

11 PAGES OF ESSENTIAL DANCE MUSIC REVIEWS • CREAMFIELDS AND UNIVERSE '98 - FULL DETAILS

MUZIK

the ultimate dance music magazine

No 35 APRIL 1998 £2.40

David Morales

"There are bullet holes in my body"

The Liberators

Russ Gabriel

All Seeing I

Vegas Soul

Steve Stoll

The **Propellerheads**

**Beer and loathing with
the big beat supastars**

Sex, drugs and disco — the rise and fall of Studio 54



cream

<http://www.cream.co.uk>
Oakenfold - The Courtyard -
The next phase
Residents Paul Oakenfold,
Nick Warren, Paul Bleasdale,
Les Ryder, Percussion: Mav

Saturday March 14th
Sasha, Nick Warren,
Paul Bleasdale, Steve Lawler,
LTJ Bukem, MC Conrad and
Good Looking Crew

Saturday March 21st
Paul Oakenfold, Nick Warren,
Paul Bleasdale, K-klass

Saturday March 28th
Paul Oakenfold, Judge Jules,
Paul Bleasdale, Steve Lawler,
Guy Ormadel, Les Ryder,
Dave Haslam

Saturday April 4th
Paul Oakenfold, Nick Warren,
Paul Bleasdale, Steve Lawler,
Phat Phil Cooper

Easter Weekend Special
Saturday April 11th
Paul Oakenfold, Sasha,
Junior Sanchez, DJ Sneak,
Dave Ralph, Paul Bleasdale,
Steve Lawler, Phat Phil Cooper

Creamfields

The Bowl, Matterley Estate,
Nr. Winchester, Hampshire.
1pm Saturday 2nd May until 6am
Sunday. Please see outside back
advert for further details

Cream presents Full On

Residents Judge Jules,
Tony De Vit, Tall Paul Newman,
Allister Whitehead

Friday March 27th
Judge Jules, Tony De Vit,
Tall Paul Newman,
Allister Whitehead,
Paul Bleasdale, Phat Phil Cooper

Cream Glasgow - The Tunnel

Saturday March 21st
The Essential Mix Live '98
Broadcast live on Radio 1
97-99 FM **BBC** RADIO 1

Pete Tong, Guy Ormadel,
Les Ryder, Dave Haslam
10pm-4am, Tickets in advance
£13 (Plus booking fee), The
Tunnel, 84 Mitchell Street, Call
0141 331 7607 or, 0151 708 9979
for details

Cream Dublin - Red Box

Saturday 28th March
C.J Mackintosh
R.I.P
11pm-3am, £10 (Plus booking
fee), Red Box, Harcourt Street,
Call 0035 31 478 0166 for details

Information

Cream: 9.30pm-3am. £7.00 Members and
Nus. £10.00 Non Members
Full On: 10pm-6am £8.00 Members and
Nus. £10.00 Non Members (Plus booking
fee). Tickets 0151 708 9979 (See outlets)
Cream Events Info Line: 0891 518200 (45p
min cheap rate/50p all other times)
Cream, Wolstenholme Square, Liverpool L1

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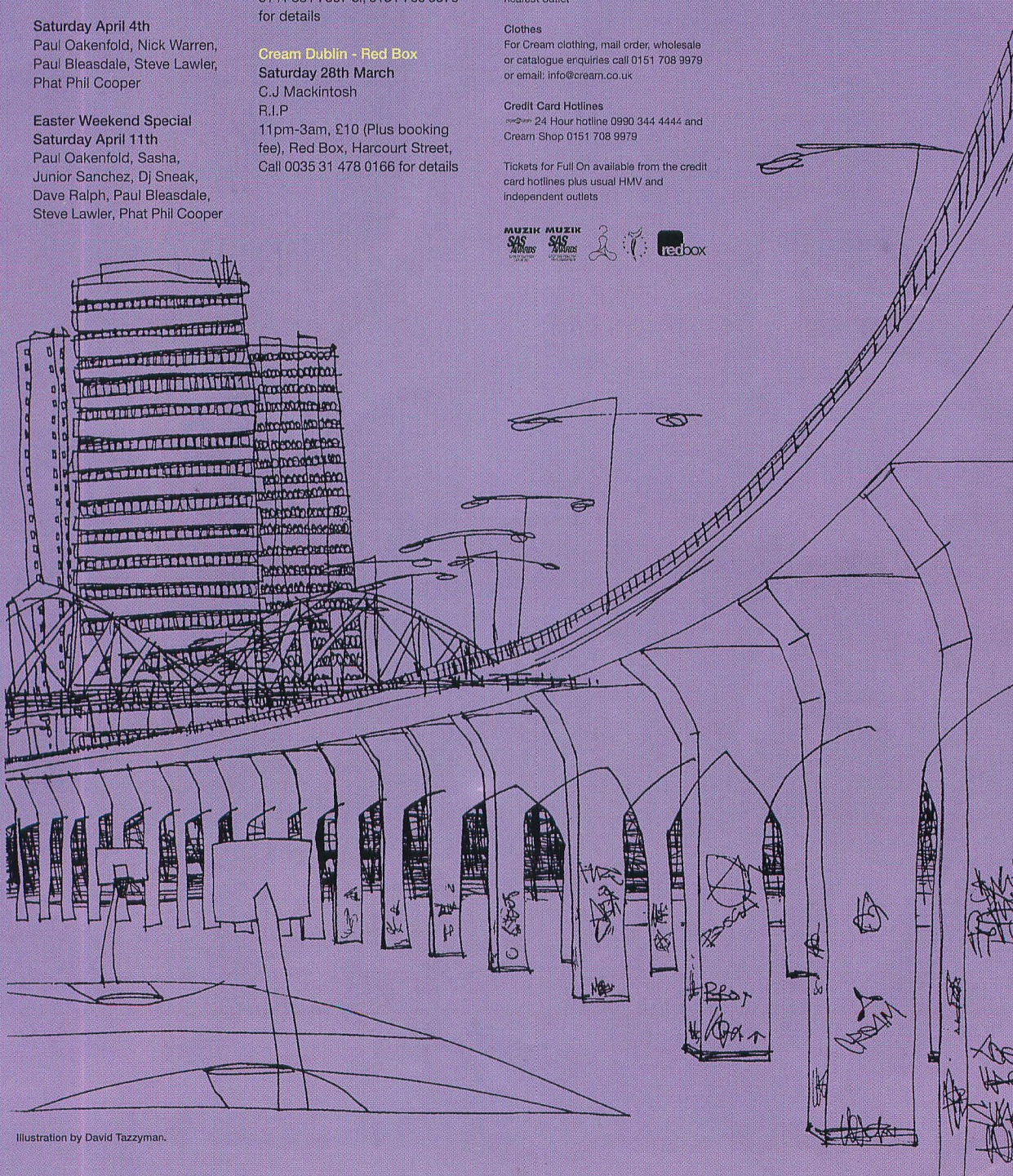


Illustration by David Tazzyman.



Cover photo VINCENT McDONALD

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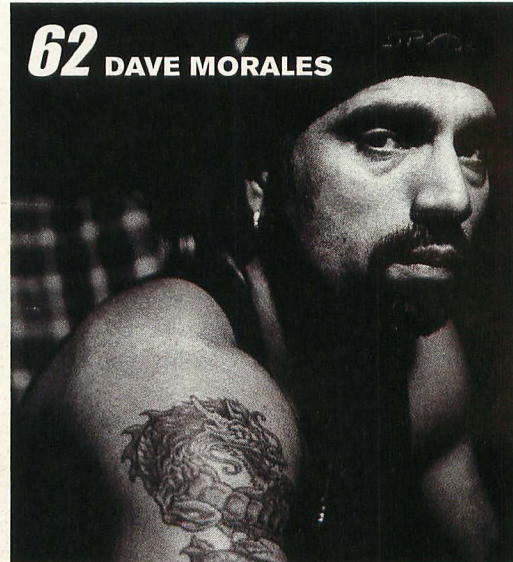
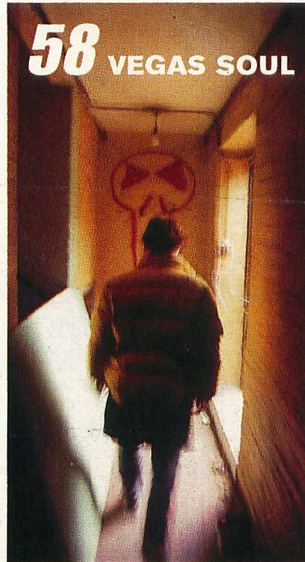
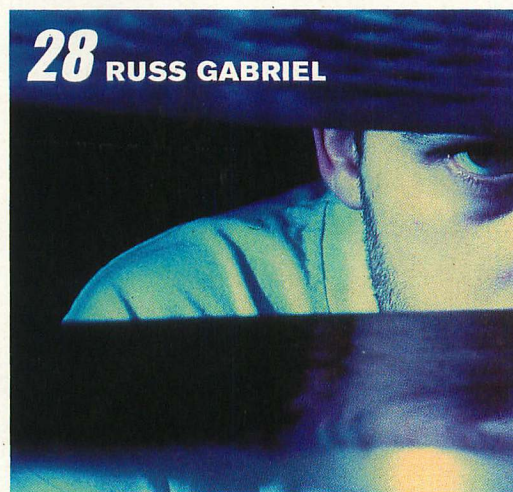
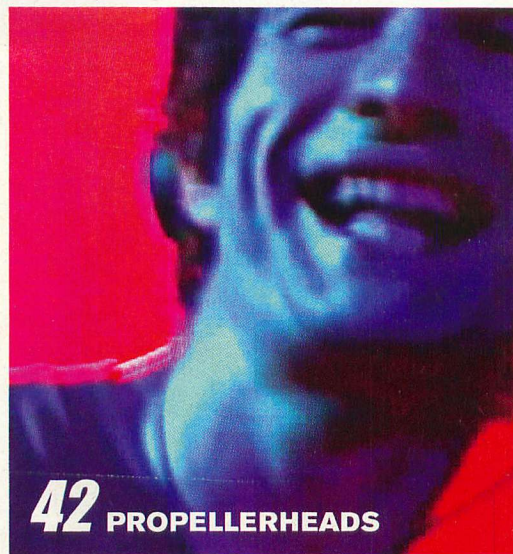
Yo, yo, yo! Eating your Thesaurus like a hungry Stegasaurus – one time!

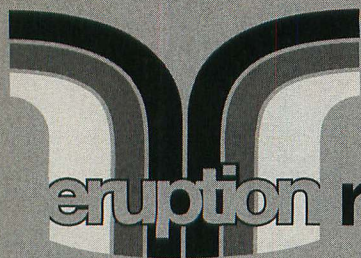
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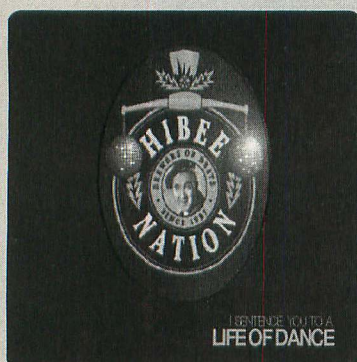
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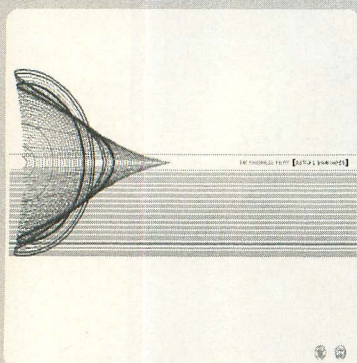


eruption records present forthcoming releases



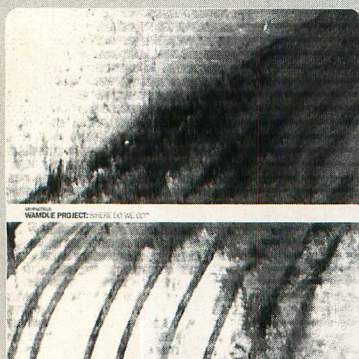
Hibee Nation 'Life of Dance' Out 2nd March

featuring Irvine Welsh and Kris Needs mixes by Matt Schwartz & Como Tu Te Llama



The Chemical Pilot 'Astral Dominoes' Out 16th March

with mixes by Decoder, Deep Noize & Matt Schwartz



Wamdue Project Single 'Where Do We Go' Out 23rd March

the long awaited follow up to the Wamdue Kids album. 'Where Do We Go' has mixes from Armand Van Helden, Anthony Teasdale and WYCA Men

Look out for the exclusive Miami Winter Dance Conference Anthem 'I am Miami' by the legendary Dave Beer from Back to Basics

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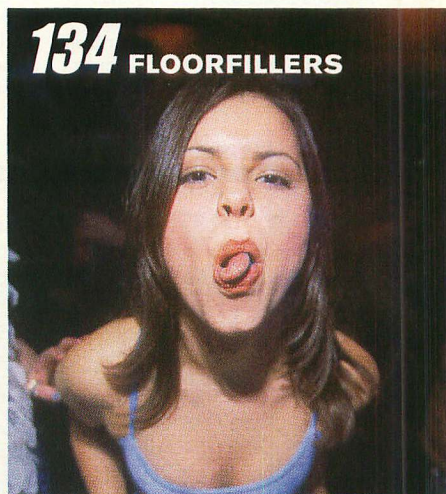
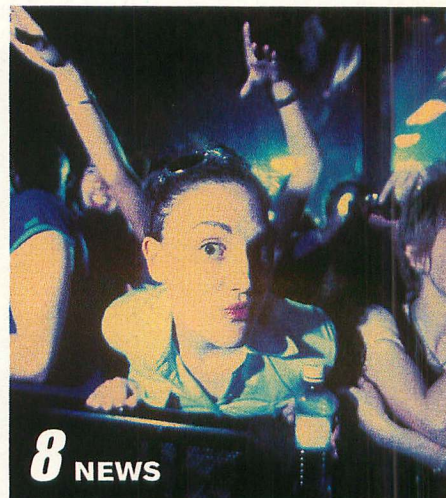
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Another month without sleep, then

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Where we get downright personal with you lot



next issue on sale Wednesday April 8

MOUTH OFF

Vile bile and acid snipers welcome. Mouth Off, Kings Reach Tower, Stamford Street, London SE1 9LS. Or e-mail us at "muzik@ipc.co.uk" Include your name and address. Muzik reserves the right to edit letters.



Analysing the world's most expensive aspirin

ECSTASY TESTING—IRRESPONSIBLE?

THE "Ecstasy Testing Hits The UK" article (Muzik 33) served to perpetuate the myth held by many clubbers that MDMA in its pure form is safe. Although some of the medical complications of long-term opiate abuse are caused by the impurities heroin is "cut" with, this situation is not analogous to MDMA use. Indeed, it is the MDMA and the MDA in Ecstasy tablets which present the most significant danger to the brain.

It is now the widely-held view that MDMA is a potent and highly selective neurotoxin for neurons which communicate via the transmitter serotonin. These neurons innervate many structures of the brain and could therefore play an important role in functions as diverse as memory and emotion. Ecstasy, therefore, has the potential to wreak havoc in the human brain. Users who, early in their Ecstasy "career", are likely to be cynical of the view I have

presented should be aware that there is likely to be a long-time period after Ecstasy use before any noticeable cognitive and behavioural abnormalities appear.

Having said that, there are already reports in the literature of patients with panic disorder and agoraphobia whose condition was precipitated by MDMA use. Although Ecstasy testing may protect users from some of the more dangerous substances which are sold under its name (for example Ketamine), it is on the whole an irresponsible practice since it gives users a false sense of security by implying that MDMA is fundamentally safe. MYLES JONES (MSc Neuroscience Student), London

ESSENTIAL?

IN response to your article, "Ecstasy Testing Hits UK" (Muzik 33)... Thank fuck. At long last, a group of people with enough guts and sense to realise that not only does the drugs

scene dominate the majority of clubland, but that it is vitally important for such testings as those at The Fridge to take place. Up until now, we've all just been gambling with our lives. Here at last is a way to solve that uncertainty. The authorities are pushing for a complete shut-down. It just won't happen. Do they not see? No amount of scare stories, random testing, security guards in clubs looking for people with dilated eyes dancing madly are going to stop the drug culture. For that is what it has become—a culture. You can't stop that which cannot be stopped!

So for God's sake, listen and learn to people like Nicholas Saunders, who has published books like "E Is For Ecstasy" and "Ecstasy And The Dance Culture". They aren't promoting drug use. They're just trying to educate people as to the ups and downs of drug use. Yes, of course it's illegal to take drugs. I just thank God it's legal to express yourself.

ROWAN, Surrey

OR IRRELEVANT?

WHY on earth do you run such features as "Ecstasy Testing Hits The UK" (Muzik 33)? The reason I buy your magazine is because I thought your title was what the magazine was about. I know that you may reply that people should know about issues related to drugs, but isn't that what the Drugs Helpline and other groups are about? Stop tarring us with the same brush as the know-all know-fuck-all media and old gits who persist in the drugs/dance connection. At the end of the day, you're making drugs seem glamorous by having a headline related to drugs next to a famous dance music figurehead. You lot should really take a good, long look at what Cajmere had to say in his interview about kids and Ecstasy. Sort it out, please.

VOICE OF MANY, UK

ACID FLASHBACKS

WITH this compilation you are really spoiling us! Sitting here listening to this album makes me tingle all over! Oh happy day, oh happy day!

Faith restored (albeit in the past masters). BEN TURL (via e-mail)

TEN Year Acid retrospective—great stuff! How time flies when you're having fun! Was it really a decade ago that I was waving my arms around like a psychotic milkmaid to "As Acid Turns" or some other sub-Kraftwerkian corks? Did I really drop a tab at work's Christmas disco? Did I truly sport a Dougal haircut and put on a snide Salford accent? What a cunt I was.

The acid revolution failed but it wasn't drugs and gangsters who ruined it for everyone. It was a reaction to the rockist media and their clueless suburban student constituency who took us back to the shoe-gazing dark ages. It's taken almost eight years for them to realise that rock music is DEAD and even now the "NME" persist in championing redundant toss like Travis and Embrace. Coupled with this, everybody sold out. The sad news that Boys Own have finally succumbed should've told us everything we needed to know about British club culture since Year Zero. Luckily we still possess a pirate underground who continue to set the agenda.

Also: Beggars. Nobody in Merseyside ever described themselves as "casual" and they certainly won't be interested in ropey Day Glo Lacoste pumps. If only Adidas were to re-release their classic Munchen or Zelda. Likewise Henri Lloyd and Stone Island were being worn as far back as 1988 long before West End nonces caught the nautical-but-nice bug. Pay £400 for Massimo Osti if you want to but you still can't wack a 10 quid Peter Storm from Millets.

PHIL THORNTON, Guttersnipe Fanzine

EBD... by MAD JYM



FIRSTLY, good CD and issue. Actually, I believe it's longer than 10 years. What about Cybotron's "Clear" in 1983, or New Order's "Blue Monday" in 1983? A mention wouldn't have gone amiss.

Secondly, is it really all down to drugs? In nearly every one of your excellent breakdowns, there is some mention of the drugs side of things. Do you not agree that the constant association of drugs and house music is damaging to both the creative side of the music industry, and the punter like myself who has been through the drugs phase and has (luckily) come out the other side unscathed?

Things are definitely not the same now as they were in the early Nineties. They're more diluted. I cite the Prodigy's "Your Love" as the end of decent underground house music. That is where it started to split. The clubs became more concerned with door policy than DJ policy, and the continual battle with police forces for licenses indicates that I'm not the only one thinking this.

Anyway, that's enough moaning for now. I realise most people who are into house music are into it as an extension of those three hours on a Saturday night where they don't have to think about their shit shelf-stacking job in Asda. But for those of us who see it "as a way of life" (to quote Kaay-Alexi's "Stick Music"), please keep it clean and creative, cos that, and only that, is what is going to keep house music alive in the future.

SIMON COLE, London

THANK you for the free CD with the February edition. Mine had two strips of glue holding it to the cover. I don't know the origin of the stuff, but it kept me amused all weekend. How come you never feature Cambridge in your magazine? Oh, I forgot. It sucks a hairy dog. That's why this monkey's going to Devon. Watch out west coast... Here comes DJ Relief!

DJ RELIEF, Cambridge

THIS is for all those sad media clowns who insist on celebrating "Ten Years Of Acid House". For fuck's sake! "Music Is The Key" by JM Silk was released in 1985. Let's face it, acid was a very short period in the history of house music. One sound, one element that can't constitute a whole movement. It's not really stood the test of time in the same way that the soulful or disco element which exists within house.

Does this mean the reggae scene will be celebrating 10 years of the "Butterfly" rhythm in 2002? I don't think so!

MARK MESSAM

WARP THIS WAY

VAPOUR 98, Adrenaline Village, Chelsea. Wall Of Sound room? Too full to even breathe. Soma room? Cool. Heavenly room? Okay. Warp room? Rocking. Top set by Autechre. Aphex Twin plays a classic hardcore and techno set, finishing at six with FSOL's "Papua New Guinea". Top marks to the nude dancer for making us laugh by showing his balls in the Twin's face while DJing. Cheers to Warp for an excellent night!

L & P, London

GERTCHA!

RE: "Chas & Dave Revealed as Secret Guests on Wu-Tang Album!" (Muzik 33). Oi, you media sluts! This isn't speed garage you know. Chas & Dave are art - the upper echelon of post-modern nouveau cool. So please, don't try and get all big with yer fake East End bad bwoy roots. You're all called Tarquin and live in Sevenoaks.

IAN BAXTER (via e-mail)

LONDON LEADS THE WAY

I RECENTLY attended a speed garage night in Nuremberg, which was reported to be the first of its kind in Germany. I was totally amazed at the efforts of the resident DJs coming on and performing a techno set with Double 99's "RIP" sample "Jump wide!" playing over the top of it. I don't think the owner or the resident DJs knew what speed garage was. I was saying to myself, "What the fuck is going on?" until after midnight. Then the show began.

The Drem Team versus RIP with Jason Kaye and Omar on the decks. The first sentence from the MC was, "This is how it's done London style". The crowd loved it. I loved it. This venue woke up. By the end of the night I hope the resident DJs understood speed garage. If not, they should visit London for a change. We all knew London is the centre of the world for dance music and no other city could take that away.

STEVEN FINNIE, Germany

COMMUNICATIONS FROM THE VOID

I'D LIKE to agree with the points Ben Turner made in "And Another Thing" (Muzik 33). Yes, the true players are sticking together through thick and thin and nobody will deny that it's been a tough year for techno, with the closure of key record shops and extensive media attention to new forms of music. But things do get the back-shelf treatment when new stock arrives. Your concentration on tech-house is deserved for a scene which is full of so much talent. However, your references to the harder, minimal territories are a little unfounded, and you should really take a look beneath the surface.

I run a purist techno night in Portsmouth called Geushky and have done for almost three years with huge success. Every party has sold out and most hard-edged techno DJs and live acts have played here and loved it. We are a driving force for hard, minimal funk on the south coast and we are not alone. There are a large amount of similar organisations nationwide who are being neglected. I'm glad you're taking a stand and are backing the inevitable comeback of the tougher side of this music, but for us and many like us, things have never faltered. Maybe you, as journalists, should search a little harder for the overshadowed clubs that are the true renegades.

IAN VOID, Geushky, Portsmouth

1991 - THE REAL TOP 10

HERE are the real top tunes of 1991:

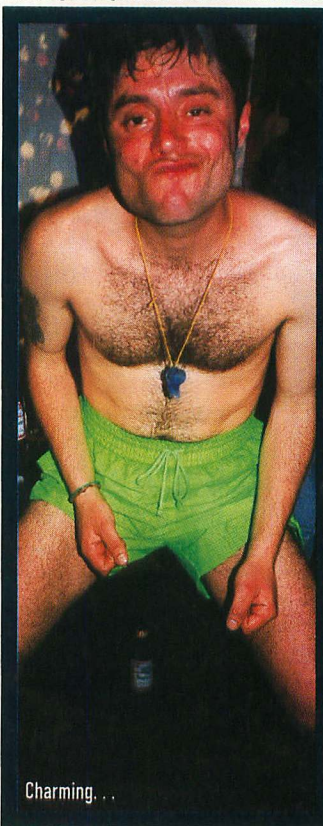
- 1 Manic - "I'm Coming Hardcore"
- 2 That Terence Trent D'Arby Tune
- 3 New Atlantic - "I Know"
- 4 Love Decade - "Dream On"/"So Real"

5 Dream Frequency - "Feel So Real"
6 Last Rhythm - "Last Rhythm"
7 49ers - "Move Your Feet"
8 Hardcore Uproar - "Together"
9 Bizarre Inc - "Such A Feeling"
10 Rhythm Quest - "Closer To All Your Dreams"

Commercialism is shit. Realism is life.
JONATHAN BOOTH, Huddersfield

SOMEONE'S GOING TO BE VERY UNHAPPY INDEED

I THINK you'll agree that Dave from St Albans [below] has to be the Gurner Of The



Century! He was photographed in full flow at Decompression.
ANON

ARE YOU ON DRUGS? ONE SUREFIRE WAY TO TELL

IN your feature "Are You On Drugs" (Muzik 32), you missed the question out about physical appearance. Do you look like:

- a) A slice of Goa, spiritually, man?
- b) Sheep-dipped?
- c) Betcha think this tune is about you?
- d) The bloke in the corner looking through his pockets cos he can't remember where his stash is and he's sure he brought some?
- e) The singer out of Green Day in better, hipper clothing but equally space-caked?

REG CONNECTOR, Darkest Spongolia

KNOCK OFF THE KNOCKING

WHY the long face? What's going on (Mouth Off, Muzik 33)? People knocking Pete Tong, Paul Oakenfold, Nigel Benn, promoters, the free CDs, Ibiza, even the music itself. Why is

everyone being so serious? I am 27 and have been enjoying the scene for 10 years now, but recently clubland seems to be getting hammered from all sides by the authorities and the clubbers themselves. Behave! Everybody, just CALM DOWN!

SEAN C, Holyhead

A PITHY OBSERVATION

MY mate Tim from Bovinyl said something very funny to me the other day. He said your magazine would "probably be alright if it wasn't written by journalists".

KRIS, St Albans

MERCI MONSIEUR

I AM writing firstly to thank Laurent Garnier for his awe-inspiring seven hour set at The End. And secondly, I'd like to praise Mr C and Layo from the club for their willingness to take a financial risk and book the Frenchman on his own terms.

The standard for 1998 has now been set. It's no longer good enough for a DJ to just turn up and drop big tune after big tune. In the same way, promoters must now look to The End's example and start to book DJs to play longer sets where they can truly work the crowd. Let's not insult Deep Dish or Sven Vath by giving them only two hours at Tribal Gathering this year. They should be given a proper slot so they can show us what they truly do, on their own terms.

CIARAN WALSH, London

HOKEY OAKEY

I TOTALLY agree with Rob Calcutt (Mouth Off, Muzik 33). The last time I heard Paul Oakenfold play was at the Zap club in Brighton in the summer of 1996 and I have to say that he was crap. He arrived at the venue late, played all the same old Goa trance stuff, collected his fat cheque then pissed off early! If you ask me, you're sounding stale these days, mate. It's time for the old school DJs to step aside for a while to give those talented Bedroom Bedlam DJs a chance. At least Nick Warren has been influenced by younger DJs and collaborated with them, which is reflected in the music he's playing.

Personally, I think in this dark, sad, fucked up country we need lively, happy, Balearic, Parisian, African, Brazilian music to cheer us up. At present, the British market seems saturated with too much of this hard, unemotional, repetitive house, trance, techno, smack-yr-in-the-face music that you can only enjoy listening to on drugs. Dance music needs more warmth and creative innovation in order for it to be able to progress.

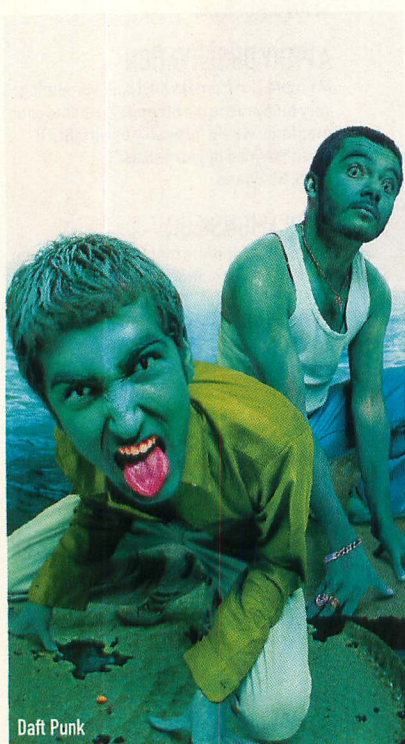
LEE DAVIES, Liverpool

FRESH CREAMED

WE went down to the 333 club on Friday 13 February to see Freddy Fresh play. Once we'd handed over £12, we were told he was in Brighton and that he would only play 333 if he had time! So we had to make do with a night of German techno and nasty toilets. 333 is a good venue, but how about some loo roll and getting a DJ who can mix two records together?

NINA, London

Creamfields: that line-up in full



Daft Punk

CREAM'S first outdoor festival is set to take place on May 2 at The Bowl, near Winchester in Hampshire. The event will have nine arenas, with Daft Punk, Radio One (who will be broadcasting live), Bugged Out, Full Cycle and Trade among those hosting them.

The confirmed line-up of artists as Muzik went to press was as follows:

Arena One (Main Arena): DJs Pete Tong, Judge Jules, Sasha, John Digweed, Graeme Park, Guy Orndel, K-Klass, Bob Jones, Les Ryder and Phat Phil Cooper.

Arena Two (Premier League 11): DJs Jon Pleased Wimmin, Dave Seaman, Allister Whitehead, CJ Mackintosh, Seb Fontaine, John Kelly, DJ Sonique, Harri, Dave Beer, Phil Gifford and Justin Robertson.

Arena Three (Trance): DJs Paul Oakenfold, Nick Warren, Danny Rampling, Paul Van Dyk, Dave Ralph, Paul Bleasdale and Steve Lawler. Live acts BT, Way Out West, Slacker, Man With No Name and Blue Amazon.

Arena Four (Bugged Out): DJs Carl Cox, Dave Clarke, Darren Emerson, Mr C, Cajmere, James Holroyd, Rob Bright and Doc Scott. Live acts Laurent Garnier (debut performance), Green Velvet and Slam.

Arena Five (Daft Club): DJs Daft Punk, Roger Sanchez, DJ Sneak, Doc Martin, Junior Sanchez and Phillipe Zdar.

Arena Six (Full Cycle): DJs Roni Size, Krust, Suv and Die, with many more to be confirmed.

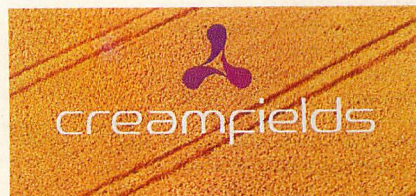
Arena Seven (Big Beat): Fatboy Slim, Derek Dahlarge and Jon Carter, with live acts to be confirmed.

Arena Eight (Trade): DJs Tony De Vit, Steve Thomas, Malcolm Duffy, Sharp Boys, Alan Thompson, Ian M and Pete Wardman.

Arena Nine (The Alternatives): DJs the Chemical Brothers, James Lavelle, the Psychonauts, Gilles Peterson, Norman Jay, David Holmes and Johnny Moy. Live acts Finley Quay, Beth Orton, Freestylers and Monkey Mafia.

Focusing on the ethos of club culture, Creamfields is aiming itself away from the traditional indie festival. As a result, Cream will be setting up a special changing area for girls to come and change from daywear into nightware. Muzik is hosting a Bedroom Bedlam tent, where you can turn up and show off your mixing skills to the rest of the crowds. Former Bedroom Bedlam winners will also be appearing in many of the main arenas.

Tickets for Creamfields, which runs from 1pm to 6am on May 2, are now on sale priced £37.50. National credit card line - 0541-500-0044, Creams information line - 0151-709-7023



The Chemical Brothers



Finley Quay

Eguru killed in car crash

NICHOLAS SAUNDERS died in a car crash last month, at the age of 60. Saunders was best known in clubbing circles for his liberal-minded writing about Ecstasy, with his books "E For Ecstasy" and "Ecstasy And The Dance Culture" considered essential reading among "alternative society" – a phrase he coined.

Saunders is also credited with reviving the fortunes of the Neal's Yard area of Covent Garden, having opened a string of businesses there in the early Eighties. And his taste for rebellion stretched back long before his involvement with club culture. He had a duck pond in the living room of one of his houses, for instance, and at the tender age of 14, attempted to blow up his school's chapel. In the late Sixties he made his name with the groundbreaking book "Alternative London", a counter culture guidebook to the capital, establishing his drug guru credentials from the very start.

Saunders died in South Africa when the car he was travelling in swerved off the road and rolled over three times. Some reports claim Saunders and the woman driver, who was seriously injured, were victims of an attempted car-jacking.

Drive-by shooting at Nato

TWO doormen suffered gunshot wounds in a drive-by shooting incident at Leeds' Nato club, home of Hard Times. However, Hard Times boss Steve Raine insisted, "It wasn't a major incident. Two doormen were slightly injured but we're hoping they'll be back at work shortly.

"As far as we're aware it had nothing to do with gang warfare or drug dealing, and we don't want people to start thinking Leeds is turning into another Manchester," he stressed. "I would guess it had something to do with the strict door policy we enforce. It could well have been some people who'd been knocked back on some occasion."

The incident, however, did not actually happen at a Hard Times event.



pic DEAN BELCHER

Speed garage superteam – Redrat & RIP

JAMAICAN ragga star Redrat is working on a track with the RIP Productions duo. Though untitled and indeed unfinished at the present time, the track is scheduled to come out through the Pepper label in April or May, under RIP's Double 99 alter-ego.

Redrat, one of the most original figures on the dancehall scene, is best known for singles "Shelley-Ann" and "Dwayne", and for his recent album "Oh No... It's Redrat". The diminutive 19-year-old was one of the biggest sensations at last August's Notting Hill Carnival.

Speaking on the phone from Kingston, Jamaica, Redrat confessed: "I haven't heard the track yet – I hope it hasn't got lost in the post! But I've listened to other records RIP have made and I like them.

"Speed garage, raggae, whatever it's called," he added. "I could see it catching on over here, because people are always open to new music."

SNAPSHOTS

DAVE ANGEL has hit back at Island's claims that they dropped him from the label. "To say I was dropped is a bit naughty of them," he said. "I'd wanted to get out of the deal for ages. They disapproved of my DJing; they wanted me to spend more time in the studio, but I wasn't going to give in to them on that one." Angel added a number of labels had expressed interest in signing him up for a long-term deal, but he intends to simply sign to labels for one-off 12-inch releases for the time being... Jungle label Certificate 18 releases its first artist album this month – **KLUTE**'s "Total Self"... Commiserations to Q-Tip from **A TRIBE CALLED QUEST**, who's lost his library of songs, samples and all his recording equipment in a fire at his house in New Jersey last month. Still, we're promised the new Tribe album won't be affected and should be out in a few months... **VOODOO** DJs Steve Shiels and Claire Coombs have bagged a slot on new Liverpool station Crash 107FM. Called The Darkside, the Friday night show begins on March 27 (midnight to 2am). As part of Crash FM's launch week there'll also be a live broadcast from Voodoo on March 28, featuring sets from Carl Cox, Craig Walsh, Steve Shiels and Andy Nicolson... Lol Hammond, he of **DRUM CLUB** and Slab fame has produced an album with **BRIAN ENO**, which is due out later this year...

SNAPSHOTS

A second volume of **DAVE CLARKE**'s "Electro Boogie" series is coming soon... **PULP**

flirt brilliantly with dancedom once again, with their imminent "This Is Hardcore" single boasting mixes by 4-Hero...

Slinky house combo **STREET CORNER SYMPHONY** (aka Glen Gunner and Pete Z) release the old-skool swimming pool-influenced album "No Running, No Bombing, No Petting" through their self-titled label in April... Two decades after

"Saturday Night Fever", **JOHN TRAVOLTA** is set to strut his stuff in a currently untitled movie about New York's club scene.

He plays an ageing groover who rediscovers his love for nightlife, with the soundtrack coming from r&b maestro

Babyface... Nu-electro stalwart **DAVE TIPPER** has put together a compilation called "High Octane" for the DCI label. Out next month it boasts tracks from Philadelphia Bluntz, Freestylers and Tsunami One...

MINISTRY OF SOUND's "Annual 3" compilation, mixed by Pete Tong and Boy George, has now sold over 600,000 copies.

Meanwhile, the label has signed Judge Jules for a new album series called "Clubber's Guide"... Muzik sends its condolences to the family and friends of **STEVEN OATES**, DJ

and boss of the Flying and Six Gun Sound record shops who died last month of a heart attack, aged 32... **DOCTOR L** and **ZEND AVESTA** both have EPs on French jungle/electronica label Artefact out next month...

The festival formerly known as Tribal



pic JAMIE B

FOLLOWING threats of legal action from the Mean Fiddler organisation, the Universe team have changed the name of their 60,000-capacity three day event from Tribal Gathering to Universe '98. Taking place at Knebworth House, Hertfordshire, on May 23 and 24, confirmed acts include Roni Size's Reprazent, Spiritualized, Beck, Run DMC, Bentley Rhythm Ace, Black Grape, Plastikman, Luke Slater and Model 500 (aka Juan Atkins), who's making his live debut in Europe. DJs booked to play include Pete Tong, Paul Oakenfold, Sasha, Jeff Mills, Basement Jaxx, Dave Clarke, James Lavelle and Gilles Peterson.

★ Brighton's Essential festival team are yet to announce their line-up, but have confirmed that this year's three day event (May 23 to 25) will take place at Shoreham Airport. On the dance day (May 23), they're promising six arenas, including two apiece for drum & bass and big beat sounds.

New Jeff Mills album

JEFF MILLS is to release an album on React called "The Purposemaker", a name previously used for some of his most intense techno releases. Out on May 18 (on vinyl and CD), the album will include all previously released The Purposemaker tracks, plus six brand new ones.

James Horrocks from React said, "He's done a live mix album and a home-listening album as Axis in the past, but this'll definitely be a more club-based release. We like working with people who are original and definitive, and Jeff is certainly that. It's got to be the stage where he's a unique genre of music, rather than just being another techno artist. Everything he does is extremely personal to him."

Got any Jeff Mills?



Any more E Vicar

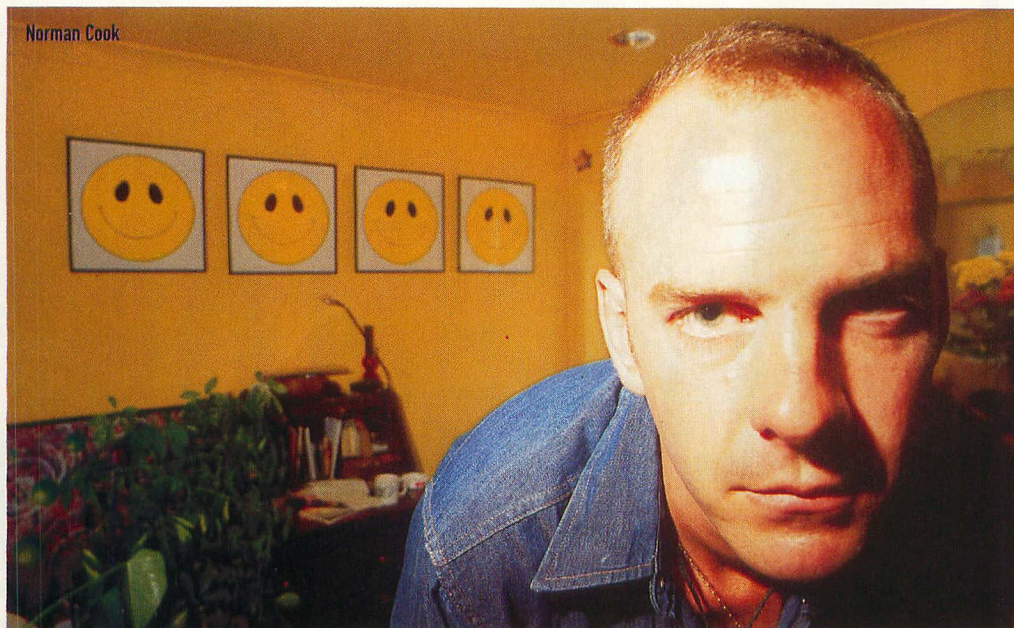
YOUTH For Christ, a trendy religious group, launched a bizarre initiative last month - installing one of their chaplains in a club!

The chaplain was on hand at Ikons in Norwich to advise clubbers on any emotional or spiritual matters. According to one punter though, the their

primary use was of a rather more carnal nature.

"They were a bit annoying sometimes," stated the regular. "You don't go to clubs to get information on Christianity, do you? Still, they come in handy if you pull, because they've always got a pen for writing down telephone numbers."

While we're on the subject, would it be alright if Muzik installed DJs in churches around the country? No, thought not.



Norman Cook enrolled in 'Walk of Fame'

YOU'D normally expect to see Norman Cook quaffing a beer in the company of Jon Carter, Damian Harris and Bentley Rhythm Ace, but he's mixing in different circles nowadays. With Sir Winston Churchill, Des Lynam, Lord Laurence Olivier, Rudyard Kipling and Norman Wisdom, as it happens, among an equally odd assortment of others.

Because Fatboy Slim has just bagged a place on the forthcoming "Walk Of Fame" in his home town Brighton's Marina, a project designed to boost tourism in the area. Modelled on the "Walk Of Fame" in Hollywood, it'll feature plaques naming celebrities and notables who've either lived, worked or have strong associations with the

seaside town. Other music types who've secured a place include The Levellers, The Who, Dusty Springfield, ABBA, Annie Nightingale and, oh yes, Leo Sayer.

It gets better! Norman is set to DJ at the "Walk Of Fame"'s opening celebrations in September, playing alongside a supergroup which will include Roger Daltrey, Pete Townsend, ABBA's Benny and Bjorn, and, yup, Leo Sayer himself.

Norman Cook's next single as Fatboy Slim, "Rockafella Skank", is due out in May. This will be preceded by the release of Freak Power's "No Way" – a classic pop song which namechecks Carl Cox, Hardnox and Felix Da Housecat.

Goldie's trainers for sale

MIMICKING Wu-Tang Clan's predilection for merchandising, the Metalheadz boss has teamed up with trainer company Royal to co-design something for our, um, feetz. A bit weird looking they are, too, with the Metalheadz logo on the front and sole. Goldie's graffiti tag etched inside and as for the laces... Well, they're aren't any laces, actually. Yep, weird indeed, though arguably less so than his recent album.



Muzik SAS Awards

MUZIK'S annual night of drinking, dishing out gongs to dance stars and more drinking, is taking place in September. Having previously been based in Birmingham and Bristol, it's coming to London this year, and yes, John Prescott has been invited – but advised to wear waterproofs, obviously.

Voting forms for the event will be printed in next month's issue, while the nominees will first be announced on Radio One, as part of the station's week in Ibiza this summer. Winners of last year's bash included Daft Punk (best album), Chemical Brothers (best band), Cream (large club of the year), Roni Size (producer of the year) and Wall Of Sound's Mark Jones (caner of the year).



SNAPSHOTS

LAURENT GARNIER's "30" album and the **"SUPER DISCOUNT"** compilation of top-notch Gallic grooves have both been nominated at the French Music Awards... Nu-prog housers **BLUE AMAZON** have remixed industrial-indie types Curve's "Coming Up Roses"... Queen of soul **ARETHA FRANKLIN** returns with an album called "A Rose Is Still A Rose" on Arista on April 27. Collaborators include Sean "Puffy" Combs and Lauryn Hill...

TONY DEVIT has splashed out £50,000 on the Volvo C70 which starred in "The Saint" movie. Not content with that act of uber-flashiness, he's slapped the plate **R1TDV** on it, too... **DEPTH CHARGE**, whose "Disco Airlines" single is out now on DC Recordings, adds a second release to his "Goal" series, with the release of "Romario", a tribute to the Brazilian star. It's due out in time for the World Cup... Also in a footie stylee,

GATECRASHER are staging a series of club nights in France around the time of the Cup...

UNDERWORLD turned down the opportunity to play as part of the pre-World Cup celebrations in Paris. It's likely they'll make their first live appearance of the year at Glastonbury... The United Nations – fighting for justice, truth and fairness. Except when it came to a World Health Organisation report stating that **CANNABIS** is safer than alcohol and tobacco. In that case they preferred to cover up the results, according to "New Scientist" magazine...

SNAPSHOTS

TUFF JAM release a second volume of their "Underground Frequencies" mix album in April... Muzik contributor and nu-electro specialist **ADAM FREELAND** releases a second "Coastal Breaks" compilation in May; while another Muzik scribe, **DAVE MOTHERSOLE**, is compiling a tech-house compilation for the Offshoot label called "Soulspective", featuring tracks from the likes of Ian O'Brien, Charles Webster, Max 404 and Matthew "Bushwacka" B... **ULTRA NATE** follows up her "Found A Cure" single (out March 30) with an album called "Situation: Critical" on April 20... **DJ DIE** and Suv, among others, have remixed the latest offering from Jaz Klash. Called "Thru The Haze" it's out on Cup Of Tea on March 16... **MRS WOOD** has completed a single for React as Woodwork. The hard dance doyenne is following it with a "homage to Kraftwerk"... German electro/techno artist **ANTHONY ROTHER**, meanwhile, who runs the Kaar label, is reported to have remixed the Teutonic legends' "Trans-Europe Express"... Top sitar-twanging track "Mathar" by **INDIAN VIBES** is getting a re-release on VC next month, with re-rubs from Primal Scream, Richard Fearless and the tune's creator Brendan Lynch. Oh yeah, and that's Paul Weller on the sitar, you know...



pic: PAV MODELSKI

Howie B thrown out of the USA

HOWIE B, Muzik's guest single reviewer last month, has revealed he was sent packing from America after customs officials found cannabis on him last November. He'd just arrived in Minneapolis from Toronto, for another date on U2's "Popmart" tour, when a sniffer dog located a small amount of grass in his pocket. The US' strict rules in such cases meant his work visa was immediately revoked. It's doubtful he'll ever be able to DJ over there again.

Drug trouble

Howie B's not the only one finding himself in narcotic-related hot water this month

★ Drugs police in Peckham recently raided eight addresses all next door to each other in the same street, locally known as "Cannabis Row". Apparently one of the properties targeted was a greengrocers that "hadn't sold a carrot in 20 years." Except for those of the Camberwell variety, arguably.

★ Sony have shelved adverts for the Playstation game "Coolboarders 2" after complaints that they were making blatant use of drug spiel. The ad' referred to "aching for powder" and "needing the rush". It's supposed to be about snowboarding.

★ Students at North London University were forced to cancel a scheme which would have allowed people to send off Ecstasy pills for testing after intense pressure from local papers. The results were to have been published in coded form on the Internet.

★ Smoking cannabis may be deemed less of a crime these days (figures out recently revealed that police dished out 10 times more cautions for possession in 1997 compared to 1996) but writing about it, hell, apparently that's well naughty. Police seized an unpublished manuscript on growing marijuana from a writer/musician, Mick Marlowe, recently - from his computer hard disk! The 53-year-old was jailed for six months in 1994 after advertising his book, "Tricameral Sensimilla", in a number of magazines.

"Coming Down" director to make new movie

MATT WINN, D*Note mainman and the director of the clubbing film "Coming Down", has been given £5million by Fox Searchlight, the makers of "Full Monty", for a new movie. Called "January 2", it's described as a "dark, romantic comedy for the post-rave generation."

Winn explained the plot will be about a group of people who used to run a club called Millennium in the mid-Nineties meeting up for the first time in ages, on the eve of the year 2000. Bad weather means they're trapped at a party in a country house for 48 hours.

"It's this group of friends seeing if they can survive the biggest come-down of their lives without topping themselves," Winn explained. The

soundtrack is likely to include everything from new D*Note material to classic house, ambient and even Crosby, Stills & Nash. Shooting begins this summer with an intended release of summer 1999.

Speaking of the success of "Coming Down", which comes on sale on video next month, Winn added: "Everyone said we were being ridiculous, that nobody was interested, but I think we proved them wrong. We really touched a lot of people, probably because we'd actually experienced everything that goes on in the film."





P R E C I S I O N

M O V E M E N T S



5 YEAR
INTERNATIONAL GUARANTEE

W1
BY
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saints & sinners

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



terry francis

Driving to Norwich's The Kitchen, the tech-house king broke down half-way. Instead of cancelling, he called the AA, got towed back to London, picked up his mate's van and drove all the way out to Norwich again, finally DJing three hours late. Star!



freddy fresh

Talk about dedication to the point of obsession. The Minneapolis Mario The Plumber lookalike took a ridiculous 175 hours to put together his two-hours lot on the "Essential Mix".



bouncer at scaramanga

The lights were up. The night was over. "One more" screamed the crowd. "No!" screamed the bouncer. "Yes!" screamed the crowd. "Oh, alright then" submitted the bouncer, before hitting the dancefloor and dancing like a loon. That's more like it!



chris liberator

Playing out in LA, Chris had his records nicked from the DJ booth while he was spinning. When the culprit was caught and the promoter offered to take him outside and give him a slap, Chris intervened and politely just took his records back.



muzik/twice as nice

Not ones to brag about our own capacity for self-abuse, but how could we possibly ignore the fact that the Muzik party at the speed garage Mecca saw a record number of bottles of bubbly being consumed, breaking all previous records?



richard ford

The Checkpoint Charlie resident and boss of the Distinctive label has made it into Company magazine as one of Britain's sexiest bachelors, described as "a 27-year-old club DJ with John Travolta dimples". The journalist concerned has since applied for a new guide dog.



paul oakenfold

Spinning at Cream, Oakie suddenly left the booth, handed a record to a startled industry bod and asked him to mix it in as nature was calling. Just as said person was on the point of messing themselves, Oakie reappeared from behind the booth, where he'd just been hiding all along!



david holmes

The Irish DJ stuck a right two fingers up to the industry while DJing at The Brit Awards ceremony, where he stormed off stage in disgust at the quality of the sound, the general crapness of the crowd and the fact that there were no After Eight mints.



carl cox and darren emerson

The DJ duo had a weekend off, but instead of lounging around playing Play Station, they hired a car and went up to Liverpool to go clubbing at Voodoo and Cream. Good to see superstar DJs getting out and about.



tony from good looking

Bukem's manager and erstwhile TV star is convinced that Bukem's tour of South Africa has been postponed because Nelson Mandela is ill. And? Well, apparently, Mandela had requested a personal audience with Bukem and Conrad. You sure about that, mate?



oliver lieb

The German trance producer was listening to Jon The Dentist at Ultimate Orange and not really enjoying the driller's set of uplifting, Stilton trance. "What the fuck is this terrible record," he demanded to know. Oops - it turned out to be one of his own remixes.



damian harris (skint records boss)

The Skint overlord and Midfield General has created such an anarchic mess in the flat he shares with his girlfriend that she hasn't stayed there since Christmas. You would have thought that Sony deal could have included a weekly cleaner, wouldn't you?



hinder singh (cornershop)

Seems like only yesterday the Cornershop lead singer pronounced Oasis "a pile of fucking shite". Then he toured America with them. And now, apparently, "what they do live is pretty amazing". Ah, the noble art of diplomacy.



green velvet

DJing at Newcastle's Shindig, the bonkers one decided to plug his headphones into the mic slot and perform an a capella "Stalker". Except that he forgot the words half-way through the tune. Tsk.



the fall

That Mark E Smith. Miserable git who seems to slag off all forms of dance music. So what an unpleasant surprise to discover that the new Fall single is in fact big-beat-by-numbers, sounding disturbingly close to "Block Rocking Beats". Hmm...



derek dahlarge

First he insists that before he plays, he must be supplied with a bottle of JD. Then he insists there's another one on ice waiting for him when he's finished. Then at the recent Vapour night, he was spotted throwing a tantrum trying to get backstage, screaming "Don't you know who I am?" Come on...



propellerheads

What a cock-up at Vapour recently. Using an acetate to play live over instead of the usual DAT, the Props were half-way through one song when the disc started to scratch, slip and slide. They had to stop, put the record on again and start all over. Blushes all round!



space

The London mid-week deep house night had a special guest appearance from Deep Dish. Only they were asked to keep it a secret. So the flyers came back saying "Special Guests From Washington DC (Yoshitoshi Records)".



jazzy m

The Ministry resident got caught out by a hawk in South Africa last month, who conned him into spending a small fortune on cheap necklaces. He proceeded to show them off by swinging them around, but all the beads flew off and went sailing down the hill!



robbie williams

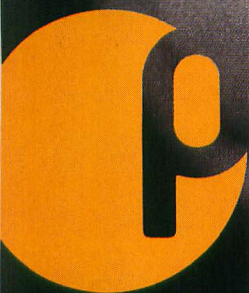
For trying to get into our DJ chart pages by sending us a DJ chart return. And then blowing it completely by listing that "It's Like That" remix as being by Ben Nevins. Yeah, right mate.

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





Smooth in the extreme



PHUTURE
SETTING THE AGENDA

all seeing i

They like pickled eggs and sherbert, their new single 'The Beat Goes On' is set to be massive and one of them invented bleep techno. And naturally, they're all mad as a tricycle...

TWO'S company. Three's a crowd. Four, particularly if you happen to be participating in conversation with the three men who call themselves All Seeing I, is chaos and confusion on a grand scale. For example:

Muzik: You were very involved in the "bleep" movement of the early Nineties...

Jason: "Bleep were massive in our house. We were all bleeped off our heads!"

DJ Parrot: "Can you put, 'It were big in Howarth in 1989'? That'll be okay, won't it?"

Muzik: Er, yeah. How do you feel you've progressed since the days of bleep?

Jason: "Clunk."

Parrot: "Yeah, that's right. Via clunks from bleeps..."

Dean: "Into spunks..."

Parrot: "Into pickled eggs and sherbert. Then spunk, bubble and squeak..."

And so on. It's like witnessing a linguistic tussle between John Shuttleworth, Vic 'n' Bob, Les Dawson and Vera Duckworth, all pontificating on the subject of widdly electronic noises in deadpan Northern tones. But it would seem this surreal repartee is nowt but a carefully erected smokescreen to shield the bashfulness of the three men behind the All Seeing I. They've got history, you see, and it's not the done thing in Sheffield to shout about your achievements. There's DJ Parrot, Sheffield native and the man responsible (along with LFO and The Forgemasters) for the genesis of the bleep techno sound that re-pointed early-Nineties rave. There's Essex-born Dean Honer, producer of analogue dance experimentalists Add N To X's tremendously different new album. And there's Doncastrian Jason Buckel, aka Rubber Johnny when he's busy recording for Warp and Rephlex. Together they are All Seeing I, responsible for the swaggering big band thrills of last year's inexplicably titled "I Walk (Pickled Eggs And Sherbet)", renegade electronicists forging new paths in the digital world, musical adventurers on a mission to... Well, to piss about a fair bit, actually.



uppers & downers

muzik's guide to modern clubbing

Uppers

- Global warming. Summer's come early! Praise the Lord for the global petro-chemical industry!
- The new wave of dope decriminalisation campaigners: New Scientist magazine, Michael Winner and the Bishop of Edinburgh. Maybe we've been "rolling our own" for too long
- Fatboy Slim's mix of Cornershop knocking Celine Dion off the Number One spot
- Bentley Rhythm Ace writing the England theme for the World Cup. Less "Three Lions" than "Two Brummie Loonies"
- Being a born again kung-fu dancer
- The Millenium Dome. Hey, don't knock it, it's the ultimate "Central London Venue". We've got Tongy, Julesy and a 25K rig. How much to hire it on New Year's Eve?
- Alan Brax's "Vertigo". Latest signing to Daft Punk's Roulé label. Best get down your local import shop now, you'll be kicking yourself in six months time when it's in the Top Ten
- Girls in pedal pushers. Only with trainers, mind, or you'll be rocking the Una Stubbs "Summer Holiday" vibe
- The Chemical Brothers' DJ set at the Heavenly Jukebox birthday party. Inspirational acid house all the way. We just wish they dragged those record boxes out of the studio a bit more often...
- "Robot Wars". Jeremy Clarkson, a bunch of spotty maths students and some overgrown Tonka toys. Not quite soothing enough for Sunday lunchtime, but pretty funny anyway

downers

- Clubs who put their notices apologising for the lack of their supadupastar headline DJs inside the club, after you've coughed up the readies. Talk about take the money and run
- Jam & Spoon remixing Simple Minds' "Don't You Forget About Me". The word "apt" seems rather... Apt
- Living above a club. Sounds great in theory, but just wait until Sunday's illegal happy hardcore rave all-dayer. Really wish we were joking about this one
- Girls still getting those unwanted sweaty massages from hopelessly loved-up geezers. Let's face it lads, we wouldn't get off with you straight, let alone with your jaw going in three directions at once
- The Method Man/Texas collaboration. Bloody awful, but the Wu should really know better. Just *don't*, alright...
- Trainers/Carhartt/turn-ups/fleeces. We're all guilty, but club queues "dahn sahf" haven't looked so fucking boring since the days of ripped 501s, MA1s and Docs
- The words "187 Lockdown Remix". Shorthand for "You are now holding a record by Robbie Williams/Louise/Engelbert Humperdinck" et al
- Top DJs playing at all the London Fashion Week shows. We'd simply love to hear Lord G at Antonio Berardi and Harvey at Calvin Klein, but you couldn't get a squeeze even if you were wearing his overpriced, baggy-arsed pants
- The New Balance revival. One terrifying step away from Patrick and Hi-Tech
- The A&R rush to sign Prodigy-alike metal 'n' beats combos. Only two years too late. Warning: the new wave of major label Daft Punk wannabes will be with us by the summer

"We're basically vandals," Parrot confesses. "Thievery, that's what we do. We're just stealing from other people and doing something different with dance music. These days it's all just about the beat, isn't it? Maybe it shouldn't be that way."

Paradoxically, "it" just happens to be all about the beat on their devastatingly hooky new single, "Beat Goes On". Sounding roughly like the drum track to David Holmes' "My Mate Paul" tacked onto a looping bassline and polished off with a subliminally infectious mantra of "And the beat goes on...", it's the kind of radio-friendly tune that, once rooted in you conscious, you will never, ever, ever forget, and you will curse yourself until eternity for having let it into your life. It'll be huge, naturally. At least, that's the most rational reading of this slightly bizarre situation we can manage. Of course, the I themselves have different ideas.

"David Holmes?" shrugs Jason. "Never heard of him. My mate what? There's a place in Sheffield called David Homes. It's a mental home."

And it's just down the road from All Seeing I's studio. Funny that...

'Beat Goes On' is out now on Earth

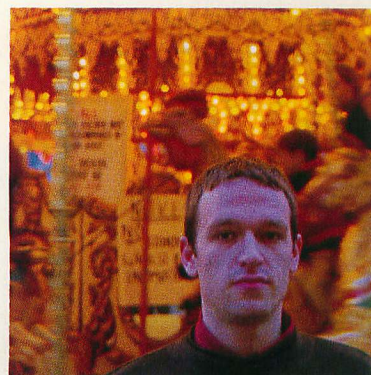
words KEVIN BRADDOCK picture DEIRDRE



PHUTURE

mj cole

The leading engineer in speed garage, you might not have heard of MJ Cole — yet — but you can bet your last glass of Bollinger you've danced to one of his records



FIRE-d-up jazz samples. Twitchy scat vocals. Downright sexy rhythmic and super-tight production. You're listening to the sound of MJ Cole, the west London producer, remixer and engineer currently running things on the UK garage front. Spend the night at any underground garage club in London right now and a startling number of tunes you'll be dancing to will have involved the hand of Matt Cole.

Whether you're hearing his "Anyway" dub as Matlok on Pure Bliss, the mighty "Coming At Ya" with Memzee (Fresh Groove Traxx), 2 As 1's "Shadows" or, of course, Ramsey & Fen's "Lovebug", Matt is producing some of the freshest, most distinctive UK garage around.

Now the word is fanning out from the underground: he's just finished a remix for Goldie's "I Believe" — not for nothing then was Goldie recently spotted at Pure Silk! — but Matt is no stranger to drum & bass either. He was an engineer for d&b label SOUR before teaming up with underground heroes Ramsey & Fen to help with their remixes of Kym Mazelle's "Big Baby". Since then he's co-written and produced all of Ramsey & Fen's material (quietly credited under the name "Rafmat"), and continues to work solidly with the cool VIP label, co-writing gems such as Pisces' "Never Forget", and Greg Stainer's "Weakness".

"I'm really into jazz funk, stuff like that," he admits. "I love Fender Rhodes, trumpets, saxes, clavichords and Hammond organs. Good, crunchy old sounds." Not surprisingly, Matt cites Todd Edwards as a big inspiration. Just check Matt's funky collage approach to sampling and his intricately-built beats.

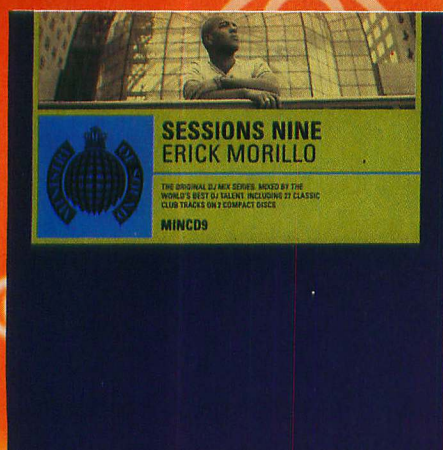
Whether it's in his currently in-vogue breakbeat-led two step style (a flavour which has put the swing into so many garage anthems lately) or on the four-to-the-floor clubby mixes, we'll be hearing more from Matt in solo productions and from his own aptly-named Prolific label. Yep, prepare for another chapter in UK garage. It's going to be sharp, smart and more than a little funky.

"I'll just always do whatever gives me the greatest buzz", he concludes.

