as about as far from "Unfinished Sympathy" as you could possibly get. If Massive Attack wanted to stay ahead of their time, there was only one route they could take. To go beyond the extreme. And they did. This is the sound of the last exit. **10 (RN)**

DJ Hype: "I like the drum & bass lick on the dub mix but it's not something I'd play out. I didn't especially mind the original and I suppose it's bound to a *massive* hit." 7



because they've rolled it nice and I like that Pink Floyd sample. It's kind of trancey. I've been playing the Foul Play mix out but I'm sure plenty of DJs have been playing Ray's mix because he always fills the floor." 9

LAURENT GARNIER
Flashback
F Communications

WHAT nightmare visions could possibly be haunting the great Laurent? Taken from "30", this techno excursion is brooding and mature. And, exclusive alert, we get to hear Li'l "French Kiss" Louis' first remix in ages, arriving as he does to put his foot on the accelerator. Strap yourselves in. **7 (RN)**

DJ Hype: "I met Garnier in Germany a few years back with Lenny D and Billy Nasty. This isn't really my style but I know that a lot of people rate him. I feel pressured when I'm reviewing other people's records because I might give a bad review to some tunes and then end up really liking them. This sounds like it's trying to be an old Transmat track, it's too clean for me." 5

MIGHTY DUB KATZ
Magic Carpet Ride
ffrr

NORMAN Cook heading straight for the charts again. And once more, you'd have to be a old grumper to hold him back. Like, when was the last time you heard Latin festival mania, ska rhythms, shades of 303, amyl beats, wicky-wicky Tom Tom Club-style vocals and more, all cooked up with such irresistible exuberance? RIP Groove do the remixes with their usual sub-bass, rude bwoy authority. Tops. **8 (CB)**

DJ Hype: "This is probably going to be massive. If I was pissed and out of my head in some club I'd probably like it but other than that, it's not for me. No." 4

DEPTH CHARGE
Disko Vixen
DC

J SAUL Kane has clearly been going through something of a mid-life crisis judging by the way this double-pack pushes the needle on the noise meter way into the red. Imagine Panthera making nu house and you're halfway to the analogue assault of "Disko Vixen". "The Princess And The Fly Girl", meanwhile, is so dirty, its breakbeat rags are practically sweeping the gutter. A new direction but one that's likely only to win him new fans among the pissed off, cybernetic disco wasps. **7 (CB)**

DJ Hype: "J Saul Kane was a really big influence for me back in 1989. He used to pick themes like Kung Fu and the stuff he came up with was excellent. This tune has still got an element of what I used to like, but it isn't really my style. 8

SECRET CINEMA III
Masculinity
EC

LONG gone are the days of the crunching, hard-shafting techno melodies of Jeroen Verheij, it would seem. "Masculinity" comes on like Godzilla with a severe case of wind during a Jeff Mills set, while "To The Echo" ups the Dutchman's moodiness with a nerve-piercing assault on the parts of your brain which don't normally react to high frequencies. Music to plot evil to. **7 (CB)**

DJ Hype: "I'm not mad on the 'To The Echo' mix. It reminded me of the old Joey Beltram stuff I was playing in 1991. "Masculinity" didn't do it for me either." 3

JOE CLAUSSELL & KERRI CHANDLER
Escranus De Je
Ibadan

ANOTHER Ibadan record, and yet another astonishing piece of vinyl magic. This is the kind of record which makes you run out into the street and hug strangers, invite them up onto your roof garden and ask them to party with you all night dressed only in carnival robes. If "crafted" wasn't such an ugly word (with all its muso-wank connotations), it would fit this like a glove. Latin jazz meets house it must be, then. Essential. **9 (CB)**

DJ Hype: "Not the sort of song I'd listen to at home but if you were at a party in the summer you'd probably like it. It's just a Spanish guitar over a house beat." 4

WALT J
Reborn
Dow

YOU want underground? You can't get more subterranean than Detroit's Dow label and the techno mantras of Walt J. More Kate Moss than Sophie Dahl, its minimalism is the secret to its elegance. **7 (RN)**

DJ Hype: "This sounds like it's trying to recapture the 1990era. It's alright but this is 1997. I could pull out tunes from 1987 which sound similar. These days, they're probably recorded better though. I thought this was quite bland really." 4

ANGEL MORAES
To The Rhythm
Groovilicious

The NY nob-twiddler looses himself deep in dancefloor submission. Think high-pitched gasps tempered by a rumbling, low bass then let your body fill the available space as you enter cyber disco 2000. **8 (RN)**

DJ Hype: "This is nothing special. I need

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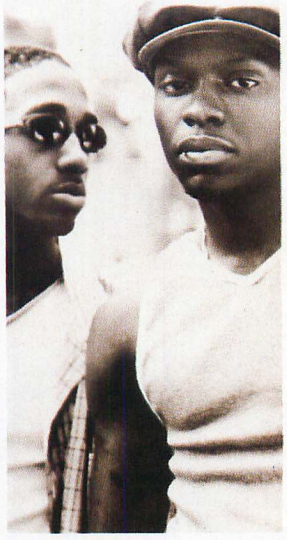
DJ Hype vital single

CAMP LO
Luchini Aka (This Is It)
ffrr

SOMETHING of a favourite for our in-house hip hop man, Will Ashon, "Luchini" has been picked up from Profile. We can't really do better than our original description of it, "a Blaxploitation soundtrack cut through with a dose of De La Soul crypticism and a dash of East Coast Nineties champagne". There's also "Swing", where Butterfly from Digable Planets gets in on the act and a Lemon D remix of "Luchini" which spits out the beats like a dragon with lead pellets in its mouth. How Lo can you go? **8** **(CB)**

DJ Hype: "Obviously I like the Lemon D mix and it's something I'd play. I'm not really a big fan of British rap. The production is always good but I just feel that British rappers can't compete vocally with the Americans. Saying that, I really like this one. When there is a track I like, it pleases me because I'd like to see more British hip hop." 9



to hear stuff like this on a 90-minute mix tape before I can make up my mind." **4**

DR S GACHET
Remember The Rollers (Remixes)
Audiomaze

NOW that drum & bass has gone all trendy, you can expect to see a lot more of the old tunes re-released for the nine seven. And you could do a lot worse than check out this reworking from Dr S Gachet which very neatly transforms the original version into both a heavy-breathing roller ("Soulful Sex") and a razor-sharp tear-out ("Angry"). **7** **(RN)**

DJ Hype: "Gachet lives down the road from me and he's also bigger than me so I better be nice. The original mix of this was huge a couple of years ago. I've already had both of these mixes on dub for about six months. I've played the mellow mix out at a few places as the last tune. One of the sampled sounds in there is very distinctive and the crowd recognise it straight away. The flip is much more tearin'." 9

AARON LIBERATOR
The Four Way Split
Off The Wall

THE Liberator free party sound system is the sound of sleep deprivation, chemical dancing and police sirens. Beyond that, it fuses acid and techno into a post-rave sound which provides a backdrop to the above. Here, Aaron of the Liberator crew kindly demonstrates its many styles (banging, very banging, extremely banging and excruciatingly banging). **6** **(RN)**

DJ Hype: "It's just an alright tune in that style. There are some of those tunes which are gonna make you go, "yeah!" but this ain't one of them. I like these acid kind of things, I like the basslines and the dubs." 5

WU TANG CLAN
Triumph
Loud

FOR all their posturing as self-styled messiahs and arrogant egoists, when it comes to beats and rhymes, the Wu got know how. The stuttering, splintering beats and strings and staccato rap on "Triumph", (the first release from "Wu Tang Forever", which crashed into the album charts at Number One) continues to redefine hip hop as we know it. **9** **(RN)**

DJ Hype: "I like this track although it's not one of my favourites from the album. I've been listening to 'Wu-Tang Forever' in the car for two weeks and you know, I'm into it. I can remember buying 'Enter The 36 Chambers' and it blew my mind. I like RZA's production, it sounds very disorganised but it isn't. It's fat sounding. What can you say? Their shit don't stink!" 9

muzik's vital single

JUDY CHEEKS
Reach And Spin
white label

IF there's one soundtrack booming from the car stereos of South London this summer, it's the red-horned grooves of speed garage. A feeling as much as a sound, this outrageous rip-off of Judy Cheeks' "Reach" captures the sheer boombastic energy and braggadocio of the new urban slang like nothing else. Subtlety, for the moment is not the issue. Garage with go faster stripes, this is the sound of leopard skin hot pants grinding against Versace suits, chinking gold chains and clinking champagne down at clubs like London's Aquarium. Bubbling under on the "Sunday scene" for the past four years, it's all in the bassline, which is twisted and distorted into a mutant elasticity, just like jungle, while keeping within the 4/4 format of American house producers like Todd Edwards. And it's not stopping for anyone. Go check. **9** **(RN)**

DJ Hype: "I'm not mad on this one at all. But if you play the instrumental track on 33 it sounds quite cool, the bassline is good. Yeah, I like it when you play it at the wrong speed with no vocals." 4

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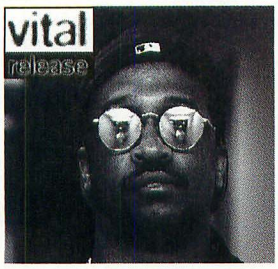


TODD TERRY
Feeling Good
Manifesto
By the time you read this, "Feeling Good" will be all over Kiss FM like a rash, blokes in Ralph Lauren shirts will be waving their bottles of Bud to it in Ibiza and househeads will deny ever liking it. But unlike a million underground tracks, it contains the spirit of disco/gay New York and black America, and has ambition. A top, top, top tune. 10

singles

BOOGIE TRACKS
FAZE 1
white label
This appears to be a large portion of the black Seventies Broadway musical "The Whiz" over various disco, rare groove and funky breaks. Absolutely fab and as camp as a Tory ex-minister (We know who you are! Yes you, fatlips!)... No idea who's behind this one but it's a great idea perfectly executed. **9**

WAMBONIX
Wambonix EP
Jus Trax
The Wamdue Kids, lords of the real deal deep house, bring three tasty offerings to the table. "Thank You" is melodic, hypnotic and danceable (danceable deep house, eh? Now there's a thought...), "Blaque Flowers" nods in the direction of Paris while "Wambonix Beats" is all that and a whole lot more. Quality gear, and no mistake. **9**

MOOGROOVE
Bambo/Bonga
Twisted
Didn't care much for it on the first listen and put it down to the twisted minds of the Tenaglia plagiarists. After playing it out at Plastic People though, I had to rewrite this review! It's *very* Tenaglia, and in fact the man does a re-edit which is very Twilo and also very good... Brilliant, I hasten to add. Robotic gay disco out of Japan via the heart of the meat packing district. **8**

REVIVAL 3000
Mighty High
white label
Superbly hard, rinsed-out version of the Mighty Clouds Of Joy classic. Matthew Roberts continues his golden patch (check his brilliant rub of "Testify"). This is hard enough for the trackheads yet soulful enough for the Humphries/Knuckles crowd and certainly deserves a major label release. **7**

DEEP SWING
Do You Really Wanna Love
Kult
Head straight for the Renard Luke sax-blowing dub with its swingy New York beats and hollering, old-time sax and some fly drops 'n' starts. The funk just drips like honey from this track. **8**

UNIT 2
Keep Your Head Up
Sole Music
North of the border's finest house label signs up the old Mike Banks/430 West minor classic and pulls in remixes from Joey Negro/Rainy City, DJ Q and Domonic Capello, but Dave Lee makes the most of the vocals. **8**

SARA HB & G-FORCE PRESENT
Extra Suave
white label
The First Lady of UK house radio teams up with the G-Force clique to turn out a great Twisted/Twilo-style tribal instrumental which is so tight the groove hurts. Won't change yer life but will keep the floor jumping. **6**

KABBALA
Ashewo Ara
Mama
An early Eighties Afro-funk track which, in its remastered and respectful Rhythm Doctor remixes, fits perfectly into the Body 'N' Soul vibe. Leaving computers to lesser mortals, here we have live percussion, brass and keys which will always move those of a more funky disposition. One certainly worth rooting through the the racks for. **9**

Needs Must

10 things Italian DJ CLAUDIO COCCOLUTTO couldn't live without

The sea
I live in Gepe, a little town on the coast between Naples and Rome. For me, it's a natural element. I need to stay by the sea, probably because the air and the atmosphere are really different.

Having fun
I can't believe it's ever important to have only the business point of view. When you do something with fun, you do better and money comes.

Music
It's the first thing in my life. Music has always been my attitude in life from when I was eight years old and I bought my first album until today.

Honesty
I think the world needs more honesty, more of a sense of duty. You need honesty in the environment and if you work on that basis, everything will be more creative.

Video games
I've got two Play Stations, one in each house, and a Nintendo as well. My favourite game is "Tomb Raider". I've found this Internet site where you can find Lara Croft undressed. If I'm busy, I get my wife to hide my Play Station from me!

Travelling
I need to travel, to meet new people. You never stop learning from people. It's like getting inside yourself. You learn how to tolerate and understand people. I don't like to go on holiday. I don't like to lose the time.

Family & Friends
I need everybody around me. It's the main point of my life when I can share things with my family and enjoy them with my friends. If you work at night, you appreciate your family and friends during the day.

Love of aesthetic things
I studied architecture so I like things that are well designed. I couldn't resist the Louis Vuitton record box.

Dolce Vita
It means a style of living, knowing how to live, enjoying whatever you wear or wherever you go.

Capri
The island, not the car! It's just off the coast of Naples and it's probably the most beautiful place in the world.

The Heartists' 'Belo Horizonti' is out this month on VC

trainspotting house

Reviews by Terry Farley, albums by Gal Gibson

THE NARCOTIC SQUAD
The Illegal EP
Narcotic
Some very solid out-takes from the Narcotic back catalogue. Smokin' Beats turn out a great hard-edged take of "Cuba". "Starz", Basement Jaxx's rub of Kathy's "Another Star", is superb with top drum programming which shows the rest they are too studenty when it comes to beats. Rog The Dodge finishes off in fine funky style with "Potion". **9**

FLIGHT OF THE DIGITAL KID
Doing The Dance
Acidback
The "Acid" series continues with a slo-house vocodered lead groove which combines funk with a tripped-out vibe. Lovers of Daft Punk will lap this up but you'd better hurry because there's only 1,000 and they'll soon be gone. **8**

PQM PROJECT
Mellow
Narcotic
A this gorgeous deep house male-vocalled offering. Pleading soulful vocals are underpinned by a great bottom-heavy groove and some extremely good moments. Flip for a cool Smokin' Beats mix. **7**

DJ PIERRE PRESENTS
Doomsday – Atom Bomb
Twisted
The old Factory classic gets a summer revival on Twisted. Tom Stephan's 1997 take hits the spot perfectly by combining the new (gay NY sound) with the old (Sound Factory) to produce a monster. Took the roof off at Edinburgh's Yip Yap club . **9**

ARTIST UNKNOWN
Can't Fake The Feeling
white label
A sexy little white which sounds very much like a harder Joey Negro. Throw in some superb vocals, an excellent scat, some filtering and you've got a little rip-roaring monster on your decks. Handle with care! **8**

SYNTHETIQUE PIQUE NIQUE
Learry Calls
Distance
West St Mob's "Electric Boogie", gets spun around and turned into a mid-tempo house groove with superb stabs and an old school electro vocal. Sounds absolutely perfect for those hot sweaty clubs with a twist. **8**

DIVINE SOUL
Searchin'
Strictly Rhythm
Choco, the G-Dubs guy, gets to grips with an old-style Jersey female vocal and produces a pure Saturday night "Garage City" groove. Good in itself but he leaves the real crackers for his G-Dubs "Circle Children", a trackhead groove which is both hard and funky. **7**

TINY ELVIS
Howze The Music
Mindfood
The Gracelands groover is back. And what you'd expect from the Mindfood imprint is what the man serves up. Bubbling organs (JD style) dreamy pads, a twist of acidic flava and (I'm afraid) a sad ol' First Choice sample. Good not great, but hey, that's 90 per cent of the genre anyway. **6**

GLOBAL NATION EP
Disco Dancing/Points
Black Label
From the label who brought you near-perfect "2000 Black" comes more tracky/disco grooves. Unlike "Black" though, neither of the tracks here have that special ingredient and will remain "in the mix" until the next one comes along. House music really needs to aim higher. **5**

albums

JOHN AQUAVIVA
Transmissions Volume 1
Positiva
Positiva joins forces with Intellinet and Plus 8 for the first in a series of mix CDs based on an eponymous weekly Toronto and Detroit radio show. Aquaviva spins a smooth(ish) selection of bouncy tech-house , the standout cut being LFO's "Loop" from the LFO versus Fuse soundclash of a few years back. **6**

VARIOUS ARTISTS
Minimal Expressions Part One
Minimal
Arthur Baker's label celebrates its first birthday by inviting the likes of Mousse T, Danny Tenaglia, Faze Action and Kris Needs round for a birthday knees-up. Faze does his retro swing-thing on Diana Brown's cool "Love In Return", Mousse reworks First Choice's bumpin' "The Player's Groove" and the Bakerman rocks his own block with Blowout Express' cheeky samplefest "You're Mine". The originator's in the house. **8**

key 10= caviar 9= lobster 8= smoked salmon 7= steak tartare 6= chicken kiev 5= meat 'n' 2 veg 4= fish 'n' chips 3= toad in the hole 2= beans on toast 1= lumpy custard 0= semolina

trainspotting jungle

Reviews by Duncan Busto

key 10= caviar 9= lobster 8= smoked salmon 7= steak tartare 6= chicken kiev 5= meat 'n' 2 veg 4= fish 'n' chips 3= toad in the hole 2= beans on toast 1= lumpy custard 0= semolina

DILLINJA & LEMON D
Acid Trak/One Out Of Many
Pain

vital release

There are certain artists that you always expect something special from. Already one of the biggest tracks of the year, Dillinja unleashes the vicious sulphuric tones and ruthless incendiary break hammering of "Acid Trak" and in the process sparks a wave of imitators. Combined with the cavernous shuffling jazz overtones of Lemon D's "One Out Of Many", this is the real deal. 10

singles

DECODER
Fuse
Elements

Peshay gets in on the label act and what a stunning launch. Decoder deliver two of their finest works, headed by the unrelenting rolling break exploration, growling synthetic washes and intiguing hook of "Fuse". Flip to "Tension" and it gets even better, based around a spellbindingly distorted tone hook, gradually evolving above a glorious and dynamic beat overload. **10**

AKASHA
Brown Sugar
Wall Of Sound

While we wait for some new material from PFM, we'll have to make do with this polished "Cosmic Journey Mix" of "Brown Sugar", a wide screen arrangement of huge ethreal washes, reverberating guitar tinges and transcendental pipes spiced with those trademark melting breakdowns. More flavour from PFM. **8**

EXOCET
Traget One
Dirty Mac

Exocet debut in fine stlye with the charged electronic burblings and surreal atmospherics of "Target One". Undulating over a funked-up groove, "Demon Seed" caps things neatly with a mesmeric surge of enigmatic chords entwined around loose, swinging breaks. **8**

JUSTICE & TERTIUS
Essential 4 Life
Echo Drop

Tony Justice teams up with Danny Tertius for an enthralling slice of spatial tech-jazz brimming with vibrant synth stabs, celestial rambling pads and freestyle brass explosions smoothly pushed along by a seductively flowing funk b-line. "Miles Apart" provides a more abstract approach. **9**

SKIN DIVERS
29 Rivers
All Good Vinyl

Last year's "Enclosed Spaces" EP still ranks as All Good Vinyl's finest moment and the follow up clears the confusion as to why "29 Rivers" on the original promo became "Enclosed Spaces". Well, now we have the blazing downtempo funk of the real "29 Rivers", complete with a deliciously melancholic swirling treatment from Intense. 8

DJ MACE/KENNY KEN
Reminiscence/Clap To This
Mix 'N' Blend

Sixteen-year-old DJ Mace debuts with the mysterious vocal snatches, immovable bass hooks and minimal breaks of "Reminiscence", bursting into life with a gush of crashing snares. Label head Kenny Ken takes over for the flip with the hard-edged, bass-heavy jump-up dynamism of "Clap To This". **7**

G MONEY
Papa Rock
Integral

G Money takes a distorted b-line into another dimension with the tormented tweakings of "Papa Rock", an immense onslaught of grinding, bending tones, overdriven mayhem and banging beats that'll have you jumping for joy or writhing in agony. "I Understand" adds an air of mysticism to the proceedings. **8**

THE ARCHITEK
Altitude
Basement

Test pressings of the wondrous "Altitude" originally surfaced around a year ago. Finally due for release with a new flipside, the deliriously hypnotic rambling Rhodes and cutting rhythms haven't lost their splendour. Check "The Bridge" for a more straightforward rolling jazz funk affair, but one worth checking. **9**

JUSTICE
Savage Times
Creative Wax

There's no escaping him. Tony Justice crops up on DJ Pulse's revered imprint with the expansive technoid textures and bleeping synth lines of "Savage Times", backed by some eclectic drum programming, as a taster for his forthcoming "Modern Urban Jazz" album. Turn to "Tension" for an aptly-titled nervous analogue stalker. Consistently good. **7**

NOISE AND PARADOX
Transmograpfication
Ninebar

Paradox, best known for his work on Renegade Hardware, teams up with Noise for some deep, disturbing goings-on on the lead track as twisted brass licks, sedated percussive FX and moody keys ride a relentlessly clattering rhythm track. "Sudden Impact" treads along a similar path of distorted atmospherics. **7**

THE SMOKESTER
Bass Come Down
Smokers Inc

Here's a thin disguise if ever I saw one. The Smokster returns with a furious rework of one of the Smokers Inc showcase highlights. Slamming breaks and crunching, wobbling bass aplenty on this no-holds-barred floor jumper. Flip to "Titan" for some agressive rollery. **7**

SWAN-E
The Alarm
Collusion

Veteran DJ, Swan-e delivers his latest slab of accomplished dancefloor business crammed with the essential ingredients of overpowering bass madness, quirky samples and a wealth of adrenalin rushes. "Lesson" takes a more light-hearted attitude with its manic dialogue screaming above a hefty bouncing bass workout. **7**

JERU VERSUS DILLINJA
Me And The Papes
Payday

I can't think of anyone better qualified to take on the might of Jeru The Damaja. Dillinja takes those melancholic brass licks, transporting them into oblivion with the addition of frenetic pounding beats sprinkled with reverberating stabs and driven by a deadly bass groove. **8**

MAINLINE
UR1
Certificate 18

Certificate 18 delve into the world of hybrids with the distinct techno wanderings of "UR1" from debutantes Mainline, as crystalline breaks fight against anxious keys and stirring synthetic tweakings. The entrancing "Dakota" provides the highlight with its foreboding stabs, spiralling chimes and insistent loops. **7**

ORGANIC SYNTHETIC
Space Walkin'
Funk 21

A label to watch with an impressive forthcoming roster, Organic Synthetic are the exponents for its second release, soaked in immense heavenly textures, natural ambience and subtly morphing mood changes. "Cosmos" explores similar gliding harmonic territory as it builds to a gentle crescendo of sultry keys. **7**

BLISS 'N' TUMBLE
The Snap
Addictive

Toby Best supplies an enticing blend of futuristic jazz-funk for his second release on Addictive. The chopping drums and synthetic bass groove of "The Snap" are heathily laced with roaring sax bursts, lazy keys and an array of complex melodics. Man of the moment Optical steps in for a driving 21st Century remake of "Lethal But Steady" to complete an excellent package. **8**

SCI-CLONE
Melt
Metalheadz

Sci-Clone's opener for the 'Headz is lusciously embroiled in the intricate orchestral string arrangements and percussive rides of "Melt", swelling to a rousing jazzual climax of brass stabs and meandering flutes. "OD" plies a tougher course as relentless keys and roaming sax meet discordant washes and freestyle beats. **8**

albums

VARIOUS ARTISTS
Essential Drum & Bass
Beechwood

For "jungle" read "drum & bass" this year, which highlights the pathetic ploys used in cases like this, which generally sounds like a collection of cuts that have been lying around in the vaults and have been reborn with a new marketing tag, "Essential Drum & Bass". Do not, under any circumstances, be fooled by this shoddy mess. **0**

VARIOUS ARTISTS
Lost In Space – Drum 'N' Bass Phase 3
Lacerba

A worthy attempt at the compilation game, and it rhymes as well. There's some effort gone into the tracklisting with a number of fine contributions from Universal Indicator, Blu Mar Ten, Shifty and Aquasky among others. Suffers a little from the big name remix syndrome which often dogs these things, but worth a look nonetheless. **7**

In The Bag

Wolverhampton imprint URBAN FLAVOUR is currently furrowing a deep path for Midlands drum & bass. Label boss The Tricksta shows us the way

OBVIOUSLY, all the tracks I'm excited about at the moment are on Urban Flavour. First up is "In Deep" by Skankin'. It's basically a big tune and it was in LTJ Bukem's top ten recently. It's a big ambient funk monster by myself and two guys, Ian Stratford, Brendan Howell. There's a Dee-lite sample from "Good Beat" and it's been massive for about six months now.

Paralax's "Fantasy" is what I would describe as turbo jazz. It's got a really atmospheric and jazzy tone to it, but the beats are rolling. Blame and PFM's Mike Bolton have both been playing this track a lot recently.

Twisted's double a-side, "Elements/No ID" is the next release on Urban Flavour. It's got all the right elements and it's on a big Bukem tip. Gachet and even Doc Scott are playing this. "Elements" is very, very deep with nice strings to break it up. "No ID" is more on a techno tip, one for Metalheadz fans with a big techno sound washing through it and a very electronic feel.

Exocet's "Rocker Spin" has got this really infectious vocal sample which goes, "Why don't you rock with me one more time?" It's massive, and Kemistry & Storm have been playing it at the Blue Note. It's a bit of a tougher tune from a new producer called Ian Jones, who also records for Dirty Mac.

Feeney's "Blue Funk" is still just out on dub plate. It's got a big harp sample and I know this sounds cheesy, but the only way I can think to desribe it, is just that it's beautiful. It's pleasing to the ears but it would really kick in a club too.

CHECKLIST
SKANKIN' – "In Deep" (Urban Flavour)
PARALAX – "Fantasy" (Urban Flavour)
TWISTED – "Elementz/No ID" (Urban Flavour)
EXOCET – "Rocker Spin" (Urban Flavour)
FEENEY – "Blue Funk" (Dub Plate)

'Elements/No ID' by Twisted and 'Skankin" by In Deep are released in early August

also released

DJ STRETCH – "Hungry Tiger Remixes" (A-KO)
ASTRAL VIBES – "Mood Swing" (Streetbeats)
KRAKEN – "Tone Cold" (Under Fire)
DJ PHANTASY – "The Pope's Dope" (Easy)
BENCH – "Time Changes" (Open)
LIGHTFOOT – "Pimpology" (Echo Drop)
ALPHA PROXIMA – "Future Voices" (Autoi)
ACETATE – "Cold Steel Pressure" (Flex)
REMARC – "Stick 'Em Up" (Suburban Base)
SKYCUTTER – "Big Bad City" (Blood)

trainspotting

garage

Reviews by Seamus Haji

singles

BLACK MAGIC
Let It Go
Strictly Rhythm
Kenny joins Lil' Louis to show us the real masters at work. Although the rousing female vocals over a bass-led groove make this similar in style to the previous Black Magic hit "Freedom", it lacks a hooky chorus to give it that crossover potential. But who cares, this is absolute bliss. MAW please! **9**

VARIOUS ARTISTS
4 Track Sampler
Diffusion
Featuring the overlooked "L'Ombelico Del Mondo" which could be a huge hit second time around. Also included is Jay William's "Testify" and Tuff Productions' "Always Searching" remixed by 95 North, but Hidden Talent's "B-Jee" caught my ear the most. Re-produced and remixed by Lenny Fontana in a jazzy soulful vein with enough pump to make it work on some of the bigger clubs. **7**

C-DOCK
Traffic Jam
Slip 'N' Slide
We usually associate Charles Dockins with uplifting vocals, but here he shows us another side on this all-live jouse (jazz house) cut. The main mix features live drums, bass, guitar and is led by a powerful sax solo which really takes you on a journey, even occassionally slipping into War's "The World Is A Ghetto". **8**

EVOLUTION
Atmosphere Strutt
Slip 'N' Slide
This has nothing to do with the Patrick Adam's classic, but is another of Lenny Fontana's muso outings. Very similar to his work on East Side Movement's "Inner City", this also includes live sax and flute which is driven along by some heavy percussion. The useful bonus beats make two copies essential. **8**

B CREW
Partay Feeling
Strictly Rhythm, USA
The ever versatile Eric Morillo has teamed up with Barbara Tucker to produce something of a diva extravaganza featuring the vocals of Miss Tucker, Dajae, Ultra Nate and Mone. This is real happy feeling music and carries with it everything that was ever good about the whole disco era. **8**

CRUSTATION
Flame
Jive
Originally a blue-eyed vocal indie track, but now remixed by one of the most consistent and experimental duos, Mood II Swing. They manage to create a happy groove which works well with the dreamy female vocal. Combined with their "Borderline Insanity Dub", DJs can take things even deeper on the dancefloor. **8**

TERRY HUNTER
Harvest
Delerious
This caused a big buzz at the Nu Yorican party during the Miami Winter Music Conference and has been signed to Danny D's new label. Terry has produced this in his typical style with UBQ and Danny D mixes to back him up. I don't know who the vocalist is but he does a good job of covering the Isley Brothers' classic. **7**

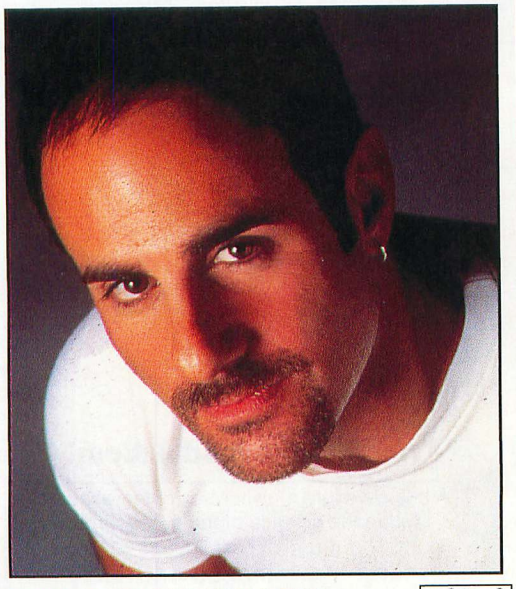
INDIA FEATURING MAW
La India Con Lavoe/To Be In Love
S!!, Japan
This exclusive 12-inch has been around for a couple of months and features the very tribal "La India..." This will soon be released on the MAW label but will not feature the Laidback Boogie-inspired bonus track, "To Be In Love". Composed by Vincent Montana Jr and produced by MAW, this is utterly essential. Purchase now! **9**

BOOGIE TRAKS
Faze 1
Pan
A bit of an unknown quantity, but features "Feel Me" and "Peace Of Mind". Both are mediocre cut-up disco tracks but flip over to "Emerald City Sequence" and you discover something out of the ordinary utilising Richard Prior to segue back and forth between a disco groove and a downtempo boogie groove. One for open minded people. **8**

albums

VARIOUS ARTISTS
Abstract Jazz Lounge
Nitegrooves, USA
The most ear-catching and probably more accessible tracks would be Nick Jones Experience's "Nick's Theme", Loop Trick's "Beat Freak (Blaze Dub Mix)", DJ Smash's "Re-connected", Groove Box's "The More You Want (Joe Claussel Mix)", Mondo Grosso's "Souffles H (Louie's Unreleased Breakdown Mix)" and East Side Movement's "Inner City". Tracks more suited to home listening would be Idjut Boys' "Horizontal" and Second Floor Collective's "Blvd East". As far as jazzy, house-inflected albums go, this has got to be one of the better ones. A worthy purchase. **8**

VARIOUS ARTISTS
Smokin' Beats
Smokin' Beats
This duo have become massive names on the underground scene due to a couple of their previous EPs, "Dreams" and "Jazz House". But with this long player they show their musical versatility, firstly on the disco-sampling "Do You Know About Love" which uses the classic Curtis Mayfield, "What Is My Woman For". "Ready To Fly" and "Deeper Shade" are two jazz-influenced tracks, "Rupskin's Groove" is a soulful DJ tool and "Make It Hot/Escape From New York" show their harder side. "Rejoice For Life" has a kind of MAW sound with a reggae male vocal while one of the stand-out tunes has to be "Smokin' Funk", an early-eighties vibe with a female vocal that cleverly rearranges the Tom Browne favourite, "Funkin' For Jamaica". A well produced and varied album that proves Smokin' Beats are not about to be pigeonholed. **7**