'You're Mine' Featuring Guy Simone and 'Sexy' Featuring Memzee are out this month on Prolific, and the remix of State of Mind's 'This Is It' is also out on Sound of Ministry. Look out for MJ Cole's own 'Sincere' EP forthcoming on VIP records

words PHILIPPA REED picture RAISE-A-HEAD

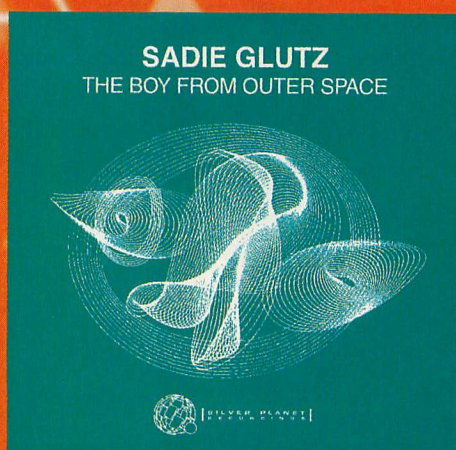
From the Dancefloor



Erick Morillo - Sessions 9

Ministry of Sound

An immaculate selection of blistering club grooves brilliantly mixed by Erick Morillo (Reel 2 Real). This superb Session is not to be missed. *Out Now.*



Sadie Glutz - The Boy from Outer Space

Silver Planet

Sadie's debut album is a mercurial blend of Hip-Hop, Funk, Breakbeat and 303. An epic trip into cyber phunk noir. *Out 23/3/98.*



Manna - 5:1

Apollo

Multi-talented Manna (producers of Audioweb, Longpigs) mash up dub, rocking guitars and reggae on a wicked album, with guests Finlay Quaye and Sugar Merchant. *Out 16/3/98.*

All these fine albums available at the following stores... Andy's Records Aberystwyth 01970 624581 *Avalanche* 2 Edinburgh 0131 228 1939 *Beggars Banquet* Kingston 0181 549 5871 *Beggars Banquet* Putney 0181 789 0518 *Catapult 100% Vinyl* Cardiff 01222 228990 *Crash* Leeds 01132 436743 *Dance 2* Guildford 01483 451002 *Fopp* Aberdeen 01224 625052 *Fopp* Edinburgh 0131 220 0133 *Fopp* Glasgow 0141 357 0774 *Fopp* Leamington 01926 425443 *Fopp* Sheffield 01142 757585 *Heartbeat* Horsham 01403 272819 *Hudsons* Chesterfield 01246 271179 *Imperial Music* Bristol 0117 987 9700 *Left Legged* Pineapple Loughborough 01509 236791 *Loco* Chatham 01634 818330 *Massive* Oxford 01865 250476 *Metro* Southend 01702 436800 *Soundz* Torquay 01803 211097 *Mike Lloyd* Wolverhampton 01902 426876 *Piccadilly* Manchester 0161 834 8888 *Plastic Factory* Birmingham 0121 233 2967 *Replay* Bath 01225 404060 *Replay* Bristol 0117 904 1134 *Rhythm* Camden London 0171 267 0123 *Rough Trade* London W11 0171 229 8541 *Rounder* Brighton 01273 325440 *RPM* Newcastle 0191 221 0201 *Select A Disc* London W1 0171 734 3297

bronx dogs



Twisted New York hip hop tributes and phone sex on vinyl. It's time to give these Dogs a bone or two

HEY boys, it's Kleenex time. If you thought Lil' Louis' "French Kiss" was the last word in porno vinyl, then you ain't heard nothing yet. Currently hitting the aural G-spot is a twelve-incher that throbs to a deep and hard disco bassline and the raunchiest moment of phone sex this side of a hotline to the White House. It's hairy palms all round for the trainspotters, it's called "Madame Mars" and it's by Bronx Dogs. Woof woof.

Far from being a couple of panty-sniffers in dirty macs, Bronx Dogs are in fact Paul Eve from the Wiseguys and new Heavenly Jukebox resident Richard Sen. The saucy sample they use is taken from a spoken-word album accompanying infamous Madame Xavier Hollander's best-selling tome, "How To Be A Happy Hooker".

"We came across it by accident," says Sen. "The record wasn't supposed to be erotic. Actually, we pissed ourselves laughing when we first heard Xavier." Oh, right. The record's tongue-in-cheek then. Although quite whose cheek (and which!) we're not too sure.

Still, far from being a one-off novelty record, "Madame Mars" is being rapidly picked up on the deep house circuit and caned on the more discerning dancefloors around the country. These dirty dogs aren't about to shoot their load and then bugger off. There are forthcoming remixes for the likes of Wamdue Kids and Big Hair, infused with the electronic disco flavour of Eighties New York, plus their single on Kontraband, "Tribute To Jazzy Jay", a hip hop homage to Afrika

Bambaataa's early-Eighties scratch DJ.

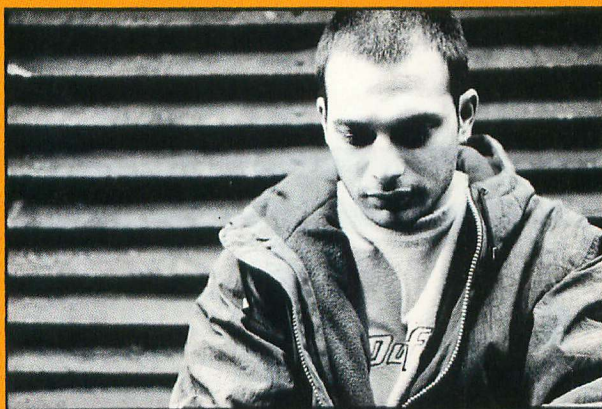
"We searched out for all the original breaks that he used," explains Sen. "It took us bloody ages! They're all disco breaks but used in a hip hop fashion which is why it's crossing over, I suppose."

Twenty-three year old Sen made a name as a graffiti artist back in the Eighties. London tube travellers might remember his "Coma" signature plastered all over the Metropolitan line. His spray-can antics culminated with work for Andrew Weatherall and the eye-catching sleeves to sabres Of Paradise's "Smokebelch" and "The Theme". But he's also been cultivating a promising DJ career. Starting

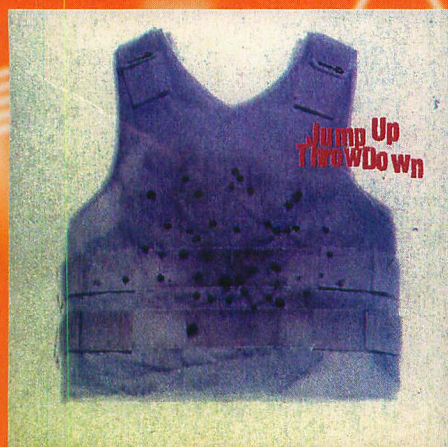
as a backroom spinner at seminal London nighspots such as Sign Of The Times and the Crazy Club, he's now playing out at Wiggle, Quadrophunk and The Bomb, in addition to his Jukebox duties. At the moment he drops house, techno and disco but "definitely none of that big beat stuff". So has he got into the whole Jukebox lifestyle of 72-hour benders and serious bodily abuse? "Well, I'm a bit of a new boy really," he laughs, "but having said that I'll probably be checking into the Betty Ford Clinic in six months time."

'Madame Mars' and 'Tribute To Jazzy Jay' by Bronx Dogs are out now on Heavenly and Kontraband respectively

words KIERAN WYATT



to the Record Store



Jump Up Throwdown

Lacerba

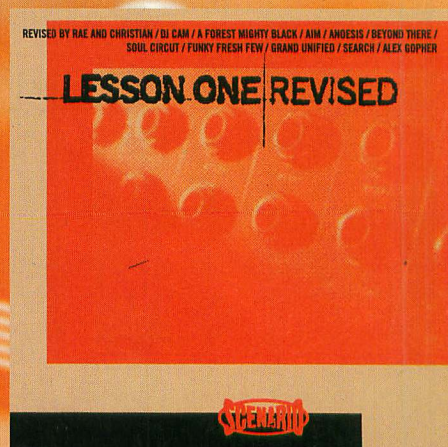
20 shots to the chest of the baddest Jungle Hip-Hop action. Ruff selections from Amazon II, Aphrodite, DJ Zinc and more. Out 30/3/98.



Mandalay - Empathy

V2

Saul Freeman and Nicola Hitchcock have produced a intense and beautiful album, founded on tripped-out beats and textures. Features 'Flowers Bloom' and 'Beautiful'. Out 23/3/98.



Lesson One Revised

Scenario

Scenario's showcase compilation remixed by A Forest Mighty Black, DJ Cam, Rae Et Christian, Grand Unified and other like-minded producers. Out 30/3/98.

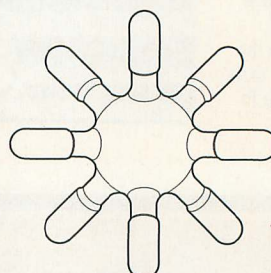
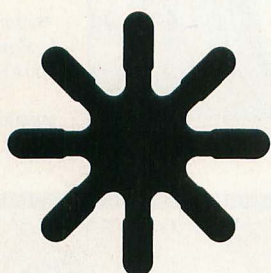
Select A Disc Nottingham 0115 958 4842 Sister Ray London W1 0171 287 8385 Sounds Good To Me Too Bedford 01234 350006 Stereo One Paisley 0141 889 4489 Time Colchester 01206 545174 3 Beat Liverpool 0151 709 3355 Way Ahead 2 Derby 01332 346808 Way Ahead Leeds 01132 042412 Blackmarket London W1 0171 437 0478 Carnival Parkstone 01202 741230 Dance 2 Brighton 01273 329459 Marilyn Eastbourne 01323 411832 Plastic Surgery Maidstone 01622 682639 Rhythm Nation Doncaster 01302 326752 See Dee Johns St Helier Jersey 01534 67858 Woody's Ferndown 01202 877820 1 Up Aberdeen 01224 642662 Jumba Leeds 01132 455570 Rock A Boom Leicester 0116 253 8293 Paul For Music London E1 0171 790 1074 Record Centre Slough 01753 528194 Record Village London E17 0181 520 7331 Atlas London W1 0171 494 0792 Ambient London W1 0171 437 0521 Spinadisc Northampton 01604 31144 X Bolton 01204 384579 Missing Glasgow 0141 400 1776 BPM Derby 01332 382038 Trax Newcastle 0191 222 1925

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PETE TONG

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30 ESSENTIAL TUNES FEATURING
REST ASSURED — TREAT INFAMY
THE ALL SEEING I — BEAT GOES ON
CORNERSHOP — BRIM FULL OF ASHA
(NORMAN COOK REMIX)
PRODIGY — SMACK MY BITCH UP
JASON NEVINS VS RUN DMC — IT'S LIKE THAT



DJ OF THE MONTH



nicky blackmarket

Muzik caught up with Nicky on holiday in Pontypridd with his girlfriend. But most of the time he's stuck behind the counter of Black Market Records, the jungle department of which he set up in 1992 and reckons is still one of the most important independent jungle retailers in the world. On nights off Nicky can be found playing his jump-up jungle sets the length and breadth of the country. You won't find him at the latest student-not-jazz beathead night, but ask any hardcore junglist or Dreamscape regular and they'll tell you: Nicky BM is the man. He's been DJing for 15 years and shows no signs of letting up.

WHERE AND WHEN WERE YOU BORN?

I was born in London in the swinging Sixties.

WHAT WAS THE LAST RECORD YOU BOUGHT?

I can't remember because most of my records get sent to me and I run my own shop so I have all the records I need. I can remember the first, though. It was "Ma Baker" by Boney M!

WHERE DO YOU BUY YOUR RECORDS?

I cut dub plate acetates at Music House. Basically, you get the DAT of the track from the artist and cut a dubplate from that. I'll scout around wherever I'm DJing for new tunes as well.

WHICH RECORD NEVER LEAVES YOUR BOX?

Either "R Tyme" by Joe on Awesome from 1993 or Ray Keith's "Terrorist", which he recorded as Chopper.

HOW DO YOU RELAX?

I spend time with my girlfriend Serene or go and see my beloved QPR. They're doing really badly at the moment, so someone's got to support them.

WHAT DO YOU THINK A DJ'S PURPOSE IS?

To promote the music they're playing to the upmost and please the punters as much as possible. If it wasn't for the clubbers we wouldn't have the job. So, I try to achieve a happy medium of breaking new music and pleasing the crowd.

HOW DO YOU APPROACH YOUR MIXING?

Spontaneously. I'll play whatever's runnin' at the time. I can do smooth mixing but I also love to scratch up the rewrites.

ANY OTHER DJ TRICKS?

Just my scratching rewind, going backwards and forwards (imitates pulling record backwards and forwards, then letting it go).

DO YOU VIEW YOUR TURNTABLES AS INSTRUMENTS?

Without a doubt. They definitely are for the people in the crowd listening and I have to use the decks to make them move. The CD may be the future for some, but for me the deck is where it's at and the CD will just kill the DJ.

WHERE ARE YOUR RESIDENCIES?

I've got a lot of residencies like The Labyrinth in London and the Fruit Club in Swindon. Also Slammin' Vinyl in London, Dreamscape and Helter Skelter. The small clubs are just as good as the big events.

WHAT IS THE STATE OF JUNGLE TODAY?

The scene is progressing, it's always a forward progression. You've got a lot of different camps now in the jungle and drum & bass scene but they're all moving fast and forward.



HOW WOULD YOU DESCRIBE YOUR STYLE?

The music I play has a harder edge than some. It's jump-up music. I just think it's proper party music, really. I'm an Ambassador of the jungle scene and I'm representing the whole spectrum.

FAVOURITE LABELS?

Working in the shop means I get right behind lots of different labels. When we sell a title we can sell 300 alone in our shop, so we get right behind the track. Andy C's Ram records – we smashed that lot off. V Recordings. Good Looking and Looking Good on the mellow tip. Fabio's Creative Source. The reggae side with Congo Natty and Mampy Swift's Charged label. I absolutely bashed that off. Joker Records and Back 2 Basics for the jumpier stuff.

HOW DOES IT FEEL TO HAVE A RONI SIZE GOLD DISC ON THE WALL OF THE SHOP?

Yeah, I'm very chuffed to have that. We also won the VIP awards for the best jungle/drum & bass shop last year, which was also great.

FAVOURITE NON-JUNGLE DJ'S?

Going back years it was Greg Edwards on Capital. He was a soul DJ who had the first dance show on legal radio playing soul, funk and boogie. I also respected Grandmaster Flash back in the day and Funkmaster Flex nowadays.

FAVOURITE CLUB TO PLAY?

At the moment I haven't got a particular favourite but Thunder and Joy at the RAW club used to be the best on a Sunday night. It really was something to look forward to and the whole jungle fraternity was down there. It created a real buzz and was a good end to the weekend.

WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?

I was working in a photographic lab before I got into this but I've always wanted to do what I'm doing now. Not a lot of dreams come true, but mine have.

WHAT'S NEXT FOR NICKY BLACKMARKET?

I'm just happy playing music to the public. Giving them what they want and also running Black Market. I'll go back into production when I find the time!

CATCH NICKY BLACKMARKET THIS MONTH AT:

13/3 Waterfront, Norwich, 14/3 Back To '93, Camden Palais, London, 20/3 Emporium, Cardiff, 20/3 Bubba Club, Swansea, 21/3 Helter Skelter, Milton Keynes, 21/3 Jungle Pressure, Worthing, 27/3 Black Market at The End, London, 27/3 Fruit Club, Swindon, 28/3 DNA, Watford, 28/3 Vibe Alive, Burton-On-Trent and regularly at Labyrinth in London, Pure Science in Maidstone and Oscars in Clacton-On-Sea

words ROB DA BANK picture RAISE A HEAD

nicky's current hyper 10

- 1 JUMP 'N' SOUND Zion (Zion)
- 2 SO DAMN TUFF Magic & TMS 1 (Fresh Kutt)
- 3 MILES FROM HOME Peshay (Mo' Wax)
- 4 WATCHIN' WINDOWS (DJ DIE REMIX) Reprazent (Talkin' Loud)
- 5 FOLLOW THE LEADER Cartoons (Cartoons)
- 6 MISSION Swift (Charged)
- 7 PINK PANTHER Hype (Tru Playa'z)
- 8 UNTITLED Stretch (dub-plate)
- 9 UNTITLED Mad Professor (Dope Dragon)
- 10 321 Joker (Joker Records)

Muzik's DJ Of The Month will appear on



Givin' It Up slot every month. Nicky Blackmarket appears on Wednesday March 18 between 1 and 4am

do us a tape!

Fire Island lynchpin and achetypal clubland tale teller **TERRY FARLEY** digs out and dusts down those old seven inchers for a dancefloor history lesson. Sta-prest Farahs and crocodile skin shoes at the ready and — hey you at the back there — pay attention!



El' Tel

SIDE ONE

Jepthe Guillaume

THE PRAYER (ACOUSTIC MIX) (SPIRITUAL LIFE)

"For me, this is the most brilliant house record of last year. It's 10 years since acid house first started it all off and millions of hours of radio get played every year but everyone ignored this record. Instead they opted to play crap to provincial girls in nighties. It's rather sad. A great record and very emotional. This is as good a record as Bukem or Goldie will ever make. You can see how far we've come in 10 years but gone nowhere when records like this get ignored."

Currently available on "Spiritual Life Music" (Nuphonic)

The Carstairs

IT REALLY HURTS ME GIRL (RED COACH)

"This is easily the most soulful Northern soul record from the scene. Norman Jay could be heard playing it at Chuff Chuff and literally anyone could play it at Southport Weekenders. This record is one of those things that's good in the bad world of dance music. I put it after 'Spiritual Life' for a reason. They may have been made 20 years apart but there is a definite link."

Only available second hand through specialist Northern soul dealers

Linda Williams

ELEVATE YOUR MIND (RCA)

"This record is very evocative of London and the Gilles Peterson warehouse scene which I was well into. It's a really good funky party jazz record and it still sounds as fresh today as it did then."

Available on the compilation "Strange Games and Things" (BBE)

Wood, Steel & Brass

FUNKANOVA (TURBO)

"Ashley Beedle did a cover of this as the Black Science Orchestra and this is the original. I think it was the best jazz-funk record of its day and still gets played a lot in the States. I wouldn't be surprised if this was played at Body And Soul in New York on Sunday." Available on "Loft Classics" bootleg 12-inch



Willie Hutch

BROTHERS GONNA WORK IT OUT (MOTOWN)

"Before acid house I was bang into rare groove, wandering around in flared trousers and a budgie jacket. This was a really big blaxploitation record which everyone used to shake their fingers to in clubs. DJ Sneak has also done a version which is quite cool."

MFSB

SEXY (PHILADELPHIA INTERNATIONAL)

"When I was 15 I used to go to a club called Crackers. This track and Salsoul Orchestra songs were the anthems. I remember people doing the bump to this record. Malcolm McLaren's shop Sex sold big mohair jumpers and plastic sandals and this tune reminds me of wandering about wearing that sort of bizarre clothing."

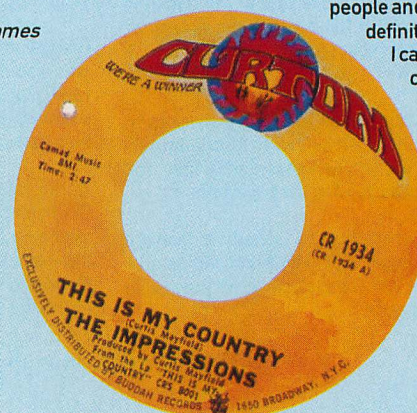
Available on "Love Is The Message" (Sony CD)

Impressions

THIS IS MY COUNTRY (CURTOM)

"This comes from the Sixties and it's an anti-segregation record. I've just come back from doing a video with Loleatta Holloway in Chicago. We were going into restaurants with black

people and there was definitely a vibe about it. I can't believe that sort of attitude is still prevalent in America today, but it is and that's why this record is still relevant." Available on the album "This Is My Country" (Charly reissue CD)



Melba Moore

BLACK ENOUGH (CAPITOL)

"This is also from a blaxploitation film which I can't remember the name of. It's rare groove from the mid-Eighties when everyone was still fresh and young and before everyone started taking pills."
Available second hand only

SIDE TWO

Little Anthony & The Imperials

GONNA FIX YOU GOOD (GOLDMINE SOUL SUPPLY)

"This was a big tune before the Wigan Casino did the Cream thing and went off the boil. The record sounds like it should be in the De Niro film 'A Bronx Tale'. New York City in the late-Sixties, so fresh and funky and brilliant northern soul."
Available through Goldmine Soul Supply. Call 01706-818-604 for mail order



Frankie Beverly

IF THAT'S WHAT YOU WANTED (GOLDMINE SOUL SUPPLY)

"Frankie Beverly is the guy who did all the Maze tracks and this was him in the Sixties. Really good quality black Northern soul. You could have played this at a rare groove club or now at a house club if you're on the right system."
Available through Goldmine Soul Supply

Archie Bell & the Drells

HARD NOT TO LIKE YOU (PHILADELPHIA INTERNATIONAL)

"This was a massive Norman Jay record. His show on Kiss in the Eighties represented everything which was really cool about that time. Him being sacked from Kiss and ending up on GLR [Local London BBC station] just shows what the music industry has come to. This tune was played at every rave during that time as were the next two."
Available on 'Best Of Archie Bell & The Drells' (Castle Communications mid-price CD box set)

Myra Barnes

MESSAGE FROM THE SOUL SISTERS (PEOPLE)

"This is Vicki Anderson singing. She was married to Bobby Byrd and their daughter is Jhelisa [Anderson]. The whole crew came over to do a James Brown Funky People tour in the mid-Eighties and I saw her perform there. Fantastic, really dirty funk. The record reminds me people in ripped Levis, MA-1 bomber jackets and Doc Martens."
Available on James Brown's 'Funky People Volume Two' (Polydor, USA CD)

Maceo & The Macks

ACROSS THE TRACKS (PEOPLE)

"The most over-aired, over-used record to get played out on the rare groove circuit and thereafter as well. No matter how many times you play it, it's still the shit, and it always will be."
Reissued on Urban in 1987. Now second hand only

I-Roy

SISTA MAGGIE'S BREAST (STUDIO ONE)

"I have a total love of Seventies reggae. All the middle-class people from Surrey became punks to rebel and piss off their parents. I found the best way to do that was to wear crocodile skin shoes, Farahs and suck your teeth. That really got up my dad's nose. I used to go to the 100 Club and see loads of reggae artists and I-Roy was most definitely the all-time guv' nor toaster."

Sugar Minott

MR DC (STUDIO ONE)

"I could have picked 1000 records on Studio One but I chose this one and it still sounds really fresh. It's a plea for freedom that is still totally relevant today, the freedom to take drugs if you want to."
Still available on Studio One from specialist Reggae shops. Muzik recommends Supertone records, Brixton, mail order 0171-737-7761

Esther Phillips

FROM A WHISPER TO A SCREAM (KUDU)

"Esther Phillips is the voice of black music in the latter part of this century. You can hear the pain in her voice, basically because she was riddled with drugs. Everything she's ever done is worth buying and there is nobody in black music, soul, hip hop, house, whatever who could ever reach these emotions. She basically died for her music, for her craft."
Available second hand only. Muzik recommends Resolution Records, mail order 0171-738-5117

Dinah Washington

MAD ABOUT THE BOY (CAPITAL)

"This record is from either the late-Fifties or early-Sixties. It's pure drama and I'd love to hear this somewhere like the Ministry Of Sound at 6 o'clock in the morning. It's the sort of thing Junior Vasquez tried but nobody over here understood."
Available on the compilation 'Mad About The Boy' (EMI CD)



Shirley Bassey

LIGHT MY FIRE (UNITED ARTISTS)

"Massive tune for Gilles Peterson and Patrick Forge, and a cliquey-as-fuck London record. It's a version of The Doors' original and a thousand times better than any trip hop collaboration will ever be."
From the album 'Something'. Now available on 'Blue Juice Volume Two' (Blue Note)

Fire Island's 'Shout To The Top' is out on March 30 on JBO. Heller & Farley Project's 'From The DAT Volume Two' is out now on Jus' Trax



win!

One reader can win Terry's soulful shuffle through his record collection – every one's a winner baby, and that's the truth – by answering this simple question:

Fire Island are named after a song by which Seventies disco group?

(a) Village Voice, (b) Village People, (c) Village Idjut Boys

Mark your entries "Do Us A Tape" and send them to Muzik, Kings Reach Tower, Stamford Street, London SE1 9LS, by April 6. The winner will be picked at random and the Editor's decision is well and truly final

blaggers **plc**

Compiled by Lucy O & Lucy B

bulging tantalisingly through the sides of the global shopping basket this month...



techno tats

Literally millimetres away from moustaches, darts and Double Diamond beer on the barometer of cool, tattoos are nonetheless seconds away from a radical reassessment by the Ministry Of Fashion. Still, no need to go the whole hog just yet. Why not try one of these temporary transfers for "the feeling"? *Temporary tattoo (pictured) available by hassling the Planet E press officer*



as seen on the seam scene

Style is a fickle whore. It is almost always an expensive habit, as well. To underline the point, the hardcore denim trainspotters of east London's ever-happening club hinterland have taken to wearing their jeans inside out, thereby exposing the full extent of the selvage – the mark of quality vintage jeans. "People have been wearing turn-ups to show off their selvages for ages," says Tristan, a 26-year-old drum & bass DJ from Islington. "Inside-outs are the future. If you pay £250 for a pair of Japanese jeans made on an original Fifties loom, you naturally want everyone to know. Some people laugh at us, but people laughed when the Stone Roses began wearing flares again. Just look what they started!"

Vic (l) and Tim (r) wear Divi's Jeans, £249.99 from selected stockists nationwide. Tristan (centre) wears Osaka Heavies, from Lo-But Denim, 34 Shibuya, Tokyo 4538



hooligan chic

Being a psychopathic football terrace nutter used to be easy. All a man needed was a pair of 18-hole Docs, a snarling mutt, an authentically hard name (such as "Tel" or "Reg") and regular bouts of the "red mist" down the game on Saturdays. These days, it's not so simple. Look at this fella, for example. Tsk. Perfumed ponce. Do you realise he's spent hundreds of pounds on flash gear achieving a look which can be perfected just as easily by subsisting on a diet of bacon sarnies, lager and aggro? Kids today, eh? Back in my day... *(That's enough psychopathic football terrace nutters – Fashion Ed)* For information on Natural Blue Menswear call 0171-439-2114

trainerwatch: keep 'em shiny

Nike terra humaras

The only trainers really causing a buzz Stateside at the moment are these elegant metallic cross-country shoes. Nike say "The Terra Humara is built specially for trail running, to protect feet from sharp objects and uneven terrain." We say bugger the cross-country runs. They look dead cool and piss all over the silver Air Max's that have run rampant over Britain for the last six months.

Nike Terra Humaras – approximately \$80 from Nike outlets in the USA



most wanted: **combat trousers**

Grey is the new black. Dance music is the new rock 'n' roll. Clubbing is the new warfare, and you are the infantry. Think about it: you go clubbing and return home the following morning in a state of disrepair and regret, suffering from partial deafness, amnesia and nausea. Your clothes are filthy, your possessions lost, your brain cells fewer in number. And your folks still can't understand why you wear combat trousers.



- A. Diesel, £84.99. For stockists call 0171-833-2255
 B. Phat Farm, £95. For stockists call 0171-739-1055
 C. Henri Lloyd, £80. For stockists call 0161-799-7001
 D. Mecca, £69.99. For stockists call 0181-968-1010
 E. Quiksilver, £59.99. For stockists call 0171-836-6350
 F. Stüssy, £80. For stockists call 0171-224-2656
 G. Sonnetti, £60. For stockists call 0181-993-0822
 H. Diesel, £89.99. For stockists call 0171-833-2255



THEY COME HERE

SMOKING

Marlboro King Size
12 mg Tar 0.9 mg Nicotine

Chief Medical Officer
Marlboro
9 mg Tar




Welcome to Marlboro Country.

FOR THE TOURISTS.

CAUSES CANCER

Officers' Warning
Medium
7 mg Nicotine

Marlboro Lights
6 mg Tar 0.5 mg Nicotine



IT'S 8.30 on Friday night. We're in a Soho cybercafe that doubles as an Internet radio station, and Russ Gabriel is on the decks. So what's he playing? A cool selection of melancholy Detroit techno soundscapes perhaps? Erm, no. Some lush deep house grooves? Not that either. He's playing jazz, and not just any old jazz, but the most obscure, experimental and demanding strains of what he considers to be the mother of all modern music.

Talk to the Ferox chief and you'll hear a man pissed off with the soulless drivel which passes for techno these days. So pissed off that in recent years he has been looking elsewhere for inspiration. Busy discovering jazz and its infinite possibilities. He may own and run one of the UK's best known electronic imprints, but Ferox is hardly your typical four-to-the-floor techno label. Over the last few years he's surprised, delighted and confused fans with an unpredictable roster that has brought the disparate techno talents of Ian O'Brien and Steve

O'Sullivan to the world. Now there's Soul On Wax, a label created solely for Russ' own freestyle escapades into the very deepest corners of house music. Which is all a bit strange when you think about it. After all, aren't beardie jazz fusion and slapheaded techno as closely related as chalk and cheese?

"I don't agree," he says as we sit surrounded by vintage keyboards in his central London flat. "People have been taught that techno's about big booming bass drums and funny noises, but to me that's totally wrong. It's about innovation, funk and soul, and having an original style. A lot of people cite Kraftwerk as a starting point, but I find all that stuff about robots a bit silly and embarrassing. I can see a better link between good techno and someone like Miles Davis." By way of example he puts on an obscure Billy Cobham drum track from the late Seventies.

"Listen to this," he says with charming, childlike enthusiasm. "This has got much more funk in it. It's electronic but it's mixed with real instruments."

Russ Gabriel

picture SPIROS POLITIS

tonight on jazz club...

Ferox label chief Russ Gabriel. Underground techno geezerdom personified. You'd think so, wouldn't you? Only these days he thinks most electronic music is crap and would rather listen to Miles Davis than Jeff Mills. DAVE MOTHERSOLE says "grrreat..."

RUSS GABRIEL'S LESSONS IN JAZZ

STEVIE WONDER – "Music Of My Mind" (Motown)
WEATHER REPORT – "Sweetnighter" (Sony)
HERBIE HANCOCK – "Dedication" (Sony)
ERIC DOLPHY – "Out To Lunch" (Blue Note)
ART BLAKEY – "Child's Dance" (Prestige)
VARIOUS ARTISTS – "Four Corned Room" (GPR)
ORNETTE COLERTISTS – "Virtual Sex" (Buzz)
RON CARTER – "Blues Farm" (CTI)
BILLY COBHAM – "The Funkier Thide Of Sings" (Atlantic)
7TH PLAIN-MAN – "The Change Of The Century" (Atlantic)
CHICK COREA – "Tapstep" (Warners)
MILES DAVIS – "On The Corner" (CBS)

Kraftwerk always sound so computerised and rigidly structured. They used electronics and so does techno, but to me that's where the comparison ends. The real skill is in using the good qualities of a drum machine, like the punch and clarity, and making them sound funky and real."

Point taken. But surely trying to emulate the jazz greats is way too ambitious for a twentysomething techno producer?

"I'm not trying to emulate anybody," he counters. "It's not the musicianship that appeals to me, it's the experimental side. At the end of the day, a 909 drum machine only has seven shuffles on it, so if that's all you use there's a limit to how imaginative and funky you can be. The great thing about jazz is that there's so much to discover, there are no limits."

Bearing in mind this willingness to experiment, he finds the current state of spoon-fed simplicity in dance a tad jarring. "I'm amazed at the amount of really

bad electronic music that's released," he shrugs. "But then electronic music isn't alternative any more. It's the norm and it's a bit sad that most people don't look any further than that. What I do find annoying is playing an absolutely fantastic track out and getting no reaction at all. Then, when I'm mixing in the next track, the crowd hear 16 bars of drums and go mental. And I'm thinking 'Hang on, it's just a kick drum for fuck sake. The music hasn't even started yet!'"

It can't be easy trying to navigate the uncompromising path Russ has chosen. But the fact is that in these days of dull, mind-numbing conformity, the world needs maverick rule-breakers like Russ more than ever.

The last of the young soul rebels? Nah, more like the rebirth of cool.

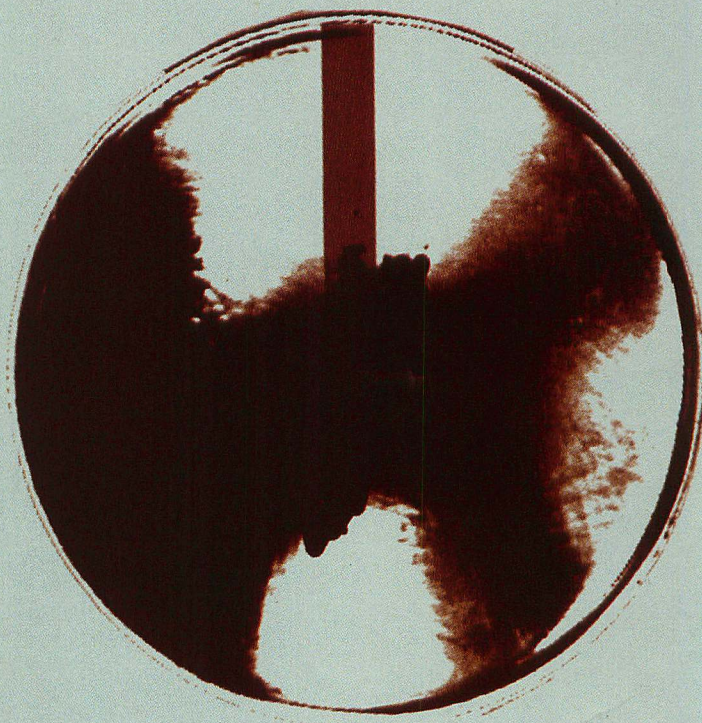
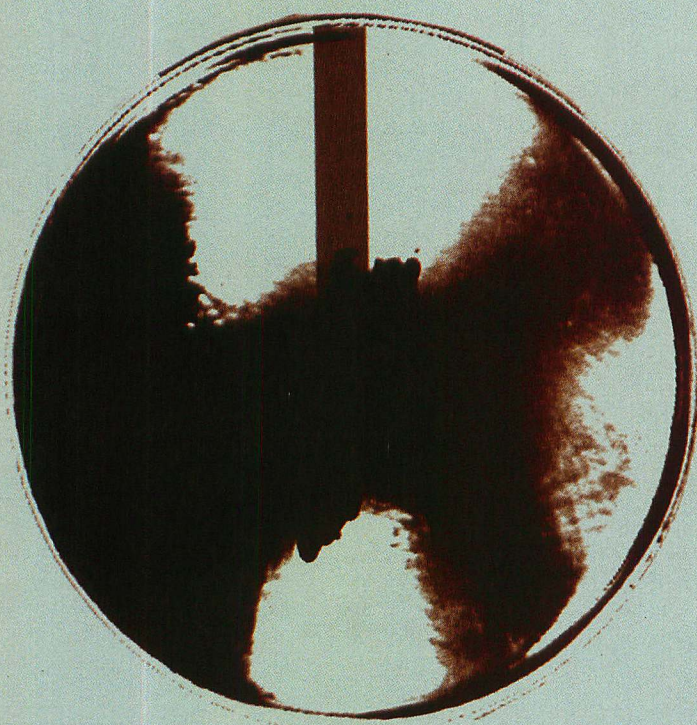
The 'Further Adventures In Techno Soul' compilation and Russ Gabriel's 'Orange Mecanique' single are out now on Ferox and Soul On Wax respectively

BREAKBEAT

Slowed down jungle? Big beats gone techno? Either way the beats are getting badder and the bass is

VOLUME

BALANCE



BOOM! A stomach-churning dose of sub-bass ripples through your body, juggling your Adam's apple in your throat as the DJ cuts the fader across again and 200 sweaty kids whistle their approval. The DJ is hardcore veteran-turned breakbeat DJ Ellis Dee. The club is Friction in London's West End and the tunes being mixed are Two Bad Mice's 1991 rave staple "Bombscare" and 1997's "No 43 With Steamed Rice Please" by Tsunami One. Two records released seven years apart, but both still joined at the hip.

Welcome to the new skool of breakbeat, the name coined last year by co-promoters of Friction, Rennie Pilgrem and Adam Freeland. Not that they or any of the other producers and DJs involved want a handy pigeonhole – it's just that they don't want to be shoved into the same daft, beer-sozzled corner as big beat™. Not that big beat hasn't opened doors for new music. Push Recordings' Matt Norris actually claims it reintroduced him to music, allowing "a boundless potential for breakbeats of all kinds". Where big beat artists make no bones about wanting to become pop stars, the breakbeat scene is still fiercely tethered to the underground. As Pilgrem himself testifies, "Big beat has a retro sound whereas we're taking influences from everywhere, making new noises and sounding more futuristic." This includes binning the Pavlovian snare rolls, the silly klaxon noises, the air guitar solos and replacing the big beats with... big bass.

"People write basslines as a second thought in a lot of music," says Fuel boss Richard Warren. "It's the bass. Fuck the drums, we're all about bass." Told you so. Potter down to your local nightclub and if the DJs are discerning enough to drop a new skool break, watch the floor wiggle. The half-speed jungle basslines almost

force your hips to move, and how much easier is it to dance to than drum & bass?

The magpie-like elements of breakbeat are taken from so many different styles and vary so wildly from one producer to the next that many of the producers themselves struggle to really identify its magic elixir. However, if you find yourself listening to a bone-shaking sub-bassline, tough breakbeats at between 128-135 BPM and electro rhythms with a whacking sense of funk thrown in, then you're probably the latest victim of the breakbeat phenomenon.

"Solid punchy breakbeats with really tough sub-bass production as opposed to the muddy lager swill of big beat," is how Friction resident Adam Freeland attempts to pin down the sound. Additionally, drum & bass has been one of the main players in influencing the new breakbeat scene, with many breakbeat producers apeing the crisp techniques employed. Adam Freeland agrees. "Hopefully a lot of the drum & bass guys will start producing at this pace. The knowledge they have could really help and they're always in competition to make the best produced records". The presence of ex-hardcore DJ Ellis Dee and Danny McMillan from hardcore jungle label Strictly Underground tell of an earlier heritage too, and if listening to the breakdown in Tsunami One's "No.43" does give you a urge to don white gloves and blow on a large horn, you'd be forgiven.

The majority of the breaks in question run at the same tempo as our old friend 1991 hardcore, at the point where it started morphing into jungle, only without the cheese topping. It took big beat to pick the cheese off again. Indie kids who combined their breaks with a rock sensibility, then donned beer goggles and novelty wigs and weaved drunkenly off down one path. Jungle took a darker,

NEW SKOOL BREAKS

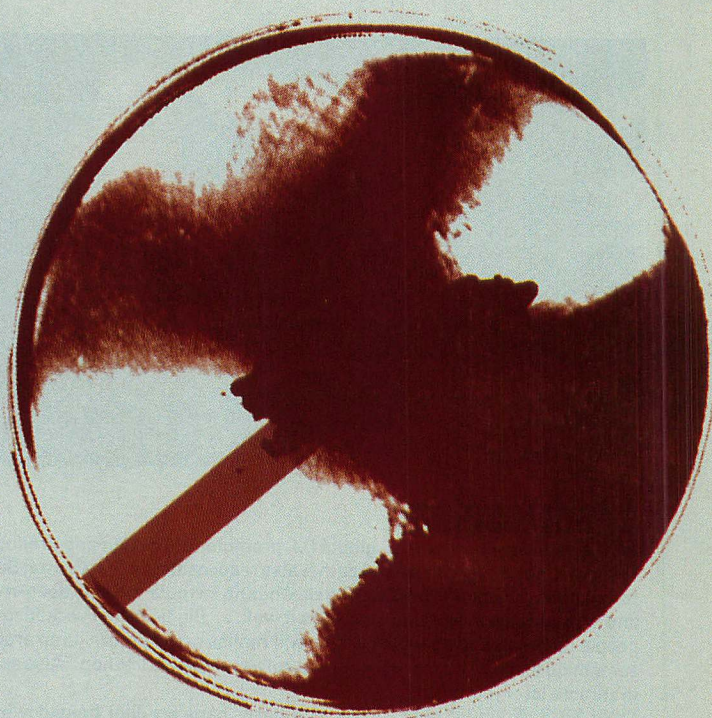
'S REVENGE

set to stun. This is the new skool of breakbeat and it's set to be massive. ROB DA BANK takes cover

BASS



TREBLE



underground road. The new breakbeat lies somewhere between the two.

Hardcore and jungle influences are undoubtedly important in the breakbeat family tree, but so too are the bodypopping breaks of electro, the soul and melody of deep house and more importantly, the funk. Think back to the cut 'n' paste legacy of Grandmaster Flash and Mantronix. Taking the best breaks, beats and bass from many styles of music, cleaning them up and melting them together. The new breed of producers employ the same surgical precision as their sampling heroes, but combine it with a different tempo and few vocal samples

on pummeling basslines as opposed to the airy top-end of trance. Still, the Yanks do get the thumbs-up from this new wave of producers, with artists ranging from Detroit's electro-techno tribe Aux 88 to Drexciya and Underground Resistance all being cut up with early jungle, tech-house, Miami bass and the relatively few records that make up the UK's current breakbeat output.

Carl Cox is already hammering the new UK sound and has been proclaiming Adam Freeland to be the best new DJ in the world. Andrew Weatherall has been known to play the odd breakbeat set and big beat DJs from Richard Fearless to

"We're all about bass. Fuck the drums"

that distance an increasingly innovative genre from any other style.

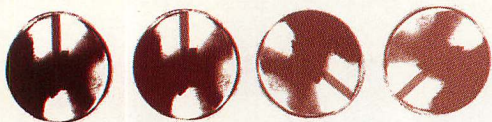
A typical cross section of artists at the moment underlines the ethos. The Fuel label's Dave Tipper moulds ambient swirls into staccato hardcore breaks, which sit happily alongside the window-shattering half-time jungle basslines of ex-fellow Fuel artist IIs. Coast's Danny Rose takes samples of his trainer squeaks over an electro beat. The End DJ Matthew B and Plank Recordings take their off-beat techno-breakbeat on a spaced-out road trip to Detroit. Everyone on the same road going to the same place, but all driving vastly different vehicles.

Where American West Coast breakbeat stuck to tepid acid lines and medium bass levels, over the water the UK's future breakbeat is darker, fiercer and relies

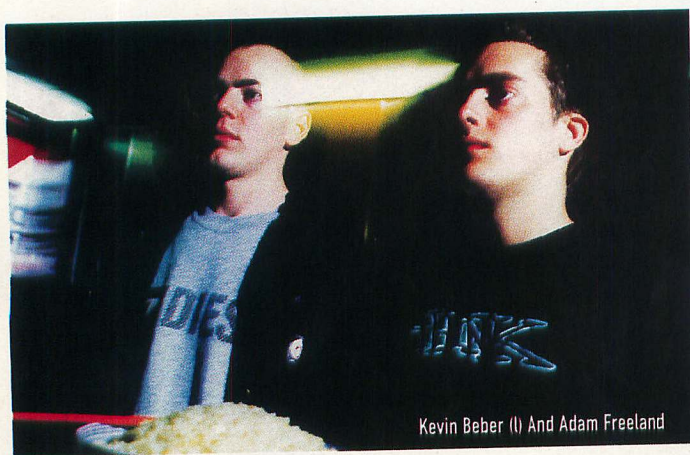
the Midfield General are also testing the sub-bass water. Check the latter's "Go Off" cut for an essential breakbeat record. Fuel's Tipper is due to deliver his debut album to Leftfield's Higher Ground label later this spring.

Only Friction and Breaking Point are currently putting on monthly nights, but the queues are getting longer. Add the handful of producers and DJs (nearly all of them know each other) and a fiercely underground scene is threatening to break through. As Fuel's Richard Warren says, "music has carved a niche in the lives of this media-addicted generation and any cinematic, futuristic music is bound to appeal to them. We are creating our own film, for us, now." Don't believe the hype and you may well be ignoring the music that will take us into the 21st century and beyond.

NEW SKOOL BREAKS



THE NEW SKOOL OF BREAKBEAT WHO'S TOP OF THE CLASS?



Kevin Beber (l) And Adam Freeland

Adam Freeland

WHO IS HE? Surf bum turned global DJ, promoter of Friction and producer as Tsunami One with Kevin Beber, Adam is also responsible for the "Coastal Breaks" compilations. Reckons "breakbeat music has no formula. It's very open-minded and incorporates everything, and does it well. . . Big beat was wicked to wean people off house and hopefully people will realise now they can jump around to something that isn't house or jungle and not as mellow as trip hop." Also appears to attract a lot of young girls.

WHAT DOES HE SOUND LIKE? Dark sub-bass, hardcore-like breakdowns and amusing kung-fu samples all fight for space on very funky, upfront records. Freeland cites junglist Optical's clean and intricate production as a major influence.

ESSENTIAL RECORD: "No 43 With Steamed Rice, Please" by Tsunami One on Fuel.

Rennie Pilgrem

WHO IS HE? Co-promoter of Friction with Freeland and Tayo Popoola, Rennie also runs Thursday Club Recordings and produces as Philadelphia Bluntz and New Electro Sound Of London. Rennie is blamed by many of his peers for "kicking the whole bloody scene off", worked with Ellis Dee as hardcore outfit The Rhythm Section in 1991 and enjoyed huge success with early electro breakbeat anthem "A Place Called Acid", selling 15,000 copies in 1994. He compiled "Nu Skool Breaks" with Danny McMillan and the name stuck!

WHAT DOES HE SOUND LIKE? "My music is aimed at clubbers. I'd call it tough electro breakbeat with fat basslines." Pilgrem records under so many guises that he appears to cover all styles of breakbeat and adds, "It's somewhere between trip hop and drum & bass but also appeals to house people and junglists."

ESSENTIAL RECORD: "Sister Sister" (Thursday Club Mix) by Philadelphia Bluntz on Autonomy.



Freq Nasty

WHO IS HE? Freq is not as nasty as he sounds, but makes some scarily funky tunes. Originally from Fiji via the States, Freq hooked up with SOUR recordings, then offshoot label Botchit and Scarper and has been making breakbeat since 1996. In his own words, breakbeat is a "positive reaction to the formula of big beat. The ethos is to step away from what's been done before into an undefined area."

WHAT DOES HE SOUND LIKE? Both Freq and label-mate BLIM make drum & bass too, but have been experimenting with breakbeat for two years. Mr Nasty's style is often slightly faster at up to 150 bpm, but still relies on a big bottom end as well as electro and Detroit influences. "There is a high level of drum & bass production on my breaks and basslines, and they're also very melodic." So there.

ESSENTIAL RECORD: "Boomin Back Atcha" and "Incredible Acoustic Properties" double A-side by Freq Nasty on Botchit and Scarper.

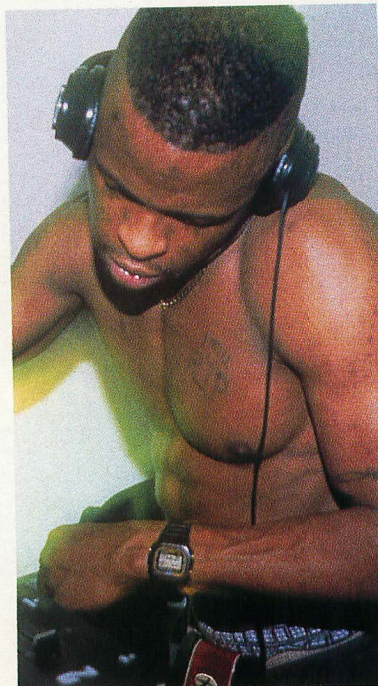


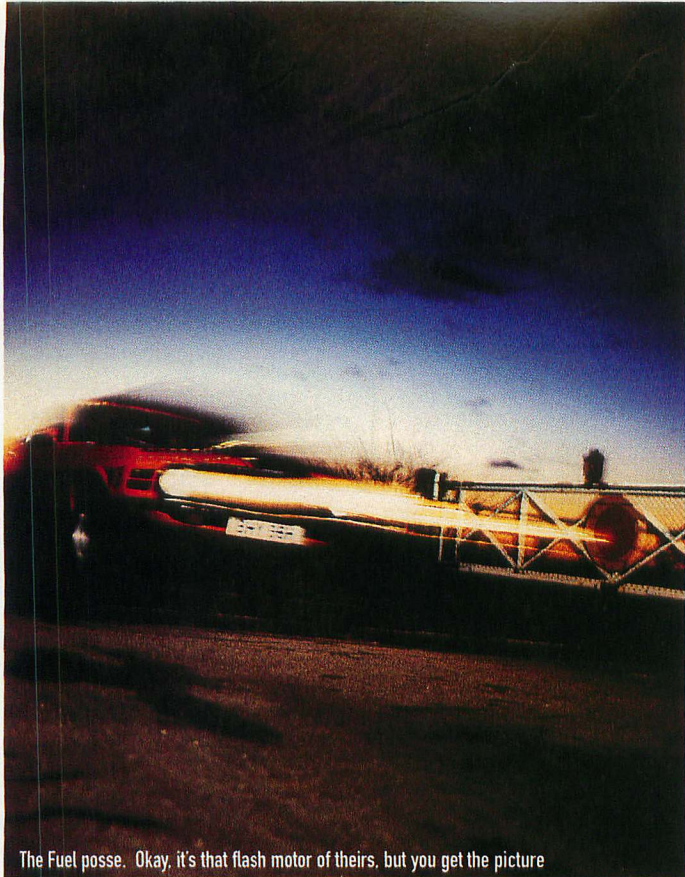
Deejay Punk-Roc

WHO IS HE? "I was raised on the streets of New York. What more can I say?" Well, you could say that you fell in love with electro four or five years ago, as well as being a hip hop obsessive. Or that it was pure chance that Airdog (who later licensed the track) picked up your tape, which you had just done as part of "my hobby of making music." Or alternatively tell the people that you "get by with a little hustle here and there". If that fails, tell them that "Now I can see people are into it, I'll be doing more music and I'm gonna stay in England until they all kick me out". Right-oh.

WHAT DOES HE SOUND LIKE? A hip hop block party scooped up from the Bronx and dropped into a sequencer with an Urban Takeover bassline at half speed and Kraftwerk's electro toolbox. Fun(ky) in the extreme.

ESSENTIAL RECORD: "My Beatbox" and "Dead Husband" by Deejay Punk-Roc on Independiente





The Fuel posse. Okay, it's that flash motor of theirs, but you get the picture

Fuel

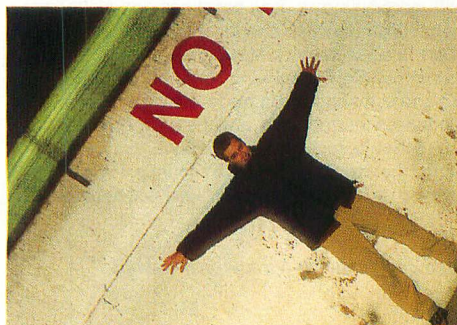
WHO ARE THEY? Call Fuel's music new skool breakbeat to their faces and risk a severe reprimand. Fuel most definitely make "bass music" as proven in some recent ear-massaging experiments in their custom-built "muscle car". Basically a nightclub sound system on wheels, their bright yellow Dodge Challenger can pump out enough bass to flatten a small mud hut or two. The concept behind the label is a real-time filmic journey involving the car, travelling the world, watching natural disasters and some arse-quaking bass records. Artists include Tipper, IIs and occasional Weatherall collaborator Keith Tenniswood. Guaranteed world domination in 1998.

WHAT DO THEY SOUND LIKE? Fuel's driving force Richard Warren: "This music is meant to be listened to going 150 miles an hour down the motorway or chilling on the beach." Fierce, futuristic and funky with atmospheric breakdowns, but nothing without that extra-deep bass.

ESSENTIAL RECORD: "Twister" by Tipper on Fuel

Danny Rose

WHO IS HE? Fed up with a hectic lifestyle in London, Danny moved out into the sticks of Northampton to make music. After his group Deadstock collapsed, he took his "Living In A Box" EP to the Coast breakbeat label. Danny keeps an open mind on "any new scene". "These nu skool breaks seem quite referential to hardcore, which I don't see any harm in, but music is so hybridised now that it may well not last long. It's good that the scene is coming out now though. I just



BLUFFER'S GUIDE TO NEW SKOOL BREAKBEAT

Clubs to go to

Friction at Bar Rumba, London. Monthly Fridays
Breaking Point at Mars, London. Monthly Saturdays
Beat Da Bomb at The Bomb, Nottingham. Weekly Thursdays
NuTonik at The Que Club, Birmingham. Weekly Saturdays
Dapper at Loughborough Junction, London. Monthly Saturdays
Influx at The Kitchen, Dublin. Every Thursday
Funkin' Hell at The Planet, Coventry. Every Saturday
Hustler Showcase at Club Ifor Bach, Cardiff. Fortnightly Fridays
Technique at The Loft, Derby. Weekly Thursdays

Breakbeat labels to check

TCR, Fuel, Botchit & Scarper, Hard Hands, Plank, Coast, Ultimate Breaks, Push, Boombox, Freskanova

Compilations to buy

"Coastal Breaks Volumes 1&2" (Coast), "Nu Skool Breaks" (Kickin'), "Hi-Octane" (Fuel), "The New Old Skool" (Plank)

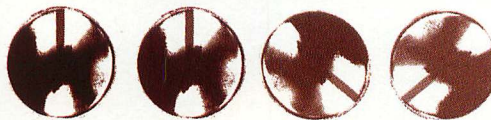
New Skool Breaks essential 10

"DRUNK AS A MONK" (RABBIT IN THE MOON MIX) Banco De Gaia (Planet Dog)
"RENEGADE" Uptown Connection (Ultimate Breaks)
"PRAY" Thursday Club (TCR)
"DEAD HUSBAND" (TSUNAMI ONE REMIX) DeeJay Punk-Roc (Independiente)
"TRIP TO GENETIKA" Tonic (Botchit & Scarper)
"STEP DRAGON" Hybrid AD (Push)
"ABOUT THAT TIME" IIs (Fuel)
"GET UP OFF YOUR FEET" Tipper (Fuel)
"TIMEBOMB" Atomic Dog (TCR)
"INSPIRED A²" (Alien Recordings)
Compiled by Adam Freeland

Where to catch the New Skool playas

DeeJay Punk-Roc at Back To Basics, Leeds (March 14), NY Sushi, Sheffield (28) and The Funnel, Dublin (April 4). Fuel dates with Keith Tenniswood at Katy Daleys, Belfast (March 19), Tipper at Club Iforbach, Cardiff (20). Keith Tenniswood at The Clinic, London (21), The Republic (27). Tipper at Blue, Blackpool (27) and Fuel Carwash Party, London (28). Rennie Pilgrem at Disco 2000, London (March 11), Friction, London (20), The Arena, Middlesbrough (27) and Friction, Brighton (April 9). Tayo at Sunday Best, London (March 14), Friction, London (20), Dappa, London (28) and Friction (April 9)

NEW SKOOL BREAKS



love making music for whoever and for all I know that might be a pensioner jumping around his living room in Brisbane". Hmm...

WHAT DOES HE SOUND LIKE? Working with The Chemical Brothers engineer Steve Dub, Danny's breaks are mellower than most but kick with the same force. Check his upcoming "Filthy Dancing" track with rapping from Biz Markie. The break is a sample of his trainers squeaking on the floor.

ESSENTIAL RECORD: "Living In A Box" by Danny Rose on Coast

Matthew "Bushwaka" B

WHO IS HE? Making tunes on his mum and dad's piano when he was three, Matthew progressed to checking out electro and hip hop and started playing breakbeat-based sets on the rave circuit in 1988. Come 1993, Matthew started assisting at Mr C's studio and experimenting with breakbeat tunes. Matthew and DJ Vorn started Plank recordings two and a half years ago and now has a cult following. "It's hard to find good music that isn't full of cheesy acid lines and electric guitars", complains Matthew but is equally excited about



the current breakbeat scene and has just released his first solo album "Plantastik Wak'd" on Kickin' and also works with The End's Layo as Usual Suspects

WHAT DOES HE SOUND LIKE? Matthew B's sound is a deep tech-house sound crossed with breakbeat. Extremely funky.

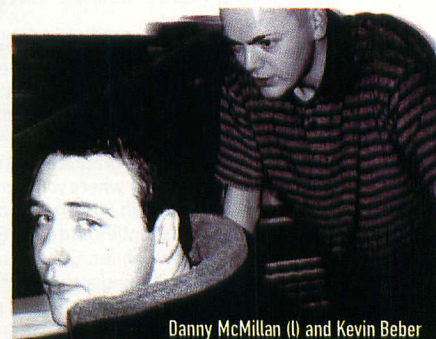
ESSENTIAL RECORD: "Let It Play" by Matthew B Featuring EQ on Plank

Uptown Connection

WHO ARE THEY? The Connection is Danny McMillan and Kevin Beber. Danny works days at old skool hardcore label Strictly Underground and sneaks out at night with Kev to make throbbing breaks for Carl Cox's new Ultimate Breaks label. Danny was making minimal techno with break drops until he hooked up with Kevin who comes from rave days, having been in hardcore outfit Toxic. Danny also compiled the "New Skool Breaks" compilation with Rennie and believes the secret of the new breaks is "the black soul. It's gotta have the funk." Like other breakbeat producers, Uptown Connection see the next stage as live material. "Kev's a shit-hot drummer and we'll be out on the road by the end of the year," boasts Danny. Kevin adds, "It's not a million miles away from that rave style, except without the cheesy riffs. I'm a drummer and the breaks are essential to me."

WHAT DO THEY SOUND LIKE? Funky drum & bass programming style with tight, crisp breaks and a techno edge.

ESSENTIAL RECORD: "Renegades" by Uptown Connection on Ultimate Breaks



Danny McMillan (l) and Kevin Beber



STEVE STOLL

words JONAS STONE

Steve Stoll: "Not On Detroit's Dick"

BOY RACER

It's the perfect techno CV. Obsessed with Formula One racing. Fought in the Gulf War. Drummed in countless industrial bands. Yep, STEVE STOLL is nails alright. And he's really got it in for Murray Walker. Oh, su-perb!

BRRRRMM! And there goes the Blunted Boy Wonder in his "Model T" techno supercharger! Brooklyn-based techno speed king Steve Stoll is as fanatical about Formula One as he is about his music. He even races himself, in the American Formula 2000, and he's arranging his US Tour schedule so he can get some chicane-shooting races in between his DJ and live sets. Accordingly, his new "Blunted Boy Wonder" album is a fired-up tankful of bass-driven exhaust fumes, drum-cornering slicks and foot-to-the-floor slipstream overtake action. His insistent rhythms swerve through its veins like a blood-red, turbo-burning Ferrari melting the tarmac of Monaco. It's wise, however, not to rev him up on the subject too much.

"I just cannot *stand* Murray Walker!" he spits. "That guy's a pain in the ass! He is on Damon Hill's dick *so hard*, man!"

It's an attitude he reckons we in the press are also guilty of, especially when it comes to the subject of American techno. To make the point, he's even toying with a new working title for a future project: Not On Detroit's Dick.

"I don't think it matters where the fuck you live," he fumes. "If you start grouping people geographically, you cramp their style. You are thinking they all make the same music. I never just look at shit geographically. It doesn't matter. It's what's in your heart that counts. It doesn't matter where you come from."

It was the Brooklyn street soundclash of hip hop and disco blaring out of Puerto Rican sound systems in the late Seventies and early Eighties which were to have a profound effect on the young Boy Wonder. Subsequently, aged 19, he joined the army. He served for five years, including a six-month stint working on satellite imagery in the Gulf. During the Gulf War he helped plot the course of bombing missions into Iraq and was involved in arduous damage assessment operations.

Certainly not an experience you'd forget in a hurry.

Since leaving the army, Steve has fiddled around with just about every musical style going. He's drummed in a whole breaker's yard full of industrial bands for Chicago's wrought iron Wax Trax label. He's studied jazz. He's made techno records for everyone from Richie Hawtin's Probe label to Pete Namlook's Fax, New York's Synewave and Holland's DJax. Stoll has steered his music into the new global techno pit-stop, refuelled and revved off with some fancy new re-moulds. For his latest lap of honour, his dope-addled alias takes on the chequered flag with a new style of programming. Last year, the Blunted Boy Wonder whizzed out of the brat cave with "Times Square" and "Metropolis", a pair of techno Exocet missiles set to detonate directly on the dancefloor.

Yet there's nothing harsh about his new approach. Stoll has refined the Boy Wonder template with smooth aerodynamics: jazz basslines and waltz-time signatures fused with traditional techno beats. And his working methods are inspired not by the likes of Carl Craig or Derrick May, but by George Martin's production on Beatles albums such as "Sgt Pepper" and "Revolver".

"He would have eight tracks and eight fingers on his faders," enthuses Stoll. "He just rides the faders and bounces them around, and the track comes to life. That's the way to mix, man. That's the way techno should be done."

The *proper* way, essentially, and the way Stoll intends to continue doing things. After all, when a man has that much drive, even Murray Walker will be careful to keep out of his way.

Steve Stoll's album 'The Blunted Boy Wonder' is out now on NovaMute

words JONAS STONE picture J COLTICE

the fourth dimension



**liberator djs present
'it's f*cking 'avin it...2'**

The Liberator djs return with another dose of slammin' acid techno and trance. This is the real underground scene with heavyweight contributions from Cluster, Bionic Orange, Smitten and Stay Up Forever. It's time for a little abuse.



**rennie pilgrem presents
'nu skool breakz'**

This key selection has been put together with two decks, a mixer and no use of computers. The result is a raw, daring sound heralding the very best from the emerging nu skool of electro breakbeat. Fully mixed by Mr Rennie Pilgrem, you'll take pleasure from Thursday Club, Tsunami One, Dave Tipper and Dark Globe.



**sven väth
'fusion'**

As one of Europe's top djs, Sven Väth is always seeking new twists and turns and 'Fusion' sees him returning to the dancefloor. He takes trip-hop, electro, techno and breakbeat, fuses them together and forms his own unique sound. Atmospheres are created, expectations distorted, but then you'd expect nothing less.



**groove armada
'northern star'**

Set sail with Tom Findlay and Andy Cato, the Groove Armada, as they bring together disco, jazz and house to create a funk-fuelled adventure. They call themselves the 'Balearic sound of 1998' but that's just the tip of the iceberg. Get 'Northern Star' and get with the nu-sound.

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soundtracks
roots
country
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jazz
r&b/hip-hop

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recommended dance albums**



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MEGASTORES

**beyond
entertainment**



no sleep till brixton

No sleep. No surnames. No surrender at any cost. This is the real techno frontline: the Liberator DJs, a box of hard acid tunes and a south London bingo hall. RACHEL NEWSOME attempts to stay up forever

DRIVING down a south-east London high street on a snoozy Sunday morning. Tired eyes squinting in the bright sunlight. It's not that we've just left an all-night party. Once we work out just where it is, we're about to join one. Over the road, a couple in three-foot-high Buffalo boots, army surplus and fluoro-green dreads are clearly not on their way to church. Indeed, just behind them right on the main road, booming inside a boarded up bingo hall, is the acid techno squat party we're looking for.

We wade past a barricade of seeping bin bags and through a gap conveniently slashed in the metal wire side gates. Kids of about 18 or 19 in army surplus jackets and unlaced para-boots are leaning against a van, chewing on roll ups and spitting onto the muddy ground.

By now you can hear the rip tide of helter-skelter beats hurtling out from the single entrance/exit round the back of the building like a venomous rattlesnake.

There's an older-looking guy obviously setting up some kind of deal over his mobile phone. At least he looks older: sleep deprivation and drugs make age an ambiguous irrelevance.

We step inside the entrance and along an unlit concrete corridor dripping with kull and crossbones graffiti and Spiral Tribe arrow logos, heading towards the amplified techno roar. Turning off to the right, we are consumed by total darkness and a maelstrom of electronic beats.

It takes a quarter of an hour before our eyes become accustomed to the murk, and we find ourselves on a raised stage at the back of a cavernous hall. Behind, the gutted bingo scoreboard seems a tattered anomaly next to the banner over our heads reading, "Rampage Control". People are draped across the faded velvet

seating; sleeping, smoking, drinking and slicing white tracks of amphetamine on the Formica tables.

On the black dancefloor beyond, several hundred ravers, squatters, travellers and scenesters are engaged in a collective mutant aerobic sequence. There is no middle ground, no mid-lines and certainly no melody in the music. Only high speed warpath beats and screaming treble yells coming alive out of the 10K rig.

In the pit below us, Chris from the Liberator crew, barely distinguishable in a black hooded sweater, and the mop-topped Lawrie from Virus are controlling the soundscape like two wizards in a chemical Oz.

Forget Coppola's nightmare visions in "Apocalypse Now". If you've wondered what Armageddon's like, look no further.

Flick through any music or style magazine and the predominant line is that club culture has put its pill-popping past behind it. "The drugs don't work" has become a standard motto. Nowadays we're more likely to check out a David Holmes rare groove set at the Blue Note before going home to melt Fila Brazilia onto the stereo than spend 12 hours raving at World Dance.

Yet according to drugs agencies, several thousand Es are being gulped down across the country each weekend. If you've ever stopped for a minute to wonder where they all go, the answer is here.

"Of course there are a lot of drugs," scorns Aaron, Chris' DJ partner who, alongside their mate Julian, makes up the Liberator trio. "There are fucking millions of pills being popped each weekend. England has a serious drug problem. If you want to know what's rocking, it's not trip hop! Look at the age of them! They're all over thirty! If they're getting old they shouldn't bother."

Liberators



Oooh, I wouldn't look in there girls



Aaron Liberator

And it's not just trip hop which comes under Aaron's wrath. He has a bit of a thing about Christian Vogel and Morgan Geist too.

"What you have is an intellectual pursuit. There's no social scene attached to it," he continues. "What acid techno is about is saying, 'Let's stay up all night, go out there and fucking have it!'"

He breaks into a grin. "I must sound like a right grumpy sod!"

Aaron, Chris and Julian are just one molecule of an atomic acid techno scene that grew out of the Spiral Tribe-era of free parties in the early Nineties. Long by-passed by the mainstream media, instead of shrivelling, the scene just seems to breed like a particularly malicious virus. But an electronic Chumbawumba the Liberators are not. Existing in their own hermetically-sealed vacuum of techno, sleep deprivation and chemical stimulants, the Liberator crew are a self-sufficient entity who run their own Stay Up Forever label, make their own music and DJ at free parties in squats and disused warehouses all over the UK, Europe and America.

They don't promote themselves. What they do, the Liberators constantly repeat, is "a way of life". Techno is not just a sound – it's practically a religion.

"It's about leading the whole lifestyle," explains Chris. "When you go to the party and you dance, you realise you've tapped into this whole other thing."

Sleep is a dirty word. They're about to release their second Stay Up Forever "Fucking 'Aving It" compilation, and it's not called that for nothing. The weekend starts on Thursday with a gig in memory of their mate Curly who died of a heart attack on New Year's Eve. The party kicks off at a pub in New Cross near the Isle Of Dogs and moves on to the notorious Club 414 in Brixton, recently described as the "worst club in Britain" for its bowel-irrigating sound.

But it's Friday when the real action begins. Chris has disappeared up to Liverpool to spin at Le Bateau while Julian and Aaron are DJing at a pay-party in a converted factory called Transcentral in Dalston. It's the kind of club – Day Glo banners, condensation on walls, hammering techno, kids puking on the dancefloor – which producers of "The Bill" and "Casualty" go wild for. Look! Depravity! Drugs! Demon promoters!

In actual fact, the whole affair is relatively harmless. We queue up on a concrete stairwell for an hour alongside several hundred student types in painted Docs, puffa jackets and fluorescent bangles, who are charged a tenner on the door and a further two pounds per item in the cloakroom. Too mind-altered to care,

however, the atmosphere is that of a herbal disco, as kids pile into the cafe to buy a mug of ginseng tea, hover round the stalls selling Day Glo trinkets or join the headmash on the dancefloor.

There are two basic types of attitude in "techno speak": spiky (speed-fuelled, shaven-headed, pierced-everything militants) and fluffy (eco-friendly, rabbit and rainbow-loving party people). Tonight is for the fluffy crowd.

"This is quite cheesy for us," Aaron gestures, can of Red Stripe in hand. "It's a bit more commercial, but I don't mind that as long as people are out to have a good time and hear some energy music. At the end of the day, this scene is just a bit more welcoming. You don't have to dress up or have a certain image, which is good because it introduces more people to staying up all night. I don't mind saying we're not a beautiful crowd," he continues. "We're an ugly crowd!"

Aaron's already played, and at four o'clock Julian will play live as A&E Dept.

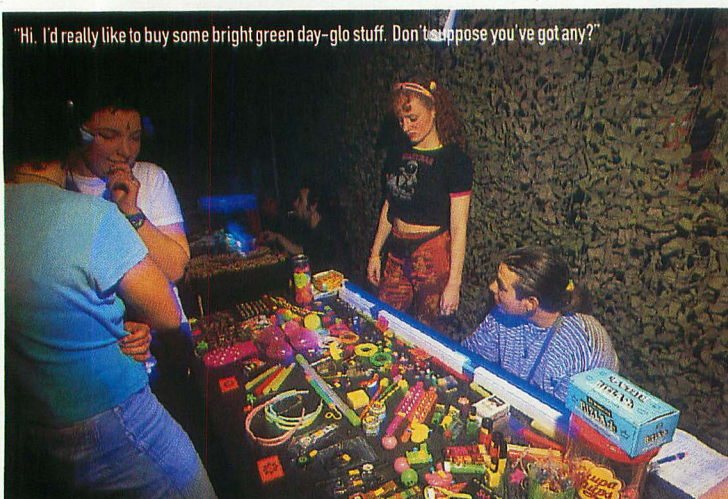
"It's a different set of people," continues Aaron. It's half-past four in the morning and he's firing on all cylinders. "The old crowd was very much based around the squat/traveller scene, which has basically been killed off. This is a new crowd who've adopted the looks and ideals and who are still interested in the call to arms of the techno underground."

In the early hours of Saturday morning, the techno underground has reconvened at Chris and Julian's squat in north London, where people are arriving from their various nights out. Chris and Julian, who share the squat with DAVE The Drummer, Gizelle and Jenny ("she's the only one who doesn't have a 303"), have recently moved after being evicted from their old squat.

All three blokes are booked to play at Atomic Jam at the Que Club in Birmingham. As the more accessible faces of the underground scene ("my plan is that you've got to have some sort of open access," says Chris) the Liberators are asked to as many commercial techno gigs as they are free parties.

Subsequently there's talk of more converts. "People say techno is dead!" scoffs Aaron. "The scene we're on is generally ignored but there's a lot of people going down. You have to pay attention because it's so strong. When we play Atomic Jam, our room is always packed. Word gets around and promoters are latching onto the idea that people are coming down just for us."

Even so, there's a pervasive view which still questions the idea of playing clubs at all when you can break into disused buildings and do it all for free. Given the choice between Tribal Gathering and a free party, Aaron knows where he'd rather be.



"Hi, I'd really like to buy some bright green day-glo stuff. Don't suppose you've got any?"



Crazy bespectacled alien-type punter!

"The big gigs we play are irrelevant to us," he says. "Even when we get asked to play Tribal Gathering, I'm not convinced it's the best thing to do. The best gig I went to was this party in Rhyl with the Dossee Possee. I was enjoying myself so much, they had to peel me off the decks at lunch-time the next day."

Despite this fighting talk, Aaron and Julian don't make it to Sunday's squat party. "I'm getting more mellow myself," admits Aaron. "I'm not so crazy anymore."

Meanwhile, having hurtled down the motorway from Birmingham back to London by 10am on Sunday morning, Chris is back behind the decks and positively erupting with energy.

"I'll go up and play somewhere like Atomic Jam," he explains in the iridescent glow of the mixing desk. "But for me, I'm into the facelessness of it all."

Over on the dancefloor, the desire for anonymity is one step closer to wide-eyed paranoia. Muzik's photographer is tapped on the arm. "Who are you working for?"

"We're doing a story for a music magazine."

Our friend, finger in grubby bandages, indistinguishable tattoos on forehead, introduces himself as Alan. "Pleased to meet you," we say. Alan is not convinced. He screws up his face and squints out of the corner of his eye. "Where's your ID then? How do we know you're not from the police?"

Squished in a heap of legs and arms on the beer-stained carpet, Amy, John and Sian beam, giggle and squeak. Somewhere in the vicinity there's a supply of Amsterdam's finest MDMA, and they've located it.

"We come to parties like this most weekends," Amy says. "You just ring the phone-line and turn up. I like coming here because there's no bullshit. It's just a hassle-free way to party all weekend."

There is the small matter of the illegality of squat parties, which means these operations don't always run according to plan. Lawrie explains that only last week the police confiscated five rigs and you never know when they're going to break up your party. "There was a time when the police knew us all by name," he says.

Surely, there are times when the Liberators wonder if they're crazy to inflict this illicit world of extremes and excess on themselves weekend after weekend?

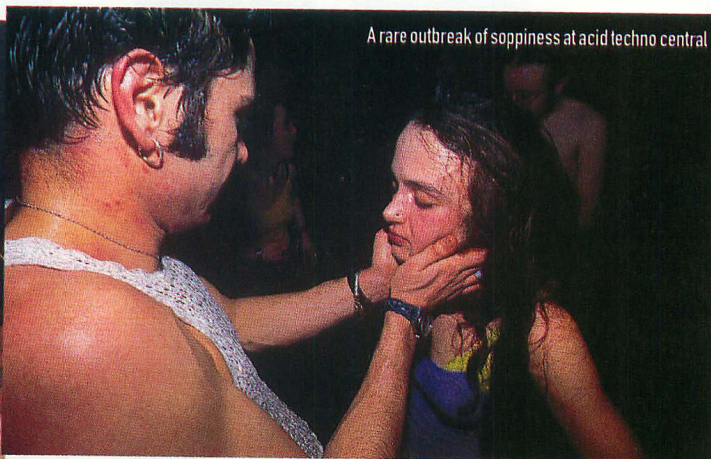
"Where else could you DJ and find all this going on?" demands Chris. "London regenerates itself, you get bored of it, then you go to this amazing party. I still believe the London underground scene is the best in the world. We kill ourselves to play at parties like this."

Back outside, the same guy is murmuring into his mobile. It's mid-afternoon and buses are running, young couples are heading towards Safeway, while others are sinking beers in the pub. The autonomous techno state of Chris Liberator, Virus and Underground Sounds is in full swing inside the groaning bingo hall. Yet aside from the muffled boom which can be faintly heard across the street, the party inside might just as well be taking place on another planet.

'Fucking' Aving It' is out now TLC



It's the dance of the mad bastards!



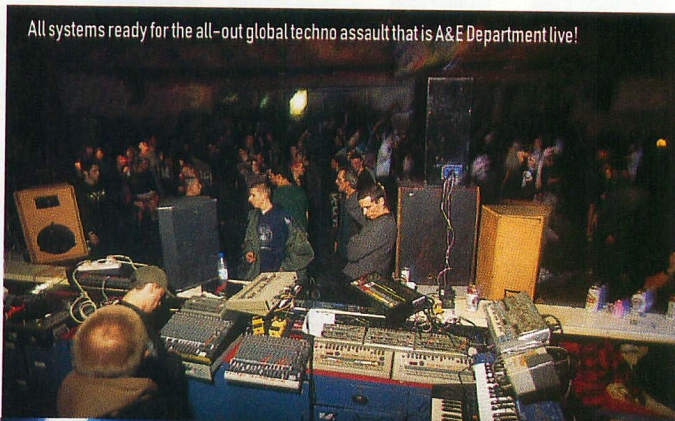
A rare outbreak of sopiness at acid techno central



This ain't the Ministry...



Looks like yer having a lovely time, son



All systems ready for the all-out global techno assault that is A&E Department live!



Nine and a half tweaks: Julian Liberator gives it some twiddle

SWA

SMOKING

Chief Medic
1 mg Tar

ONE

1 mg



TOBACCO SERIOUSLY
DAMAGES HEALTH

ILLS

ancers' Warning
mg Nicotine

PROPELLERHEADS

words ROGER MORTON pictures VINCENT McDONALD

Decks, drums and Shirley Bassey. Chucking anyone who won't dance out on their ear. We're on the road with the biggest beats in the world as the Propellerheads hit Hamburg. Hold tight, it's going to be a bumpy ride...

HEAR THE

THE performers on the Reeperbahn are not known for their passion. You could drop down dead in front of most of 'em and the strippers wouldn't give a flick of a nipple tassel. But tonight at the Mojo club, at the far end of Hamburg's notorious red-light highway, there's a new act in town. They're called The Propellerheads. They have the most phat beat fun you can have with your clothes on. And they're as fervent as funk about what goes down in their crowd.

Friday night in Hamburg and The Props have just cruised into town via Lille and Wuppertal on a no-sleep-til-Amsterdam tour bus. There's a line of Hamburgers

locked outside, but Alex Gifford and Will White are already three quarters of the way through a wild, cranked-up jam of a set that's turned the velour jazz cavern of the Mojo into a classic freaky party scene.

There are B-boys getting into it, icy models losing their pose, students grooving, old jazzers dropping their spliffs. Will's sweating like a sauna, jogging between the decks and his drums, while Alex is doing his Little Richard act on the Hammond Organ, hair bobbing and a mad smile denting his features. The funk is definitely flowing. Good Propellerhead is being given. Then Alex starts to lose it.



**DRUMMER
GET WICKED**

PROPELLERHEADS

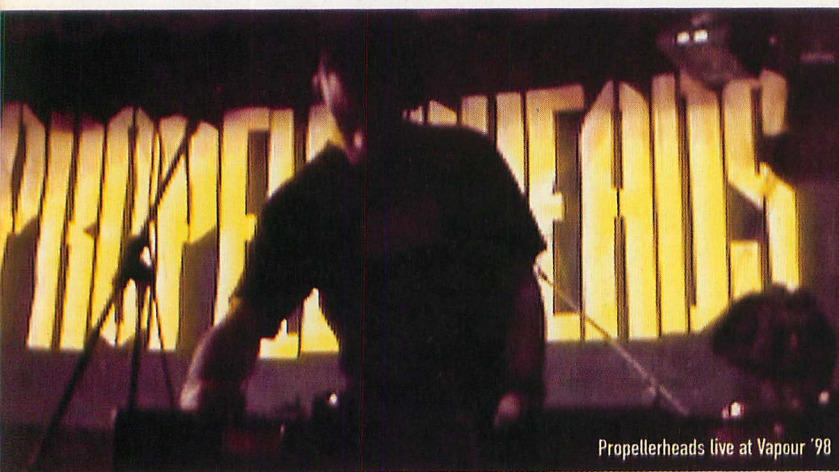
All the way through the churning momentum of "Take California", the syncopated spine tickle of "Echo And Bounce" and the analogue twist of a Shirley Bassey-excised "History Repeating" he's been clocking a guy who appears to be asleep on the front of the stage. Little guy. Glasses. Ponytail. Demeanour of a corpse on Rohypnol. And Alex has had enough.

"What do you think you're fucking doing?" he hollers into the mike, advancing menacingly towards dopey bloke. "There's people here trying to dance and you're stood there looking like a bored wanker! Could you leave? I'll give you your money back!" For a moment it looks like Alex is going to whomp the guy with his bass, but instead they cut into a raging version of "Bang On" – which also fails to motivate the leaden bloke at the front.

"You fuckin' wanker!" screams Alex, totally beyond restraint. While the beats keep on hammering, he somehow manages to reach into his DJ box, pull out a fistful of Deutschmarks, stride to the edge of the stage and shove the cash into the zombie's hand, who at a nod from Alex is lifted into the air and carried kicking out of the venue by a six-foot-something bouncer as the crowd cheers madly.

Never before in the history of rhythm has anyone actually paid a punter to leave a venue because they weren't dancing. Neither George Clinton nor James Brown, Sly Stone, Grandmaster Flash, Trouble Funk, Todd Terry, The Chemical Brothers and certainly not Fatboy Slim ever dished cash to eject a wallflower from the hall. It's a first for music, and later on, post-gig, Alex is unrepentant.

"You drag yourself and a bunch of other people who've got better things to do to a town to put on a show, and then there's this fucking wanker just standing there!" he blurts. "I mean, it's a two-way process."



Propellerheads live at Vapour '98

after all, graced by their version of "On Her Majesty's Secret Service") and then turn up a few weeks later to head the beats charge at the Vapour's London gig without any loss of respect.

But the Props appear to be able to do whatever they please and still stay on the right side of naff. So what's the secret of their charm? Is it the acid basslines? The stoopid vocal samples? The size of Alex's trousers? Some sort of yet-to-be defined attitude of Propellerness?

In Hamburg some of their secrets start to drop from their pockets. The Props haven't just lucked into their current position as beat lords supreme. The past year has seen them strapped to a schedule stricter than a dominatrix on PCP. 1997 was a blur of touring, Euro festivals and studio all-nighters that left them with a jumble of fractured recollections.

There was a Wayne's World-style meeting with Alice Cooper in a Spanish airport. Will's DJ set at the Snowboarding Championship in Austria. Madness in Iceland. Terror in South London with Shirley Bassey trying to chat up Alex on the "History" video set ("She's terrifying," he admits). Hip hop ecstasy in New York working on two new tracks with The Jungle Brothers and De La Soul ("You Want It Back" and the "360 Degrees" rework "Oh Yeah" respectively). And on into the present where we find Alex careening around a hotel lobby in Hamburg making shadow puppet signs with his hands.

"Er, we were trying to think of a video idea for the track with the Jungle Brothers," says Alex, making dog shapes. "We thought maybe we'd have a face-off with them throwing hip hop moves and us doing shadow puppets."

Amongst the Wall Of Sound folks, the phrase "end of their tethers" is usually used to describe the Props' mid-tour mentality. In Hamburg it emerges that on the previous day Alex blew his top at an employee of their European label, Play It Again Sam. "I haven't shouted at anyone like that for five years, so it was a major rumble," he says. But both Gifford and White have spent time paying their musical dues – Alex as pianist for Van Morrison, sax player for the Stranglers and a Grid cohort, Will as drummer in Cup Of Tea festi-groovers Junkwaffle. And for all the draining hyperactivity, they still appear to have the plot in sight.

"At the moment it is a little bit full on, but we manage to keep our balance," confesses Alex. "If we thought we were having to kill ourselves in some rat race just because that's how you do it to be successful, then I think we'd probably stop and do something else. But that's the fortunate thing. We made a record off our own back without owing anyone anything and we can stop at any point. We literally haven't signed anything with anybody."

"We didn't set off to be a fucking successful band anyway, we just set off to make some interesting tunes and do some stuff with Mark [Jones, Wall Of Sound label head] and play some gigs. That was the full plot. We can't grumble, though! It seems stupid not to take advantage of the situation, but if it is too much then we'll just say fuck it."

One man's shambles is, of course, another man's spontaneity. There's a catch-all theory to explain the The Propellerheads' success which might be best termed the "Oh Fuck It Theory". Which explains why, while flying back drunk from

"If people think we're doing pop songs now, fuck 'em"

"He looked like he was into ZZ Top anyway," points out Will.

"There's nothing wrong with that! I play ZZ Top when I'm DJing!" laughs Alex. "But you know how it is. It's rock 'n' roll. I can't help myself. I hear the bass guitar and I go all funny."

The last year has proved that Alex is not the only one to go all funny at the sound of a bastard bassline. The Propellerheads' Hammond-driven mega-rumble has triggered a massive response from dance and pop communities alike, springing the Bath brothers from big beat cult status to the borders of crossover celebrity.

A mere six months ago, the chatter surrounding the Wall Of Sound twosome was all lagered antics, quibbling over the ethics of supplying tunes for Adidas ads and keepin' it real by turning down a lorry-load of cash to jump ship onto Pete Tong's ffr label. But the Props have cut a sharp enough upwards trajectory to leave the confines of small-minded big beat debates behind. Their link-up with diamante grand diva Shirley Bassey on "History Repeating" gave them a genuine housewife-pleasing, ass-shaking smash hit. The debut album "Decksanddrums-androckandroll" leapt into the charts at Number Six. There is no longer any chance of mistaking them for generic beat boys. Bentley Rhythm Ace may have the largest comedy signatures and Fatboy Slim the most remixes, but the Props are the ones getting the most love and loyalty.

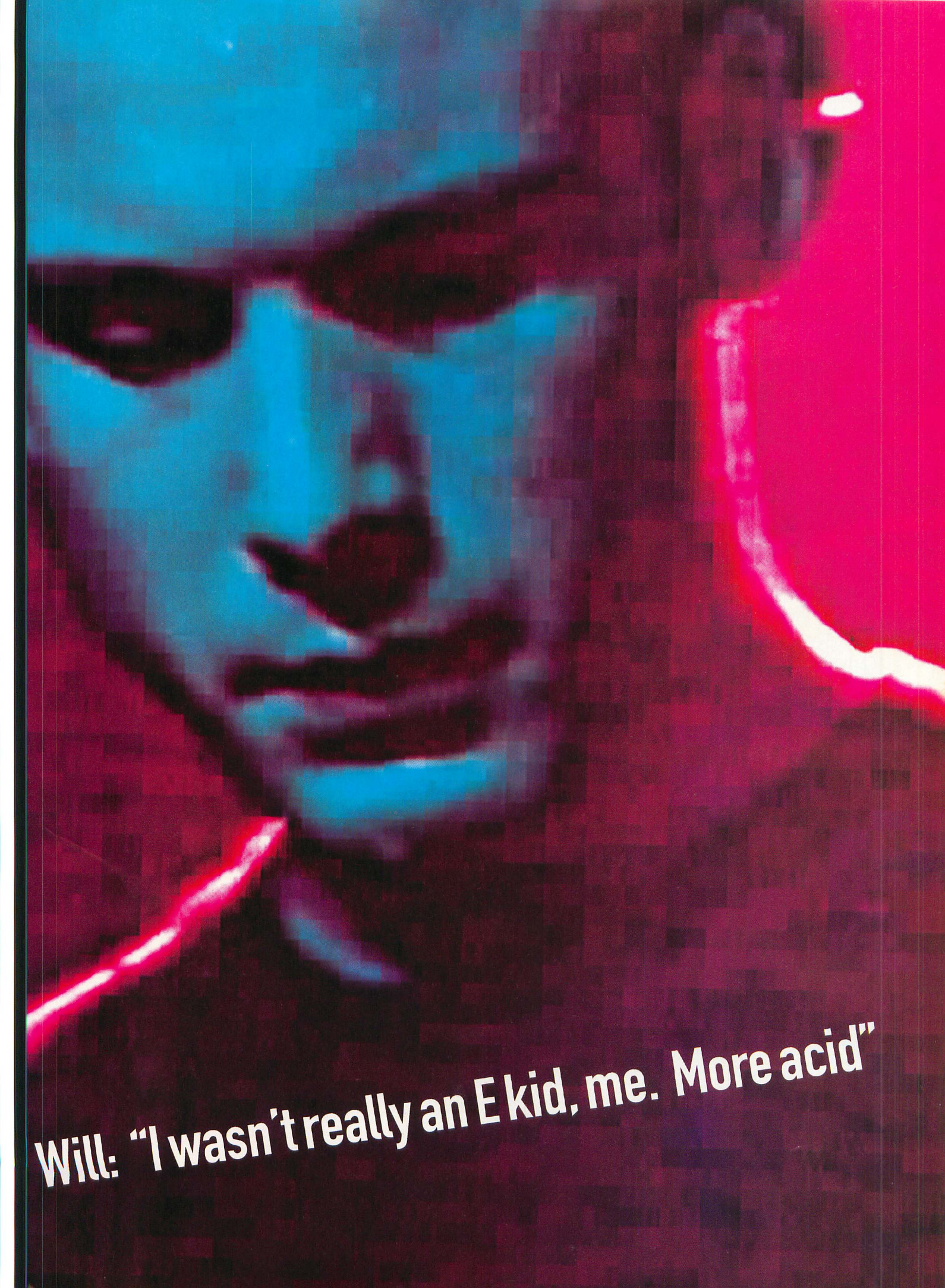
It's no mean achievement to be able to swan through the glitzy film premiere of "Tomorrow Never Dies" one night (David Arnold's Bond theme compilation was,

a Romanian festival, they decided to call up Shirley Bassey's management. The other two ideal vocalists they'd nominated were the Beasties Boys' Mike D and Motorhead's Lemmy.

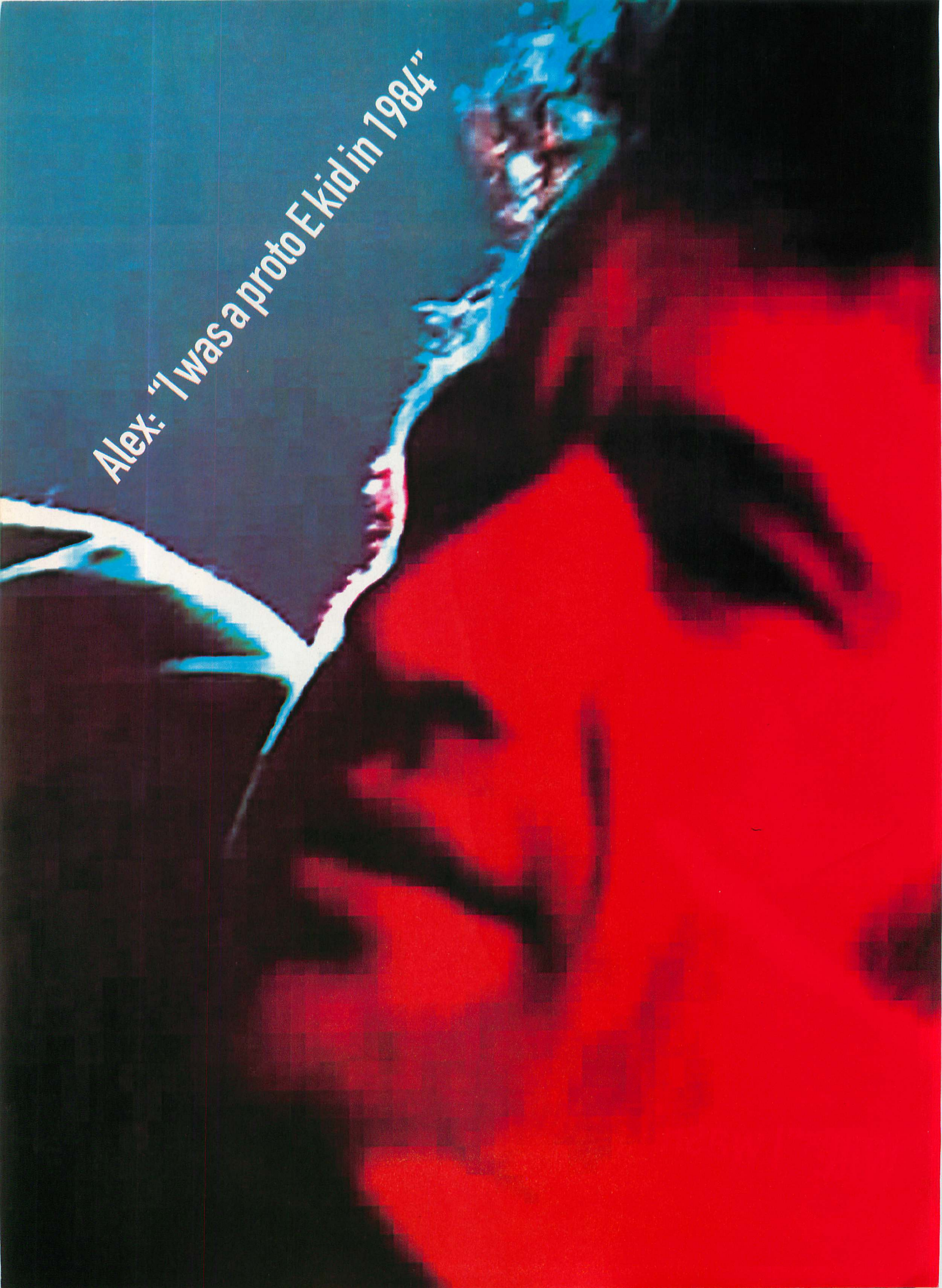
"It was a fucking honour, bizarre experience though it was, to work with Shirley Bassey," says Alex. "I grew up with that voice around me and to find ourselves in a position where I could write a song and Shirley would sing it is so exciting. If people want to say, 'They've sold out, they're doing pop songs now,' then fuck 'em. If they're that small-minded, fuck 'em."

It wasn't as if Gifford particularly conceptualised his way into the not-giving-a-damn mentality. It's just that Jon Carter happened upon him and Will doing their deranged live drum 'n' Wurlitzer thing down at Baths' Hub Club in 1996. Gifford had stopped trying to second-guess public opinion and decided to just enjoy himself. The marriage between Gifford's thirtysomething party-on ethic and the burgeoning big beat anti-techno trainspotter movement was made in sweaty heaven. What better flagship could there be for the Pro-Funk, Anti Corporate-Controlled Clubbing and Anti-Chin-stroking Popular Front than the Props?

The Propellerheads' funk-ed-up repackaging of old skool hip hop plus soul 'n' jazz 'n' acid house may have netted the popular vote, but "Decksanddrums..." still picked up its share of critical flak. Without ever stating it specifically, the thrust of most detractors was, "How come these two giggling middle-class white-boy musos from Bath think they can get away with this grinning take on hip hop?"



Will: "I wasn't really an E kid, me. More acid"



Alex: "I was a proto Ekid in 1984"

Strangely for a member of the Oh-Fuck-It league, Alex says the criticisms bother him "hugely". But the Props are not about to apologise.

Was your education in dancing E-based?

Will: "I wasn't really an E kid, me. More acid really."

Alex: "I was a proto E kid in 1984, when the shit was coming from the States and it was like, 'What the fuck is this stuff?' There wasn't a real dance culture at that point so we'd stay in and do this shit. But obviously it did work with the music. When it's a mates thing, it's alright, but when it gets to the stage of 'Okay, we have this organisation that supplies the drugs and this organisation supplies the music and together we'll fleece everybody,' it's not quite right."

"What's been so nice about the Wall Of Sound crew and the Skint crew is that it's hedonistic but, when Mark Jones leaps on stage with a dangerous bag of records and starts putting them on, he fucking wants to a party. He's not trying to say, 'I am the fucking coolest thing since sliced bread,' and he's not saying, 'I'm about to walk off with two grand,' because neither of those things are going to happen."

What do you feel about the macho, laddish side to that scene?

Alex: "I think what unites people there is that determination to have a party and for it to be fun and to take the po-facedness out of music. We're into that, but that doesn't mean you have to be a bunch of meatheads, which is kind of implied. We like a party and anything that can ease on the passing of the corporate club thing is good. Anything to ease the passing of chin-stroking, anal musical appreciation is a good thing in dance music. In fact in any music."

"But I do like to keep certain precepts there and get respect from women sometimes, you know. It's always a shame when you feel that society has taken some steps forward and then for some reason everyone goes, 'Oh, so it's alright to go back to how it was before again.' Plenty of people have fought laddishness and chauvinism for decades and it's sad to see it suddenly become something that's marketable and see it being sold. So no, I like to get pissed and have a party but I don't particularly like to read magazines with chicks in them."

Wall Of Sound still a family set-up?

Alex: "Yeah. It certainly gets tested because Wall Of Sound's been working on a certain scale, and all of a sudden everything's being stretched a little bit. But I don't think there's been any complacency and that's the biggest danger - when people say, 'Oh we're hip, we're happening,' and trot out the same shit. You've got to keep people on their toes and keep on your toes yourself."

Do you think The Props fit into the long tradition of white British boys picking up on black American music?

Alex: "I guess every white English boy doing pop music's got strong links with black US culture. It's all been lifted from West African music, ever since the Rolling Stones. I don't think that's bad. At least now the people who started it are

Will's the "natural" funkier, having picked up his jazz drummer father's sticks as a kid and scooted through his teen via skateboards and acid house. But as they point out, "It's a partnership, there's not any major battle." They even say they'd like to design clothes together. The apple-cart of contemporary stereotypes is going to have to get used to the idea that the juiciest funk around is being made by a polite skate kid drummer and a thirtysomething ex-electronics student and sometime stand-up comedian from classically crescented Bath.

"We're not angry young men and we weren't born in the ghetto," says Alex. "We're fortunate to view things from a fairly rosy perspective. But I'm not going to try and justify it. It's all a bit predictable that people are going to pick on that."

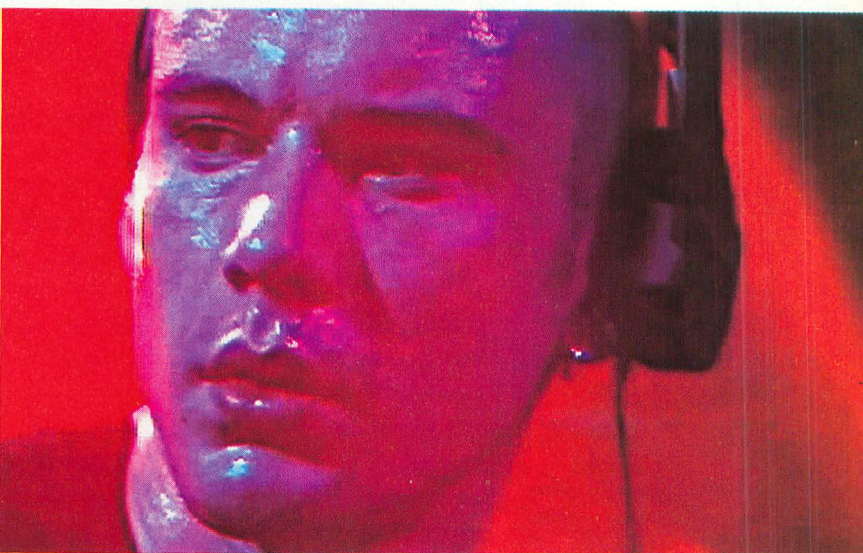
"It's not a case of us being able to manage to spend so much time doing music because we've had support from our very rich families," adds Will.

"We've had to work for it, that's why I'm 34 and doing it and not fucking 22, because it's taken me this long to fucking get a bit of kit to do it on!"

Would you say you have a typical liberal leftie musician's outlook?

Will: "Me?"

Alex: "He's going, 'Me? I'm the drummer!'"



It's rock 'n' roll. I can't help myself. I hear the bass guitar and I go all funny"

getting some cash. People like the Jungle Brothers haven't got a problem with it. They did they wouldn't be doing it. When De La Soul came in and I played them what the JB's had done, the first thing they did was phone Afrika and say, 'Man! I heard what a crock of shit you've done with The Propellerheads!'"

How do you acquire the funk if you're a Bath electronics student?

Alex: "I think it's what you listen to when you're young."

Will: "I think it's from jazz and old school r&b, Stax and stuff. If you listen to Booker T and The Meters and the rhythm sections behind Atlantic soul. If you step behind for a moment, step behind all those big singers and just check out the rhythm sections, they're being PHAT as FUCK and you think, 'Oh right, that's the funk.'"

The Propellerheads are just passing it on?

Alex: "I think it's just letting it flow. Because it's there in all the bits of modern r&b, modern soul and dance music, but it's not allowed out because people are too afraid to shake their fucking rump. It's not hard. It's been repressed by people who want to stroke their chins more than shake their rumps."

Are you fighting repression?

Alex: "Oh yes. FREE FUNK! FREE THE FUNK! CHIN-STROKERS WILL BE PROSECUTED! Hahhahhaah!"

At midnight on the band's (no) sleeper bus, and Will and Alex are coming down on the Hamburg show in the traditional kamikaze rock 'n' roll manner. Spliffs, doing the rounds and Alex is deep into a bottle of Jack Daniels. Neither the DJs nor the musos that some have imagined, nor cartoon big beat yobs, Alex and Will are a fortuitous mesh of wisdom and passion. Like some sort of badass Pet Shop Boys, their grooves are equally informed by Will's skateboy drummer feel and Alex's ultra-precise production knowledge.

Will: "Nah, I've been brought up liberally."

So if you had to live amongst Buddhists or Wall Street stockbrokers, who'd you choose?

Will: "Er Buddhists, man. They grow better weed and you can keep your hair short. Know what I mean?"

AS the coach starts to weave away from the Reeperbahn, the two Heads are rapidly passing the point where factual matters can be pinned down. There'll be festival dates later in the year. There's a new album to be worked on, but so far the gaps in the Props' diary are being reserved for getting to the beach. They deserve a break. The Propellerheads have already done more for getting the globe up on its good foot than the entire history of Nike Air Max and chiropody combined. Britannia is rocking. Europe's getting on down. In Hamburg there's a pony-tailed ZZ Top fan spending Alex's deutschmarks on phunk lessons.

"We're going to have to become a hip hop crew," laughs Alex as the last vestiges of rationality slip away. "What about being a boy band? Can't do that. We could become transsexuals. Good for a laugh, but a commitment really. Hip hop crew it is!"

So, swigging from the half-empty bottle of Jack Daniels, Alex turns and lets fly with his very own first ever rhyme.

"Don't be surprised/If you think it a little unwise/For me to try the mic for size/I have this confession/It's not my profession/I'm only checking out a different expression... So let the funky... feeling... flow!"

Young they may not be. But they are irrefutably and wickedly Gifford and White.

The Propellerheads' new single, "Bang On", taken from the album "Decksand-drumsandrock'n'roll", is out on April 27 on Wall Of Sound

LICENCE GRANTED



Universe'98

The way forward

Saturday 23rd May: Midday-6am.

Earth: Live Acts. **Black Grape.**

DJs. **Bunjy To Offside, Freddy Fresh, Bob Jones, Psychonauts.**

Universe: Live Acts. **Bentley Rhythm Ace, Fluke, Pills, Red Snapper, Roni Size Reprazent, Sofasurfers.**

DJs. **Alan Chamberlain, Deep Dish, Paul Van Dyk, DJ Q, Alex Reece, Tony De Vit.**

Saturn: Live Acts. **16B, DJ Sneak (Debut Live Show).**

DJs. **Basement Jaxx, Carl Cox, Judge Jules, Paul Oakenfold, Danny Rampling, Sasha, Pete Tong.**

Neptune: Live Acts. **Boom Boom Satellites, Headrillaz, Monkey Mafia, Spiritualized.**

DJs. **DJ Assault, Jon Carter, DJ Face, DJ Dave Garrad, Howie B, James Lavelle, Gilles Peterson.**

Sun: Live Acts. **Alien, Halo, Joujouka, Koxbox, Temperature Drop, X-Dream.**

DJs. **Steve Johnson, Aaron Liberator, Chris Liberator, Julian Liberator, Mike Maguire, Sid Shanti, Tsuyoshi Suzuki.**

Mars: Live Acts. **Model 500, Plastikman.**

DJs. **DJ Bone, Jay Denham, Mike Huckaby, Jeff Mills, Theo Parish, Stacey Pullen, DJ Rolando.**

Jupiter: In association with Radio One/Mixmag. Live Acts. **DJ Clarkee, Essential Platinum, DJ Stompy.**

DJs. **Brisk, Scott Brown, Bunjy, Billy Bunter, Dougal & Hixxy, Force & Styles, Scorpio & Producer, Seduction, Sharkey, Slipmatt, Mark Smith, Spinback, DJ Sy, Vibes.**
MCs. **Charlie B, Magika & Stixman, Joe Peng, Rude.**

Moon: Live Acts. **Funk D'Void, Luke Slater, Steve Stoll.**

DJs. **Mat Carter, Dave Clarke, Jon Cooke, DJ Hell, Gayle San, Surgeon, Frank De Wulf.**

Mercury: Live Acts. **Conspiracy.**

DJs. **Matthew Hawtin, Steve Millar, Jake Redford, Clarke Warner.**

Pussyfoot Featuring: Live Acts. **Naked Funk.**

DJs. **Spacer, Sie. Spoken Word. Mike Benson, Pam Hogg.**

Uranus: **Full Comedy Line-up to be announced.**

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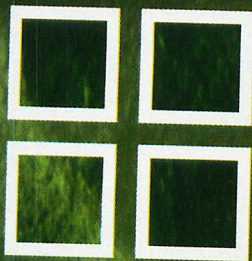
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Mars: DJs. **Marshall Jefferson, DJ Sneak & Doc Martin, L.A. Williams.**

R. Solution Featuring: Live Acts. 4 Hero.

DJs. **Dego, Kirk De Giorgio, Stretch**

Jupiter: **Sitar Funk Featuring: Live Acts. Earth Tribe, Dub Pistols.**

DJs. **Joi Sound System, Bad Mash, Dhol Foundation Drummers, State Of Bengal**

DIY Featuring: DJs. Digs & Whoosh, Simon DK, DJ Emma, Jack.

Moon: Live Acts. **Mike Dearborn, Laurent Garnier, Air Liquide.**

DJs. **Joey Beltram, Mark Dale, Billy Nasty, James Ruskin.**

Mercury: Live Acts. **Conspiracy, Plaid.**

DJs. **Mathew Hawtin, Steve Millar, Martin Reilly, Clarke Warner.**

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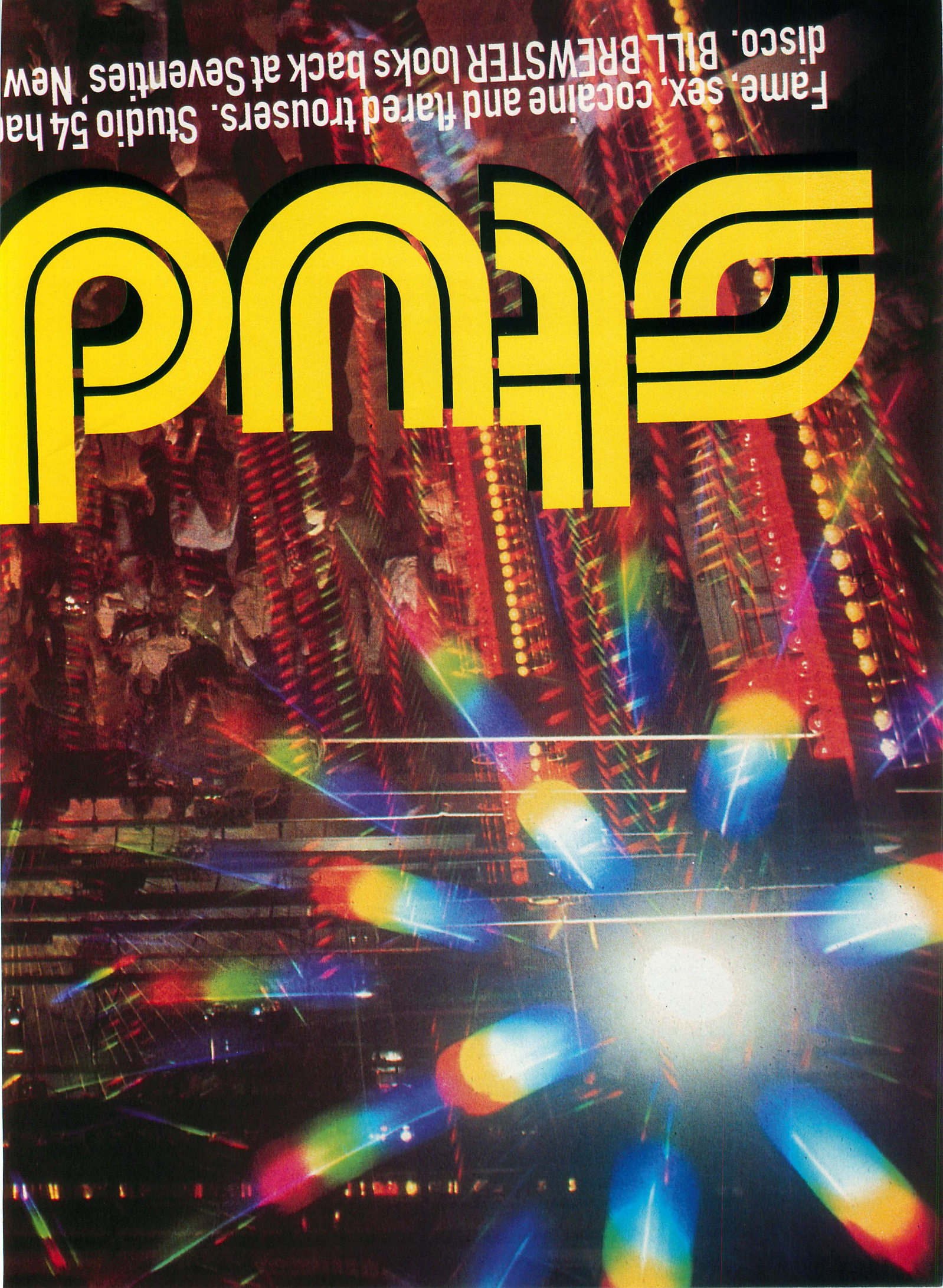
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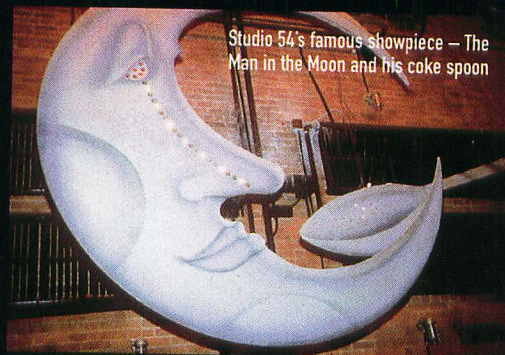


Fame, sex, cocaine and flared trousers. Studio 54 has disco. BILL BREWSTER looks back at Seventies' New

PM

STUDIO 54

words BILL BREWSTER



Studio 54's famous showpiece — The Man in the Moon and his coke spoon

"Down from the dark heavens comes a thick, soft fall of snow. Thousands of feathery white flakes fluttering down upon the milling figures below. Pennies from heaven. Bennies from heaven. Now nose candy from the Andes. It's a stunning disco Xmas card. A snow-blind Currier and Ives."

Albert Goldman, "Disco"

"Dario, can you get me into Studio 54?"

Kid Creole & The Coconuts, "Dario"

STUDIO 54 is the ultimate clubland legend. It had everything: glamour, sex, drugs, tax evasion, celebrities, more sex, more drugs, door-skimming, prison and, finally, death. It even had music, though not that much. The Saturday night hang-out of every celebrity, wannabe, starlet and high class coke dealer in late-Seventies New York City. If you listen to most people, it was the last days of the Roman Empire, Sodom, Gomorrah and "Boogie Nights" all rolled into one. Funny thing is, most people have got a point.

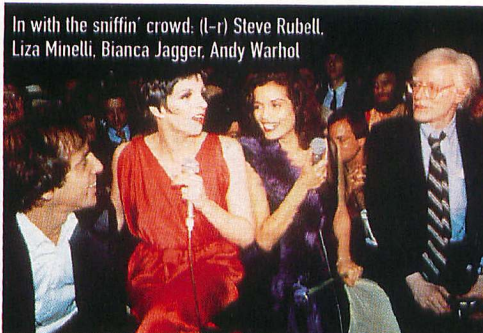
What goes around comes around. Studio 54 is scheduled to reopen again and, whether it's a success or not (don't hold

io 54

em in massive quantities. Welcome to the ultimate
rk and tells the story of the world's first superclub

"Sorry love, but you're not getting in with *those* knickers on."





In with the sniffin' crowd: (l-r) Steve Rubell, Liza Minnelli, Bianca Jagger, Andy Warhol

your breath), we're about to hear a lot more about the place. Currently in the pipeline: a documentary based on Anthony Haden-Guest's patchy book, "The Last Party"; and two movies, "The Last Days Of Disco" directed by NYC's king of preppiedom, Whit Stillman, and "54" starring Mike Myers.

The leading figures of the real Studio 54 story are two unassuming men: club owner Steve Rubell and his partner, real estate lawyer Ian Schrager. A perfect double act: Schrager the straight man—in both senses of the word—to Steve Rubell's drug-fuelled pomp. Surprisingly, it was Schrager who first introduced his shy friend to Manhattan's disco scene. Schrager and Rubell were entranced by a new discotheque called Infinity that had opened in downtown Manhattan's fashionably bohemian SoHo district.

Before Infinity, discos came in two forms. There were gay bath-houses and hardcore sex joints like Plato's Retreat with its notorious urinal where men lay down to be pissed on by strangers. It was in the bath-houses that DJs like Frankie Knuckles and Larry Levan cut their teeth, as well as cabaret performers like Bette Midler and Barry Manilow. The other type were the music-first parties, where the decor came second to the dancing. Clubs like David Mancuso's Loft, Francis Grasso's Sanctuary and Electric Circus.

Infinity was different. As Ian Levine, original DJ at London's Heaven—another club modelled on Infinity—recalls, "There were all these men with their shirts off and it was packed with over 2,000 people, crammed to the rafters. They were all blowing whistles and screaming." Overseen by resident DJ Jim Burgess, the centrepiece of Infinity also caught the eye. It was a six-foot-high pink neon penis. Rubell—at this stage not openly gay—stood aghast.

white horse, led by a sleek black couple decked from head to foot in body paint. It was this photo-opportunity, syndicated worldwide, that cemented Studio 54 as the place to be. Studio's main rival, Hurrah, was driven out of business within two months. With fame came the famous. And with the famous came the drugs. This was the Seventies, after all. Acid and pot were out and heroin strictly lower class. Cocaine, on the other hand, was expensive, elitist and guaranteed to make you feel

more important than anyone excluded from your immediate orbit. Much like gaining entry into Studio 54, really. The club and the drug became synonymous.

"With uncanny synchronicity, Studio 54 had opened a few weeks before [model agency] Elite," recounts Michael Gross in "Model", his exposé of the modelling industry, "and it quickly became a symbol of the revival of recession-plagued New York. It was also a symbol of the prevailing social ethic of libertinism, dissolution and the quest for easy gratification. Drugs—especially cocaine and the soporific Quaaludes—were given away like candy by the club's co-owner Steve Rubell and consumed by all and sundry."

So what about the music? Ho hum. Studio 54 was a scene, a Bacchanalian scene at that, but industry-standard disco was the order of the day. This is not to say the music was no good, just an unpretentious mix of Hi-NRG disco (Evelyn "Champagne" King's "Shame" or "I Love America" by Patrick Juvet) mixed in with dancefloor staples like Chic and Donna Summer. August Darnell productions were also popular, with their fusion of Forties swing with disco rhythms. And if you need to someone to blame for the continuing durability of Gloria Gaynor's "I Will Survive", then look no further than Studio 54, where it was initially broken.

"this doctor started handing out quaaludes.. they took around 15 or 20 minutes to kick in.. about 30 people standing around us took them and then everybody started having this mad sexual orgy"

Inspired by Infinity, the duo's first venture into clubland was Enchanted Garden in suburban Queens. With its themed rooms and opulent decor, the club was an immediate success. But still, while Queens is technically New York, to the snobby Manhattanites and club freaks who invade the city's nightclubs, it may as well have been in Idaho.

254 West 54th Street, on the other hand, is most definitely in New York. Mid-town Manhattan to be precise, and a stone's throw from Times Square. On April 26, 1977, the curtain was raised on Studio 54. CJ & Co's "Devil's Gun" was the first record played by resident DJ Richie Kaczor. Thanks to Rubell's assiduous networking and in particular his poaching of the well-connected hostess Carmen D'Alessio from Infinity, the club soon filled up. Although primarily a gay club, Studio 54 was packed with celebrities from its star-spangled opening. Cher and Margaux Hemingway boogied on the stage which served as dancefloor, under the club's neon-lit decorative showpiece—the Man in the Moon and his coke spoon. The spoon tipped towards the nose, releasing a sparkling "coke shower" of lights as if triggered by narcotics. The paparazzi had their shot for the next day's papers.

Outside, chaos reigned as the police had to be called to control the crowds. Among the many unable to pierce the opening-night throng were Henry "The Fonzie" Winkler, Warren Beatty and Kate Jackson of "Charlie's Angel's" fame. Richard Turley was one of the revellers attempting to get in. "I got there a little late and there were over 1,000 people outside. We were three or four layers back and there 30 or 40 layers behind us. This doctor started handing out Quaaludes [an invogue version of Valium]. They took around 15 or 20 minutes to kick in. About 30 people standing round us took them and then everybody started having this mad sexual orgy. All the men had their dicks out, the women were showing their tits, everybody was feeling everybody else."

Quite by accident, Rubell and Schrager had perfectly captured the hedonistic zeitgeist of the time. Fully expecting the summer ahead to be quiet, they were shocked when reclusive clothes designer Halston called them the next day to ask if Studio 54 would host a party for Mick Jagger's wife, Bianca. The pair threw themselves into a production so lavish that Bianca Jagger arrived at the party on a



"Actually, you *do* want to dance with me" — Bianca Jagger's persuasive pulling technique

“cocaine was given away like candy and consumed by all and sundry”

But where Studio 54 did stand out amongst the pretenders was a door policy that made entry into the Freemasons a cinch by comparison. As Rubell, who looked like a Jewish chartered surveyor, would say, “Don’t let anyone in like me!” This hard-nosed attitude repelled two young black musicians, Nile Rogers and Bernard Edwards, who had been invited by Grace Jones to see her perform. Pissed off at the knock-back, they returned to Nile’s apartment and started jamming a song about Studio 54, pithily entitled “Fuck Off”. When the song was polished, its title changed to “Le Freak”, and it became one of the biggest singles Chic ever produced. Ms Jones also made quite a name for herself, as one observer noted: “She came in naked. Quite a few times. Probably more than she should have, because after a while it became boring.”

Once past the praetorian guard, you were confronted with 54’s resident freakshow. There was Disco Sally, a septuagenarian who looked like Harpo Marx in a dress; Rollerena, in a diaphanous wedding dress and roller skates; and there was the man who always danced with a life-size marionette. Larry Gang, an attorney and habitué at Studio, recounted this story in “The Last Party”. “I remember 25 guys all dressed as King Tut and chained together. A guy in a doctor’s outfit, wheeling his patient in on a stretcher with a tank of laughing gas attached and 12 tubes coming out of it. This guy was giving free hits to everybody. There were some very strange people hanging out in Manhattan.”

Among the predictable celebrities such as Andy Warhol, Rudolf Nureyev, Liz Taylor, Mick Jagger and Jerry Hall were the bizarre: Israeli politician Moshe Dayan, an ageing Fred Astaire, Donald and Ivana Trump, and Gloria Swanson. Not to mention the frankly disturbing. Like President Jimmy Carter’s mother, Lillian. This bizarre collection of the famous and Studio-famous were usually to be found slumped on the banquettes at the back of the club or else in the unofficial VIP areas in the bowels of the building. There were even mattresses strewn haphazardly in one small room for the express purpose of fucking.

The elitist door policy served not only to weed out the undesirables, it also gave license to those who made it past Rubell to do whatever the hell they wanted. In the end, it was this sense of invincibility which led to Rubell and Schrager’s downfall. The signal that the club was no longer a sanctuary for the orgiastic activities of New York’s demi-monde came when Margaret Trudeau, then wife of Canada’s Prime Minister Pierre, was photographed after falling off a banquette with her dress up to her waist. Knickerless. When the picture appeared in Canadian newspapers, it caused uproar.

For many, the intensity of Studio’s first great period was finally over. “I came to my senses after one truly sleazy evening,” remembers Trudeau in her autobiography “Beyond Reason”. “The party was over; the last of the misfits had wandered off. I was alone, aching. I tried to sleep, but found myself pacing the room in a growing panic of desolation, willing the cold black world outside to wake and share the misery with me. Looking out of the window as dawn came up, all I could see were the garbage cans in the basement area 11 floors below me. I covered sheets of papers with a desperate scrawl—‘Help me, please.’”

The crash began on December 14, 1978, when the FBI and IRS raided the club after being tipped off about alleged “skimming” of a percentage of the cash at the door and not declaring it to the taxmen. The tip-off came from a sacked former employee. The Feds found an incriminating second set of books

in the safe and, much worse, they found black plastic bags stuffed full of dollars hidden in the ceiling of the club, in the walls and rammed behind the pipes in the basement. In all, \$500,000 was recovered.

As the investigators continued to delve, a cocky Steve Rubell turned up at the club. A further \$100,000 was discovered in the trunk of his car. Raids to his home unearthed more bags concealed behind the bookshelf. A safe-deposit box at Citibank brought another haul of \$900,000. The final tally was \$2.5m. The IRS couldn’t believe their luck when Ian Schrager arrived. He placed some books on the floor. Nestling neatly between a couple of the pages were five bags of white powder, later tested positively as cocaine. Schrager was charged with possession with intent to distribute and released on \$50,000 bail. In true Studio style, they opened for business that night and the ensuing tabloid splashes ensured they registered their biggest ever night at the club.

Although in retrospect what they had been doing can be construed as utter madness, in the context of New York’s lax interpretation of the law, it wasn’t. The truth was everybody was skimming. This practice, along with pay-offs, opening without cabaret licences and selling alcohol without a permit were nothing new. One New York cop, Frank Serpico, had famously been hounded out of the force a few years earlier simply because he didn’t take bribes. Investigating officer Peter Sudler, commented in “The Last Party”, “If people skim from a cash business, they’ll usually skim 10%, 15% or 25% at the most. These guys skimmed \$5,000,000 in one year. Probably 80% of the gross. It was absolutely ridiculous what they did.”

When the pair came in front of US District Judge Richard Owen for sentencing on January 18, 1980, they each three and a half years for tax evasion. And although they were released the following January, things would never be the same again. Schrager was the one most obviously affected by his experiences of jail. This is not to say that Rubell didn’t suffer too. Their first job on entering prison was to cut a couple of miles of grass. Each man was handed a pair of scissors.

Considering how many people had misbehaved in the confines of their club, what’s remarkable is how they were shunned by former associates and disco devotees upon their release. To the uptowners and society whores, they were convicted felons. This didn’t prevent Studio 54 from re-opening, however. This time, both Rubell and Schrager opted to stay in the background, with promoters Jim Fouratt and Rudolf (who later became a key face in New York clubs) in the foreground. September 15, 1981, was rammed with the old faces – Halston, Andy Warhol, John Belushi, Jack Nicholson. But something had changed. The Seventies had given way to the Eighties. Disco officially sucked. And a disease known firstly as gay cancer, then GRID (Gay-Related Immune Deficiency Syndrome) and finally AIDS began tearing indiscriminately through New York’s club community. This just weren’t the same.

This is not to say Studio was no longer successful. Former radical Yippie Jerry Rubin’s early-evening networking soirée (which is where the term “Yuppie” was coined) was a notable smash. Rubell launched a Sunday gay night which proved equally triumphant. But Schrager and Rubell were the heart and soul of Studio 54 and they were already looking at a new project: hotels.

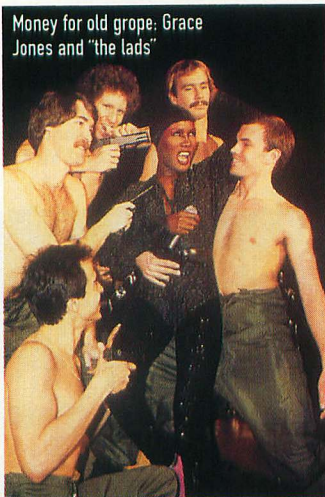
Rubell and Schrager finally acquired a hotel, Morgan’s (and, subsequently, the Royalton) and even moved back into clubland for a short period at the helm of the newly-opened Palladium. Rubell died of an AIDS-related illness on July 25, 1989, while Schrager has since become one of the most respected high-class hoteliers in America.

After several attempts to reopen it under different management (all flops), the last Studio 54 party was held in July 1996. Whether it ever does re-open is immaterial because – like cocaine, Quaaludes and sequins – it is so indelibly of its time. When nights were spelt “nites” and the boogie didn’t stop till you got enough, the last party slithered out of sight and out of fashion. Let’s go round again? Maybe. Maybe not.



Revenge of the big hair: (l-r) Alana and Rod Stewart, Cher

Money for old grope: Grace Jones and “the lads”



Bobby Ball in the “shower curtain” incident



FURTHER READING

ANTHONY HADEN-GUEST
“THE LAST PARTY”
(Published by William
Morrow & Co – US only)
ALBERT GOLDMAN “DISCO”
(Published by Hawthorn
Books Inc – now out of print)

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fridays - the gallery
time - 10pm to 7.30am
entry - £7 members / nus b4 11
£10 others
saturdays - heavenly jukebox
time - 9.30pm to 3.30am
entry - £5 B4 10pm £8 after

the gallery

fridays

2



HEAVENLY JUKEBOX
EST. LONDON 1987



saturdays

3

heavenly jukebox

march 13th
seb fontaine brandon block
lisa loud huggy burger queen
steve lee
eclectronica - carl clarke dave hill (nuphonic)

march 20th
tall paul judge jules seb fontaine
andy manston steve lee
eclectronica - presents bustin' loose

march 27th
seb fontaine jon pleased wimmin
craig richards steve lee lottie
eclectronica - carl clarke dan & jon kahuna
rasmus - live (bolshi)

april 3rd
dave seaman danny ramping angel
steve lee darren christian
eclectronica - carl clarke dee jee punk roc
slackers delight

april 10th
tall paul sister bliss danielle davoli
steve lee enzo
eclectronica - carl clarke annie nightingale

thursdays

Stealth

a year off from the
headspin of 'stealth' at the
the ninja family return,
to the shores of ec1 with
tuos love child of their
xtatic club bonanza.

if 3 rooms of sword play will

superheroes coldcut
with mood-meister
er morris
is delicacy of dj food
or joy of ross allen
ed and ready-to-wear

imba from amontobin
visual autopsy of johnny
sus the light surgeons
home wrecking from the
Kid
man forever unknown as

req 1 from skint
re highkicking antics from

short of total
nment.

march 14th
depth charge the horn (live)
alvin c (wall of sound) the phantom
beats robin & nick

march 21st
jon carter andrew wetherall
adam freeland richard sen - bronx
dogs robin & nick

march 28th - 2nd birthday bash
richard fearless jon carter matt flint
wall of sound boogie nights road show

april 4th
bentley rhythm ace derek dahlarge
extended family (auto) danny anderson

april 11th
richard fearless dylan rhymes
richard sen trevor jackson (the underdog)
richard norris

nights @ turnmills

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Take that and party! Marchetta,
clockwise from top: Ross, Paul and Skye

X

MORCHEEBA

words DAVE FOWLER pictures JAMIE B

Hanging out at health farms and having babies, pioneering country/trip hop crossover, Morcheeba are on a very laid back roll right now. But we still want to know — is being wrapped in seaweed better than a pint of lager?

"I'M an alcoholic incontinent. I can't stop wetting my bed," starts Paul Godfrey, Morcheeba's resident sample king and percussionist. "Things got so bad lately that I had to go down to this posh health farm in Hampshire at the weekend to sort myself out. It was unbelievable!

"For one of the treatments, you start off stark-bollock naked, then this sexy woman does an exfoliating scrub on you. In my case, she went right up my inside leg and all around my arse with her fingers, so, quite naturally, I rose to the occasion with a full-on woodie. I apologised for my arousal, but she didn't seem to mind. . .

"Anyway, after that, she showered me off, covered me in this warm seaweed stuff, wrapped me in clingfilm and rolled me in silver foil. Ugh! I suppose that's the price of success."