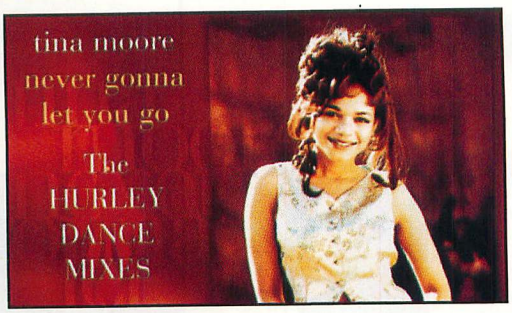


BOBBY D'AMBROSIA FEATURING MICHELLE WEEKS
Moment Of My Life
Sound Of Ministry
vital release
At last somebody had the foresight to pick this up for the UK. Remixes have been commissioned to RIP and M&S who add plenty of UK flavour to this original Salsoul classic which is destined to become an anthem one more time. 10

trainspotting

speed garage

Reviews by Tuff & Jam



TINA MOORE
Never Let You Go
Delirious
vital release
Previously only available as a bonus track on a double track promo from America, this track has gained full support from Kiss and built up a rarity value along with the likes of Rosie Gaines, with which it was bootlegged and sold on the same piece of vinyl for the past six months. Now commercially available in the UK through BMG, incorporating both the Kelly G mixes and new dubs from ourselves. 10

singles

NEW HORIZON FEATURING BLUE JAMES
It's My House
500 Rekords
A good piece of homegrown talent using original vocals. This East End-based team gave you their first EP, "Sweet Release Part 1" and the underground anthem "Find The Path", and now the guys have done it again with another long-awaited four tracker which gets an unbiased top mark. **8**

DANGEROUS DUBZ VOLUME 1
A-Side, Track One
Dangerous Dubz
This is a ruff tune that does the trick when being dropped to those who know. With a nice bouncey bassline and sweet slippery drums, it drops with much crowd applause every time it gets played out. **7**

GALA
Freed From Desire (Mr Jack's Club Mix)
Big Life
A Crystal Water-ish vocal makes an interesting hook with Mr Jack giving this track a happy, bumpy sound. The instrumentation and bass movement are very appealing indeed. Watch out for Mr Jack! **6**

FLAVA
Tonite?
white label
This track is in a similar style to "Gabrielle" and DJ Madness' recent tune. Quality tracks in this vein are few and far between with good sweet vocals and nothing too dark and moody. Very good work indeed boys. **7**

ANTHILL MOB
Why? (Inside The Ride)
Confetti
This Todd Edwards-meets-500 Rekords sound-alike is a big favourite at the moment. The bouncy bassline and bush kangaroo riff (Skippy – geddit?) really drive the track well. It would be nice to hear more tracks made like this but with more musical elements. The happy vibe makes a nice alternative to the constant deep bass-driven tracks. **8**

ECHO DROP PRESENT D-INFLUENCE
Hypnotize (MAW Remixes)
white label
A smooth collaboration of crisp drums and soulful keys over a deep bassline with an underground influence. This mix will appeal to both the underground scene and those who like their garage a little harder. With two additional mixes, this package is well worth checking out. **8**

SLYPAUL
No Loops Needed!
GPC
From the Nice & Ripe stables, this track has a distinctive Todd Edwards feel about it. The two main tracks on this EP are "Crazy" and "Crazy Dub" which are both proving very popular on the dancefloor. **7**

JOCELYN ENRIQUEZ
A Little Bit Of Ecstacy
Tommy Boy
An eclectic mix of styles with an Armande-meets-Soulfuric influence. Booker T provides a Neat & Tidy remix to give this track underground appeal. **8**

DAWN TALLMAN
Steal Away
Catch 22
Those RIP boys again. This time with a more housey feel but guaranteed to rock any dancefloor. With an infectious infusion of bouncy beats and funky loops, this is definitely one to look out for and certain to be tearing up dancefloors all over. **9**

Key 10= caviar 9= lobster 8= smoked salmon 7= steak tartare 6= chicken kiev 5= meat 'n' 2 veg 4= fish 'n' chips 3= toad in the hole 2= beans on toast 1= lumpy custard 0= semolina

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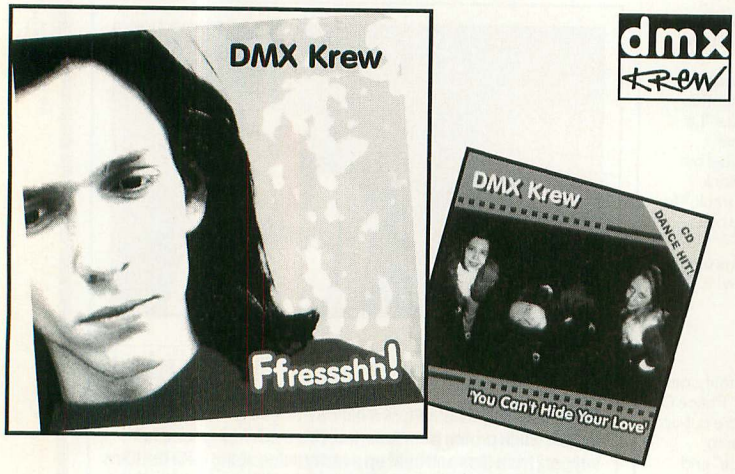

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REPHLEX

We've got the Kernow-how!

trainspotting techno

Reviews by Dave Mothersole

SWAYZAK
Speedboat
Swayzak

vital release

Only two releases in and already the Swayzak crew are making a huge impact on dancefloors the world over with their truly distinctive take on electronica. Mixing a finely-tuned dub sensibility with their lush, driving rhythms they effortlessly transcend musical barriers by carving out their own unique agenda. Music that'll move your feet, soothe your head and stir your soul. 10

singles

ANTHONY ROTHER
Warm EP
i 220 Music, Germany

Four untitled mix-orientated beat gyrations from Offenbach's way cool i 220 imprint. Proving that minimal doesn't always mean dead boring, Anthony Rother's simple and dynamically inventive rhythms are tempered with some deep swirling analogues and a string sequence that's positively heaven-sent. 8

FREDDIE FRESH FEATURING THE INVISIBLE MAN
Fresh Is The Word
Sockett

Minneapolis b-boy extraordinaire Freddie Fresh and son DJ Chris get the UK division of their Sockett imprint off the ground with this double pack of pure 808 powered electro, nu-school hip hop and breakbeat funk. With 19 tracks to choose from (many only a couple of minutes long) it's a scratch DJs vinyl delight. Guaranteed fresh. 7

FUTURE MONUMENT
Acoustic Mass
Future Monument

Two of the tracks here fall into the Glen Underground-meets-Derrick May style that's given Future Monument its deserved cult status. The lead track is a big fat warehouse groover with an enormously deep speaker-tearing bassline that shows Justin David is busy still adding new strings to his bow. 7

A58
Another Civilisation EP
Pacific

An EP of funksome, DJ-orientated club grooves from the mighty Pacific label. Using two bar loops and a backdrop upon which they layer all manner of bizarre sounds and alien hooks, A58's take on the minimal aesthetic breathes new life into a style that's often used as an excuse for sheer laziness. Refreshing. 7

THE SOUND OF IMPERMANENCE
Impermanence
Alien Funk Movement

The soaring strings and resonating mid range hooks on display here will doubtless ensure heavy rotation in the world's more enlightened clubs. Ultimately though, what's best about the Alien Funk sound is the sheer downright funkiness of the beats and their subtle, yet remarkably enticing, arrangements. 8

IAN O'BRIEN
Tattoo Jazz
4th Wave

More retro futurism and silicone jazz from one of techno's brightest new stars. The title track has a Latino carnival vibe that's as musically enlightened as it is spiritually uplifting, while over on the flip our man from Essex treads a more sombre but equally engaging path with some wicked slo-mo funk sounds and a dark, gently-undulating slice of pure sonic abstraction. 8

UNIT 2
Keep Your Head Up
Sole Music

Sub Club hero Dominic Cappello and DJ Q's Paul Flynn get to grips with the old Mike Banks/430 West classic and acting under their 2-Fu guise, transform the soul into a driving tech-house melange of firing drum sequences and tightly clipped bass tones. Elsewhere reworkings by Joey Negro and Manchester's Rainy City complete the package. 8

VARIOUS ARTISTS
From Beyond Volume1
Interdimensional Transmissions, USA

Excellent compilation of cutting-edge electro from Detroit's most exciting new label. Le Car strip things down for their tune, while I-F get on the retro Euro buzz and end up sounding like a cross between SA 42 and Split Second. DJ Godfather booms it with some Detroit bass and finally µ-Ziq chills things out with his wonderfully esoteric string-soaked tech mantra. 8

BALLET MECHANIQUE
Borrenbergs 12 EP II
Eevo-Lute, Holland

Top-drawer three tracker from Eevo-Lute's in-house designer Jeroen Borrenbergs. The high octane synth hooks of the appropriately-named "Where's The DJ" subside half way through as the track gently morphs into a soothing deep house opus. "Vinyl Voyage" has a schizophrenic quality, shifting unpredictably between twisted avant-funk and lush bass-driven ambience before the Mr Fingers-inspired "Diamond Cut" rounds off this superb EP beautifully. 9

JOHN TAJADA
12 Volts Of Soft Spread
Palette, USA

Another fine collection of advanced electronica from Lucid Dreamer John Tejada. "Spider Belly" is a Saho-like experimental excursion, while "Begin" is reminiscent of early Dave Angel. Cream of the crop, however, is the powerfully emotive title track, with it's haunting strings, old school cowbells and killer b-line. 8

GIGI GALAXY
The Pole Shift EP
Teknotika, USA

Quality production that veers from crystalline breakbeat funk and analogue driven 4\4isms to percussion-soaked esoterica. Dark as they come and all the better for it, these are genuinely unsettling warehouse grooves for those who like their techno deep and moody. 9

SLEEP ENGINEER
Three Ways EP
Xplor, USA

A deeply captivating, amazingly subtle and positively panoramic excursion into space dub techno. Underpinned by a fat, monotone bassline and finely laced with a calmly rising keyboard refrain and some well placed 808 snares, this is the audio equivalent of an LSD-soaked scuba session through the deep green oceans of Atlantis. 9

albums

BLAKE BAXTER
The H Factor
Disk B, Germany

Packaged in the style of a Seventies blaxploitation movie, this definitely wins the album cover of the month award. The music isn't quite so impressive however. Comprising mainly of crunchy, galloping stompers and fairly dull house tracks, the overall feeling of "The H-Factor" is dated and uninspiring. Which is odd when you bear in mind that old Baxter classics such as "For Ever And A Day" and "Sexuality" still sound just as fresh today as they did nearly a decade ago. 5

GROUP X
Transcend
Djax, Holland

Acid originators LA Williams, Herb J and Spank Spank with an album's worth of rough 'n' ready dancehall grooves all produced in that unmistakably lo-fi Djax style. The highlights are "Tranze X", a monstrous 303 workout, the disco-tinged belter "Area 51" and the hard funkin' "Spacedance". 6

MASSIMO VIVONA
Chronicles Of Sound
Headzone

As someone who fuses tribal beats and hard-house arrangements with a smattering of stripped-down trance, Massimo Vivona is quite an unusual producer. Purists may sneer at his Euro sensibilities and use of drum rolls, but there's no denying the originality of his sound. Where most hard house is crude, overstated and in your face, Vivona's is subtle, sparing and at times seriously funky and deserves to be applauded. 7

ULTRATUBES
Nektar
Vision

The work of Marco Cannata, the slamming dancehall grooves of "Nektar" are pitched somewhere between the minimal aesthetics of Robert Hood and the "lets 'ave it" attitude of Adam Beyer. Designed primarily with DJs in mind, the standouts are the Mills-esque pounder "Weed", the breaks and bass of "Tao-Tree" and the hypnotic tic-toc beats of "Random Fast". A functional album that'll keep the trackheads busy in the mix. 6

VARIOUS ARTISTS
The Eclectic Mix Session
Doppler Fact, Holland

There can't be that many DJs who fuse classical music with electro or effortlessly slide from Herbert into DJ Crystl. Lady Aida does however, and she's put out a mix CD to prove it. Starting off with Art Of Noise's "Debut", she fluently glides into electro before moving into techno and then finishing off on the drum & bass tip. A fine choice of tracks and a lesson to any aspiring DJ's. Play what you feel. 8

OPTIC NERVE
Children Of The Universe
Omnisonus, France

Having been a major influence on everything from house and techno to hip hop and drum & bass, electro is undoubtedly the Daddy of contempary dance. Here we see two of the leading lights in electro's nu-school, Direct Beat's Gerrold Sims and Keith Tucker pushing at the boundaries of the genre while still keeping the purist vibe that's often associated with their Detroit hometown. Juxtaposing Motor City melancholia with booming 808 subs, and at times coming off the dancefloor altogether for the occasional quasi-ambient excursion, they take the legacy of Juan Atkins and Detroit bass into the future for a new generation of b-boys and fly girls. 7

VARIOUS ARTISTS
Electronic Warfare
Plink Plonk

Mr C gets into the mix with 19 top tracks culled from the back catalogue of his groundbreaking Plink Plonk imprint. Old favourites such as Stranger's beautiful "Versuvius" rub shoulders with more recent outings from the likes of God Of The Machine and Underground Science. The highlights include Tone Theory's mighty "Limbo", Megalon's hypnotising "Darkness" and Pluto's "Plutobeat". Ultimately however, the fluidity of Mr C's mixing and the strength of the tracks present means that "Electronic Warfare" is best enjoyed as a whole. 7

also released

singles

AUBREY – "Cosmos Dwellers" (Solid Groove)
SAVAS PASCALIDIS – "Sugarland Express" (Disko B, Germany)
KILLER LOOP & DJ SNEAK – "Broken" (The End)
STEVE BUG – "The Chichi Squad" (Axodia, Switzerland)
MARK AMBROSE – "Dimensions EP" (Mosaic)
RE:TRIGGER – "The Meaning" (8-Star)
AUTODI DACT – "Time Flex" (Electric Labelland)
PUNISHER – "Orion" (Matrix, USA)

albums

VARIOUS ARTISTS – "Acid Attack Volume 3" (Millennium)
VARIOUS ARTISTS – "Spiky Whippet" (New Ground)

State Of The Artist

Disappointed but not despondent, VINCE WATSON believes variety is the spice of life as far as music is concerned

"Things have really become monotonous. A lot of the records coming out at the moment are just loops and once you've heard them a few times, you're fed up with 'em. There's definitely room for change. Look at drum & bass, that's changing all the time."

Wise words from Vince Watson, a man who could never be accused of standing still. Hailing from Glasgow, a city with a long-standing tradition of electronic innovation, you can understand his frustration with what passes for techno in most clubs today.

Brought up in a musical environment, Watson got into music at an early age and was writing his tracks before he was out of his teens. Influenced by everything from Jean-Michel Jarre and hip hop to Carl Craig and old electro, Watson's sound is a fast, funky melange of driving rhythms and soaring melodies. But don't try to label him just yet.

"I'm trying to diversify at the moment," he says. "I'm mates with [gabba DJ] Loftgroover, and strange as it may seem, he's a real garage man. He's got me into all that London underground Ice Cream stuff and I love it. We've written a few tracks together and it looks as though they're going to get signed."

What? A techno producer making speed garage! Why not? Mike Banks has been writing vocal house songs for years, and in a notoriously anal scene Watson's open-minded attitude comes as a breath of fresh air.

"I like to walk into my studio, turn everything on and just see what happens," he concludes. "To me, that's what it's all about."

Vince Watson's 'Orange Project EP' is out now on Blue Basique. Watch out forthcoming Watson material on Rotation and his own Missing Link imprint

key 10= caviar 9= lobster 8= smoked salmon 7= steak tartare 6= chicken kiev 5= meat 'n' 2 veg 4= fish 'n' chips 3= toad in the hole 2= beans on toast 1= lumpy custard 0= semolina

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trainspotting reggae

Reviews by Derrick Bardowell

PETER HUNNIGALE
Silly Habits
Jammin' Music Group

vital release

As a vocalist, writer, composer and musician, Mr Honey Vibes is in a league of his own when it comes to producing lover's rock. "Silly Habits" further demonstrates why Hunnigale is the most revered UK vocalist of his time. His soothing and vibrant tones are like the early morning sun that glares through your window as you wake. This man's music knows no weakness. 10

singles

BARRY BOOM
Stand & Deliver
Universal Vibe
Boom has enjoyed such huge underground success that it would be a crime if he didn't take it any further. Maxi Priest-style vocals, wavering harmonies, a classic hip hop break ("Hercules" by *the* Aaron Neville) and major label backing should ensure some well overdue mainstream props for Boom. **7**

TOP CAT
Dub Plate Chop
Django One
It's official. Top Cat is back. And he's here to reclaim his crown as the UK's top DJ. Utilising the "Mission Impossible" rhythm, TC fires a barrage of soundclash verbals through his distinctive nasal tones. A guaranteed hit with more juice than Emerson's hair spray. **7**

BUSH MAN
Rude Boy Life
Greensleeves
Greensleeves hope to introduce the British public to the cultural dancehall sounds of Bush Man in much the same way they did with Anthony B last year. No doubt the lyrically healthy Bush Man will be one of the voices of 1997. However, this earthly dancehall tune appears too rigid to be the breakthrough he needs. **7**

SPRAGGA BENZ
Waste The Juice
Rookie, Jamaica
Did Spragga Benz record this track with the Hawaii 5-O theme tune music in mind? If he didn't, it sure sounds very similar indeed. With a motionless beat assisting Spragga's firm, elongated vocals, "Waste The Juice" is his best tune in ages. **8**

CUTTY RANKS & BARRINGTON LEVY
My Woman
Chop Chop, Jamaica
The headmasterly chit chat of Cutty Ranks alongside the gleeful vocals of Barrington Levy is a natural. Both artists excel on these DJ/singer duets. This tune has a mirthful old school reggae rhythm backing it, beautifully complementing both vocalists. **8**

JOSEY WALES
Bushwacked
Jah Mekya, Jamaica
After recently getting shot in the back, it looked as if Josey Wales would be another reggae artist to fall victim of the bullet. Luckily for all us reggae fans the veteran DJ is alive to document the events of his near-death experience on this single. Toasted in his patented wild west-style, with a Dusty Springfield-type backing vocal and a few yodels thrown in for good measure, "Bushwacked" is a certain summer anthem. **8**

BOUNTY KILLER
Easy Does It
Pricele$$, Jamaica
All's been quiet for the "JAMI DJ Of the Year" in the last couple of months. Never one to rest for long, Bounty Killer is most likely to be in the studio recording yet another masterpiece long-player. In the meantime he prepares the underground market with "Easy Does It", another typically aggressive hardcore tune. **8**

FREDDIE McGREGOR & SARJANT D
Spread Love
Plenty Hot
Since the success of Chaka Demus & Pliers, DJ/vocalist combinations are now more frequent than a man with diarrhoea. However, this is one of the better ones. Y'know, not whoring itself for commercial success. Dave Kelly's cordial rhythm is reminiscent of Beenie's "Teenie Weenie", while Freddie and Sarjant D merge well. **7**

TONY CURTIS
Home Alone
321 Strong, Jamaica
Special request going out to all UK distributors: Please, please, please, please distribute this tune. Please don't let it wallow on pre for months and then as Junior Byles once said, fade away. This golden lovers' rock melody is perfect for the UK market. Curtis is reggae's best kept secret. **9**

LADY SAW & MERCILESS
Be My Baby Mother
Annex, Jamaica
Boy, if Lady Saw and Merciless were to really wuk (have sex), I don't know who would kill who. Ms Stamina Mummy and Mr Stamina Daddy provide more energy and animation on this exhilarating tune than Janet Jacme in a porn movie. Is bound to be a big hit with the with the dancehall massive. **8**

MACKA B
Wha Du Yuh?
Blue Swan
While nuff DJs jump on the conscious bandwagon, make no mistake, Macka B was one of the originals. On "Wha Du Yuh?", Macka's delivery is as articulate and gentle as ever, while his educated lyrics cannot fail to register in your mind. A classy tune from a classy guy. **8**

TANYA STEPHENS
Big Ninja Bike
Annex, Jamaica
Young Ms Stephens with her rousing "don't fuck wit' me y'nah" delivery is unequivocally the fiercest female DJ to emerge since Lady Saw (see above). On "Big Ninja Bike" she is again at her most comfortable when chastising the fellas. *"If one t'ing me can't stand/That is a boastful man/Who when he tell gal how he full of stamina/And can't run a good furlong"*. **9**

albums

WINSTON FRANCIS
Sweet Rock Steady
LKJ
Veteran vocalist Winston Francis along with top producer John Kpiaye together capture the essence of Rock Steady music (1966 to 1968) with 12 stunning renditions from this era. Modernising each tune ever so slightly, Francis and Kpiaye remain true to the lively, melodious feel of this music. **8**

TIPPA IRIE
Mr Versatile (A Best Of Collection)
Jammin Music Group
This compilation exhibits the true depths of Tippa's talents, from his 1986 National chart hit "Hello Darling" to the reggae chart topper "Stress". Although problems such as infrequent releases and continual label hitches have contributed to an often frustrating career, Tippa remains one of the finest DJs. Indulge in this collection. **8**

also released

singles

BEENIE MAN & MERCILESS – "We A Star" (Annex, Jamaica)
BERES HAMMOND – "Warriors Don't Cry" (Penthouse, Jamaica)
CAPLETON – "Steep Mountain" (African Star, Jamaica)
LUCIANO – "Gunzalis" (Exterminator, Jamaica)
TANYA STEPHENS & SHABBA RANKS – "How Many Ways" (Brick Wall, Jamaica)
TALIBAH – "Stand By Me" (Blue Swan)
SIZZLA – "Like A Mountain" (Fire House, Jamaica)
SHELENE THOMAS – "Little More Time" (Wooligan, USA)

albums

DAMIAN "JR GONG" MARLEY – "Mr Marley" (Heartbeat, Jamaica)
LADY SAW – "Passion" (VP, USA)

trainspotting break beat

Reviews by Adam Freeland

THURSDAY CLUB
Blowpipe
R & S

vital release

The story goes something like this: Rennie Pilgrim got in his time machine and went to year 2012 where the ultimate music had evolved. An interface had occurred where organic sounds and electronic rhythms could be fused perfectly. Rennie returned to 1997 and, inspired by what he had heard, wrote "Blowpipe". A didgeridoo fuses with razor sharp beats, laying the canvas for the sound of the future. Stay frosty, this is the new skool. 10

singles

TINY STARS
Capricorn One
Kubrick
Whatever style of music they turn to, the Tiny Stars always shine bright. "Capricorn One" consists of lush *melange* of slap guitar, semi-techno snares, a Kraftwerk-style vocoder and warbling, rubbery basslines. A less than obvious sound with refreshing subtlety and depth. **7**

DJ DAMON
Dreamers
Dirty Loop
Fresh out of Ohio, USA. San Francisco's Robbie Hardkiss and Lee Howard layer sexy beats and dubby basslines for an extremely impressive deep house version, while Robert Curcio gets on the breakbeat tip with a floor filler which slows to hip hop tempo and builds up again. Kamahele & Remind (aka Original Synergery who released the killer "Rolling Jungle", previously reviewed on these pages) drop the favourite with a deep monster which chops between breaks and 4/4. Wicked all round. **8**

SIMPLY JEFF
Godzilla Funk/My Planet
City Of Angels
Los Angeles DJ Simply Jeff, one of the most exciting break DJs in America and the man behind the Orbit Transmission label, throws down his debut outing for City Of Angels. Tranced out, punchy electro/break edits which take samples from all over the place. Worth getting hold of quickly, as apparently it's out on a very limited pressing indeed. **8**

MARCO COROLA
Man Train
i220
An EP of not particularly inspiring techno tracks with one massive exception, the second cut on the B-side, a beautifully moody epic. Deep Detroitesque acid lines form the simple ambience while the beats are thrown crudely in and out as if by a DJ on the cross fader. Check the rest but seek "Man Train" out for track "B2". **7**

EUTHANASIA
Burning On Chemicals
Meaty Beaty Fat & Funky
Record label: "Oi, that 'Big Beat' grungy breakbeat stuff is doing really well at the moment. Let's do some of that!"
Producer: "Yeah, I could lay down some fat guitar riffs, sample some Chemical Brothers records, put some mad acid shit and long drum rolls over the top and we'll have ourselves a hit."
Result: A load of old knickers. Please let's not fall down this slippery slope. **0**

DJ WOOL
100% Pure New Wool
Plant
Dublin's DJ Wool (Glen Brady in real life) gets released through a new NYC imprint, Plant. The A-side, "100 % Pure Wool" is the one to check. Uptempo and yet chilled out with chanting male vocal, orchestral strings, smooth beats and luscious basslines. The B-side sports two tripped-out downbeat numbers which are worth a gander. **8**

KURTIS MANTRONIK
Music For The Dusted
Oxygen Music Works
You're either into Mantronix stuff of you're not, simply as that. Same ol' Kurtis, SP12-style beats and edits although more chilled and melodic than his recent "Re-Tuned" EP. There are 100 test pressings floating around with the classic "King Of The Beats" on the B-side, so it's worth going on a mission for. **7**

KEROSENE
Positive EP
Hard Hands
Sonic terrorism by way of harsh beats from the people behind Frankfurt's industrial-edged Pharma imprint. Relentless poundings that don't let up much in terms of melodical input, but not as nosebleed as some of the Pharma stuff. Fat sounds make "Big Meat" the most accessible track on this EP. **7**

album

VARIOUS ARTISTS
Still Searchin'
AirDog
A collection of bassbox-blasting electro grooves from both US coasts and the UK. Opening with the truly awesome "Beat Box" by New York's DJ Punk-Roc. Other backspinners to do their stuff on the Lino are DJ Ex-Efx, Cape Canavarel and Swoon. But the rest of the album has too much to live up to after such a killer first track. **9**

key 10= caviar 9= lobster 8= smoked salmon 7= steak tartare 6= chicken kiev 5= meat 'n' veg 4= fish 'n' chips 3= toad in the hole 2= beans on toast 1= lumpy custard 0= semolina

trainspotting

trance

Reviews by Dave Fowler

JAM & SPOON
I Pulled My Gun
Epic
Guitar-fuelled, in-yer-face techno which is impossible to resist. Think Apollo 440 with rocket launchers, Eddie Van Halen on a Thai mushroom omelette. Fantastic production, intricate programming and an ear for detail that only comes from having 'ad it more times than most people have 'ad 'ot dinners. Tuff stuff from the Little and Large of trance. Welcome back, boys! 10

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singles

THE SECRET
Big Sticky Sky and The Camberwell Carrot
Karmic
Oxford boys The Secret return with the acidicly awesome, hooky keyboard-riffed "Big Sticky. . .", a cleanly-produced psychedelic number of triptastic proportions from the Megadog giggers and CIS tourists of renown. This cut sees them firmly established on the world carrot-toking and Moog-tweaking circuit. Tuff stuff. 8

NOOSPHERE
Carpe Noctum
Blue Room
Seize the night. *O tempora, o mores!* Not sure what Catullus would have made of this, but then he wasn't part of the Hamburg triumvirate featuring Niels Paschen, Eberhard Schultz, and Marcus Maichel (of X-Dream) responsible for this stunning debut twelve. The suitably awesome morning stomper "23rd Chromosone" graces the flip. 8

TOTAL ECLIPSE
Collapsar
Blue Room
"Collapsar" by name, collapser by nature. Try standing up to this one at 3am. But then what do you expect from the Bordeaux boys who brought you the "Violent Relaxation" long-player. "Direct Nation" on the flip is a morning track of rare quality. No wonder Gong asked this lot to do the remix biz. 8

CRASH FORCE
Babyize
Tide, Germany
A full-on psychedelic stormer which shows the Krauts take as much acid as the majority of UK trance knob-twiddlers. Expect this one to be booming out from a Euro-field of indulgence next to your campsite this summer. "Catharatic [sic] Release" is the cut that freaks out on the flip. A quality release of ohmic proportion. 9

GY-RO
Red Fever
Noom
An excellent three-tracker brimming with futuristic techno. The title track leads the way with a metallic bass and some serious filter in the breakdown, "Yello Fever" takes a more minimal route which builds over space sound effects and a smoothly chugging b-line, while "Groove Power" is a bleepy affair over a tuff analogue bass. Top. 9

DAVID CRAIG
Acid Indulgence EP
Telica
Belfast boy Craigy takes a Jim Morrison sample, surrounds it with 303s, luscious strings and a very simple breakdown, and what does he have? A hit track produced by Eve Records guru Pablo Gargano and flipped by two more acid workouts featuring top-drawer drum programming. More of the same please, Dave. 9

DARSHAN
Mind Merge
Flying Rhino
The Rhino's latest signing, Darshan (Grant Collins and Mark Robinson), serve up a seriously hard EP of very tough psychedelia. If you like Syb Unity Nettwerk, you'll love the title track and the full-on stompathon of "Ephemeral" on the B-side. Relentlessly swirling and not a hint of morning anywhere. You know you love it. 8

JEAN MICHEL JARRE
Oxygene 10 (Remixes)
Epic
Head straight to the Resistance D reworking, where Frankfurt's finest turn limp-wristed Parisian dream house into turbo-charged lose-yer-mind Teutonic techno. It's a crying shame RD's new album won't be getting a UK release this month. . . apparently Harthouse UK think it won't sell here. Sounds odd to us. 9

SAGITTARIUS
Legends Of The Fall
Sub
Sagittarius is the 19-year-old Jon Leprevote from Stockholm and this is his debut release. Featuring the unforgettable *"Some people hear their own inner voices. . . they become legends"* sample from, ahem, a major Hollywood motion picture, and surrounded by the driving beats of quality NRG techno, this is one Scandinavian smash. 7

FUNKOPATH
Skwirm & Skweel
21-3
"Skwirm", taken from the excellent long-player "All Boundaries Are Illusion", samples the voice of US drug guru Terrence McKenna in a break-trance party piece, while "Skweel" is a 148 bpm breakbeat affair which handles its samples as well as its acid. From Andy Guthrie of Eat Static and Prana fame. 8

RADIOTRANCE
The Russian EP
Transient
Radiotrance are DJ Cosmonaut and DJ Zayats, who jock all over the former Eastern Bloc and hold residencies at Titanic (Moscow) and Heaven & Hell (Tallin). Here they offer two crazy slices of pumping hard trance Iron Curtain-style. A reasonable effort but can you really expect much from a nation who survive on vodka and cucumbers? 7

X-CABS
Engage
Hook
"Engage" is a tough, melodic groover which moves more in a techno direction than previous X-Cabs releases. The flipside, "System", is a left-of-centre trance/electro disco cut that works wonders if your DJ has a brain and knows how to use it. Forget "System" unless you're at home, then. . . 8

NEXUS
Exo-Somatic
Aquatec
Nexus is the MIDI manipulations of Joe Bewes, who demonstrates on the mellow but mental title cut just how he can funk up the psychedelic beats and put a serious slink in the groove. Flip "Logic Bomb" is an explosive mixture of textures from the traditional underground school of 'avin' it trance. A vinyl delight. 8

BEDROCK
Set In Stone
Stress
John Digweed and Nick Muir follow up 1993's progressive smash "For What You Dream Of" with "Set In Stone", a cut, as the record company rightly points out, "whose trademark builds and drops provide more peaks and crescendos than any record has a right to possess". B-side "Forbidden Zone" is darker, with psychedelic touches. 7

DARK-LITES
Friends In High Places
Red Weed
Pumping trance and tech house over three tightly produced tracks. "Friends. . ." is the paciest of the lot, with consistently good snare work and nicely weaving drum programming, "Escape The Night" is a well-planned tech-house excursion while "Amber Nite Sky" is darker. Quality. 8

albums

VARIOUS ARTISTS
Return To The Source - Sacred Sites
Positiva
Just a couple of years ago, the pairing of Positiva and psychedelic trance would have been as unlikely as Tamara Beckwhatsit and a dustman. Nonetheless, here we have a double album featuring everything from Medicine Drum and Masa through to Kat Von Trapp and Tribal Drift. A winner. 8

VARIOUS ARTISTS
Goa Trance 6
Rumour
Number six in the prolific series is with us and boasting the talents of the Sid Shanti-produced "Project Oblivion" by Conspiracy Theory, Sourmash's "The Spirit", Shamanic Tribes On Acid' "Omnifarious Spillfferous", and a host of other skunky funkers. If you've got the other five, you can't really resist. 7

DJ CHER
International DJ Syndicate Mix 2
React
A mixed compilation album of quality from Singapore's Zouk club resident which offers 15 underground floor-shakers at an extremely generous mid-price mark-up. Art Of Trance's "Kaleidoscope", The Bassbin Twins remix of Electroliner's "Loos Caboose", Entropic's "Amplexus" and Aria's "One" all feature in Cher's expertly polished mix. Very nice indeed. 8

DIMENSION 5
Transdimensional
Intastella
"Space techno psychedelic trance" is how the boys describe their sound, and it's hard to argue with that. Influenced firstly by Hawkwind, Gong, Tim Blake and Tangerine Dream, and more recently by Hallucinogen, Tsuyoshi and Tip, Dimension have come up with a tribal-led stormer on an epic scale. 9

Records supplied by Choci's Chewns, London W1. Telephone 0171-434-3097

also released

INNERSELF – "Gautama" (Stress)
NUCLEAR HYDE – "The Acceleration EP" (Noom)
HARDFLOOR – "Dadamnphreaknoizphunk 2" (Hardfloor)
BOD – "No More Mind Games" (Age One)
OFF BEATS – "Vibrations" (Sub Harmonic)
ARTIST NOT LISTED – "Observer" (Brain)
MINDFEEL – "Cranium EP" (Club Masters)
DJ ENERGY – "I Just Can't Get Enough" (Time Unlimited)
H-FRAME – "2nd Chapter EP" (Crystal)
MINDSCAPE – "Genetic" (Time Unlimited)

In The Bag

He's LA-based trancer CHRISTOPHER LAWRENCE and we're flicking through his record bag

Paul Grogan's "The Touch" on Rampant is my current favourite. It's a very strong track, full of energy with a four to the floor kick-drum b-line and amazing sounds over the top. Paul is the producer at Rampant. . . actually he owns the label as well. Their stuff is predominantly progressive house and trance. It's my favourite US label.

Little Jam's "Black Hill" is a track I've been playing out on acetate lately. It's terrific, and the X-Cabs remix is phenomenal. I've no idea what label it's on [the original was Suck Me Plasma, the re-release is on Additive – all nowing, all seeing Ed.]. This one has a traditionally strong sound with great hooks, b-lines with nice filtered sweeps and sundry effects. "Black Hill" went down really well in San Juan, Puerto Rico and Salt Lake City, Utah. They're two very different cities, but the reaction was exactly the same. . . hands in the air!

CHECKLIST
PAUL GROGAN – "The Touch" (Rampant, USA)
LITTLE JAM – "Black Hill" (Additive)
MAGIC ALEC – "Resonance" (Wonderboy)
ARTIST UNKNOWN – "Eve 16" (Eve)
TRANSA – "Perpetua" (Hook)

Magic Alec's "Resonance" is another track I'm dropping at the moment. It's a phenomenal progressive cut which went down a storm at the United We Stand party in Toronto a while back.

Eve 16 is another record I really love. It's got this really dark edge, but there's always this light, positive edge over the top. You could call it a touch of happiness. This one even goes down well with people who don't necessarily like hard trance.

My favourite UK track at the moment is from Hook. It's Transa's "Perpetua" which has a similar sound to a lot of stuff X-Cabs does, lots of uplifting sweeps and pumping b-lines. It's a floor filler!"

Christopher Lawrence's mix album, entitled 'Rise', is out now on Fragrant

HMV

original perfection

Steve Hillage and Miquette Giraudy continue to push back the boundaries of dance music with each new release. Witness their long-awaited album *Golden Section*, an atmospheric piece of work featuring haunting synth melodies that evolve into relentless pounding grooves. The album features their single *Rite Of Spring* and a further nine tracks of psychedelic freestyle beats, including a collaboration with Talvin Singh and the late Don Cherry playing trumpet on *Don Corleone*. From the deep techno of *Ring Of Fire* to the drum 'n' bass odyssey of *Borobudur* and the spacey breakbeat of *Y2K*, this is as near to perfection as it gets.

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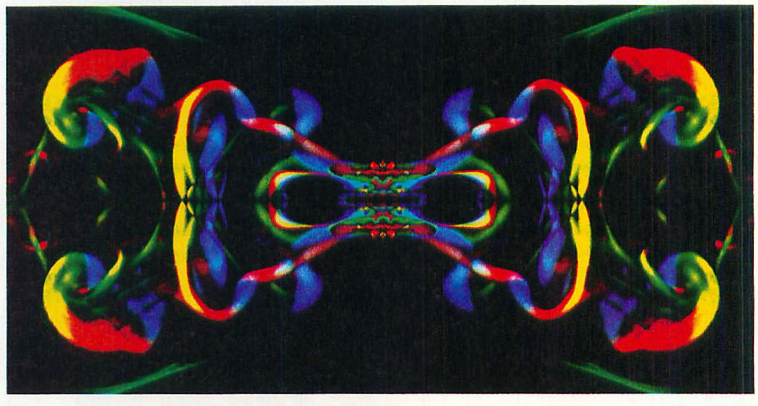

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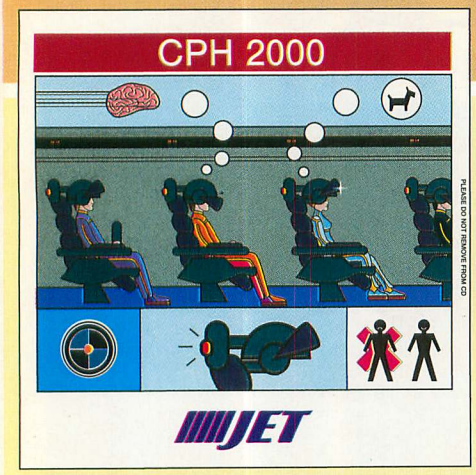

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trainspotting

soul

Reviews by Bob Jones

singles

ALEXANDER O'NEAL & CHERRELLE
Baby Come To Me
One World Entertainment
A rendition of the James Ingram/Patti Austin classic that's so sickly sweet it slides off the deck. No way does this do justice to the original lick, and with O'Neal and Cherrelle's history they should know better. Too damn sweet and no content. **2**

MARTINE GIRAULT
Turn Out The Lights
Opaz
This is one voice that has been pushed around by the suits over the past few years. You know the scenario: "Love the token single that's kicking around on the underground, but as for the follow-up, sorry, but get to the back and start again." Well, the sultry Ms Girault has done just that and produced a credible Nineties version of Larry Young's classic. As expected, the beats are slow and low, with tuff top and bass, but this cut's deep and to the bone. Welcome back, lady, you deserve better times. **8**

BROWNSTONE
Five Miles To Empty
Epic
As with En Vogue, Brownstone are being marketed as sophisti-soul, not only in the looks department but with the music as well, which is the higher end of the r&b market. No tacky beats here, no sir! Pure unadulterated Nineties class and a real positive move to put soul music into a credible niche. Beautiful ladies singing beautiful songs. Please sir, can we have some more. **8**

RICHARD ANTHONY DAVIS
When You Need My Lovin'
Parlophone Rhythm
Another UK talent whose number is due to come up has finally been taken under the wing of the mighty Parlophone. The result is a raw mix of rough street beats produced by the very underrated Errol Henry. This sure cuts the ice and has a mood to suit most r&b floors. A mighty voice that deserves props. **8**

GLORIA LYNNE
Speaking Of Happiness
Island
It's a funny old game, this world of music that we seem to revere so much. Take this hidden traditional slice of Sixties r&b, a simple song of haunting slap bass and the odd snare and things. Chuck it on the telly in an advert for some motor, and before long the unsuspecting public is singing it everywhere, and I mean *everywhere*. But this time we don't mind, this is an all time classic, a veritable must on your "wants" list. Superb! **9**

URBAN SPECIES FEATURING TERRY CALLIER
Religion & Politics
Talkin' Loud
The master of folk meets the Urban warriors on a subject which causes wars across the world and when taken together, is lethal. Nothing lethal here, although the lyrics really hit the spot and Mr Callier's subtle guitar and vocal ad-libs complement the earthiness of the song, so truthful and so ruthless. World leaders take note, this could be a chance for peace. **9**

VEBA
Spellbound
Central Heating
A veritable feast of a tune for all those who are into the UK scene, instantly likable and accessible with a bottom line to knock you sideways and sumptuous vocals perfectly put together by Rae & Christian and Andy Madhatter. One can honestly say that this is a prime example of top British talent which deserves to be heard at full volume. Play it loud and treat your neighbours. **8**

albums

VARIOUS ARTISTS
Absolutely The Very Best Of Solar
Deep Beats
With disco rearing its ugly head again it's time to drag out those flares, backcomb the afro, and polish up the medallion. Step into those high heels and strut your stuff to one of the classier dance labels from that mad era. It's all here, from Shalamar to The Whispers and Dynasty and beyond. The beat goes on. **8**

PARLIAMENT
The Early Years/Ruth Copeland Featuring Parliament
Deep Beats
This is vintage Clinton and crew, recorded for Holland-Dozier-Holland's much-loved Invictus imprint between the years of 1970 and 1972. So it's the birth of acid funk when the Mothership takes us on a more ruff 'n' ready trip bordering on the edge of hallucinogenic rock. Not for the faint-hearted. **8**

CHARLENE SMITH
Life Is High
Indochina
This is the Canadian lady's second outing and the aim is to take her into the commercial end of the r&b/soul market. Without a doubt the production is crisp and squeaky clean, so it should be with likes of Cutfather & Joe, Derek Bramble and Jimmy Braldwer at the helm, but the songs don't quite hit the spot. The exception being "Everything Is You" (latest single) and "Treat Me Right" and a credible cover of Sylvia's "Pillow Talk". But the rest are a bit too forgettable for my liking. File under pop music! **5**

FOUR 80 EAST
The Album
Boomtang
Another production from Canada, this time a heady mixture of bleeps, breaks 'n' funky trips all with live playing as instead of sampling everything in sight. This collection concentrates much more on the downbeat and is aimed at all the smokers in the house. An album to chill out to in the early hours and one that's put together very nicely. **8**

GAUCHO
Friday Workout
Iroko
Moody little compo that will surely get overlooked unless fully exposed. This is a real late-night get together, cool, sultry and so damn haunting. The sort of deal that would score a Michael Caine/Harry Palmer movie. Superbly recorded and produced, and one to drift away on a summer breeze with. Lovely, bloody lovely. **9**

JOE SIMON
Greatest Hits
Ace

VARIOUS ARTISTS
Kent's Magic Touch
Ace
Joe Simon, one of those Southern soul voices very prolific throughout the golden age of Sixties/Seventies soul music. This is his much-praised Spring catalogue recorded from 1970 to 1977 and contains classics such as "Power Of Love", "Drowning In A Sea Of Love" and his crossover gem "Step By Step". An absolute feast for those who wish to indulge in the roots of Southern soul. "The Magic Touch" is another chapter in the history of black music. North of Watford pure Sixties and for the spin and back flip brigade. **7**

also released

singles

JOE – "Don't Wanna Be A Prayer" (Jive)
AMMA – "Crazy On You" (EJ)
TRACEY LEE – "The Theme" (Universal)
ADRIANA EVANS – "Seeing Is Believing" (Loud)

albums

THE DEEP – "Paralysin'" (Unleashed)
DJ STEREOMAN – "Dancehall Gospel" (Efjay Music)
VARIOUS ARTISTS – "Definitive Soul Volume One" (Mastercuts)

vital release

DIONNE FARRIS
Hopeless
Columbia
With the spotlight fixed on the ladies in the house (the ones with talent that is) it's about time to big up Ms Farris. Her vocals can be strong, soulful, haunting, smooth, whispered, raw and cutting. The woman has it all and her choice of material is never compromising. Yes, just plug yourself into "Hopeless" and you'll be converted to one of the most beautiful voices in black music. Faultless and so, so good. 10

trainspotting

hardbag

Reviews by Joey Bolsadura

vital release

THE HEARTIST
Belo Horizonti
VC
The cut to take to Mykonos, Rimini or, if you're the eggs, chips 'n' beans type, Ibiza. This, amigos, is the sound of summer 1997... Latino passion, sexy soundz, great horn work and added percussive extras, and I'm not just talking about that six-packed lifeguard. Penned by the don of dons, *il capo di capi* of house, Claudio Coccolutto, for your outdoor listening pleasure. Gorge. 10

singles

LITTLE JAM
Black Hill
Additive
Sweet, sticky and very hot comes the first full UK release of the Jam's heads-to-the-floor trance classic. First outed on the subtly named Suck Me Plasma imprint (who's Plasma when he's at home?), this one has aged much better than most of the queens jumping around to it back in 1996. Fab. **8**

KRISTINE W
Feel What You Want
Champion
Great title. Great track. Fabulous remixes from Victor Imbrez, Dekkard and the much-maligned Junior Vasquez (who the hell got him involved with that gig in the Docklands organised by rave promoters?). But back to "Feel...", the lyrics inspire, the voice lifts the soul and the beat moves the body. A stunner. **9**

WATERFRONT
Move With The Spirit
Cardina
This cut is so camp it could have been produced by the late, great Larry Grayson. If this track was a crisp, it would be a Quaver... Light, easy to digest and very cheesy. Big with Boy George and Val 'N' Des apparently, but don't let that put you off. A mincing monster. **7**

KIKE BOY
Jumper (EJ Doubell Remixes)
Enterpress
One of the country's most under-rated talents, Miss Emma Doubell, polishes a slice of Spanish "bacaliao" (hi-NRG techno of the most in-yer-face proportions imaginable) into a fuck-off floor filler to drop wherever the atmosphere is cum-in-yer pants. Time to splash the cash. **9**

DJ RANDY
Overmodulate
Prolekult
The horniest DJ on the scene releases his third cut on the classy Prolekult imprint. "Overmodulate" is a superbly produced melodic slice which is presently hitting the spot in the capital's leading nighteries. "Techno Train" is a typical Randy chugger... Low on frills, high on NRG. **8**

HYPNO TEK
Come To Me
Kubik
"Come To Me", come with me and come all over me. This is one sexy, charged-up cut. "Yellow Fish With Green Hair" is the mix to die for with its fuck-off basslines, Faithless-esque rap vocal and scorchin' breakdown. Shimmon & Woolfson blow an Aborigines didgeridoo on the flip. Hope he enjoyed it. **8**

DIDDY
Give Me Love
Feverpitch
Originally out on Positiva in 1994, Diddy's pumpathonic workout gets all 1997 stylee courtesy of De Vit, Amos & Koglin (glad to see the former has dropped Jeremy Healy for once), and top jocks Burger Queen. FYI, Diddy and Marcy are set to perform at this year's Gay Pride on Clapham Common... So check! **7**

FIERCE BASE
I Thank You Elvis
Tinrib
This flanged-buzzed, hoover spectacular featuring The King himself is already fuelling some serious dancefloor action. Hard as a rigid priapus cast in steel and encased in a diamond condom, this is for the seriously lost-it Trade brigade. Check Tinrib's "Fish" night monthly at the Soundshaft for more of the same. **7**

SOUTH OF TRANCE
Telephonique/Black Jacques
Lush
The Lush boys get all lushed-up on the Cote d'Azur with Jaques, a local, and an answering machine. Don't ask. But do ask about this track. Nice trance music with a spaced out feel, and truly excellent measure of naughty things too. At least that's what the young people are saying. Tut! **7**

also released

BACKSTAGE LIGHTS – "Let There Be Light" (Phoenix Uprising)
NAKA – "That's It" (Higher Light)
SARAH HB & G FORCE – "Extra Suave" (G-Force)
CAFE MAMBO SAMPLER – Untitled (white label)
HIGHER STATE – "Feels Real" (Extatique)
ARTIST UNKNOWN – "Soundscapin' Part One EP" (Swank)
PSB – "A Red Letter Day/The Boy Who Couldn't Keep His Clothes On At Twilo" (Parlophone)
16+C – "Timerunner" (Low Sense)
DJ MELLOW D – "Uh Bop!" (EDM)
MINDSCAPE – "Genetic EP" (Time Unlimited)

Tracks provided by Pure Groove, London. Telephone 0171-281-4877

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trainspotting hard core

Reviews by Slipmatt

DREAMSCAPE VOLUME ONE – EXTRA SENSORY PERCEPTION
Dreamscape

vital release

The Dreamscape team have finally joined the compilation market with a triple CD package mixed by three DJs, all in different styles – hardcore (Slipmatt), old school (Sy) and drum & bass (Randall). The hardcore and drum & bass are both upfront and classic selections while the old school is the best from 1991 – 1993, making this an absolute must-have for any rave collection, whether you're a connoisseur or a casual listener. 10

singles

DREAMLAND
Bootleg
dubplate
A total rip-off of the Scottish version, only much better with excellent breakbeats and a heavy bassline. The track kicks off with good clean stabs, building up to the first breakdown which is a definite floorfiller. Next comes an almost drum 'n' bass section which seems to be in fashion of late and I think we will hear a lot more of this style. Hopefully, this tune will appear on vinyl and be out on the racks very soon. **9**

DEMO & MICKY SKEEDALE
Come Together
Universal
Demo and Mickey make a good combination with Demo's fresh approach, hard edge and originality and Mickey's musical ability. An excellent track with solid beats, stabs and arrangements, but it's the vocal that really stands out, and the return of the bassline is definitely doing the hardcore scene some good. Certain to be a big summer tune once it makes it to the shops and the punters. **8**

SLAM FEATURING CHARLIE B
Comin' On Strong
Universal
Intro breakbeats just the way we like them with some 808 booms for good measure and then – bosh! – the kicks and stabs pour in. The first breakdown sounds almost chinese but works a treat with the bassline and percussion. Into the piano and vocal, and if you didn't know Charlie B could sing, you will do once you've heard this track. With the amount of promotion this tune will get thanks to Charlie being on the mic at most parties these days, it's gonna be massive. **9**

BILLY BUNTER AND D'ZYNE
Better Day Remix
white label
Defiantly on the new wave Billy Bunter/Rob Vanden tip with a trancey feel. The track comes in hard and powerful with an evil-sounding stab. Filters are used to perfection on the vocal and the we're into the most uplifting breakdown ever with plinky piano, stabs and vocals. The tune bangs away with some brilliant filter work and arrangements. **9**

FORCE & STYLES FEATURING JUNIOR
Cutting Deep
Diverse
Slightly more sensible on the tempo than usual and even a hint of tranciness. Definitely a new formula from tracks like "Heart Of Gold" and "Simply Electric". If you've witnessed a Force & Styles PA recently, you'll know this one with its outstandingly emotional vocal breakdown and string arrangements. These are the professionals showing how it's done. **9**

DEMO, HAM & TIME
The Big Spill (Demo Remix)
Jal Premium
The entire intro on this one is like old school drum & bass, and wicked it is too, with renegade bass sounds and samples. Into the first riff (which is the same as the original) and then into a totally different, but no less exciting, reggae section. Great stuff. **8**

DEMO, HAM & TIME
Here I Am (Remix)
Jal Premium
This is Brisk all over with madly chopped-up rap vocals in the intro, solid beats and an extremely catchy riff. The vocal slams in after a brief analogue solo with a piano line and a persistent clap. The original mix was massive and this could well be the same. **8**

BRISK & TRIXXY
See The Light
Jal Premium
A hardstep drum pattern kicks this one off, soon changing to four to the floor with stabs and a two/four snare pattern. The first stab is catchy with good effects and trimming which moves swiftly into a nice musical piece with some light vocals. Back into the catchy stab and a DJ friendly outro to finish with. **7**

GO MENTAL & DJ HUXLEY
Jump To This (remix)
Go Mental
A banging tune from start to finish with some great ideas including a saxaphone and a good analogue sound. This sort of vocal is not usually my cup of tea, but it works perfectly with the rest of the track. Check out the point when the bassline kicks in with some rougher-than-rough beats. You'll definitely be going mental to this one when you hear it. **8**

TOTAL CONFUSION
Eruption
United Dance
Some simple but effective scratching starts this tune off, with vocal stabs from "A Homeboy, A Hippy And A Funky Dread" and some real 303. The overall sound is fairly dark with some intense stabs from the same record as the vocal. Nice to hear something not so formulaic from United Dance. **8**

TRIPLE JJJ
Have It All
Stomp In Choonz
A crystal clear stomper with some good percussion and energetic stabs which slide into an atmospheric vocal breakdown. Maybe a touch on the fluffy side, but extremely well arranged and produced with all the right bits in all the right places. Bound to be one of those that will last. **7**

trainspotting progressive house

Reviews by Nick Hanson

SLACKER
Your Face
XL

vital release

Storming on beyond the faultless "Scared", Slacker fulfil their initial promise with THE phuture summer anthem to rival "The Gift". Borrowing vocals from the same Roberta Flack classic "First Time Ever", "Your Face" is truly progressive house to fall in love with. 10

singles

X-GIRL
Searching For Dharma Kaya
Hook
A whoop-it-up anthem of recent weeks from progressive princess X-Girl. Paving the way for more female deftness in a predominantly 'meat and two veg controlled' scene. This month's winner in the churning gurn-up category, aside from the rather dodgy "Good Vibrations" vocal at the end of the track. **7**

TIPPLE
The Drift
Limbo
The much-anticipated follow up to the excellent "Discoveries" firmly establishes McCreey and McFarlane as the leaders of quality underground sounds. Or to be less pretentious, pioneers of the Scottish Jellyhead sound. Now stick that in yer genre pipe and bass it. **7**

INNERZONE
Let's Get It On
Redlight
More juicy percussive rhythms from the unique talents of Victor Imbres, mixing up trademark spear-chucking hi-hats with industrial strobe-sparking stabs. **8**

DUM DUM
One Earth Beat
Whoop
A welcome return of the 1995 Sub-Terranian classic with a number of mixes ranging from a ferocious trademark Quattara mix through to a slightly more lifted Outdare version. **6**

BT
Flaming June
Perfecto
Not the most devastatingly original return from BT and occasional partner Paul Van Dyk, but the quality of production and musical ability more than makes up for it with the overall sound oozing beauty. Also included is the outstanding HHC mix on the B-side. To check for. **8**

PINK BOMB
Pink Bomb
Quad Comm
Hopefully sparking the return of prominent percussion in progressive production, this strikes me as the possible bastard offspring of a musical orgy between Front 242, The Unique 3 and Paul Van Dyk, which means it's actually rather good. **7**

M25
Lazzio
Urban Collective
Dropped at Tribal Gathering by siamese twins, Sasha and Digweed to a gas-faced crowd, this demonstrates the definite shift that British sound is making towards the melodic German trance of recent years. Although personally I'm dubious of this, "Lazzio" certainly works, as tried and tested with the hordes of Tribal stompers. **6**

DAF
Battered
Lips
Not the most credible recordings, but certainly the most riotous, with first impressions indicating teeth-gnashing and podium tear-ups, this record could well start house music's first stage diving incidents. Hope so! **9**

ATLANTIC OCEAN
The Cycle Of Life (Disco Druids Mix)
Eastern Bloc
Expanding their robo-groove sound to remixes, Disco Druids complement Atlantic Ocean's Euro anthem to perfection with a solid foundation of smooth delays and trickling piano. **7**

hiphop

Reviews by Will Ashon

COMPANY FLOW
Funcrusher Plus
Official/Rawkus

vital release

Anyone who has read this page more than once knows how highly CoFlow are rated, and now their album has amply justified the hype. In terms of music, beats, lyrical content and delivery, CoFlow succeed each time and do so on their own terms with no bow to the industry. But what's the single most important precondition for a great record? Originality, and they've got it. Buy two and keep one for best. 10

singles

KRUMB SNATCHA
Closer To God
Mass In Action, USA
Over a simple but (of course) effective little beat courtesy of DJ Premier, Krumb Snatcha tells an affecting story of being shot (hence *"getting closer to God"*) which works as an anti-violence message without resorting to preaching. Well-observed and exceptionally vivid. **8**

JADELL
Skyboat
Ultimate Dilemma
Ultimate Dilemma's latest signing, Jadell specialises in the kind of laid back, funny, funky, slightly kitschy take on instrumental hip hop that you can catch from sometime collaborators The Wiseguys. More butter straight from the UDder. **8**

ABSTRACT TRIBE UNIQUE
Underground Fossils
Mass Men, USA
Abstract Rude's semi-legendary underground cassette at last appears on fiendishly hard-to-get vinyl. With links to British instrumental experimentation and general oddness, it also features Abstract's wise, intelligent and melodic voice which can deal with the prosaic as well as the high falutin'. **8**

HURRICANE
Japanese Eyes
Wiija
The Hurra returns with a couple of tracks from his forthcoming second LP, "Severe Damage". The bottom line is that he's much better a DJ and producer than he is an MC, but if the words aren't anything to write home about, he does combine them with hard-hitting, funky, superfly tunes. So it ain't all bad. **7**

DJ CAM
Innervisions
Columbia
Cam's finest jazzed-up, harp-infested driver is given a heavy Vadiming by the diminutive DJ and his rhyme-spouting filthmeisters. A European tour of untouched squalor, silliness and backward scratching. Lovely. **8**

CAGE
Radiohead
Fondle 'Em, USA
The latest from Fondle 'Em is yet more class. Cage has a fine line in squelchy, grimy lyrical lines and sounds like a vindictive goblin, while the music wrapped around him (particularly on "Agent Orange") sounds superficially like Mobb Deep, but reveals more subtlety and hidden depth. And check the chorus... **8**

FUNKY DL
Circle (Going Round)
Almost
Almost are taking DL very, very seriously. This is his third release in almost as many months, which is unheard of for a British act. You'll know what to expect if you have the album, convincing yank twang, jazzy samples and r&b girl-choruses. A smooth operation. **6**

KID KOALA
Scratchappyland
Ninja Tune
Drawn from his "Scratchratchratchratch" mixtape, the Montreal boy genius with the marsupial's head presents us with deeply suckered-up, flip-floppy, scratch-ratchety nonsense hip hop of the kind which all right-thinking people adore, and in particular those who witnessed the Kid's set at Stealth. Sounds like shit, love it dearly. **9**

PRIEST
Mind Control
Anti-Pop, USA
If you have got it yet, get it. This is lyrically magnificent, underground anarcho beauty: *"I am the liver/futuristic describer/of cities in plastic bubbles/you spell trouble P-R-I-E-S-T/my ESP/harder than SP1200 snare taps/over bare tracks/ snap like bear traps".* Lawks-a-lummy. **9**

THE MEXAKINZ
The Wake Up Show
Wild West/Raputation
Featuring the Likwit-of-Strings, Xzibit, and the quickwit-of-things, Chino XL, this is some of that LA-not-LA sound from the Spanish-spouting Latino b-boys. Melancholic spaghetti western stuff with strong rhymes on the depressive tip. **7**

GODFATHER DON
Piece Of The Action
Hydra, USA
The Godfather returns with yet another single to get your head bobbing. There's nothing remarkable here, but the stuttering electric bass and the Don's utterly distinctive flow draw you in and hold you there. **8**

MARK B
Underworld Connections
Jazz Fudge
Jazz fudge regular and pal of Vadim's Mark B strips his music down to the bare minimum to produce his most satisfying release to date. What you get is giant beats snapping out inflexibly over an array of odd squeaking, whining and creaking noises. Thirty minutes of pure head-fuck. And none the worse for that. **9**

ABORIGINALZ
Chemistry
Mecca Life, USA
A slightly disappointing single after the Ab's last excellent EP. While none of the funky numbers here quite coalesce, though lyrically they're still on point. The highlight is the Mike Zoot-featuring "QNA (I Don't Know)". Great words in a vaguely "Stakes Is High" manner, which is high praise indeed. **7**

THE ICEPICK
Phenomenal Criminal
BackBone
Produced by renowned Hijacker DJ Supreme, this is a big-punching piece of nastiness detailing a life of crime inna Lannan. Icepick's got a good voice, reminiscent of Rodney P, and if he lacks anything particularly new to say, at least he serves it up well. **7**

PEANUT BUTTER WOLF
Run The Line
All Good
The Wolf is back once again with big name remixes (Lord Finesse in particular) and melancholy, string-led, combative rhymes from Rassco and some of the best cutting you'll be likely to hear this year. And it is indeed this last factor that raises the game to whole new levels of excitement. **8**

albums

THE BEATNUTS
Stone Crazy
Relativity
JuJu and Psycho Les are back, minus Al Tariq, but with tunes to go. Technically, they've improved their rapping but it's still not the most interesting in the world. What really grabs is crisp beats, jazzy loops and generally perfect sounds. Other people would use their interludes as whole tunes... **8**

BOOT CAMP CLIK
For The People
Duck Down/Priority
After two less than superb albums ("Heltah Skeltah" and "OGC") the BCC had a lot riding on this and, on the whole they've pulled it off. The sound here is full and the voices varied, proving that, with the exception of Buckshot, the whole is greater than the sum of its parts. **8**

CAPONE-N-NOREAGA
The War Report
Tommy Boy
CNN's unique take on the guns, drugs and gangs thang is their own little strand of metaphorical nastiness. Everything here is framed in terms of the Middle East, of Saddam and Gaddafi. If there's a problem it's that Noreaga and Capone (when he appears, having spent a lot of the recording in prison) don't quite have the flexibility of delivery to make that single conceit interesting enough over a whole LP. **7**

ROB SWIFT
Soulful Fruit
Stones Throw, USA
Featuring not only Mr Swift but fellow X Men Roc Raida, Mista Sinista and Diamond J (plus a little chatter from Babu of the Beat Junkies), "Soulful Fruit" is like an ultra-classy mixtape on vinyl. Mellow, jazzy tunes combined with phenomenal cutting and Rahzel The Godfather Of Noize battling with Swift himself. **8**

also released

singles:
CHUBB ROCK – "Beef" (Select)
LOST BOYZ – "Love, Peace & Nappiness" (Universal)
MAMA MYSTIQUE – "Tremendous" (Multiply)
CHOSTFACE KILLAH – "All That I Got Is You" (Razor Sharp/Epic)
WU-TANG CLAN – "Triumph" (Loud/RCA)
WYCLEF – "We Trying To Stay Alive" (Ruffhouse/Columbia)

albums:
WYCLEF – "The Carnival" (Ruffhouse/Columbia)
LOST BOYZ – "Love, Peace & Nappiness" (Universal)
DIAMOND D – "Hatred, Passion & Infidelity" (Mercury USA)
CRU – "Da Dirty 30" (Violator/Def Jam)

All imports supplied by Mr Bongos, 44 Poland St, London W1. Telephone: 0171-287-1887

In The Bag

Canadian deck wrecker KID KOALA checks through the vinyl nuggets which power his hip hop fantasies

"Something that I'm playing a lot at the moment is "Medical And Social Aspects Of Venereal Disease". It's these two doctors arguing over VDs. There's some serious sideburn action on the cover and I think the Gonorrhea section's best. He goes way out on that. It's a classic amongst VD records. The next record is "The Muppet Show". I don't really scratch this, I just listen to it because it's a great record and a subliminal influence on my music. "The Great Gonzo Eats A Rubber Tyre To The Flight Of The Bumblebee" is one of the highlights of the album. All they do is play "The Flight Of The Bumblebee" and you hear him chewing. I guess it's more of a visual thing, cos he's eating a tyre. Oh, I just got a record on how to tune your guitar. I could use it but I have a guitar player in my band who'd probably get really pissed off. It's just him tuning for the first side. There's this brilliant battle record called "The Enchanted Tikki Room". You ever been to Disney World? They have these mock-safaris. There's this tape that goes as you're pulled along on this boat. I got the record to one of these things and at the end there's this incredible sample. He says, "Thankyou for joining us on our safari, we suggest you step off". It's a classic hip hop diss, I guess. I've been playing this next one out. "Miami Vice". It's pretty awful but it's really fast and kind of breakdancey, so if you have two copies of it you can just rock it through. Next is Barbara Streisand's "Guilty". I've got four copies of this because they're really cheap. There's that seminal duet with Barry Gibb, "What Kind Of Fool", where they sing, "Tear it apart". Again, that's more like a live thing, throw a hardcore beat on it and just go "TEAR IT APAAAART!!". And something I play a lot, "It Takes A Nation Of Millions..." by Public Enemy. I was in Grade 8 when it came out and that's when you first start buying music, at least it is where I was from. Before that you just listened to your mother's Carpenters records. And that was the beginning of the revolt right there..."