Ah, success. It's what happens when you go to a party in Greenwich with your guitar-twanging brother and bump into an underemployed vocalist with a voice like a smacked-out Billie Holliday on her fifth bottle of gin. In the kitchen, away from copious copulating couples, you collectively decide to knock out a little something in the studio. You come up trumps first time with the ultra-sleek beatfest that is "Triggerhippy". Record companies go ape for your sound as you surf the wave already crashing to shore on a current of Portishead, Tricky and the cult of crossover kudos.

Next, you cut it live, garner rave reviews and put out your second long-player, "Dead Calm". Naturally, it's also dead cool, and with cuts like the recent 12-inch "Shoulder Holster", the slide-geetaresque "Part Of The

"But whatever you want to label it, 'Big Calm' is an album stacked with folk songs, slide guitars and Cajun fiddles. Apart from the more obvious beat-driven tracks, that is. In a sense, you could call it real cross-boundary music."

But don't go thinking Morcheeba are Beth Orton in disguise. Far from it, as both the superbly layered samples, perfectly sequenced percussion and hip hop heritage of "Dead Calm" go to prove. This embrace of electronica, coupled with a fine ear for melancholic melody, enables the trio to stand Roland and Rizla above most of their contemporaries.

Which is not to relegate their live performances to second-best in the Morcheeba armoury. Whereas most electronic acts are content to press "play" and appear mildly embarrassed behind rows of wires and banks of black boxes, Morcheeba fuse live singing and instruments with samples such that the two are indistinguishably effective. Listen to their live version of "Friction" under a purple sheen of skunk as couples rock in tandem to rising, ecstatic chord shifts, and you'll see what we mean. "Playing live is fine," grimaces Paul, now twitching violently for lager despite his seaweed detox, "but more often than not you end up playing through some shitty PA in a toilet somewhere. I reckon it's more about getting your persona across than anything else. The emphasis is more on the visual than the sonic."

"Abso-FUCKING-lutely!" shouts Ross.

"Yeahhhh!" agrees Syke.

"Aaaagh!" wails baby Kiki.

Dead Calm? Don't be fooled. Dive beneath the surface and the next Morcheeba tidal wave is already on its way.

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Process", and stunners like "The Sea", it's going to be sitting on more than just a few living room shelves.

"Yeah," smiles the golden-larynxed Skye, as she feeds her week-old baby Kiki from behind a pile of assorted Eeyores, Tiggers and Mickeys. "We're very confident about this album. We were so shy when we released our first album, 'Who Can You Trust', a couple of years ago, but now we've chilled right out. We don't take ourselves as seriously any more. We wear silly clothes. We've learned to have fun, even!"

"I agree," nods Ross, the sitar, pedal/lap steel, clavinet, Hammond, Fender, Wurlitzer, and no-factory-presets player. "This time around, we've made a quality country-trip hop album. . ."

"A cunt hop album!" interrupts Skye.

". . .Er, yeah," continues a mock-outraged Ross.

Morcheeba's Words Of Wisdom

1. Ross: "Pubs are definitely better than clubs."

2. Paul: "In dance music these days, people dilute water."

3. Skye: "Knitting is the coolest thing. All the top models are backstage with their needles."

4. Skye: "Have kids!"

5. Paul: "But don't be them!"

'Dead Calm' is released through Indochina on March 16. Single 'Blindfold' follows on March 30

Vegas Soul

words CALVIN BUSH pictures HAMISH BROWN





highland roller

He hates Aberdeen and everybody in it. He thinks Jeff Mills is an intellectual poser. He's the canny mastermind behind the Hook and Bellboy labels. Chris Cowie explains why his VEGAS SOUL outfit would rather score with plumbers than purists

IT'S been a hard day's two nights for Chris Cowie. It's not just that he's the thirtysomething label boss behind Aberdeen's Hook and Bellboy rosters, with more than 70 singles released in under four years. Nor the pressure of having a hand (producing, engineering, overseeing) in most of those releases. It's not even the strain of being head of the small Hook/Bellboy commune eight miles out of the city centre, where several of the label's younger producers live, work and give father figure Cowie something of a headache as they leave a trail of destruction in their wake.

Vegas Soul

No, it's none of these potentially Nurofen-chomping things that's clearly affecting Chris Cowie's concept of reasonableness as we sit chatting late one Saturday night in his small studio annex. You see, when you live in a town with the narrow-mindedness that Cowie continually curses his home town for, it's a rare event to stumble upon a strip joint late one Thursday night. And an even rarer one when two of the working girls agree to come back to your pad to put on a private show. So who can blame Cowie for his bleary-eyed demeanour as he launches into one of the trademark "don't-give-a-shit" tirades which make him so endearing. Two nights of hardcore ogling have taken their toll. And, like many a Scot, here is a man whose passions far outweigh any noncey concept of diplomacy.

"Aberdeen's shite," is Cowie's frank conclusion. "I can't go to parties every night, there's no decent clubs and there's no other labels, so we don't even have any competition. I think that's a bad thing. There are guys in Aberdeen who make music and we're the last people they bring their tapes to. Aberdeen has a village mentality and I fucking hate it. I hate the buses, the taxis, the streets..."

"You want to know what I'm up against? When you go to the barbers, you speak to the girl who's cutting your hair and she asks what you do for a living. They always ask you that. And when I go, 'I own a record label and I'm a record producer', they actually look at me like I'm a nutter. They think it's a lie. So now when they ask me what I do, I say I'm an electrician."

WELL, in a way maybe he is. He may not be the man to call if you want your lightbulb changed, but when it comes to rewiring the Detroit techno legacy for the hearts and minds of 1998's club populace, Cowie is a master. Under a number of guises (most notably Landlord, Scan Carriers and Vegas Soul), he's stripped down the circuit board of the Motor City sound to everything that's great about simple, crowd-pleasing techno.

Some might say the basic formula of your average Bellboy track is a tad obvious: slamming 4/4 beat; burbling bassline; shimmering hi-hats and solid 130bpm action. And Cowie is proud of his ability to knock out anything up to six tracks a day. But the key lies in the emotions, the feelings that your average Bellboy track manages to elicit from the sweetest, subtlest of melody arrangements. Dip into the great Vegas Soul album, "Pure", at any point and you'll find yourself instantly swept away by the sleekest of tech-house grooves. They're loaded to the max on all that's pristine, glistening and beautiful about fierce dance music.

No surprise then that a brief mention of Jeff Mills sets Cowie's skin bristling.

"Arse! Complete arse!" is the immediate response. "I've got more personality in my little toe than he has. The guy does great music, 50 per cent of the time. But total arse personality. It's not that serious, that's what I say. What bugs me about a lot of those techno guys is they really think they're gods of music. And it's crap. I'm always sceptical about people who use a lot of big words on their records."

I counter that there's nowt wrong with electronic music trying to rise above dancefloor fodder. Surely being so functional is just a sad form of cynicism?

"Pure" is not just for the dancefloor, it's for your mind and your heart. It's an emotional thing. I know my music makes me think, and it makes other

FIVE CHRIS COWIE TRACKS YOU REALLY SHOULD OWN

VEGAS SOUL - "Time Flies" (Bellboy)

X-CABS - "Neuro" (Hook)

VEGAS SOUL - "Self Control" (Bellboy)

F2 - "Dominica" (Out On A Limb)

PERCY X - "-3" (Soma)

people think. It'll make you feel good. Jeff Mills is making music for intellectuals. I'm making mine for the people in the street. I'd rather the Vegas Soul punter was some plumber or the man in the street than an unemployed hippy."

It might sound like swaggering belligerence, but don't be fooled. Chris Cowie has had enough knocks to know what he believes in. There was the short-lived deal with ZTT back in 1991 for his first dance outfit, Solid State Logic, which collapsed after their first single took over a year to come out. There was the rave he put on in the same year, on May Bank holiday weekend, at which Westbam played and then "nicked" the name for Germany's largest annual party - The Mayday. Even the launch of the label was a trifle farcical. Fifteen Aberdeen scenesters agreed to put £100 each into a kitty, but only Chris and one more actually did, and even then the first records were, by Cowie's own admission, "appalling".

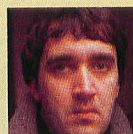
Now he's head of a burgeoning collective making some of the finest underground, speak-for-itself music around. As well as Bellboy and its trancier partner, Hook, (home of the X-Cabs, De Niro and Transa), there's smaller ventures like Aquatrax (no titles or artists, just the series number), UG and several more to come. Cowie can also be found popping up on MusicMan and Soma (as one half of Percy X), and was previously involved in almost every release on the much-missed Out On A Limb label. And he's still finding yet more fans out there among the common people.

"The phone rang one day and it was this guy who steers ferries between Scotland and Ireland. He'd bought all the Vegas Soul singles and was dying to know when the album was out. I just pretended I was someone working in the office, but I was so chuffed. Somewhere out there is guy driving a ferry and he's got his Walkman on listening to Vegas Soul. That's what it's all about."

'Pure' by Vegas Soul is released on Bellboy this month. 'New Ground' by Percy X is out on Soma this month

Wot nae Angus? Those other Aberdeen acts in full

It's not just Vegas Soul, you know. The Granite City's Hook and Bellboy labels are host to an all-star cast of killer club music producers. Here we present your cut-out-and-keep guide to who's who in Aberdeen



Eamon Elvis

Or "Eamon Elvis Pritchard". Or just plain Ian Pritchard to his ma and pa. Used to be the techno, house and dub buyer for Aberdeen's Fopp Records, now using a more organic sound than before. Only occasionally records for Bellboy, though collaborating on forthcoming Scan Carriers album.

Responsible for all in-house artwork for the labels.

TOP TUNE: "Pricks" (Bellboy 008)



Mark Finnie

Another record shop buyer (techno and house for One Up), Finnie is one of the best DJs in the North East, favouring a hard, minimal groove that's strictly techno all the way. According to Cowie, a DJ that really deserves to go somewhere. Vast knowledge of music, though Muzik

photographer Hamish professed to understand not a bleedin' word he says.

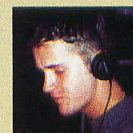
"Women like him because they want to cuddle him - he's too short and he looks about 14" is Cowie's blunt verdict.

TOP TUNE: "Blackjack EP" (Bellboy 0029)

Stuart Emslie

Only ever made one record - the SSL tune with Cowie that got signed to ZTT - but runs the labels and is integral part of the Hook/Bellboy collective.

According to Cowie, he's "totally loyal and dedicated, but I don't trust his musical judgement. Plus he's a bit cheesy. He went to the Miami Winter Music Conference last year, and came back wearing silver and blue trousers with chains around his neck, burning incense oil all day!"



De Niro

Real name Kev Farquharson. Changed his name due to difficulties with surname. Originally JJ De Niro, then just De Niro. Top upcoming DJ, already booked for Cream. Favours a harder trance sound with soul and power. Mixed the latest Hook compilation live on top of Scotland's highest mountain, Ben Nevis. "He's really enthusiastic," comments Cowie, "but

the thing is he gave his dog away. He lives with Stuart, and Stuart hated it so much, he made him give it away. Can you believe it?"

TOP TUNE: "Elan Vital" (Hook 0018)



Chris Lawrence

The American connection. Got Hooked up after writing to the label to tell them how much he loved their stuff. Now based in LA, but flew to Aberdeen to record his debut for the label. Probably America's top trance DJ, as heard on the excellent "Rise" compilation on Fragrant.

TOP TUNE: "Navigator" (Hook 0024)



Transa

Brothers Dave & Brendan Webster, moved from Lancashire to Aberdeen 15 years ago. Made a massive impact with debut "Prophase", much favoured by Oakie and Nick Warren. Second single "Enervate"/"Perpetua"

licensed to Perfecto Fluoro after Oakie played it live on Radio 1 from Tribal Gathering. Hard epic trance at its very best.

TOP TUNE: "Enervate" (Hook 0023)



Canyon

A trio. Andy Adams, John Guest and Martin Short. Been with Hook since the label started, though not exactly banged it out with a mere four tunes in as many years.

Have also produced a track for UG, as well as remixing Angel Moraes and Pete "Tweaker" Bones. Awesome banging trance much favoured by the Sasha and Digweed set.

TOP TUNE: "Purple Phaze" (Hook 0021)



X-Cabs

The biggest selling of all the Aberdeen acts and also the most mysterious. Little known about the man behind the project. Has remixed Little Jam, Mystica and new Zoom single by Jan Drivair. First single "Neuro"/"Outcast" actually started life on

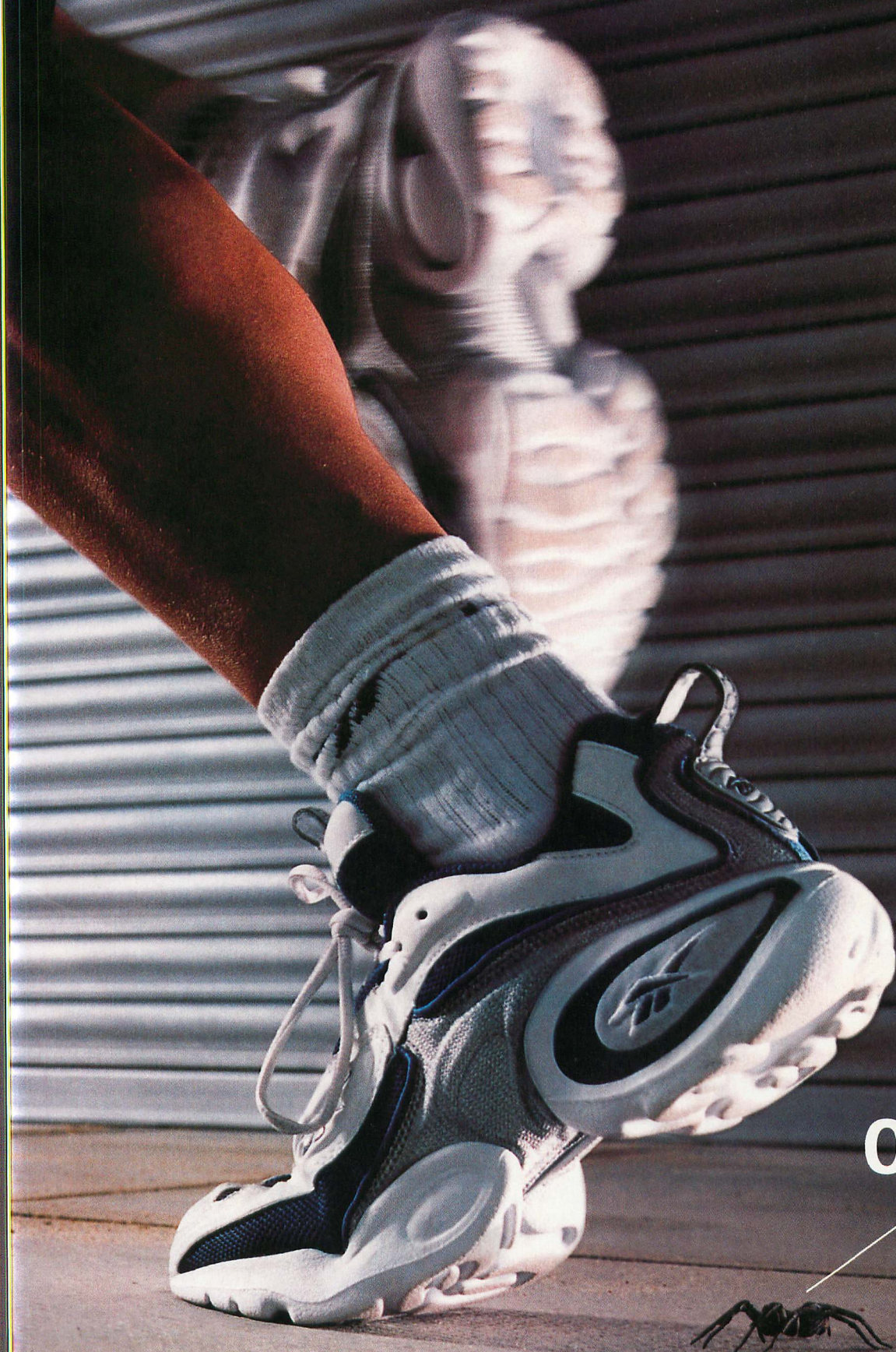
Bellboy, but licensed to Positiva offshoot Additive. To see who's behind X-Cabs make sure you catch the top live show.

TOP TUNE: "Infectious" (Hook 0030)

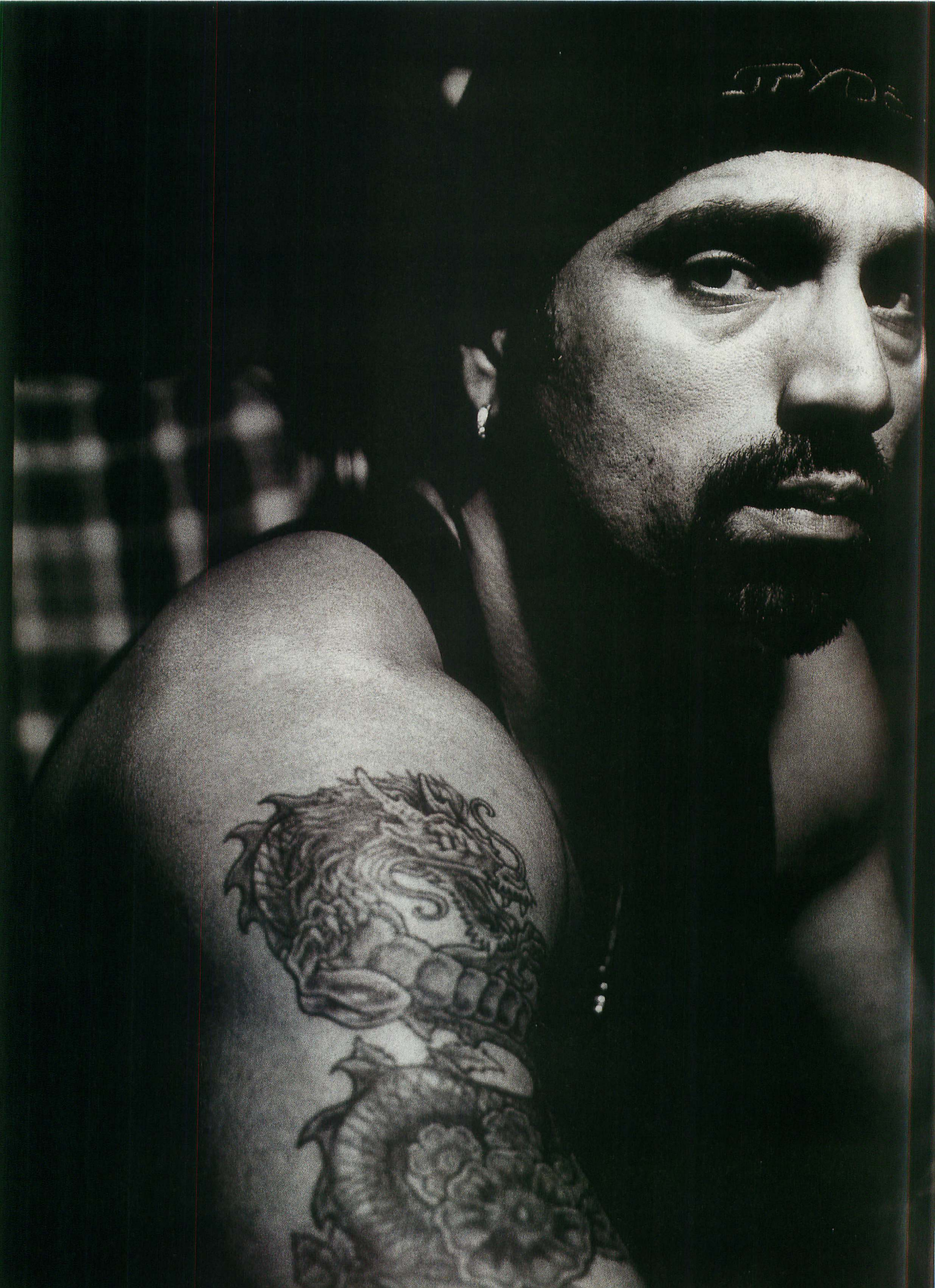
Others to watch out for: Occasional releases also from the following: Mike Fix, Taylor and Lexx (aka Richie Miller, ex-Havana).



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Ouch!



ghetto child

David Morales came out of a deprived childhood in Brooklyn to become one of the biggest names in house music. But now he remixes Spice Girls records and rates Celine Dion and Puff Daddy. So do we still care about David Morales? BETHAN COLE tells us why we should

GROW up in the ghetto and the experience either calcifies you hard, or you wither and die. That's the way David Morales tells it, anyway. What doesn't kill you only makes you stronger. Where Morales grew up, in early-Seventies Brooklyn projects, the junkies would loiter in hallways like ghosts. Spooky-looking. Gaunt. Hollow. As a small boy he always envisaged these frightening shadowy beings to be the creators of the sporadic neighbourhood fires.

LOOK at him now: muscle-bound, tattooed and tanned torso and arms. The curved shades. Black clothes. Confident gait. Sizeable bank balance. It's difficult to imagine the most successful dance producer of our generation being scared of anything. And essentially, that's what this story's all about. How the boy from the ghetto, his two sisters and one brother were brought up in a one-bedroom flat by Hispanic immigrant parents from Puerto Rico. How he was chased

and beaten for being Latino at school by racist white kids. How somebody with no chances became the main chance. Built a new body. Cultivated his mind. Strived, slogged and became the biggest house DJ in the world.

MEASURE success in terms of dollar bills and Morales, like Puff Daddy, has hit the peaks. It doesn't come much more unit-shiftingly supernova than producing Mariah Carey and remixing The Spice Girls. But like Puffy, close followers of the Morales musical biography have long ago written him off.

In the early Nineties Morales' Red Zone mixes changed the way we heard house music. With his dub mixes of records like Pet Shop Boys' "So Hard" and Thompson Twins' "The Saint", he opened up whole new headspaces of sound. British DJs like Justin Robertson claim he opened the door for progressive house. Look at Alison Limerick's "Where Love Lives", Mariah's "Dream Lover", Jamiroquai's "Space



Cowboy", even the blockbusting "In De Ghetto". These are all records which defined clubbing for their eras.

Today, like Puffy, who he admires so much, Morales churns out the sort of glossy uptempo riffs that conservative major label A&Rs and pop marketing men both love. Morales remixes get daytime radio play. They're smooth, never shocking. People who don't know or like dance music can buy into them. And herein lies the problem. Because too many people who do like dance music couldn't give a fuck about Morales any more. Nobody gets excited by the thought of another anodyne mix on Sony records. Can you really take a man seriously who tells you without a modicum of irony, "I love that Barbara Streisand and Celine Dion record, it's beautiful. Of course I have ambitions to produce Celine Dion, I'd be crazy not to"? Why should we still care about Morales?

Did you ever feel you went so commercial, production-wise, that you'd lost it and you needed to work hard to get your credibility back?

"No, not at all. I took two years off doing a lot of records like I used to. But it was only because I got tired of mixing other people's records. I've already reached a point in my career, mixing-wise, which I cannot go beyond. I've gone to the top of the game. There's nobody out there who can even compare to what I've done, where I've gone to."

What about the time you got booed off for playing your own records at Ministry a few years ago?

"There was only one bad time at Ministry and that wasn't to do with playing my own records. I've only played my own record in a set once and that was in Scotland at The Vaults in Edinburgh a few years ago."

Mariah Carey – every man's fantasy babe. What's she like to work with?

"Mariah's been great. She's not my fantasy though. I think now she's going forwards towards a new life and she's becoming different in a positive way. Before, she never came to the studio looking sexy and lately it was like, 'Uh oh!' I have two pictures I took of her. One a few years back and one last summer. Two

worlds-apart different photos. In the first one her husband's with her and she's you know [makes a introverted shy posture] and in the next one there's all this leg going on and it's a totally different story."

Would you say that you're a pop producer now as opposed to a house or a garage producer?

"I don't come from the days when you labelled sound. Did I build my career on four-to-the-floor dance records? Yes. Is that what I'm mainly known for? Yes. But that's not the only music that I like. Dance music is anything which makes you dance."

What do you think of speed garage?

"I don't think there's anything major about speed garage. I don't think, 'Oh my God! There's something incredible about it.' If I went to a speed garage club I would know that 90 per cent of the stuff was gonna sound the same. They'd all have the minimalistic bassline. There are no highlights in speed garage music. Is it something you think will be around two years from now?"

Actually, yes, there are a lot of elements from different British youth cultures in speed garage – ragga, jungle, UK garage. The beats are experimental. It's an exciting scene right now.

"Yeah, but at least in ragga you had songs with messages. There's more to songs, there's more to programming a track than just that."

But they don't want to make a song, they want to fuck with the aesthetics of the song.

"So it will stay underground then."

You're part of the establishment now. Don't you remember facing the same prejudices that these speed garage producers are now facing when you first played house and garage – "It's not proper music" etc?

"I came from the days of musicians. The best things I sell have got messages. They're songs. Speed garage records don't take you anywhere, there are no peaks and valleys. I do play some speed garage though – Tuff Jam, Double 99 – and I have sampled some speed garage beats."

Have you ever broken the law?

"Yeah. I've been caught stealing, doing graffiti, shoplifting. I was a graffiti artist when I was younger and I would steal spray cans. Anything worse, no. I've done some things I'm not proud of. All I can tell you is that I've got bullet holes in my body. I was only 16 when I got shot. It was all part of being in the ghetto environment."

You must have seen a lot of people in music lose it on drugs over the years?

"I have. Cocaine particularly is a horrible drug for the dance scene."

Have you taken it yourself?

"Yeah, but it's not for me. It makes people horrible, rigid, frozen. It's just crazed. It's not warm. I'd rather deal with somebody who's high on Ecstasy than cocaine. I remember when I did coke I couldn't even talk. Couldn't play records. The most horrible things come into your mind. Non problems become problems and the problems you do have become magnified. You're thinking, 'Shit man, I haven't paid my rent' or whatever. I just don't get it."

Ever get depressed?

"Yeah, plenty of times. You asked me earlier did I ever feel I'd lost it and had to get back to square one and yeah, there are times when you do have to take a step back."

Have you ever contemplated suicide?

"No, never. I love myself too much for that! [laughs] I think it's the greatest sin in the whole world to take your own life. I don't think things can ever get that bad to take your own life. I never had to take anti-depressants. The worst time I ever had was breaking up with my girlfriend in 1984 and those were the days I was getting high as well. There are days when I get up blue. I go through that. Days when you think of your alternatives, what else could you do. I can't lie and say I never thought about whether I was losing it. ... Losing it as far as the passion for music is concerned."

Who's more fanciable in "Jackie Brown" – Pam Grier or Bridget Fonda?

"Pam Grier. She looks like a woman. That's the difference."

You remixed The Spice Girls. If you were reborn as a woman, which Spice Girl would you like to be?

"I'd be Victoria, there's something about her that's mysterious and she gets to wear the nicest clothes."

LISTEN to Morales' story, consider his lifestyle. We're not in the realm of credible dance music anymore. We're dealing with a classic narrative of pop music. The kid from the projects whose parents never gave him a book or watched him in a ball game. Who'd cut school to get stoned, drunk and listen to records. Who got pelted with eggs for being Latino and watched a black friend have a burning cigarette dropped inside his shirt and down his back by a group of white boys while they held him down.

"Me and a couple of my black friends went to school in a predominantly white area of Brooklyn called Guidotown. We had to commute 45 minutes to get to school and we were beaten and chased. I was terrified at school, terrified if I had to do a performance or a recital. Terrified of being in the neighbourhood at night, of getting mugged because of my race. Eventually I got kicked out of school because I got tired of running. One day I brought a knife to school and I hid it in my waistband. A big old dagger. It made a hole in my pants. The teacher saw it and came running up to me. She said, 'David, do you have anything on you? Do you have a knife?' I was 13."

When you've had enough of living in fear, of being intimidated, of being fucked over, you go about strengthening yourself, building up a line of defence both physically and mentally so that it never happens again. "We were poor. It was horrible, I remember huge rats. My neighbour used to have shooting wars with the heroin addicts. One day I found a container in our backyard with a drug

"The rumours I've heard about myself... I died. That was a couple of years ago. I go out with guys. I smoke crack and I asked a crackhead to go down on me. I've heard it all"

You have quite a macho image...

"Cos I'm a man, baby! I work out for myself, about an hour a day, five days a week. I've been doing it for the last six years. I like the results but if I could take a pill and wake up like this in the morning it would be even better!"

Have you ever questioned your sexuality?

"I've been accused many times over the years of being gay. I was in Australia two weeks ago and this one guy was blatant. He said, 'I saw your picture and I want to tell you that I want to suck you off'. I didn't know what to say. He was one of the DJs at the club. The rumours I've heard about myself over the years have been unbelievable. I died. That was a couple of years ago. I go out with guys. I smoke crack and I asked a crackhead to go down on me. That I'm into prostitutes. I've heard it all – bisexual, gay, stuck up – everything."

Are you rich?

"I'm poor. Shit, the more you make, the more you spend."

What do you spend your money on?

"I'm big on antiques. In my apartment, the only modern thing is a Bang & Olufsen stereo. I've got no records in my house. I like anything old as far back as the early 300's to the early 1900's. I got rid of all the marble, all the black in my apartment. My bed is old red mahogany. It's a four-poster. My dresser's an old French thing from the Thirties. I've got gramophones from the old days too. It's very sparse. Sometimes I'll go to antiques fairs in New York. I live right across from Wall Street. It's an expensive area. I rent because I don't know where I'm gonna settle. I drive a BMW."

Where do you buy your clothes from?

"All kinds of places. I like jeans. Grungy boots, trainers, Adidas sweatsuits. I also like to turn around and wear a Prada shirt one day. I couldn't say I have any favourite labels. Versace may have one shirt I like. Gucci may have a sweater, but I'm not like I'm a Prada freak or a Gucci freak. The thing I have the most of is Gap jeans. I don't dress up all the time. I like to be comfortable."

Where do you like to eat out?

"Italian food is my favourite, but I like West Indian too. I love Jamaican. I used to go over there a lot because my eldest kid's mother is Jamaican."

addict's kit in it. The backyard of our apartment building was just filled with garbage and human faeces."

David Morales escaped the ghetto. His family moved out. Moreover, within himself he moved out. Educated himself. Worked hard, night and day. First as a DJ, then with his own and Frankie Knuckles' Def Mix company. Read books. Watched films. Worked out. Ate good food. Stayed away from drink and drugs. It doesn't sound so remarkable. But the cycle of deprivation is hard to break.

"My father's family, they heard I travel, that I'm doing well, that I have a nice place. They figured I was a drug dealer. They couldn't understand a Hispanic legitimately doing well." His voice drops. He tells me how he wants to give his children, two boys, Brandon, 10 and Ian, four, everything he never had. Especially love. "My parents split when I was 15. I have a great relationship with my mother. I don't hide anything from her. Except my tattoos, cos she doesn't like them. I call my child every day no matter where I am in the world. Every time I hang up the phone I say 'I love you'. My father never said that to me." Morales admits he spoils his kids. He wants to work to see them through college. "I don't scream at my kids. I'd never lay a finger on them. I don't think beating somebody is the way to go about it. I got the shit kicked out of me, he even threatened to kill me. And you know what? It didn't make any difference."

It's difficult to think of a physically intimidating man such as Morales being frightened, bullied, victimised, abused by his father. But then that's the whole point. That's how flawless the armour is now. At one point he mentions how he never invites people to his apartment. "I don't trust people very easily. I don't care who you are. The person you think is all good will stick you real hard behind your back. You don't see it coming and it's too late. So you learn. I got fucked over in business and my personal life when I was young. Even though we all did crooked things, I got cheated by my mates."

Success was almost a survival necessity for David Morales. After all, there's no better revenge to the people who tried to crush you or hurt you than going out there and proving yourself as the biggest and the best. Maybe some of it has been, in Puffy's words, "all about the Benjamins". But once you've heard his story, you can see exactly why.



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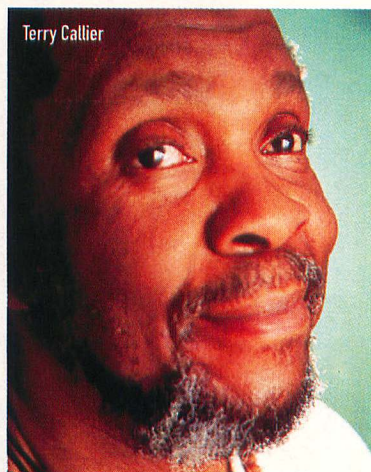
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- 2 **FAILURE**..... Skinny (Cheeky)
- 3 **SHOUT TO THE TOP**..... Fire Island Featuring Loleatta Holloway (JBO)
- 4 **VERTIGO**..... Alan Braxe (Roulé, France)
- 5 **SINCERE**..... MJ Cole (Metrix)
- 6 **WATCHING WINDOWS**..... Roni Size/Reprazent (Talkin' Loud)
- 7 **REMEMBER (SASHA REMIX)**..... BT (Perfecto)
- 8 **MANKIND/MUSIC FIRST**..... DJ Die & DJ Suv (Full Cycle)
- 9 **NOBODY BETTER**..... Tina Moore (RCA)
- 10 **KEEP ON DANCING**..... Perpetual Motion (Crosstrax)
- 11 **DEAD HUSBAND**..... DeeJay Punk-Roc (Independiente)
- 12 **RU SLEEPING (REMIXES)**..... Indo (Satellite)
- 13 **LONG AS I CAN SEE THE LIGHT**..... Monkey Mafia (Heavenly)
- 14 **LAST NIGHT A DJ SAVED MY LIFE**..... King Britt (Ovum, USA)
- 15 **YA YAE YA**..... Voices Of Kwan (Excession)
- 16 **LOVE THEME FROM SPARTACUS**..... Terry Callier (Talkin' Loud)
- 17 **CRISTAL-PLASTIQUE**..... Daniel Wang (Baliu, USA)
- 18 **LIFE IN LOISADA**..... Chaser (Soma)
- 19 **MEDICINE**..... Ed Rush & Optical (Virus)
- 20 **TOUCH THE SKY**..... Mindset (Zoom)
- 21 **MARCHING ON (REMIXES)**..... Ballistic Brothers (Soundboy)
- 22 **SONAR**..... DJ Trace (Prototype)
- 23 **DRAMA/MORE**..... Jeff Mills (Axis, USA)
- 24 **BOUNDARIES (REMIXES)**..... Leena Conquest (Parousia)
- 25 **HERE WE GO NOW**..... DJ Kool (Kahuna Cuts)
- 26 **THE LEADER**..... Steve Thomas & The Captain (Tinrib)
- 27 **TAKE YOUR PARTNER BY THE HAND (REMIXES)**..... Howie B (Polydor)
- 28 **PEAK TIME**..... Graham Gold (white label)
- 29 **ANYTIME (REMIXES)**..... Nu Birth (XL)
- 30 **FISH & CHIPMUNK**..... Mr Scruff (Ninja Tune)
- 31 **PACIFIC STATE (GROOVERIDER REMIX)**..... 808 State (ZTT)
- 32 **FORTUNES**..... Dominion (Whoop!)
- 33 **RENEGADES**..... Uptown Connection (Worldwide Ultimate Breaks)
- 34 **WATERFRONT/DON'T YOU (REMIXES)**..... Simple Minds (Chrysalis)
- 35 **THE TRIBUTE**..... Gerideau (Fatt Boy)
- 36 **WHERE DO WE GO**..... Wamdue Project (Eruption)
- 37 **TROUBLED GIRL**..... Karen Ramirez (Manifesto)
- 38 **ANTHEMIC**..... Binary Finery (Aquarius)
- 39 **SILENTLY BAD MINDED**..... Pressure Drop (Higher Ground)
- 40 **WHERE YOU ARE**..... Rhasaan Patterson (Universal)
- 41 **THE BLUE HOUR**..... Killer Loop (The End)
- 42 **MUSIC**..... Size Queen (Twisted)
- 43 **DANCE**..... Club Culture Featuring Michael Whitehead (Big Bang)
- 44 **READY FOR A NEW DAY**..... Todd Terry (Manifesto)
- 45 **I WANT TO TALK**..... Maurice Fulton (Pagan)
- 46 **PERFECT DAY**..... Sylvia Powell (Deconstruction)
- 47 **KEYVAN'S PAPER**..... Amalgamation Of Soundz (Filter)
- 48 **GET TO THE BACK**..... Fantazia (It's Fabulous)
- 49 **THE PLAN**..... Sofa Surfers (MCA)
- 50 **TEMPEST (REMIXES)**..... Deepsky (Rampant/Subversive)



pic. RAISE-A-NEO

The Muzik Sweep

This chart was compiled from a selection of DJ returns including the following: Stu Allan, Alan Uoy!, Jamie Anderson, Angel, Mark Archer, Phil Asher, Paul Ashley, Simon Aston, Black Widow, Pete Bone, Scott Bradford, James Broly, Pete Bromley, Spencer Broughton, Alvin C, Johnny Cabasa, Dave Camacho, Derrick Carter, Marie Chantal, Sarah Chapman, Paul Chiswick, Choc's Chewins, Mark Clack, Andy Cleton, Norman Cook, Moose Curtis, Russell Davison, Daniele Davoli, DJ Disciple, Deep Dish, De Niro, Andrew Dixon, Djaimin, Simon DK, Eamon Dog, Michael Dog, Elliot Eschwick, The Egg, Danny Eko, Phil Evans, Paul Farris, Simon Fathead, Greg Fenton, Keith Fielder, Rob Fletcher, John '80' Fleming, DJ Flex, Tony Forde (Ontario), Andy Freaknik, Jason Frost, D.J. G, Dr S Gachet, Steve Goddard, Angela Golding, Simon D (Norway), Ray Luck, Lofy (Flying), Robert Luis, Andy Mac, Kevin Mackay, Colin McBean, Woody McBride, C.J. Mackintosh, Maggie McKeown, Chris Madden, Virion Markley, Gary Marsden, Massimo, Massive Records, Jim Masters, Angela Matheson, Paul Matthews, Onle Munkle, Phil Mison, Mighty Atom Records, Melvin Moore, Dave Morales, Russ Morgan & Carl Thomas (K Klass), Phil Morley, Simon Mu, Dimitri Nakov, Kris Needs, Luka Neville, Grant Nelson, Jay Noon, NuTone, Paul Oakenfold, DJ Oberon, Offyface Sound System, Guy Oldmans, Luis Paris, Graeme Park, Mark Picchiatti, Pierre (Checkpoint Charlie), Pip (DIT), 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 Role, Mr Scruff, Dean Thatcher, Paul Thomas, Tony Walker, Andy Ward (Up Yer Ronson), Warlock, Nick Warren, Alister Whitehead, 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

chart details based on sales information supplied by GIN. GIN copyright

1	DECKSANDRUMSANDROCKANDROLL	1	MY WAY
2	USHER (Lafayette)	2	SATURNZ RETURN
3	GOLDIE (frr)	3	HARLEM WORLD
4	MASE (Puff Daddy)	4	POSTCARDS FROM HEAVEN
5	LIGHTHOUSE FAMILY (Wild Card)	5	ALL SAINTS
6	VARIOUS ARTISTS (Deconstruction)	6	DREAM TEEN IN SESSION - VOLUME 2
7	ALL SAINTS (London)	7	PRE-EMPTIVE STRIKE
8	DI SHADOW (Mo Wax)	8	SPEED GARAGE ANTHEMS - VOLUME 2
9	VARIOUS ARTISTS (Global Television)	9	LOX (Bad Boy)
10	MONEY POWER & RESPECT	10	THE VELVET ROPE
11	FUN	11	ALL THAT I AM
12	DA MOB featuring Jocelyn Brown (Subliminal)	12	TERRAFORM EP
13	JOE (Live)	13	RIDE
14	SHIMMON & ANDY C (Ram)	14	TIMEPEACE
15	ORIGINAL SOUNDTRACK (Tommy Boy)	15	NEW FORMS
16	TERRY GALLIER (Talkin' Loud)	16	L.S.G.
17	ROMI SIZE/REPRESENT (Talkin' Loud)	17	MEDICINE 4 MY PAIN
18	L.S.G. (WEA)	18	KI-OKU
19	LYNDEEN DAVID HALL (Coochtempo)	19	REACTIVATE CLASSICS
20	DJ KRUSH & TOSHIMORI KONDO (Apollon)	20	BIG WILLIE STYLE
21	VARIOUS ARTISTS (React)	21	ULTIMATE CLUB MIX
22	WILL SMITH (Columbia)	22	MY MELODY
23	VARIOUS ARTISTS (Polygram TV)	23	FANTAZIA - BRITISH ANTHEMS
24	QUEEN PEN (Interscope)	24	
25	VARIOUS ARTISTS (Fantazia)	25	

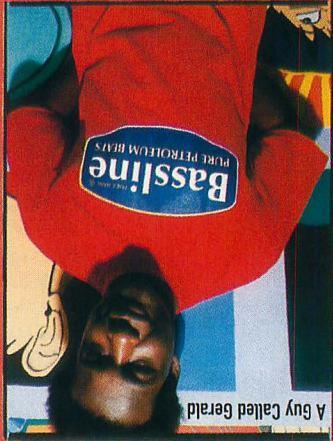
week ending february 21

top 25 sales 12 inch dance albums

1	YOU MAKE ME WANNA...	1	YOU MAKE ME WANNA...
2	GETTIN' JIGGY WIT IT	2	GETTIN' JIGGY WIT IT
3	YOU MAKE ME FEEL (MIGHTY REAL)	3	YOU MAKE ME FEEL (MIGHTY REAL)
4	LET ME SHOW YOU	4	LET ME SHOW YOU
5	MEET HER AT THE LOVE PARADE	5	MEET HER AT THE LOVE PARADE
6	SOMEBODY ELSE'S GUY	6	SOMEBODY ELSE'S GUY
7	SO GOOD/FREE LOVE 98	7	SO GOOD/FREE LOVE 98
8	RENEGADE MASTER 98	8	RENEGADE MASTER 98
9	DOCTOR JONES	9	DOCTOR JONES
10	HIDEAWAY 1998	10	HIDEAWAY 1998
11	B-BOY STANCE	11	B-BOY STANCE
12	DON'T STOP	12	DON'T STOP
13	THE PRESSURE	13	THE PRESSURE
14	CASUAL SUB (BURNING SPARK)	14	CASUAL SUB (BURNING SPARK)
15	BAMBOOLE	15	BAMBOOLE
16	WISHING ON A STAR	16	WISHING ON A STAR
17	LE DISC JOCKEY	17	LE DISC JOCKEY
18	TEMPERTEMPE	18	TEMPERTEMPE
19	NIGHTBLIND	19	NIGHTBLIND
20	IT'S ALL ABOUT THE BENJAMINS	20	IT'S ALL ABOUT THE BENJAMINS
21	ABANDON ME	21	ABANDON ME
22	SKY'S THE LIMIT	22	SKY'S THE LIMIT
23	SPIN SPIN SUGAR	23	SPIN SPIN SUGAR
24	STYLIE	24	STYLIE
25	NEVER EVER	25	NEVER EVER

week ending february 21

top 25 sales 12 inch dance singles



home listening chart

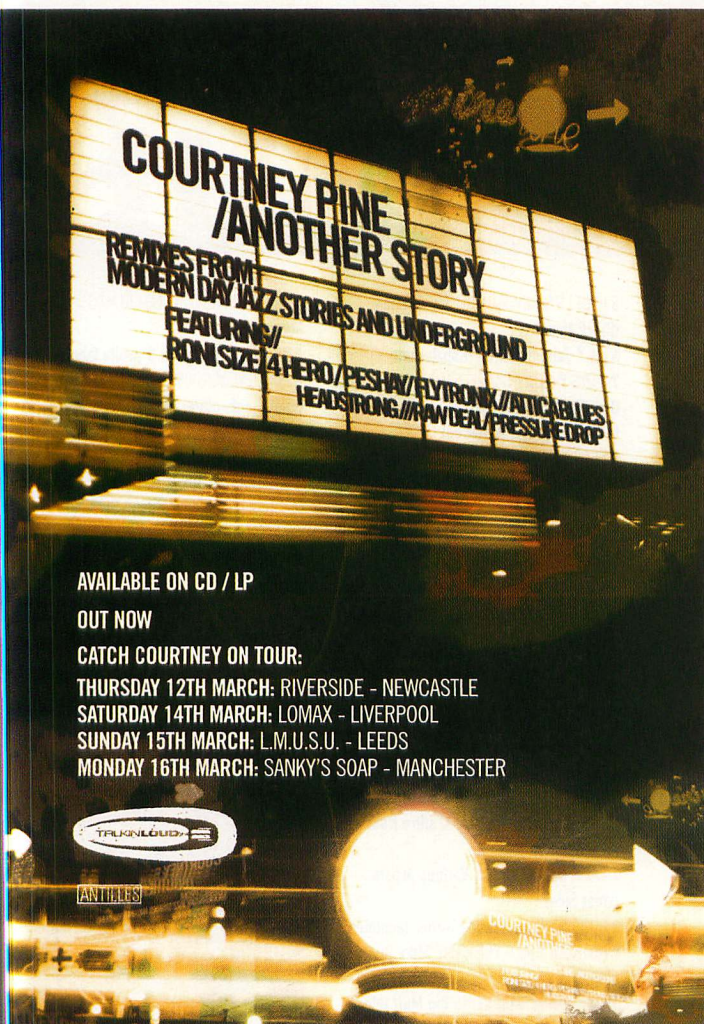
1	HEY THERE WOMAN Horace Andy (Blood And Fire)
2	ROMANTIC WARRIOR Chick Corea (CBS)
3	MAVERICK A STRIKE Finley Quayle (Epic)
4	RAW DELUXE Jungle Brothers (Gee Street)
5	FUNKY THIEF OF SINGS Billy Cobham (Atlantic)
6	US RADIO MIX TAPE Mixed by Stretch Armstrong
7	SUPER DUPA FLY Missy Elliot (east west)
8	ANY ALBUM BY... Phoebe Snow (Various)
9	WORLD OF YOGA Lynn Marshall (Mammoth)
10	AQUARIUS RISING A Guy Called Gerald (Juicebox)
11	A Guy Called Gerald release "Radar System" / "A Fallen Prince Of Heaven" on Juicebox on March 30



readers chart

DJ MARCOS (London, UK)

1	SECRET Absalom (FreeStyle)
2	SHARKSourmash (Moz)
3	DISREMEMBERANCE DM (Sam)
4	WESTERN APPROACHES Pako (Majestic)
5	EVERYTIME Lustal (Hooy Choons)
6	YIM (SOURMASH MIX) Choozie & Jez (Agnostia)
7	CASUAL SUB ETA (east west)
8	THE PROPHECY First Man On Mars (Agnostia)
9	SALVATION 2 For The Vibe Click (Dance Opera)
10	RIDE ON THE RHYTHM Lil' Louie Vega & Marc Anthony (Perfecto)
11	Broadcast every Friday, midnight-2am, on 102fm. Tel: 00-972-7-632-6368



AVAILABLE ON CD / LP

OUT NOW

CATCH COURTNEY ON TOUR:

THURSDAY 12TH MARCH: RIVERSIDE - NEWCASTLE

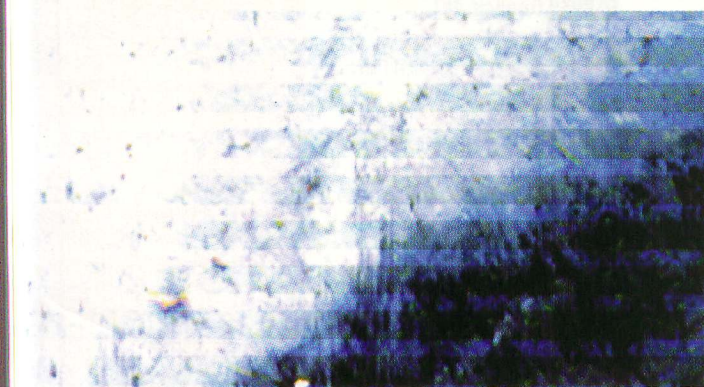
SATURDAY 14TH MARCH: LOMAX - LIVERPOOL

SUNDAY 15TH MARCH: L.M.U.S.U. - LEEDS

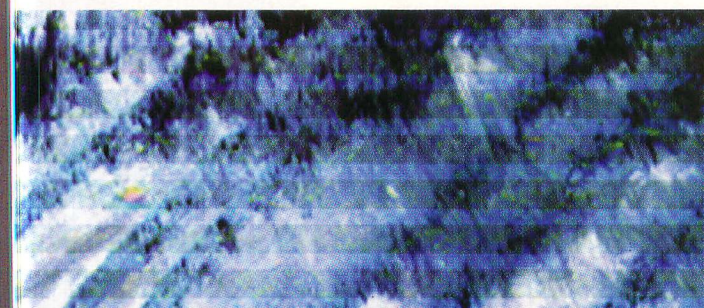
MONDAY 16TH MARCH: SANKY'S SOAP - MANCHESTER



ANTICABLES



VAMDU PROJECT: WHERE DO WE GO?



RELEASED 23.3.98

INCLUDES THE LAST HUSTLE IN PARIS MIX BY :

ERMAND VAN HELDEN

ALSO FEATURES MIXES BY: ANTHONY TEASDALE & WYCA MEN.

TAKEN FROM THE FORTHCOMING ALBUM:

PROGRAM YOURSELF, RELEASED 1.6.98.

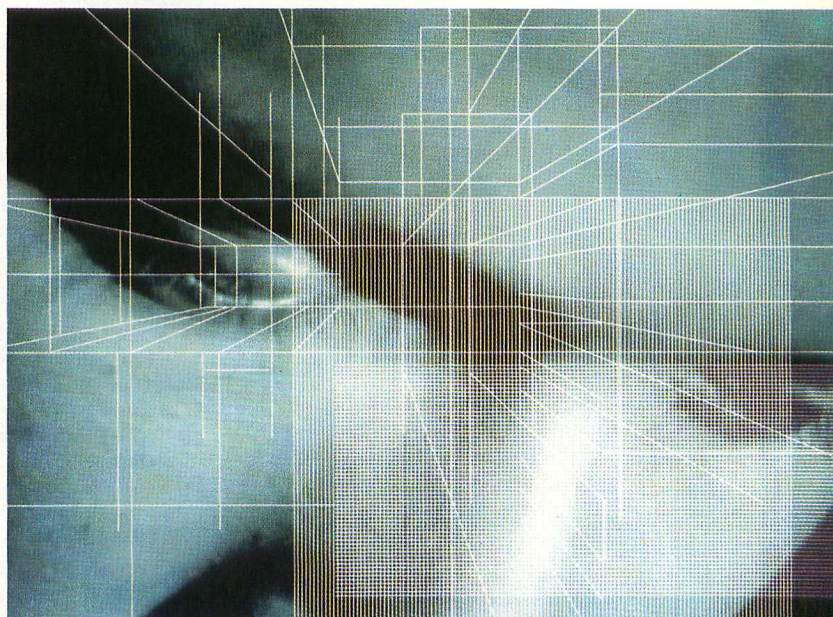
ERUPSC001 12"=ERUPT001:



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adam F COLOURS



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COLOURS includes the *drum 'n' bass*

Top 20 anthem, **Circles**, the award winning

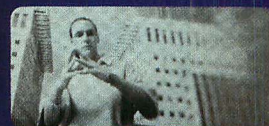
Metropolis and his hugely supported

underground tune **Dirty Harry**, plus the

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Sheffield - Meadowhall Southport Wakefield Warrington Wigan Worcester.....

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GLOBAL CHARTS

CHARTS

CARL CRAIG (Detroit, USA)

- 1 PLANETARY FOLKLORE As One (Mo' Wax)
- 2 WILL Common Factor (Planet E)
- 3 FACE THE MUSIC DJ Q (Filter)
- 4 ENTERTAINMENT REMIX Floppy Sounds (Wave)
- 5 POLYESTERDAY (CARL CRAIG MIX) Gus Gus (4AD)
- 6 BLACK MAHOGANY Moodyman (KDJ)
- 7 BLACK GOLD OF THE SUN (4 HERO MIX) NuYoric Soul (Talkin' Loud)
- 8 DENSITY Recluse (Planet E)
- 9 COSMIC JIVE Sir Lord Comixx (Ugly Music)
- 10 DREAM ZENITH Chaz Vincent (Planet E)

NICK HOLDER (Toronto, Canada)



- 1 LOVE 2 LUV Players (DNH)
- 2 CA CHAUFFE (CLAUDIO COCCOLUTO MIXES) Dimitri From Paris (NRK)
- 3 UNTITLED Bionoc Men (Stickman)
- 4 UPTOWN/DOWNTOWN Kevin Jonson (DNH)
- 5 HONEY FALLS New Phunk Theory (Paper)
- 6 MELON SNIFFERS Maurice Fulton (Pagan)
- 7 YOU 2 NITE Green Fridge (Estereo)
- 8 STILL ON TRACK Nick Holder (Studio K7)
- 9 ODDSOX EP Plastic Avengers (NRK)
- 10 EXPANDED SOUL EP Expanded Soul (Transfusion)

RAINY CITY (Manchester, UK)

- 1 WE HAD A THING Abstract Truth (Streetwave)
- 2 WATCHING WINDOWS (REMIXES) Roni Size/Reprazent (Talkin' Loud)
- 3 LOVE THEME FROM SPARTACUS Terry Callier (Talkin' Loud)
- 4 POWER Glenn Turner Project (Hip Bone)
- 5 BODYROCK Mos Def Featuring Q Tip (Rawkus)
- 6 WARM & EASY VIBES BFTP (Rainy City)
- 7 WHATEVER MAKES... Ten City (Ibadan)
- 8 R U READY II The Beatnuts (Relativity)
- 9 WHEN THE FUNK HITS THE FAN Sylk 130 (Sony)
- 10 COOLY'S WAGES Cooly's Hot Box (Sole Music)

LAIDBACK LUKE (Amsterdam, Holland)



- 1 COMPOSITION WITH WOOD III Loona (Highland Beats)
- 2 ROOTS Tronic Men (Subspace)
- 3 VUTURE SHOQUE (LAIDBACK LUKE MIX) Logique (Subspace)
- 4 BANG THE ACID (REMIXES) Damon Wild & Tim Taylor (Missile)
- 5 THE PSYCHED UP Laidback Luke (white label)
- 6 SUGGESTIVE BEHAVIOUR DJ Misjah (X Trax)
- 7 BEAT BOXX Chester Beatty Versus DJ Shufflemaster (Cloned)
- 8 KYLPYVAATHO Peaky Punder (Upstruck)
- 9 BLACK AND WHITE DUB Divine Soul (Strictly Rhythm)
- 10 THE AWAKENING Technasia (Technasia)

SWIFT (London, UK)



- 1 HI-TEK Swift (Charge)
- 2 WATCHING WINDOWS Roni Size (Talkin' Loud)
- 3 MANKIND/MUSIC FIRST Die & Suv (Full Cycle)
- 4 THE ONE Swift (Charge)
- 5 FEEL GOOD The Kraft (Charge)
- 6 TURBULENCE Moving Fusion (Ram)
- 7 LIVELINE Andy C & Shimon (Ram)
- 8 SERGEANT GENERAL DJ Krust (dubplate)
- 9 ASTRAL DOMINOES (MATT SCHWARTZ MIX) Chemical Pilot (Eruption)
- 10 FREEZE, DIE, REVIVE (DJ DIE MIX) Ultra Living (Creation)

MARK BROOM (London, UK)



- 1 THERA Sterac (100% Pure)
- 2 UNTITLED Tobias Von Hofsten (Dark Disco)
- 3 SUMMER OF BLOOD Rue East (Pure Plastic)
- 4 RANDOM ABSTRACT Oliver Kap (Indulge)

- 5 PEOPLE'S REVOLUTION Jay Denham (Black Nation)
- 6 P.A.X. Johannes Hell (Kanzleramt)
- 7 KAOS THEORY (MARK BROOM MIX) DJ Pro One (Basic Electronics)
- 8 AVERSION SAS (Rewired)
- 9 SEARCHIN' 33 Queen (Tu Chicks)
- 10 REPERCUSSION Tony Dax (Theory)

VICTOR SIMONELLI (New York, USA)



- 1 THANK YOU Be Be Winans (Atlantic)
- 2 LOVE CHANGES Jasper Street Co (Basement Boys)
- 3 OFF THE HOOK Jody Watley (white label)
- 4 RESTRICTION Kerri Chandler (ROI)
- 5 DUBPLATES 3 Brothers Vibe (white label)
- 6 FOUND A CURE (DUB MIX) Ultra Nate (Strictly Rhythm)
- 7 LATIN IMPRESSIONS Various Artists (West Side)
- 8 BUDDAH KHAN Freddy Turner (acetate)
- 9 NOTHING STAYS THE SAME Mike Dunn (Equal)
- 10 MY FUNNY VALENTINE Big Muff (Maxi)

ED RUSH (London, UK)



- 1 SPLINTER Ed Rush/Optical/Fierce (Virus)
- 2 ANDY C Sound In Motion (Ram)
- 3 UNTITLED Optical/Fierce (Virus)
- 4 THE CROW Grooverider (white label)
- 5 INSIDE OUT DJ Krust (white label)
- 6 TERMINATION Origin Unknown (Ram)
- 7 SO DAMN TUFF Dillinja (Pain)
- 8 MEDICINE Ed Rush/Optical (Virus)
- 9 EMOTIONS Andy C (Ram)
- 10 SOLAR DJ Die (Full Cycle)

NOODLES (London, UK)

- 1 BABY (GROOVE CHRONICLES MIX) Y Tribe (Deconstruction)

- 2 WAKE UP (TUFF 'N' JAM REMIX) Maximum Style
- 3 IN THE MUSIC Tyson S (white label)
- 4 I BELIEVE (GROOVE CHRONICLES MIX) Goldie (dub-plate)
- 5 NEW YORK SOUNDCLASH Maddflex (dub-plate)
- 6 WE CAN GET DOWN Myron (white label)
- 7 ZOO INTERNATIONAL John Banfield (dub-plate)
- 8 LOVE IS THE MESSAGE artist unknown (white label)
- 9 BOUNDARIES (REMIX) Leena Conquest (Parousia)
- 10 TELEFUNKIN' (FIRST STEPS REMIX) N-Tyce (Wildstar)

THE MUZIK BOX

Keeping us inextricably tied to our desks this month

BEEP ME 911 (GANJA KRU REMIX) Missy Elliot (least west promo 12-inch)
POLE EP Pole (Kiff SM 12-inch, Germany)
UNTITLED BT Versus Sasha (forthcoming on Yoshi Toshi)
ISOLATION Age (Force Inc 12-inch, Germany)
EXPLORING THE REAL WORLD Doctor I (Barclay CD, France)
IGGIN' ME Chico DeBarge (Universal promo 12-inch)
THE LONG WALK HOME Notturmo (Melt 12-inch)
MOVE IT Pure Science (Pure Science promo 12-inch)
WE HAD A THING Abstract Truth (Wave 12-inch USA)
SOUNDS LIKE INERTIA Various Artists (Inertia CD)



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FEATURING / ROBBIE ROBERTSON

REMIXES / DJ PREMIER & RED SNAPPER

B/SIDE / HOPSCOTCH

REMIXES / WAGON CHRIST & DOBIE

FORMATS / 2XCD & 12 / RELEASED / 30/03/98

TAKEN FROM THE ALBUM / TURN THE DARK OFF www.howieb.co.uk





DAMON WILD (New York, USA)

- 1 **FLOWERCHILD '98 (ADAM BEYER MIXES)** Morgan (Synewave)
- 2 **MONT CHRIS** Traxx (Jackpot)
- 3 **NEW GROUND** Percy X (Soma)
- 4 **ZOO** Baby Cell (Strom)
- 5 **ALBUM** Cari Lekebusch (Planet Rhythm)
- 6 **EARTH RACE** Nitevision (Synewave)
- 7 **MODEL T** Steve Stoll (Mute)
- 8 **BANG THE ACID (CLAUDE YOUNG REMIX)** Damon Wild and Tim Taylor (Missile)
- 9 **ASSIMILATE** artist unknown (Onagaku)
- 10 **HOODLUM** Robert Hood (Drama)

NICK WARREN (Bristol, UK)



- 1 **DREAMING IN COLOUR (WOW REMIX)** Art Of Noise (DAT)
- 2 **PSYCHO**

- THING Slacker (XL)
3 **LONDON TOWN** JDS (Cross Trax)
4 **STORM** artist unknown (white label)
5 **POLAR SOUL** Polar (Concept)
6 **WINDOWS** S.I.L. (Hooj Choons)
7 **TEMPEST (REMIX)** Deepsky (Subversive)
8 **UNKNOWN (THE LIGHT REMIX)** XSN 005 (Excession)
9 **SOLACE** Mindset (Zoom)
10 **THE ARC** Arcane (Deconstruction)

UNDERGROUND SOLUTION (London, UK)

- 1 **LOVE SHY (TUFF JAM REMIX)** Christine Blond (white label)
- 2 **MY LOVE (MJ COLE MIX)** Blood (white label)
- 3 **GET HAPPY** Underground Solution (S.O.U.L.)
- 4 **SINCERE** MJ Cole Featuring

- Caspa (white label)
5 **DESIRE (DEM 2'S STEP MIX)** New York Sound Clash (NYSC)
6 **RU SLEEPING** Indo (Azuli)
7 **DREAMS (NEW HORIZONS MIX)** Smokin' Beats AM:PM
8 **TOO LATE** Carol Thomson (V.I.P.)
9 **YOU'RE NO GOOD** Corrina Joseph (Underground Solution)
10 **BABY (GROOVE CHRONICLES MIX)** Y Tribe (Deconstruction)

GRAEME PARK (Manchester, UK)



- 1 **FOUND A CURE** Ultra Nate (Strictly Rhythm)
- 2 **LOVE IS SO NICE**

- Urban Soul (King Street)
3 **LOVE'S GOT ME SWINGING** 3rd Degree Featuring Nancy Fletcher (Music Station)
4 **DEEP MENACE** D Menace (Azuli)
5 **DISTORTION** The Pianoheadz (Subliminal)
6 **ALL THAT MATTERS** Louise (EMI)
7 **SHELTER** Sabrina Pope (Purple)
8 **READY FOR A NEW DAY** Todd Terry (Manifesto)
9 **LAST NIGHT A DJ SAVED MY LIFE** King Britt Presents Sylk 130 (Columbia)
10 **OFF THE HOOK** Jody Watley (east west)

MR SCRUFF (Manchester, UK)

- 1 **BODY ROCK** Mos Def Featuring Q Tip (Rawkus)
- 2 **RED LETTERS** Blak Twang (Black Jam)
- 3 **EXECUTION EXPERT** Big Kwam (Creative Entertainment)
- 4 **ELECTRONICS** Perrey And Shazam (Basenotic)
- 5 **SILENTLY BAD MINDED (RONI SIZE**

- MIX) Pressure Drop (Hard Hands)
6 **FISH AND CHIPMUNK EP** Mr Scruff (Ninja Tune)
7 **THE PLAN** Sofa Surfers (Klein)
8 **FREEZE, DIE AND REVIVE (DJ DIE REMIX)** Ultra Living (Creation)
9 **NORTHERN STAR (ALBUM)** Groove Armada (Tummy Touch)
10 **DEM BASS** Silvah Bullet (Arthrob)

SARAH CHAPMAN (Brighton, UK)



- 1 **DIVINE INTERVENTION** The Purveyor (Koolworld)
- 2 **TOTAL** Dub Addict

- (99 Degrees)
3 **IT'S LIKE THAT** Run DMC (Smile)
4 **FIND ME A LOVE** Basscamp (Champion)
5 **LE DOME** Freezy Jam Team (Beat Route)
6 **REVOLUTION 909** Daft Punk (Virgin)
7 **CATCH ME** The Absolute (AM:PM)
8 **GET UP** Disco Dude (white label)
9 **KEEP PUSHING** Z Factor (ffrr)
10 **ALL THAT MATTERS** Louise (EMI)

DJ KRUST (Bristol, UK)



- 1 **TRUESTORIES** DJ Krust (Talkin' Loud)
- 2 **PROGRESS** Scorpio (dub-plate)

- 3 **DICTATION RE-MAKE** Mask & Gang Related (Dope Dragon)
4 **WATCHING WINDOWS (GNARLY MIX)** DJ Die (dub-plate)
5 **COMMUNICATIONS** DJ Krust (Talkin' Loud)
6 **UNKNOWN** Dillinja (dub-plate)
7 **J.A.M.** Gang Related (Dope Dragon)
8 **NEW THINGS** Jonny L (XL dub-plate)
9 **WATCHING WINDOWS REMIX** Ed Rush & Optical (Talkin' Loud)
10 **ROLL AWAY** Suv (dub-plate)

FLOOR CONTROL

Specialist shop charts

BCM IMPORT (Mechelen, Belgium)

- 1 **FUNKY (CLAUDE YOUNG MIX)** Trax-X (Re-Load)
 - 2 **SILICON EP** Circadian Rhythms (Triad/Elypsia)
 - 3 **TWISTED FUNK** Pressure Funk (Soma)
 - 4 **LCD MATRIX BOOSTER** GF (KK)
 - 5 **DARK MATTER** The Subjects (Re-Load)
 - 6 **FUTURE JUJU** Black Jazz Chronicles (Nuphonic)
 - 7 **VET DOM SOM FOR AT** Cari Lekebusch (Hybrid)
 - 8 **ELECTROSTEP II** Youngmen (Serotonin)
 - 9 **THE ANOMALISTS** Green Carpet (Auto)
 - 10 **OPEN DOOR** Lo Soul (EC)
- BCM Import, Hazestyraat 3, B 2800 Mechelen, Belgium.
Tel: 00-32-(0)-15-21-18-10

COMET RECORDS (Cork, Ireland)

- 1 **ANYWAY** Matlock Featuring Caprice (Pure Bliss)
 - 2 **BOLIVIAN ANGELS '98** Nelson & Agnelli (RGB)
 - 3 **STRETCHED** DJ Zinc (Tru Playaz)
 - 4 **THE MESSAGE** Dr S Gachet (Maniac)
 - 5 **VERTIGO** Alan Braxe (Roulé)
 - 6 **DON'T STOP** Stevo & Mr Twist (Just US)
 - 7 **LIVIN' LARGE** Bill Riley (Protocol)
 - 8 **TRIBUTE** Soul Ascendants (Nuphonic)
 - 9 **TWILIGHT** Bass Odyssey (Quadrophonic)
 - 10 **MIRROR IN THE BATHROOM** Headcase (Strawberry Sundae)
- Comet Records, 4 Washington Street, Cork, Ireland.
Tel: 021-276-300

ZOOMBA (Southport, UK)

- 1 **SLAP** Bicycle Thieves (Urban Decay)
 - 2 **CHOCOLATE CHORDS** Terry Lee Brown Jr (Plastic City)
 - 3 **DANCEFLOOR TECHNIQUES** Mark Seven (Rotation)
 - 4 **POCKET CALCULATOR** Philippe Maurice (Monkey Fruit)
 - 5 **EDITION ONE** Primitive Tools (Primitive)
 - 6 **ODDSOX EP** Plastic Avengers (NRK)
 - 7 **BESOS DE LOS ANGELES** Fresh & Low (Guidance)
 - 8 **MODEL T** Steve Stoll (Novamute)
 - 9 **ANOTHER SATURDAY NIGHT (REMIXES)** Maas (Soma)
 - 10 **ARCHITECTURE** Terry Francis (Pagan)
- Zoomba Records, 8 Wright Street, Southport, PR9.
Tel: 01704-500-221

ATLAS (London, UK)

- 1 **THE SHE EP** The Exploding Thumbs (Holistic)
 - 2 **STYLE WARS VOLUME 2** Bushflange (Offshoot)
 - 3 **EP** Chaz Vincent (Planet E)
 - 4 **EL CAMINO PART 1 (KEVIN YOST MIX)** Shazz (Yellow)
 - 5 **SPACE INVADERS ARE SMOKING GRASS (REMIXES)** IF (IT)
 - 6 **CARBON ACADEMY** Ilek.tro (Klang)
 - 7 **IMPROVISED SESSIONS** Live Human (Fat Cat)
 - 8 **MAHOGANY BROWN** Moodymann (Peacefrog)
 - 9 **LIFE IN LOISAIDA** Chaser (Soma)
 - 10 **JAM ON THE BEAT** Space Jam (Guidance)
- Atlas, Archer Street, London W1. Tel: 0171-494-0792
Please fax all charts to Floor Control on 0171-261-7100



Charts

vamute presents

STEVE STOLL

MODEL T

THE SINGLE featuring remixes by cari lekebusch & aux 88 • out now
"single of the month" HOWIE B, MUZIK

THE BLUNTED BOY WONDER

THE ALBUM featuring twelve new tracks on CD, eight on vinyl • available 23/3/1998





PHILADELPHIA BLUNTZ

CD & DOUBLE VINYL

16.03.98

ALBUM OF THE MONTH : ARENA
A DIRTY AMYL-BONG HIT OF AN
ALBUM : ID

CONTAINS - SISTER SISTER



Concrete

NEW PROCESS
LIONROCK STEREO
COPYRIGHT

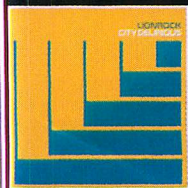
LIONROCK CITY DELIRIOUS

New Album Released 16.03.98. Includes the hit single 'Rude Boy Rock'

REVIEWS

***** THE DEFINITIVE SHOPPERS GUIDE

* ALBUM OF THE MONTH



LIONROCK

City Delirious
Deconstruction

ities, you know, aren't always about poor huddled masses. Take different slant, wander down that alley where the neon lights listen, stroll through the doorway governed by a sugar-smiling unny girl, follow that distant bass thump to the sound of some vin'-it-right-fuckin'-off party... And discover the spontaneous action of a million mutant sub-cultures partying to forget. A place where abandon is all, where a thousand street fashions and sounds gel as one.