"Medical And Social Aspects Of Venereal Disease" (Rosche)
The Muppets – "The Muppet Show" (Arista)
"En Vingt Jours Apprenez La Guitar" (Carnivale)
"Walt Disney's The Enchanted Tikki Room" (Disney)
Jan Hammer – "Miami Vice 2" (MCA)
Barbra Streisand – "Guilty" (Columbia)
Public Enemy – "It Takes A Nation Of Millions To Hold Us Back" (Def Jam)

Kid Koala's 'Scratchappyland' is out now on Ninja Tune

Key 10= caviar 9= lobster 8= smoked salmon 7= steak tartare 6= chicken kiev 5= meat 'n' 2 veg 4= fish 'n' chips 3= toad in the hole 2= beans on toast 1= lumpy custard 0= semolina

Dirt

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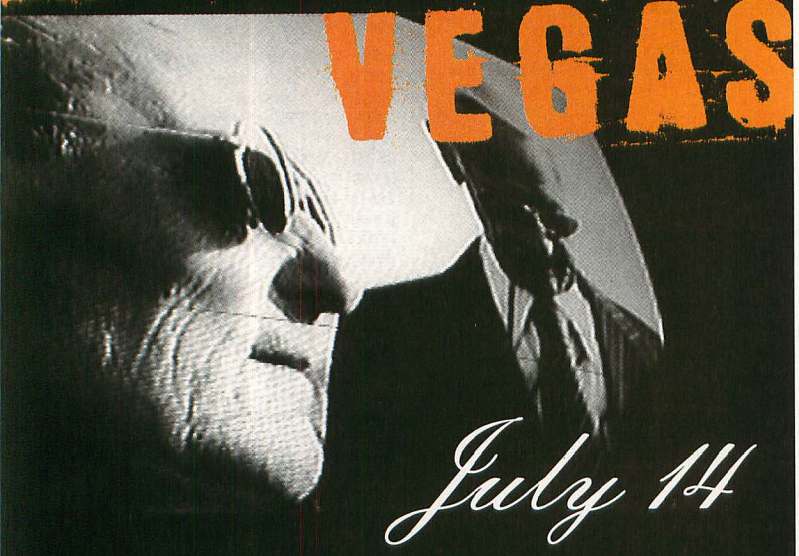

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FUNKY MONKEY
Come Together People Of Funk
Funky Inc Ltd

vital release

After those highly sought-after limited seven-inch singles, here's your chance to catch up on Funky Monkey, the bastard cousin of Bobby Gillespie, Money Mark and UFO. Remakes of the "Six Million Dollar Man" theme, fabulously sleazy retro soundtracks like "The Hitman" and "Bionic Funk", new Balearic roustabouts like "LA Riot" and "Airtight Harrison & Me" and so many other nuggets. It's so irresistibly groovy you'll be swinging from the jungle vines. Honest. 10

singles

BIONAUT
Wild Horse Annie
Harvest/Eat Raw, Germany
Intriguing stuff from Cologne's master of delicate electronic pop, Jorg Burger. Cunning as ever with the samples, this time it's Country & Western steel guitars and vocal steals to the fore as "I Wish I Was Tied To Bertha" and "Wild Horse Annie As Herself" melt into a dreamy whorl of ultra-clean synthetics. Won't set the world on fire, might just stoke your heart a little. **7**

SOUL STATIC SOUND
Directions-Echoes
Soul Static Sound
Rambling, sprawling and darn unavoidably sweet, this glorious avant-jazz mess is just the kind of chaotic freeform wonder you'd expect from SSS' Tortoise connection. Shrill flutes, drifting sitars, slothful non-rhythms and a general Sunday afternoon laziness conspire to waft their way into your heart. **8**

MOUNT FLORIDA
Catalyst Dubs
Pi Recordings
Head straight for the lead cut (the remixes are a bit pointless, frankly) to discover the missing link between Jamaica, Berlin and the south side of Glasgow as the general formula of skank is taken to the cleaners and back again. Experimentally fun. **7**

CHRIS BOWDEN & 4 HERO
Lullaby/Hero
Satellite
A collaboration made in post-jazz heaven as the 4 Hero boys combine their symphonic tendencies with Bowden's masterly instrumentation. You're more likely to hear this on Radio 3 than One In The Jungle, as melancholy strings ache longingly over gently caressing beats that are barely present. **8**

P NU RIFF
Comfy Club EP
Holistic
Like island-mate Max Brennan, P Nu Riff's Paul Butler conjures spell-binding avant-funk. "Bumpy Slide" and "Heavenly Trump" offer luscious immersion vibes, riffing off slack beats, twisted guitars and the sweetest of melodies. Another top release from Isle Of Wight's Holistic. No surprises there, then. **9**

STREETSWEEPER
Are You On The Run?
Eye Q
Eye Q venture into freak-out funk land with surprising success. Imagine the theme from "Shaft" scored by some pilled-up East End zoot-suit wearer, throw in some serious throttle action and plenty wah-wah psychedelics and you've got a perfect dancefloor barnstormer that doesn't need cheesy breaks or over-active 303s to cause damage. **8**

UNIVERSE CREW
What's Inside Your Afro?
Green Tea
A new label for On U Sound's Adrian Sherwood, and a new sound too. It's no suprise to discover this Crew hail from Ohio, because these two cuts are rooted in the history of P-Funk with their lazy, rolling jam-a-long feel. Sounding like Parliament on a Sunday afternoon, it's enough to put a kink in your afro. Sweet. **8**

LASCELLES
Dropping Bombs
Beats & Pieces
Second outing for the downtempo sister to jungle label Shoebox sees former Heavies man Lascelles get so deep into his funk, it's a wonder he won't need a lifeline to get back out. Boasting a killer bassline from hell, ultra-tight drums and a fantastic edgy hip hop feel, it's as moody as an orangutan with a hangover and just as massive. You need this record. **9**

BEL-AIR PROJECT
Jazz With Attitude/Gregory's Groove
Cornflex, Switzerland
Looking for the natural successor to "Bug In The Bassbin"? Look no further than "Jazz With Attitude", an absolutely monstah breaks 'n' funk stormer. "Gregory's Groove", meanwhile, sinks into a languid state of jazzual, aural bliss. Think Air. After 5 Star Galaxy, the Swiss roll continues. **8**

BEATLESS
To Expand
Sirkus
A collaboration between Switzerland's Bel-Air Project (see above) and Small Kid (aka Talkin' Loud's Paul Martin), "To Expand" is simplicity itself. Just a bowel-quaking bassline holding down a wildstyle drum solo with occasional vocal snippets stretched across the mix, it's tighter than Hamish McTavish's purse but far more cool. **7**

BOOM BOOM SATELLITE
A Moment Of Silence
R&S, Belgium
Another Japanese discovery for R&S, but BBS' sound owes more to the vaults of rare groove and lost funk than Ken Ishii ever did. The lead cut here is abreakneck ride through minefields of killer drum loops. Check "Wonderful Wizard Of Dub" on the flip for a dinky moment of mellow ambience too. **7**

PENDULUM
Mutant Road Creature
Milk
The best of a whole bunch of releases from new Bristol label Milk, "Mutant Road Creature" wins out thanks to its use of junglist technology to forge wiry new strands of dancefloor grooves. The lead cut is darker than a Calcutta coal-skuttle, skewering its breaks on ultra-sharp, needle-point basslines while "Tango Surreal" moves in a slower vein with the same hint of underworld violence. **8**

albums

VARIOUS ARTISTS
High Street – A Kingsize Compilation
Kingsize
From one of the country's best post-jazz beatz 'n' pieces labels, a compilation of mostly exclusive stuff that makes this a street well worth shopping down. There's remixes from DJ Icey, Hightower Set and Skycutter but it's new talent like Avenue A, Adelphi, P Method and the excellent DJ Stix freaking the funk that really break through. **8**

TOSCA
Opera LP
G-Stone, Austria
While the wait for the Kruder & Dorfmeister album goes on, here's the next best thing, a collaboration between Dorfmeister and Rupert Huber. Previous singles "Chocolate Elvis", "Fuck Dub" and "Bueno Sarah" team up with loads more excursions into dope beats loaded up on bluesy samples, soundbites and funky weirdness. Chilled greatness in the aria. **9**

UP BUSTLE & OUT
Light 'Em Up, Blow 'Em Out
Ninja Tune
Or "Around The World In 70 Minutes Under The Influence Of Some Most Peculiar Drugs". The latest from Bristol's global headz is their usual sprawling and sometimes messy stew of influences, mixing up retro funk attacks with strung-out sitars, tablas and plenty South American vibes too. When it kicks, it could take on the world's strongest donkey. But when it's self-indulgent, it really does need to have a rethink, unfortunately. **6**

UNIVERSAL BEING
The Archives
Holistic
Haunting, mantric and strangely wonderful. No change then for Isle Of Wight's Universal Being, a collaboration between Max "Fretless AZM" Brennan and pal Rupert that dares to mix influences as diverse as Frank Zappa, Sun Ra and Ravi Shankar. Orbiting Planet Jazz while circling the Moon Of Modern Ambience, the UBs continue to dazzle with their shocking futurisms. **8**

VARIOUS ARTISTS
Scoctopus – The In Sound From Octopus Records
Octopus, Italy
This month's retro essential, "Scoctopus" showcases the output of Italy's Octopus studios in the Sixties and Seventies where film and TV soundtracks were knocked out at a rate of knots. We're in classic loungecore land here, all freaky Hammonds, stoopid flutes and crazy wah-wah. Check out the driving "Supermercato" or the utterly wackoid "Frog In Love" in particular. **8**

DMX KREW
What's That Bass
Rephlex
Curious goings-on in the DMX camp as the retro-electro merchants appear to be attempting to storm the pop charts – of 1983! Those gonzoid sounds and madcap melodies of earlier DMX releases are still present and grooving, but now you've got the ultra-cheddar vocals of Tracy and Lee DMX to contend with too. **6**

down tempo

trainspotting

Reviews by Calvin Bush

also released singles

JIMI TENOR – "Sugardaddy/Take Me Baby" (Warp)
TRANQUILITY BASS – "We All Want To Be Free" (Astralwerks)
HOWIE B – "Angels Go Bald" (Two Lone Swordsmen Remixes) (Polydor)
DEPTH CHARGE – "Disco Vixen" (DC)
AIR LIQUIDE – "The Homicide Diary" (Harvest, Germany)
DIRTY BEATNIKS – "Don't Stop EP" (Wall Of Sound)
FINK – "Fink Funk EP" (Ninja Tune)

also released albums

VARIOUS ARTISTS – "Etude Du Temps" (Pick 'N' Mix)
VARIOUS ARTISTS – "Coming Round At Calums" (Ochre)
VARIOUS ARTISTS – "Lo Recordings Volume 4" (Lo Recordings)
CRESCENT – "Electronic Sound Constructions" (Lo Recordings)

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State Of The Artist

Japanese brothers Kenji and Ichiro Taniguchi are REFLECTION. Their superb album, 'The Errornormous World', is out on Clear. We quizzed them, they answered us

What do you see when you look in the mirror?
Kenji: "A trick. It is very interesting that I find not the dust on the surface and the surface itself, but something else."
The three best things about living in Japan?
Ichiro: "Birds quartet with hard disk noise. Underground railway ensemble. Traffic noise orchestra. They are like ambient music for me."
How do you choose your titles?
Kenji: "Usually I spend a lot of time... I hear the basic loop over and over setting my sequencer on "endless loop mode". Then I think of the title reading books or consulting a dictionary or seeing art books."
Explain a few.
Ichiro: "'Water/Blind/Exhibition'. We often used the method of improvisation while working on the song. The title was chosen by a similar idea. Someone mistook the original title and we liked it. It's the word I've been looking for to represent what I feel when I go out in spring or early summer. 'Flowers For The Moonlight'. With the title we put stress on the environment where we live."
Dedicate the album to one person and say why.
Ichiro: To the inventor of the sampler because we owe him a great deal for the album.
Are you jazz?
Ichiro: "Though we like jazz very much, I would prefer our music to be 'errornormous'. It's the composite of two words, error and enormous. At first glance, it seems to lack exactness, but I think this kind of name is more appropriate when one describes music of our type which does not follow any particular styles of music."
What next for Reflection?
Kenji: "A remix 12-inch on Clear. We're now doing each a solo project as Cube Loop and Circus Lab."

'Errornormous World' by Reflection is out now on Clear

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AC ACOUSTICS • LINOLEUM

MUZIK Virgin HI-ENERGY DANCE TENT

The chemical brothers

DREADZONE

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THE bluetones

GENE

LONGPIGS

ECHO & THE BUNNYMEN

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EQ

Hi-tech low-down

Trade Fair

Trade fairs are usually rather dull events brimming with stuff you have no interest in. Not so DJ CULTURE. EQ jumped on the train to Manchester and had a rather good time, thanks very much. . .

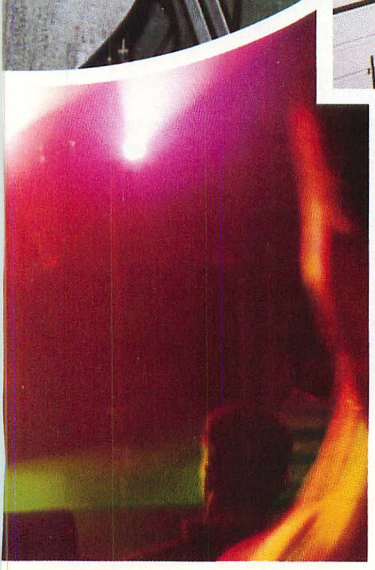
THE VERY FIRST DJ CULTURE EVENT WAS HELD IN MANCHESTER'S CAVERNOUS G-Mex exhibition hall on the sort of day you would rather have been flat out under the sun with a can of beer and a smile, than in a darkened enormo-dome with techno of all flavours pounding at you from every angle. Half of the hall was curtained off, making DJ Culture a pleasantly intimate affair. Normally these events overwhelm you within minutes as you totally lose your bearings, staggering from one stand to another, not able to really take any of it in. It has to be said, though, that some of the exhibitors would have liked there to be more stands and were a little unhappy at the scale of the event, but the punters seemed to enjoy the show nevertheless.

In the lecture theatre, to a standing-room only crowd, Mr C expounded on all subjects under the sun; clubs who spend all their money on dressing the place and then make do with a second-rate sound system, America falling for what they call "electronica", and what we call British techno, his own club The End and anything else the audience could think of to throw at him. As Nick McGeakin of Numark said, "Anyone who missed Mr C surely missed hearing one of the most informed overviews of what today's club culture is all about." The last time I met Mr C, I interviewed him after The Shamen released "Boss Drum". "You know," he said, "it always surprised us that nobody ever thought of using the headline 'Dross Bum' with that album. Hehehehe." Top bloke.

Later on, Russell Coulthard from the trance label Transient and yours truly took to the stage, feeling like guests on "Wogan" with its showbiz comfy sofa and lights, to field questions about getting "From The Bedroom To The Records Shops", dispensing sage advice on how to hoodwink DJs into listening to your white label (one suggestion was to sneak into the DJ booth while they're playing, and slip a copy into their record box).

On the gear front, all the major players in the DJ market were present. Gemini had the foresight to hire a model to attract punters to the stand and hand out leaflets, as did Soundlab, whose babes were clad in PVC. Gemini had their full range on show, which some of you might have seen in use on the recent Muzik Masterclass tour, while Soundlab were showing their DSM mixer range with its distinctive blue splodge livery.

Intimidation were launching their new Apex mixer and drew big crowds to their stand to hear it being put through its paces. "We took this out to Germany recently and they went mad when we used this. . ." said the demonstrator as he flipped the "Slaughter Chamber" into action and gated the whole mix into a rhythmic stuttering. Impressive stuff.



Italian newcomers ESO/Necklace were in town with their startling range of equipment which includes mixers and amps. The amps really are a pleasure to behold. The design aesthetic at work here has taken a giant leap away from the tedious black boxes we're used to, replacing them with chunky looking slabs of engineering in a sumptuously attractive and tactile casing. Full marks there. The amp system, the A1m, is designed to be used in conjunction with their equally impressive monitors, the LSS Formica range. The amps act as anti-vibration, high performance monitor stands, as well as powering the speakers. ESO also have a range of DJ mixers, including the ESO One, a simple scratch mixer but again, with some sharp design features, and the ESO Plug, a 19-inch rack-mountable, six channel affair. They also have the Hip (seven inputs, three channels), the Pro (12 inputs, six channels) and the Verse (20 inputs, 10 channels) with prices ranging from £169 to £449, including VAT.

The only hi-tech manufacturer in evidence was Roland who were over-run with folk eager to play with the vast amount of MC 303 and JP 8000s they had on display. "There's definitely a movement away from playing wax to remixing and producing which we are pleased to see here at DJ Culture," remarked Roland's John Laird.

Other folk eager to showcase their gear were Celestion, Ecler, Pioneer (who were pleased to see that the runner-up of the grand final of the DJ competition used CDs in his set), Martin Professional, Sennheiser, Time And Space and Vestax. There were also various lighting and FX manufacturers, the DJ agency New Era Management, flightcase builders Probox and Boxclever, not to mention sundry other exhibitors connected to the DJ industry including, of course, Muzik.

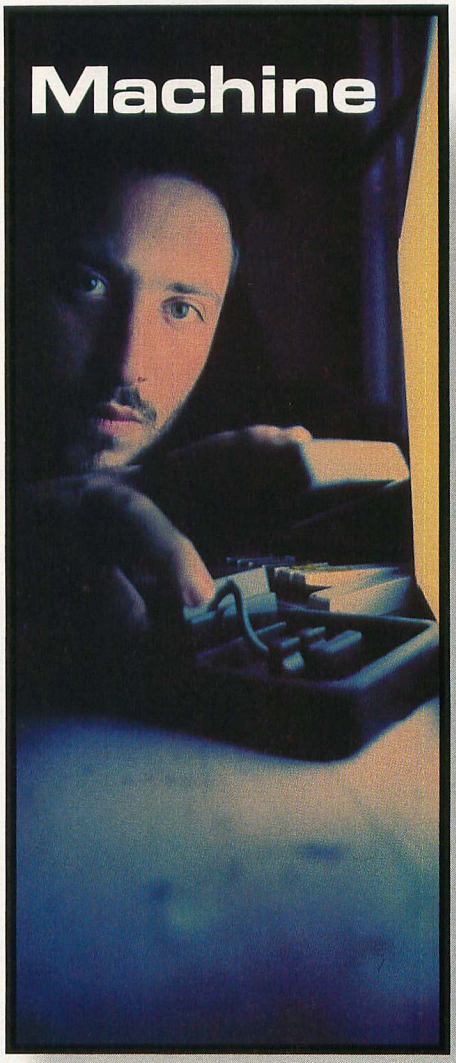
Also in attendance was Manchester's own MIDI School, which provides training for people looking to get into all aspects of studio technology. The full course lasts seven months and results in a Studio Recording Diploma, while four day/two weekend courses on dance music production and 10-week DJ courses are also offered. For more information on the Manchester MIDI School, phone 0161-953-4072.

The DJ heats were popular, with people entering at the stands of the various DJ equipment manufacturers and being whittled down to the lucky few who made it through to the final competition in the main Lamba area, where they performed under the glare of the lights on a stage. The winner was Si Smith, a nurse from Bolton, who won a bunch of gear, a session on Kiss 102 and a trip to the DJ Expo in Atlanta, USA. "All my hard work has paid off! Recognition at last!" a delighted Si was heard to say.

A fine time was had by all, and dates are being pencilled into diaries for next year already.

My Favourite Machine

Producer and DJ **KID LOOPS** tells us all about his favourite studio gizmo



"MY FAVOURITE MACHINE IS MY YAMAHA MODULATION PEDAL. It was about £50. I can't remember what the actual model is, but it's the standard Yamaha volume pedal and I don't think they make more than one. It doesn't actually do anything itself - it's just a controller. I use it as a sort of filtering pedal for a variety of things, but especially my Nord Rack. I use it for real time filtering of samples, too. I plug it in the back and assign the machines it plugged into to respond to it with frequency and modulation. But I never use my foot to use, despite the fact that it's a foot pedal, I use my hands. I sit with it in my lap. I find it a lot easier to get on with than a pitch bend wheel or something, you've just got a lot more control when you're using both hands. You can do really fine things with it or really massive sweeping stuff. I bought it at the same time I bought the Nord synth, and when I got I bunged it on the floor and used it with my foot, then I picked it up and it was definitely better. I bought it because I wanted to try the option, and I thought it would be one less thing I would have to do with my hands, so I could skin up at the same time. But that's out of the window. Unless, of course, I learn to skin up with my feet.

The Nord Lead is fantastic. I already had an SE-1, which is wicked, but I was pissed off with it being mono. I used to have a Roland JX3P years ago, but I sold it, what a mistake. That was great for polyphonic analogue stuff. I was thinking of getting a Jupiter or a 106 or something like that, when I went into a shop and played with the Nord and I got so into it. No worries about it braking down and getting it serviced like with older gear. You can control everything on it so well, I really enjoy. I put the 12 voice expansion on it. It's wicked. On my album I used it for pads, leads, drum kits, everything on it is just wicked – such a wide range of sounds."

The Kid Loops album "Time Quake" is out now on Filter

News

● Congratulations to Frasier Allacott of west London who won the Yamaha SU10 competition last month. Your all filtering, all sampling box of tricks is in the post as we speak.

● Steinberg are touring the country showing off their new software, including the new version (3.5) of Cubase VST and all the attendant plug-ins. Also being bandied around is their virtual synth/drum machine gizmo called ReBirth RB 338 which promises to give you a 303, an 808 and a 909 on your computer desktop for a mere £149! Call them on 0181-207-5050.

● Yamaha have weighed into the sampling market big time with their new A3000 sampler which gives you 64 note polyphony, is expandable to 128Mb of RAM, FX, and whole other host of features, including a new operating system to learn. The price is £1,299. Call Yamaha on 01908-369-269.

● Clavia, makers of the much slavered over Nord Lead have just brought out two new models. The Nord Lead 2 and the Nord Rack 2. The improvements are that they now have 16 voices, ring modulation and a new sine wave oscillator, plus a few other less thrilling bits and bobs. Retailing for £1,495 for the keyboard version and £1,295 for the rack, with the Mark 1 Nords dropping to £995 and £795. Contact Key Audio Systems on 01245-344-001.

● Keep an eye out (as if you'll be able to miss it) for the new Vocoder from Freeform Analogue Technologies. It's from the same people who gave us the wild FB 383, the 303 clone we reviewed in last month's EQ. It's only £299, so watch out for quite a lot of cheapskate Daft Punk impersonations coming your way soon.

● The Muzik Masterclass has finally ended it's epic schlepp around the nation's universities and thanks are due to Yamaha who lent us the superb CS1X and the cute little stunner the MU10, Roland, who let us have a DJ 70 sampling workstation, a VT-1 Voice Transformer and an MC 303, Harman for Cubase VST, Richer Sounds for the Cambridge amp and the speakers and Spirit for the loan of the Folio F1 16/2. All of which performed sterling service at the hands of the blighters who tortured it all throughout he tour. And thanks to Gemini for carting it all around in their van.

DEMO DERBY

NAME: FFM
CONTACT: 0958-458-340
MUZIK'S VERDICT: As the summer steadily drives crowds from the sweaty clubs, Chas from FFM deals a seriously ambient blow to clubland cheese. "Gentle Sky Parts 1 & 2" consists of a beautifully plucked string section vying for attention with melancholy violins in an avant garde kind of way. Which is not to say it's sad music, quite the opposite in fact. Hinting at the Oriental, this is certainly the man for long, hot summers in the garden or ideal for those with a floatation tank in their front room. **7**

NAME: MOTION CONTROL
CONTACT: 01332-539-269
MUZIK'S VERDICT: 25-year-old Jamie Ballinger grew up listening to electro, disco and hip hop which is evident on his demo! Experimental drum patterns flickering around a heartbeat bassline and assorted analogue ideas make up the inspiring "Earthly Body". "Pushed Under" is a brooding number with clicky drums and eerie keyboards and some interesting bass noises. He did include another three (great) tracks which we can't tell you about as he was only supposed to send in two! **8**

NAME: UNDERGROUND ORRKESTRA
CONTACT: 01992-714-645
MUZIK'S VERDICT: "House" Martin Lodge teams up with his mates Justin and Kevin to turn in a demo which is unfeasibly good. In fact, we could go so far as saying it pisses on all the other demos so far (not that anyone else should lose heart!) "Summer Vibez" swings along in a deep garagey vibe (no, not speed garagey!) with occasional female overtones and a glockenspiel solo only adding to the summery feeling. "Inside" uses an echoing, flanging vocal over a chubby bass running at 130 bpm. Drum breakdowns let a funky bassline come through with a great electro voice snatch. Unmissable, A & R men! **9**

NAME: MADAMA
CONTACT: (39)-55-65-03-960
MUZIK'S VERDICT: The three 20-year-old Italians (Matteo, Marco and Daniele) who make up Madama told Muzik "Our idea is to produce electronic music, not just dance". It doesn't sound like you might expect material from Italy to sound, and is in fact quite funky and leftfield. "Little Nice Mouse" comes with a deep sub-bassy rumble underlying snippets of sampled scratching and quite an alternative vibe which all gets a bit chaotic towards the end. "The Escape" is a slightly beefier outing for the boys but works just as effectively. **7**

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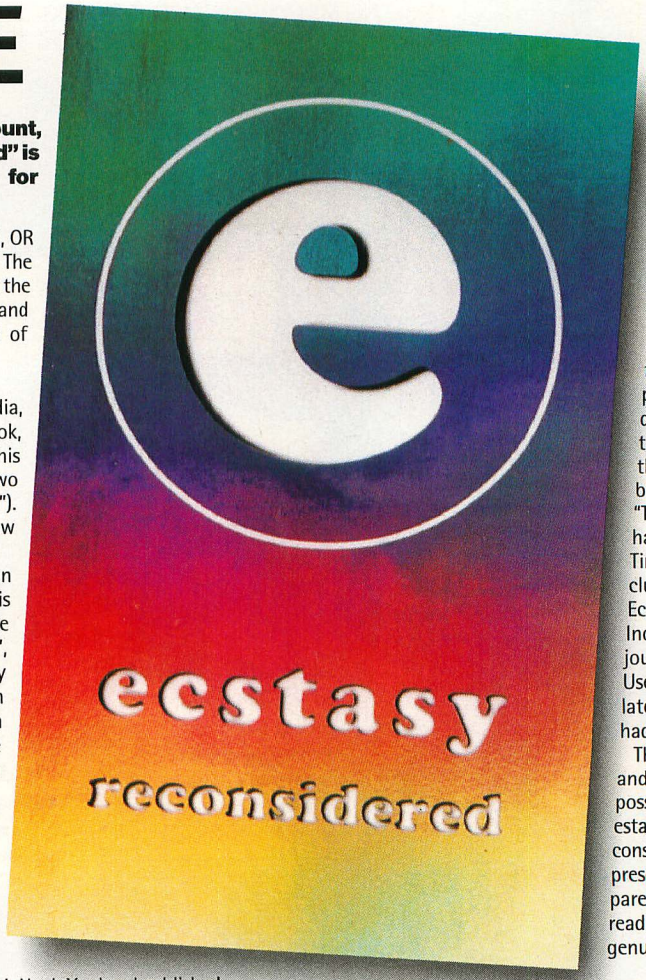
All About E

As Ecstasy's death toll continues to mount, Nicholas Saunders' "Ecstasy Reconsidered" is essential reading not only for users but for parents, MPs and the Police...



"EITHER YOU CONDEMN ECSTASY USE OUT OF HAND, OR you risk being seen as in favour of killing children ... The real problem in dealing with Ecstasy is the huge gap in the perception of the drug between those who take it and those who do not. The real scandal is our lack of understanding of its long term risks."
"New Scientist" January 25 1997

Pooling the latest information from scientists, media, policemen and users, Nicholas Saunders' new book, "Ecstasy Reconsidered" bravely attempts to close this perception gap as well as updating his previous two books ("E For Ecstasy" and "Ecstasy And Dance Culture"). As Saunders says, "This book is all about Ecstasy. How you use it depends on what you are looking for".

Reconsidering though, doesn't necessarily mean changing your opinion and the author repeats his personal attitude towards the drug early on. In the introduction he calls Ecstasy "an excellent teacher", describes his own rite of passage as "extremely pleasurable" and goes on to add that "while dancing on Ecstasy, I enjoyed an extraordinary closeness between myself and everyone around me. It was as though we were members of an exclusive tribe celebrating an ancient ritual".

What makes Saunders' comments unusual though, is his particular perspective and background. Rather than being some 20-something hot-shot club kid with a book deal, Nicholas Saunders is a former Chairman of The Consumer Association, the author of seminal Seventies book, "Alternative London", and a 59-year-old confidant of The Godfather of Ecstasy, Alexander Shulgin. He also established Covent Garden's Neals Yard and published this book himself.

Written in academic text book style (loads of chapters with intriguing titles such as "What To Do If A Friend Becomes Ill", "E Is Addictive And Fucks You Up" and the unmissable "Tips From A Policeman") "Ecstasy Reconsidered" is rammed with facts, myths, personal accounts and common sense information. The bulk of the book though, addresses the long-term prognosis for Ecstasy and one of the great threats (after death) apparently hanging over all users; brain damage.

The book describes how Ecstasy was first popularised by psychiatrists convinced they'd discovered a new wonder drug for psychotherapy. The drug's profile grew rapidly through the Seventies as "recreational" users began experimenting and by 1984 it was even available in Texan bars (with credit cards gratefully accepted). However, in the early Eighties, a drug called China White (a legal heroin substitute) also appeared in the US market which caused severe brain damage and Parkinson's Disease. When both drugs were banned, the media promptly attributed brain damage to E and an extremely powerful and enduring myth was born.

In the book, Saunders discusses at length the dangers, toxicity and latest research into Ecstasy and also reveals an interesting tale concerning the role and significance of the media in Es demonisation. He cites an editorial in the hugely influential "British Medical Journal" (published in 1996, shortly after Leah Betts' death) which appeared to confirm Ecstasy as being "extremely dangerous". The "British Medical Journal" feature, entitled "Ecstasy and Neurodegeneration", described how China White caused Parkinson's Disease and then drew comparisons with Ecstasy. Concocted from a selection of previously published papers, the article's conclusion of brain damage was the only new addition to the body of work, despite the fact that the possibility of Parkinson's Disease had been discounted in 1986. However, first "The Telegraph" ("Tests prove Ecstasy harm is permanent", then "The Sunday Times" ("How many young clubbers are clubbing themselves to death on Ecstasy?") picked up on the story. "The Independent" also ran a story. The journalist who wrote the story, "Ecstasy Users Risking Long-Term Brain Damage", later admitted to Saunders that her source had been "The Daily Telegraph"!

The fact remains that E *does* kill people and long-term brain damage still remains a possibility. As well as trashing orthodox establishment myths, Saunders is careful in considering all the negatives and succeeds in presenting a balanced view. Users, users' parents, users' MPs and the Police should read this book. Only then may Ecstasy genuinely be reconsidered.

THE 'ECSTASY RECONSIDERED' GUIDE TO DEALING WITH THE POLICE

Insist any suspect drugs in your possession are for your own consumption.

Someone found with a handful of tablets, who would normally be sent to prison for supply, may get off if the police believe they are addicted (ie for their own use).

If you don't want your drugs to be found, keep them in your underpants.

To carry out an "intimate search", the police have to take you to a police station and they tend to avoid that.

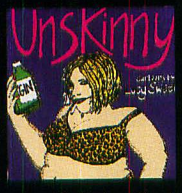
Do not identify what your suspect drugs are. Without your confession they will have to be analysed, increasing the cost of the case and making it more likely to be thrown out by the CPS.

words **Jonty Adderley**

Nicholas Saunders' 'Ecstasy Reconsidered' is on sale at all good bookshops

SOFA REPORT

Don't go out – stay in with these. Reviews by Lisa Carson and Martin James



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Cartoons by Lucy Sweet
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Bored of Lara Croft's perfect Playstation curves? Sick of Tank Girl's perfectly-toned tummy? Well check out the ladies of lardiness as they work their way through Liam Gallagher, George Clooney (minus his bat cape) and a few bottles of gin. Fat girls have more fun, so they say, and who am I to argue? (LC)

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PC Game
BMG Interactive
Okay, so you've probably played the Playstation version, but it's worth

checking out the best platformer around as it was originally intended on the PC. Difficult, entertaining and playable as fuck. Now if only I could get past level seven I could tell you a little more. (MJ)

SLAM JAM
PC Game
BMG Interactive
A basketball game featuring Magic Johnson and some guy I've never heard of (but I'm sure he's dead famous in America) called Kareem. Much better than most basketball games, but still kind of dull in a repetitive way. Unless you're into tall men with big balls. (LC)

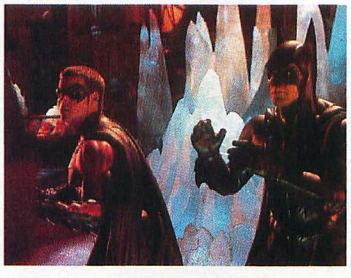
FILMs OF THE MONTH

Summer huh? Hot weather, freckles, ice creams, holidays and blockbusters at the pictures... Are any of 'em worth getting out of your deckchair for though?