When Justin Robertson thinks of the city delirious, it's that kind of city. A city pulled and pushed every which way, spun round faster and faster, every time picking up the strands of a different past. Rock city punks here. Quiffed teddy boys there. Rudeboy kinheads, acid teds, country Joes. A city so high on its own desperation, it throws open the doors to anyone with a six-pack and/or a wrap of drugs who bothers to ring the bell.

This, then, is the sound of that party. The magic lies in its ability to make all the best albums, really, to cross the divide. To delve into electro, hip hop, freaky funky house, twisted breakbeat blues and still make sure that even that snivelling librarian in the corner with the Abba fixation is up and on the dancefloor going potty. Like all great records, it's a reflection of its creator's great record

collection. Something that anyone who heard Robbo's recent Essential Mix can easily attest to. "Amazing New Product" shows off his love of Krautrock, coming on like Mouse On Mars gone for a weep in the confessional, while the buzzsaw action of "Electric Hairdo" makes you realise that gargantuan breakbeat shapes aren't the sole preserve of old hardcore bods.

Reinvention is the key, though. "Rude Boy Rock" takes the sound of ska and turns it into a chemical anthem. "Best Foot Forward" is techno, sort of, like being sucked backwards through Dave Clarke's plug-hole and ending up on the dancefloor of Voodoo with the Banana Splits. Duane Eddy rides his Harley Davidson right through the rockers' revenge that is "Zip Gun Rumble" and the title track itself is House Of Pain jamming on Wurlitzers with Caspar The Friendly Ghost. I'd even swear the piano line on the sweet melancholy of "Wet Roads Glisten" is straight out the Squeeze textbook. MC Buzz B gets some great lines in ("*She's*) too quick/rushes to the vicar for a date/Feels sick/too many lines before eight" - "Rock Steady Romance") and there's nary a moment on the whole album when you're tempted to reach for the fast forward.

He may not be the pained artist. Nor the scathing underground purist. Nor the hedonistic high-flyer. But Justin Robertson and his Lionrockers have explored the underbelly of today's cooler cities and discovered that there's one hell of a good time to be had, actually. Don't pass up the chance to join in. **10**
Calvin Bush

Pic: Claire Judge

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ALBUMS



SVEN VATH

Fusion
Virgin

CONSIDERING techno remains one of the last underground scenes, it's strange that the genre boasts so many superstars. Very few areas of music have figureheads as colourful as Laurent Garnier, Carl Cox,

Josh Wink, Jeff Mills and Derrick May. Add to that list Sven Vath, whose pulling power as a DJ stretches way beyond the ability to make a thousand kids quit watching "Brookside" and queue in the cold outside The Orbit. Who can ever forget the night down London's Leisure Lounge when, having just mixed in a record, Sven ordered a pint of lager at the bar and proceeded to snog a girl standing next to him before mixing in the next record. From that day on, it was obvious he was a star. But what about his music?

"Fusion" is not quite the diverse album its title suggests, but it reflects everything he's done over the past six years, only the production is better and the ideas have matured. Along with partner Ralf Hildenbeutel, Sven has turned in a marathon of musical ideas which prove his soul is sweeter than ever. Where the opener "Fusion" follows the eclectic mash-up route both David Holmes and Justin Robertson have taken recently, "Sensual Enjoyments" is back to the cinematic delights of "An Accident In Paradise". In areas such as "Schubduse", the album does little to excite. Even "Ougenblick" reminds you of why many rejected techno, as its rhythmic rotations take you precisely nowhere. But with Sven, you can always expect this to unwind into a heartwrenching finale. "Scorpio's Movement" and "Face It", in contrast, are club techno at its best. What's more, downtempo material is where Sven has always struck a chord, and "Sounds Control Your Mind" and "Blue Spliff" are up there with his finest.

Sven has been open in the press about getting off the gear and, like certain other Germans who caned it too heavily, he's cleansed his blood and is now living life in a more natural way. "Fusion" is the sound of a man finding his way after years of messed-up hedonism. It may not be the best album ever, but it's enough to put Sven back at the top as one of dance music's great superstar personalities. Techno wouldn't be the same without him. **8**
Ben Turner

FACTS ME!!

Five Things You Should Know About Sven Vath

- * First band, Off, included future members of Snap!
- * Resident at The Omen in Frankfurt for nearly 10 years
- * 1993's "The Harlequin..." fused techno with classical. It was crap
- * Famous for his 12-hour DJing sets
- * Surname is pronounced to rhyme with "fate" not "bath"

MORCHEEBA

Big Calm
Indochina
NOT since Man United followed up their league victory of 1996 with another stormer in 1997 (*Must you? - Pool supporting Ed*) has any team delivered such a strong follow-up. Okay, 1996's debut "Who Can You Trust" was good and filled a gap, but it also suffered from the glut of like-minded trip hop acts spoiling the surprise.

Which makes "Big Calm" a revelation. The folk, blues and hip hop elements gel together so much better a second time around. Skye's jazz-folk vocals are even more innocently heart-rending on rootsy songs like "The Sea" and "Shoulder Holster", while Ross' guitars and sitars literally smoke around the campfire chords of "Part Of The Process" and "Let Me See". Big bruv Paul has been busy too, neatly rolling his beats and breaks selection into seriously head-nodding blunts like the scratchy "Bullet Proof". Meanwhile guest rapper Nosaj from New Kingdom very neatly sums up the positive vibes of the album on the final and title track "Big Calm".

Stoned, but immaculate. **8**
Rob Da Bank



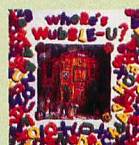
WUBBLE-U

Where's Wubble-U?

Indolent
IT'S pretty much inconceivable that "Where's Wubble-U?" could have come from any country other than Britain. For this is an album drenched in lager, football and absent-minded eccentricity, the sound of a south London derby cheered on by a capacity crowd of potty old professors and the cast of "Only Fools And Horses".

Wubble-U, you see, flaunt their eclecticism brazenly. They make fluffy electro-pop ("Petal", "Jellied Eels"), post-Prodigy guitar thrash ("Smoking Pot", "Surfin' SE10") and cool dub house ("Time"), topping it off with a few "corblimeys" and the odd "hows-yer-father" or two. Not for them a 70-minute exercise in studied cool, more a two-fingered salute to the anoraks getting hard-ons down the local record emporium.

It's often very big, it's not always clever, but it's always guaranteed to make you smile. Dance music with a sense of humour? Now there's an interesting concept for you. **7**
Kieran Wyatt



STEVE STOLL

The Blunted Boy
Wonder

Nova Mute
AN ex-army New Yorker with a penchant for

photographing detonations of Iraqi missiles, Steve Stoll hardly fits the standard image of tortured techno artist or anally retentive gear obsessive.

And his music is different too. He's one of the few producers to really understand the sorely over-exploited concept of minimalism. Repetitive grooves are imbued with warmth and a real sense of that all important ingredient - the funk. Instead of just relying on brute force, Stoll laces his "songs" with delicate off-beat sequences which draw you into an inescapably primeval body-jacking



TORTOISE

TNT

City Slang
IN a world obsessed with music as product, as tins of beans to be shifted off the shelves and foisted onto dancefloors and airwaves, Tortoise are different. Tortoise are, if you'll pardon, artists. That's why they took nearly a year to record this, their third, hour-long album. That's why the members of this Chicago collective all also record for wilfully obscure indie groups like The Unstable Machine and The Sea & Cake, while naming their own records things such as "In Sarah, Mencken, Christ And Beethoven There Were Women And Men".

Musically, we're in the land of post-rock. A category so daftly vague and inept it makes you wonder why dance bods kick up such a fuss over "speed garage" and "trip hop". What we're talking about here is less to do with rock than a beautifully flowing instrumental sweep across an imaginary FM waveband, taking in jazz, classical, ambient, psychedelic and even jungle stations along the way. The predominant tempo, if there is one, is a gentle waltz. It is, in short, dazzlingly ambitious and breathtakingly brilliant. It is also quite clearly not going to be everybody's cup of Lapsang Souchong. But if you ever wondered where all the good ambient records went to, if you can dig both Spiritualized and DJ Shadow, if your favourite listening position is flat on your back in a darkened room, then your course of action is clear. Adopt a Tortoise tomorrow. **9**
Frank Tope



hypnosis. The results entertain the head as much as they drive the feet.

This album is the sonic equivalent of Le Corbusier's architecture or Philippe Stark's designs. By stripping things back to just the barest of essentials, Stoll has maximised the impact, strength and beauty of each individual sound. And, when undertaken properly, with the vision and style on offer here, it's a very liberating experience indeed. **8**
Dave Mothersole

DUST JUNKYS

Nothing Personal

Polydor

WHATEVER did happen to MC Tunes, the "tached-up rapper who "graced" 808 State's 1990 hip house hit "The Only Rhyme That Bites"? To tell you the truth he hasn't really crossed my mind much either in the eight years or so since he vanished off into the nether regions of the pop ether. But just for the sake of argument, if he had, I'd wager that he'd either started tucking his shirts in properly and become an estate agent or slipped into small time spiff dealing.

Frankly, the last thing you'd think was that he'd pop up fronting a rock/hip hop crossover band. But I'm afraid he

has. Now the Dust Junkys (sic) clearly think they sound like a fusion of Rage Against The Machine and Cypress Hill. But in reality they sound more like the Barron Knights doing Black Grape. There's only one word for this album, but, hey, let's use two, just for a laugh. Fucking. Pitiful. **2**
Frank Töpe

KING KOOBA

The Imperial Solution
Second Skin
SECOND Skin are one of a few British labels who have never seemed to get off the starting block when it's their shot at the big time. Whether it's their slightly itchy name, duff distribution or a curious bout of deafness, every time their records are released, there's really no excuse for them to be ignored the way they have been in the past.

"The Imperial Solution" is one good reason to listen, with its two main players DJ Shuff and Charlie Tate offering a vibrant jungle, overgrown with jazz, funk and breakbeats. Kooba thankfully also display a real understanding of the smoky and seedy elements of jazz. Former singles "Release The Craken" and "Wolfkub" are drum & bass at its most organic, while Brand New Heavies trumpeter Neil Yates blows Miles Davis' horn on "Nearly" and The Herbaliser's Andy Ross shows off his sax and flute.

So drop everything, syringe your ears and give your eardrums a real treat. It's about time. **7**
Rob Da Bank

CHOCOLATE WEASEL

Spaghettification
Ninja Tune
SO whatever did happen to T Power? Oh, you know, the man whose "Mutant Jazz" turned 1000 beat-headz onto jungle and then ended up getting so noodley, he could have called himself "Ramen Miso" and no-one would be any the wiser.

Well he's back, teamed up with Cris Stevens, and while they may not exactly be preparing the ticker tape parade down Beat Street, "Spaghettification" marks a change of sonic diet that's far more palatable. Sure, there's still plenty of his trademark so-abstract-it'll-drive-you-to-abstraction nonsense. I mean, if "Way Of The Weasel" and "Flying Saucers" were a TV show, they'd be part Monty Python, part some Open University lecture on the dialectics of molecular atoms.

But when the Weasel rock, they come on like Grandmaster Flash getting it on with Barbarella while Plaid do the sleazy soundtrack. "Music For Body Lockers" and "Banana Skins" in particular fuse wonderfully mutant electro with a sharp ear for slippery funk lines, while "In-Continuity" could give Photek a run for his money in the sci-fi jungle stakes.

Sleek, sly and silly in just about the right amounts. **8**
Calvin Bush

ULTRAMARINE

A User's Guide
New Electronica
THEY were big news once, you know? Back in 1991, when excursions



outside of floor-filling functionalism by electronic music makers were scarce, south London's Ultramarine crafted "Every Man And Women Is A Star", a proto-chill-out long player of quite phenomenal and enduring elegance. Next came their "United Kingdoms" and "Bel Air" albums and evidence that this duo and "the plot" were sadly no longer acquainted, such were the flimsy productions on display. Oh well, they're back...

... And bugger, so are sounds so gentrified and frail they could be rugby tackled by a gnat (wearing miniature shorts, obviously). While Ultramarine can be praised in opting for distinctly uncluttered tunes when most pile everything they can lay their hands on into the pot, aside from odd bursts of freneticism on "Ambush" and "What Machines Want", this avant-techno set proves largely as bereft of thrills as its cheerless title suggests.

Astonishingly, their epochal release of seven years ago still sounds more contemporary. **5**
Andy Crysell

BOBBY FORESTER

Love U Forever
Plumhouse, Sweden
"If I sampled U, I'm sorry, but I'm yer fan. And I love U Forever!" say the sleeve notes. And sample the boy Forester does. Probably no more so than many other artists out there, just that Bobby's a lot more honest about it. In Forester's case, though, it's the samples that set him apart from the crowd.
Forester, (actually Finnish producer



Jori Hulkkonen – you may already have seen his stuff released on F Communications) is influenced as much by the early Eighties synth-pop of the likes of Pet Shop Boys and Howard Jones (!) as he is by the pioneers and navigators of American house and techno. It's this unorthodox mix of influences which gives him his unique style.

"She's Loxx Different" subtly juxtaposes warm strings and Chicago-style beats with a vocal from, yes, Howard Jones, while "West Side Girls" is an obvious tribute to Messrs Tennant and Lowe, but comes via the celestial soundscapes of Detroit.

Love it forever. **8**
Dave Mothersole

KILLAH PRIEST

Heavy Mental
Geffen
ANOTHER day, another Wu-Tang album. Killah Priest is the main man behind the not overly proficient Sunz Of Man, but was also responsible for "B.I.B.L.E.", one of the strongest moments on the last Gza album. He's also been spotted kicking a rather fine "freestyle" more than once on his tour around England.

As his name and the album title suggest, the Priest is coming from the conscious end of the Wu spectrum rather than the ODB or Raekwon wing you might have heard before. There's a hell (oops!) of a lot of talk about The Bible, The Koran and all things religious here, although not in a Reverend Run kind of way. But, in its own slightly po-faced way, it works.



ALBUMS



Nalin I.N.C.

Planet Violet

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ORIGINAL MIX

B.B.E.

DJ TOMCRAFT

NOVY vs ENIAC

BRUCE NORRIS MIXES



LOLIC

kosmo
RECORDS

BMG

ALBUMS

VEGAS SOUL

Pure Bellboy IT'S amazing what a bit of isolation and the intemperate climes of northernmost Scotland can do for a man's techno these days. Aberdeen may be as far from Detroit as Peterborough United are from lifting the European Cup, but that hasn't stopped the Motor City's sound filtering through to the outer suburbs of the Granite City. And, like Glasgow's Soma bunch, Vegas Soul's Chris Cowie has rejigged the formula with Celtic warmth and deep house affections. Fans of brain-blistering minimalism or fluoro-trance should probably look elsewhere for their kicks. For "Pure" falls neatly into the catch-all category of



what passes for "tech house" these days. As the title (and the snow-white sleeve) indicate, Cowie has little time for dirty, roughshod funk or nasty edges. Tracks like "Swan Pressure" and "Textures" throb and pulse with gloriously life-affirming thermals of melody, all brisk 4/4 action that can be filed neatly alongside the Plastic City sound. "T4", with its constant sunbursts of light and energy, floods the dancefloor with warm jets of the kind of techno Dave Angel and Slam have made their own, while the strings of "Mortal Measure" could melt the Polar ice-caps.

As sleek as a Ferrari upholstered in finest velvet, this is quality techno produced without compromise that's as endearingly musical as it is dancefloor friendly. Guaranteed to ring your bell(boy) whatever your tipples. 8 Calvin Bush

"4th Disciple" supplies some harsh, sparse beats and at least the Priest feels he has something to talk about. If "Heavy Mental" never quite explodes into all-out brilliance, it at least holds your interest, and moments like the beat-free title track display a genuine strength. 7 Will Ashon

BABY FOX

Dum Dum Baby Roadrunner IT'S been a case of nearly, but not quite for this dub



beats 'n' vocals-touting outfit thus far. See, "A Normal Family", their 1996 debut, was almost great, the acclaim it was greeted with was nearly impressive and yes, it went some way to propelling them stardom-wards. But not quite.

This time around the problem they face is that trip hop, the pigeonhole they essentially inhabit, is now precisely as fashionable as facial boils. Still, they deal well enough with the potential stumbling block that poses, primarily because the loping beats and singer Christine's spooked-hippie lyrics are offset by some

seriously edgy effects and resourceful samples which go a long way to making this something other than mere background burbling for ganja-powered loafers.

Less brilliantly, their songwriting isn't yet sufficiently accomplished to cut it in quite the same league as Massive Attack and Portishead. In such company, sadly, Baby Fox do indeed still remain babies. 6 Andy Crysell

LEILA

Like Weather Rephlex YOU don't come across many weather ladies quite like Leila. Random and unpredictable, her sonic reports are possessed by a strange natural beauty. A sometime pianist, Leila cut her teeth playing keyboards for Björk on the "Debut" tour and graduated to live mixing on "Post". From there, it was just one small hop to producing her own sound – an idiosyncratic melange of electro blues – which resulted in this album on The Aphex Twin's label.

Sultry and seductive, "Like Weather" pouts its way through a Dystopian fairytale land with the vocal talents of her friends Donna Paul and Luca Santucci, and sister Roya. Here, the dainty music box arrangements of "Feelings" and "Underwaters" are pillaged by the corrosive techno basslines of "Space Love" and "So Low... Amen". Adding up to an intriguing nemesis of lo-fi bedroom production and ultra-sophistication, it's an album which can't quite make



up its mind. Bit like the weather.

But somewhere between the automated squeaks and classical washes lies a fresh sound just waiting to escape. 8 Rachel Newsome

GIRL EATS BOY

Thrilled By Velocity And Distortion Hydrogen Jukebox EX-DRUM Clubber Lol Hammond,

alias Girl Eats Boy, once famously bared his bottom to Dave Clarke, easily the angriest man in techno. It was a brave move. If Hammond could apply the same cheek to his music, perhaps he'd be as successful as Clarke himself.

"Thrilled By Velocity And Distortion" isn't a lazy album. It isn't a dull album, either. It consists of ten eminently functional tech-inflected breakbeat tracks of varying shades and depths which pace along with sufficient dancefloor pomp to get toes tapping but... That's about all, actually. The electric bump of "Rude Girls Steppin'" comes closest to bollocks-in-the-wind excitement. "Chemical Phunk" busts attractive old school electro and "Surfing In Reykjavik" is an ambient groove with cool chiller action, and very useful for being drunk nearby.

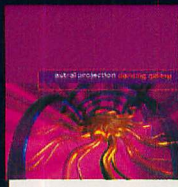
But, really, this is too much like non-alcoholic beer. It tastes okay, and you can probably convince yourself you're having a laugh but you won't fall over in a dizzy, happy heap later. And wouldn't you much rather be in that kind of a state? 6 Kevin Braddock



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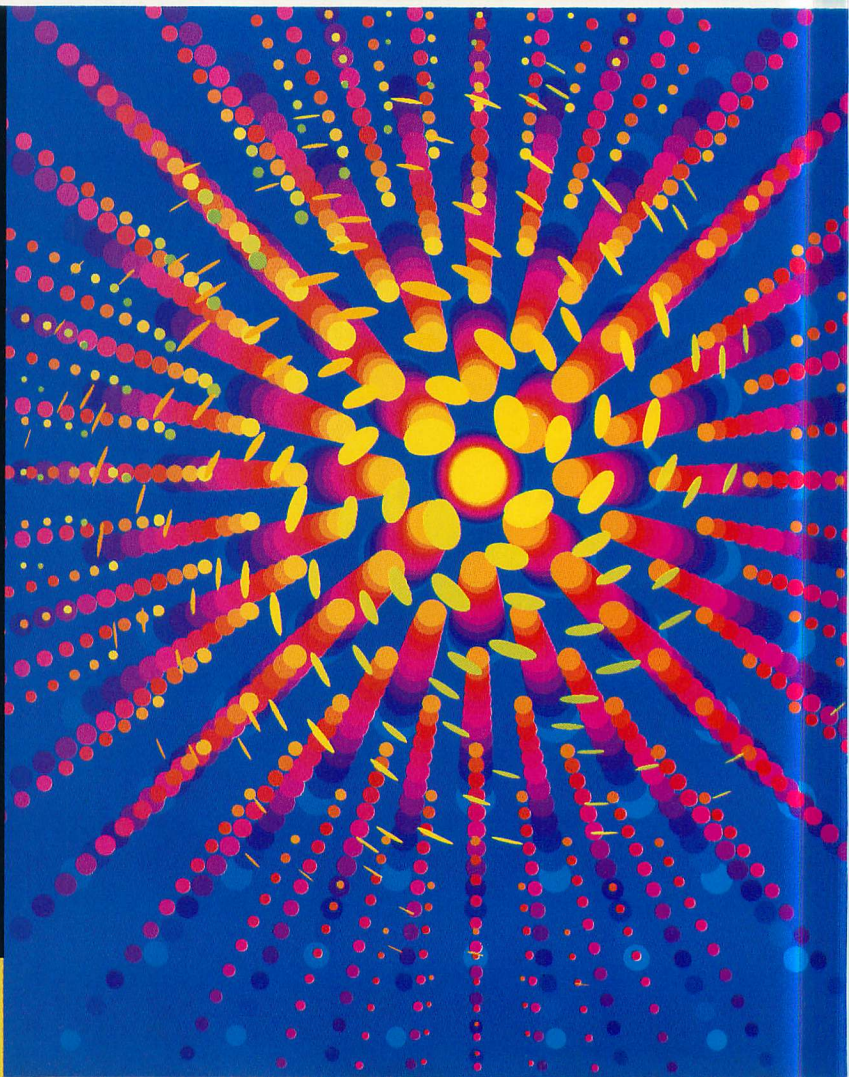
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Dave Fowler, Muzic magazine

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TRANSIENT SIX THEORY OF EVOLUTION



HMV



*** SOUND PATROL

And there's more. Reviews by Kieran Wyatt, Calvin Bush and Jim Carroll

AGE

Isolation
Force Inc.
NEWIE from veteran German techno chap Thomas Heckmann, the man behind all those classic Trope acid tracks in the early Nineties. These days, Heckmann's not so much the acid fucker as the metal banger, though with plenty of opalescent electronic beauty too. Can't help feeling that Luke Slater and James Ruskin are doing it so much better right now, though. **6** (CB)

DECAL

Lo-Lite
Ultramack
FOLLOWING various outings on the Language, Sabrettes and Detox labels, the Dublin

duo return to homebase for their second album. Muscular and varied, tracks such as "Phunk City" and "Camouflage" suggest templates for new electronic hybrids which twist and stalk all the way from techno flings to drum & bass collisions. In the Decal sound lab, there's really something going on. **7** (JC)

SAD ROCKETS

Plays
Source, Germany
APPARENTLY from Uzbekistan but sounding more like he's the lost brother of all those Isle Of Wight free-funk loons like Fretless AZM and Delta T, Sad Rockets chills like the entire roster of Holistic jamming in your front room just as the drugs really

start kicking in. Freeform, psychedelically pretty far out but fascinating stuff all the same. **8** (CB)

PAINTED VAN

The Return Of Tyrone Tibbs
Different Drummer
ANOTHER triumph for the Original Rockers' home-grown roster, as Painted Van (ex-Cleveland City house bod Scott Tinsley) gets all rootsy, bluesy, scratchy and inventive in this exploration of the downtempo groove. As wonderfully irreverent as yer average Scruff or Ninja Tune release, but never straying into head-scratch territory, "The Return Of Tyrone Tibbs" one of those long-players with a smalltime charm which deserves the big push. **8** (CB)

COURTNEY PINE

Another Story
Talkin' Loud
OKAY, you may not care much for his nu jazz warblings, but there's no denying Courtney Pine sure drafts in some great remixers. This album compiles the best of them, and barely puts a foot wrong, as Flytronix, 4 Hero, Peshay, Raw Deal, Attica Blues and Roni Size all find the original material the perfect motherlode for seriously sci-fi jazz of all tempos. **8** (CB)

SPRING

Spring & Friends
Bungalow
YET more of the sort of effortlessly cool, breezy pop that the French excel at. Super sexy female vox, lo-fi sci-fi background noise and life-affirming horns that'll melt the hardest of hearts. Think St Etienne meeting Air on the set of "Barbarella", order cappuccinos all round, kick back and relax. The summer starts here. **9** (KW)

FINITRIBE

Sleazy Listening
Infectious
DA Tribe's fifth album and it's the soundtrack to some dark and twisted buggery-in-the-backroom, hardly surprising when you consider John "Witchman" Roome is producing. Out go the podium-filling breakdowns, in come the Hoover basslines, "Alien" atmospherics and headfuck rants. And they sound all the better for it. Brown pants all round, mind. **8** (KW)

ADD N TO X

On The Wires Of Our Nerves
Satellite
THE spirit of Krautrock is resurrected in this disturbed cocktail of mental machine music. In a whirlwind of backward tape loops, ear-crunching beats and sampled-to-buggery church organs, Add N To X are ample proof why the Care In The Community scheme is plainly not a good thing. Totally and utterly bonkers. **7** (KW)

SHRI & BADMARSH

Dancing Drums
Outcaste
THERE'S much talk of Indian music being taken to the next level in 1998, after the groundwork laid by the likes of Talvin Singh, Vedic and Asian Dub Foundation. But some sort of standard-

bearing album was always going to be needed. "Dancing Drums" could be it.

The duo responsible are tabla maestro Shri and breakbeat wizard Badmarsh. With its classical-meets-phutture ethic, "Dancing Drums" treads similar ideological ground as DJ Krush and Toshinori Kondo's superb

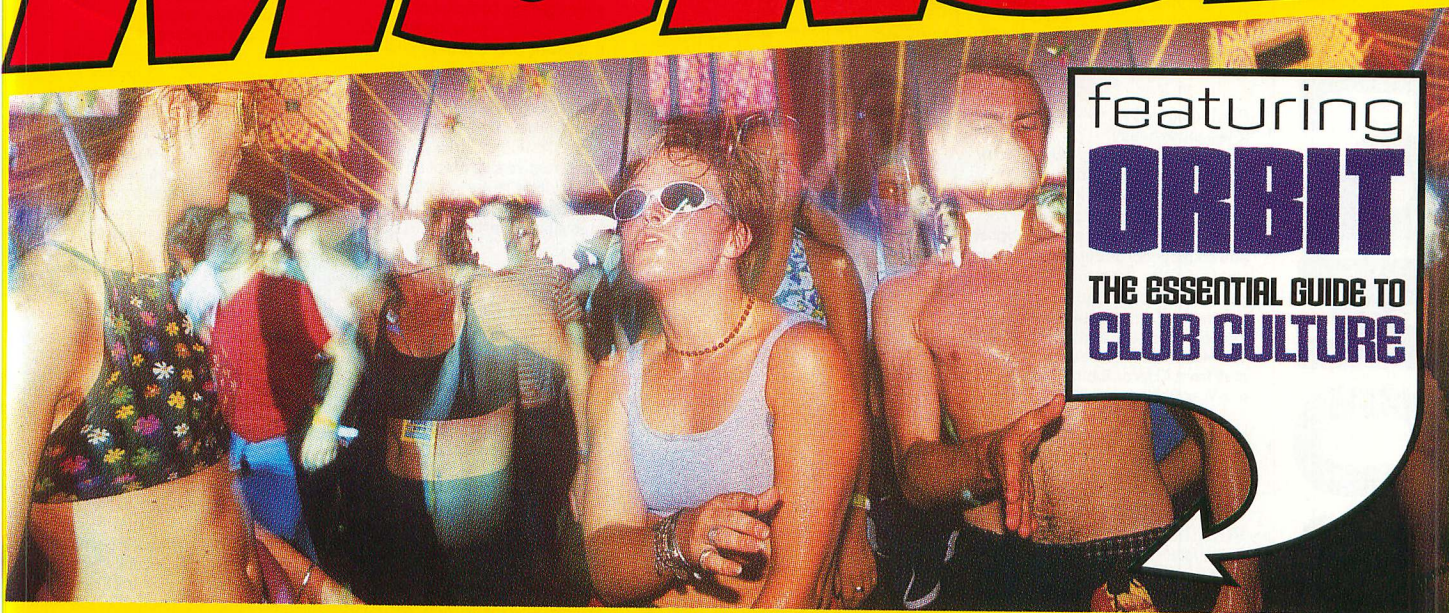
"Ki-Oku" (trip hop plus trumpets) as sitars, tablas, sarods and tanpuras weave around coruscating basslines and hip-swinging breaks. But it's not all trippy jams and mystical vibrations. They rework the Dave Pike Set's Sixties classic "Mathar" and inject the most famous sitar riff of all time with

some timely Nineties funk phenomena.

Shri and Badmarsh evoke the Bombay bazaars as much as they do some eclectic jam at the Blue Note and come up with a truly compelling sound. All together now - "goodness gracious me!" **9**
Kieran Wyatt

ALBUMS

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COMPILATIONS

* COMPILATION OF THE MONTH 1

DJ KICKS – SMITH & MIGHTY

!K7, Germany
OKAY, it's full of their own tracks. Sure, Bristol's Smith & Mighty are accepted in the suffocating and stifling canon that is "good taste" dance music. Good taste, however, usually reads boring. But all this aside, all that tired Bristol mythologising aside, this album is really, truly excellent. The old Burt Bacharach scratch-ups are here – "Walk On By" and "Anyone". So's their mix of "First Time Ever I Saw Your Face", a bittersweet fusion mixed in over tearing drum & bass. Krust's chaotically brilliant mix of Flynn & Flora's "Bass Speaker" is present and correct. There's vintage dub, soundscapes so textured, deep and convincing you want to step right into them. There are raw firing breaks and hip hop out-takes. It's all here.

The sounds lurch from the strong, macho and abrasive one minute to the tender, sweet and vulnerable the next. You have to listen to it again and again just to get the details, the complexity, the intensity of it all.

Smith & Mighty may never have scaled the pop stardom heights of Bristol compatriots such as Massive Attack, Roni Size, Tricky and Portishead, but they're just as capable of achieving the same peaks. Check this and you'll understand just why their cult status is so well deserved. **9** (CB)



GIMME A BREAK

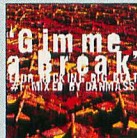
Rumour/Kettle Of Fish

WHAT'S IT ALL ABOUT?

Top underground big beat and breaks club Kettle Of Fish soundtrack a night out, mixed live courtesy of Dust II Dust supremo Massimo.

WHAT'S ON IT? Lots of meaty, beaty, big and bouncy stuff with breaks in to get you doing the beer-goggles pogo. There are three mixes by Massimo's own Danmass project, as well as Freestylers' party anthem "B-Boy Stance", Moog's mini-Exocet "Moog Attacks", Laidback's (they're anything but) "International" and Danmass' very own Orbital-break-in-space-alike "Black Box".

ANY COP THEN? It may not be a maximum 147 hole-out, but "Gimme A Break" is certainly good enough to cue (groan). **7** (CB)



ESSENTIAL OLD SKOOL HARDCORE

MCI

WHAT'S IT ALL ABOUT?

Rewinding to 1991 to live those heady days of rave once more. As mixed by Donovan "Bad Boy" Smith.

WHAT'S ON IT? Some incredibly beautiful music, so chuck your preconceptions about squeaky vocals and bouncy chords out of the window right now. Yes, there are some of those here, but Donovan also mixes in moments of ambient elegance like Zero B's "Lock Up" and Acen's "Trip To The Moon". Plus there's seminal early stuff from 4 Hero, Jumpin' Jack Frost and Wax Doctor as well.

ANY COP THEN? An energising, optimistic, dreamy flashback with nods to Detroit and Chicago as well as the Hackney hardcore massive. **8** (CB)



UK GARAGE FEVER VOLUME 2

Subversive

WHAT'S IT ALL ABOUT? The second volume of gold chain-sporting, Moschino/Versace-clad, Moët &

Chandon-quaffing underground garage sounds.

WHAT'S ON IT?

Deep Freeze Records bloke Andy Lewis has picked another winning selection of upfront, two-steppers. There are two tracks from man-of-the-moment MJ Cole. Underground Solution and Colour Girl's "Tears", in fact everything that all the discerning garage-heads out there will have been shoulder-shaking to in recent weeks.

ANY COP THEN? Body-swerves the obvious stuff, so don't expect any 187 Lockdowns or RIP Grooves. Thankfully Lewis has gone for the fresh tunes, new names and no doubt future anthems. Whip out the Gucci and knee boots and let's go! **8** (CB)



FRENCH SESSIONS VOLUME 1

Distance

WHAT'S IT ALL ABOUT?

The house sound of France but with mostly an international cast, mixed by Jerome Pacman. A man who's neither yellow nor round, apparently.

WHAT'S ON IT? A great track selection actually, if American-flavoured house with oodles of jazz inflections, deep sea currents and tech influences are your tipples. We're talking the wonderful Kevin Yost, Mood II Swing, Maas, DJ Sneak, Mike Huckaby, Mateo & Matos and the Alabama blues of Future Homosapiens "Drivin' South".

ANY COP THEN? Surprisingly, yes. Though about as French as jellied eels. **7** (CB)



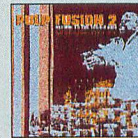
PULP FUSION 2 – RETURN TO THE TOUGH SIDE

Harmless

WHAT'S IT ALL ABOUT?

The follow up to the equally excellent "Pulp Fusion 1" with more originals of much-sampled rare groove, funk and jazz.

WHAT'S ON IT? 10 funky workouts



from the likes of Herbie Hancock doin' his "Wiggle Waggle" (sampled on Young MC's "Know How"). Salsoul Orchestra's irresistibly horny "Getaway", Mandrill's "Fat City Strut" and the man behind a thousand breaks, Bob James with "Nautilus" (as covered on the Nu Yorican Soul album). **ANY COP THEN?** From the slow and sleazy to the hot and grinding this is a fantastic introduction to the funk fusion sound. Now you too will be able to say "oh yeah, that's sampled from that old tune by..." **8** (RDB)

UNDERGROUND GARAGE – LOCKED DOWN SOUL FROM THE UNDERGROUND

MCI

WHAT'S IT ALL ABOUT?

Veteran garage, house and rave mixer Gavin "Face" Mills (one half of Banana Republic and Catch) segues a melodic, Tuff Jam-meets-Ramsey & Fen-styled upbeat speed garage compilation.

WHAT'S ON IT? New tracks, vocal tracks and plenty of happy lifting sounds. Norris "Da Boss" Windross, Tuff Jam, Filthy Rich, Joey Musaphia and MJ Cole are just a few of the main draws production-wise.

ANY COP THEN? Strictly on the conservative side of speed garage. No rewinds, rude-bwoy business or wah-wah basslines. But most enjoyable nevertheless. **8** (CB)



TRIBAL ARTISTS: CHRONOLOGY

Pagan

WHAT'S IT ALL ABOUT?

A chronological retrospective of the now defunct and much-missed Tribal UK, home to some of the best deep house and New York garage grooves this side of the Nineties.

WHAT'S ON IT? All the classics, including those early Deep Dish outings "The Dream" and "Casa De X" which first put them on the map. Underground Sound Of Lisbon's wonderfully apocalyptic "So Get Up".



Atom's swoontastic "Love To Heart", Tenaglia's "Bottom Heavy", E-N's "Horn Ride", Vasquez's "Get Your Hands Off My Man" and K-Scope's "Planet K". **ANY COP THEN?** An absolute essential for anyone with the slightest interest in American house and garage when it used to rule the world. **9** (CB)

THE HOLY CHURCH OF PHARMA

Pharma

WHAT'S IT ALL ABOUT? Sometime Air Liquide and Jammin' Unit collaborator Cem Oral and mate Roger Cobernuss have created their own sound of spook-hop, a mixture of scary uptempo trip hop and electro breakbeat noise.

WHAT'S ON IT? Lots of German folk you'll never have heard of including the body-rockin' "Pharma Unser" by Bad Street Boy and the spooky electro of Zulturonic's "Evil Zombies In The Church" as well as Cem and Roger's own head-noddors "Heroin" and "Heaven's Gate".

ANY COP THEN? Jammin' Unit's craply named "Nun Of Your Business" and Kerosene's scratchy breakbeat "Make My Body Rock" are dead funky, but the formula grates after a while. Boring rather than scary. **6** (RDB)

DJ MORPHEUS PRESENTS IF U CAN'T BEAT 'EM, BREAK 'EM!

SSR

WHAT'S IT ALL ABOUT? Breakbeat mix-up from a Belgian DJ previously best known for the Freezone series, his off-kilter chill-out collections.

WHAT'S ON IT? A choice pair of openers (Small Fish With Spine's "Eat Humble Pie" and UMO's "Half Price, Full Value") then an admirably varied line-up, including Renegade Soundwave, Kurtis Mantronik, Bassbin Twins and Groove Armada. **ANY COP THEN?** Stands out from the pack by way of increased low-slung funk quotient and less metal mutha riffin'. Has a bad habit of losing speaker-troubling oomph in places, though. **7** (AC)

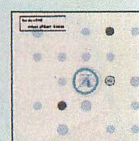
RANDOM 2 – MIXES OF GARY NUMAN

Random

WHAT'S IT ALL ABOUT?

A flock of technoites let loose on the pasty-faced, Tory-voting, war memorabilia-collecting, Messerschmitt-flying (possibly) 1980s throwback Numan. **WHAT'S ON IT?** The likes of Robert Armani, Dave Clarke, Dave Angel and Claude Young disintegrating the "classics" with results ranging from deft to duff. The latter comes out tops with an hurricane-strength respray of "We Are Glass", while Robert Armani makes exactly the same yawnsome racket he's been producing since, ooh, the last ice age.

ANY COP THEN? Okay in places though hardly likely to furnish many cred points on the techno scene. Possibly good for listening to "in cars, der-ner". **6** (AC)



EROTICA ITALIA

BMG/Arista/Bistro

WHAT'S IT ALL ABOUT? Much scorchio erotico sexy music pora tutti frutti pussy-cat babies.

WHAT'S ON IT? Loads of Italian erotic movie music from the Seventies by strangely named gentlemen like Armando Trovatioli and Franco Micalizzi. But unlike the now plentiful

supply of Italian soundtrack comps out there, this one truly rocks, with oodles of sleazy funk struttin', exotic listening and parmesan-coated cheeseers. **ANY COP THEN?** Fantastico! Boutros Boutros Ghali etc etc. 8 (CB)

THE ACID LIFE

Play It Loud **WHAT'S IT ALL ABOUT?** Evo Lute boss, Acid Junkies member and lover of the Roland TB303 Stefan Robbers mixes up some of his favourite acid anthems. **WHAT'S ON IT?** Some of the usual suspects you'd expect to tweak their acid frequencies to hard techno heaven (Damon Wild, Scan X, Woody McBride and Robbers himself), plus some lesser known names (A Crash, Silent Breed, Funky Robots and, best of the bunch, the breakbeat-singed Beat Brothers) proving themselves equal to the task. **ANY COP THEN?** If you're looking for the biggest names of the silver box such as Hardfloor or Commander Tom, forget it. But if you just want to have it right off as if some Dutch Liberators crew are in your front room, you're in the right place. 6 (CB)

TECHNO NATIONS 7

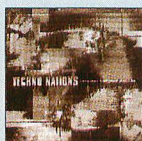
Kickin' **WHAT'S IT ALL ABOUT?** Latest report from the techno dancefloor from one of its longest-running compilations.

WHAT'S ON IT?

Loads of (out before) tracks from all the new wave of Detroit disciples, as Surgeon, James Ruskin, The Cause, Ratio and Groove Tribe offer up metal-plated chrome-domed looped-to-fuck toughness while the older school are represented by the likes of Claude Young, Luke Slater's "Planetary Assault System" and those ever-strange Drexciya people. **ANY COP THEN?** For once, it would have been rather nice to hear a mixed version, given the rather linear, monotone grooves on offer here. A snapshot rather than a complete document, then. 6 (CB)

THE BIG SCORE

EMI **WHAT'S IT ALL ABOUT?** Yet another of those now endless funky soundtrack compilations, but this time put together by genuine expert Dean Rudland rather than some clueless marketing executive who thinks Lalo Schiffrin is a clothes brand. **WHAT'S ON IT?** 20 bona fide classics, including some you'd need a mortgage to get in original form. There's "Shaft In Africa", Lyn Collins' "Mama Feelgood", Melvin Van Peebles' "Sweetback's Theme", Quincy Jones' "Mr Tibbs", Bobby Womack's "Across 110th Street", War's "Flying Machine", Isaac Hayes



perennially groovy "Shaft" and plenty, plenty more. **ANY COP THEN?** Undoubtedly. Along with the brilliant "Pulp Fusion", another essential for all the newcomers to the extremely funky soundtrack vibe. 9 (CB)

ATHLETICO SPEAK

Athletico **WHAT'S IT ALL ABOUT?** Debut round-up of Athletico Records, the label of the Midlands club crew who have rocked Saturday nights down at the Blue Note in outrageous fashion for the past three years. **WHAT'S ON IT?** Three of 1997's most essential breakbeat cuts – Psychedelia Smith's hyperkinetic "Fixy Jointy", the Athletico Borough Upsetters' remix of Selectah's awesome ragga cut "Wedeman" and Sir Drew's dippy disco nugget "Let's Get Some Girls". Seven other exclusives reveal future classics – Jeep Beat Collective's "Wired Up" block-rocks its way to the centre of the dancefloor, while Carlos Berrio's Latinade breakbeat track "Get On It" and Dubz Deluxe's sombre "3 Wishes" tap into very different, but certainly no less cool, moods. **ANY COP THEN?** Just a bit. In their own way, Athletico ruled last year. If they keep nurturing the talent exhibited on "Athletico Speaks", 1998 will be theirs too. 8 (KB)



JACKIE BROWN SOUNDTRACK

Maverick **WHAT'S IT ALL ABOUT?** Awesomely well-chosen soundtrack to Quentin Tarantino's latest celluloid bloodbath which, by all accounts, rocks hard. **WHAT'S ON IT?** All manner of early Seventies rare soul genius, from Bill Withers' doleful "Who Is He (And What Is He To You?)" and Randy Crawford's squintingly powerful "Street Life". Add to these Minnie Riperton's smoochie-coochie "Inside My Love" and Brothers Johnston's mind-blowingly cool "Strawberry Letter 23", four hilarious dialogue skits, and it's a collection of such quality that even Foxy Brown's "Letter To The Firm" sounds half-decent. **ANY COP THEN?** If this is anything to go by, "Jackie Brown" is likely to be Tarantino's best yet. A compilation to die for – quite literally. 9 (KB)



ELECTRIC LADYLAND 5

Force Inc, Germany **WHAT'S IT ALL ABOUT?** Dunno. At a guess, it's a collection of experimental excursions in a deeply artistic vein from the royalty of the "illbient" scene as well as a small army of itinerant knob-fondling musos from Europe and the UK. **WHAT'S ON IT?** An astounding 25 tracks from the often-inflaming "we're artists, us" camp of contemporary beat music. There's somnolent hip hop represented by Jazz Fudgers Mark B and Andre Gurov, compulsive tech-thrash nonsense from Japan's Mou and drum & bass (in a very loose sense indeed)



from the much tipped Panacea. Just about every other possible configuration of dance music is included, the best being the several contributions from New York's Wordsound crew.

ANY COP THEN? It's tempting to suggest that this is navel-gazing introspection of the highest order dressed up as experimental dance music, and sounds like a broken CD player. But it isn't, so we won't. 7 (KB)

DJ WILDCHILD PRESENTS JUNGLE TALK

Millennium **WHAT'S IT ALL ABOUT?** Blisteringly apocalyptic junglist mosh-up in extremis with female DJ Wild Child on the mix and MC Skibadee giving it some chat. **WHAT'S ON IT?** 17 ultra-darkcore megadeath rinse-out sub-atomic junglist boom tracks of the moodiest complexion, mostly featuring that bass noise which sounds like an extremely fat man farting. And it's all mixed, as the CD liner is very keen to point out "with good old-fashioned exciting vinyl"! So if you felt like complaining about the occasional crackle, you can (so the notes say) "f**k right off now". Got all that? **ANY COP THEN?** Sure. It's well mixed and tracks such as Special K's "Pressure Roll", Facs' "Is It Real" and Technical Itch's "Stronghold" have more dancefloor velocity than a rectal evacuation following an extra-hot vindaloo and 10 pints of gnats' piss. But let's cut down on the over-keen chat next time, eh? 7 (KB)



TRUE PLAYAZ IN THE MIX VOLUME 1

True Playaz **WHAT'S IT ALL ABOUT?** 15 tracks from the vaults of the Ganja Cru's label mixed by DJs Hype and Zinc with some bonus scratching on top too. **WHAT'S ON IT?** Past True Playaz anthems, including DJ Hype's "Peace Love And Unity" (hostile as a growling Scud, actually), Dope Skillz' "No Diggity", Freestyles' "Play The Game" and "Feel" plus lots more tear-out stuff from Pascal, Swift, Hype and the gang. **ANY COP THEN?** Shame there's no unmixed vinyl copy. But the CD comes on fiercer than a council estate draw-dealer's pitbull. 7 (CB)



WHITE LABEL HOUSE

White Label Recordings **WHAT'S IT ALL ABOUT?** Showcase for unreleased underground choons on a deep, hard and chunky house tip. Plus something called "Metahouse", whatever that may be. **WHAT'S ON IT?** Bone 'N' Brother's rumbling trancer "Work It To The Bone", Kinky Riba's happy chugger "Let The Music Take You" and Glenn Gunner's peerless Street Corner Symphony with the funky-assed "Symphonic". There's some banging stuff too in the shape of Boo Boo Turtle's "Sonic Illusions" and Gigolo's "Funky Beat". **ANY COP THEN?** Hmmm, bit of an in-between, this one. The techno massive might just find it too lightweight while it will probably scare off large parts of the house brigade. Thus, it's bound to go down a storm at Wiggle. 7 (KW)

COMPILATIONS



* COMPILATION OF THE MONTH 2



REBIRTH OF COOL SEVEN

Island **IF** it's past three, it's past it" goes the saying in Compilation News Weekly. Unfortunately, "Now, That's What I Call..." and "Reactivate" haven't paid the blindest bit of attention to call to halt their tepid compilations. Rather more luckily, though, neither have "Rebirth Of Cool". The Cool cats are seven and show no signs of letting the punters down, either in terms of quality or quantity of tunes (20 in this instance) that they can jam onto a double album. The melting pot of styles poking out of their portfolio may just be the secret. House, hip hop, drum & bass, soul and even that dark horse techno live together in familial bliss at Cool Towers. And that's why we get to enjoy Blaze's "My Beat" nestling alongside Ian O'Brien's nod at Mad Mike with "Monkey Jazz", Faze Action's "Plans & Designs" snuggles up to Luciano's "Life" and Roni Size doesn't bat an eyelid at the thought of sharing his side with The Mighty Strinths' "What Is It?". Add Bill Riley's junglism and a flourish of Latin magic from Kerri Chandler and Joe Claussell and you'll not only feel reborn, you'll be in bloody heaven. 9 (RDB)

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MEGASTORES

beyond
entertainment

STINGLES



* GUEST REVIEWER FREDDY FRESH

HE'S the Minneapolis Super Mario lookalike who used to deliver pizzas and etch trophy plates for his dad. He's released over 100 records in the last 10 years and worked with producers like Tim Taylor & Dan Zamani, Woody McBride, Thomas Heckmann, Biochip C, Steve Stoll and Cari Lekebusch. He discovered analogue sounds when his wife took him to the Bronx in the early Eighties and has loads of rare synths and modules. He can turn his hand to making anything from electro and hip hop to slamming techno, Latino jazz and samba. He runs four labels — Butterbeat, Analogue, Borigua and Socket — and his 17-year-old son records for the latter as Invisible Man. Last year's debut album, "Accidentally Classic" was a madcap fusion of all his many influences and his new EP "Drum Lesson" is out now. He is **FREDDY FRESH** and he's here to serve up this month's singles like a dynamo from Domino's!

DEEJAY PUNK-ROC

Dead Husband
Independiente

SLATES of Roc's breathtaking electro beller "My Beatbox" have slain floors nationwide recently, but first this. It's essentially a jungle track at 120 bpm, bounding along with timestretched vocals and flatulent megabass while fierce breaks scuttle beneath.

Tsunami One contribute a massive, bulging new school remix, along with others by Mantronix and J-Walk. By rights Roc will rule in 1998. **8** (KB)

FREDDIE: "Roc has got the old school flavour down. His stuff has a lot of authenticity to it, though it leans more to electro than hip hop. Tsunami's mix is wicked. I like the Mantronix mix — it's the kind of thing I'd probably dismiss thinking it wasn't good, then hear it out and run up to the decks to find out what it was. I like people who do innovative things that you cast off as garbage right away, then later on you realise they're actually fucking genius." **7**

SIMPLE MINDS

Remixes
white label

PROBLEM: Jim Kerr needs a new car. Solution: Get some old Minds classics revamped. Result: Union Jack with a thumping acid trance mix of "Waterfront". Jam & Spoon give die-hard fans hernias with their hard house reinvention of "Don't You Forget About Me" and Philadelphia Bluntz overhaul "Love Song" with a new breakbeat gloss, leaving it to Fila Brazilia to successfully reinvent the already classic Balearic anthem "Theme From Great Cities". Drive on. Jim. **8** (RDB)

FREDDIE: "I have a promo copy of 'Don't You Forget About Me' where the end goes on for longer, all that 'la-la-la' bit. I liked that. That Fila Brazilia guy has so much talent. His mix is cool, it starts with some good chords and the beats are sparse and funky. It works. Flawless production. The Philadelphia Bluntz mix has some

synth stuff that maybe doesn't need to be there. I put Jam & Spoon's 'Age Of Love' thing on my Essential Mix. I love their remix, they didn't even need to use the vocal snips." **8**

WITCHDOCTOR

Holiday

Universal Promo

"EVERYDAY is a holiday, another mother****in' dollar day" rhymes the good doctor about his day job dealing rocks, blunts and G's, whatever they may be. The smooth, bouncy basslines and soft melodies mirror his West Coast roots but the dark Wu-like speech betrays an allegiance to New Yoik. Warren G being interfered with by Ol' Dirty Bastard on vinyl and annoyingly catchy. **7** (RDB)

FREDDIE: "I don't really like this too much. To me, hip hop should be rough, raw and underground. But this is polished stuff. And I'm just not into hardcore lyrics and hardcore hip hop. He actually sounds like he's got an English accent!" **6**

ETIENNE DE CRECY

Prix Choc (Remixes)

Different, France

MONSIEUR de Crecy's "Prix Choc", with its dopey "Sensimilla... marijuana" sample, is the bargain hit from last year's Super Discount 10-inch releases. So what better idea than to release it as a doublepack with mixes from Roy Davis Jr, Alex Gopher and La Funk Mob? From deep disco house to dub, all six mixes are worth a good toke or two. Cheap at half the price. **9** (RDB)

FREDDIE: "I really loved 'Gabriel'. Awesome, an anthem. I've got a load of old Chicago house classics, but the newer stuff I buy now is more weirder obscure stuff, like Misjah's X-Trax stuff and things by Cristian Vogel. The guy from France I love is Bob Sinclair. On this, the Cosmo Vitelli dub mix is probably the one I like best. It's really cool. I like the Roy Davis mix too. If I had to play a house record, this would definitely be it." **7**

TIPPER

Twisted
Fuel

DAVE Tipper refuses to cut his tracks onto vinyl until he's personally tested them on a booming car sound system. Sitting behind the wheel with a million megahertz of 40-fathom sub-basslines up his arse and dirty, full throttle breakbeats rattling around his ears is his idea of fun. And it'll be yours once you discover this new skool breakbeat lark. Twisted. **8** (RDB)

FREDDIE: "I don't think I've heard of this guy. I thought the lead cut was wicked. It's the kind of thing where if I wanted to get the dancefloor's attention, like 'Look out, we're gonna get busy again', I'd put that on. The only criticism I have is that the whole record keeps using the same beat. But it's really full-on electronic music and it does the job. I'm really picky." **7**

SWIFT

Hi Tech/Mission

Charge Recordings

NUMBER four on the rinsin' (that's "good" to you and me) jungle label Charge. "Hi Tech" is a demonic slice of drum & bass that will have most listeners simultaneously cowering in fear and nodding their heads furiously. With uncompromisingly fierce sounds at a funky pace, morphing from skipping breakbeats to chunky off beats, both "Hi Tech" and "Mission" rest somewhere between the sounds of like-minded producers DJ Krust and Ed Rush. **7** (RDB)

FREDDIE: "This sounds to me like it isn't typical jungle, because it doesn't have that bubbling bass going on over it. Instead, it replaces the bass with distorted tom-toms, which are wicked. It sounds dirty, rough and I really love dirty rough stuff! I always like the edge of raw stuff. I'm not a jungle DJ. Sorry, in American terms, I'm not a 'junglist'! It's a really political thing. If you're a 'junglist', you're a purist, you don't play anything else. But this is the kind of jungle I would play." **8**

DJ KOOL

Here We Go Now

Kahuna Cuts

COME on, everyone dug "Let Me Clear My Throat" from 1997, didn't they? The formula isn't broke, so Kool is clearly not bothering to fix it with this, essentially the same record but without the "900 Number" riff and the call-and-response bit changed around. As block party jams go, this is the essence distilled over 12 inches, and all resistance is futile. **7** (KB)

FREDDIE: "The Magnum Force remix saves this record, because the breaks on the original have been used so many millions of times, and every single one of them you can find on the 'Street Beats' series. The original is the kind of thing Strictly Rhythm would sign to capitalise and jump on the bandwagon of the raw, rough sounds. And I'm not wild about the 'Here we go' sample. But the Magnum Force remix is wicked." **5** (for the original) **8** (for the Magnum Force remix)

HOWIE B

Take Your Partner By The Hand
Polydor

HOWIE B's latest production pal is Robbie Robertson, zimmer frame axe man from Bob Dylan's old band, The Band. The result is deeply non-standard: Howie drops convincingly atmospheric trip hop swirl while Robertson recites a faintly ludicrous beat poem. The upshot of this cutting edge fusion is unsatisfying and frankly dull. Even an extra-moody hip hop mix by DJ Premier fails to liven up proceedings. **5** (KB)

FREDDIE: "Is he really going out with Björk? [Listens] The beats on the Premier remix are the kind of beats I like. They've got personality. This is what I consider raw hip hop, it's got a feel for the real deal, it's got flavor. I'd definitely play it. The vocals? The guy sounds like he's on spliff while he's talking. It's the bomb. I've got to get it. A wicked record. The Dobbie guy has got his shit straight, his mix is the bomb too." **9**

MR SCRUFF

Fish & Chipmunk EP

Ninja Tune

MR SCRUFF's wilful individualism sometimes irritates, but when he ditches outright frivolity in favour of dancefloor-suckering beef, he rarely disappoints. "Chipmunk" is extra-fresh breaks and subtle overdubs should shift feet, while "Happy Band" is a self-consciously wacky uptempo ditty, and "Fish" is basic trip hop with a man from "Play School" rambling on about guess what. Stupid, useful and deeply likeable. **7** (KB)

FREDDIE: "I once did a radio show where the guy kept saying, 'This is jazz from the year 2000'. This is what he must have been talking about. I've got most of the things that Coldcut have done. I love the mix of 'Beats & Pieces '98' with all the distortion at the start. This sounds like some hybrid of jungle and jazz. I'm not really into the style, but it's good." **8**





SINGLES

STEVE BICKNELL

The Primitive Streak EP
Clubtracks

BICKNELL represents the UK techno elite with four strong cuts of experimental electronica, which all go to prove he's one of our great forgotten producers. The production may not be quite up there with Mills, but there's something in the building technique which makes them stronger out on the floor. The sound of music on the brink of war. **8** (BT)

FREDDIE: "This sounds like something you'd get on Misjah's X-Trax label. Definitely banging, wicked. Just picture yourself in a club. And I like it because it doesn't rely on the 4/4 kick. I hate the 4/4 kick. Bicknell sounds like he's taking lessons from DJ Slip. Fucking banging. I'm trying to get away from techno sets these days. I'm tired of it. I want to play the stuff I like, which is more weird, alternative and across-the-board. But in club with this, I'm on the floor." **9**

DR S GACHET

Understand Me
Johnny Biscuit

WE shouldn't be so intrigued by jungle artists producing garage, but it's pleasing to see people making both again. Here Gachet comes up with pounding garage beats with Detroitesque keyboard sounds all held together by charming vocal samples. It may sound like it was made in a day but, as the title suggests, one has to appreciate where Gachet's head is at. Great to see the two scenes converging in such an exciting way. **7** (BT)

FREDDIE: "To me this is more techno than speed garage. I mean, what makes a track speed garage? The bass? If I put in a hi-hat every fourth note, would I have invented a new style of music? I see it as more a derivative of jungle. This is pretty fucking cool. Stoopid me, mid-West, farm, cornfield man would have called this a techno record and given it an..." **8**

CONNER REEVES

Read My Mind (Remixes)
Wildstar

CONNER Reeves is a great hope for British soul music and, as seems to be the way, combining the UK underground garage sound with such sweet vocals is a winner. Booker T's remix style is almost now carved in stone, so fans of his astonishing work on Brand New Heavies will know what to expect. But it's still the haunting Groove Chronicles remix of "Read My Mind" which showcases the sound of now. **8** (BT)

FREDDIE: "Her vocals really remind me of old days, Danceteria or Paradise Garage, New York. Remember that

* FREDDY FRESH'S SINGLE OF THE MONTH

SKINNY

Failure
Cheeky

NASAL, whining vocals droning on about how the singer's always been a failure over a cunning Tom Jones sample. Granted, that all sounds appalling, but give it a week to seep in and I guarantee that both you and your milkman will be merrily whistling it. Then it'll be a massive hit and you'll get furiously marked every time you hear it. But that's life, innit? **7** (FT)

FREDDIE: "I have to confess, I have this record and I love it. The bassline is killer. I've been playing it out. It's one to cut over, you can do tricks, cut sounds over it and it complements the beats. The vocals sound like they were sampled, but they work. Taking the elements of hip hop, fusing them with a freestyle that doesn't come at you the hard way the way so much hip hop does. Put it this way, I can see these guys on an album cover, smiling and not giving a fuck. 'We know we're good, fuck that, we're going to smile.'" **7**



tune 'Padlock My Heart'. Oh, it's a bloke singing? That bloke sounds like a woman. This bloke doesn't have a lot of testosterone, but he does sound good. Reminds me of Gwen Guthrie. This is going to work on the dancefloor. Really good. **8**

JEFF MILLS

Drama/More

Axis

CONFUSINGLY released as Axis 006, this appears to be four reworks of old cuts which the Dark Lord once created with Robert Hood. Head straight for the "Drama" side, as a siren loops around on "The Fuzz" to trance-like levels leaving your head confused until the millennium. The rest is vintage Mills madness, leaving you scrambling around to find your marbles in time for Lost. **8** (BT)

FREDDIE: "I think Jeff Mills is a class act. One of the most wonderful business musicians in the business. I don't know how he manages it. He took techno to a place it should be and he kept it there. With techno, you're up against a genre where you want to make it better, without taking it anywhere else... There's such narrow parameters with techno. He starts putting breakbeats in, it's not techno. So, for what he's doing, he's an innovator. He's the standard against which you measure everyone else. This isn't as good as his Purpose Maker stuff." **8**

BINARY FINARY

Anthemic 1&2

Aquarius

IF you were expecting the usual superlative psychedelic-tinged trance from Aquarius, forget it! This one is

squarely on a progressive tip and it might just be the label's finest release so far, with its enormous orchestral arrangements. No wonder, then, that Nick Warren had it down as his top tune of 1997. Quite stunning. **9** (DF)

FREDDIE: "I love chord arrangements, really complex ones. And I like records that put you in a mood. This record puts me in a mood. But I don't like things that are going a million miles an hour. It reminds me of Jean-Michel Jarre sped up to 45. The other side, 'Anthem 2', played at 33 plus 8, has amazing arrangements." **8**

BALLISTIC BROTHERS

Marching On (Remixes)

Soundboy

QUITE possibly the finest Ballistics moment since the wondrous "Blacker", thanks to some mighty fine remixes from Masters At Work and Cleveland Watkiss. Taking one of the finer tracks from last year's "Rude System", MAW's mix bugs out on jammin' percussion, spacy FX and a total abandonment of any retro pretensions, while sometime junglist man on the mic Cleveland Watkiss transforms the track into the finest gospel acoustic jam that Spiritual Life have never released. **9** (CB)

FREDDIE: "The 'Southern Baptist Remix' reminds me of a bunch of people working on a railroad in Tennessee and singing while they're working. Not something I'd play, but well produced. If you could just take the vocals out and play them on their own, they're scoring a 10. You just can't marry gospel to this type of music and convince me to play it. My favourite Masters At Work is the stuff on Fourth Floor that Kenny never got the proper

props for doing with Todd Terry. I also had every record on Dope Wax. The shit was phenomenal, mind-blowing. The MAW mix is them in their pure form in the big studio, not in the basement like they were at one time." **8**

PRESSURE DROP

Silently Bad Minded
(Roni Size Remixes)

Higher Ground

DOES Roni Size ever sleep? Another top remix from the world's least lazy junglist, as he reworks Pressure Drop's dolorous lament into the kind of chunky floorfiller that's part rasta-consciousness, part spliff-mania frenzy. The trick lies in stripping back the beats to a bare rolling break, allowing a bassline that sounds like a farting Mongolian Death Worm to do the damage. **8** (CB)

FREDDIE: "Who's singing? I might dig this if it was blasting out in a club. The bass and the sub-bass are wicked. Isn't Roni Size one of the inventors of the jungle sound? He's one of the bad boys of jungle. I'm not mad on the vocal, it just doesn't sound like it goes with the beats. Roni did his job and the guy doing the vocals is trying to keep up with him." **7**

FIRE ISLAND

Shout To The Top

Junior Boy's Own

QUITE how our own Terry Farley squares this rather blatant chart-intended cover of the old Style Council tune with his own fervent anti-Ritz polemics remains a mystery. The production's not the problem - if JBO hadn't put this out, Salsoul would surely have opened business again just to pick it up - but sadly, Loleatta Holloway's blustery vocals had the entire Muzik office shouting "Who the fuck put M-People on?" **6** (CB)

FREDDIE: "The main mix is like back to 1979. It's a bit gay, a bit Village People. I like the loop at the start, it's real disco. This isn't a track, it's a song. Put it this way, Thomas Bangalter would have made a loop of it and scored a 10. I just don't like screaming people." **7**

AMALGAMATION OF SOUNDZ

Keyvan's Paper

Filter

THE name says it all really. Filter's top boys blend stunningly delicate musical motifs into whatever style they fancy and create music magic enough to break down all barriers. There are house and jungle mixes of the lead track, both gorgeous enough to stroll down catwalks at the next Prada fashion show, while "Sapience" is what Bukem's "Orchestral Jam" would sound like if they could have afforded the string section. **9** (CB)

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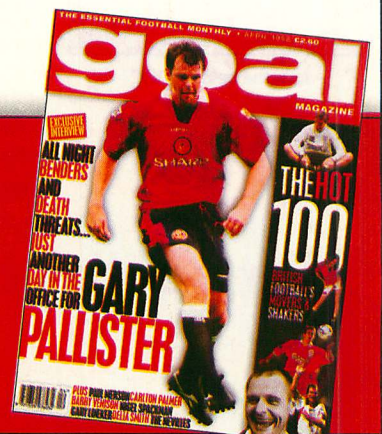
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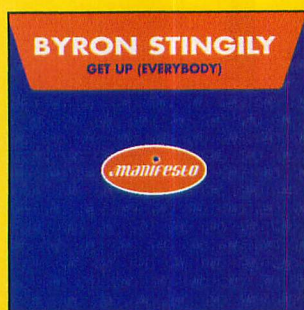


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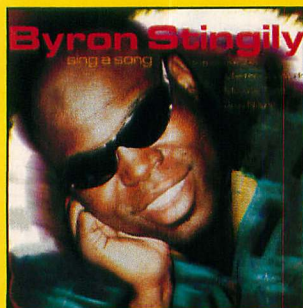
disco's revenge GUSTO



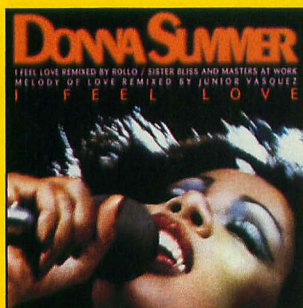
let's all chant GUSTO



keep pushin' BORIS DLUGOSCH



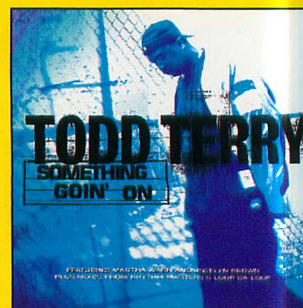
sing a song BYRON STINGILY



i feel love DONNA SUMMER



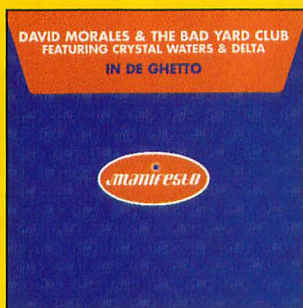
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SINGLES

FREDDIE: "I just got sent a press pack by this label. I like this. There's no singing to ruin it! It reminds me of the old Nu Groove stuff the Burrell brothers used to do. Wicked. A really good record. Classy stuff. It doesn't blow you away with ridiculous vocal stuff and it has real musicians playing their instruments instead of some dork with a sampler. Like me! Top quality shit." **9**

DJ MO & MARC DE CLARQ

Confused State
Low Sense
WESTBAM'S label has been bubbling over with quality releases lately and "Confused State", a progressive builder in the vein of BBE which kicks like a coked-up mule on Buckfast, is no exception. "Kill The Pigeon", a distorted head-fucker with a penchant for analogue, and "Electric", a more predictable prog-houser, complete the package. Tough. **8 (DF)**

FREDDIE: "The best track here is 'Electric (Original Short Mix)'. It's cheese, but you can't diss a record for a genre. Oh, you just want me to swear? Okay. I hate trance but if I was a trance DJ, I would have this in my set. I do like lush chords, but in a jungle record. Westbam's done some classics, but it's like they're doing the same thing still. Certainly not something I would play." **5**

F.A.T.

100s Of Sunsets
Twisted
FOR F.A.T., read Fools And Tools, the *nom de plume* of acid trancers Planet Ben and X-Dream. "100s Of Sunsets" is a brutal psychedelic workout layered with acid tweaks, while "Itchy & Scratchy" on the flip sees the lads replace melody with savagery to stunning effect. But noble savagery, of course. **7 (DF)**

FREDDIE: "It sounds like the cosmic dog is barking! Hey, this is the last thing I would play, it's just not my style of music. You don't want ruggedness in trance record, you don't want raw crunchy trance music. You want to be elated, don't you?" **5**

Y-TRIBE

Baby (You Bring Me Up)
Deconstruction
THE sun is currently streaming in through the window and thoughts are turning to sitting in a metaphorical jeep, bouncing down the street past some metaphorical "honeys". And what better to listen to while daydreaming the afternoon away than this sugary sweet swingbeat-tinged garage beller. Stick with the brilliant original though, the remixes are (as Ginuwine would say) pony. **9 (FT)**

* MUZIK'S SINGLE OF THE MONTH

ALAN BRAXE

Vertigo

Roulé, France

SINGLE OF THE MONTH by a mile. "Vertigo" in its Thomas Bangalter edit is that irritating record which opens with the most obnoxious, yet tantalising, minimal sounds before exploding into a delirious disco jam. In this day and age, very few records can cut a line between different clubs, yet "Vertigo" is that missing link. And having seen Jazzy M drop this to 5,000 South Africans at a Ministry event in Johannesburg, the evidence that night was clear – this record is 1998's "Higher State Of Consciousness". On my life! **10 (BT)**
FREDDIE: "I loved that Thomas Bangalter thing on Roule. The B-side here sounds like something from my good friend out of Minneapolis, DJ Slip. Man, this is outrageous! The kind of record which would be massive in Belgium. It's wicked. I'm not a huge fan of Daft Punk, but for what they're doing they're really outstanding. To be honest, though, the Thomas Bangalter track is better than anything on the album. And this is as good as that. Very nearly Single Of The Month." **9**



FREDDIE: "I know the original. This is something I would never play. It sounds like they compressed her vocal, or did something to it unnecessarily. The vocals are not screaming at me... but I'm sure they're screaming at someone else. Somebody's going to scream at me for this review. I prefer the original." **6**

RONI SIZE/REPRAZENT

Watching Windows (Remixes)

Talkin' Loud

A WAREHOUSE (party) full of remixes of everybody's favourite Bristolian drum & bassist. The jungle versions are great and all that, but the real excitement is reserved for Masters At Work's Latin jazz overhaul, where the Nu Yorician Soul band jam over a loose funky groove and we all grow goatees and start muttering about poetry "happenings in the Village". Like, groovy baby. Dig. Outta sight! **7 (FT)**
FREDDIE: "Some of the beats on the original are wicked, but I don't like the way they're meshed with the vocals. The 'Roni Size Downtempo Mix' of 'New Forms' sounds like the Moody Boys' 'Adventures In Dub'. I'd pitch it up to play it. I like the Nu Yorician Soul mix. I'm always in Puerto Rico. It brings back the memories. Legusto mucho. My wife's Puerto Rican too, she's there right now. It's like Tito Puente. They've been smart enough to hook you right at the beginning of the track and then, bam! You're really on an incredible adventure. This is a conga lesson." **8**

LEENA CONQUEST

Boundaries (Remixes)

Parousia

GROOVY Texan soul shoe shuffer from a couple of years back, rereleased due to the massive speed garage mixes by Banana Republic that have been doing the rounds on white label for the last six months. The Banana boys' mix shuffles on seductively for ages before slipping in the vocal bomb and winning over all sensible dancefloors. And it's oh so nice to hear the sublimely funky original again. **8 (FT)**
FREDDIE: "Tricky's beats are rough, and he's got that little riff on it, which works. I'm sorry, though, I don't like the vocals on it. Unnecessary. Ironic really, as there'd be no song without that vocal. The O-Nation mix is wicked too. To me, the Banana Republic mix sounds like stomping hard house. The original's full of funk. Her voice works on it so much better, of course, it swings to the beat. They should have just let the remixers do without it." **8**

DAN CURTIN

New World EP

Sublime

DOUBLE pack of tuneful techno, which immediately reminds you of Dave Angel's DJing. Which in my case also brings back memories of a base speed binge at Tribal Gathering, leading to a severe paranoia attack. Nothing to do with Mr Angel, of course, who pops up here remixing "Sword Of Orion" in his usual really hard 'n' fast but still cunningly melodic style. Pick

of the bunch? Definitely the breezy Latin Odyssey mix of 'I'll Take You There'. **8 (FT)**

FREDDIE: "Dan Curtin! I really love the two singles he did before on Sublime. The grey and blue one was one of my favourite records. I talked to him on the phone many times when he owned a distribution record company in Cleveland and he bought records from me all the time. His music can be amazing. He has a distinctive style of laidback grooves. There's a lot of Carl Craig influences here. It's really quite haunting. I like 'New World' and the Dave Angel mix of 'Sword Of Orion', but it's really not the equal of those early few singles." **7**

PHOEBE

Ladies If You're With Me

Mecca

MY GOD! R&b eats itself! Dedicated r&b fans will remember R Kelly's "Thank God It's Friday". Now here it comes, Puff Daddied up by cunning Brit rapper Phoebe One. There are those who'll happily argue that Ms One is the fresh new female face of British rap. Again. Don't know much about that myself, but this is an absolutely cracking pop tune. If Usher is Robbie Williams, Phoebe One is All Saints, if you know what I mean. **7 (FT)**
FREDDIE: "She's like a combination of MC Lyte and Queen Latifah with a British twist. She's having fun, she sounds like she's from the real deal. She's not trying to front, she's got the flava in her. She sound natural, she's flowing with it. Wicked. She's got talent. I'd like to do a mix of this and make it rough and raw. The beats are more polished than she is." **9**

BANACZECH

Deceptive Emotion/Ipcress File

Partisan

A TOTALLY "wicked" jungle track. Only problem is that the world is full of seemingly trillions of other "wicked" jungle tracks, few of which possess the ability to stand up and say something which is entirely different. "Deceptive Emotion" isn't afraid to try a new new language – one which employs attractive tech flourishes and stegasaurus-sized basslines – but really, Banaczech are saying little new. Nonetheless, what they do say, they say very well indeed. **7 (KB)**
FREDDIE: "This is something I would definitely play. It's atmospheric, spacy, freaky... Basically, it's fucking wicked! This is an absolutely beautiful record. Pure synwaves for a bass. I can honestly say that it's an outstanding record. Either it's by someone well-known or it's some new kid that's got a massive amount of talent. I love it. I've got to have it." **9**



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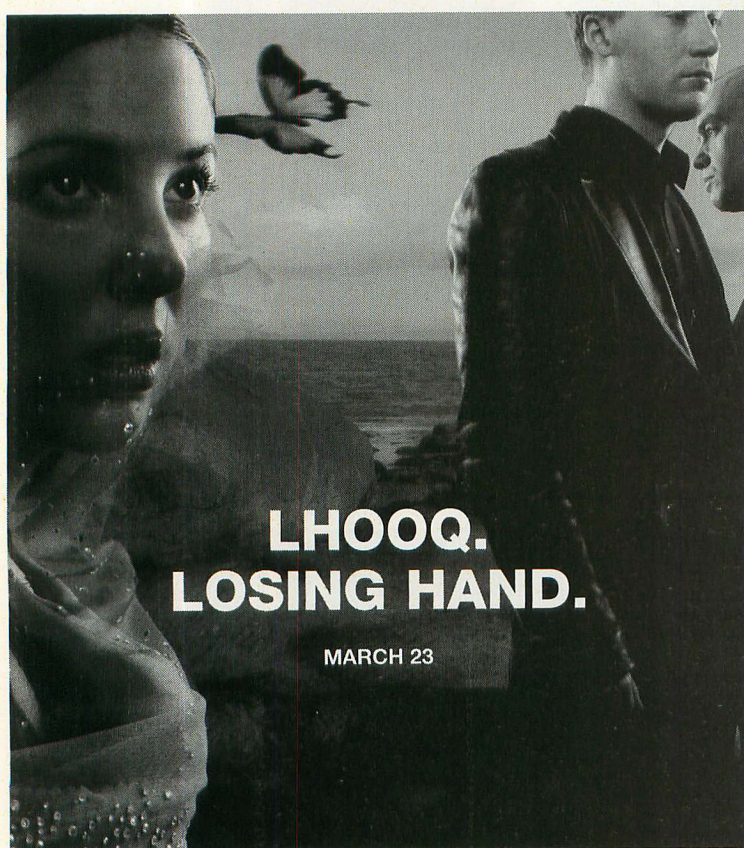
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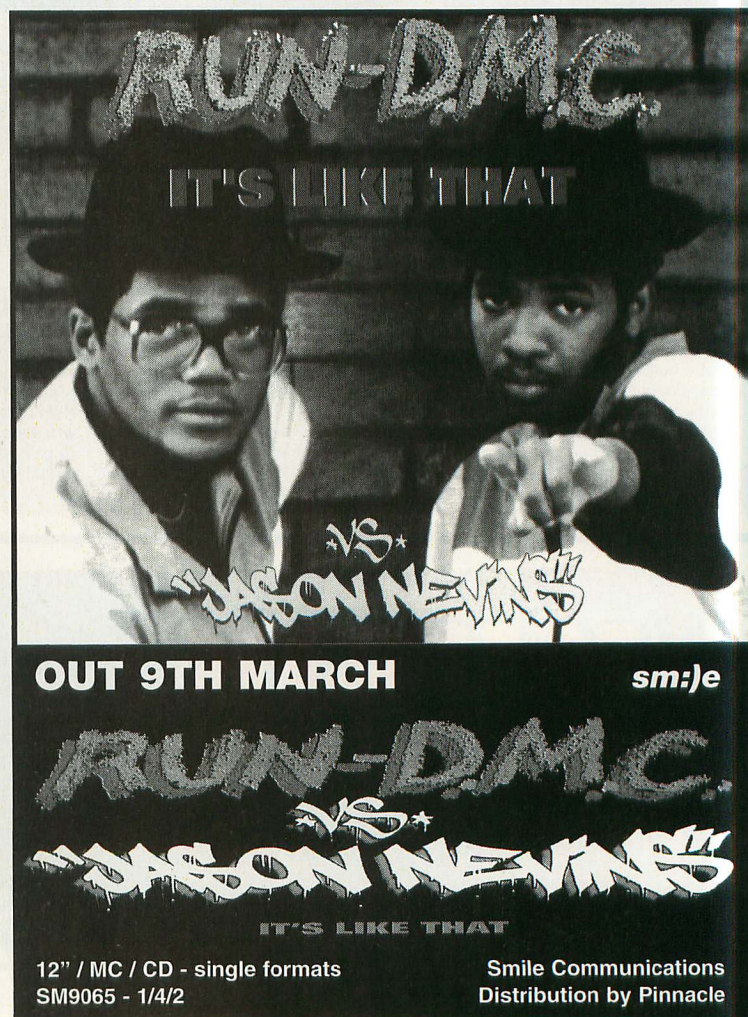
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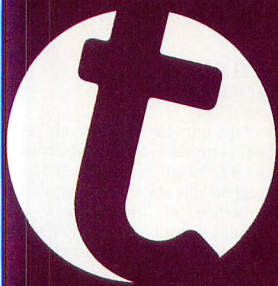
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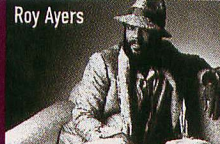
* VITAL RELEASE

SCOTT GROOVES FEATURING ROY AYERS

Expansions
Soma

Produced by Inner City's Patrick Scott, this one-sided find-it-if-you-can gem takes the original Lonnie Liston Smith jazz-funk classic and flips it into a house vibe perfectly. Add the velvet tones of Roy Ayers and a host of classy instrumentation and I reckon it's quite a contender for a Nu Yorican-style crash into the Top 40. **10** (KM)

Roy Ayers



SINGLES

BENJI CANDELARIO PRESENTS THE NEW HIPPIE MOVEMENT

The Rhythm
Maxi, USA

Following that dreamy Joe Clausell mix, another killer dancefloor moment from Maxi and the best thing Mr Candelario's produced in a while too. "The Rhythm" twists up a disco bassline and some hooky-as-you-like vocal ad-libs into something not a million miles from "Silk" Hurley's "Voices of Life" record. **9** (KM)

MAURICE FULTON

I Want To Talk
Pagan

Maurice is from New York, and his original is a hypnotic slice of driving, almost Wild Pitch-style house with a little lick which runs insanely round your brain. X-Press 2, from London, deliver a mix which is deeper, jazzier and bassier and very very cool indeed. Glasgow's DJ Q mixes it Glasgowy, Detroit and more minimal. But quality all round. **8** (KM)

T.P.O.

Hiroshi's Dub
Nite Grooves, USA

Simple but effective low-slung percussion-fuelled groover out of New York. Joe Clausell on the mix and much deepness going on in general. File beside Spiritual Life. **8** (KM)

VARIOUS ARTISTS

The Underground Techno Sound
Of Sweden
Distance

Four tracks taken from the forthcoming "Hardclubbing 4" long-player with The Movement, Eric Erickson and Minimalisterna all featuring. From a house point of view, The Movement's "Oh Ljuva Sommar" comes up trumps with a classy take on the Mr. Fingers/16B school of New Yorkian electronics, although if you're more techno-minded check the others too. Tasty. **7** (KM)

FRIEL

The Rump/Funkfly
Transfusion

By the sound of this, it's unfortunate that I've never heard of Friel before

now. It's the follow up to "West of Motobe" and it features the talents of the Brand New Heavies' Nell Cowley. "Funkfly" is the tune, rocking along like Jaydee meets Faze Action. **7** (KM)

UNKNOWN

Body Language EP
Session Recordings

Lee and the guys at Session Recordings follow up the superb King Kuf Kuf with another three-tracker of fat grooves. No names here, just one Idjut Boys-style track, one dark Sneakish cut-up and a percussion-fuelled monster bonus. Sexy. **7** (KM)

BRONX DOGS

Madame Mars
Heavenly

Dirty discos and even dirtier women. A very cool combination thought up by DJ Richard Sen and Regal from Wall Of Sound. Like an X-Rated version of Mood II Swing's "Do It" cut from 1996. **7** (KM)

KING BRITT PRESENTS SYLK 130

Last Night A DJ Saved My Life
Ovum, USA

Following up last season's "When The Funk Hits The Fan" underground classic, SyLK 130 turn out a class version of the old pre-house dance classic. Francois Kervorkian's "Classic Mix" is everything you could ask for in house music - soulful, sexy, and oh so funky. An all round ass-shaking, hip-wiggling, soul-stirringly excellent tune. **9** (TF)

EDDIE AMODOR

House Music
Yoshitoshi, USA

Another example of classic house, with a cool spoken vocal, a classic break (Raven Maize), and a ruff, dark groove. Simple, yet so good. "Not everybody understands house music, it's a spiritual thing"... Damn right! This is our music, we'll leave "Move On Up" to the teds. **9** (TF)

FRESH'N'LOW

Besos De Los Angeles
Guidance, USA

Fast becoming the "headz" label for those who are serious about their house, this is the return of the Fresh N' Low crew. T-Connection's classic

break gets woven into a cool groove, complete with spoken vocals and fab deep keys. Deep house for Saturday night dancefloors. **8** (TF)

LEXICON AVENUE

Here I Am
Forensic

Deep house from the deep North. "Here I Am" is the first release from Newcastle's Shindig crew (with a little help from Bill Brewster) and is an understated French groove from producers Freddy Giradet and Paul Bocuse. Warm pads combine with a hypnotic underbelly and some ultra-cool poetry from Ron Grivet. A splendid first release. **8** (TF)

SIZE QUEEN

Music
Twisted, USA

Club 69's Peter Rauhofer really is the man of the moment. His mixes rock the world's gay clubs, real house clubs and neo-Ritzy superclubs alike. This has hard tribal drums, deep yet pumping keys and plenty of big moments to keep every kind of dancefloor happy. **8** (TF)

NAKED MUSIC NYC

It's Love
Om, USA

A fabulous female sung, funky USA garage groove which sounds just so fresh among the mire that is much of today's garage from both over here and America. The Wamdue Kidz provide some deep, deep house versions which all the headz out there will definitely dig, but go straight for the A-side for a real good old-fashioned good groove. **9** (TF)

PIANOHEADZ

Distortion
Subliminal, USA

Eric Morillo and Jose Nunez create the first big crossover American track of 1998. Hard but funky with a sassy Latin feel to it, this should cross from house clubs to the Jules 'n' Tong Saturday night clubbers. With "Fun" already massive, 1998 looks like being a big year for Subliminal. **8** (TF)

ROC & PRESTA

Everybody Over There
MAW, USA

Ruff Brooklyn street house music that, for me, comes alive on the underrated Ray Roc "SP1200 Dub", where raw, harsh beats combine with an old school organ line which once again is so simple, yet so house. A fine return for this pair. **7** (TF)

CESARIA EVORA

Sangue De Beivona
RCA

Francois Kervorkian once again on the mix of a superbly sung Brazilian song. An understated disco groove sits perfectly with the male vocal, and would sound brilliant on daytime radio. But then it ain't got a cheesy bassline. Destined to remain of 1998's underground classics. **8** (TF)

PLUS 2

Some Things Do
MML

Fab rolling EQ'd lick of the old East Side Connection boogie boy fave. Lofty and Muzik's Dr Bob Jones keep the feel retro but with enough energy and pump for trackheads and disco dummies alike. **8** (TF)

LABEL STABLE

The Moton Family give us the lowdown on their MOTON RECORDS INC label

WHAT ARE YOUR AIMS?

Good old-fashioned classic re-edits of black music's finest dancefloor moments. It's about putting the roots back into house music, giving people who buy it an idea of where it all comes from.

WHICH ARTISTS HAVE YOU RELEASED?

Well, er, because of the way we operate, I can't really say who the names are, because we're essentially reworking old tracks. What we do is basically re-edit the original, extend it out, or rework a loop from another track under it. We might put a new kick-drum into it, or some fazing or effects to make it more geared towards today's dancefloor. For the first two releases,

we put the artists names on, but they got worried, so we stopped.

WHAT ARE YOUR PLANS FOR THE YEAR?

We've just finished an album of almost all new stuff. A lot of it we've made ourselves. It's an interesting, eclectic set including dub, jazz and funk.

WHAT DO YOU THINK OF THE CURRENT BRITISH HOUSE SCENE?

There's a fresh lot of people doing house music, people like Restless Soul, New Sector Movement, Black Jazz Chronicles, Farley & Heller, Frankie Valentine, Discocaine...

WHAT MAKES MOTON INC DIFFERENT?

It's true underground music!

HAVE YOU HAD ANY PROBLEMS YET?

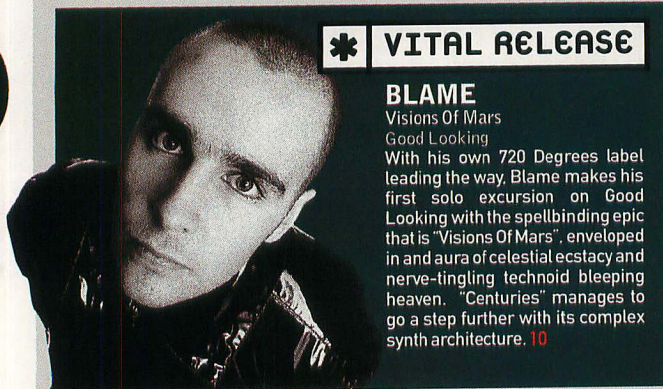
No, not yet. We've been quite lucky.

An album, 'Long Play' and a new single, 'Moton 5', are out now both on Moton Records Inc



HOUSE

REVIEWS BY KEVIN MCKAY AND TERRY FARLEY



* VITAL RELEASE

BLAME

Visions Of Mars

Good Looking

With his own 720 Degrees label leading the way, Blame makes his first solo excursion on Good Looking with the spellbinding epic that is "Visions Of Mars", enveloped in and aura of celestial ecstasy and nerve-tingling technoid bleeping heaven. "Centuries" manages to go a step further with its complex synth architecture. **10**

SINGLES

ED RUSH & OPTICAL

Medicine

Virus

The long-awaited Virus project finally rears its head in uncompromising fashion, as "Medicine's" surreal whines and robotic beats burst into crunching synth heaven, building up to a psychotic distorted acid overload. "Punchbag" is the winner, with its huge rumbling bassline, scaling string dramatics and fat, chugging groove. **9**

KLUTE

Total Self EP

Certificate 18

With a debut album in full swing, Tom Withers does an excellent job in rounding the angles on this five-tracker, from the forceful technoid synthetics of "Hang-Up" to the broody funk of "Tribunal" and the angry noise overload of "Blow Cold", aided by a Dom & Roland reworking of the mighty "Perception". **8**

RANDALL & A-SIDES

ID4

MAC II

Mass confusion over last issue's review, thanks to gremlins in the computers. To clear it up, the legendary Randall teams up with old friend A-Sides, mixing the ruff with the smooth for the steely chimes and luscious pads of "ID4", gliding into a cavernous rumbling bass mover. Flip over to "Mystical Merlin" for a dubbed-out slammer. **8**

JUSTICE

Mauve Flow

Partisan

Justice enters a new realm with the hypnotic pulsating synth excursions of "Mauve Flow", swirling among ethereal textures, pushed by some classic booming tones and shuffling snares. Switch to "Switch" (!) for an ascendant melancholic synth ride, distinguished by its occasional crunching outbursts. **8**

THE ASSASSIN

Poison Hand

Rugged Vinyl

Good to see this trusty label up and running again after a quiet patch, with this misty double-header from The Assassin. "Poison Hand" capably floats eerie textures above mashed snare chops and a meaty phasing growl. Flip over to "Dark Cargo" for a more mechanical groove, spiced with occasional rasping bass surges. **7**

INNER-VATIONS

Delayed Reaction

Cadence

Fine debut for this Torquay label, which leans towards the ethereal,

atmospheric edge with the mesmeric undulating string washes and key swirls on the fab "Delayed Reaction", complemented by a booming, loping bassline on its way to a shining synth breakdown. "United Earth" embarks on a massive drift with an enigmatic rising chime melody. **8**

CREAKTION

Alright, One More Time

Orient

A product of the vibrant Japanese scene, Mitzikuni (aka Creaktion) cites the Bristol sound as an influence, which is clearly evident on "Double Bass" with its searing filtered breaks and dominant double-bass hook. As the title suggests, "Alright" moves into superfly jump-up territory with its layered breaks, rap ticks and funky guitar stabs. **7**

THE GUYVER

Do Or Die

Ako

A stalwart of the Reinforced crew, DJ Stretch reloads his own label with this blistering bass monster, a dynamic collage of twisted samples and slick rhythmic changes ignited by some nasty dub tones. Check out "Slow" on the flip for some rousing funk with extended soulful keys and soaring vocal touches. **9**

BRASSWOLF

One

Audio Couture

Klute teams up with Endemic Void for the Moving Shadow sister label, resulting in a superbly torrid storm of mystic chimes, slamming snares, huge leaping subs and complex rhythms on "One". Over to "Two" for a deep journey into bleak textures and surreal melodies. **9**

DJ ZINC

Stretch

True Playa'z

DJ Zinc takes on prisoners with a typically riotous selection of mangled break effects and manic squeals on "Stretch", giving way to a full-on jumping bassline stomp-out. There are further crazed effects at work on "Bring The Danger" as the roaring MC lyrics erupt into a furious crashing rollout. **7**

SPY

The Way

Under Fire

Spy continues the hard-edged dancefloor agenda on Under Fire with the immovable mechanical groove of "The Way", which builds over severe wobbling bass eruptions and old school rap snatches. "System Error" on the flip heads in a similar sort of direction, with its overdriven tones and space chimes. **7**

ELEMENTS OF NOISE

Smokescreen

Fuze

Haven't heard much from this outfit since their departure from S.O.U.R. but they've found a good home on this rising label for the thunderous analogue squelching of "Smokescreen", writhing underneath a wealth of heavy wailing atmospherics. "Not Alien" continues the aggressive outlook on an unrelentingly stepping acid workout. **7**

ILS & SOLO

Frozen (Dom & Roland Remix)

Timeless

The Oxfordshire label launches into 1998 with big plans afoot, beginning with this storming rework of "Frozen" from Dom, as delicious melodies and haunting chime reverberations meet a wall of crashing breaks and earthquake sub tones in one sonic rush. Flip over for some driving distorted funk. **9**

D.T.

Clean The Air

East Side

East Side carries on rinsing the floors with the latest outing from D.T. as "Clean The Air's" persistent pounding bassline emerges from an infectious hip hop looped intro. Check out "Serious" for a rugged grinding bass workout, peppered with retro vocal ticks. **7**

MASTERMIND

Shaft

Renegade

Something is on the horizon. First we had "Dirty Harry", now here's "Shaft". Mastermind goes all out into retro funk waters with the soaring brass stabs, whining strings and guitar groove of "Shaft". There are more stomping jazz-funk delights on "70's Flava" with its quirky vocal ticks. **7**

BABYLONIAN

Never Had A Gun

Smokers Inc.

Guess the sample on this beefy rapping jumpster from Babylonian. Well, it's been mangled into an unrecognisable state, sweeping above a collection of hyper-breaks for maximum impact. It's the contorted synth bass mayhem of "Second" that packs the biggest punch. **8**

DJ DIE & SUV

Mankind

Full Cycle

Die & SUV combine the old and new for a supreme moody funkster as insistent double bass twangs meet resonant acidic tones amid mystical jazzual flickering and a looped-out scratched key breakdown. Check "Music First" for an offbeat brass-washed roller. **9**

RECOIL

Gotcha

Urban Flavour

Urban Flavour take a break from the heavenly harmonies for Recoil's second outing, a feverish minimal funk bass cut, speckled with flying brass and some deft analogue switches. Meanwhile "Pierce" provides more pounding rhythms, echoing rap snippets and more meaty bass sliding. **7**

ALBUM

BASIC UNIT

Timeline

Nocturnal

Having raved about this lot's releases for Moving Shadow, I was up for an album of their stuff. "Timeline" is on CD only, and listening explains why. It's an over-intense abstract selection of dark atmospherics and sparse, scattered rhythms. Full of good elements, but as an album it lacks direction and soul in the true meaning of the word. Maybe it'll sound better in a year's time. **5**

HEART OF THE PLATTER

Charlie Tate and DJ Shuff of breakbeat royalty KING KOOPA quaff on a pint and explain the theory behind their 'The Imperial Solution' long player

CHARLIE

I'll start with "Elephant". The inspiration came from Trunk's "Sound Of Bosworth" remixes. We started with that idea and thought it would be better if we used it ourselves. Andy Ross is someone I've been working with for three years and he came over and played flute on it. It's got an Eastern feel. Full of Eastern promise. One of my favourite tracks. Very atmospheric. "Freakmeister" is a funk tune. We're not obsessed with drum & bass. We were mucking about and found a break which was pure funk and went straight into an epic. It's got a kind of Seventies feel. I'm a bass player and I thought, "Great, I can play something on this one." "Brown Blood" has a sample from "Quincy" on it. It's got one of those overriding eerie textures on it. Roni Size made the double-bass popular, and I've always been into it. I'd love to own one. The track has a Lalo Schiffrin aspect to it and it's a theme to the album.

DJ SHUFF

"SERGIO" is basically live drum samples. The inspiration is Brian Auger, taken from him playing live at the Whiskey Club in Hollywood.

Double bass and beautiful key work from Charlie Tate. My favourite track. It pays respect to jazz roots.

"Wolfkub" is lifting my hat to the likes of Bukem and Blame, that ethereal key pad soothing style. It has an interesting sample which sounds like a staple gun, which I think makes it quite original.

Last is "Cat's Eye", a downtempo number inspired by movie soundtracks like "Blade Runner" with dub elements and reggae influences and a nice use of a gong. We didn't take anything from the film, but it's a mark of respect. A mate of mine from school, his father made all the models.

King Koopa's 'The Imperial Solution' is out this month on Second Skin



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DJ FAUST

Man Or Myth? Album
Bomb, USA

No offence to the ever-excellent X-Men, but this outcore mixtape-on-vinyl is the butter if your bread is sharp cuts, painstakingly assembled collages and humour. Carefully multi-tracked (no sampler or effects), this is ridiculous DJ skills and insane obsession all rolled into one beautiful little package. **10**

* VITAL RELEASE

SINGLES PHOEBE ONE

Ladies If You're With Me -
Dancehall Stinger
Mecca

There's no denying that London's Phoebe One can rhyme, or that her Yank accent is pretty good, or that this is slick. But it sounds like a slowed-down piece of pop house. Well done then, and probably wack enough to score her a hit. **5**

DJ SKITZ

Fingerprints Of The Gods
Ronin

Skitz returns with a long and complex posse cut on which four MCs lay down a verse to a beat each, the charge being led by the voice-of-God, Roots Manuva. You also get some sharp cutting and skanking basslines, all of which show Skitz as a producer to keep an eye on. **8**

MADLOCKS

In My Life

Beatfactory, Canada

Beat Factory's first signing is the Toronto act Madlocks, who unfortunately comes out with a pop record. No-one can blame anyone for wanting to make some cash, but it doesn't mean you have to like the results. Sure, he can rhyme, but this is horrible. **4**

ARSONISTS

Blaze

Fondle Em, USA

The Arsonists return on some War Of The Worlds shiznit. The familiar riff distracts a little but they rhyme their multiple asses off. The top moment, though, is "Geembo's Theme" - a piece of sublime ridiculousness in the vein of "The Session". **8**

C-BLOCK

Time Is Ticking Away

Coalition

The EEC should really enact a law against US servicemen staying in the community and trying to become Euro rap stars. Why? Because, as Red Dog and Pop (yes, really) show, if they were any good they'd be subjecting the States to this huge chunk of penile gorgonzola. AAAAGH!! **1**

TY & SHORTEE BLITZ

IAAD

Wayward

"I Am A Don" is yet another classic from the Ty and Shortee Blitz stable, all bouncing, free-rolling rhymes, funky beats and humour. Ty is set to be an elasticated superhero of the coming renaissance. **9**

KHROMOZONES

Khommon Groves Volume Two

Ely Street, USA

Nice live beats and rhymes thing which owes a little debt to the Roots but takes its own route. "Cold World" features Has Gee from UMCs and is probably the highlight, but the whole EP has something to recommend it, not least its spacious, tangential groove which is its base. **8**

SILVAH BULLET

Dem Bass

Arthrob

Yes, Silvah Bullet is back, once again laying into the politicians over a slow, heavy beat (courtesy of Wall of Sound's Rootless). His style has become rawer, more ragga, but built around a slow, raw roar. Effective. **7**

SPONTANEOUS

Waterproof

Good Vibes, USA

Straight from the City of Angels, Spontaneous produces mellow, complex hip hop grooves and good flows that are reminiscent of the vein previously mined by The Nonce. This is praise indeed, a smoked-out and sticky-funky lump of vinyl dope that won't leak, even if you use the thing as a bong. **8**

FRANKENSTEIN

UVEP

Knowledge Of Self, Canada

A good an' stringy EP from Canada's rhymier/producer Frankenstein, a man who specialises in downbeat, mournful sounding hip hop that owes something to the likes of Mobb Deep without biting. Six tracks, six instrumentals, the high is "Quiet Storm" with static, but the whole thing is class. **8**

JAKE ONE

No Introduction

Conception, USA

More from the Seattle label, Jake One makes the beats while guest Kutfather takes wordage duties. It's a bass-nasty, relaxed kind of thing that reaches its height on the scratchy tracky "One Man Band" - bottom heavy and beautiful. **7**

STRUCTURE RIZE

Da Jonesez

Universal

The London/NY outfit release their first major single in preparation for their album. Based around a deliberately stuttering beat, it is effective enough and should keep the crew in the running for the time being. Reids is the man, though. **7**

DEHAEL

Worldwide Express

Greed

Apparently pronounced DHL, Dehael are DJ Grazzhoppa's Belgian posse. They produce ultra-sparse beats, all harsh drum box and snaps of a woman singing or a piece of piano. Some of them tend to get just a bit on the synthy side for these ears, but as he always does, Grazzhopper delivers the goods eventually. **7**

ALBUMS THE BEATNUTS

The Spot

Relativity/Epic

An eight-track mini-album with remixes and a new track, "The Spot" delivers more of what the Nuts specialise in - some of the best hip hop production around. This consists of beautifully arranged sample sculptures which funk the fuck out of you (and vice versa), and the only real drawback is their slightly limited rhyming techniques. **8**

MENELIK

Je Me Souviens

S.M.A.L.L./Sony, France

Menelik was the rhymier who elevated RPM's classic "Sortie Des Ombres". The Runaways have now moved onto Sir Menelik, himself renamed Cyclops 4000 after the French Menelik's record company threatened to sue. All of which leaves a talented rhymier to indulge in his predilection for weak pop funk. All of which is very much a waste, as a tune like "Mes Idoles" ably demonstrates. **4**

ABOVE THE LAW

Legend

Tommy Boy

Above The Law have always been a little bit ahead of the game when it

comes to the West Coast. Clinton-influenced sound that went on to become G-Funk. Unfortunately, they are not far enough ahead. Their rhyme well and are undisputed and intelligent veterans who change up the musical style, but the base of all this is still the old squelchy synth. Which is a very great pity. **5**

CIPHER

360°

Mocca/Bomb, USA

Coming out of Vancouver (although they met at music college in Boston), Cipher specialise in downbeat, hardcore hip hop. Mixed into one continuous piece of music, this album reaches its high on "Punchline", where the presence of four other rhymers breaks up G2's straight-up flow. **6**

CAPPADONNA

African Killer Bees Present
The Pillage

Razor Sharp/Epic

The latest Wu release has some fine, fine moments ("Run" is the clincher), but we expect that now. What's needed is something to elevate the record beyond guest appearances and a few golden RZA moments. And unfortunately Cap doesn't seem up to the job. **7**

DJ HONDA

HH

Epic

The Japanese producer returns with his second album of collaborations with the cream of hip hop's rhymers. But, despite an incredible cast and some moments of magic (Mos Def ripping the big names yet again), the music sounds just a little too over-produced, too plastic to fully convince. **7**

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STATE OF THE ARTIST

1998 - a bumper crop for hip hop, reckons London mic-man TY

"1998 is 1998". Three simple words which send the heart of British hip hop fans fluttering. 1998 is, after all, generally acknowledged as being the high point of our long-suffering homegrown scene and now, it seems, someone is willing to suggest it will return.

"World domination is possible. It's your state of mind. 1998 is about to happen again. Doors are opening and we need to jump through.

People are sitting back and waiting for things to happen for them. They need to jump. The world's watching UK now. I feel, hip hop-wise, 1998 is 1998."

The man speaking is Ty, formally MC Ty, who, along with all-round London DJ gem Shortee Blitz hopes to be one of the first to leap. With their new single, "IAAD" in the shops, they stand as good a chance as any. Anybody who has ever heard Ty or seen him perform (or even seen him snake out onto the floor of a jam, always the first to dance) is in for a treat. A three-tracker, the new record showcases both the deep,

funky grooves that the pair construct and Ty's unique rhymes.

"I try to rap how I feel and rap how I think. And I don't stick to one topic 'cos that's not what I would do. With being a rapper and doing shows for quite a long time, you realise you have to stick and move. And

lyrically you have to do that too. Some people might step onstage and say a whole lyric before they realise the crowd is just not with them. I'll stop and try something else. That's the mathematics behind the way I do my raps."

As a result, expect funny juxtapositions, a flow of free associations, the most good-natured music you'll hear not just from Britain but the world hip hop scene. It's a feat of faith in being... just what you are. "I'm just one person and I come across as that. It's not hard to work out - the way I dance, the way I talk is the way I rap. It's all one person. TY - it's just the True Yourself."

"IAAD" is out now on Wayward Recordings



REGGAE

SOUL

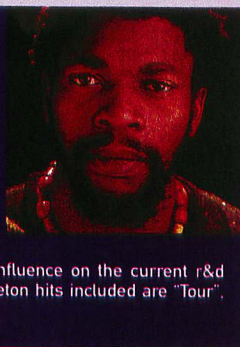


* VITAL RELEASE

VARIOUS ARTISTS

Capleton & Friends
Charm

Really a selection of Capleton's releases from 1994 to 1996, with a few tracks from his African Star stable-mates thrown in for good measure. Pretty much as good an introduction to the Capleton/African Star sound as any. One that was to be a big influence on the current r&d (roots & dancehall) scene. Among the Capleton hits included are "Tour", "Chalice" and "Meditation". 9



SINGLES

IAH MALI

Mercy Street
Fashion

While roots & culture now dominates the reggae market, "Mercy Street" is a classic example of the grandeur and sovereignty Mali brings to his music with his cultivated vocals. Peaceful cultural vibes over a classic lover's riddim. 8

TANYA STEPHENS

"I-1-9"
Hot Wax, Jamaica
is now a prerequisite for every DJ to play a single over a version of Winston

Riley's "Stalag" riddim. This sparse sounding rendition is the canvas for Stephens' newly-found seductive sing-jaying style. "I-1-9" is an account of what she'll do if a man disses her. He'll wake up with a Tech-9 in his face. Which was nice... 8

CRISSY D FEATURING GOOFY

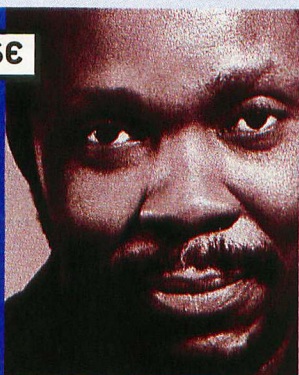
Hot Stuff
Greensleeves
An excellent cover selection largely due to the pop vocals of Crissy D. The passionate reggae-style swing is so good it really doesn't need Goofy's chat to break it up. Easily the best of reggae's recent wave of combination covers. 8

* VITAL RELEASE

TERRY CALLIER

Love Theme From Spartacus
Talkin' Loud

Just when the euphoria has slightly mellowed over the gentle giant's "Time Flies" album, in comes this poignant peace song full of the finer things in life. Chicago's prophet of soul reaches out to all and believe me when I tell you that when this hits your ears, life as you know it won't be quite the same again. Inspirational soul and so sweet tasting. 10



SINGLES

HAISAAN PATTERSON

Where Are You
Universal
When this guy's album dropped last year, it was completely swallowed up by fierce competition. But put Steve Niles' Hurley on the case and a different light is put on things. This is so attractive and has so much crossover appeal. It's that perfect match of tender song and the right fingers on the desk. A great piece of black gold. 9

DINA HOWARD

Weak (And You Know It)
West
Her voice easily outshines the mundanity of this song with its nothing tricks that have been pulled from every other r&b tune that's around at the moment. And yes, it's got the proverbial pop breakdown as well. So bloody predictable and so boring. Come on, you can do better than this. 3

ELETIA

Wind
Life
The bassline's ruff and the little filler at the end of this bumping r&b track is so infectious, it gets right in the

head and just won't go away. But, and here's the crunch, the vocoder kicks in again with the all-so-orchestrated rap. Why oh why aren't there more inventive songwriters, singers and producers in the land of music they call Nineties soul? 2

N-TYCE

Telefunkin'
white label
Brooklyn Funk are the kingpins on today's remix circuit for this r&b and to an extent, I take my hats off to them, because at least their work sounds live and fresh. There's no obvious samples getting in the way. Great drum sound and sweet harmonies abound. Yep, da boyz done good! 8

REBBIE JACKSON

Yours Faithfully
MJJ Music/Work
So the weird one gets the oldest sister on board... Umm, very interesting, because the lady sure has it in the vocal department and is completely devoid of any "oohs" or "aahs" or high screams. This is pure black pop music, but put together so well and produced by Sweden's finest. The added bonus is jazz giant Ronnie Laws on sax. Yes, this definitely works. 8

BOUNTY KILLER

Too Busy To Die
Fat Eyes, Jamaica
After a nine month hiatus last year, Bounty returned with a series of below-par tunes on his own Priceless imprint. Solution? Go to another studio. Name brand producer Bulby York backs Bounty's ghetto tribulation lyrics with a ponderous hardcore beat and some moody sufferers-style horn riffs to produce Bounty's finest single since "My Xperience". 8

BEENIE MAN & SANCHEZ

Refugee
Greensleeves
Although a popular hit on the sound system circuit, Beenie's nursery rhyme chat, Sanchez using the vocal hookline of Dolly Parton and Kenny Rogers' "Islands In The Stream" and Gaddafi's active riddim appear as if they should be on three separate tracks. Very disappointing. 5

JUNIOR CULTURE

Junior's Talking
Grifter Recordings, USA
There is a very fine line between a good hip hop/reggae combination and a truly horrendous one. This, unfortunately, falls into the latter category. The mixture of Culture's insipid vocals and the dark and entirely unimaginative hip hop riddim does little to inspire. Avoid this package. 3

STEVE MARSHALL

Mirage EP
State Of Emergency
Marshall believes the music industry doesn't give over much time and space to UK male r&b singers unless you know the right person. But voices like his deserve the respect because their music is so uplifting and full of the whole range of ingredients, very raw and ready round the edges. Good home-grown talent that's more than worthy - believe me! 9

BILLY LAWRENCE

Up And Down And Paradise
east west
According to the buzz on the street that I'm hearing, Mr Lawrence is due for good times ahead, but one listen to this and you wonder what all the fuss is about. Yes, it contains those niggly whining vocals that seems par for the course nowadays. Another rhythm just rides along on one level, going nowhere. Sorry William, but this just ain't dope. 3

BOBBY MATOS

Guero Electro
Ubiquity, USA
Very old school Latinhead Matos collaborates with hot German producers Rainer Ruby Trio and creates a magic hybrid of subtle percussion and hints of Seventies' disco with a touch of Fela Kuti thrown in for added pleasure. Utterly delightful and a superb taster for Bobby's forthcoming "Retrospective" album. 9

BILLY PORTER

Borrowed Time
white label
Oh yes, yes, yes. With a vocal that jumps right up into your boat, Mr Porter takes us on a journey into the ultimate slow 'n' low ghetto groove. At times he really sounds so desperate and yes, with only an upright bass to keep him company, delivers a modern phunk message for the all the boys and girls on the floor. Extremely raw, yet so damn attractive. 9

ALBUMS

BROTHER DESMOND

Me & Mi Bible
Record Factory, Canada
The man once known as the Don Gorgon has found Christianity. After years of cocaine abuse, Ninja Man spreads the word with his patented venomous high pitched splutter whilst exhibiting greater lyrical depth than in recent years. His best album since "Bounty Hunter". 8

KASHIEF LINDO

What Kinda World
Charm
Despite his youth, Kashief Lindo continues to record big people music. There's a nice mixture of ballads and spiritual tunes that make for good Sunday afternoon listening. And Lindo's vocals continue to mature. However, the youthful image and oldie's music will remain a hindrance to his sales and overall exposure. 6

JOHN HOLT

New Horizons
Charm
New horizons? More like old horizons if you ask me. Nevertheless, any Horizon with Holt is a good one. What it lacks in originality, it makes up for in Holt's sophisticated vocals. "New Horizons" is more than enough volts of Holt to keep the big people happy. 7

ALBUMS

PLAYA

Cheers 2 U
Def Jam
These boys know exactly where it's at. Crisp production on the slow 'n' low that's completely minimalistic in its approach. But reach beyond and you'll discover a veritable treasure trove of musical goodness. Everything fits, from the lush harmonies to words that hang around. Perfection almost personified. 9

ORAN "JUICE" JONES

Playerz Call
Tommy Boy
Hey, what's this "roots soul" album doing in the land of mundane r&b? Oh boy, this is such a breath of fresh air. Recorded and mixed the old school way, it could teach today's might riders a thing or two. Faultless performance from Jones & Co., all held together by the godfather of southern soul, Willie Mitchell. Powerful stuff indeed. 9

VARIOUS ARTISTS

Cream Of Northern Soul/Cream Of Vintage Soul
Life On Mars
Half a dozen CDs covering some 72 connoisseur cuts that would give anybody who has little or no knowledge of this British dance culture a complete insight into most of the high numbers on this obsessive scene, from the highly collectable Darrell Banks to the almost MOR feel of Philadelphia's finest, The O'Jays. A must for any discerning music head. 8 (both)

STYLEE TREE PRODUCTIONS

Stylee Free
white label
This talented duo have had the taste of success in their mouths, yet never quite gained the respect they richly deserve. This collection of well written, well sung self-penned soul songs deserves any major action, but it won't get any because it doesn't fit in with the crap that seems to choke today's r&b market. Really great music. 9



TECHNO

* VITAL RELEASE

SCHATRAX

Stamp Collecting Album

Schatrax

Josh Brent's truly anarchic Schatrax imprint was always a cut above the rest. Never paying any attention to fashion or trends, it broke all

the rules and a tremendous amount of ground. Sometimes as hard as nails, at others unfathomably deep, it was low on presentation but always high on quality. Now it's gone and this retrospective collection is your last chance to sample some Schatrax magic. Don't miss. 10



SINGLES FURRY PHREAKS

Soothe (Remixes)

Love From San Francisco, USA.

Stacey Pullen puts Charles Webster's deep house classic from a couple of years back through his Motor City blender and comes up with a technoid floorfiller of the very highest order. Splendidly arranged and effortlessly driving, this is real techno-soul for Nineties funkateers. **Baaahdd!** 8

TECHNASIA

Motion

Technasia, Hong Kong

Hong Kong techno? Crikey, what a thoroughly excellent concept. And what's more, it's a great record. Underpinned by a fat and delightfully animated disco bassline and carefully laced with some filtered FX and rising streams, it's like Carl Craig meets Glen Underground at Bugged Out. 8

AI PEOPLE

Do It

Hydrogen Dukebox

Three mixes of the same track from former Bumble bod Matt Early and Pentatonik's Simeon. Clubwise, the A-side mix fares best, but it's the gentle bass-led Metamatics mix that'll delight those of a deeper persuasion. 7

JOE MULL

Untitled

Lask, Sweden

The Scandinavian invasion continues as Code Red man Joe Mull proves there's more to his sound than fiercely banging drum attacks with this smooth but driving three-tracker. The standout (the second track on the flipside) is a wickedly funky melange of resonating mid-range hooks, lively drums and groovesome bass that'll rock just about any half decent club. 8

MIKKEL BETZER

Colours EP

ProjeX

Another major Scandinavian talent, Mikkel Betzer, with three hard-ish funk-infused stormers. The drums are as tight as a pair of gnat's buttocks, the arrangements are top and the sounds positively berserk. And to make things better, two of the cuts are underscored by the sort of bass power that would make even Grooverider blush. Large. 8

LAZYBONES

Volume 1

Sloth

A curious but highly rewarding release which joins the dots between Lee "Scratch" Perry, Andrew Weatherall, Maurizio and Sun Ra's Arkestra. Deeply hypnotic and wonderfully eccentric, this is head-nodding music for leftfield lunatics and skunked-out stoners. 7

AMBROSE & PURKART

The Bell Ringers Volume 1

Force Inc, Germany

There's not much to this, it's just a bad-ass fuck-off groove monster that's pitched somewhere between the grittiest house and the funkiest techno. And let's face it, sometimes that's all you need. Further proof that, when he's on form, Ambrose is a bonafide 100% bad bwoy. Rockin'. 9

DJENGA

Djengastyle Part Two

Tag

Ian O'Brien slips into his Djenga guise for two very different excursions into cutting-edge dancefloor business. The quirky minimalism of "Pink And Grooved" juxtaposes well with "Three's Hopscotch's" fabulously kinetic beats and mesmerising strings. Yep, it's another minor classic from the Essex tech-jazz maestro. Recommended. 9

THE ANOMALIST

Green Carpet

Auto

A slow-paced but decidedly pounding release from a label that's as unpredictable as it is dependable. Underscored by a fiercely banging kick drum, this is choc-a-block with deranged sounds and ultra-twisted metallic FX. Hard, intense, and when played in the right context, pretty bloody scary. 7

DAMONWILD & TIM TAYLOR

Bang The Acid (Remixes)

Missile

Back in 1993, before the 303 had been mercilessly hijacked by a load of public school ponces from Goa, this was the track which tore it up everywhere from The Omen to the MOS. Here we get some useful hardbeat remixes from Claude Young, Joey Beltram and Laidback Luke, alongside the ludicrous insanity of the original. Still sounds great. 8

TERRY FRANCIS

Three Point Five

Pagan

SAS award winner Terry Francis in sparkingly fine form with four new cuts that range from the absolutely firin' bass and percussion driven lead, to the mellow, string-laden Detroitian grooves and gentle chimes of "Snake Charmed" and "Furry's" lush housey doingz. A fine release that proves he more than deserves the tech-house guru moniker. Nice one fat boy. 8

BUBBAH STUM

Dirty Great Mable

ill

Anyone familiar with ill's back catalogue will know what an adventurous and uncompromising label they are. But even by their warped standards this is pretty mad

stuff. Imagine Dr Dre jamming with early Meat Beat Manifesto at a Millennium party and you're there... Sort of. Bloomin' nutters the lot of 'em. 8

BICYCLE THIEVES

D - Lock

Urban Decay

KILLERLOOP

The Blue Hour

The End

All those hours spent behind the decks at The End have certainly taught Layo Paskin a few things about what makes a crowd move. The Bicycle Thieves tune (a collaboration with Sandeep) is a devilishly funky slice of tech-funk malarkey, while Killerloop's Reese bassline and pounding, ultra dynamic arrangement make it the perfect incidental club groove. And hey, the latter platter even has an Asad Rizvi remix on the flip. 8 (both)

THE STALKER

The Blast EP Part 2

Fierce!

Seeing as this is the second instalment of remixes from Orlando Voorn's "Blast EP" you could say Fierce are milking this project for all it's worth. But then again, when you've got a supremely lush string-soaked epic from Funk D'Void alongside a couple of Orlando's own uniquely twisted punk phunk escapades, who cares? Cool. 7

CATALYST

Stop

I Deal

A quirky debut release that features an Ian Brown on DMT soundalike going on about skinning up over some groovesomely housey beats. Strange and quite spooky, but not nearly as

funky as the acid-flecked elastic to funk of the excellent "Moondance" the flip. Promising. 7

VARIOUS ARTISTS

Aquarhythms Reversions

Astralwerks

Aquarhythms are a strange gro Everyone loves 'em, yet nobody knows what they actually sound like because their records only ever seem to appear in remix form. Not that complaining, what with Dubtrix beautifully horizontal ocean deep on one side and Morgan Geist typically brilliant rub on t'other the more top-notch gear. In the words Jay Ahern himself "Just lose your mind and drift." 8

ALBUMS

THOMAS CHROME

Burned Out

Loop, Sweden

If you're into loud kicks, stiff hats and grid-like linear song structures, Thomas Chrome's yer man. problem here, though, is he does move away from that rigid form until the closing stages of the album and by then it's too late. As a double-pack to be used in the mixer is fine, but as a CD it's a bit of a bore. 1

VARIOUS ARTISTS

Amsterdam Inc

Mazzo, Holland

A worthwhile collection put together that institution of Dutch nightlife - Mazzo Club. There's only nine tracks but eight are exclusives and Orlando Voorn, Steve Rachmad, Angelo and the excellent Caretake present and correct, you're in hands. A proper compilation. 7

HEART OF THE PLATTER

Normally he's JORI HULKONEN, but as his alias BOBBY FORESTER he's just recorded an album called "Love U Forever". Here's how he managed it

THE album was actually recorded in 1995. I sampled some of my favourite artists, and the title "Love U Forever" is a tribute to them. I recorded the first track "I Know I Shouldn't" late at night. I was monitoring really low and that's why it came out so mellow and laidback. I got the title for "The Day The World Stood Still" from the old sci-fi movie. It's a crap film, but a great title. The idea of the whole world stopping for house music makes me laugh. With "Pressure Control" I nicked this vocal, I can't really say where from, and put some funky shuffle beats and lush strings around it. I'm a Glenn Underground fan and that's where the inspiration came from. The next track "West Side Girls" is basically a tribute to the Pet Shop

Boys "West End Girls" which is one of my all time favourite tracks and the main reason I started making music in the late Eighties. I did "Nites Of Iguauna" a few days after I been out at this club where the DJ had played Mr Fingers' "Can You Feel It?" and I think you can hear the old school influence in there. The title comes from the name of an old Finnish rock band. They weren't very good, but I always found their name really funny. With "Ceep Kummung" I took the vocal from Innocence's "Natural Thing" and even though it's got a disco bassline it's still kind of laid-back. In fact the whole album's kind of mellow, and that's why I put "Git Wat She Wonz" on next. It's very pumpny with a shuffly groove. I wanted at least one party track on there. "Juk 2 M Rooz" is a remix of one of my first tracks. It's a bit trancey, but it's got really Chicago-jacking beats. On "She Loxz Different" I sampled Howard Jones. Remember him? was a huge New Romantic fan and loved his first album. The last track "In The Year 2000" was made to finish the album, the idea is to make you feel good. I also think it's quite funny because the year 2000 has been so mystified, but it's only two years away, so it's a little joke as well.