***** Unshakeable ** unshapely * unstirred ✌ unhinged**

MEN IN BLACK
Director: Barry Sonnenfeld
Released: August 1
This is more like it. Superior "X-Files" piss-take with the godlike genius of Tommy Lee Jones and Will Smith "Protecting the earth from the scum of the universe". Working for a secret government agency, they are the earth's last line of defence against nasty alien goings-on. Directed by Barry Sonnenfeld of "Get Shorty" fame, this is laugh-a-minute stuff and perhaps the only decent blockbuster you're gonna see all year. And it's got Tommy Lee in it, which is reason enough to shell out a fiver in our opinion. ***

BATMAN & ROBIN
Director: Joel Schumacher
Released: June 27
Eschewing the dark, psychological undertones that made the first two Burton films so engaging, director Joel Schumacher turns in a dumb, soulless waste of celluloid. Gone are the meditations on obsession and duality and Keaton's fraught anti-hero and in comes a contemptible script, an indecipherable Arnie Schwarzenegger, a smug George Clooney and a not-so-gorgeous Alicia Silverstone. Only Uma Thurman's turn as Poison Ivy offers any sign of redemption in this risible nonsense. Big bucks blockbuster bollocks. *



SPEED 2
Director: Jan De Bont
Released: August 15
But this time it's on a boat! Really, concept films are a pile of shite and this is trying our patience to the limit. The alien-plastic fizzog of Sandra Bullock and director Jan De Bont are all that survives from the first film, with Keanu replaced by Jason Patric (who should know better), Dennis Hopper by Willem Dafoe, and the bus with a boat. The plot, however, is identical, Bullock is just as fucking annoying and Dafoe and Patric try, try and try their hardest to imbue the whole thing with some kind of dignity. Guess what? *

LOST HIGHWAY
Director: David Lynch
Released: August 22
The plot? Nah. This is existential, stream-of-consciousness, steadfast European film making, led by strong, evocative images rather than conventional narrative, closer to "Eraserhead" that, say, "Wild At Heart". Bill Pullman is the man who may or may not be imagining everything that happens in the film, who also may or may not be married to Patricia Arquette. It starts with someone sending him video footage of the inside of his house, and ends up going all "Vertigo" on us. Mad, brilliant and in no way an easy watch. ✌

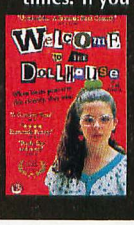
THE LOST WORLD
Director: Steven Spielberg
Released: July 18
Some survived! Yes, there's a whole new bunch of dinosaurs, specially saved for the sequel by forward-thinking Lord Dickie Attenborough roaming free on a small Pacific island and it's up to Jeff Goldblum, Julianne Moore and Pete Postlethwaite to save the day. Hurrah! Total hokum, and quite why Spielberg has lowered himself to these depths is beyond the ken of most of us round here. Exactly the same film as the original, but with a totally pointless, sub-Godzilla finale when a T-Rex terrorises San Diego. Ho hum. **

words **Michael Bonner**

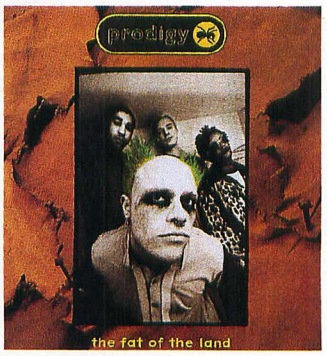
SCANNERS' CHOICE

PARTYZONE
MTV
Fridays, midnight
This month on the nation's longest running and best dance music programme, part one of Simone Angel's report from the Brighton Essential Festival, shown on Friday July 18. Featuring live performances by Future Sound Of London, Spooky, Roni Size, Grandmaster Flash and many others. The following week finds FSOL in their studio. (MJ)

WELCOME TO THE DOLL'S HOUSE
Directed by Todd Solondz
Artificial Eye
Growing up is hard work at the best of times. If you were born with one of life's also-ran personalities, however, it's even harder. Check out love's young nightmare Dawn Wiener's struggles through puberty in love with a guy from the worst rock 'n' roll band in history. Very funny. (LC)



BOOK
THE PRODIGY – THE FAT OF THE LAND
Imp



THE official Prodigy book is a complete break from the first installment, "Electronic Punks", which was a text-heavy affair concentrating on the band's story. "The Fat Of The Land" focuses on photographs of the band with quotes from the lads themselves.

As an addition to the Prodigy experience, "The Fat Of The Land" is a well-presented and stylish book. Only the very finest photographs have made it past the Liam Howlett quality control department, telling their story in a way which fits the most visual band around today.

Check the pictures of the bedroom-style stage set up, or the backstage shots of the band and friends relaxing to gain a rare insight into their characters while shots of Liam snowboarding, Keith camping and Maxim sorting out Keith's nose piercing are a scream. Alas no picture of the hamster ball though! Shame.

Check this out, listen to the album and imagine yourself at Glastonbury again. That's rock 'n' roll for you. (MJ)

MIND OVER RHYTHM
WINTER SUN
new album released 28 July
the follow up to the acclaimed debut album '...Planet Luv'
available on CD and double vinyl.
distributed by
Rumble

SUPERCHARGER
WALL TO WALL MOUSTACHE THE DEBUT ALBUM 14:07:97
this ain't just block rockin' it's city shakin - id • a massive slab of big beat energy - d>tour • this spectacular rocking n raving beast chokes down a whole slew of sounds & styles; chewing up manic breakbeats, chemical noises & slack basslines & spiting them into a furnace of punk dance noise - mixmag update • a mid-air sonic collision resulting in an aural maelstrom that only the deaf & dumb won't find infectious - future echo • big beat mayhem of the heavy-riffin', tres large noise kind - nme • supercharger are destined for great things - kerrang! • supercharger know how to rock like runaway buffalos - nme • gloriously mean guaranteed to get punters rockin' - rm •it's sick & it's wrong & i like it - dj mag
INDOCHINA
http://www.china.co.uk/china/

wired up

Techknow

BYTES AND PIECES

★ Not only is there a Pete Tong imposter out there, but keep an eye out for hoaxers using the Nick Warren, Sasha and CJ Macinstosh monikers to cause merry havoc. A couple of the major mailing lists and newsgroups have featured contributions from these chancers, so be warned.

★ Top posting to the alt.music newsgroup this month concerning Riverdance, the all-dancing Irish extravaganza. Okay, so it is an alternative dance item of sorts, but we don't know how it popped up between the ongoing Prodigy debates and some earnest ruminations on drum & bass.

★ Add another free e-mail address to your Hotmail and PObox collection by taking a look at Pemail at www.pemail.com

★ Get the full rundown on what's happening at Dublin's Pod club by taking a look at www.pod.ie It could definitely do with some more content, but it looks good enough for now.

★ The Ultra Vegas site (www.lda.uk.com/ultravegas) is glammy and posh, but it takes forever to download. When you do get there, it has all the vital details you need to make a night out in Milton Keynes work for you.

★ Check up on what one-time live dance leaders, Utah Saints, are up to now by pointing your mouse in the direction of www.wam.umd.edu/~techno/Utah_Saints/ There's also some talk about a link between the Saints and the innovative Wild Tangents multi-media consultancy in the next few months.

★ If you're not yet tired of the whole idea of virtual clubs (we still prefer the real ones, strange as that may seem), take a peek at the Nagual Creations version. Props for the cool graphics and tunes (including the seminal Union Jack "Two Full Moons & A Trout") but no prizes for the time it takes to get it all onto your screen. Try it yourself at www.nagual.offworld.co.uk

★ Plenty of flak still about regarding the Oasis move against unofficial band sites. Best suggestion we've heard is one which calls for everyone to boycott the next single. If only...

★ Another useful search engine, this time on a UK tip, is the UK Directory site at www.ukdirectory.com with over 12,000 items listed containing .uk addresses.

★ Get up to speed on just what exactly the likes of Old Dirty Bastard, OC and Warren G are all rapping about with the Rap Dictionary. Available at www.sci.kun.nl/thalia/rapdict/, you too will soon be able to rap like a Wu-Tanger after visiting this site.

Next month, after some thorough investigations, we can finally reveal the truth about the elusive DJ Gripper. Watch this space.

The Wired Up manifesto

GOSH, WHAT HAVE WE DONE? IT WOULD seem that the recent Wired Up article on UK-Dance has kicked up a bit of a fuss out there among the typing classes. So, if you've come in late, UK-Dance is a mailing list dedicated to the comings and goings of club culture and dance music. Subscribers debate everything from door policies and how to meet your mates at a festival to reviewing new releases and having a go at various oddballs like DJ Gripper and erm... Muzik magazine.

For certain UK-Dance subscribers, Muzik fits easily into the oddball banding. Sometimes the criticism directed this way is justified and even warranted. But sometimes you have to wonder what the hell is going on, or if the writer is on the same planet as the rest of us. Some of the threads in May and June dealing with our article on UK-Dance definitely fell into the latter category.

It would seem that some (though not all, judging by the reaction we have received) of the UK-Dance regulars resent the fact that a mainstream magazine like Muzik has decided to cover their little world. There were dark mutterings about the expected avalanche of new subscribers who would be attracted to the list after our article, comments about why it had taken so long for the magazine to get around to covering UK-Dance and some outright hostility towards certain Muzik writers.

One mailing claimed our ongoing coverage of the UK-Dance list was patronising and amounted to little more than lifting ideas for future issues. As if we need the ideas of an academic with a full complement of chips on his shoulder, given that most of our features are, according to his mailing, based on whoever is doing the PR rounds at any time. And S.BORTHWICK@livjm.ac.uk describes us "cheeky little sods" among other things. Enough already.

The more time you spend on-line in the virtual world inside your PC or Mac, the more you realise how much it resembles the real world that sits just beyond your PC or Mac. Snobs, cliques, enthusiasts, moaners, pill-poppers, straights, trainspotters, innocents, weirdos, shiny-happy-people, party-poopers, mates, boneheads, snappers, langers, numpties and fuckwits typing away and giving the Net something of their personality. Yes, the Net is probably the funkiest new medium for 20 years. Yes, the Net has loads of advantages over traditional pen and ink. Yes, the Net provides more fun, escapism and information than Channel 5. But no, this doesn't imply it should stand alone from other medias.

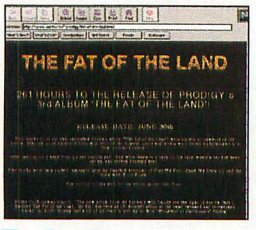
On a dance tip, the Net is electrifying. It's amazing how many homepages, newsgroups and various forums are dedicated to dance music and club culture. Every month we find more of them and we're told about even more by e-mail or snail-mail. The Net is important to dance music because it's fast, dependable and honest. The morning after Tribal Gathering, as we headed home, reviews and opinions of everything from Kraftwerk to the happy hardcore tent were already on the Web. Now that is cool.

So Muzik shouldn't cover UK-Dance or, by definition, the thousands of other dance music forums hanging around on the Net? How then are those beyond the chosen few ever to find out what exists in the web of HTML code out there? How will those who are keen to contribute but don't know where to go get a look-in? Most importantly of all, isn't the Net supposed to be for everyone (a bit like club culture, you could say) not just the preserve of some superior clique who possess The Knowledge handed down from modem generation to modem generation like some Old Boy network?

We cover what we come across because we know it will interest you. What is most annoying is the implication that we have no right to report on something like UK-Dance or any of the other underground happenings on the Net. Netheads should remember that there's still a very large majority of people out there who don't have Net access. We want to tell them what they're missing. To call our coverage patronising or invasive is to miss the whole point. Still, it's good to know that someone out there cares...

CLICK!

Mouse-traps of the month



The Prodigy
http://www.vortex.is/~prodigy/fat-of-the-land.html
The Prodigy's record company should have a look at this site. A comprehensive (and we mean comprehensive) look at the Prodge's long-awaited opus, this site has everything you will ever need to know about "The Fat Of The Land", plus the kitchen sink for good measure. A track by track run through the album, full details of all collaborations and the reasons behind them, influences... there's probably stuff here Liam Howlett had forgotten about. Impressive.

Dancesite
www.dancesite.com
A cracking little number, Dancesite is the place to go to get the full scoop on the ins and outs of Positiva's roster of acts. The site's connection with the label is quite subtle. In fact, you could land here and leave five minutes later none the wiser about the page's patrons. A top-notch gossip section, a fine bitchy section of recent clubland news (we loved the Armand Van Helden item) and, of course, the sex profiles are more than enough to keep you zipping around the site.

Benjamin Zephaniah
www.netlink.co.uk/users/abracad/benjz.html
All you ever wanted to know about the premier, award-winning dub poet but didn't know who to ask. From the swish graphics to the quite useful selection of links, it's obvious that quite a deal of thought and effort has gone into this site. Useful also for the full list of Zephaniah recordings available. You can even download soundfiles to get a flavour of the great man.

B Movies
http://www.bmonster.com/
The full-on guide to the weird, wacky and wonderful parallel universe of B-movies, the flicks where budgets are low and ideas high. With titles like "Hot Rods To Hell" and "Mark Of The Devil" this site is the perfect way to appreciate this culture. Plenty of stories, guides, archives, information and useless trivia to bore your mates with. You may even get an idea for your own B opus.

EST
www.hyperreal.com/zines/est
If you find most music mags and e-zines too flippant, then EST is for you. Covering the avant-garde from post-rock to industrial, via even the parts David Toop fears to tread, EST is something of a highbrow read. Features on unheard of acts and labels make up the bulk, with one or two interesting conceptual pieces. One way to pass a rainy day, if someone else is footing the phone bill.

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MODEL 500 MOST TITLES
MARIAH CAREY-Dreamlover
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LANDLORD-I LIKE IT
ANN CONSUELO-SEE THE DAY
ASHA JJ TRIBUTE
BJORK MOST TITLES
BLAKE BAXTER-BROTHERS
COSMIC BABY-Loops of infinity
DAPHNE-CHANGE FES MIX
DJ SNEAK LOADS OF TITLES
DMC LOTS OF VOLUMES
DOP MOST BACK CAT
DSK-WHAT WOULD WE DO?
E-N-THE HORN RIDE

MASS ATTACK-UNFINISHED
DAFT PUNK-MOST TITLES
Masters at work most titles & mixes
ILLUSION-AMNESIA
FPI-Everybody/back to my roots
HYSTERIX-TALK TO ME
MOBY-GO
BROS LOVE DUBS-Mighty ming
JAM & SPOON-Follow me/stella
ONE DOVE-WHITE LOVE
SLAM-ETERNA
SUENO LATINO-D may/original
RAZE-BREAK 4 LOVE
SAIN 2-IT'S ALRIGHT
LIQUID-SWEET HARMONY
LOADS OF DEEP DISH
FLUKE-SLIDE
BAGS OF OLD SASHA
WAY OUT WEST-Domination
ZERO-LOCK UP
PLAYTIME TOONS-SHAKER
ORBITAL-BELFAST
THE PRODIGY MOST TITILES
Frankie knuckles-Your love
CAPRICORN-20HZ
KARIY A-LET ME LOVE YOU
BOMB THE BASS-BEAT DIS
OLIVE YOUR NOT ALONE
JOMANDA-NEVER sasha mix
JUSTINE-BE SEXY fos mix
KYM MAZELLE-Was it all it was
LEFTFIELD&LYDON-OPEN UP
LAST RHYTHM-Last rhythm
LA LUNA-ETHICS EP
LFO-LFO
LIONROCK-Packet of peace
MORGAN KING-I'M FREE
WILLIAM ORBIT-VINE LEAF
ESCRIMA-Train of thought
NOVACENTO-DAY & NIGHT
ONE DOVE-FALLEN
Orangelemon-dreams of santa
PRIMAL SCREAM-LOADED
TRANCETTERS-THE SEARCH
QUIVVER-TWIST & SHOUT
BELTRAM-ENERGY FLASH
Creative thieves-nasty rhythm
PKA-LET ME HEAR U SAY

Wildchild-renegade master
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DISCO Evangelists-de niro
Sabres of paradise-smokebelch
RON TRENT-Altered states
ST ETTIENNE-only love can
SALT TANK-EUGINA
FSOL-METROPOLIS
SOLUTION-FEEL SO RIGHT
Sterling void-it's alright
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ULTRAVIOLET-KITES
TRANSFORMER2-pacific
Judy cheeks-so in love
GWEN McRAE-All this love
FOG-BEEN A LONG TIME
Freestyle orch,-keep pumping it
FSOL-PAPUA NEW GUINEA
GRACE-MOST TITLES
HASHIM-AL NAYFISH
JAYDEE-PLASTIC DREAMS
SOL-ARRANGUEZ
APOLLO440-LIQUID COOL
DE LACY-HIDEAWAY
HARDKISS/Rabbit in the moon
ROSIE GAINES-I WANT YOU
ISHA D-STAY ling mixes
River ocean-love & happiness
SULTANA-TE AMO digweed

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SHIVA – LET THER BE LOBE 2X12"
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FLUKE – ALL TITLES
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SOURCE & CANDI-YOU GOT THE LOVE 97
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LA LUNA-BANG 2 BEAT OF DRUM (97 MIX)
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SARA PARKER-MY LOVE IS DEEP (SHARP)
SNEAKER PIMPS-SPIN SPIN SUGAR (RMX)
DJ SUPREME-WILDSTYLE (REMIX)
HONDY-NO ACCESS
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MOONMAN-GALAXIA
SLO MOSHUN & PUBLIC ENEMY-DJ MIX 97)
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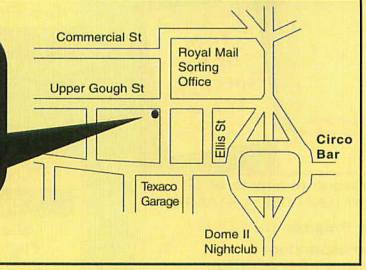

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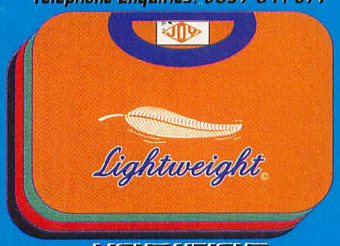

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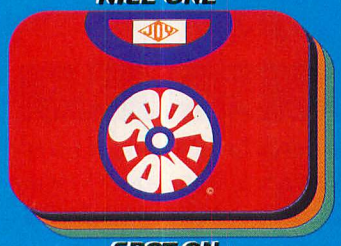

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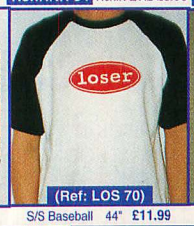

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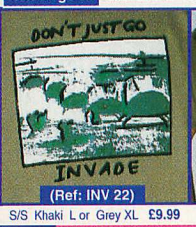

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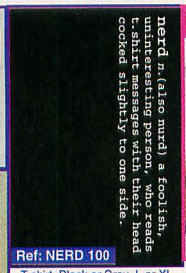

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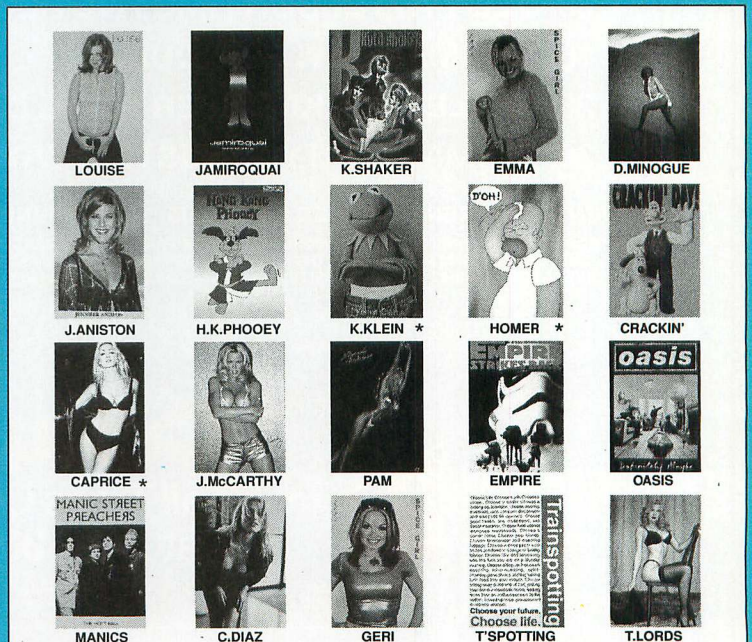

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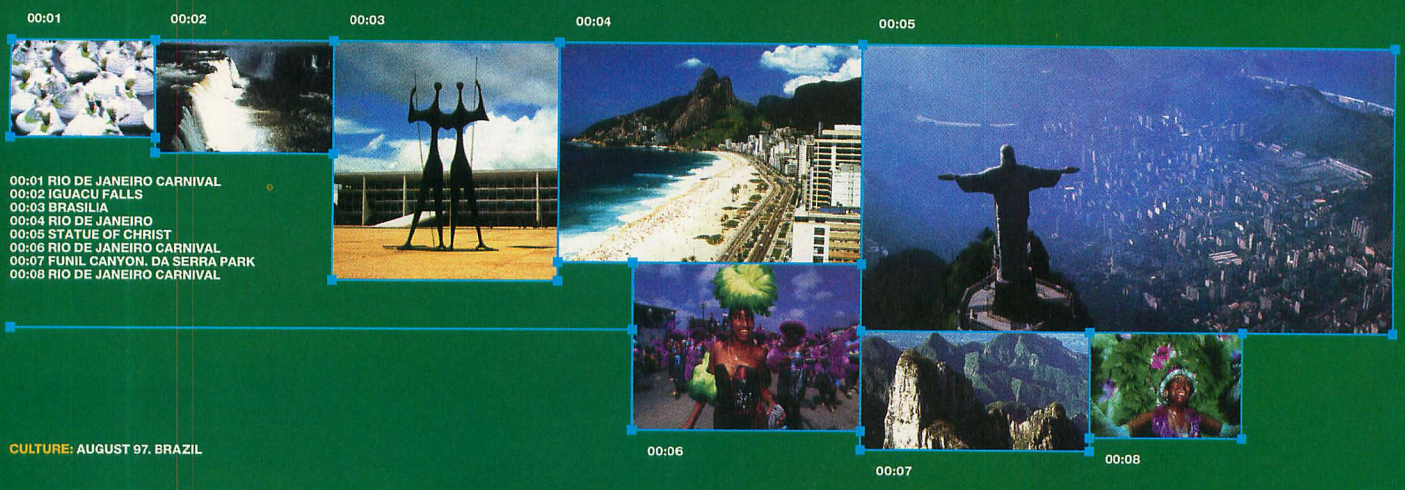

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Club M. Tall Trees Country Club. Saturdays. August 97

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MUZIK'S TOP 50 NIGHTS OUT

JULY 9 – AUGUST 12

INSOMNIA

EDITED BY BEN TURNER

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

Hard Times promoter Steve Raine with Satoshie Tomiee and Lord G

1 LEEDS: HARD TIMES – 4TH BIRTHDAY

Saturday August 9

Nato, Boar Lane. 01924-488-220. 10-late. £12/£10 members.

WELL, here it is. The new-look Insomnia kicks off in fine style, with the fourth birthday of Leeds' legendary Hard Times. Four years of ups and downs, yet it remains one of the most influential clubs in the north of England.

From those glory days in Huddersfield to the Music Factory in Leeds, Hard Times has remained loyal to the American house sound brought to the UK by the likes of Tony Humphries, Todd Terry and Roger Sanchez. Although some of these DJs now refuse to play for the club because of run-ins with one of our most charismatic promoters, Steve Raine, it has survived. There was even a time when such fall-outs probably did the club the world of good, by allowing former residents Miles Hollway and Elliot Eastwick the opportunity to express British innovations in house music to the max.

At their new home at Nato in the centre of Leeds, however, this didn't work. Hard Times has always walked a pretty thin line between pushing forward progressive house cuts and having to satisfy the type of glammed-up clubber which the name attracts. It's one of the few mass clubs where you can hear amazing music and be surrounded by beautiful girls and boys. But Miles and Elliot felt uncomfortable walking this line, so Hard Times looked back to the USA and drafted in Mark Picchiotti for a monthly residency. Add to that Jason Boardman and new residents Dave Piccioni and Bob Jones, and the club has a whole new focal point.

The one DJ who now attracts more clubbers into Hard Times than anybody else is Lord G, tonight's main guest. Much respected in this office, Steve Raine has built up a very special relationship with G (real name Jesus!) after a night on the tiles with Muzik and Sanchez in New York. Sanchez raved about this young DJ who mixed Latin house with traditional 4/4 and took us to the booth to meet him. Half an hour later, Cafe Con Leche was rocking hard to his salsa sounds. It was an amazing experience and one Raine has capitalised on.

Tonight, then, to mark of Hard Times' fourth year in existence, Def Mix bring Lord G in to help the party along. And don't forget that, three days before this, G is playing at Pacha in Ibiza for the Muzik/Renaissance party.

What a month for clubbing.

Other Hard Times dates for your diary: Kenny Carpenter (July 12), Satoshi Tomiie (19), Mark Picchiotti (26), CJ Mackintosh (August 2)

Listings should be faxed to 0171-261-7100 or posted to Muzik at King's Reach Tower, Stamford Street, London SE1 9LS
Please include details of DJs, dates, times and prices, plus the venue telephone number and full address
The deadline for next month (August 13 – September 10) is Wednesday July 16

INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

2 BRISTOL: RUFFNECK TING - 4TH BIRTHDAY

Saturday August 16

Yate Leisure Centre, Yate. 0117-904-7657. 9-6am. £15.

Bristol's best jungle night celebrates four years of pushing open the breakbeat envelope with their biggest and most ambitious party to date at Yate Leisure Centre. The venue might never have been used as a club before, but the DJ line-up is one you love and trust: Mickey Finn, Grooverider, Randall, Nicky Blackmarket, Dazee, Peshay, Kenny Ken, Ray Keith and Donovan Smith. MCs for tonight are Jakes and Junior Blind. The support of Ruffneck Ting for the jungle scene is one which nobody should overlook. For the record, they also run Five Times Music (which comprises the Ruffneck Ting, Tech Itch and Breakbeat Culture labels), Vision Publishing (publishers of the superb "Knowledge" magazine) and Breakbeat Culture, Bristol's first exclusive drum & bass record shop. Respect.

3 BIRMINGHAM: C.R.E.A.M.

Saturday July 12, Saturday July 26 and Saturday August 9

Dusk Till Dawn. 0121-666-7551.

C.R.E.A.M. has spent the past seven years or so providing Birmingham with one of the most underground house nights this country has ever seen. Taking place in disused warehouse spaces, the whole of Brum buzzes at 3am, as people try to find out where the party is happening. With some inspiring DJing from Patrick Smoove, Mark Jarman, Danny Technici and Owen Owens, the club has long defied the law and kept house music on the edge, and has now officially come overground with the launch of a fortnightly night at Dusk Till Dawn. Joining the usual suspects will be Pearl and Dean from Pushca. An important addition to Midlands clubbing.

4 LONDON: THE ESSENTIAL WEEKENDER

Saturday August 2 and Sunday August 3

Finsbury Park. 0891-230-190.

After their storming event in Brighton, the Essential Music crew strike while the iron's still hot with this mega line-up. The main stage on the Saturday features Massive Attack headlining alongside Death In Vegas, Coldcut, Red Snapper, Earthling and Alpha (new signings to Massive's Melankolic label), plus DJs Kruder & Dorfmeister, DJ Cam, Jon Carter, Ben Wilcox and James Lavelle. The Millennium Stage has Aphex Twin, Fluke, 808 State, Headrillaz, Dub Pistols, Big Buddha, The Herbaliser, Psychonauts and Gilles Peterson (the only DJ playing both dates), while Metalheadz host a stage with the usual cast of Goldie, Fabio, Grooverider, Doc Scott, Kemistry & Storm, Randall and Peshay, plus MC Cleveland Watkiss. Big Beat Boutique firm up the Brighton connection for the festival with a tent which features The Propellerheads, Bentley Rhythm Ace, Dirty Beatniks, The Lo Fi All Stars, Hardknox and Les Rythmes Digitales all performing live alongside DJs Cut La Roc, Fatboy Slim, Derek Dahlarge, Midfield General and The Wiseguys. And there's more... World Dance host a stage with Reprazent live and DJs Rap, Roni Size, Krust, Die, Hype, Andy C, SS, Nicky Blackmarket together with MCs Normski, Fearless and Dynamite. Finally on the Saturday, Anokha host Talvin Singh, Squarepusher live (a must), DJ Cam and State Of Bengal. If all of that has not convinced you, then the Roots Day on the Sunday must be for you, with Lee Scratch Perry headlining a bill which also offers Horace Andy and Frankie Oliver. Other acts appearing throughout the day include De La Soul, Brand Nubian, Mobb Deep, The Brotherhood, Gil Scott-Heron, Steel Pulse, Naughty By Nature, D-Influence, Jhelisa, Finlay Quaye, Project 23, Zion Train, Mad Professor, U-Roy, Transglobal Underground, Rockers Hi-Fi, Baby Fox and Loop Guru. Oh, and Gilles Peterson again. Will this man ever lose his energy? We hope not. Simply Essential.

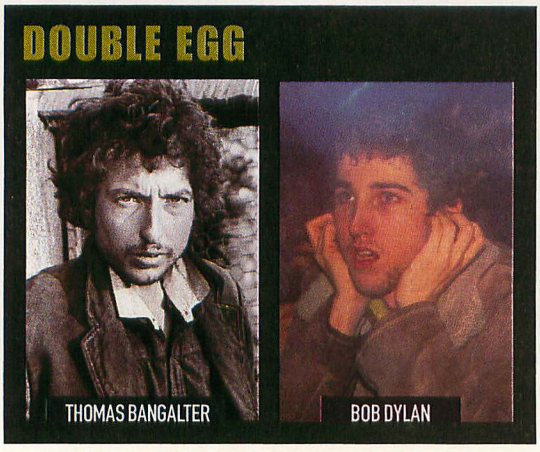
Back To Basics, Leeds

5 BRACKLEY: HELTER SKELTER – ENERGY '97

Saturday August 9

Turweston Aerodrome Fields, Turweston, Brackley, Northants. 01295-721-640. 7-7am (gates and attractions open at 4pm).

20,000 people party for 12 hours to Grooverider, Ray Keith, Jumpin' Jack Frost, Andy C, Ellis Dee, Nicky Blackmarket, Brockie, DJ Rap, Darren Jay, The Rat Pack, Seduction, DJ Sy, Slipmatt, Phantasy, Force & Styles, Kenny Ken, Hixxy, Dougal, Mickey Finn, Billy Bunter, Vibes, Randall, The Producer, Sharkey, Brisk, Hype, Loftgroover, Scorpio, Clarkee, Simon Fathead, Alex Sparrow, DIY, Digs, Woosh, Pez, Magika, Kirsty McAra, Wall Of Sound, Derek Dehlarge, Dean Thatcher, Richie Fingers, Brandon Block, Judge Jules, Robert Owens and Chris & James.



6 GLASGOW: KLUB CLUB

Sunday August 17

Jet, 15 Benalder Street. 0141-337-3777. 10-3am. £10. All drinks £1.

Muzique Tropique label boss Kevin McKay launched Klub Club a few months back with a storming set from Deep Dish and tonight, at Glasgow's new Jet venue, Roger Sanchez is the guest. The club holds just 250 people, so get queuing! Isn't it great to see people like Sanchez playing in smaller, more intimate clubs again?

7 BRISTOL: LAKOTA – 5TH BIRTHDAY

Friday July 11, Saturday July 12 and Sunday July 13

Lakota, Upper York Street. 0117-942-6193. 9.30-7am. £11/£9 members

Lakota is an institution in Bristol clubbing and it remains one of the premier nightspots in the UK. To celebrate their fifth year, Lakota host the usual Friday and Saturday nights at the club and then end the weekend with the biggest boat party imaginable. Friday is Temptation, which offers The Advent live, Commander Tom, Blu Peter, Task & Stevie Bear, Jody, Leon Alexander, Chris Liberator, Ian Wilkie, Flynn & Flora and Dazee. Saturdays at Lakota now go under the name of Fandango, and the bill of this weekend's birthday bash features Jeremy Healy, Norman Jay, Grayson Shipley, Angel, Ivor Wilson, John Kelly and Gordon Kaye. Details of the boat party on the Sunday hadn't been announced at the time of going to press. Please telephone 0117-942-6193 for more information.

Other Lakota dates for your diary: Fandango featuring Doc Martin and Paul Trouble Anderson (July 19), and Danny Rampling and Princess Julia (26), Temptation featuring Mark Williams and Full Cycle (July 18), and Aaron Liberator and Tomcat (25).

INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

8 MIDDLESBOROUGH: ONE FOR THE PEOPLE

Sunday July 27

Riverside Site, Stockton On Tees. 0191-233-0444. 12 noon-midnight. £22.50.

One of the biggest dance events of the year for the north of England, One For The People is brought to you by the team behind the legendary Arena club. Taking place in three big marquees set beside the river, the line-up features Paul Oakenfold (a rare northern date outside Liverpool), Danny Rampling, Peshay, Grooverider, Bob Jones, Rocky & Diesel, Ashley Beedle, Norman Jay and Gilles Peterson, with CJ Bolland, Herbaliser and Bentley Rhythm Ace playing live.

9 LIVERPOOL: VOODOO

Saturday July 26

Clear, 1 Mount Pleasant. 0151-733-6097. 10-3am. £8/£6 members and NUS.

Evil Eddie Richards plays his twisted, heartfelt sound which ranges from chunky Deep Dish style house to mindblowing techno. Richards is an education to everyone, still pushing underground music as hard as ever. Tonight he headlines alongside Andy Nicholson and Steve Shiels.

Other Voodoo dates for your diary: Kris Needs and ISM live (July 12), a 6am extended license for Surgeon and Claude Young (19), Andrew Weatherall and Alex Knight (August 2), Andy Nicholson and Steve Shiels (9).

10 SWINDON: THE FRUIT CLUB

Friday August 1

Brunel Rooms, Havelock Square. 01793-531-384. 9-6am. £7.

Two rooms offering Jumpin' Jack Frost, Mickey Finn, Bryan Gee, Andy C, DJ Krust, Nicky Blackmarket, DJ Lee and MC GQ. The house room features John Kelly, DJ Sonique, Paul Ricketts, MC Rankin and Norris Da Boss Windross.

Other Fruit Club dates for your diary: Graham Gold, Vibes, Supreme and Slipmatt (July 11), Paul Bleasdale, SS, Kenny Ken and Warren G (18), a Quosh Records party hosted by Sy, Lomas and Danny Slade from The Escape in Swansea (25), Dougal, Brisk and Seb Fontaine (August 8).

11 IBIZA: RENAISSANCE – MUZIK PARTY

Wednesday August 6

Pacha. 01782-717-872. Advance tickets guarantee entry.

The appearance of Lord G at Pacha needs no vibing up after his unforgettable performance at this very same party last year. Lord G's musical mix mirrors the cosmopolitan Pacha club, which Renaissance did so well in last year. Tonight, G is joined by Danny Rampling and if you still haven't booked your holiday this summer, plan it around this week because Muzik are also at Pacha the previous Friday with Ministry Of Sound, Fabio and Grooverider. See you on the floor.

Other Renaissance/Ibiza dates for your diary: Austin Wilde, Danny Rampling and Paul Van Dyke (July 9), John Digweed (16), Jon Pleased Wimmin and Satoshi Tomiee (23), Sneak and Dave Seaman (30), a special date with Robert Miles and Dave Seaman to celebrate Geoff Oakes' birthday (Saturday August 2), Fathers Of Sound and Joe T Vannelli (13), John Digweed (20), the not-to-be-missed Grand Finale with a five-hour set from David Morales (27).

12 BOURNEMOUTH: OUTER LIMITS

Friday August 1

Ryvals, 176 Old Christchurch Road. 01202-265-473. 9.30-2am. £6/£5 members.

Techno's best kept secret continues with resident Paul Edge (a DJ to watch in 1997) joined by a freshly-inspired Colin Dale.

Other Outer Limits dates for your diary: Colin Favor (July 18) and Paul Edge (25).

13 BRIGHTON: DANCE PARADE

Saturday July 12

The Brighton Centre, King's Road. 01273-202-881. 9-6am. £22.

Brighton's answer to the Berlin Love Parade features local boy Cristian Vogel, Colin Favor, Si Begg, Nick Spice, Locust, Bullit Nuts, Baby Mammoth, Paul Thomas, Pete Lawrence, Subtropic, DJ Die, Alabama 3, Fatboy Slim, The Herbaliser, Headrillaz and Juno Reactor.

14 LONDON: ATHLETICO VERSUS ARTHROB

Saturday July 12

The End, 18 West Central Street, W1. 0121-616-2668. 11-6am. £12/£10 members.

After the superb opening night at The End, Athletico celebrate the launch of their record label with an impressive line-up which should make up for their disappointing Birmingham event. Tonight, Freddy Fresh plays his first UK show since 1993, joining Basement Jaxx, Kirstie McAra, Alex Sparrow, Simon Fathead and Pyschedliasm live. Underworld's Karl Hyde and Derek (ex-Sandals) will be reading in the Arthrob room, where Annie Nightingale and PM Scientist DJs will be spinning.

15 SLOUGH: FULL CIRCLE

Sunday August 3

The Studio, A412, George Green. 01753-685-158. 5-11pm. £6.

Full Circle is back to its best following an amazing set from Deep Dish at the post-Tribal Gathering bash, a performance which inspired Carl Cox to play one of his housier sets. This afternoon, Stacey Pullen and Cajmere play alongside host Phil Perry, who's just come back from two dates supporting Massive Attack in Prague.

Watch out for a Full Circle Bank Holiday special on August 24 to celebrate the Guerilla/Jackpot compilation Phil Perry has mastermixed.

16 EDINBURGH: PURE

Friday July 11

The Venue, Calton Road. 0131-557-3073. 10.30-3am. £6/£4 members.

Still going strong on guest nights, tonight Pure play host to Jeff Mills (check his wonderful piano house interpretation of Lionrock's "Packet Of Peace") alongside Dribbler, Twitch & Brainstorm and The Bill. Pure techno at its best.

Other Pure dates for your diary: Residents (July 18, August 1 and 8) and Richie Hawtin (July 25).

17 SHEFFIELD: RISE

Friday August 15

Leadmill, 6-7 Leadmill Road. 0114-275-4500. 10-4am. £9/£7 members.

Rise makes a welcome return to form with a cutting-edge music policy and a vibrant and open-minded crowd. LTJ Bukem is in America tonight, but the Logical Progression banner is flown by Blame and special guest Fabio. Also spinning is Farley Jackmaster Funk, Pete Wardmen, Ian Ossia and Danny Hussain.

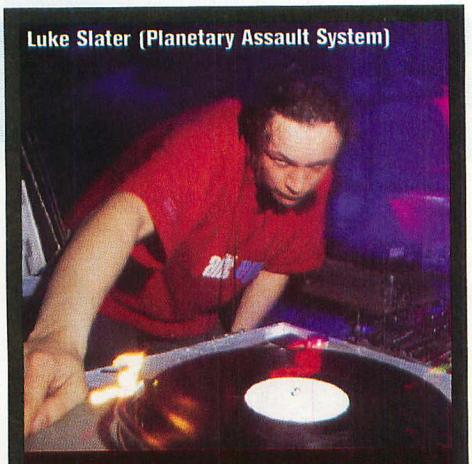
Other Rise dates for your diary: Graeme Park and Rocky & Diesel (August 1), Renaissance party with Sister Bliss (8).

18 MANCHESTER: ROBODISCO

Thursday July 17

Kalieda, Oldham Street. 0161-953-4022. 10-2am. £4.

Robodisco returns with Miles Hollway, Elliot Eastwick and Ben Davis joined by Eric Rug (aka Daphreefunkateer) from Paris. Rug is out promoting his new Paper single, "Don't Fuck With My Shit". Kalieda is the former PJ Bells venue.



Luke Slater (Planetary Assault System)

THOSE WHO ROCKED IT

Planetary Assault System live at The Orbit, Leeds
Deep Dish at Full Circle, Slough
DJ SS at PM Scientists, London
Chemical Brothers live at Zouk, Singapore
Symetrics live at The Wag, London
Wall Of Sound party at the Hobgoblin pub, Brighton
Jon Pleased Wimmin at Cream, Liverpool
Reprazent live at The Leadmill, Sheffield
David Alvarado at Space, London
Justin Robertson at Club Foot, Brighton
Nick Holder at Tribal Funktion, Edinburgh
Tony Sapiano and Grooverider at Atomic Jam, Birmingham
Mark Broom at Barundi, London
Tony Thorpe at Sonar, Barcelona
Kruder & Dorfmeister at Sonar, Barcelona
Afrika Bambaata at The End, London
Laurent Garnier at The Hacienda s 15th Birthday, Manchester
Grooverider at Metalheadz at The Blue Note, London

THOSE WHO LOST IT

Wu-Tang Clan live at Brixton Academy, London

If you feel you've been let down by a DJ or a club, call the MUZIK complaints desk on: 0171-261-7518

19 LONDON: FULL CYCLE RECORDS

Friday July 25

The End, 18 West Central Street, WC1A. 0171-419-9199. 11-5am. £10.

V Recordings bring in Bryan Gee, Jumpin' Jack Frost and Ray Keith to hook up with Roni Size, DJ Krust, Die, Suv and MC Dynamite. Weird Beats Collective are in the lounge.

Other End dates for your diary: Bullet with Cajmere, DJ Vorn, Matthew B, Layo and Nuphonic in the lounge (July 11), No-U-Turn and Renegade Hardware present Ed Rush, Bailey, Fierce, Kane, Trace, Nico live and Future Forces (July 18), Charlie Chester's Red On Red with Terry Farley, Pete Heller, Rocky, Jo Mills, Noel Watson and Dave Hill (Saturday 19), Triptonite presents Charles Webster, Gilles Peterson and Hot Lizard (Saturday 26), Slow Motion's First Birthday with Grooverider, Doc Scott, Peshay, Jay Majik, Ed Rush, Fierce, Gilles Peterson and Patrick Forge (Wednesday July 30), Skint On Friday with Fatboy Slim, Midfield General, Cut La Roc and Hardknox (Friday August 1), Sub-Terrain with Darren Emerson, Mr C, Murf, Layo and Deano (Saturday August 2), Red On Red with Marshall Jefferson, Diesel, Dave Hill, Terry Farley and Phil Asher (Saturday August 9).

INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

club gossip

* NY's legendary breakdancing massive, the Rocksteady Crew, were caught spinning on their heads to jungle at Bristol's Lakota after Roni Size couldn't resist ditching his hip hop set for some state of the art drum & bass tunes.
* We all know that Cajmere has a shall we say eccentric sense of style. On arriving in Manchester to play Bugged Out!, however, the green one pulled out his suitcase only to find that it was empty. Never one to shirk expectations, he improvised by donning a pair of swimming goggles and pulling his t-shirt over his head (without taking it off) thus spinning a whole set with his nipples out.
* Never the quiet, retiring type, Armand Van Helden turned up to play Weave at Adrenalin Village with not one girl, not two girls but three slinky babes, who stuck to his side like a trio of limpets for the whole evening. The Peter Stringfellow of DJs, anyone?
* This month's star celebrity spot however goes to the capital's den of debauchery (well, mad crowd disease, at least), It's On. No, it wasn't Prince with his pants down or Di in a transparent Alexander McQueen number but a grizzly Les from The Bay City Rollers, whose dancefloor shenanigans alone were enough to put the rest of the gurners and churners there to complete shame.
* Corrina Joseph singing Chaka Khan's "Ain't Nobody" a capella at Basement Jaxx night caused the entire venue to join in with the chorus. Nothing like a bit of good old fashioned audience participation.
* Angel Moraes sparked an emotional response at Who's In Town in London by cutting out key words from the chorus of Ultra Nate's "Free" so he could hear the crowd singing along. Definitely one of those special clubbing moments...
* John Kelly proved all doubters wrong by completing an amazing mix of two copies of RIP Groove at Naughty But Nice in Hereford. The crowd went mental.
* Laurent Garnier's set at the Hacienda's 15th birthday ended up with half the downstairs crowd walking around with "Flashback" stickers on their forehead. The stickers are a promotional tool for his forthcoming single and, needless to say, Garnier's own mix of the track blew the club apart. Top night all round.
* Members of the Wu-Tang Clan made a surprise visit to The End for Skint On Fridays to hook up with Afrika Bambaata. Maybe that's why none of the band bothered to turn up for their own London gig on the same night!
* Cool London experimental drum & bass club, PM Scientists have been the victim of a case of mistaken identity. Having booked one Nemo, jungle jock and resident at Dublin's Quadraphonic, the promoters were more than a little miffed to find a French DJ who also claimed to be Nemo arriving at their club on the same day. How did he get here? Why did he turn up? Who invited him? Last spotted wandering in the direction of Blackmarket, the identity of this imposter remains unknown.
* The last ever Back To Basics was an emotional affair with Dave Beer giving a farewell speech and promising to bounce back soon with one-off warehouse parties.
* Checkpoint Charlie s Cut The Crop party at the Rivermead Leisure Centre in Reading ended up with Carl Cox running out of the club without collecting his wages because of a fire alarm.
* Also at the Cut The Crop party, Checkpoint s Neville was caught asking Mr C what a particular tune was, only to discover that it was the very same Terry Francis tune that he d signed to the Checkpoint label. We've all been there...
* Did you know that Louie Vega made an appearance at London s Plastic People last month? The club was rammed to the rafters. Keep your ears peeled...
* The rivalry that used to exist between Hard Times and Cream is back following Cream's adverts of that ridiculously plush Cream chair. Hard Times replied back with a falling apart wooden chair frame. All's fair in love and war.

20 BATH: KARANGA MONTHLY SPECIAL

Friday August 1

The Pavillion, North Parade Road, Bath. 01225-316-198. 8-2am. £10/£8 members.

Allister Whitehead (just back from a Cream tour of South Africa with Nick Warren) plays a three hour set alongside Nicky Holloway and Andy Fisher. Karanga recently celebrated their third birthday, attracting over 2,000 clubbers to this leading UK party night.

Other Karanga dates for your diary: Karanga Salisbury Special at Enzo s, High Post, Salisbury on Saturday July 12. DJs Alex P, Ben Hudson and Andy Fisher.

21 LONDON: HEAVENLY JUKEBOX

Saturday July 26

Turnmills, 63 Clerkenwell Road, EC1. 0171-494-2998. 9.30-3.30am. £8.

The strongest Heavenly line-up of the month features Richard Fearless, Jon Carter, Andrew Weatherall and Tom Middleton from Global Communication. A recent Weatherall set here was reminiscent of old Sabresonic days, mixing through seven genres of contemporary electronic music. With Tom Middleton also joining the staple big beats of Carter and Fearless, this is a must.

Other Heavenly Jukebox dates for your diary: Kelvin Andrews, Richard Norris and the Hard Hands sound system featuring Pressure Drop (July 12), The Psychonauts (19) and Stretch & Vern and Norman Cook (August 2).

22 IBIZA: CREAM LIVE ON RADIO ONE

Thursday August 7

Amnesia. 0151-709-1693. Call for ticket details or visit the Cream shop in Ibiza.

Paul Oakenfold must be mad. Official. For the next six weeks he s living in Ibiza to play for Cream at Amnesia and then flying out to Manchester on a Saturday to play in Liverpool. Tonight, Oakenfold goes out live on Radio One with Dave Ralph and Phil Cooper. Radio One's Ibiza weekend last year saw their ratings soar, and this year should see them grow even higher. A positive message to the powers that be at Radio One.

Other Cream dates for your diary: DJ Sneak, Eric Morillo, Allistair Whitehead and Andy Carroll (July 10), Muzik Party with Tony De Vit, Doc Martin and Andy Carroll (17), Tony De Vit, Tall Paul and Carroll (24), Roger Sanchez, Jon Pleased Wimmin and Carroll (31), Pete Tong, Danny Rampling and Tall Paul live on Radio One's Essential Mix (August 9), Oakenfold, Dave Ralph, Phil Cooper and Trevor Fung (14), Oakenfold, Ralph, Cooper and Alfredo (21), Perfecto party with Oakenfold, Ralph, Cooper and Alfredo (28), Oakenfold, Ralph, Cooper, Nicky Holloway and Johnny Walker (Sept 4), closing party with Oakenfold, Ralph and Cooper (11).

23 BRISTOL: JAK ATTACK

Thursday July 24

The Thekla, The Grove. 0117-929-3301. 10-4am. £5/£4 NUS.

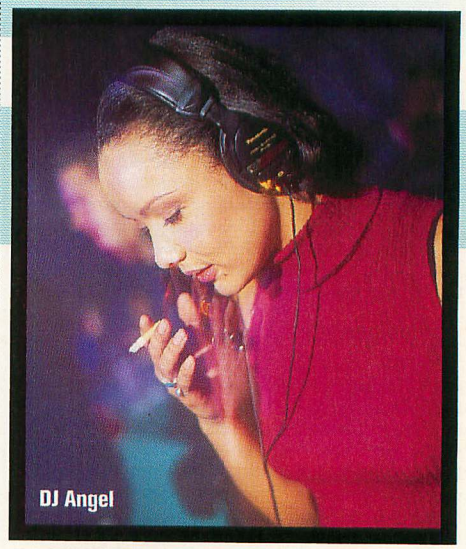
Bristol's finest monthly techno night returns with the mighty Surgeon joining Mark Styles and Nick Harris. Recent months have seen both Richie Hawtin and Derrick Carter tear up the decks, bringing out all the faces on the Bristol scene.

24 STAFFORD: SWOON

Friday July 18

Time & Space, The Midway, Newcastle-Under-Lyme. 01785-229-384. 9.30-2am. £8/£6 members.

Angel bows out of Swoon after four strong years as resident. An emotional night for all concerned.



DJ Angel

25 NORWICH: THE KITCHEN - MUZIK PARTY

Friday July 25

The Waterfront, King Street. 01603-632-717. 10-6am. £12/£11 NUS.

Off Yer Face present Chris Liberator, Digs & Woosh, Kris Needs and Muzik Bedroom Bedlam DJ Alexander Cooke.

the best of the rest

26 MIDDLESBROUGH: ON IT

Saturday July 19

Arena, 208 Newport Road. 01642-251-854. 9.30-late. £8/£5 before 11pm.

Jumpin' Jack Frost, Grooverider, Delusion and Toothfairy live.

Other On It dates for your diary: Nicky Blackmarket (July 12), In It & On It night with Naza, Darkness, Vinyl Connexion and Scientist.

27 CORK: CITRUS

Sunday August 3

The Globe, Washington Street. 00-353-21-359231. 8-late.

Very rare appearance from Spiritual Life's Joe Claussell.

28 COVENTRY: AWOL VERSUS THE INDUSTRY

Saturday July 12

Planet, Cox Street. 01203-221-167. £9/£5 members and NUS

Jumpin' Jack Frost, Peshay, Kemistry & Storm, Bailey, Neil Trix, MC Junior Blind with Ian Ossia, Quiver and Chris & Chimbera in the house room.

Other Planet dates for your diary: Haywire with Steve Bicknell, Alex Knight, Daz Quayle, Angela Matheson and Andrea Parker (July 19) and Miss Moneypennies night with Tom Wainwright and Jim Shaft Ryan (26).

29 PLYMOUTH: JUNGLE FRESH

Friday August 11

The Cooperage, 134 Vauxhall Street, The Barbican. 01752-229-275. 8-1am. £6.

Andy C (Ram Records) joins residents Squeek, Mike, Hydro and Quest.

Other dates for your diary: Grooverider (August 15)

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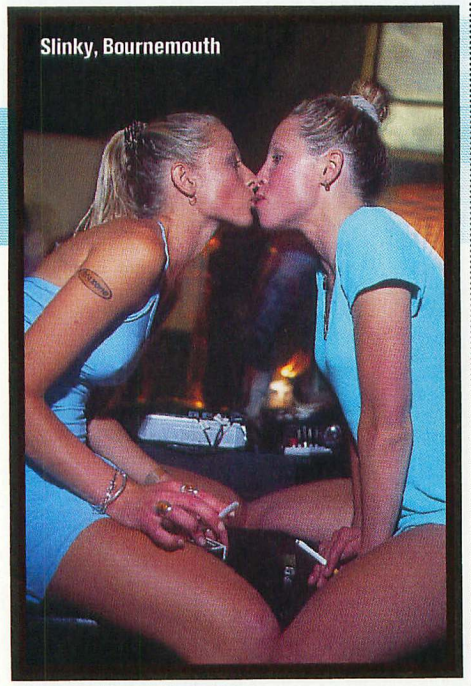

Slinky, Bournemouth

30 LONDON: LAZY
Friday August 8

Innocence (formerly Happy Jax), Crucifix Lane, SE1. 0171-916-6669. 10-3.30am. £8/£6 NUS.

Digs & Woosh and Simon DK from Nottingham s DIY collective join residents Tim Berry and Jerry from Dy-Na-Mix. Tonight also sees a special appearance from the DJs Wives Support Group, formed by Claire Francis (partner of Terry). The group has been set up for the needs of those greatly undervalued darlings and they will arrive at the club by coach at around 11pm.

Other Lazy dates for your diary: Erik Rug, Diesel and Richard Sen (July 11).

31 LONDON: INDULGE
Saturday July 12

Imperial Gardens, 299 Camberwell New Road. 0171-923-4444. 11-6am. £8.

Proof that South London really is the best place to club in the capital right now comes with the underground Indulge parties which focus on the best in deep house grooves. With big name DJs making quiet appearances, Indulge are really setting the standards. Check them in Clapham's Bar 100 on a Friday, too.

32 HERTS: BACK TO THE FUTURE
Friday July 18

West One Nightclub, The Campus, Welwyn Garden City. 01707-357-193.

Moving Shadow host with 2 Bad Mice and Rob Playford playing '89 – '92 classic anthems.

33 BOLTON: FUTURE RETRO
Saturday July 12 and Saturday August 9

The Temple, St Georges Street, Bolton. 01282-772-975. £10 / £8 members.

Paul Taylor's infamous Retro night returns, now operating at The Temple in Bolton on the second Saturday of every month and Heaven in Burnley (formerly Angels) on the last Saturday. DJs in Bolton are Paul Taylor, Welly, Vertigo and Jay Floyd.

34 GLASGOW: COOL LEMON
Saturday July 19

The Arches, Midland Street. 0141-339-0598.

David Holmes returns to Glasgow joining Iain Patterson and Trevor Price.

Other Cool Lemon dates for your diary: Blake Baxter (August 16).

35 OXFORD: SOURCE
Friday August 1

Zodiac, Cowley Road. 01865-726-336. 9-late.

Ed Rush and Fierce play back to back.

Other Source dates for your diary: KMC (July 18), Danny Breaks (15).

36 BRIGHTON: METALHEADZ
Monday July 14

The Zap, Old Ship Beach. 01273-821-588. 10-3am. £10.

Following their appearance at the Essential Music Festival, Metalheadz return to Brighton in a month which sees them in Barcelona, Berlin (Love Parade), Sweden (Lollipop Festival), Phoenix (July 20) and the Essential Music Festival in Finsbury Park (August 2). Expect to see the Metalheadz tour bus more regularly at Sankeys Soap in Manchester, The Tunnell in Glasgow and the Arena in Middlesborough. The DJs? As if you needed telling. Goldie, Grooverider, Kemistry & Storm and Cleveland Watkiss.

37 EDINBURGH: TRIBAL FUNKTION
Saturday July 19

The Venue, Calton Road. 0131-550-3716. 10.30-3am. £7/£5 members

Following The Stickmen's mindblowing performance here last month, Canada's Nick Holder (DNH Records) visits one of house music s finest Scottish homes. Residents are the Tribal All-Stars. In the words of The Stickmen At Tribal you get a crowd response which you just don't get anywhere else.

Other Tribal Funktion dates for your diary: Tribal All-Star Residents (August 2 and August 16). Cajmere guests on September 13.

38 SHEFFIELD: GATECRASHER
Saturday July 26

Republic, 112 Arundel Street. 0121-605-8970. 10-6am. £12/£10 members

Judge Jules, Luke Neville, Chris & James, Scott Bond, Matt Hardwick and Eric Rug from Paris in Room Two.

Other Gatecrasher dates for your diary: Tony De Vit, Seb Fontaine, Tom Wainwright and Dave Tipper from Fuel (July 12), Tall Paul, Mark Moore, John Kelly and Paul Woods (19), Tony De Vit, Seb Fontaine, Craig Campbell, DJ Sonique and The Idjut Boys (August 2), John Kelly, Tom Wainwright, Guy Ornadel, Scott Bond and DJ Deep from Paris (9).

39 LONDON: THE SUMMER SESSIONS
Friday July 11

The Cross, Goods Yard, York Way. 0171-837-0828. 10-4am.

The first ever London showcase for Glasgow's Sub Club crew sees deep house legend Harri and Dominic Capello fly down to play alongside Alain Chamberlain.

Other Summer Session dates for your diary: K Klass and Nic Loveur (July 25) and Pete & Russell from Progress (August 8). Frankie Bones play a rare house set at the club on August 29.

40 LEICESTER: MAIN SAUCE
Friday July 11

The White Room, 28 Newarke Street. 0116-255-7067. 10-3am. £6/£5 NUS

Bedroom Bedlam winner Steve Bridger has teamed up with friend Richard Blake to host Main Sauce - a night which promises everything from freestyle beats to funky techno. Tonight, Bedroom Bedlam winner Lindsey Edwards from Synergy guests with the Funglejunk posse taking over the downstairs floor all night long.

club news

The next WIGGLE takes place on Saturday July 12 with DJs Terry Francis, Evil Eddie Richards, Nathan Cole, Iron Mike and Lee Cooke. Sadly, that's all the information we re willing to give. If you know which London record shop Terry Francis works in, then you ll know where to go for tickets... Forthcoming dates for Edinburgh's GROOVE THEORY night are Saturdays July 12 and 16 and August 9 and 23. Call 0131-550-3716 for DJ details. Mike Delgado and Nelson Rosado have all spun here lately... The opening of PHIL PERRY and Fiona Crawford s Sounds Of The Suburbs club in Kingston has been delayed until September 20. Watch this space for launch details... London hardcore SUNNY SIDE UP club has moved to Cloud 9 on the Albert Embankment. Call 0181-964-2345 for further information... Glasgow's SUB CLUB has just undergone a major refurbishment. Check it out and let us know what you think. Meanwhile, check Andrew Weatherall at the club on Saturday July 19... JEDI KNIGHTS are residents at London s Velvet Underground on a new Friday club called ATOMIC. The night is run in conjunction with Leo Silverman from XL Records... ISAAC HAYES plays an exclusive live date at London s Jazz Cafe on July 17. Tickets cost £15... PM SCIENTISTS, London s Wednesday drum 'n' bass night is closed for the whole of August. Dates for July include Grooverider and Pressure Drop (July 16), Ray Keith, Nicky Blackmarket and Howie B (23) and DJ Krust with Andy Weatherall (30). The club returns on September 3... CURD DUCA makes his debut UK DJ performance at The 21st Century Lounge at Glasgow s CCA Cafe on Sauchiehall Street. The gig, which takes place on July 24, is hosted by DJ Mingo-go. And it's free to get in!... BARBARA TUCKER performs at Paul "Trouble" Anderson's Loft club in London on Wednesday July 30... THE END's How The West Was Won tour is now on the road and is taking in the following remaining UK dates: Dublin Redbox (July 12), London Ultimate Base (17), Brighton Escape (18), Sir Henrys Cork (August 15), Belfast Shine (16), Grand Finale at The End (September 6). The tour also visits Berlin, Barcelona, Majorca, Montreal, Amsterdam, Detroit, Toronto, Philadelphia, Washington and San Fran. Call 0171-419-9199 for tour details... Official new residents at MINISTRY OF SOUND are Frankie Foncett, Heaven, Jazzy M, Problem Kids (Rocky & Mark Wilkinson) and Paul Jackson... Watch out for a forthcoming UK tour by the DY-NA-MIX sound system featuring Evil Eddie Richards, Terry Francis, Trevor Fung and a live PA by Pure Science... Kenny Larkin and Robert Armani appear at THE KITCHEN in Dublin on Friday July 11, with Kevin Saunderson and Armani playing two weeks later... PROGRESS' Hot To Trot night visits Chesterfield s Gate venue on Saturday July 26 with DJs Jon Pleased, Paul Gotel, Parks & Wilson and Pete & Russell. Call 01332-600-700 for details... ATOMIC JAM celebrates its second birthday on Saturday August 30 at the Que Club with Funk D Void playing live, Dave Clarke, Chris Liberator, Trevor Rockliffe, Fabio, Grooverider and Gecko. Call 01203-555-065... ADAM FREELAND and RENNIE PILGRIM's Friction night has moved to London s Bar Rhumba for the second Friday of each month. It all kicks off on August 12 with Tayo, Persian Skinds, Tipper and The Freestylers. Freeland's "Coastal Breaks Part 2" album is out in September...

INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

sets of steel

MAY 24/25 TRIBAL GATHERING SPECIAL

JUSTIN ROBERTSON

DJ Sneak – "Special K" (C&P)... Artist Unknown – "Electronic Battle Weapon 1" (W/L)... Gemini – "Beyond Gone" (Gemini)... Green Velvet – "Destination Unknown" (Music Man)... Rhythm Is Rhythm – "The Dance" (Transmat)... Daft Punk – "Pheonix" (Virgin)... Lionrock – "The Sound Of Pressure" (deConstruction)... Funk D Void – "Bad Coffee" (W/L)... Kat Moda – "The Beus Kat Race" (Purpose Maker)... Kodiak – "Dream Sneaker" (Trope)... Vector Barracuda – "Stockholm To Berlin And Back" (P Rhythm)...

DJ SNEAK

Timewriter – "Let's Keep Our Love Goin'" (Plastic City)... Underground Poetry With The Phunky Rhythm Doctor – "Jazz Maze" (HYB)... Rhythm Doctor – "Esoteric Chakra" (Discfunction)... DJ Sneak – "Special K" (W/L)... Roman US M/S/O – "Make You Move" (CC)... Urban Influence – "X" (Cross Section)... Thomas Bangalter – "Spinal Scratch" (Roule)... Soul Only – "Come Together" (Tronicsole)... Lenny Fontana Presents East Side Movement – "Inner City" (Nite Grooves)... Ann Nesby – "Can I Get A Witness?" (AM:PM)... Vince Ailey – "The Ride" (Unabomber)...

PETE TONG

Chemical Brothers – "Leave Home" (Virgin)... Leftfield – "Not Forgotten" (W/L)... Extended Family – "Ulyssys" (Auto)... Kathy Brown – "Turn Me Out" (W/L)... Double 99 – "RIP Groove" (Satellite)... Future Funk – "Switch Lock" (Plastic City)... Automatic – "Continuous Cool" (Strictly Rhythm)... Slacker – "Your Face" (XL)... BT – "Flaming June" (Perfecto)... Underworld – Born Slippy (Junior Boys Own)... Club Brothers – "Chill Out" (Bizz)... 3DS – "Nine Ways" (Crosstraz)...

JUNE 1

FORCE & STYLES

Force & Styles – "Paradise & Dreams" (Diverse)... Force & Styles – "Apollo 13 Pt II" (UK Dance)... Bang The Future – "Body Slam" (GBT)... Force & Styles – "Cuttin' Deep" (Diverse)... DJ Quatro – "Musical Mayhem" (Hec–Tec)... Sy & Bunter – "Connect Your Step" (GBT)... Sy & Demo – "Love & Devotion" (Quosh)... DJ Stompy – "Body Rock" (Hectic)... JDS – "Higher Love" (Stompin')... DJ Eruption – "Don't You Want Me" (United Dance)... Demo, Ham & Time – "Here I Am" (Jal Premium)... Ramos & Supreme – "Gotta Believe" (Hectic)... Hixxy & Bannanaman – "Together Forever" (Essential Platinum)... DJ Eruption – "Let The Music" (United Dance)... Force & Styles – "Pretty Green Eyes" (UK Dance)... Force & Styles – "Your Love" (Happy Trax)... Bang – "Cloudy Daze" (Next Generation)... Force & Styles – "Shining Down" (UK Dance)... DJ Demo – "Your Mine" (Universal)... Slipmatt – "Sunshine" (First)... DJ Eruption – "Reach Out" (United)... DJ Vinyl Groover – "It Doesn't Have To Be" (Hectic)... DJ Vinylgroover – "Time After Time" (Obsession)... Force & Styles – Pacific Sun (Diverse)...

JUNE 8

TASHA KILLER PUSSIES

Tasha Killer Pussies – "Killa Wipers" (Bag Inc)... The Chemical Brothers – "Prescription Beats" (Virgin)... De Control – "Hall Of Mirrors" (Growth)... Vixen – "No Return" (W/L)... Mould – "Mould 2" (Future Frontier)... Vixen – "Wasteland" (W/L)... Beast Tamer – "Volume 1" (Drum Code)... Killer Pussies – "Darkangel" (Bag Inc)... Thera – "Menace" (Boscaland)... Cold Dust – "Seizure" (Syncopate)... Brainstorm – "Fractal" (R&S)... Oliver Dodd – "Pack Light" (Party Rock)... Dom – "Vegetation" (SUF)... Racoon – "Attention" (Prime Beats)... Immersion – "Fucking Green Eyes" (Routemaster)... Killer Pussies – "Redemption" (Bag Inc)... Killer Pussies – "Hooler Baby" (Bag Inc)...

41 DUBLIN: RENAISSANCE AT THE POD

Sunday August 3 (Bank Holiday)

The Pod, Harcourt Street. 00-353-1478-0166. 8-2am.