Bobby Forester's 'Love U Forever' out now on Plumhouse

Taken from the album 'Let's Get Killed'.
Best of '97 album polls: Muzik/Mixmag/NME/Melody Maker/Select/Vox
'Let's Get Killed is every music fan's dream come true in glorious living stereo'
(Mixmag)

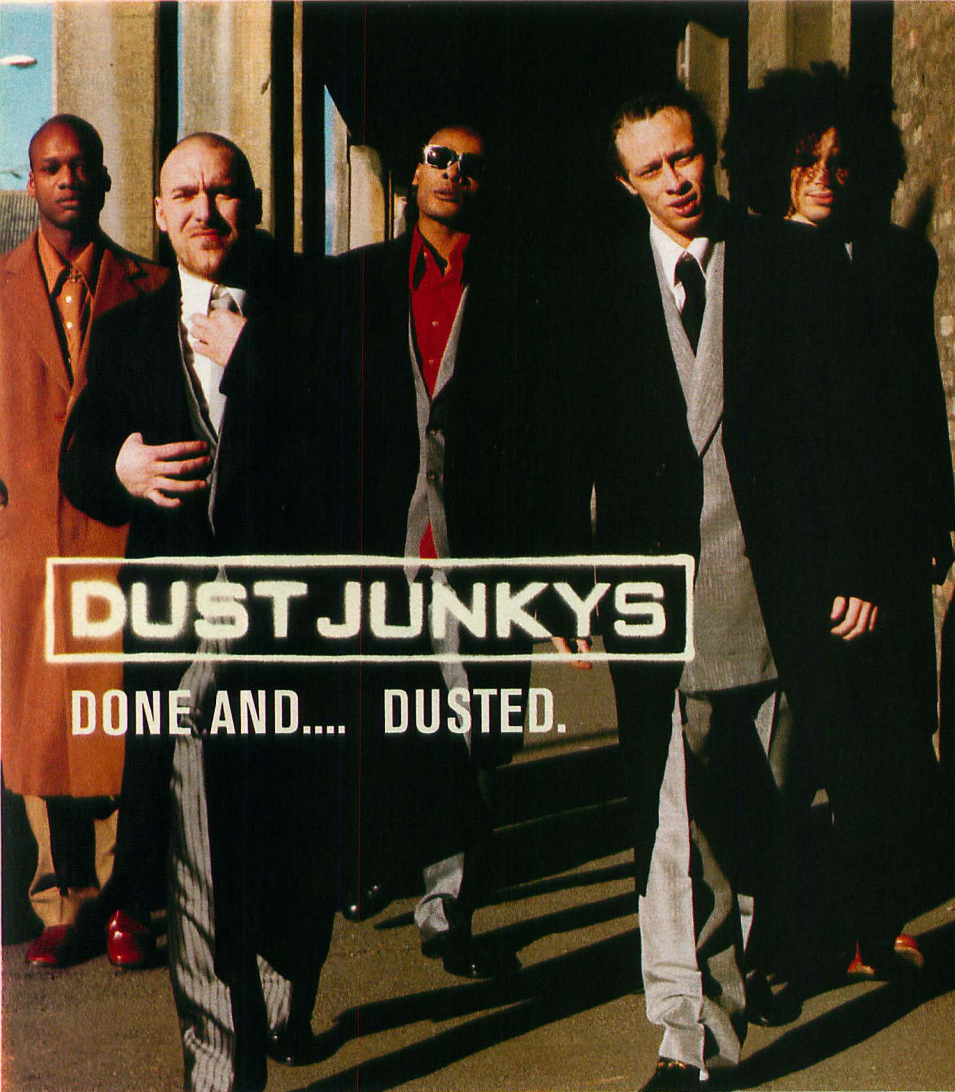
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BREAKBEAT

* VITAL RELEASE

UPTOWN CONNECTION

Renegade
Ultimate Breaks

Carl Cox's new breaks label kicks off with the sound of Romford as Boundary Hunter unleash a new strain of future funk. Masterful abuse of the Emu sampler and echoes of Detroit rub shoulders with a punchy two-step beat while lashings of funk techno lend it a soulful edge that most tracks can only dream of. This partnership is going to bear considerable fruit this year. **10**

SINGLES
HYBRID A.D.Step Dragon
Push

After the sonic salvo of "Friendly Fire", my worries about Hybrid maintaining the high standards set by that debut are dispelled from the off. This is pure cutting edge nu skool breakery. Big warped basslines, masses of clever programming and fierce drums do battle over three tracks with Dave Tipper joining the fray. **10**

R-KIDZ

Full Moon/Possessed
Hard Hands

Get more class from Hard Hands who are about as likely to release a record as the Queen Mother is likely to

get "up the duff". R-Kidz are Birmingham DJ Paul Holroyd and The Beatmasters' producer Richard "The Bug" Walmsley. Together they've forged an energetic beat-fest of twisted breaks and fat basslines that bounce around a cinematic soundscape. **9**

BOOM BOOM SATELLITES

Joyride
R&S, Belgium

Just the right side of being too noisy for its own good, the Japanese techno-breakbeat crew have come up with an interesting follow-up to last year's funky "A Moment Of Silence". The most dancefloor friendly cut here is a hi-octane, punky, hyperactive groove with cool beat programming and plenty of energy to go with. **7**

LHOOQ

Losing Hand
Echo

Don't know too much about this mob but the Robin Twelftree mix is the business. Very few records can have a female vocal without a visit to the cheese counter, but this one is one of them, although the vocals are just an eerie "Watch the moon" here and there. The rest of the track has Hawaiian guitars, crisply ironed breaks and the best bass noise this side of my washing machine. **8**

REDBOY

Contact From The Underworld
Pussyfoot

A collaboration between Robbie Robertson (who, believe it or not, was in The Band with Bob Dylan) and Howie B (arch electronic jiggler and Pussyfoot boss). Thus, the result is a futuristic soundscape which reaches breakbeat heaven on the faster tempoed "Weeding". Searing breaks, vocodered vocals and a bassline that really ought to be going to Weight-Watchers. **8**

DEEJAY PUNK ROC

Dead Husband
Independiente

Second release from the Brooklyn electro master sees Mr Breakbeat getting more of a look in. The original could do with being a tad faster, but it has a juicy jungle-style bassline that'll have your speakers flapping nicely. Tsunami One then take elements of the original and put it through the blender with some Grooverider-type noises on top to relieve your Grandmother's constipation. Scary. **9**

WUBBLE-U

Petal (Freestylers Remixes)
Indolent

These Freestylers remixes are the breakbeat mixes of what's really a house tune. Now I'm a massive fan of the Freestylers' fab "Uprock EP" particularly "Lower Level" which had all the right ingredients to rock dancefloors. But these two mixes don't really do it for me. It's all a bit retro and tame. I know these boys can do better than this. Maybe they were put off by the name. **5**

A1 PEOPLE

Do It
Hydrogen Dukebox

A1 People have been ripping up dancefloors for the last few months with their own brand of electro plus the incredible needle talents of DJ D-Zine. "Do It" neatly shows off their sound with tough electro beats, premier division scratching and some insane technoid analogue noises. There's also some bonus samples for you to play with yourself, but make sure you pull the curtains. **8**

RASMUS

Motherfuckin' Beats
Bolshi

Bolshi's flagship artist does the hybrid breakbeat thing to great effect. Like their last EP and most of Bolshi's stuff, the underlying influence is hip hop. "Peaktime Track" is one for the more chemical dancefloors, but the b-side "Motherfuckin' Beats" works best with its scratchadelic samples and call-and-response cut ups. Most definitely one to check out. **7**

HARDCORE
HEAVEN

* VITAL RELEASE

VARIOUS ARTISTS

Hardcore Heaven Volume 3 (Album)
Heaven Music

Covered in a bright pink case so you don't miss it down the record store, this has got mixes from myself, Sy, Dougal and Brisk, including upfront tunes like "Sensation And Devotion" by Sy & Demo, "Musik" by Happy Rollers, "Jumparound (Remix)" by Slippery Project, "Follow Me" by Force & Styles and "Shooting Star" by Bang. The track-listing is superb and there's some wicked scratching on Sy's mix. **10**

SINGLES
FADEFreedom (Frantic Remix)
Used Up

Right old stompy bouncer from Fade mixed by porky northerner DJ Frantic, heavy kick-drum with heavy snares and off-beat stabs lay the foundation. The main breakdown is mellow but lifting and kicks off with loads of energy, then back into the beats. Happy, hard and most definitely a pleaser. **8**

IXXY & BANANAMAN

Forever Together ('98 Remix)
Essential Platinum

Kicking off with strings and vocals which are different from the original, it heads into beats and then into a rhythmic breakdown using different sounds and patterns. Then it's off again with the beats and vocal, using excellent stab patterns and a very simple but effective arrangement. **8**

ONYT & D'SKYS

You Had It
Jammin' (Vinyl)

Jumping away right from the start with loads of Amen breakbeat snares and cal stabs, the off-beat stabs then

come in to really hype it up, before bang! We're into that well known vocal. "You had it, oh boy!". Then into a rap sample and a drum & bass extravaganza with the Amen break and vocals. Tuffness all the way to the end. **7**

VINYL JUNKIE

Drive Me Crazy
Vinyl Junkie

A sinister sounding intro with off-beat stabs and a rap sample goes into an analogue riff. Then it's back into pleasant strings with a sampled vocal from "Last Night A DJ Saved My Life". Sounds like it could be cheesy, but it does actually work quite well, with more frantic breakbeats and some stabs through to the end. **7**

JIMMY J & CRU-L-T

Six Days '98
Knife Force

Oh yes, yet another return for this massive tune. This time, we've got an extended vocal mix with loads of new lyrics and samples. The Amen break is in there, the snare drums are prominent and in a hard pattern, while sections take us back to the old Dutch style. Loads of catchy stabs keep it rolling to the end. **7**

ELEVATE

All I Need (Is Love)
World Of Obsession

Claps, shakers and hi-hats kick this one off with some effects and the occasional kick thrown in. In comes the full-on kick drum with a drum roll and some off-beat stab work. The vocal breakdown is not my cup of tea, with electric guitar and a "na na na" vocal making it very poppy. **6**

MELODY & VINYL JUNKY

Alpha 127
Alpha Projects

Vinyl Junky does it again with rolling breakbeats, rap samples, off-beat stabs and a slow vocal breakdown, this time "Just be good to me" from the Eighties. Put together well with piano and some good sounds, including an electronic bassline section and a reggae rhythm tucked in there. **7**

CRU-L-T

The La La Song (Jimmy J & Cru-L-T Remix)
Remix/Knife Force

A solid one here from Cru-L-T with full-on beats and snares, and those all-important off-beat bass stabs and riffs. You'll either love or hate the vocal but if you love it, you'll love the whole tune which is full of energy and extremely happy riffs plus some good breakbeat bursts. **8**

STOMPY

Starlight
World Of Obsession

Excellent production from Bradley Carter and singer Rachel. The beats roll cleanly away with excellent old school type hoover sounds pumping away. The breakdown is classy with smooth strings and a building piano. Vocals are top quality with chirpy synths over the top. **8**

DJ MASTERGROOVE

Can You Feel It
Happy Trax

Starting with a string, the beats soon join in with a speeded up vocal of "Bad DJ on two turntables" and more sensible vocal stabs from "Can You Feel It". The main stab breakdown is excellent with a great wide stereo effect, but unfortunately the rest of the tune is very average. **6**

FORCE & STYLES

Follow Me
Essential Platinum

Massive on the rave scene already, this is another anthem from Force & Styles. Kicking off with strings, piano and vocals, it kicks into a heavy stomp with aggressive off-beat stabs. Strings flow in and out with the effects until the main vocal breakdown comes in with extreme catchiness. Definitely one for the grrlles to sing along to. **7**

DEEP WAVE

Power (Triple J Remix)
JAL

Excellent quality as always with Triple J on the mix with that stompy piano sound of his plus clean stab sounds and production. Kicking off in all the right places and with a typical arrangement and some nice original touches, if the vocal was more catchy this would be a big one. **8**

HELIX & DJ FURY

E=X²
XY²

A weird intro with a slow breakdown and even a snippet of Beethoven leads into a sharp vocal stab and then loads of acid. The drums build up gradually along with other sounds like the bassline as the acid filters up and down. Not your average rave tune, but will go down well in the right club. **7**

HARDCORE





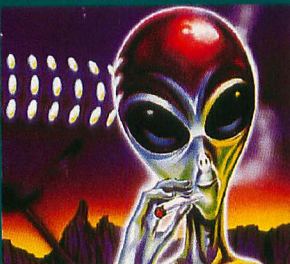
VARIOUS ARTISTS

Goa Psychedelic: New Trips In
Trance Album
Rumour

So the name is crap but the music ain't. Masterminded by Guildford guru Jake Stephenson and boasting no less than 10 exclusive tracks, this long player is a full-on celebration of hard trance. 1998-style. The Pot Heads, Acid Trip, The Shamanics, and Super Skunk are some of the boys serving up noise, while the Rumour-mongers provide the knock-down price. A winner. **10**



VITAL RELEASE



SINGLES

ROWLAND & SIMON

Spinebender
Bionic Orange

A spellbinding three-track acid stompathon from deepest Devon. Hard hi-hat mayhem breaks bust out en masse for the title track, while "I Can't Stop" and a live version of "Oscillator 2" on the flip provide a contrasting Nu-NRG feel. **8**

MINDFIELD

Twilight World
Phantasm

Searing vocals, overdriven 303s, a monstrous bassline and a mammoth tribal breakdown are the hallmarks of the excellent title track. "UV Nation", on the flip, features a quirky synth hook, flawless percussion and a buttock-shaking kick. Fabulous stuff. **9**

C-LAB

Liberation
POF

C-Lab's first twelve for POF is a superb minimal groover with maximum psychedelic qualities. Think of this as psychedelic techno, sort of Musicman

meets TIP, and you'll get the picture. Franck Raveau and French DJ Alhoa are the boys responsible, by the way. **9**

CHIAD

Exit Eternity
Transient

The bizarrely named Chi Ad is artist-producer Dave Young, whose name you might recognise from recordings on the Hypa and Smitten imprints. Here he provides exactly what the flouro-friendly crew demand: classic, breezy, uplifting psychedelia of the approaching-morning variety. Nice. **7**

JAN DRIVER

Filter
Zoom

Licensed from Germany's Formaldehyde label, Filter is a linear tech-house driver which sits superbly in most trance sets. On the flip, Scottish techno kings X-Cabs from Hook Recordings provide the reworking of the month. **9**

YVES DERUYTER

Calling Earth
Collision

Another blast from the past as Collision follow recent re-issue "Subway 26"

with yet another Belgium stomper. "Calling Earth", you may recall, is the tough, linear trancer which never failed to set alight clubs like The Soundshaft's Sex, Love & Motion in the summer of 1995. This is worth checking out, if you haven't already. **9**

PAGANINITRAXX

Release Yourself

Sony

A light trance work-out from Samuel Paganini, the bloke who allegedly draws his inspiration from rock legends Pink Floyd, Led Zeppelin and Jimi Hendrix. But don't let that put you off, especially as Gattara provide a firing reworking worthy of the most full-on dancefloors. **7**

CYBERKIST

Crossworld
Transient

Frenchman Kris Kylven from UX, Syb Unity Network and Element Over Nature delivers the goods yet again with this sci-fi sampling, psychedelic beatfest. Over on the flip, Equilibrium present their debut twelve and very good it is too. **8**

DARSHAN

Windchime
Flying Rhino

A pounding kaleidoscopic number from one of the Rhino's fast-rising stars. So good in fact, that it's all too easy to forget that this is only their second twelve to be released. Will Darshan become the psychedelic trance act of 1998, though? Those in the know are saying most probably. **8**

VARIOUS ARTISTS

Amsterdam Inc
M-Track

A sampler from the essential M-Track "Amsterdam Inc" album, this 4 tracker features Orlando Voom's "A Paco Di Bango's World", Sterac's "Cyvax", Diskordia's "Bye Nancy" and Quazar's

"Bridge", in other words, the cream of Dutch techno production. Superb sounds and VFM to boot. **8**

ALBUMS

JOHANN BLEY

Blow Your Mind
Blue Room

A nine track excursion into the mind of the man who most famously brought us "New Kicks" on Perfecto Fluoro a while back. Guitar-led, drum-driven, furiously Teutonic beats dominate, with hardly a pause for breakdowns or ambient sweeps. Very tough throughout, though never rough. Enough? **9**

VARIOUS ARTISTS

Tip Singles 3

Tip

Number three in the series of deleted, unreleased and underground tracks from the UK's premier psychedelic imprint. Stand-out tracks this time around include "Growlmonizer" from GMS & Hallucinogen, "Stun Gun" from Slinky Wizard and "Autopilot" from the ballsy Xtra Terrestrial. **8**

VARIOUS ARTISTS

Psychedelic Electronica
Phantasm

Ten slices of mind-bending trance from acts such as Messiah, Battle Of The Future Buddhas, Bonky, Resonance and Lunar Asylum meet a host of remixers like Mark Allen, Sid Shanti and Psychic Deli. The lunatics have finally taken over the asylum, then. **9**

DARSHAN

Awakening
Flying Rhino

Containing seven brand new tracks and the epic "Tranceformations", which you may remember from the "Airborn" compilation, Darshan's debut long-player is a dancefloor-destined smash. Top cuts include "Electroplasm" and "Sun Probe", while pick of the bunch is the wide eyed "Kyma". **8**



VOICES OF KWAHN

Ya Yae Ya Yo Yo Yo
Expression

Following on from their successful collaboration with Sasha on the Gus Gus remix, The Light continue their good form with a corking mix of this interestingly titled (try asking for this in Black Market) track on Sasha's burgeoning imprint. This is classic pumping ethnic fodder which I can heartily recommend in either of its original or remixed guises. **10**



VITAL RELEASE

SINGLES

COLOURED OXYGEN

Falling

Glow Records, UK

There can be no doubting the chemical overtones to the second "Coloured Oxygen" single on Liverpool's most interesting imprint. Pure club play is really required to appreciate this lot's warped take on dancefloor dynamics. A pure underground menace. **8**

NALIN INC

Planet Violet
Kosmo, Germany

The rather stylishly titled second edition is a collection of remixes

courtesy of Euro deck bandits BBE, Novy & Eniac and DJ Tomcraft. Novy & Eniac's mix is the most subtly surging of the bunch, but the other couple still have relative sensory ascension with BBE's trademark frosty minimalism and DJ Tomcraft's most swiny interpretation. **7**

COLLINS SYSTEMS

OHM

Octopus, Belgium

Play this record once and it's a steaming pile of toss. Twice and you get a semi boner. Thrice and you're practically prancing round the show like John Inman at midday down at "Trade". A thrashing percussive

prelude into the most memorably melodic riff this side of Christmas. Makes you smile inanely like a twat! **9**

ANDY LING

Anuna

Fluid

Nothing particularly upfront about mentioning this nifty little twin-sided wonder from Andy Ling's very own Fluid label, but most worthy of your attention for its belting mid-evening notoriety amongst the mangled disco-techniques north of Watford. **7**

FLORIBUNDA

Mothers Pride

Heat Records, UK

Initially the first release on Skinny Malinky some four years ago, this musical masterpiece is gladly welcomed with open arms for its sheer sonic optimism in its original form, as a classic piano-drenched scream team theme, or in it's more contemporary Tall Paul and Big C reworkings, if you like to keep things a little more tidy. **7**

FORCE MASS MOTION

Headrock/Into You

Rabbit City

A double-sider from the ever-consistent Michael Wells with the addition of a female vocal to his already warming distinctively British sound on the main side. Side B is a tougher instrumental which luckily never loses grip of any feeling, so often the case with similar tracks. **7**

WISHBONE

Organised Confusion/Download One
Bango, Belgium

Another Belgian blinder to add to their fine selection of beers and impeccable preparation of mussels. It's a devastatingly simple and effectively repetitive offering from the prolific Mac Zimms. Tough percussion loops are the order of the day complemented by fizzy, almost old school "Sure Is Pure"-style synths. Three corks with something for everyone. **7**

KALIN & MORPHINE

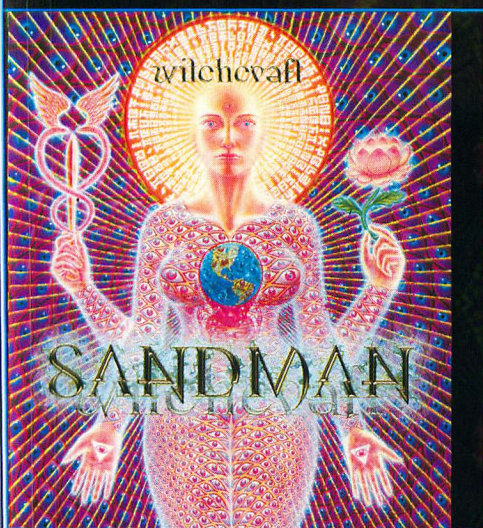
New Wave Hooker
Sym Records

Crisp and techy first release on UK based Sym Label is a hard-nosed bitch of a tune with everything in all the right places if you like your music fresh and progressive in the, right sense of the word. Some seriously energetic hi-hat activity is complimented by the most liquid of grooves. **7**

TAUCHER

Water (Remixes)
Quad Comm Records

Already achieving anthem status in its original form and now available once again with storming remixes by Teutonic funk monster Jan Driver together with a new mellow departure from Newcastle's Forth. Jan Driver's remix is a rocking bassline driven stormer while the Forth remix delivers a melodic breakfast affair that's sure to find favour with more downtempo DJs. **8**



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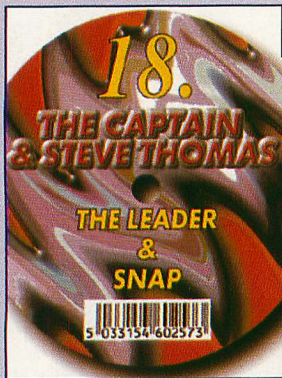
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*** VITAL RELEASE**

THE CAPTAIN & STEVE THOMAS
The Leader
Tinrib
All aboard with the Captain and Trade top-boy Steve Thomas for a slew of cunning disco stabs and vocals perfectly positioned over trademark Tinrib hoovers. Spin over to the flip and it's tops off and heave-ho once more for "Snap", featuring the vocals of... Julie Andrews! Guaranteed to leave you feeling like you've been fucked by a train, or yer money back. **10**

SINGLES

T-TOTAL

Dub Addict

99 Degrees

Fresh from the success of last year's "Groove-aholic", too-gorge Tasty Tim, Tino Di Placido and Serotina return with another smash track getting heavy spins on cooler floors. "Wake Up Your Mind", a Tenaglia-style tribal missive armed with driving beats and distorted vocals, is most definitely the pick of this twelve. **9**

DJ RECHE

Don't Work

Main Vein

Head straight for the Choci and Mark Sinclair remix, where the duo take a trance stomper into acid heaven by pressing hard on the "uplift" button. Already something of a Fridge classic, this one comes courtesy of Caspar Pound's Main Vein imprint. **8**

DEX & NIK C

Groundswell

Chug 'N' Bump

At last! Steve Thomas and Alan Thompson finally issue on twelve the "Fruitloop" re-working which featured on Tony de Vit's "Trade International" compilation. Think hard house meets Tripoli Trax head-on, and you'll get the picture. Tuff. **9**

MADONNA

Frozen

Warners

This tune has taken a ton of stick from sections of the clubbing public, but it ain't all bad. Victor Calderone, for one, delivers a cool, clubbed-up version with heady dub giving the Maddie vocals an erotic back rub in the remix hot tub. Be sure to forget the rest of this twelve, though. **6**

MADELY

Marakesh

Bosca Beats

Marakesh... Home of cheap weed, young chaps with taut buttocks on every street corner and, now, it seems, even Bosca superstarz. "Up The Souk" gets all tribal, minimal and stringy, while "Down The Medina" is more of a dustbin lid work-out. Worth a spin if you've a taste for the exotic. **7**

EGOISTE

Wind It Up

TEC

Here the Egoiste (Stefan Muss from Massive Records in Germany) gets the remix treatment from Additive superstar Jon The Dentist. And what you'd probably expect is exactly what you get, as it happens: a trademark trancer in suitably anthemic style with all the correct ingredients right where they should be in the mix. **7**

STAXX

Temptation

Champion

Don't waste your time with the Mondo, Curtis & Moore reworkings (unless you've developed a penchant for straight house and vocal garage), but head straight for the "Sharp Mix" instead. Here Steve and George get down to tricks with a predictably slammin' and funky dub for pumping hardbaggers. Too gorge. **8**

KILLER GREEN BUDS

Keep Slippin'

Sharp

Digit and EFX's classic underground cut gets whipped into an even harder disco party anthem by the Sharp boyz. If Sylvester-style loops, wailing sirens and the contents of small brown bottles are your thing, don't miss this. An absolutely fun-omenal slice of vinyl heaven - get this now. **9**

DR MU

NDN

Metropolitan

Dr Mu is the prescribing practitioner at London's Renegades, and also span at the sadly-missed Warriors. No surprise, then, that this up-tempo scorcher is a fast and furious, hook-laden mind-felch. There's even a commercial mix for radio... If they're man enough to play it. **8**

DAVE RANDALL

Bombay

Chug 'N' Bump

Tipped to become the Bump boyz biggest release to date, Dave Randall's "Bombay" was apparently inspired by his recent DJ appearance at India's Greenstock festival. Suffice to say, it's a spicy mix of pumpathonic textures, searing synths and the odd sample of Eastern five knuckle shuffle. But it's nice, nonetheless... **8**

MOTHER'S PRIDE

Floribunda

Heat

Tall Paul uses his loaf (arfl) to re-texture the three-year-old Maori chant-laden Skinnymalinky cut into a vinyl slice that will do the biz in 1998. Other mixes come from the evergreen Swedish campers Army Of Lovers, and Andy Mowatt, who serves up a groovefest of oh-so-now garage. **7**

FULL HOUSE FEATURING JEANIE TRACY

Into Tomorrow

Glow

She made her name belting out Hi-NRG classics in the early-Eighties, and now the favoured voice of waxy moustachers everywhere returns with a suitably huge club track. Expect this one to chart, expect it down Ritzy's, and check "TOTP". Massive. **9**

BLU PETER

Tell Me What You Want

React

Melt resident and NRG stalwart Peter takes a diversion from his usual NRG trance fare with the d&b tinged acid flip "James Has Kittens". It's a risk that pays off mightily, and leaves us with obvious answer to the a-side... "More tracks like this, please!" Check at all costs. **8**

CANYON

Blackout

Hook

The follow-up to last year's "Forbidden Channel" sees Canyon embark on a tough and funky house number with a fusion of sexy b-lines, female tones and trance sequencing. Flipside "Twilight", with its too-fierce percussion, covers more predictable trance territory. Worth a spin. **7**

PABLO GARGANO

Eve 21

Eve

Jack-hammer kick drums and twisted samples are the key to opener "Robotico", while "Floating" offers the eerie ambience of an analogue bubblebath. "Peace & Love", a sweeping synth symphony with heavy 303 modulation, will probably get the most spins. Fierce. **8**

FANTAZIA

Get To The Back

It's Fabulous

Absolutely nothing to do with those white-glovers from the sticks, the Fantazia in question here is from Byte Records in Belgium, home to Sash!

and Aura. Check the superlative reworking from Torquay boys The Brainbashers if you like yer NRG fast and funky. **7**

JUNIOR CAMP

Clap Your Hands

Tripoli Trax

The cut which was only previously available in minute quantities from Florida now gets a top TT retouching from F1 and Kulak. A worthy addition to the release slate of one of the hottest hardbag imprints around, but certainly not in the same league though as, say, "Don't Stop". **7**

BURGER QUEEN

Bad Girls

Babushka

Burger me, if it isn't the spanking new club cut from Craig and Huggy, and rather a pleasant foray into the world of disco house it is, too. Shedloads of mixes from the Burger boys, and a slice of nice from Mr Pink... He of that Curtis Mayfield number that's doing the rounds on white at the minute. **8**

ALBUM

VARIOUS ARTISTS

Lisa Marie Experience Presents

Sound Of The Underground

Master Dance Tones

Rotherham's finest mix together 70 minutes of rather overground club cuts including Candy Girls' "I Want Candy", Supernature's "Comin' On", Spiller From Rio's "Laguna" and Joey Negro's "Can't Get High Without You." A not bad, but hardly earth-shatteringly innovative compilation. **6**

DREAM DATE

Tinrib Recordings NRG-meister THE CAPTAIN describes his perfect gig

WHAT IS YOUR DREAM VENUE?

A sea-sturdy pirate ship with full skull and crossbones flying!

YOU CAN MOVE THIS VENUE ANYWHERE YOU LIKE, WHERE WOULD YOU PUT IT?

In the middle of the Serpentine in Hyde Park, London.

HOW WOULD YOU GET THERE?

I'd call in the Tinrib chopper. And just to avoid any confusion, I do mean a helicopter, not an oversized penis.

WHO WOULD BE ON THE GUEST LIST?

N-Joi, Vince Clarke, Damon Wilde, D-Shake, Joey Beltram, Captain Pugwash, Seaman Stains, Master Bales and Roger The Cabin Boy.

WHAT WOULD YOU HAVE ON THE RIDER?

A fishy barbecue banquet with lashings of ice-cold lager.

WHO WOULD BE THE SUPPORT ACT?

D.F.Q., RR Fierce, Dave Randall Karim and Steve Thomas, all from Fish!

WHICH TRACKS WOULD YOU START AND END THE GIG WITH?

"2001 A Space Odyssey", which we sometimes throw into a live set for that extra dramatic effect.

WHERE WOULD YOU GO AFTER THE GIG AND WHO WOULD YOU TAKE WITH YOU?

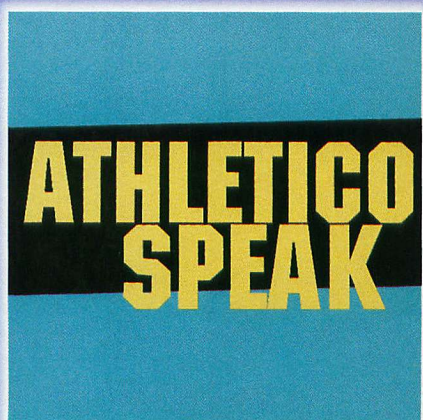
Easy. We'd take over the entire top floor of the London Hilton, and invite all the Tinrib and Fish! support crew, their guests, friends and anyone at all who owns a Tinrib record. It would be quite a rockin' night!

'The Leader' is out on Tinrib now. The imprint also run the Fish! night at London's Soundshaft on the first and third Friday of every month



HMV

hmv recommends



VARIOUS ARTISTS - ATHLETICO SPEAK

A top notch compilation that features the cream of Athletico's label. From 60's psychedelia, 70's funk and 80's electro to head nodding fuelled breaks, beats and basslines - this one's sure to rock.

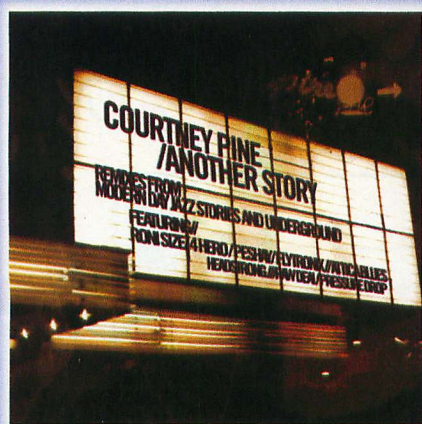
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PRESSURE DROP - ELUSIVE

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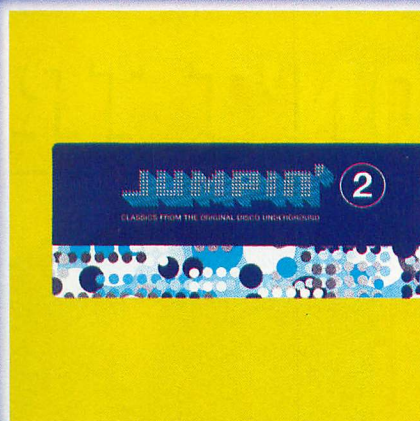
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COURTNEY PINE - ANOTHER

This is a unique remix album from the UK's leading saxophonist. The tracks are taken from Courtney's previous albums, *Modern Day Jazz Stories* and *Underground: Another Story* is comprised of remixes by some of the leading beat scientists including 4 Hero, Peshay and Roni Size. See Courtney live throughout March.

CD **£14.99*** • VINYL **£12.99***



VARIOUS ARTISTS - JUMPIN' 2

Another collection of dazzling seventies sounds much of which you'll recognise as samples and covers. It features original versions of pop hits like Roy Ayers' *Sweet Tears*, Norma Jean's *Saturday* and the anthem *You Can't Hide From Yourself* by Teddy Pendergrass.

CD **£11.99*** • TRIPLE VINYL **£11.99***

*Special prices subject to availability at participating stores



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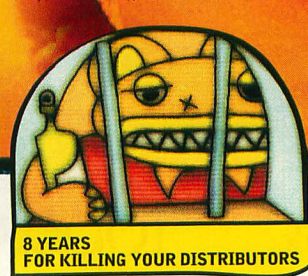
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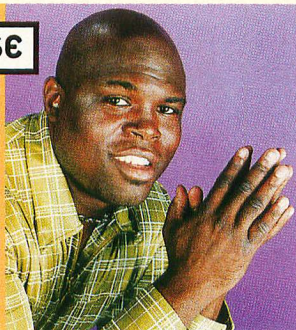
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* VITAL RELEASE

BYRON STINGILY

It's Over
Nervous, USA
It's been a long time coming but worth the wait for what has to be the best record by Byron in ages. If you're after for the original Basement Boys mix then you'll have to buy his debut album, as this features the Boys' new version, heavily inspired by Sylvester's classic, "I Need You". Timeless! 10



SINGLES

BB STONE & DJ DIGIT PRESENT JD BRAITHWAITE

Feel The Vibe
Strictly Rhythm, USA
DJ Digit of Love From San Francisco fame and BB Stone, who previously worked on many acts with Booker T, collaborate on an uplifting soulful affair with former Total Contrast member, JD

Braithwaite who ad libs his way throughout this feel-good track. As BB would put it, "It's vibes!" 7

MILA

Keep On Givin'
Kult, USA
Another one of those tunes caned on acetate last year is now finally out on Kult with the in-demand 95 North mixes, which should have all the

10 OF THE BEST

Top American vocalist GERIDEAU tells us about the things in his life he simply couldn't live without

LONDON

It's absolutely my favourite city in the whole world. I was actually born in Madison, Wisconsin but I'm in London at least twice a year. You guys have the best music in the world. And The Loft and Ministry Of Sound are two of my favourite clubs.

MY TAG HEUER WATCH

I couldn't tell the time if I didn't have it. I bought it two years ago and it's the most I've ever spent on watch. I'm a very punctual person.

MY CALVIN KLEIN UNDERWEAR

Jockeys or boxers, depending on what day of the week it is.

MY SENSE OF HUMOUR

I have an open sense of humour and I like a lot of funny things. Especially the Jerry Springer Show. It's a talk show but you have to laugh at the people he gets on. I was watching one where these two drag queens were fighting over a man, pulling each others' wigs off!

MY MUSIC

I was in the navy for



four years, but I left because I wanted to sing. So if it wasn't for my music, I'd probably be going to visit Saddam right now.

SILVER JEWELLERY

Everything in the new millennium is going to be silver. Gold is out. I've got three or four bracelets that come from Egypt. Apparently they were found at the bottom of a river. I've also got three silver rings.

A BOOK TITLED "RESCUING THE BIBLE FROM FUNDAMENTALISM"

It's a book which brings Christianity up to date in the Nineties. In a really positive way.

"TITANIC"

I just thought 'Titanic' was a really good film, well put together with a cool storyline.

CHICKEN AND FISH

I don't eat red meat and I haven't done for four years, so these are the only things I can eat. Now I just have to watch out for that chicken flu they've got in Hong Kong! Damned if you do and damned if you don't!

PEOPLE AROUND ME

Oh, just everyone around me that I work with. And my family.

'Masquerade' by B.O.P. Featuring Gerideau is released

SINGLES

NEW HORIZON

Something For The People EP
500 Records

Once again, these guys attempt to bring good quality garage to us and they have succeeded with this excellent four-tracker. The track we drop most often is "Searching On", with vocals by new talent Miss Afro Jones, a bassline which rolls and drums that push you over. The guys always seem to keep a high standard of music. Also check out the unreleased Tuff Jam mix of "Find The Path" 8

RAY HURLEY

Rain (Remix)
Quench

Ray starts this one with a breakbeat-style intro, before dropping into some sweet female vocals which are carried by a bumpy stab riff and an 808 bassline which rounds the track off. Watch out for this one. 7

TODD EDWARDS

Never Far From You
i Records, USA

One of the originators of slippery drums, Todd Edwards, comes back with a blinder to restore faith. This

girlies groovin' and a bonus mix by hardworking London-based Italian producer, Cricco Castelli. 7

DEEP SWING PRESENTS JAZZ TRANSIT

Steppin' Out
Soulfulic Deep, USA
Soulfulic release another quality cut here, stepping into the jazz-house genre in fine style. Live Rhodes, sax, flute and five-string bass are perfectly produced by the Deep Swing duo over their glorious "Marathon Mix". Check the more punchy dubs on the flip. Hot! 8

SYLK 130

Last Night A DJ Saved My Life
Ovum, USA

Taken from the brilliant album, "When The Funk Hits The Fan", produced by King Britt in a traditional style and here remixed respectfully by Francois Kervorkian in a classic vein. Sweeping strings, rich piano and live trumpet are the order of the day on this original garage number. 9

ZIGGY MARLEY & THE MELODY MAKERS

Everyone Wants To Be
Elektra, USA
E-Smoove is back with this slamin' remix. Ziggy's distinctive voice spreads a positive message while the female backing vocals ooze pure class. Live bass and soulful Rhodes make this

* VITAL RELEASE

TINA MOORE

Ain't Nobody Better
Delirious/BMG
The singer responsible for a good many of the two-step grooves being produced today returns with a track that's been hammered by London's Kiss FM's specialist DJs since January. The remix by Dem 2 does a superb job, with their now familiar two-step drums and hooky riffs. A noticeable flavour of her chart-busting hit "Never Let You Go" flows through the mix, but Miss Moore still has another hit on her hands. 10

suitable for only the most soulful of dancefloors with an additional dub for more peak-time play. 9

JODY WATLEY

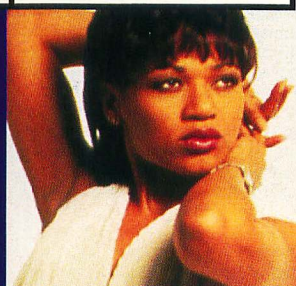
Off The Hook
Atlantic, USA
Masters At Work go all out on this phat double pack of mixes. Kenny Dope's hip hop-fuelled beats drive along the Latin-flavoured production that, if dropped in a club the right way, can get enormous results. Check the "MAW Dub" if you're in the Mood II Swing! 8

95 NORTH

Jazz Ascension
Large, USA
Following in a similar vein to their previous Elevation and Offbeat tracks is this killer cut set apart by some cool spoken poetry which works well with the jazz vibe on the main mix. This is backed with a "Tuff Dub" mix which will also appeal to those into the so-called London underground sound. 8

KERRI CHANDLER

Love Will Find A Way
Soundmen On Wax, USA
This underground track features Kerri on vocals and makes you wonder if he's done this before but never credited himself. It's a freestyle vocal over some kicking subterranean beats spread over three tasty versions which should satisfy most Kerri fanatics' appetites. 7



track from his new EP adds more soca to garage, and uses his trademark technique with the vocals. But the new bass sound is the thing that really caught our attention. Note that "Never Far From You" will be exclusively available first on our "Underground Frequencies Volume 2". 9

LOUISE

All That Matters
EMI/1st Avenue
You may be in shock when reading this, because we have to go on record as recommending that you check this track out. Crazy, we know, but someone has finally done a good job in remixing Louise and giving her real club appeal. The "Cas Roc Vocal Mix" stands out the most and the "Step Dub" works well too. A must. 8

STATE OF MIND

This Is It
Ministry Of Sound
This little project from Ministry Of Sound has been rescued by Nu Birth and MJ Cole. Nu Birth have moved away from their more familiar fat wah-wah bassline and provide us instead with a vocal and dub mix which works well in all areas of the garage scene while MJ Cole, with his own distinguished two-step groove does it for the underground. 8

FUNKAHOLICS

2 Miles 2 Go EP
Urban Dubz
"You want it, you need it". And you do! Out on his new label, the big sound of Mr Fontaine coming strong with something ruff, using vocoder on the vocals to give it a Cameo feel, he slips along with those tight drums and one or two stabs to give it flavor. This is a must. 8

GUY S'MONE

You're Mine
Prolific
Coming out on his own Prolific, MJ Cole delivers this little gem with the scene's newest vocal talent Guy S'mone. The A-side has a crossover appeal with S'mone's powerful vocals over some jazzy pianos, soulful sax and seductive strings coupled with a classical guitar solo, while the AA-side heads straight for the dancefloor. 8

95 NORTH

Jazz Ascension (Hard Mix)
Large, USA
An Armand-type intro breaks down into a spoken vocal over lots of pips and squeaks, then fires up with a restructured Armand-type bassline. The drums are phat, not surprisingly, from the duo who brought this one to us. Dropped well at Hard Times, Leeds. 7

GARAGE

REVIEWS BY SEAMUS HALL

SPEED GARAGE

REVIEWS BY MATT "JAM" LAMONT AND KARL "TUFF ENUFF" BROWN (TUFF JAM)

Catch Tuff Jam on  every Saturday night, 7pm till 9pm.





* VITAL RELEASE

MUKI

Shine
Mantra

Warm, sandy beaches at sunset. Sweet spices on sea breezes. Silk sheets and soft rustling. We like tunes that make us think of these things and "Shine" does all that and more. Exotic enough to gain permanent airtime on the Mata Hari's bedside soundsystem, it's complimented by the brilliant "Kijui", with its storming flute solo and red-eye haziness. Shine on, shine on. **10**



SINGLES FUNKY MONKEY

Superfox

Funky Monkey Inc

A white vinyl seven-inch "teaser" from the King Monkey whose love of Seventies sleazy soundtracks and overwhelmingly cool analogue funk makes Money Mark look like an amateur. More menacing than usual, "Superfox" still barely breaks sweat as it hits the emotional peakometer, moving up to a grandstand finish that leaves nary a dry eye in the house. Give this man the next Bond score, now! **9**

FUNKSTORUNG EP 108

Musik Aus Strom, Germany

Novel packaging (a reusable cardboard envelope), minimal info and a nostalgic air of lo-fi electronica only add to the mystique of this strong four-tracker which draws heavily on the artificial intelligence sound of mid-Nineties Warp. Two tracks are heavenly techno for mashed-up chill-outs, while a third adds clunking breaks and a strong industrial edge. Sublime stuff. **9**

J-WALK

The Orion EP

Pleasure

A collaboration between members of two of Manchester underground's finest, Strange Brew and Digital Justice, this is the kind of electronic funk UR would be knocking out if their machines were contaminated with itching powder and the studio full of helium. Hyperactive but never less than charmingly groovy, this is truly how to get wiggly in the Nineties. **8**

DAVID HOLMES

My Mate Paul (Remixes)

Go! Beat

As irredeemably cool a collection of remixers as you'd expect for this rerelease of Holmes' ace single of last year. Over a double-pack you get Major Force, Stereo MCs, Pulsinger & Tunakan and Holmes' himself all performing vinyl surgery. All stick fairly close to the original, wisely, although Major Force's reconstruction is almost too bizarre for words. **7**

ROCK CITY SHOCKERS

Big Bambu

10 Kilo

The first killer single from trance label TIP's new, experimental offshoot. "Big Bambu" comes on like Daft Punk on a heavy Methadone course and features the wobblest sub-bass line since the San Andreas fault got a bit tetchy, plus all manner of perverse industrial clanging. Mutant funk from the far side of normality with a distinctly Eighties feel. Cool. **8**

KONEVELJET

Man On The Moon

Sauna Communications, Finland

Helsinki as the next Paris? Could be if Sauna keep going like this. After last month's superb compilation of Finnish talent, "Man On The Moon" is another treat—a sense of impudence cheekier than a mischievous monkey, a gloriously fun downtempo groove and the kind of kitsch cool that Jimi Tenor once had a monopoly on. **9**

VARIOUS ARTISTS

Invisible Soundtracks III

Leaf

More soundtracks to non-existent films, this time from B.Low (Cheap's Pulsinger & Tunakan), Max "Fretless AZM" Brennan, To Rococo Rot and Four Tet (one half of Fridge). B.Low and Te Rococo Rot are particularly tops, the latter's contribution being a blissfully aimless weave of atmospherics. Watch out for the CD—"Invisible Soundtracks: Macro 2" which also has Laika, DJ Spooky, Fridge, A Small Good Thing and more. **8**

THE BOWLING GREEN

The Receptionist EP

Blue Planet

Still can't hear what all the fuss is about this glam-rock techno luvvie. "Light From A Different Sun" is infuriatingly abstract porn sleaze with syncopated drums on the march, while "Think What You're Doing" is Goldie's "Temper Temper" for the noodle generation. Still, T Power's mix of "Light" is truly mesmerising, a classic piece of languid Sunday strolling through chirpy jazz pastures. **6**

TOTAL SCIENCE

Aerospace EP

Void

Three more tracks that confirm this Oxford duo as one of the most exciting pluralist outfits around right now. All three tracks here fuse a myriad of influences, from deep Kenny Larkin/Carl Craig Detroit spaciness through groovy jazz-jungle percussion and delicate ambient flourishes. File alongside Ferox and As One in the box clearly marked "Shaping The Future, Rewiring The Past". **8**

PERREY & CHAZAM

Eclectronics

Basenotic, France

The continuing return of Moog maestro Jean-Jacques Perrey, this time with David Chazam for six tracks that are truly madly... Mad. Barking. Howling. F—ing mad. Perrey lovers will dig the keyboard wig-outs, all analogue trickery to die for, over beats straight out of Tex Avery cartoon capers. Best of the lot is "What's Up Duck", a freak-out which is every bit as genius as "EVA", as you might have guessed. **8**

LHOOG

Losing Hand

Echo

A new band from Iceland, though the promo includes only the remixes—from Mr Dan, Robin Twelftree, McMurdo Sound and Les Rhythmes Digitales. And it's the latter's Jacques Le Cont who comes up trumps, twisting them into a glorious electro-fest that's oddly reminiscent of Howard Jones sharing barbers and tea-cups with Funky Monkey. Cont sure can! **8**

ALBUMS JUNG COLLECTIVE

Anoraknophobe

Kabal A-Go-Go

Formerly on 2 Kool, the clever thinkers behind Jung Collective haven't changed their formula too radically. Which means there's loads of quirky, off-beat funky car chase soundtracks, abstract jungle with a distinctly Ninja flavour and bagsful of riotously good time grooves that make this something of a dark horse album. Inventive stuff that skilfully by-passes the dangers of over-indulgence. **8**

UI

Two-Sided Sharpie

Southern

A rather pointless re-release for the North American avant-rockers' first two EPs. The dates are the key here—1993 and 1995. Sounding more like a loose assemblage of stoned musicians tuning up, there's little of the wonderfully jazz-flecked dynamics of their recent recordings. Better off saving your money for the new Tortoise album instead. **5**

VARIOUS ARTISTS

Galactic Sound Lab—The Album

Galactic Sound Lab, Switzerland

Cuckoo-clock land's finest beats 'n' bass posse (formerly Five Star Galaxy) get all collaborative on this showcase album, moving from Le Gooster's Krush-like hip hop explorations to

Rollercone's housier doings. It's all accomplished stuff, but without the flair or individuality to inspire superlatives, with only Stade's "La Hanne Connection" and Rollercone's "Panavision" really standing out. **6**

WAIWAN

Distraction

Autonomy

Trip-hopper from Manchester which sadly fails to live up to last month's excellent, menacing "Revenge" single. There's too much lazy-beats-with-hazy-effects minimalism going on to really fire you into anything past mild indifference, though. Only as the end nears, with the upbeat funk floor attacks of "Hindsight" and "Filtered Funk" does Waiwan really prove he can take things to the next level. **6**

THE EXPLODING THUMBS

Flying Without Wings

Holistic

Another hopelessly crap sleeve, another off-its-rocker psychedelic nu jazz classic from Holistic. This one involves P Nu Riff man Paul Butler and follows the general pattern that's made the Isle Of Wight the most unlikely location for the Nineties' finest merry musical pranksters. Oh, you know, deranged but deviously funky and utterly illogical jams, grooves and ramblings. **8**

CIRCADIAN RHYTHMS

Internal Clock

Language

An exotic, poly-textural exploration of futuristic jazz that sits easily alongside the likes of Kirk De Giorgio's recent output and most of the Holistic stuff. "Internal Clock" is easily the best release on the Language label for some time. Densely packed with a myriad of sounds, all the way from global influences to pan-rhythmic percussion, Detroit electronica to brittle ambience, it's increasingly rewarding with every listen. **8**

STATE OF THE ARTIST

Mystery remixers ZERO 7 have gone from zeroes to heroes in the space of three short remixes, and they're set for success on a Himalayan scale!

THEY'RE men of mystery. Zero 7. Known only by their first names, Sam and Henry have tattooed their names on the Number One slot of the Producers To Watch table with just three killer remixes. First they took Radiohead's "Climbing Up The Walls"

fact that these boys craft sublime horizontal epics, slowly unwinding delicious tendrils of cozy ambience.

Not that you'd guess from their backgrounds. In fact, they're producers for hire, blagging the Radiohead mix only because a mate of

and turned Thom Yorke into some Valium OD lounge lizard. And this month, they've transformed both Terry Callier's "Love Theme From Spartacus" and



theirs happened to be engineering the album.

"If some dodgy pop producer comes along and says, Hey, we want some of those funky drums you guys do", that's us," they laugh. No

Swedish band Doris Days' "To Ulrike M", fitting neatly into the stash box already smouldering with the likes of Kruder & Dorfmeister, Fila Brazillia and Thievery Corporation.

"We're wary of getting into this laidback Valium bracket," complains Sam, citing their influences as hip hop and "classic arrangers like Vincent Jones." But even the skittering, half-speed jungle drums on the Doris Days mix can't alter the

wonder. It's their drums you can hear on the new Natalie Imbruglia single.

They may claim not to "know much about Terry Callier", but it's that insulation from contemporary sounds that's going to see them continue knocking out classics.

Zero 7's remixes of Terry Callier's "Love Theme From Spartacus" and Doris Days' "To Ulrike M" are out now on Talkin' Loud and Dorado

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LOUIE VEGA>RIDE ON THE RHYTHM 98
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DJ SCOT PROJECT>Y
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ARMIN>BLUE FEAR
PRINCE & DAFT PUNK>KISS DA FUNK
TILT>BUTTERFLY
ALAN BRAXE>VERTIGO
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WEEKEND OVER FUNK PHENOMENA
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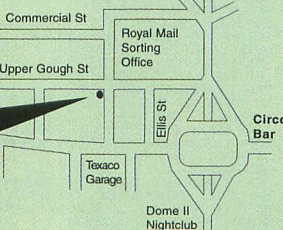
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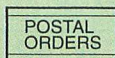
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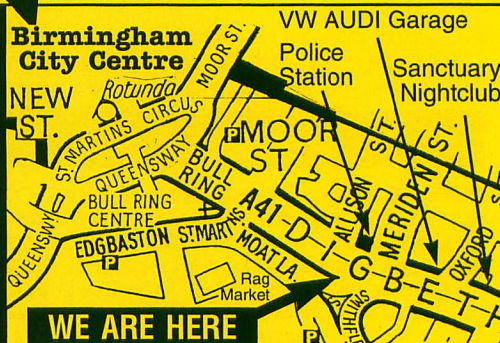
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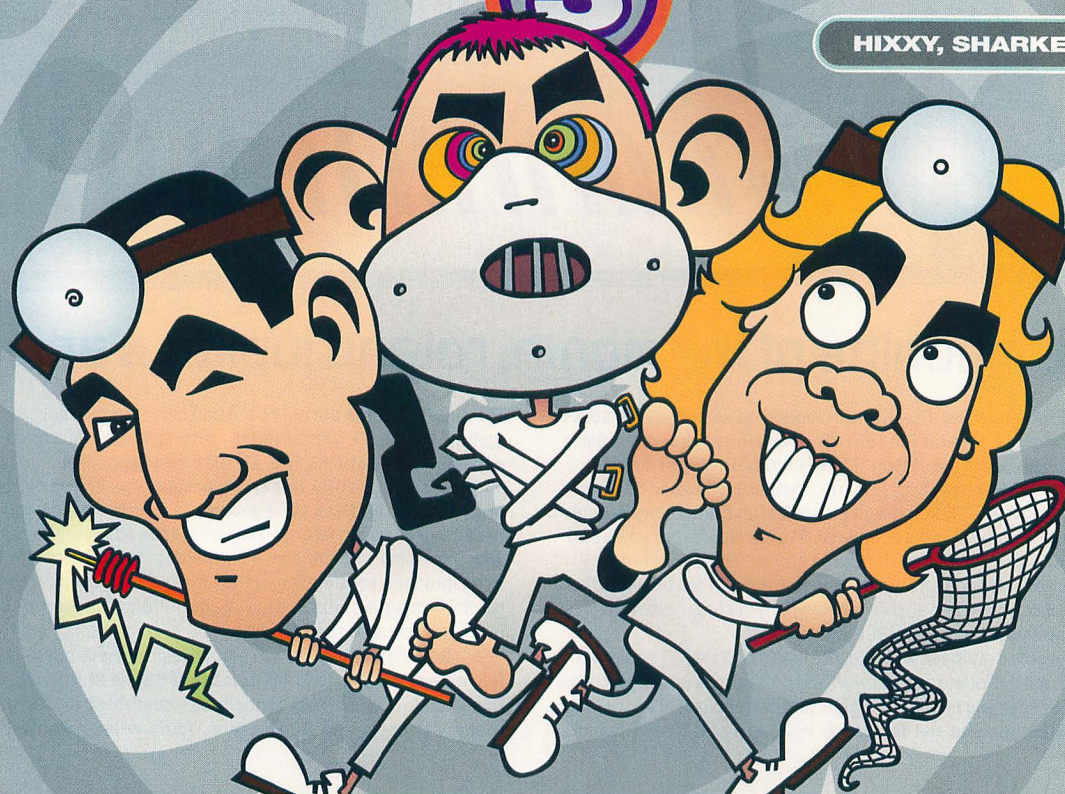
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socket to 'em!

stirring up a fine digital brouhaha this month...



vintage machine of the month: roland jupiter 6 and jupiter 8

THE idea was this: Roland had cleaned up when they introduced the monster Jupiter 8 in 1981. The New Romantics of the early Eighties touted the JP8 on "TOTP" like some kind of status flagship, which isn't surprising considering it would have set them back £4,000. That was a lot of Duran Duran singles, matey. The JP8 had a 61-note keyboard, two oscillators per voice and eight-voice polyphony, hence the name. It also boasted 64 memory settings and an arpeggiator. It sounded huge and lush and it can be heard all over virtually any record made with synthesisers between 1981 and 1983.

The only drawback with the JP8 was that it wasn't equipped with MIDI. Roland started working on a machine to replace the JP8, expecting to make a bigger and better piece of kit that was MIDI compatible, but decided to make a mini MIDI JP8 instead.

The Jupiter 6 came out in 1983. It had only six-voice polyphony (getting the idea?), 48 memories and only 12 oscillators, as opposed to the 16 of the JP8. Despite these apparent shortcomings, the JP6 was enthusiastically picked up by plenty of synthesists and has since gained status in the dance years because it gives the user analogue twiddle-ability while coping with basic MIDI information, so the likes of Orbital can hook the thing into their sequencing set-up and use it to produce the glacial analogue stabs and lush pads and alter the sound as it responds to the sequencer.

Both the JP8 and the JP6 are highly desired these days. The JP8 fetches anything up to £1,000 and the JP6 quite a bit more. Possession of either may render you vulnerable from techno robbery by desperate studio heads. You have been warned.



free stuff!

LAST month we mentioned the Clubsphere collection of sample CDs from B1 Productions. This five-CD collection builds up to give you an arsenal of loops, beats and sounds with the express intention of being used by DJs in a live situation. The samples differ from your run-of-the-mill sample CDs in that they are designed to be used at some length, hence you get beats

and loops which run for several minutes. Think of them as pre-prepared breaks and noises that you can throw into your CDJ sets like sonic salt and pepper!

The CDs also provide the bridge into studio work, because any of the sounds and loops can be sampled and manipulated for production work. As long as you don't accidentally spin the dual

mono loops section live (where each channel plays a different loop to cram more in) you'll be alright. Loosely sub-divided into bpm's, the Clubsphere Intermix series is a useful library for the DJ who wants to use the CDs live and gut them for studio work.

But the best news is that you can win the entire set, thanks to Time And Space, who distribute the title. Just answer the following question, send the answer on a postcard to the usual Muzik address, and Bob's your uncle!

What does CD stand for? Is it:

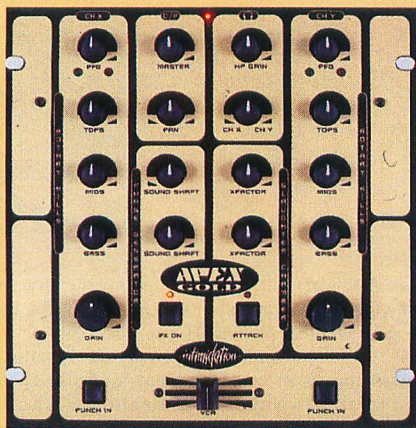
- a) *Candy Diet*
- b) *Compact Disc*
- c) *Chromium Dioxynucleic-3.6 A*

Send your answers to EQ CD Competition, Muzik Magazine, King's Reach Tower, Stamford Street, London, SE1 9LS.

For more information about the Clubsphere Intermix series, contact Time And Space on 01837-841-100

machine of the month: intimidation apex gold

MOST DJs would confess to having some interest in Intimidation's impressive range of DJ mixers. Their Blue and Don units have been doing brisk business for some time now, offering a whole bunch of cool stuff (kill switch sections for both channels which have both kill switches and rotary kills, attenuator and FX send) and super sexy design (blue LEDs – cool!).



It all got a bit frenzied when they introduced the Apex last year, a £200 unit which threatened to kick all ass with its superior build and some neat and easy use FX. With sales so far at the 10,000 mark, it seems that the DJ market was well ready for a £200 mixer which offered a noise gate (called a Slaughter Chamber) for chopping up your mixes into stuttering chunks, and a super-charged phaser for swamping the mix into head-spinning drunkenness. The unit also chucked in a rotary kill and the usual Intimidation good looks.

Now to celebrate their success, Intimidation are launching a limited edition version of the Apex, called the Apex Gold. There's not much to choose between it and the original Apex, except that Intimidation promise the black and gold limited edition "features advanced VCA technology that will enhance the strength and durability of the unit". Oh, and it's black and gold, of course.

Meanwhile, they hint that their next mixer will be aimed squarely at the hip hop market, claiming "a certain top scratch DJ from San Francisco" is very excited about it. Wonder who could they mean?

For more information on availability and price, call Intimidation on 0181-699-8885 or visit their website at <http://www.dingding.demon.co.uk>

cds and software

WANT to get in on this cutting and pasting of dance hits in the comfort of your own home lark? Frightened by the price and general scariness of having to buy a sampler, a few synths, a hugely expensive piece of sophisticated software and the attendant learning curve which is steeper than the north face of the Eiger? Never fear, because for the price of a couple of import 12-inch biscuits, Fastrack Software have released the Dance eJay title, a CD-ROM which turns your PC into a studio at the click of a mouse.

With a super-simple user interface (and a hilarious loading process which makes you feel like you've stumbled onto the set of an "Alien" movie), Dance eJay offers the PC owner basic sequencing which is easy to get started on, and a whole batch of building blocks of sounds.

With the sequencer along the top of the screen, all you have to do is click on one of the sample categories (you get loops, beats, vocals, basslines, FX, pads and all kinds of bits and bobs) and double click to hear it. If you like it, you simply drag the thing up into the sequencer and start putting your track together. It's even more like building with plastic bricks than the comparatively rocket scientist approach of Cubase (which is also incredibly easy to use).



All the samples (1,350 of the little darlings) are pre-edited, pre-tuned and ready to go. Even your pet monkey could be banging out top techno with this CD-ROM in minutes. It's that easy. It all kicks along at 140 bpm (you can't adjust the bpm) and the results can be recorded onto whatever medium you fancy; cassette, DAT, or even burned onto a CD-R and taken out that night for the dancefloor acid test.

Whether Dance eJay is a toy or a serious musical tool is a moot point, but as an introduction to the basic concepts of sequencing and building dance tracks, it's superb. What's more, if you're feeling sophisticated, you can import your own sounds (as WAV files), download sounds from the Internet or buy the extra "Samplekits" which Fastrack are producing, giving you another 400 sounds a pop.

Dance eJay costs £24.99.
Each Samplekit costs £14.99.

System Requirements: 486 DX/33 or better, 8MB RAM, Windows 3.x/95, SVGA display, double-speed CD-ROM drive and MPC-compatible sound card (22 kHz, 16-bit).

You can telephone Fastrak on 01923-495-496. Alternatively try contacting the company's website which is located at <http://www.fastrak.co.uk>.

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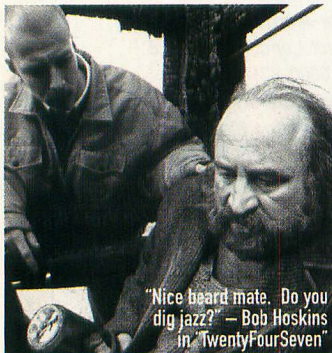
ARMCHAIR ENTERTAINMENT



Screenadelica

Bemoaning the quality of the hot dogs at his local multiplex — Pike Bishop

FIRST up is "TwentyFourSeven", the full-length debut from Shane Meadows. His two shorts last year — "Where's The Money, Ronnie!" and "Small Time" — were fantastic Mike Leigh-meets-Paul Calf slices of tragi-comic urban life. "TwentyFourSeven", shot entirely in black and white, is equally exceptional. It sees Bob Hoskins as Alan Darcy — a middle age do-gooder who sets up an amateur boxing club on a run down Nottingham council estate to



lift the local youths out of a pit of giros, drugs and theft. With their parents having given up on them, it falls to Darcy to teach them self-esteem and give their lives focus. Alongside Hoskins are a cast of virtual unknowns, who rise to the challenge admirably, making "TwentyFourSeven" compulsive viewing. **9**

From the States we get Gus Van Sant's "Good Will Hunting", written by the two stars Matt Damon and Ben Affleck. Damon is Will Hunting, a rebellious teenager who's also a maths genius. Arrested for assaulting a cop, he gets bailed by a doctor who recognises his talents and entrusts him to the care of psychiatrist Robin Williams. A fine script, superbly acted, but somehow

the denouement is just too saccharine for its own good. **7**

"Wag The Dog" is a superbly timed satire from the pen of David Mamet, directed by Barry Levinson, and starring De Niro and Dustin Hoffman. The American President is caught *in flagrante*, and when the ensuing scandal threatens his career, spin doctor De Niro and Hollywood

producer Hoffman decide the only way to save the President is by declaring war. At this point, it's difficult to tell whether art is imitating life, or vice versa. Sadly, the screenplay loses its edge in the third act, but all the same one can only wonder whether Muffalo Bill has seen it yet... **7**

Finally, there's "Jackie Brown". It would be easy to anticipate the inevitable Tarantino backlash and resort to a cheap slagging off of this adaptation of an Elmore Leonard novel, but truth be told, "Jackie Brown" is a sluggish, over-long damp squib of a movie. Samuel Jackson is Ordell, an arms dealer who employs a network of smugglers to take money and arms into the US for him — one of whom is airline hostess Jackie Brown (Pam Grier). Caught by ATF agents (including Michael Keaton), she is forced into double-crossing Ordell to save her own skin. Teaming up with bailbondsman Max Cherry (Robert Forster), she plans a triple-cross, intending to make off with Ordell's money and stitch up all concerned. In a slick, punchy 90 minutes, this might have worked. At over two and a half hours, it becomes very dull, particularly the final sting which is hardly worthy of the numerous different perspectives it gets shown from. De Niro and Bridget Fonda are mildly diverting as a permanently stoned ex-con and one of Ordell's girlfriends, while Jackson essentially reprises his fast-talking, expletive-spewing character from "Pulp Fiction".