Renaissance visit Dublin with Frankie Knuckles upstairs in the Red Box room, Danny Rampling downstairs in The Pod with Paddy Sheridan and Eamon Flavin (dropping all the classic piano-anthems of recent years) and Wall Of Sound hosting the vibrant Chocolate Bar. One admission all areas. A must.

42 BRIGHTON: VIBEZ EXPRESS

Saturday August 9

Concorde, Madeira Drive. 01273-606-460. 10-3am. £6.

Aim and Only Child from Grand Central join Robert Luis and Lorna Harris singing live.

Other Vibez Express dates for your diary: First Priority and Mark One (July 12), Patrick Forge (26).

43 BRIGHTON: CLUB FOOT - 3RD BIRTHDAY

Friday August 8

Escape Club and Bar, 10 Marine Parade. 01273-606-906.

Carl Cox plays a four hour set covering the last ten years of his music.

Other Club Foot dates for your diary: Motorbass (July 11), The End tour with Mr C and Mathew B (18), Evil Eddie Richards (25), Luke Soloman (August 1), Andy Weatherall (August 15).

44 GLASGOW: WHAT'S YOUR FUNCTION?

Friday August 1

Tin Pan Alley, 39 Mitchell Street. 0141-248-7377. £6.

Detroit's Stacey Pullen.

Other Tin Pan Alley dates for your diary: What's Your Function with Nick Holder (July 18), Urbansole with Ricky Morrison and Craig Smith (July 11), DJ Rolando from UR (July 26). Sadly Harri and Kevin McKay's Thursday night is no longer.

45 BIRMINGHAM: WOBBLE

Saturday July 12

The Venue, Branston Street, Hockley. 0121-233-0339. 11-6.30am. £10/£7 members and NUS.

Jon Marsh from The Beloved spins deep house and twisted Aubrey-style techno alongside residents Phil Gifford, Si Long, The Lovely Helen and Matt Skinner.

Other Wobble dates for your diary: Rob Tissera (July 19), Renaissance party with Nick Holder, Derek Dehlarge and Nigel Dawson (26), Norman Jay and Justin Robertson (August 2), Princess Julia (9).

46 MANCHESTER: BUGGED OUT

Friday July 11

Sankeys Soap, Jersey Street. 0161-950-4215. 10-3am. £8/£7.

Claude Young scratches with his forehead, while J Majik spins upstairs. Residents are James Holroyd (contender for resident of the year) and Rob Bright.

Other Bugged Out dates for your diary: five hour set from Andrew Weatherall (July 18), Dave Clarke (25). August also features DJ Rush, Billy Nasty, Colin Dale, Doc Scott and Justin Robertson.

47 BATH: DISCOTHEQUE

Friday July 25

The Asylum, Kingston Road, Bath. 01225-400-404.

Speed Garage mayhem continues to take control with

classic clubs

He's Afrika Bambaata's right-hand man. He's a legend. He is, of course, ARTHUR BAKER. But he might've had a different story to tell if it hadn't been for one club, THE FUNHOUSE and its resident, JELLYBEAN

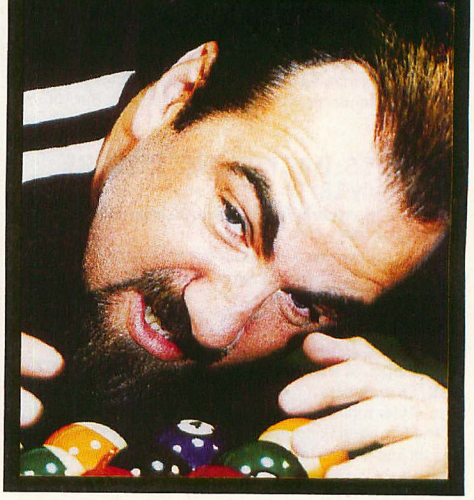
BETWEEN 1981 and 1985, The Funhouse was my home from home. I'd go every Friday and Saturday night and after it shut at around three, I'd move on to the Paradise Garage. Jellybean, the resident played what we now call electro. He was Puerto Rican and he attracted a Latin American, Spanish, Italian crowd and it was this ethnic mix which created the whole sound.

Basically, Afrika Bambaata and I wouldn't be making records if we hadn't been down to Jellybean's club. The thing was, we'd do a record, we'd bring it down to the club and he'd play all our works in progress to a captive audience of 3,000 dancing kids. Everything we did got played there. New Order's "Confusion", "Walking On Sunshine", "Rocker's Revenge", "I.O.U" and of course, "Planet Rock". Jellybean would play things like "Dirty Talk" which was a huge hit at the time and lots of Shannon stuff, like "Let The Music Play". Hip hop and latin, that was the basic sound of the club.

The DJ booth was a big clown's mouth and inside there'd be Jellybean. There was food and people would come to the club all night and they'd even bring changes of clothes. It was a huge warehouse with lots of different rooms, with pinball machines and stuff like that.

The Funhouse was definitely the club to be in those days. Alongside The Garage and Danceteria, it was definitely the biggest club in New York. And the more successful it got, the more glamourous it became. People like Billy Joel and Hall & Oates would come down. And then Madonna was going out with Jellybean at the time, before she got famous.

The high point for me was when "Planet Rock" had been around for some time and we decided to put out a vocal mix called "Play Your Own Risk". It was the same track but I'd written a song on top. The first time Jellybean played it, he mixed it straight out of the original version and it was this incredible feeling because everyone went absolutely insane over it. It was a really great club and totally accessible. You didn't have to be a celebrity to go there, it was all for the people.



Wobble, Birmingham

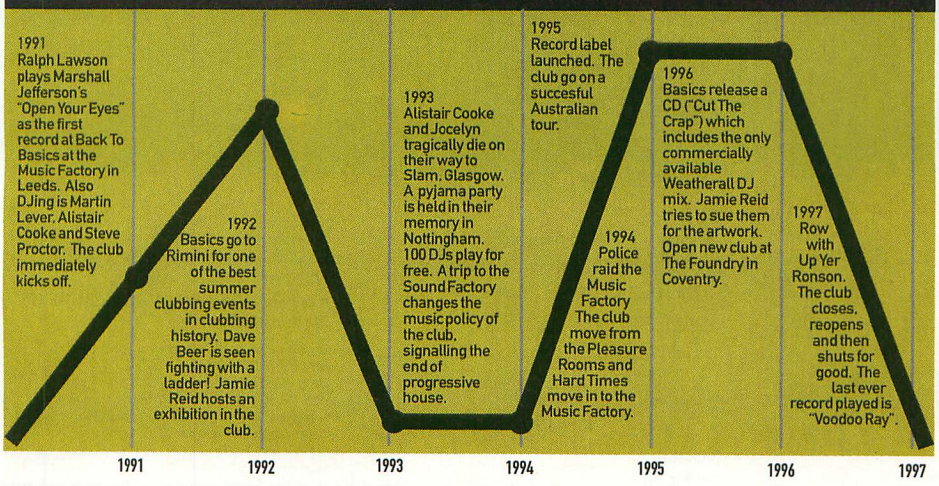
veteran DJ from Tenerife Norris The Boss Windross joining Jon Jules.
Other Discotheque dates for your diary: Doc Martin and Jon Jules (July 11), Tom Wainwright and Mike Healy (18).

48 BIRMINGHAM: THE ULTIMATE ORANGE
Friday August 1
The Sanctuary, 78 Digbeth High Street, Birmingham. 0958-467-637. 10-4am. £8/£6 members
Pablo Gargano (whose party trick is setting fire to his records!) joins fortnightly residents Caspa, Rubec, Dickie and Southpaw.
Other Ultimate Orange dates for your diary: Mrs Woods (July 18) and Pete Wardmen (August 15).

49 BANGOR: SIN
Friday July 18
Boom Boom Room, 17-19 High Street, Bangor, Northern Ireland. 9-1.30am. £tbc.
Way Out West's Nick Warren joins residents Cliff McKay and Paul Murray.

50 BURNLEY: PRISM
Saturdays
Club Xpo, Red Lion Street, Burnley. 01282-422-050. 7-late. £6/£5 members and NUS.
Residents Mark Freejack, Damian Shaker and Andrew Byrne in the main room, with Bibby, Lotty and Trevor in the Lounge. Watch out for the legendary Club Classics night on the first Saturday (August 2) of every month.

ups & downs of Back To Basics

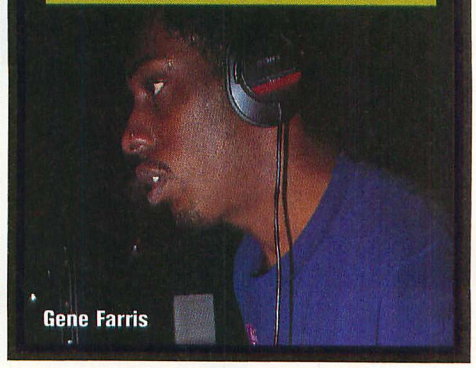


dj of the month

GENE FARRIS, the Chi Town mastermind behind last year's discofied, "The Fruity Green", takes time off from smoking herbals to share some DJ tips

WHEN AND WHERE WERE YOU BORN?
June 1972 in Chicago.
HOW DID YOU START DJING?
I got into DJing just from listening to Ron Hardy and Frankie Knuckles. And from going to parties in Chicago and listening to radio stations like WBXM. I played my first big party when I was 17, supporting Ron Hardy.
WHAT WAS THE FIRST RECORD YOU EVER BOUGHT?
"Peace Pipe" by BT Express.
AND THE LAST?
"Come On (The Remixes)" on Distance.
WHAT CHANGES WOULD YOU LIKE TO SEE IN THE CLUB SCENE?
I would love to see a lot more unity between DJs on the Chicago club scene. We also need more clubs to open in Chicago but it's hard because the police are so strict.
WHAT ARE YOUR STRENGTHS AND WEAKNESSES?
As far as my DJing goes, I think I've got a very powerful style. I don't play hard stuff but I think I do give off a certain kind of energy when I play. My weaknesses? I think I sometimes go too old school and that can alienate people.
FAVOURITE LABELS?
Atlantic Jaxx because I love Basement Jaxx. To do a remix for them would be unbelievable for me, so I hope they read this. I'm also into Force Inc US, Peppermint Jam and a label from over here called Sounds Minniapolis.
FAVOURITE DJS?
Derrick Carter, Mark Farina, DJ Rush and Diz from Chicago.
FAVOURITE CLUBS TO PLAY?
I love, love the Sub Club in Glasgow and Tribal Funktion in Edinburgh. In fact I love Scotland. But The Shelter in Chicago is my number one club to play.
WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?
I'd probably be a businessman or a basketball player.
WHAT'S NEXT FOR GENE FARRIS?
I'm setting up my own label called Farris Wheel. That's my number one priority right now.

GENE FARRIS – TEN FOR TODAY
Gene Farris – "Northern Lights" (Sounds)
DJ Rush – "DBX Warrior" (Djax Up Beats)
Gene Farris – "DEB 2 Project" (Force Inc US)
Pete Hercher – "Funky Instrumentals" (Aquarius)
Problem Kidz Presents Buddy Booth – "Mizzeh Aviro (1 Rocksteady Dub)" (Junior Boy's Own)
Colin Hart – "Motion Potion" (Aquarius)
Club Herds – "Studio 54/10" (BBC)
Sandy's Matinee Mix – "Come On" (Distance)
Kim English – "Supernatural" (Nervous)
Fred Everything – "Diggin'" (DiY)


Gene Farris

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LEVEL TWO. *DEEP SPATIAL TECHNO TO DARK UNDERGROUND BEATS*
10.00 - 01.00. MAT CARTER
01.00 - 03.00. GAYLE SAN
03.00 - 05.00. DAVID HOLMES
05.00 - 07.00. JON COOKE

LEVEL THREE. *DEEP HOUSE HARD HOUSE & TWISTED FUNK*
10.00 - 01.00. ANDREW CURLEY
01.00 - 04.00. TERRY FARLEY
04.00 - 07.00. PETE HELLER

LEVEL FOUR. *MELLOW TUNES & THE MIDNIGHT MOVIE*

11TH JULY 1997

LEVEL ONE. *JAZZ FUSION & DRUM AND BASS*
FELINE (INTERFACE RADIO), AMALGAMATION OF SOUND (FILTER RECORDS), DJ TAMSIN (JUICE RECORDS)

LEVEL TWO. *DEEP SPATIAL TECHNO TO DARK UNDERGROUND BEATS*
10.00 - 12.00. RICK HOPKINS
12.00 - 03.00. RICHIE HAWTIN (CANADA)
03.00 - 05.00. DAVE ANGEL
05.00 - 07.00. JON COOKE

LEVEL THREE. *DEEP HOUSE HARD HOUSE & TWISTED FUNK*
10.00 - 01.00. ANDREW CURLEY
01.00 - 04.00. TOM MIDDLETON
04.00 - 07.00. MAT CARTER

LEVEL FOUR. *MELLOW TUNES & THE MIDNIGHT MOVIE*

18TH JULY 1997

LEVEL ONE. *JAZZ FUSION & DRUM AND BASS*
FELINE (INTERFACE RADIO), ELI & EARL GATESHEAD (JADOO RECORDS), NO.9

LEVEL TWO. *DEEP SPATIAL TECHNO TO DARK UNDERGROUND BEATS*
10.00 - 12.00. RICK HOPKINS
12.00 - 02.30. DJ BONE (DETROIT)
02.30 - 05.00. ANDREW WEATHERALL
05.00 - 07.00. JON COOKE

LEVEL THREE. *DEEP HOUSE HARD HOUSE & TWISTED FUNK*
10.00 - 01.00. ANDREW CURLEY
01.00 - 04.00. ROCKY
04.00 - 07.00. GLEN GUNNER

LEVEL FOUR. *MELLOW TUNES & THE MIDNIGHT MOVIE*

25TH JULY 1997

LEVEL ONE. *JAZZ FUSION & DRUM AND BASS*
FELINE (INTERFACE RADIO), VLAD (INTERFACE RADIO), HEADSTRONG

LEVEL TWO. *DEEP SPATIAL TECHNO TO DARK UNDERGROUND BEATS*
10.00 - 01.00. JON COOKE
01.00 - 03.00. AMPO
03.00 - 05.00. GAYLE SAN
05.00 - 07.00. JOEY BELTRAM (NEW YORK)

LEVEL THREE. *DEEP HOUSE HARD HOUSE & TWISTED FUNK*
10.00 - 01.30. MAT CARTER
01.30 - 04.00. DIESEL
04.00 - 07.00. ANDREW CURLEY

LEVEL FOUR. *MELLOW TUNES & THE MIDNIGHT MOVIE*

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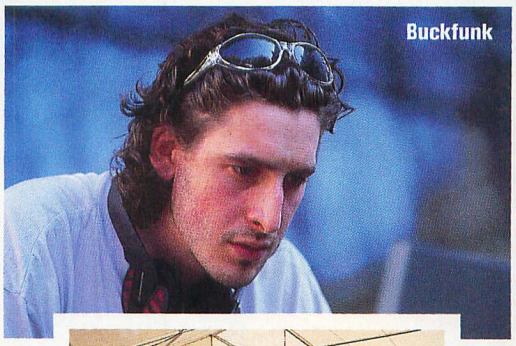
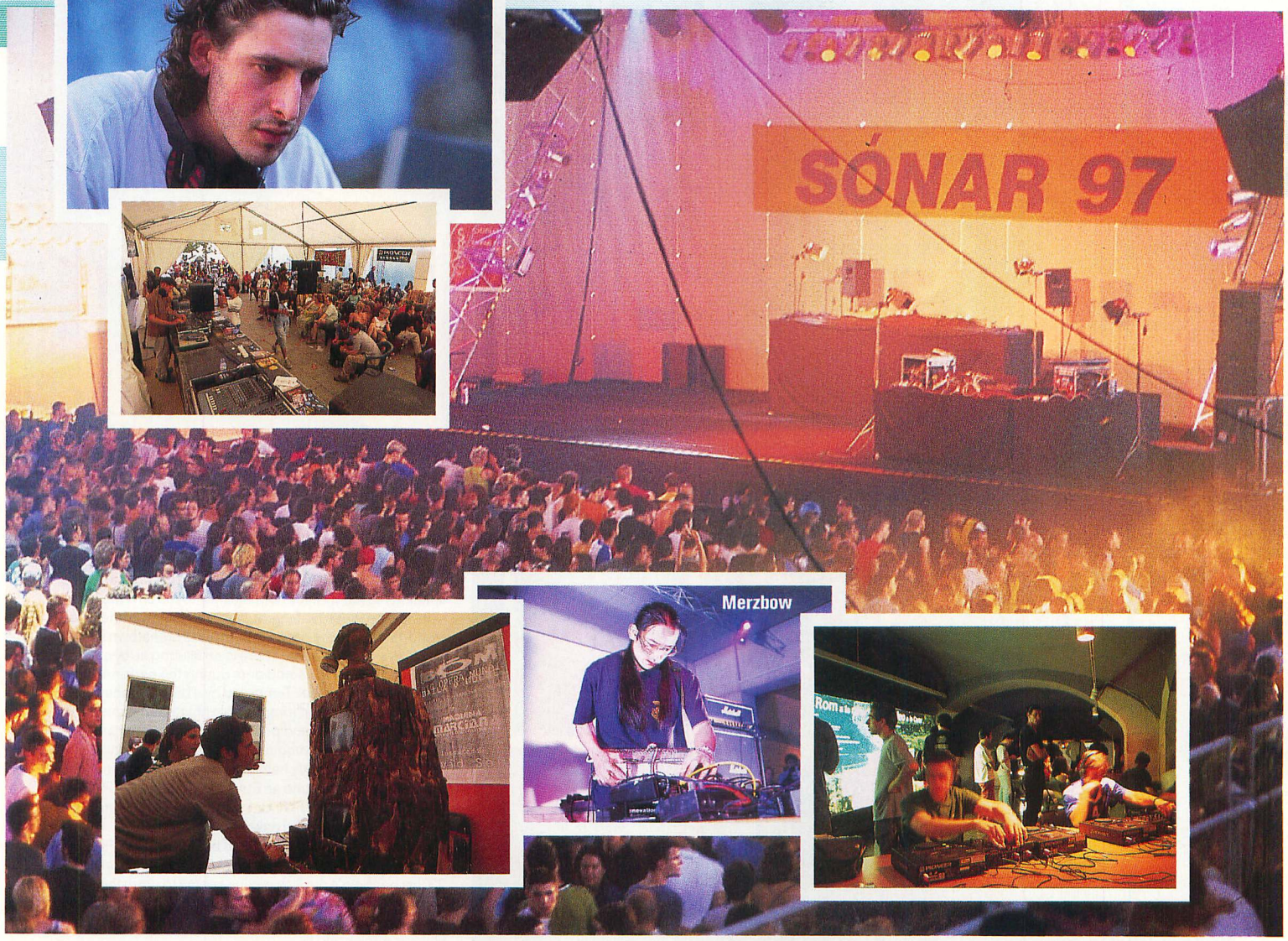




Pics: Raise-A-Head

SONAR FESTIVAL

Barcelona, Spain

IN the downstairs venue, Japanese noiseniks Merzbow are cranking out what sounds like an amplified and very angry aeroplane turbo-jet that has the entire crowd grimacing with pain. Around the corridor, there's a pitch-black room where people are lying down and closing their eyes to let the constant purr of a canyon-deep sub-bass reverberate through their dreamspace. Upstairs, in the courtyard, Vienna's Patrick Pulsinger is knocking out a coolly appropriate summer soundtrack of dopey jazz beats, while Clarke Warner is lulling the ambient open-air tent with deepest cosmic ambience.

We're in an art gallery, but people are freely skinning up, getting the beers in and generally behaving in a fashion which you'd never see at the Tate. It could only be the Sonar Festival, quite possibly the finest gathering of the avant-garde, experimental and electronically-inclined in the world.

Spread over three days, it's divided into two separate sessions. The daytime shenanigans take place in the ultra-modern surroundings of the Centre For Contemporary Art and are indeed suitably arts-oriented. Sure, you get live sets from the likes of Dr Rockitt, Kumo and Squarepusher (on top alco-fuelled form), but venture downstairs and you'll find yourself lost in the realms of the multi-media pioneers of tomorrow. Tomato, Hex, Future Sound Of London, Brian Eno and a host of others have all laid on contributions. You can join debates about "Ambient: Functionality Or Transgression?" and "Where Are The Frontiers". Goggle at a selection of new wave video artists (loved the Sahko contribution). Or fry your eyes with CD-ROMs from around the world.

In the courtyard, meanwhile, there's a small trade fair, at which we discover a huge range of Spanish talent just waiting to be discovered. Labels like Boozo and Novophonic, artists like Alex Martin Ensemble and Camping Gaz should definitely be investigated. And then there's the open-air gigs themselves, as Private Lighting Six, Q-Factor, and the wonderfully deep Maas circumnavigate the electronic globe. Best of all is Language's Buckfunk (aka Si Begg), who seriously rocks our world with a mutant line in twisted funk which ranks as the weekend's highlight.

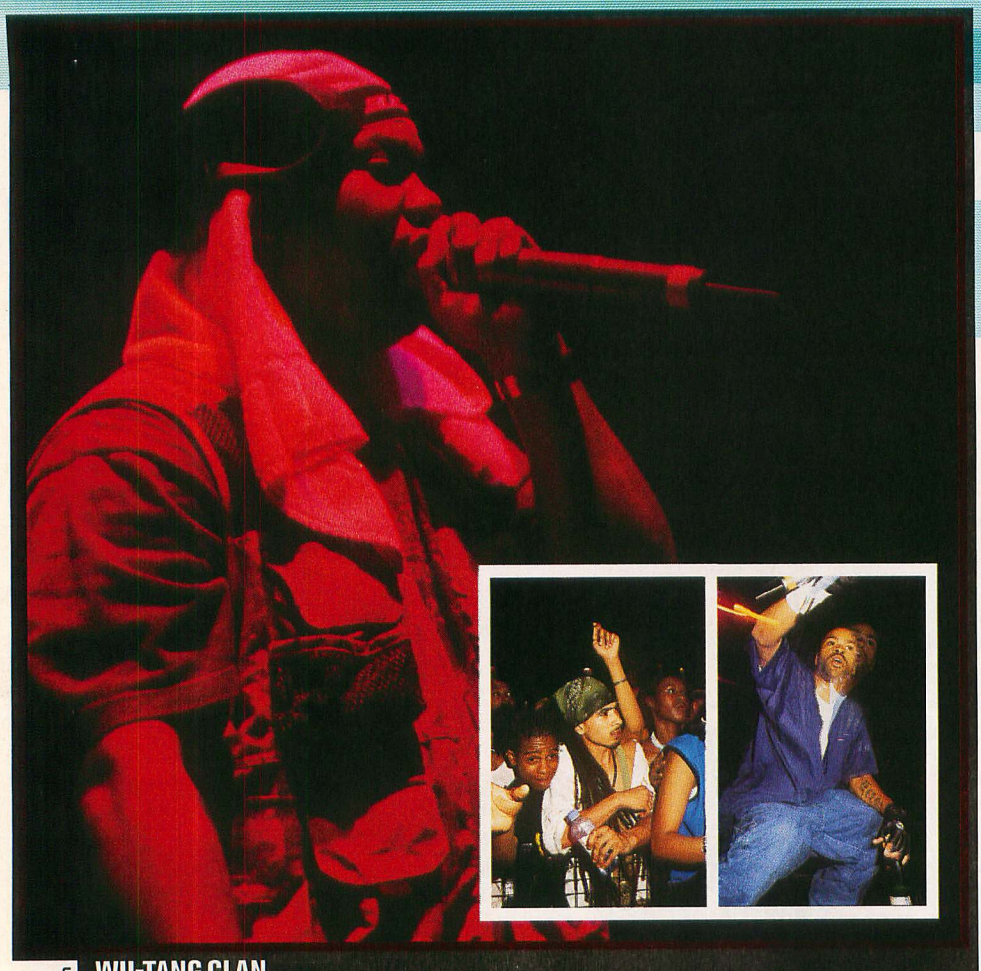
Evening arrives and proceedings switch to an enormous sports-hall on the edge of town. Too large, perhaps, to really allow the excellent line-up to tear the roof off. Still, Saturday night has an endless parade of top techno thumpiness as Alter Ego, Dave Clarke, Richie Hawtin, John Acquaviva, Jeff Mills and Laurent Garnier man the decks while outside on the terrace, Coldcut and Tony Thorpe smooth things out. And who can forget DJ Cleofunk bringing up the sunshine with a dawn set of the finest deep house? Not us, mate.

"Nessun dorma", those opera types sang for the Barcelona Olympics. None shall sleep? Not for these three days we won't. Sonar, so good.

Calvin Bush

FLOORFILLERS

CLUBS AND LIVES



Pics: Hamish Brown

WU-TANG CLAN

Brixton Academy, London

WU-TANG Clan dissed London.

On the Friday Wu-Tang played Brixton Academy, their new album (released a mere four days earlier) topped the mid-week charts in Britain. It was the first hip hop album ever to debut at Number One in this country. Wu frenzy had hit and the Academy had sold out of tickets before the record was even in the shops.

In the late Eighties, Brixton Academy established itself as London's hip hop Mecca with shows from Run DMC, The Beastie Boys, Public Enemy and Boogie Down Productions. They were shows which will remembered by those who were there for the rest of their lives. Tonight's performance, some felt, would be a Nineties addition to that canon. How wrong can you be?

Diss one: Shambling onstage at 12.15am are Method Man, Raekwon, Capadonna, Streetlife and U-God, Mathematics and an unnamed bloke with a mic who doesn't rap a line.

Diss two: Raekwon tells us the rest of the Clan haven't showed because they are too busy looking after their "seeds". As if they haven't got enough money for nursery care once in a while.

Diss three: The Clan insist on rapping over vocal tracks. Mind you, this means that Meth can devote himself almost entirely to stage diving, without worrying about silly little things like words.

Diss four: Meth does even more costume changes than Madonna. Jeans! No, shorts! No, tracksuit pants! No, jeans again!

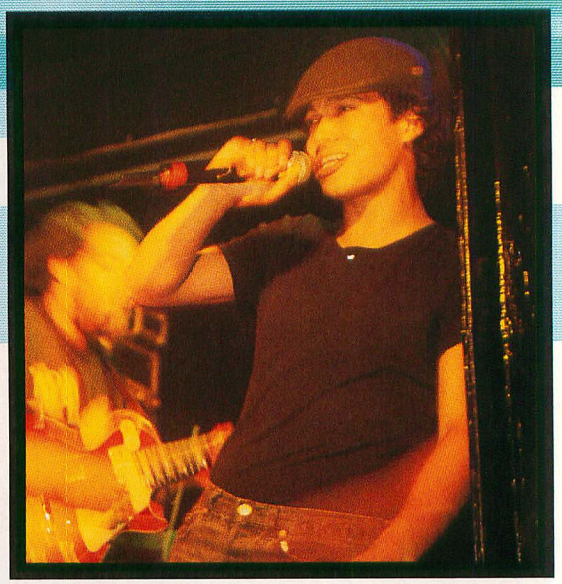
Diss five: Meth forgets the "seeds" excuse and tells us that the rest of the Clan missed their flights.

Diss six: Mathematics gives one of the most incompetent displays of DJing ever seen anywhere outside a novice's bedroom.

Diss seven: Raekwon tells us that we're all a part of hip hop. Well, thank you little Chef, but those people at the show who truly are a part of hip hop really don't need another arrogant, lazy American to tell them this. Anyone interested in genuine hip hop from people with a commitment to the culture, rather than to the dollar, should go to London nights at Mudlumz, The Apricot Jam or Scratch and give this kind of farce a miss. Of course, this doesn't apply to those still cheering this lamest of lame sets right up to the bitter end.

Wu-Tang Clan dissed London. And most of London didn't even notice.

Will Ashon



Pic: Kim Tonelli

FINLEY QUAYE

La Belle Angele, Edinburgh

IF charm could kill, then Finley Quaye would be the most lethal of weapons. There he is, slouching against a pillar to the left of the stage as his band roll out a sweetly charred instrumental called "Cappuccino". WIth his perma-Kangol shading his face, Finley nonchalantly tokes on a tab and, twirling it between his fingers, slowly exhales as if the whole world, or at least the packed room at his hometown show, were here at his leisure. There is an alluring arrogance glowing here, which smoulders during the performance and charges his voice. Tempered by a barely concealed self-consciousness, it's impossible not to be mesmerised.

With the charisma and pose of Blaxploitation star Fred Williamson and the imagination and voice of a junior Bob Marley (although Finley hates this comparison), it seems his current good fortune as Epic's "priority artist" (Radio One/MTV rotation, TFI Friday appearances, etc, etc, etc) is merely the icing on the cake.

Some people are simply born to be famous and Finley is undoubtedly one of them. Bizarrely, Tricky's uncle at only 23, his nephew's devilish genius seems to run in the family genes... the Trickster and Fin, Fin and the Trickster. Two sides, one coin. Yet where Tricky is brooding and dark, Finley is impish and fly.

Concocting a poetic brew of reggae, jazz, rare groove and rock, Finley's sound is directly derived from the old black masters and recostructured to create a fresh nu voodoo. Singing of prejudice, intolerance and love, with edited samples of Rasta culture, when Finley opens his mouth, each note echoes straight from his gut. "Ultra Stimulation" unfurls with the organic ease of jungle undergrowth after a rainstorm, while the rouched emotions of "Even After All" are navigated with the heart and mind of someone 30 years older than Finley's mere 23 years.

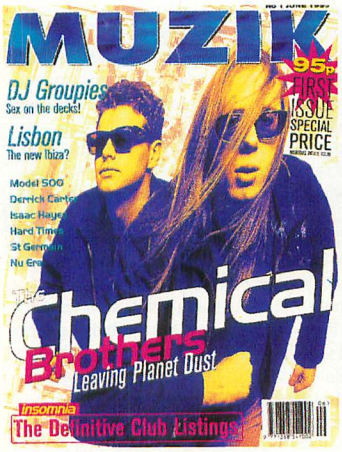
But it's "Sunday Shining" which makes a steal on the rest of the show. An energising hymn to life, its slinky guitars and skanking beats project Finley far from the Belle Angel stage to somewhere near the top of Mount Zion as dawn breaks. This mirage is broken within seconds, however, when one of his mates jumps on stage and commences with his best Bez freaky dancing. Nobody minds, though. Least of all Finley, who is clearly having terrible difficulty suppressing a cheeky smirk which never quite disappears for the rest of his set.

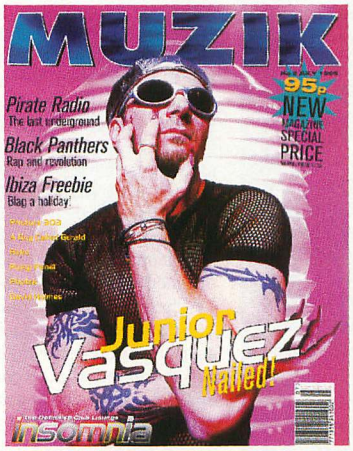
Inevitably, yet another dancehall falls prey to that fatal charm of Finley Quaye.

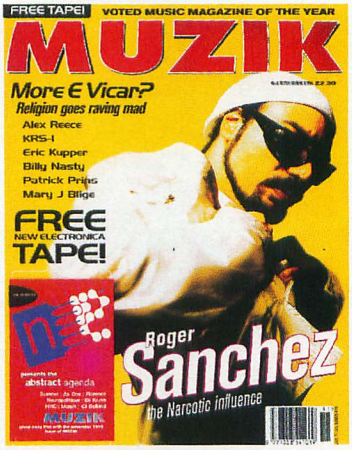
Rachel Newsome

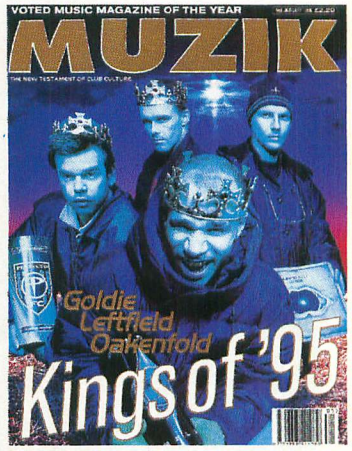
MUZIK

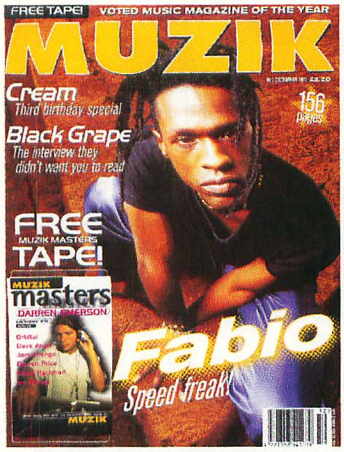
The New Testament Of Club Culture

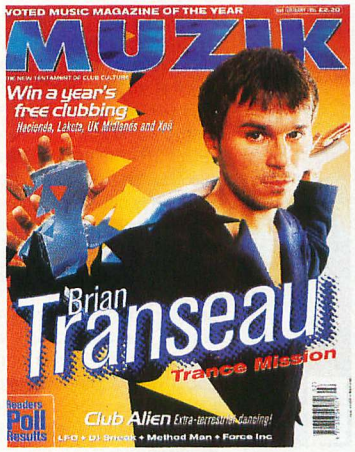


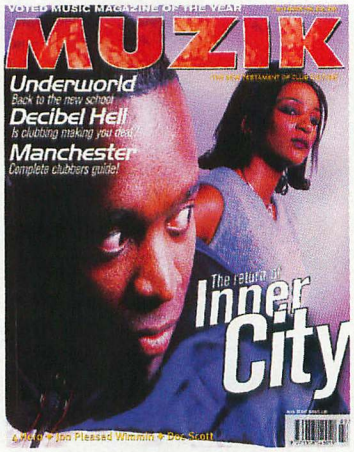


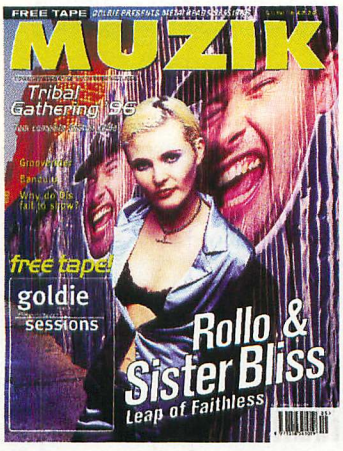


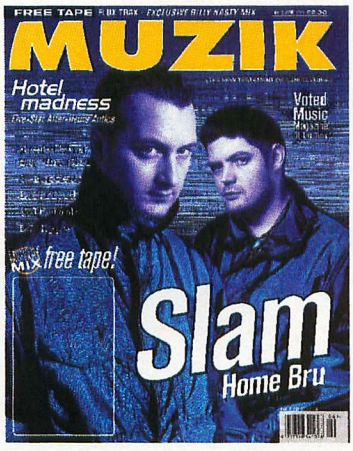


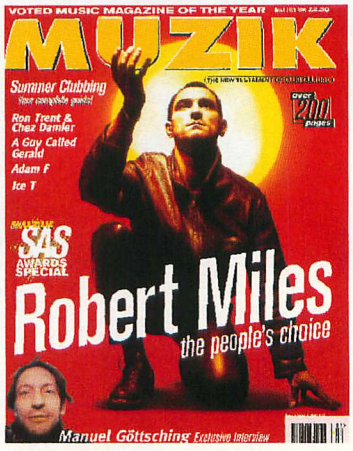


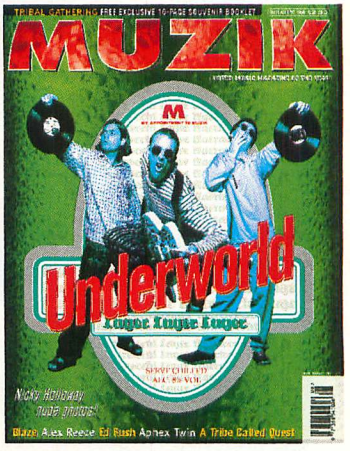












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CLUBS AND LIVES

BUDWEISER NYDC TOUR

Red Box, Dublin

WHAT makes you go clubbing? In today's climate, where every penny counts, can you afford to take a chance on a night out? Can you risk spending £15 to hear Van Helden when you've never heard of the club? Will you part with £12 to hear Derek Dehlarge on a new night promoted by Charlie Chester? Probably not. And why? Because you're not familiar with the joint and you may not trust its ability to create an atmosphere.

Young people don't care if Chester is back promoting clubs in London because they are unaware that he ever did so in the first instance. It's a sign of the times. Times when, as a promoter, your history of promoting clubs means nothing. It's what you are about today that matters. Which is why Lost, Hard Times, Atomic Jam, Rub-A-Dub and Georgie are trusted names. You're confident that they always attract a crowd of people who know the music will be suited to their tastes.

Who, then, are Budweiser to launch a club tour promoting the biggest names in American dance music? One of the most hyped jaunts of recent times is launched upstairs at The Pod in Dublin with Masters At Work mixing on four decks. Aside from the fact that four-deck mixing is usually about as exciting as watching paint dry and Kenny Dope looks as though he is falling asleep behind the booth, tonight doesn't work because the atmosphere is totally flat. Rumour has it that all the US DJs on this tour (from Derrick May to Todd Terry) turned the gigs down until cash was discussed, at which point they all decided to support it. What the DJs didn't think twice about was that certain club promoters within the catchment area of these nights had been trying to book them for nearly three years. How do they feel when a drink manufacturer turns and lands Deep Dish on their doorstep?

In Budweiser's favour, at least they have shown the initiative to go out and promote a tour themselves, rather than jumping onto something that, say, Ministry Of Sound have spent months preparing. That alone is a new development for dance music, but it is not one we should feel particularly proud of. No amount of money can buy atmosphere or loyalty. That kind of following can be found at a Lost event (with the very same techno DJs chosen by Budweiser), with no advertising, sponsorship or even club listings in magazines.

Punters are not blind or stupid. They're clever enough to read between the lines of a flyer and work out if the event is worth their pennies. And the great thing about today's clubber is that the big name DJ is no longer what brings them into the clubs.

Ben Turner

Masters At Work

Pics: Hamish Brown and Raise-A-Head

WORLD DANCE

Victoria Docklands, London

IT is World Dance's last event at Victoria Docklands and anyone who is here will know why. With five venues playing everything dance music has to offer, from jungle to hardcore to house, not to mention Mr C, who plays in every room (except the happy hardcore one, for some strange reason!), this party should have been one to remember.

Instead, most people will probably want to forget the whole affair. Not least the organisers. Just as everyone has bad hair days, even people as experienced and professional as World Dance aren't able to provide legendary parties every single time.

Poor sound quality is tonight's major corrupting culprit. Shortly after midnight, some idiot opens a fire door exit in one of the jungle arenas and the result is more than a little predictable. The local police station has to deal with thousands of irate phone calls from middle-aged east Londoners rudely awakened by booming basslines and Environmental Health officers responds to the complaints with more speed than any of our emergency services manage after a 999 call. Odd that.

Within minutes, their equipment is in place and a strict upper limit of 105 decibels is set, reducing the basslines to a mere rumble. As soon as a DJ gets carried away and turns the volume button up a notch or two, the sound is cut off completely. Which leaves punters staggering about, bumping into one another, bewildered by the sudden silence coming at them every other hour or so.

"If we don't abide by the rules, then the whole party will be shut down and that will be even more frustrating for our customers," explains co-promoter Daz. "We certainly won't be coming back to this venue after the treatment we've had to put up with. It's just not worth it."

Other engineering problems mean that, towards the end of Ellis Dee's set, the jungle crowd are dumbfounded by a sudden spurt of swing-your-pants house music, seemingly coming from nowhere and refusing to go away again. Definitely a Tango moment.

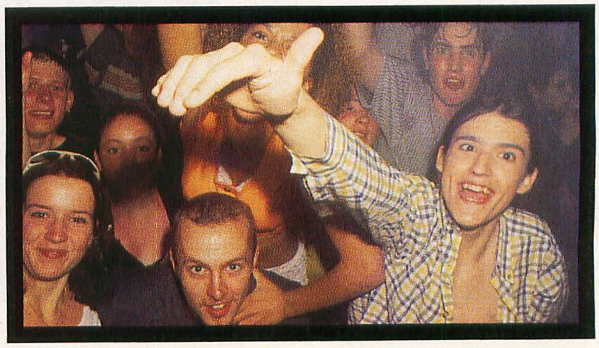
In fact, this summer is the end of an era for World Dance because Lydd Airport is another venue they won't be using again, although admittedly for entirely different reasons. It's apparently been bought by a company who are looking to turn it back into an airport. On top of that, it looks as if happy hardcore won't be featuring at future World Dance parties.

"We don't have anything against the music, it's just that our crowd are mainly a jungle crowd who like events where everyone's in the one big arena," comments Daz, "We're going totally jungle at the last Lydd party and we'll probably keep it that way."

Undoubtedly, the first jungle room (the second one is closed down at about 1am) at the Docklands is the place everyone flocks to. Despite the sound problems, the atmosphere and the energy here hits you like a slap in the face. The crowd are going ballistic. Mind you, it's hard to tell if their screams and whistles are for the music or for the rather steamy dancers (two girls who deserve to be congratulated for sporting the most gynaecologically-friendly clothing ever made) invading the stage during the middle of Ellis Dee's set.

Whatever, tonight sees the end of an era. World Dance may be down but they're certainly not out.

Claire Wyburn



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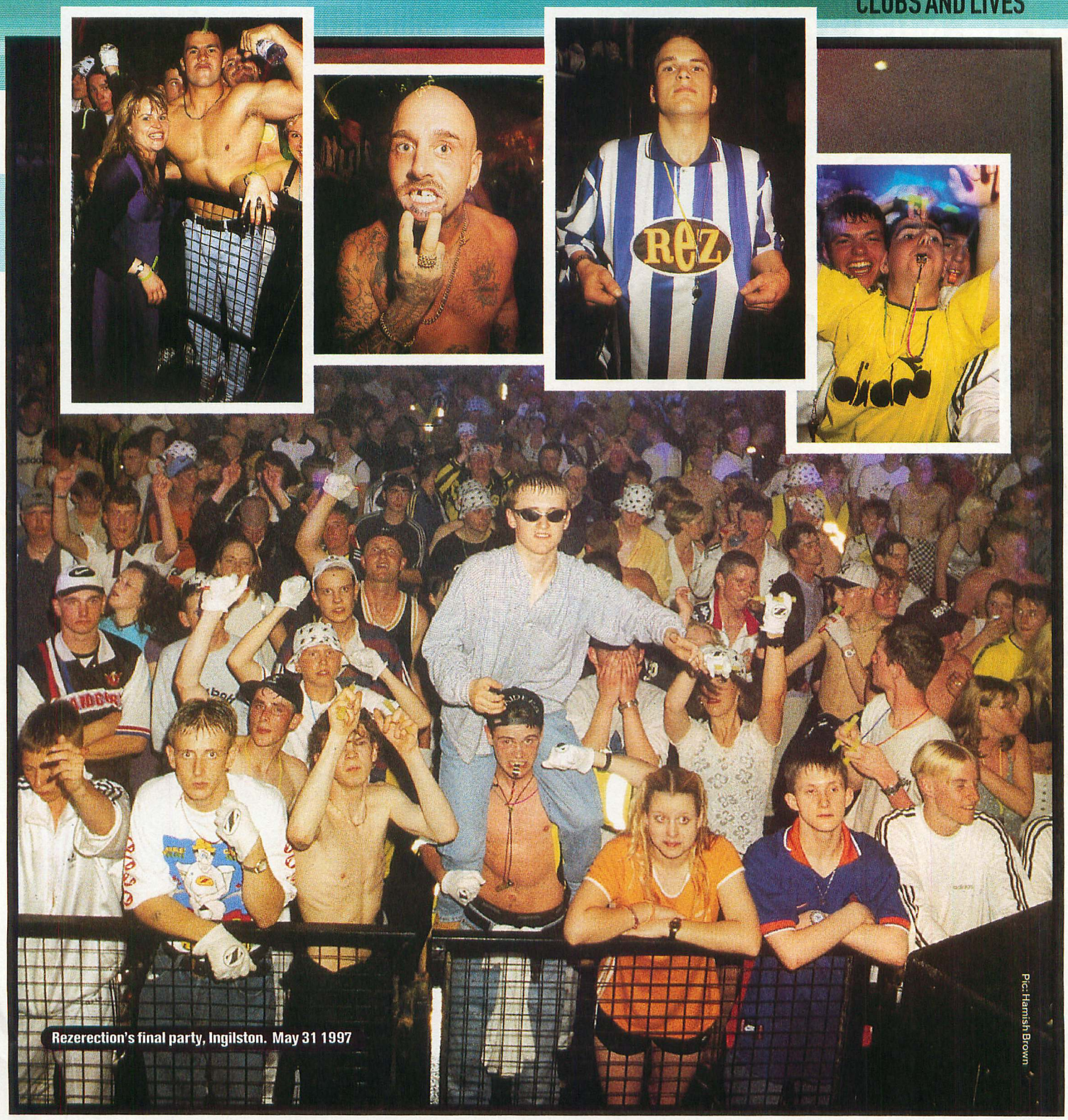

Rezerection's final party, Ingilston. May 31 1997

Pic: Hamish Brown

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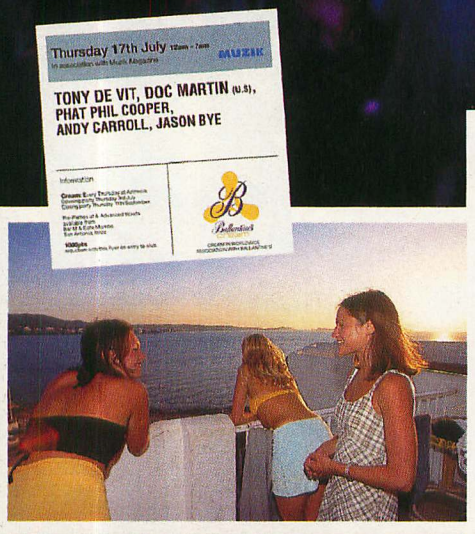
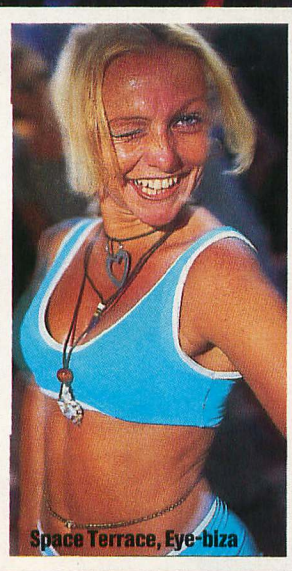
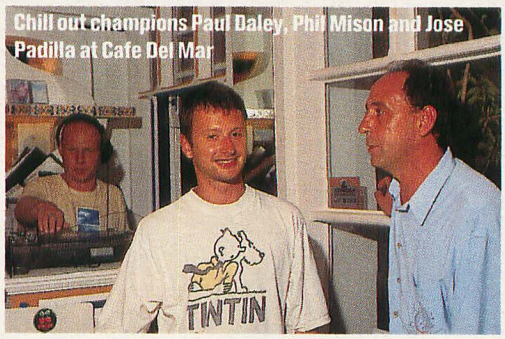


All pics: Jamie B

Ministry Of Sound, every Friday at Pacha, Ibiza



Space Terrace, Eye-biza



Chill out champions Paul Daley, Phil Mison and Jose Padilla at Cafe Del Mar

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MUZIK

CLUB NIGHTS

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WHERE TO LOSE YOUR INNOCENCE THIS MONTH

IBIZA – THURSDAY JULY 17
CREAM – MUZIK PARTY
Amnesia.
0151-709-1693.
Tony De Vit, Doc Martin, Phat Phil Cooper, Andy Carroll and Jason Bye.

NORWICH – FRIDAY JULY 25
THE KITCHEN – MUZIK NIGHT
The Waterfront, 139 King Street
01603-632-717. 10-6am. £12.
Kris Needs, Chris Liberator, Digs & Woosh, Alexander Cooke (Muzik Bedroom Bedlam DJ) and Off Yer Face DJs.

LIVERPOOL – SATURDAY JULY 26
CREAM – MUZIK NIGHT
Nation, Parr Street, Wolstenholme Square
0151-709-1693. 9-3am. £10.
Carl Cox, Trevor Rockliffe, Nick Warren, Jon Pleased Wimmin, Paul Bleasdale and Dave Ralph.

IBIZA – FRIDAY AUGUST 1
MINISTRY OF SOUND – MUZIK PARTY
Pacha.
0171-378-6528.
DJ Disciple, Mark Wilkinson, Frankie Foncett, Fabio and Grooverider

IBIZA – WEDNEDAY AUGUST 6
RENAISSANCE – MUZIK PARTY
Pacha.
01782-717-872.
Lord G and Danny Rampling.

LEICESTER – FRIDAY AUGUST 8
MAIN SAUCE – MUZIK NIGHT
The White Room, 28 Newarke Street
0116-255-7067. 10-3am.
£6/5 NUS.
Richard Fearless, Steve Bridger, Richard Blake, Dick Schorey and Lindsey Edwards (Muzik Bedroom Bedlam DJ).

Our sponsors, DNA alcoholic spring water, are giving away a crate of their rather unique drink. To win, just answer this question. Name the famous Ibizan seafront bar that is the setting for Jose Padilla's sublime chill-out sets. Send your name and address on a postcard to: DNA Giveaway, Muzik Magazine, Kings Reach Tower, Stamford Street, London SE1 9LS. The first one out of the editor's sock wins. All entries must received by Monday July 21. You MUST be 18 or over to enter!

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HOTSHOTS & HOTSPOTS

HOT SPOTS

The UK's hottest dancefloors

1 See next page

2 SLAM (Fridays, The Arches, Glasgow)
Having reverted back to a full-blown residency club with Slam's mighty Stuart McMillan and Orde Meikle, the Glasgow club is still pushing the Soma ethos to the max. This month, however, be very aware of a certain Friday when a host of leading artists are in Scotland to play at a certain Muzik sponsored festival!

3 WIGGLE (Monthly Saturdays, south London)
Still riding high after all this time, cheeky chaps Terry Francis, Nathan Cole and Eddie Richards continue to push the twisted tech-house sound of the future. Proof of how high the standard of DJing is at this club came when a certain jock was almost removed from the decks for dropping two mixes in a row!

4 CREAM (Saturdays, Nation, Liverpool)
Oakenfolds residency in the Annexe is to today's children what Sunday worship was to our Grandparents. Genius move from the Cream camp. Expect to see a very tanned Oakey who is living in Ibiza for his Cream residency at Amnesia and then flying to Manchester every weekend for the next six weeks. Insane.

5 D.O.P.E. (Fridays, Club Mex, Leeds)
Discovered by Muzik upon its opening almost 18 months ago, D.O.P.E. has become an essential date in the diary of any drum & bass aficionado. Now kicking off on a Friday night, all Back To Basics devotees could do alot worse than start their weekends down here. The real thing.

6 FREAK (Saturdays, Hacienda, Manchester)
Spearheading the Hacienda's renaissance, Paul Cons has successfully managed to turnaround the clubs dwindling Saturdays into the glammest night around. Not least due to a little help from new summer residents and deep house hooovers, Hollway and Eastwick.

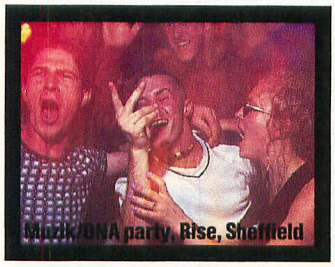
7 QUADROPHONIC (Fridays monthly, The Kitchen, Dublin)
After putting on an event in Dublin where David Bowie played jungle, the Quadrophonic team continue to bring in the best DJs from the genre for a monthly session at U2's Kitchen. Look out for many special one-offs from one of the most respected promoters in Ireland.

8 LOST (Saturdays monthly, various locations, London)
The Fat Cat record shop may have closed down, but techno in London lives on in the hands of Steve Bicknell and partner Sheree whose Lost parties never fail to inspire. As ever, details are thin on the ground, but Jeff Mills is set to spin for the organisation on Saturday July 26. Wed be Lost without you.

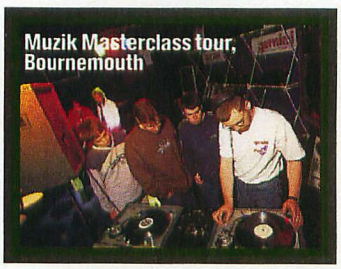
9 333 CLUB (Various nights at 333, London)
Is the Blue Notes London East End nu-jazz cartel about to be broken? Round the corner this new venue is looking good with a slew of top new nights, taking over from the venue formerly known as London Apprentice.

10 BUGGED OUT! (Weekly Fridays, Sankeys Soap, Manchester)
As London continues to moan about clubs which lack atmosphere, Manchester proves it can still have the last laugh, with a night which is never short of shenanigans. Even Dave Clarke, who can be a moody bastard at times, has been spotted smiling here.

Bubbling under: Camouflage (Saturdays at The Complex, London), Hippo Club (Fridays at The Hippo, Cardiff), DTPM (Sundays at The End, London), Sir Henrys (Sundays at Sir Henrys, Cork), The Escape (Fridays at The Escape, Swansea).


Muzik/ONA party, Rise, Sheffield

Wobble, Birmingham


Muzik Masterclass tour, Bournemouth

Absolute Sundays, Aquarium, London

HOT SHOTS

The worlds 10 hottest producers

1 NU BIRTH/GANT (London, England)
Following Muzik's Single Of The Month "Anytime" on XL, Danny Harrison from Nush and Julian Johan are back again with Gant's "Sound Bwoy Burial", for which they're currently being hounded for by all the majors.

2 KENNY DIXON JNR (Detroit, USA)
Is it just us? Or does every single record this man makes sound like the finest jazz/deep house interface around? "KDJ12" and the one-sided "In Loving Memory" in particular spring to mind.

3 MATRIX (London, England)
Quickly identifying himself as one of the hottest new jungle producers of 1997, Matrix's combustible breakbeat excursions have gained him exposure via Grooverider's Prototype imprint. While he's currently riding high with "Fluid Motion" on Formation and has just set up his own label, Metro.

4 GRANT NELSON (London, England)
He gets some stick does Grant, mainly because he can be a lazy bastard at times. But his sound, to some, is the blueprint for speed Garage and "G.O.D. Part 3" puts him right up there in the forefront of all cool Speed Garage record crates.

5 JOE CLAUSSEL (New York, USA)
The long-awaited appearance of his link-up with Kerri Chandler, "Escravos de Jo", on Ibadan is final proof that Claussel is setting the standards in the USA.

6 DJ RED (Southampton, England)
Tearing up the jungle world with future-step on TOV with "Enta The Dragon" and now, "Uprise".

7 JUSTICE (London, England)
One half of Icons still pushing the jungle-jazz boundaries with new stuff on Echo Drop, Creative Source and the forthcoming "Modern Urban Jazz" album.

8 D.A.V.E. THE DRUMMER (London, England)
The engineer overlord of the whole London acid techno underground. Check the HALO album.

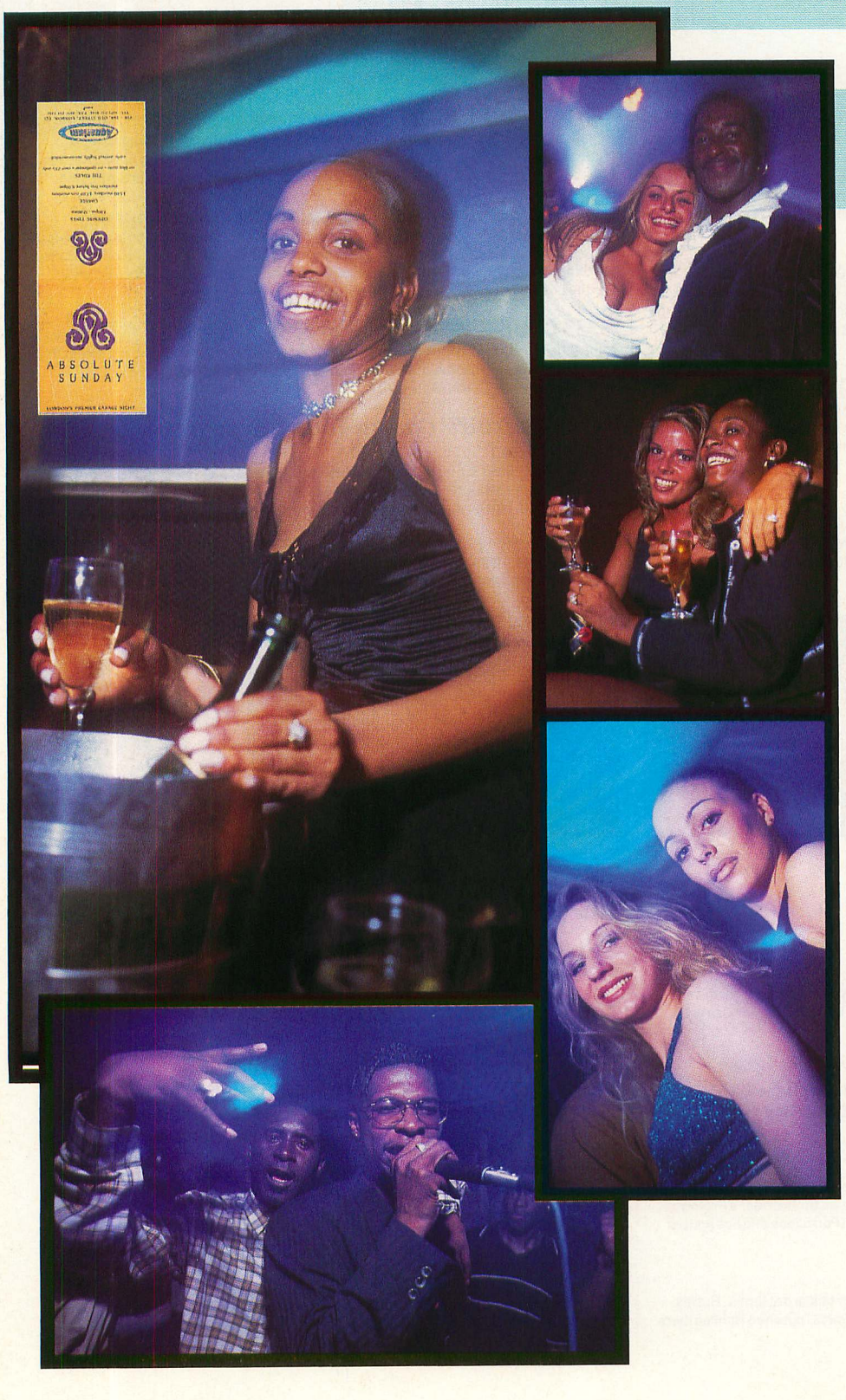
9 BEL AIR PROJECT (Zurich, Switzerland)
Switzerland's latest gurus of the funky groove, shaking the bones of Gilles Peterson and more with singles on Cornflex and Sirkus (as Beatless)

10 BLAZE (New York, USA)
The dinosaurs of deep house return with a stunning full-length album (Basic Blaze) on Slip 'N' Slide and the re-emergence of Alexander Hope's "Never Can Get Away".

Bubbling under: Steve Middleton (Glasgow, Scotland), Ray Keith (London, England), Fabulous Baker Boys (London, England), DJ Linus (Munich, Germany), Philippe Zdar (Paris, France).

INSOMNIA

HOTSHOTS & HOTSPOTS



MUZIK MAGAZINE HOTSPOT

The club of the moment

1 ABSOLUTE SUNDAYS (Sundays, The Aquarium, London)

YES, this is what the UK is currently going mad about. Speed garage. UK garage. Underground garage. Gangster garage. London Underground. Raggage. Call it what you bloody want, but this music is now pushing forward the boundaries of house music by fusing some disturbingly dark drum & bass basslines with the staple diet of 4/4. Forget the talk about the speed of the records because they sound just as good pitched down to minus two. Check records by G.O.D. 3, The Fabulous Baker Boys or that mindblowing Judy Cheeks bootleg for further proof. The music is already spreading out of London, especially with people like Danny Rampling now dropping in the tunes at places like Bakers in Birmingham. And if you don't trust the motives of the people on this scene, then think back to the Spread Love Project back at London's Gass club a few years ago. In those days, it was one of the only places you could go and hear the kind of music Deep Dish were making. Pitched up, mind. But these boys have always been on it, cutting their teeth in clubs in Tenerife rather than Ibiza.

In terms of clubs, though, you really should check out Sundays at The Aquarium. Marketed as the club with the swimming pool, this plush venue may have an incredibly strict door policy (you'll be fine if you don't wear trainers) but inside the atmosphere is one of true celebration. Yes, this champagne-drinking crowd may be at the rich end of the underground but their passion for the music being played by the likes of Timmi Magic and resident Mickey Simms is unquestionable. The crowd is predominantly black and beautiful, the boys suited and booted and the girls, well, see for yourself. With superb MCing, fog horns, wild dancers and, of course, the swimming pool, Absolute Sundays has officially taken over from Twice As Nice as the Sunday nightspot of the moment with London's EC1 club hot on its tails. The other thing which makes this so special is the fact that the night is busy at 7pm, just as you're bored of the local pub. Sundays in London are in institution for this crowd, and it needs to be the same for the rest of you. Our Sundays are now boxed off. Absolutely.

Absolute Sunday dates for your diary: Danny Foster, Nigel Benn, Carlos and Oaksie (July 13), Danielle, Paul French and Femi B (20), Frederick, Femi B and Viva La Vinyl (27). Resident DJ is Mickey Simms. Call 0171-251-6136 for details.

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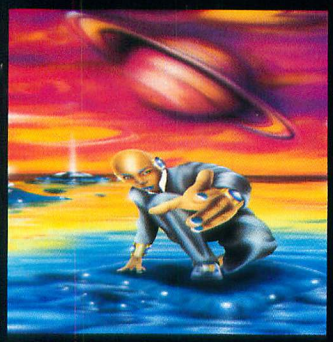

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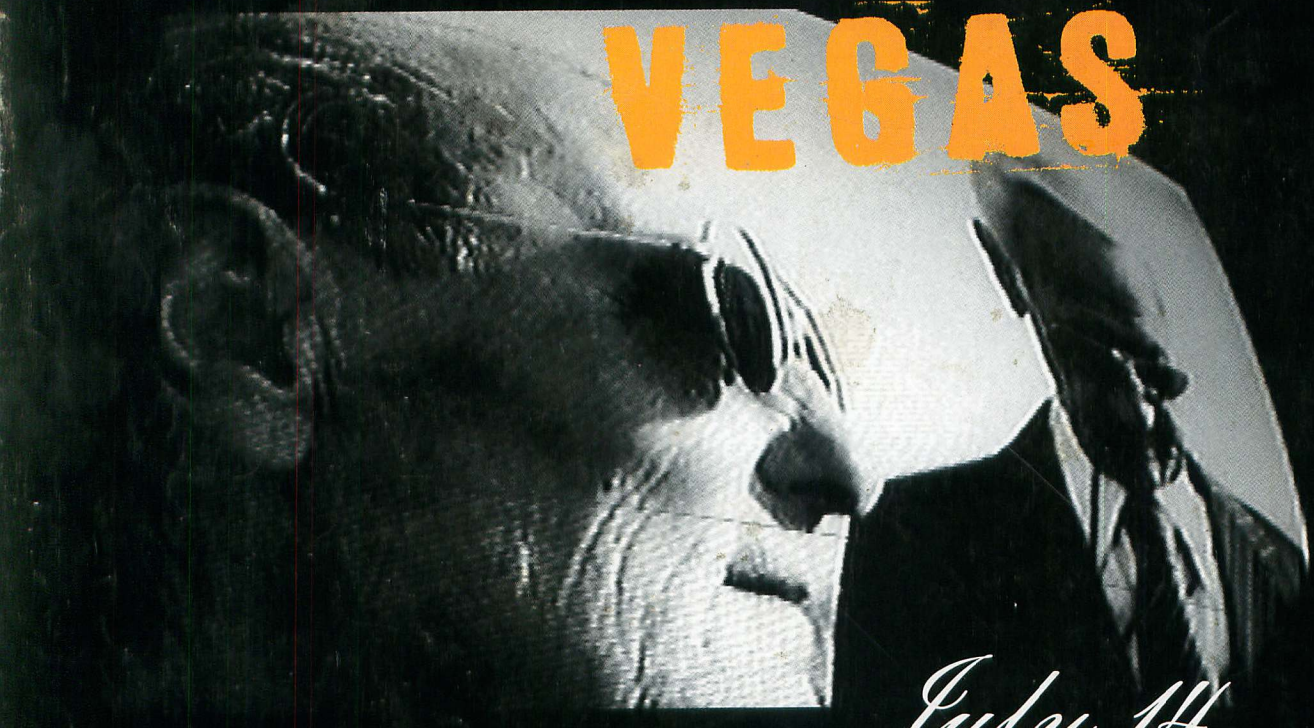
Dirt

DEATH IN VEGAS



July 14

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CAMBRIDGE JUNCTION - 17 JULY*
V97 CHELMSFORD - DANCE TENT - 16 AUGUST
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