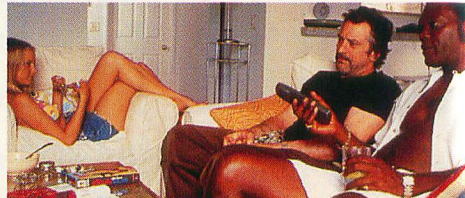
Grier, who certainly commands tremendous presence, is a great central character, and the washed-out colours of the film evoke authentic Blaxploitation-era film stock. Tarantino, for his part, rewrites and relocates Leonard's novel, missing out the ferocious black comedy of the original story. While it would have been stupid to presume this would be "Pulp Fiction II", it wouldn't have been beyond our expectations to hope for something more impressive than this. **6**

CHECKLIST

TwentyFourSeven — **9**
(Film Of The Month)

Good Will Hunting — **7**
Wag The Dog — **7**
Jackie Brown — **6**

"So who dies first?" — Robert De Niro and Samuel L. Jackson in "Jackie Brown"



The Dial Council

Where the radio DJs get their frequencies tweaked

This month, STEVE SYMONS from Galaxy 101 in Bristol. Formerly known as TinTin and ex-booker of Glasters' jazz stage



HOW LONG HAVE YOU BEEN DOING YOUR SHOW?

Seven years. I'm the only survivor from back when it was FTP (For The People), the old pirate station.

ARE YOU THE REGION'S ANSWER TO GILLES PETERSON?

I think with Gilles the heart and soul of what he does is jazz, whereas for me it's more funk, but we do have similar tastes.

CITY OR ROVERS?

City, though both of them are pretty hopeless at the moment. But then I'm not a native.

LAST RECORD THAT YOU MADE?

I've never made a record in my

life. Just because you're somebody who plays records doesn't mean you should make them. There's enough bad and indifferent tunes out there by people who had a pair of Technics and were told to get in the studio. Plus, I'm quite sure I could never come up with anything which would really satisfy me.

WHAT'S THE MOST EMBARRASSING RECORD IN YOUR COLLECTION?

I've still got my "Children's Favourites" album with Jon Pertwee doing things like "Grandfather's Clock".

YOU CAN PLAY ONE ROCK TUNE ON YOUR SHOW TOMORROW. WHAT WOULD IT BE?

Anything from "OK Computer" by Radiohead. It's excellent.

WHAT ARE YOUR FAVOURITE CLUBS?

I've just come back from playing a club called Jazid in Oslo, which was wicked. And I've got a huge emotional attachment to Thekla here in Bristol.

FAVOURITE LABELS?

Fuel are doing stuff that makes the hairs stand up on the back of my neck. Filter and Talkin' Loud are also faves.

BIGGEST NAMES YOU'VE INTERVIEWED?

Roy Ayers, Finley Quayle, Adam F.

FAVOURITE GLASTONBURY MEMORY?

Back in 1995, I'd just announced the last band and got taken backstage by some of my mates. It was my birthday and all along the bar they'd lined up bottles and bottles of champagne. I had the best party of my life!

WHO SHOULD WE WATCH OUT FOR ON THE BRISTOL SCENE?

I must say, there's still a regrettable tendency for us to spew out too many Portishead imitators. But I do rate Stevie Bear and Task. Look out for stuff from them on Ninja Tune and Lakota sometime later this year.

LAST RECORD THAT MADE YOU CRY?

I've never cried to a record in my life.

LAST RECORD THAT REALLY DISAPPOINTED YOU?

I thought the Propellerheads album was massively disappointing.

MASSIVE ATTACK OR PORTISHEAD?

Massive Attack in terms of what they've done in the past.

WHAT WOULD YOUR EPITAPH BE?

"He's dead".

Steve Symons show is every Sunday 7pm to 10pm on Galaxy 101 FM. Can you guess what the frequency is?

10 FOR TODAY

STEVE SYMONS' CURRENT TOP 10

- 1 SIDESTEPPER — "Logozo" (Apartment 22)
- 2 TERRY CALLIER — "Love Theme From Spartacus" (Peven Everett Mix) (Talkin' Loud)
- 3 JADELL — "Brand New Sound" (Ultimate Dilemma)
- 4 DEEJAY PUNK-ROC — "Dead Husband" (Tsunami One Mix) (Independent)
- 5 STAR CITY — "You Got It" (Azuli)
- 6 MONEY MARK — "Cry" (Dust Brothers Remix) (Mo' Wax)
- 7 ALEX GOPHER — "Gordini Mix" (Air Version) (Solid)
- 8 16B — "Black Hole" (Eye Qi)
- 9 BOB SINCLAIR FEATURING SALOME DE BAHIA — "Eu So Quero Um Xodo" (Columbia)
- 10 MR SCRUFF — "Fish & Chipmunk EP" (Ninja Tune)

The Playpen

Bedroom door locked, curtains drawn—Matt McEwan indulges his passion for joysticks

REMEMBER the old arcade consoles playing a green-wire game called "Battlezone"? Cool, wasn't it? For 1998 the people at Activision have catapulted it into a new 3D dimension for the PC. The new setting for the tank strategy warfare game are the various planets in our solar system. You have to switch between different machines, including fighters and bombers, in order to control and protect various bases in loads of well-crafted missions. Very reminiscent of 3D "Command & Conquer" as you have to construct and build up your bases via the control screen on your Head Up Display. Hugely detailed and addictive. **9**

Worth a mention because in multiplayer mode "Micro Machines V3" is in equal parts infuriating and finger-numbingly addictive. It's now available for the PC, so you can skid round tomato sauce bottles or slide off tabletops to you and your mates' hearts' content. **7**

Saturn owners have something to smile about for the time being as several class titles are due for release very soon. One of the best of the bunch is "House Of The Dead". An almost exact conversion from the arcade puts you, gun firmly in hand, against all manner of the undead as they attempt to secure themselves a piece of real estate. Shoot your way through the mansion's grounds, cellars and rooms taking out anything that has its eyes dripping down its face. First person limb-blasting, green blood fun for all the family. Except those under the certificate rating of course. New levels just for the console version and

easily the best 'gun' game around. **9**

For the fantasy strategists among you get hold of "Dark Omen". Based on the Warhammer boardgame it's a top-down mythical war simulator with lots of cute gouging of enemies



and the likes of orcs, goblins and all that malarkey. Don't be put off by this. Try it in the shops and you'll be surprised how gripping it is. Excellent graphics immerse you in the role as army commander and there's always plenty going on. **8**

Two Playstation titles coming up that are worth a look at. The first is "Spawn: The Eternal". All the familiar hell-bound denizens are recreated in this platform/beat-'em-up format providing hours of colourful good versus evil action. A good soundtrack and excellent environments provide the settings in which to pit our cape-clad hero. **7**

And finally, "NHL Face Off '98" has all the official Stanley Cup teams and fixtures and the capacity for you to bash

the shins of up to eight players. For someone who knows bugger all about ice hockey, I managed to pull this off quite effectively before sliding into the wall. One of the best games around for making you look like a gibbon with coordination problems, it's fast and furious and really rather good indeed. **8**



CHECKLIST

Battlezone (PC CD-Rom, £39.99) — **9**
(Game Of The Month)
Micro Machines V3 (PC CD-ROM, £19.99) — **7**
House Of The Dead Saturn (Saturn, £39.99 + gun) — **9**
Dark Omen (PC, £40 approx) — **8**
Spawn (Playstation, £39.99) — **7**
NHL Face Off '98 (Playstation, £39.99) — **8**

Videos

Coldcut Let Us Play, Ninja Tune, £10c

The video of the CD-Rom of the album that launched the return of Coldcut. Jonathan More and Matt Black have hardly made a secret of their fascination with technology and its ability to allow themselves to indulge their fascination for pranksterism, cut 'n' pasting and DIY alternative-culture statements. So it's no surprise that much of the footage here is tied in with the rumbling discontent of the tunes themselves.



For "Panopticon", cue loads of footage of anti-road protesters. For "Timber", shots of loggers get juxtaposed with Discovery channel-style footage of indigenous rain-forests. And "Atomic Moog 2000" cuts up endless blipvert footage of nuclear catastrophes, protests and associated imagery.

At times, it's supremely impressive - those 3D renditions of the Coldcut boys: "Frog Jam" constructing an entire track from rain-forest video clips; and the step-by-step build-up of "Natural Rhythms". At others, however, it all seems terribly dated, the kind of non-stop image-bashing MTV and all those dodgy rave-in-your-armchair visuals were using five years ago. Still, you do get a value-for-money 16 different tracks, including audio remixes that are simultaneously video remixed too. But for the real in-the-techno-playpen fun, stick with the CD-Rom that you got with the album. As is Coldcut's curse, sometimes the madness of their methods outweighs the results. It seems this is the case here. **6**

Click!

Websites of the month

Reviews by Jim Carroll (jimcarroll@hotmail.com)

Kylie Ultra

www.kylie.com

A cool, tongue-in-cheek look at our ex-Oz soap star Kylie. With loads of snazzy cartoon Kylie's sprinkled throughout the mad pink and yellow pages, this is pop Kylie with a couple of changes of clothes to get her through the day. Between the technicolour bits, there are full updates on what she's up to and when to expect that long-awaited album.



Roland

www.roland.co.uk

For the techies out there, the Roland site may prove to be something of a goldmine. Besides full product information on everything you could possibly want with the Roland name on it, you also get the opportunity to test something like the MC303. Certainly beats hanging around one of those music equipment shops all day - almost as bad as specialist dance shops.



Payphone Project

www.sorabji.com/livewire/PayPhones

If you're one of those people who can never resist passing a phone box with a ringing phone inside, this is for you. This lists various payphones throughout the world which you can

then ring and have long chats with whoever answers - if you speak the same lingo and the other person doesn't hang up on you. You could call it stalking (a pay-phone at Chelsea Clinton's college is included) or sad but it's there. The only UK numbers listed right now are at Heathrow Airport - wonder why that is?

Wu-Wear

www.wu-wear.com

The phattest gear in the world they say and who are we to argue? Wu-Wear aims to provide "style and emotion to the modern urban warrior" and also keep Method Man, ODB and friends in quality clobber for the next few months. Full



catalogues and mail order facilities make this a must for every homeboy and girl. You can also jump from here to the main Wu-Tang site for news on what besides that dreadful but imminent Texas collaboration.

Radio One

www.bbc.co.uk/radio1

It may take AGES to download but the new Radio One site is a great deal better than before. Take an "Essential Selection" trip and see what Tony's has planned or have a look at the various other shows which Auntie's newly-hip cousin is throwing your way. Radio One - it's bleedin' everywhere.



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Name Of Label	Cat no.	Title	Track/s	Artist/s
Confetti	COEP-01	4 Track E.P.	<i>Was She Ever Mine?</i>	ANTHILL MOB
Emitta	EMT-01	The Ryder E.P.	<i>Devotion To Love</i>	ABSTRACT & LADY PENELOPE
Confetti Dubs	CODB-01	Tear It Up E.P.	<i>Part Time</i>	D DASTARDLY & P PERFECT

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Big Man Tunes	BMT888	No Change Given SP	NORTH SIDE MOVERS
Emitta	EMT-300	The Over Ice E.P.	RUFUS RUFF CUT & SAW TOOTH
Confetti Dubs	CODB-02	Rydim 4 Ya	D DASTARDLY & P PERFECT

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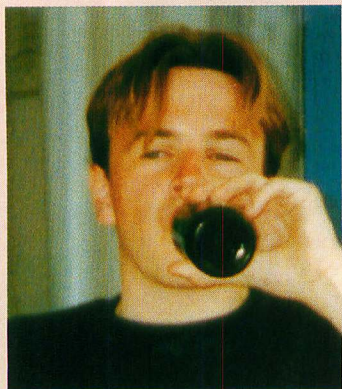


bedroom bedlam

edited by BEN TURNER

TOMORROW'S DJS TODAY

FANCY PLAYING AT THE MINISTRY? OR OPENING FOR SVEN VATH AT THE ORBIT? LOOK NO FURTHER



APRIL 1997 DAN JARVIS — BIG BEAT MIX

Broadcast date: Friday March 13

CONTACT: Essex 01376-519-169

PERSONAL DETAILS: London estate agent born in June 1977.

HAVE YOU ENTERED BEFORE? I entered over a year ago and heard nothing back. If I remember rightly, I forgot to include a tracklisting. It's just taken me a long time to get round to making another tape for you.

WHAT HAS HELPED YOUR CAREER? Probably

watching Fabio Paras mix when I was into techno a few years ago. I started when I was 16 with a cheap pair of decks and a load of drum & bass records, and I played at house parties and for people at work. The best decision I made was to leave techno and drum & bass, and focus on the breakbeat style. There are so many DJs playing the underground style. Especially with drum & bass, it's virtually impossible to break through.

WHICH CLUBS HAVE YOU PLAYED AT? Factory Beats and Eastside in Colchester, and also Gus' Funky Meat in Chelmsford.

FRUSTRATIONS? There aren't enough decent records out there! That's about it really. To be honest, I have never really pushed myself hard enough because there are so many good young people out there who can't break through. Maybe this is the inspiration I've really needed. I'm much happier playing breakbeats than drum & bass.

FAVOURITE DJS? The Chemical Brothers, Fabio Paras and LTJ Bukem.

FAVOURITE CLUBS? The Sanctuary in Birmingham and Sound Factory in Sheffield. My best night out ever was Tribal Gathering 1996.

FAVOURITE LABELS? Fused And Bruised, Dust 2 Dust, Skint and Good Looking.

CLUB CLASSICS? "Going Out Of My Head" by Fatboy Slim.

WINNING TRACKLISTING: Monkey Mafia — "Blow The Hole Joint Up" (Heavenly)... Enviromental Science — "Plim Sole EP" (Skint)... Psychedeliasmith — "Fixy Jointy" (Athletico)... Headrillaz — "Space Fuck" (Pussyfoot)... Propellerheads — "Spybreak" (Wall Of Sound)... Monkey Mafia — "Work Mi Body" (Heavenly)... Dan Mass — "Gotta Lern" (Dust 2 Dust)... Lionrock — "Packet Of Peace" (Dust Brothers Remix) (Deconstruction)... Freska Allstars — "Welcome 2 Rock"

RUNNERS-UP

2 DAVID WARREN from Leeds (house mix)

Broadcast date: Friday March 20

3 IAIN NEWTON from Worksop (techno mix)

Broadcast date: Friday March 27

4 DJ RUSTLE from Bognor Regis (progressive house mix)

Broadcast date: Friday April 3

(Freskanova)... Howie B — "Switch" (Polydor)... Ballistic Brothers — "Blacker" (Soundboy)... Artist unknown — "Wait For A Day" (Ken Ishi Remix) (Harthouse)... Mr Dan — "Master Mind" (Dust 2 Dust)... Lionrock — "Obviously Oblivious" (Deconstruction)... Freddy

Fresh — "Esposa Mass Fin-1" (Harthouse)... Dan Mass — "Untitled" (promo)... Artists unknown — "Electro Bank" (Chemical Brothers Remix) (Virgin)... Artist unknown — "Flava" (Cut La Rock Remix) (Eye Q)... Les Rythmes Digitales — "Jacques Your Body" (Wall Of Sound)... Carl Craig — "Bug In The Bassbin" (4 Hero Remix) (Mo' Wax)... Fatboy Slim — "I'm Going Out Of My Mind" (Skint)... Bentley Rhythm Ace — "Bentley Gonna Sort You Out" (Skint)... Mr Dan — "48 Margarita Shuffle" (Fused & Bruised)... Artist unknown — "Kitachi Spirit" (Aloof Remix) (Dope On Plastic)... Crystal Method — "Busy Child" (Sony)... Artist unknown — "Untitled" (white label)...



MUZIK'S BEN TURNER SAYS: Muzik's first big beat jock is long overdue, and we're proud that we can now send along Dan Jarvis from Essex to any Muzik club night which takes place at the likes of Athletico or the mighty Big Beat Boutique. So what makes him special? Well, Dan has collected together some of the beefiest cuts to emerge from the genre in the past few years, ranging from that vintage Chemical Brothers mix of Lionrock's "Packet

Of Peace" through to "Jacques Your Body" by Les Rythmes Digitales and all the way into classic house cuts from The Ballistic Brothers to a handful of productions from Mr Dan. He shows diversity and tight mixing skills which should see him pass with flying colours in any club he appears at. But it's his effortless attitude at wanting to be a DJ which impresses us. Surely if Dan Jarvis wasn't spending all his daytimes showing people around Essex mansions, his technique would be much more advanced. As it is, his spare time has taken him to Muzik's Bedroom Bedlam pages and now we're trusting



this man to really push himself into the UK DJ circuit. So Big Beat Boutique, where's that first DJ date for Dan? Call us.

BARRY ASHWORTH FROM THE DUB PISTOLS SAYS: "Big beat bedlam, tailor-made for mad summer nights in Brighton. If Derrick Dahlarge's album on Ministry Of Sound is the 'Future Sound Of UK', then this kid must be the 'Future Sound Of Youth'. This tape proves that the scene will go a long way."



MY BEDROOM HELL by techno star Dave Angel

"I WAS playing records to myself and my mates when I was really young and always wanted to play out. As soon as I was strong enough to carry a record box, my uncle let me help out on his reggae sound system and I also managed to get some work on pirate radio. My big break came when the Summer Of Love kicked off and suddenly everyone was together rather than segregated. I was still asking promoters for gigs, and the few I

did get I wasn't really getting paid for, so any money was an added bonus. I usually just got a couple of free drinks.

My first gig was at The Providence House in Battersea, playing reggae in a sound system battle. I still didn't have a phone in those days so I was always in the phone box at the end of the road trying to get promoters to let me play. A guy called Finbarr was the first promoter to book me when I got into techno at the Pirate club. That was after I'd got myself a mobile! My advice to bedroom DJs is to just keep chipping away and get to know some other DJs. Alternatively, get involved with a pirate radio station, then you're bound to meet other struggling DJs. The sky's the limit after that."

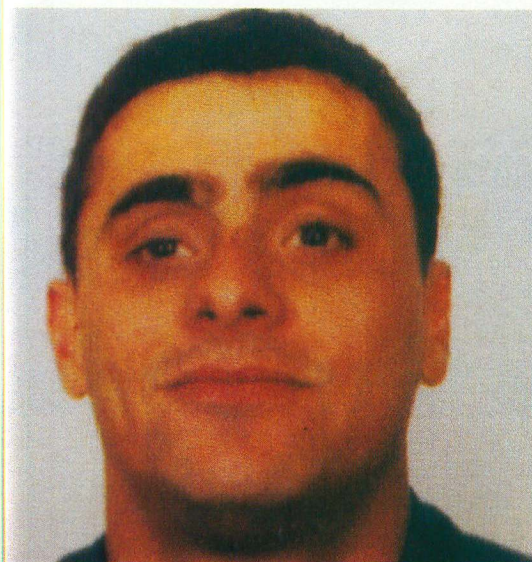
BEDROOM BEDLAM NEWS

BEDROOM BEDLAM NEWS

★ Colin Millar from Edinburgh has taken the initiative by sending his eclectic tapes to Coldcut, resulting in this great response from Matt Black — "I saw his bit in Muzik and thought I must check this guy out. And then Dorian who does our website said, 'This guy is wicked'. Maybe we could mix of his on our Kiss FM show. Perhaps the winning Muzik mix, which I really enjoyed." Great to see the stars making the effort to connect with our Bedroom DJs. Catch Colin Millar at Skuff at The Vaults fortnightly on Fridays, Thursdays monthly at The Fine Line at La Belle Angele and also at Headspin at the Bongo Club on monthly Fridays, all in Edinburgh.

★ Leeds Student Radio (aka LSR 107.8) goes on air for a month from April 24, in a bid towards achieving a full license. The show will feature a daily Bedroom Bedlam competition, with the winner playing for a full hour. The overall winner will appear in Muzik and on Judge Jules' Radio One show.

★ Muzik is sponsoring the Plastic City label tour across the UK, which features Terry Lee Brown Jr, The Timewriter and Haute Couture. Bedroom Bedlam DJs Rick Hopkins and Timmy S will open-up on every date. See next month's Muzik for full tour details.



THOSE WHO ROCKED IT performance of the month YUSEF AT RULIN', MINISTRY OF SOUND, LONDON

YUSEF: How was it for you?

"It was boss! I loved every single minute of it. I was first on in the main room at about 1.30am. They were keeping everyone in the bar until the club was full and then they put on a DAT of swirling wind noises and sirens and

announced my name. I put the first record in, dead nervous like, and it was "Who Dares To Believe?" by The Believers on Ministry. I looked up and the whole room was rammed. The first mix wasn't that bad, but not great either. After that I really got into it and played a really funky set. I was playing stuff like Derrick Carter and the Black Science mix of "To Be In Love" by Masters At Work. Everyone was really jumping and they had to peel me out of the booth with a crowbar after my hour was up. Phil Perry was on straight after me and then Mark Wilkinson from The Problem Kids came up and told me they'd all been listening and I'd played a dead crisp set. It was free beer all night too, which was a bonus. I'm so chuffed."

JUSTIN JAMES, PROMOTER OF RULIN', ON YUSEF'S PERFORMANCE:

"Yusef was wicked, particularly for the pressure put on him. I'd warned him that the system really picked up on any mistakes and he was really nervous. He mixed a Daft Punk instrumental loop into a big garagey track to start and everyone loved it. He stayed for the rest of the night and was really buzzing. We're definitely having him back. In fact we've booked him for April already! He did Bedroom Bedlam proud."

HOW (NOT) TO WIN

- ★ Never send Bedroom Bedlam tapes in which basically replicate the entire tracklisting from that week's Judge Jules show on Radio One. We're no fools!
- ★ It seems that half of you send in tapes in the hope of winning, but then admit that you weren't pleased with your mix. DJing is all about confidence!
- ★ There appears to be some resentment out there to the Bedroom Bedlam DJs who've already made it onto Muzik's books. Maybe you've heard some of them out but weren't impressed, or maybe they were just too good. Either way, don't complain. If you want to join Marcus James on Renaissance's books, just prove to Bedroom Bedlam that you're better. Simple!



LUCKY BREAK

Promoter Dave New from CHECKPOINT CHARLIE on how to get a date at his club "FORGET about agents! We believe DJs who are starting out should put their own time in and hassle promoters. You must do your research and know the music policy at the club. But don't assume that club promoters are all the same breed. We are all different and we all respond differently to being hassled. Young DJs should try and get pissed with the promoters because you're far more likely to get booked that way than sending in tapes. Matt Carter is an example of a local Reading DJ who sent me tapes for three years before we finally booked him. The tapes got better and better so we started to work with him, but he also came to the club a lot. Please remember that if a club supports you in your area, you should start showing loyalty and not playing at clubs down the road on the same evening. Basically keep trying."

Send tapes to Checkpoint Charlie, PO Box 475, London WC1X 8EY

HOW TO ENTER

- ★ Your tape must be 90 minutes long
- ★ You must include a full tracklisting with artist, track title and label. You must include a daytime telephone number and a passport-sized photograph
- ★ Send all tapes (and attempted bribes) to Bedroom Bedlam at Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS
- ★ Muzik cannot return any Bedroom Bedlam tapes. If you hear nothing, please keep trying with better tapes. WE LISTEN TO EVERYTHING
- ★ Good luck

THE CREAM OF BEDROOM BEDLAM

Muzik's DJ roster

BIG BEAT: Dan Jarvis (Essex 01376-519-169)
DRUM & BASS: Matthew Anderson (Essex 01255-671-395)
Mark Ball (London 0171-633-0186 / 0958-632-499)
Philip Jones and Sean Martin (Birmingham 0121-749-3069 / 0121-747-6207)
Paul Wallace (Middlesex 01553-774-796)
ECLECTIC: Steve Bridger (Birmingham 01527-521-067)
Lindsey Edwards (Coventry 01926-429-264)
Steve Gerrard (Birmingham 0121-358-7089)
Pete Ludden (Liverpool 0151-235-3547)
Colin Millar (Edinburgh 0131-662-9438)
Tat - Andrew Tattersfield (Chesterfield 01246-205-489)
GARAGE: Martin Lodge (London 01992-714-645)
HARDBAG: DJ-K - Kevin McDiarmid (Widness 0151-424-0901)
HOUSE: Cliff Choudhury (London 01426-154-752)
Alison Marks (0181-208-0789)
Gian-Paolo Arpino (Cardiff 01222-495-046)
Dave Purnell (Leicester 0116-255-9710)
Yousef (Liverpool 0151-286-9430)
PROGRESSIVE HOUSE: Marcus James (London 0976-899-674)
TECHNO: Rob Collman (London 0181-200-6620)
Rick Hopkins (Stevenage 01438-362-775)
Tony Jones (Portsmouth 01329-280-266)
Simon J (Chester 01557-330-343)
Timmy S (London 0181-856-8549)

HOW TO BOOK A BEDROOM BEDLAM DJ

Please call the DJs at the above numbers. Every Bedroom Bedlam DJ must be paid a minimum fee of £50 if travelling expenses are also paid for. If not, no Bedroom Bedlam DJ will appear for less than £75. Basically, don't take the piss.

BEDROOM BEDLAM CHARTS



COLIN MILLAR (EDINBURGH)

- 1 THE TRAPS Fridge (Output)
- 2 BEAT FIENDS SEARCH FOR BLOOD Lionrock (Concrete)
- 3 LIC IT UP COOL GUYS L'Attitudinal (Hero No 7)
- 4 SAN FRAN FUNK Alexander's Dark Band (DC)
- 5 RHYME BOMB Blade (Bomb)
- 6 THRU THE HAZE (DJ SUV MIX) Jaz Klash (Cup Of Tea)
- 7 ONE Pelding (Jazz Fudge)
- 8 RING OF FIRE (SALON KITTY MIX) Kensuke Shiina (Pussyfoot)
- 9 MILKY DJ Grazhoppa (Sub Rosa)
- 10 ITNS IMPOSSIBLE Mark B (K'Boro)



MARTIN LODGE (LONDON)

- 1 FALL DOWN (GRANT NELSON MIX) Michael Proctor (Soulfuric)
- 2 OFF THE HOOK (KENLOU MIX) Jody Watley (Atlantic)
- 3 BRIGHTER DAYS (MOUSSET MIX) Big Moses (King Street)
- 4 FUN Da Mob Featuring Jocelyn Brown (Subliminal)
- 5 THE PURIST Byron Stingley (Nervous)
- 6 CRO-MAGNON Constipated Monkeys (Subliminal)
- 7 HOUSE MUSIC Eddie Amador (Yoshitoshi)
- 8 FEEL THE VIBE BB Stone & DJ Digit (Strictly Rhythm)
- 9 THE PRESSURE Sounds Of Blackness (AM:PM)
- 10 FROM THE DAT VOLUME 2 Heller & Farley (Junior Boy's Own)



DAVE PURNELL (LEICESTER)

- 1 WE ARE COMING New Phunk Theory (Paper)
- 2 FUNK MUSIC (DJ TONKA REMIX) Dave Angel (Island)
- 3 THE BEGINNINGS PART TWO Groove Chronicles (Old Dog)
- 4 DEEP TRAXX VOLUME ONE New York & Deep (Fat Techs)
- 5 NU ODYSSEY Departure Lounge (Paper)
- 6 GEMINI J Majik (Infrared)
- 7 ODYSSEY (THE OFFBEAT TRACK) 95 North (Groove On)
- 8 OUR LOVE (HAS GOT ME MOVIN) Herbert (Phono)
- 9 PENETRATE (TRONIC MIX) Christian S (Redlight)
- 10 SO LONG Seba & Lo-tec (Good Looking)



desert island disco



THE INSIDE TRACK ON HUNTING DOWN RARE VINYL

edited by FRANK TOPE



RECORD buying can be a right pain in the arse. How do you know whether that 50p bargain bin 12-inch is a forgotten classic or a diabolical bagpipe/breakbeat experiment which went wrong? How do you know which old classics have stood the test of time, and

where to get them for less? What are those secret tunes that drive the dancefloor wild? And where are the best record shops in Britain? Indeed, the world? The answer to all these conundrums and more is here, folks. Allow DESERT ISLAND DISCO to show you how and where to get your hands on some sought-after vinyl.

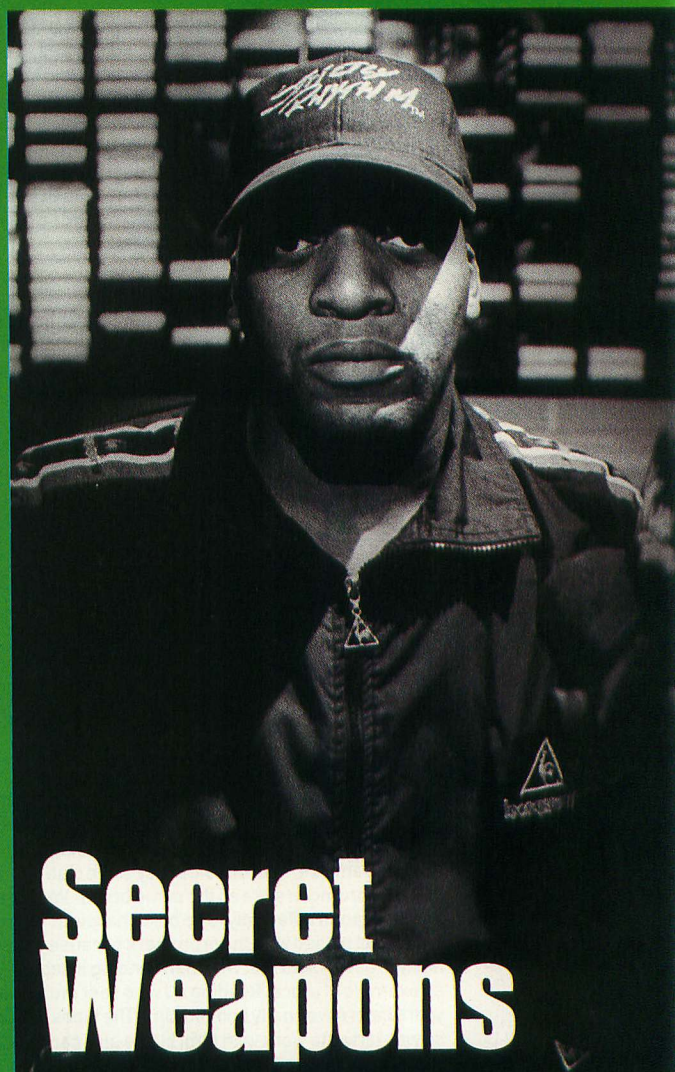
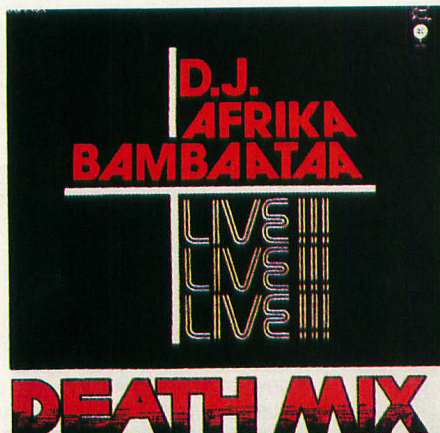
The Vinyl Frontier

Old school hip hop breakbeat bonanza!

● If you don't know The Incredible Bongo Band's "Apache", you'll know tunes that have sampled this all-time classic breakbeat. Just think West Street Mob's "Breakdance Electric Boogie", Dee Patten's "Who's The Badman" and - ooh - thousands of jungle records. The original album should cost around £25-£30, when you can find it. Now, although you can get it on one of those "Ultimate Breaks & Beats" albums, there is a repressing of their original "Bongo Rock" album doing the rounds, including the "Bongolia" track sampled on both the recent Jedi Knights and Prodigy albums. We're not saying it's a bootleg, but it's not on the original MGM label or has the original cover art. But the sound quality is superb. Catch the break!

● More semi-legal business doing the rounds of the hip hop shops: a blinding album of cut ups, rip offs and just plain thievery, designed in the time-honoured Ultimate Breaks & Beats tradition and rejoicing in the name of "Ultimate Cakes & Sweets" by Hilarious Artists. The track and "artist" names are along the lines of "I Know You Got Cakes" and all spoof classic rare grooves and breakbeats in a sweet-toothed confectionery-based style. The tracks themselves range from the plain daft to the extremely funky and very useful for the disco jockeys out there.

● Also re-released this month: Afrika Bambaataa's "Death Mix". A hip hop rarity of such legendary status, Mo'Wax ripped off the sleeve for Q-Bert's recent scratch mix of DJ Shadow's album. Paul Winley Records, the label behind the "Super Disco Breaks" series, have put out a limited amount of this bootleg classic, in its original sleeve. Unfortunately it also means audio quality that sounds like listening to the record down a long dark tunnel (to paraphrase Andy C). But what you'll be hearing is a live mix of Afrika Bambaataa and Jazzy Jay going off live at a jam at Bronx River High School, way back in the early Eighties. Particularly worth checking for the bits nicked for the Bronx Dogs' "Tribute To Jazzy Jay" and the bit on the second side where they cut up the break later used on Deee-Lite's "Groove Is In The Heart" and in effect provide the genesis of a hit for the kooky trio.



Get your masking tape ready – your guide to the naughty little covered-up secrets lurking at the back of every DJ's box

This month: MATT "JAM" LAMONT

"Yeah, there is one. Crystal Waters' 'Who Taught You How'. It was done for a film soundtrack. I forget which one, but these mixes came out on a bootleg 12-inch about three years ago. It's probably mixed by Eric Kupper and was originally on MCA, but again I can't be sure. It's really good proper garage, but it crosses over to the UK garage scene. The B-side has got a real Ministry-type dub. I play it all the time and I must admit I do cover the label up. I'm always gutted if I find out someone else has been playing it!"

Record Shop Of The Month Is Records

WHERE ARE YOU: 1 Northcote Road, Battersea, London, SW11 1NG. Tel: 0171-924-6566.

WHEN DID YOU OPEN? February 1996.

WHAT DO YOU SELL? All dance music. From obscure techno on labels like Basic Channel and Relief through hip hop, r&b, deep house, British and American garage, drum & bass and lazy beats. We also sell US, French, Italian, Austrian and German imports.

Apart from new records we've also got a large second-hand department of rock and pop, soul, funk, reggae and jazz. We sell most styles on CD as well.

WHAT DOES IT COST? New 12-inches can be anywhere between £2.99 and £7.99. British 12-inches are mostly £5 and imports are £6.99. CD singles range from 99p to £4.99 and CD albums £6.99 to £15.99. Vinyl albums start at £5.99 and go up to £12.99 for double-packs.

THEY SAY: If you go into a lot of dance shops in London and the rest of the country the atmosphere can be pretty oppressive. We've decorated the shop so girls won't be put off. We have a mirrorball, a leopard-skin ceiling, sofas and magazines. The boyfriends can then spend as much time as they want on the two vinyl listening posts and a CD post!

If you like elbows in your ears, bruised ribs and stay away from Is. Smiles, helpful advice, a vast range of tunes and space to move are all in abundance at this half decent record shop in the Clapham/Battersea area. Proprietors Ian and Steve both have a vast combined knowledge of music from Seventies noodle jazz to the latest garage cuts and are only too happy to tell you about them. Is it, isn't it?



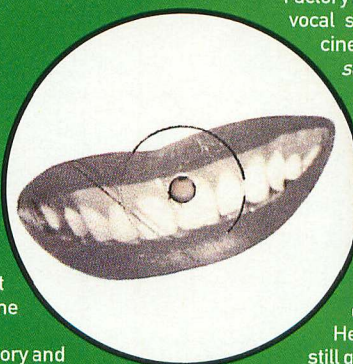
Buried Treasure

Records that time forgot

**Look
for Girl**

Records US 12-inch, 1993

It doesn't sound so radical now, but way back in 1993 "Glammer Girl" summed up all that was so deliciously tempting about New York City. Listening to its gender-bending "Is it a boy or a girl" vocal sample, before being cut away on its three layered, echoing echoes, you could so easily imagine being out on the floor at the Sound Factory, or seeing some queer performance art down at Jackie 60. At the time, Junior Vasquez at the Sound Factory and Danny Tenaglia were busy redefining the way we listened to music, mixing thunderous basslines and a long, luxurious mixing with peppy, cheekiest vocals this side of a San Francisco bath house. Their



music sounded carefree, hedonistic, yet amazingly complex and devastatingly funky. And, like all the best dance music, it reflected the interests and tastes of a real clubbing scene. Into the middle of the Sound Factory revolution dropped this 12-inch bomb. It kicks off with a long, bizarre vocal sample, filched from John Waters' camp classic of independent cinema, "Pink Flamingos". Two queens bitchily dissect a character: "Is it some kind of snob? It's a hell's angel, it's a speed freak," before the mother of all basslines kicks in and we're off on an 11 minute journey to the heart of the bass.

In Britain, of course, with the gay scene already firing on nu-energy, it seemed less to do with camp than a twisted, drug-induced version of our clubbing reality. It fitted the straight scene perfectly: catchy enough to get hammered by Judge Jules, deep and booming enough for even the most snobbish of Junior Boy's Own fans.

The team behind the record itself beggars belief: written by Danny Tenaglia with Peter Daou. Produced and mixed by Danny, edited by Danny with Benji Candelario and Liquid Groove's Matthias Heilbronn. The remixes on the flip come from Murk. All the mixes are still guaranteed to blow your mind. These days, demand for the high camp Sound Factory tunes isn't so strong and a good sniff around the second-hand racks should turn up a copy for a mere couple of quid. A pittance to play for a cracking bit of mid-Nineties dancefloor history.

ank!

Is a vinyl-related problem? A sample that's bugging you? A record title but don't have a clue what it's called? Some obscure facts about

Carl Craig's computer that simply *must* be cleared up, pronto? Then we've got the solution for you. Write with your problems to Agony Uncle Frank "Reach for your inner child" Tope c/o Muzik, Kings Reach Tower, Stamford Street, London SE1 9LS

JIM BEAM BLUES, SONIC MOOD EXPERIMENT & WEIRD BEATS COLLECTIVE PRESENT:
A MAJOR SEISMIC DISTURBANCE

EARTHQUAKE

FRIDAY 24TH APRIL 1998

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(OPPOSITE ST. PANCRAAS STATION). DOORS OPEN @ 8.00 P.M. - 3.00 A.M. CLOSE

LIVE ON STAGE:

OLD SCHOOL NEW YORK CITY HIP HOP CREW:

THE COLDCRAUSH BROTHERS (NYC)

FEATURING THE LEGENDARY DJ CHARLIE CHASE + RAPPER GRANDMASTER CAZ.

+ THE DUST JUNKIES LIVE.

DJ'S ON THE NIGHT

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HEADRILLAZ SOUND SYSTEM, DEEJAY PUNK AOC (NYC), BARRY ASHWORTH (DUB PISTOLS).

FUNKIN PUSSY SOUND SQUAD, MATT SILVER (WEIRD BEATS COLLECTIVE).

MEAT KATIE (SONIC MOOD).

SPECIAL GUEST DJS: THE BIG AUDIO DYNAMITE SOUND SYSTEM.

JERRY DAMMERS



TICKETS £8.00 ON THE NIGHT or £7.00 in advance from:

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room with a view

Saturday 28 March The Grand Opening
Nigel Benn, Luvdup, Parks & Wilson

advance tickets: £15+b/f. event runs 8 - 5

every saturday night @ the loft, the winter gardens, midsummer boulevard, central milton keynes.


£7 members/NUS. £9 non-members. events run 9

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Velvet Underground (Milton Keynes) 01908 617300
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Troadero Centre Coventry St • London Oxford Circus
150 Oxford St • London 363 Oxford St • Manchester
90-100 Market Street • Milton Keynes 78 Midsummer
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Stockport 51-53 Merseyway

Advance tickets available from 
National 24hr Credit Card Hotline 0990 344 4444

Venture Coaches
24hr National Hotline 07000 790167

Saturday 4 April

Joseph, Quivver, Neil Hinde & Dean Marriott

Saturday 11 April

Magic Alec, Chris & James, Lisa Lashes & Ann Savage

Saturday 18 April

Sandro Ruccia, Nigel Dawson, Luke Neville, Magic Alec

Saturday 25 April

Joseph, Griff & Jay Walker, Fat Larry

An Easter Evening Spectacular with 

Sunday 12 April

John Digweed Jon Pleased Wimmin Daniele Davoli Quivver
Darren James Joseph Sandro Ruccia Fat Larry Magic Alec

advance tickets: £22.50+b/f. event runs 8.30 - 6

For membership and general information / paying guest list and coach parties call 01908 678869

INSOMNIA

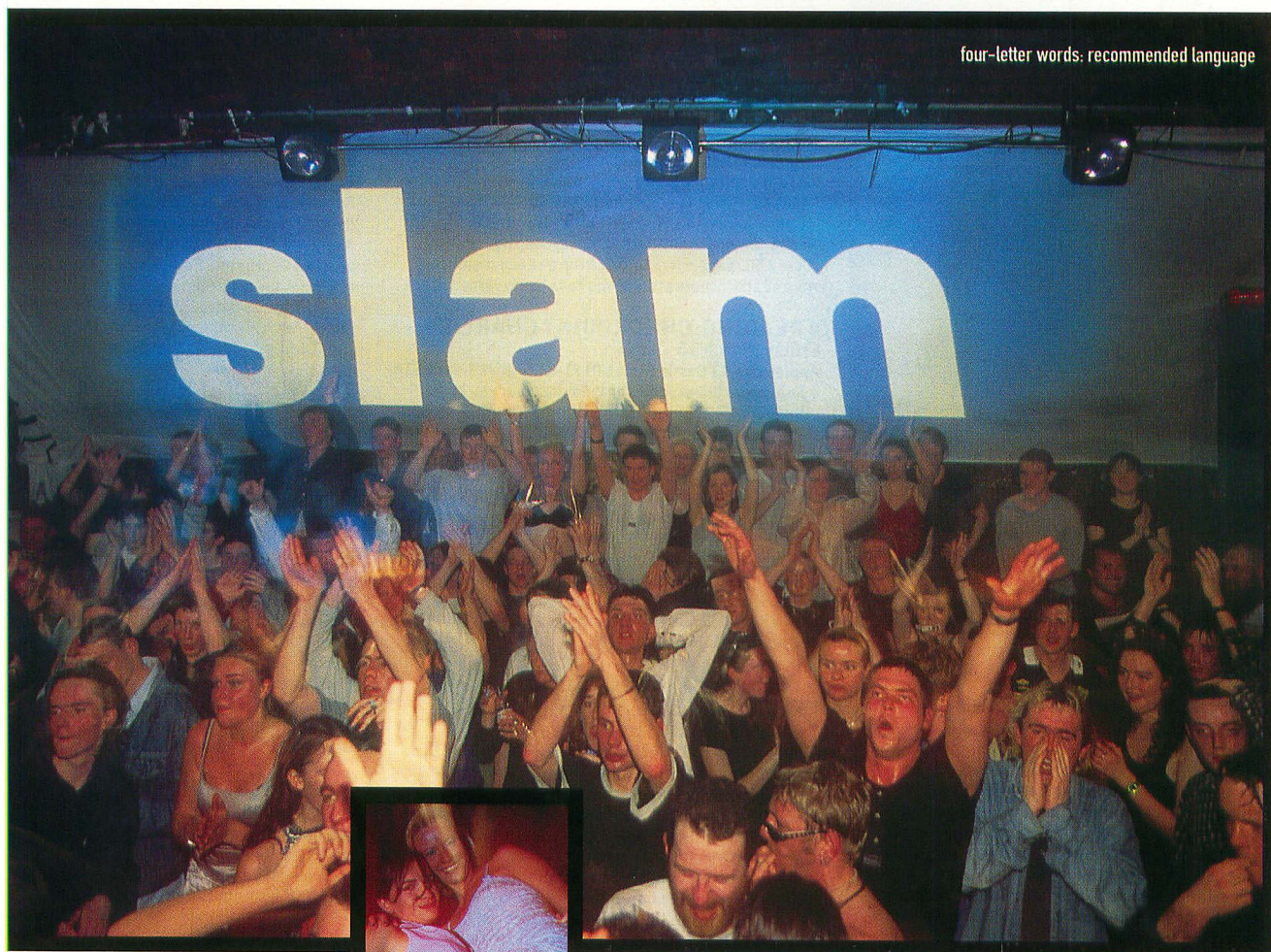
EDITED BY ROB DA BANK



MUZIK TOP 50 NIGHTS OUT

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

WHERE TO GO THIS MONTH MARCH 11 – APRIL 14



four-letter words: recommended language

pic: Raise-A-Head

GLASGOW: SLAM

110

Midland Street. 0141-572-1477. 10.30-3.30am. £10

On 10 1992, Slam opened for business in a converted railway arch in Glasgow. From that day to the day, around 4am, Slam will lock those same doors for the very last time. Somewhere club-wise in Glasgow practically every weekend for the last 10 years, the mainstay Dave Clarke. Still hardly an adequate excuse for closing the techno club.

Stuart McMillan and Orde Meikle readily admit that the club has been the backbone of their own productions and even admit most of the records they buy are bought with the club in mind. At the same time though, the whole involved believe that they've almost given too much to Glasgow and need to look at his is given further credence by the fact that Slam are working on no less than album projects at the moment and also need time to promote and tour.

The first night in 1992 saw Stuart and Orde play to a packed house just as they have done almost every Friday since. With the emphasis on guests being good for a club but not as essential as the residents, the guests have been great, but irregular. Slam is possibly the only club in the country where the punters complain if the residents aren't there.

Slam's 300-odd Friday nighters have had many highlights. Daniele Davoli from Black Box throwing his records into the crowd at the end of the night, the Underworld finishing a night in 1994 with a live show (the only band ever to have finished rather than a resident DJ). The acid squeals of Rez at 10 past three in the morning were understandably emotional. Later that year the Junior Boy's Own crew held a memorable party with Terry Farley, Andrew Weatherall and Darren Emerson which resulted in queues of hundreds being turned away from a club with an already healthy capacity of 800. Claude Young cutting up two copies of Slam's anthemic "Positive Education" before mixing with his elbows and head also won the crowd.

The Chemical Brothers played in their Dust Brothers guise in 1995, the same year Laurent Garnier played at a time when he was rarely seen in the UK. 1997 saw Daft Punk perform their classic "Daft Mix" to hysterical reaction.

The closing party in April reunites old faces Daft Punk and Derrick Carter with a debut from US producer Scott Grooves and of course Stuart and Orde. No doubt the final Slam will be absolutely mobbed, emotional and insane, so cancel everything else and prepare yourselves for a highland fling to remember. Good Friday never got so good.

INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

pic: JAMIE B

Green Velvet

THOSE WHO ROCKED IT

• Green Velvet at Voodoo, Liverpool

- Paul Oakenfold at The Empire, Middlesbrough
- CJ Mackintosh at Cream, Liverpool
- Harry Agnew at Movement, London
- Slam live at Vapour, London
- LTJ Bukem at Cream, Liverpool
- Chris Liberator and DJ Ant at Oz, Los Angeles
- Jazz & Groove at Rulin' at Ministry Of Sound, London
- Daniele Davoli at Lush at Kelly's, Portrush
- Jazzy M at Ministry Of Sound, Capetown, South Africa
- Graeme Park at Golden, Manchester
- David Holmes at Sounds Of The Suburbs, Kingston
- Marcus James at Renaissance, London
- DJ Spoony at The Escape, Swansea
- Tuff Jam at Hard Times, Leeds
- Mark Auerbach at Ministry Of Sound, Johannesburg, South Africa
- Sasha & Digweed at Spunda, San Francisco
- Adam Beyer at Atomic Jam, Birmingham
- Mr Cand Matthew "Bushwacka" B on four decks at Shindig, Newcastle
- Cutmaster Swift at NuTonic, Birmingham

THOSE WHO FAILED TO SHOW

- Luke Slater, Darren Emerson and Andrew Weatherall all gave just two days notice that they couldn't get out of the studio to play at Shindig in Newcastle

2 BOURNEMOUTH: SLINKY

Saturday April 11

Bournemouth International Centre. 01202-399-922. 8pm-6am. £30 plus booking fee

"The new clubbing capital" is how Muzik described Bournemouth in March. "The party of the year" is how Pete Tong applauded Slinky's last party at the B.I.C in 1997. A rather good night out, then, seems to be the general consensus for a club that is only one year old on April 11.

The first birthday bash will exceed five thousand people and boasts a line-up hard to fault.

The Great Windsor Hall boasts Judge Jules, Carl Cox, John Digweed, Seb Fontaine, Tony De Vit, Dave Seaman and Garry White. The Tregonwell Hall has Danny Rampling, Derrick "Booze Commando" Carter, Allister Whitehead, The Dreem Team, Lottie, Kinky Rich and Lyal. The Purbeck Lounge rocks to the junglisms of Fabio, the delectable DJ Rap (bet nobody's ever told her that), Dr S Gachet, Blame,

Orbit, Dream and MCShadow. Supping grapes in The Champagne Bar will be The London Raleigh Grifters team of Craig Richards, Miles Copeland and Jo Redbeard.

Most importantly, promoter Nick told Muzik that there are 10,000 more girls in Bournemouth than lads. And if that doesn't have the fellas booking a train ticket forthwith go back to bed and fester. Choose Slinky, you little minkys.

3 BIRMINGHAM: ATOMIC JAM

Saturday March 14

Que Club, Corporation Street. 01203-555-065. 9.30-6am. £12

Undiluted electronic sonic grooves anyone? If that doesn't tug you by the short and curls then the Jam lads and lasses will translate. The Main Arena on March 14 welcomes bargin' technotiser Mike Dearborn, David Holmes with his techno hat on plus Daz Saund, Tony Work and Nathan Gregory.

The Melting Pot on the other hand says "book 'em Danno" to LTJ himself after Tango & Fallout and Rob Lynch & Jem Atkins have done their junglist business.

Not to be outdone, DIY storm the third room with Digs & Woosh, Simon DK and Jack spinning deep house.

Over 2,500 people regularly turn up and last month they were all still in there at 6am. You have been warned.

4 READING: CHECKPOINT CHARLIE

Friday March 13

Applejacks, 11 Castle Street. 0171-837-6330. 9-4am. £10

If you were at Checkpoint's birthday last year you'll remember the bogus policemen running into the club and staging a mock raid only to tear off their disguises and start raving to much relief and scrabbling around on the floor. Those crazy guys.

This year Mr Dave Angel is the special guest for Checkpoint's fifth birthday. The haloed one joins Richard Ford, Pierre, Stripe and Rad Rice.

For those unlucky enough to be in the queue outside there will be a 12 foot screen provided to show the shenanigans inside. How thoughtful and yet how fucking annoying.

Other Checkpoint Charlie dates for your diary: Norman Jay (March 27)

5 LONDON: UNDERGROUND FREQUENCIES

Friday March 20

The Cross, York Way. 0181-374-3431. 10.30-4am. £10

Since compiling and mixing their Underground Frequencies album, Matt "Jam" Lamont and Karl "Tuff Enuff" Brown have been rather busy. That hasn't stopped them selling 70,000 copies so far and won't stop them starting their own club night either, which could well emerge as one of the most important residencies in the land for promoting that bumpy style they call speed garage. The monthly club will be their only residency and although there will be guests they're guaranteed to be pretty special and not run of the mill.

6 SHEFFIELD: GATECRASHER

Saturday March 21

The Republic. 01902-837-007. 10-6am. £12.50/£10.

Crashing through those gates this week ladies and gents are Rammers himself (Danny Rampling, if you're new to the game), Graeme Park, John Kelly, Scott Bond and Matt Hardwick. Enough for you? The best bit about going to Gatecrasher, however, is standing to one side of the dancefloor and watching the gurners do their thing in the little caged podiums. Hours of fun and almost better than doing acid. Seeya there.

Other Gatecrasher dates for your diary: Judge Jules, DJ Dan and Tony de Vit (March 14), Malibu Stacey night (28), Judge Jules and Jon Pleased (April 4)

7 BIRMINGHAM: SUNDISSENTIAL

Sunday March 22

The Church, Broad Street. 0121-633-9256. 12-midnight. The tranquillity of the Sabbath is further ruined by crazy Sunday antics courtesy of the Right Reverend Madders and his flock of lunatic clubbers having a 12 hour party in

a church of all places. The Spring Ball plays host to the Tyrant team of his holiness Sasha, Craig Richards, Lee Burridge joining Alan Thompson, Steve Thomas and all the resses. Guaranteed madness.

8 LEEDS: HARD TIMES

Saturday March 28

NATO, Boar Lane. 01924-488-220. 10-6am. £12/£10

Hard Times are upon us again with oh woe, Lord G from Noo Yoik City. Oh, it will be such hard work dancing and boozing and hmm... Whatever all night long. Hard Times have got some pretty decent dates coming up including a certain Mr Morales in April, so prepare yourselves.

Other Hard Times dates for your diary: Danny Rampling (March 14), Bartlett and Jones (21) and CJ Mackintosh and Dennis Valentine (April 4)

9 DERBY: PROGRESS

Saturday March 21

Eclipse, Babington Lane. 01332-600-700. 9-3am. £10/£8

Residents Pete and Russell, a marching band, a troupe of dancing elephants, fireworks. You never know what you might see at Progress and March 21 will be no exception with Boy George and Brandon "ooh George you've given me a" Block squeezing themselves into the booth.

Other Progress dates for your diary: Tony de Vit and Lisa Loud (March 14), Judge Jules and Jon Pleased (28) and Tall Paul (April 4)

10 SWINDON: FRUIT CLUB

Friday March 27/Saturday March 28

Brunel Rooms, Havelock Square. 01793-531-384. 10-6am.

Bit of history for you. The Brunel Rooms is 25 years old and the geezers who built the gaff are still there! Now that's club promotion for you.

From disco to punk to electro to soul, rave and now drum & bass, the Rooms have a pretty decent heritage. As promoter Stephen Reid proudly proclaims, "it ain't where you're from, it's where you're at" and despite Swindon getting it in the neck for its looks, it still rocks. The celebrations are spread over Friday and Saturday. Friday is a Fruit Club all-nighter with Doc Scott, Hype, Fabio and Mickey Finn in the jungle room. John Kelly and Karl "Tuff Enuff" Brown fight it out between house and speed garage elsewhere. The Saturday hootenanny sees London's Garage City invade with Bobbi & Steve, Chrissy T and Rude Boy Rupert on a more classical garage tip.

11 MIDDLESBROUGH: SUGAR SHACK

Friday March 27

Corporation Road. 01642-253-553. 10-4am. £10/£8

John Kelly and Jon Marsh team up at the lurve Shack for a thumping evening of deep and hard house. If you want to hear all the juicy gossip on the night in general, turn to Floor Fillers, but basically this club is making big noises up north, and bugger me, it's a long way north.

Other Sugar Shack dates for your diary: Allister Whitehead and Maria Naylor (March 13) and Disco Connection with Andrew Doce Livingstone, Huggy Burger Queen and The Disco Elements Boys (20)

12 LIVERPOOL: CREAM

Friday March 27

Nation, Wolstenholme Square. 0151-709-1693.

9.30-3am. £10/£7

Muzik went up to Cream a few weeks ago, sneaked into Oakies bulletproof shielded booth and had a wander around the estate that he calls his DJing area. Pretty impressive, I can tell you. Rolling hills, roaming herds of wildebeest and orchards and that's before you get your telescope out to spy him on the other side of the booth. The rest of the club ain't bad either and March 27 should be up to scratch. Judge Jules resides alongside Oakie, Paul Bleasdale, Guy Oradel while Steve Lawler, Les Ryder and Phat Phil Cooper keep them bopping in the Annex.

Other Cream dates for your diary: Sasha and Nick Warren (March 14), Oakie and Nick Warren (21) and Judge Jules and Tony de Vit (27)

DOUBLE EGG



TONY DE VIT

DALE WINTON

INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

UB GOSSIP

ing night of **GOD'S KITCHEN** in Birmingham found to a halt when three different sets of (and probably very drunk people) informed that the building was on fire. What they were seeing were the special effect virtual flames the paid thousands of pounds for to be projected club.

ard Times promoter **STEPHEN RAINE** takes a approach from most promoters in that he dances in his own club. After a particularly weary boogie he was heard saying "I'll dance all night mate. I like to take part, me. That's how you". Also in the mood for dancin' were the 4,000 who turned up to the start of the **VAPOUR** tour at adrenalin Village. The Propellerheads, a healthy looking Jon Carter and his Monkey Slam absolutely rocked it among much other so many on the floor unfortunately at the new ning Club where mixmaster **CHAD JACKSON**, in the hip hop and breaks field, launched into hard house in the extra-leftfield beats room eating the object of the alternative vibe. The e doubtless disappointed but not nearly as the girl who umm... Went down on her o mention the lighting operator at **GOODBYE RLD** in Leicester. Fair made his night, if not apparently the lass in question thought it was nd. Der! Club sinner of the month, on the goes to the punter who let off the fire alarm ight. Yorkshire in February is apparently not ble, but the burger van outside did all right. urgers, a couple were found making lurrve **SUSHI**'s sticker machine last month. The e apparently been much stickier since. f sticky, **NORMAN COOK** and **FREDDY FRESH** ed leaving the Big Beat Boutique together in hey were later seen fondling each other's rkened hotel lobby. Hmm...

ON: LOST PRESENT BURUNDI

March 21
Nest Central Street. 0171-791-0402.
50

gging underground that they hardly ever give and whatnot to the venue, let alone to poor old road, who needs to boast about your line-up robably the most happening techno club in orld/universe. Expect anyone from Steve Denham, Robert Hood and Steve Stasis to Joe ular, up for it crowd who know the score.

dates for your diary: Tyrant with Sasha, Craig Lee Burrige (March 13). Ultimate Base with ven Vath (14). The Ganja Kru with Hype (20). 27). JDJ presents Triptonite (28). Skint with lardknox and Midfield General (April 3). Sub- Ir C. Darren Emerson, Matthew B. Layo, (live) and Johnny Moy (4)

NGHAM: GOD'S KITCHEN

13
y, Digbeth High Street. 01604-474-591.
£6

ght of the moment (and by 'eck do they know ulled in a fairly large crowd of 4,000 for the Residents Tyrone de Savery, Ashley Cooper and Paul Vega were pleased as punch and Fontaine and Brandon Block entertain them ns, food, sofas, special effects (some flames he booth!) all mixed up with a hedonistic party 'marvellous.

ON: LEFTORIUM

ch 20
340 Farringdon Road. 9-3am. £6/£4
ney come again. Not content with wrecking

many young lives first time around, the Heavenly un-Socialites are here again with their look at life through an "anything good goes" window. Harvey is the additional weekly resident bonus. The man with the Black Cock masterplan will play all night in the main room, meanwhile downstairs a hotch-potch of famous and less famous guests mess about. The Heavenly Birds get right on it too in another room in the labyrinth they call Smithfields. March 20 sees Harvey joined by the St Etienne lads Pete Wiggs and Bob Stanley while Muzik's very own masterchef Frank Tope (that's Topenfold to you and me) tends to his juicy seven inches on his Bar & Grill. One not to be sniffed at, and that's coming from someone with experience. The Leftorium curators Nick, Martin, Robin and Jeff make sure nobody touches the paintings or pisses on the luton (the small horseshoe-shaped mat under a toilet bowl, thank you very much). Check every Friday.

16 MANCHESTER: BUGGED OUT

Friday March 13/27
Sankey's Soap, Jersey Street. 0161-950-4230.
10-3.30am. £7/£6

Very, very difficult toss up between Laurent Garnier, Mr Scruff and Glen Brady from Wool playing on March 13 and DJ Sneak and guests on March 27. If anybody can make their mind up for me please send your answers on a postcard to Muzik and the first one out of the Assistant Editor's Y-Fronts will wins themselves really shoddy set of plastic cutlery. Resseys James Holroyd and Rob Bright add to the fun.

Other Bugged Out dates for your diary: Dave Angel and Jonny L (March 20). Andrew Weatherall and I-F (April 3)

17 PORTRUSH: LUSH

Saturday March 14
Bushmills Road. 01265-823-539. 9-1.30am. £8/£6

Seb Fontaine and Tall Paul Newman celebrate the second birthday of the tastiest house club on the Emerald Isle to date. Yup, this is the place young Peter Tong refers to as "Ireland's Cream". I thought that was Bailey's, but no bother. The music is on the progressive tip and the atmosphere verges on the hysterical and once it's all over the local hotel offers a very reasonable B&B with a CD player in every room. My, how times have changed since my day when you'd be more than lucky to get a floor to kip on, let alone a bed or gramophone. In fact, last time I rowed to Ireland I had to sleep on a bed of hot tar embedded with nails and glass and that were four star treatment. Bloody luxury.

CLUB NEWS

CHECKPOINT CHARLIE celebrate their fifth birthday on March 13 with special guest Dave Angel. They are still apparently determined to be the first big venue with a small club attitude. Ring for advance tickets on 01273-709-709.

THE BOMB in Nottingham adds to its club roster this year with new monthly residencies from Wall Of Sound (starting February 19 and monthly Thursdays thereafter) as well as Sasha's Tyrant (starting March 27 then monthly on Friday). Should be fun.

Deep house dubheads **DiY** continue plans of global domination with a new label Di-Versions kicking off with the album "Modern Jazz Stories". Supposedly the album captures the vibe of Digs and Woosh's afternoon DJing slots at the DiY free parties. They are also holding a new monthly residency at The Music Box in Manchester and also hosting the third Saturday of the month at the Blue Note in London with Athletico.

ONE LOVE returns to Bristol's Lakota on March 14, six years after they first held nights there breaking DJs like Tony Humphries and Sasha in Bristol. The night will run bi-monthly and Derrick Carter is the first of many top DJs who will grace the decks.

Miles, Elliot and Ben from **PAPER** are joining Mr 20/20 Vision himself Ralph Lawson every Saturday night at Gatecrasher, providing some sweet music to go with the abundance of cheese.

JOHN KELLY has joined DJ Heaven and the crew at the Ministry Of Sound as new resident on Friday nights. "I've worked hard for this and I'm really looking forward to the challenge of having a residency and playing on the best sound system in the world". Oh John, you've forgotten the orgasmic sound of Twilo in New York, but congratulations none the less.

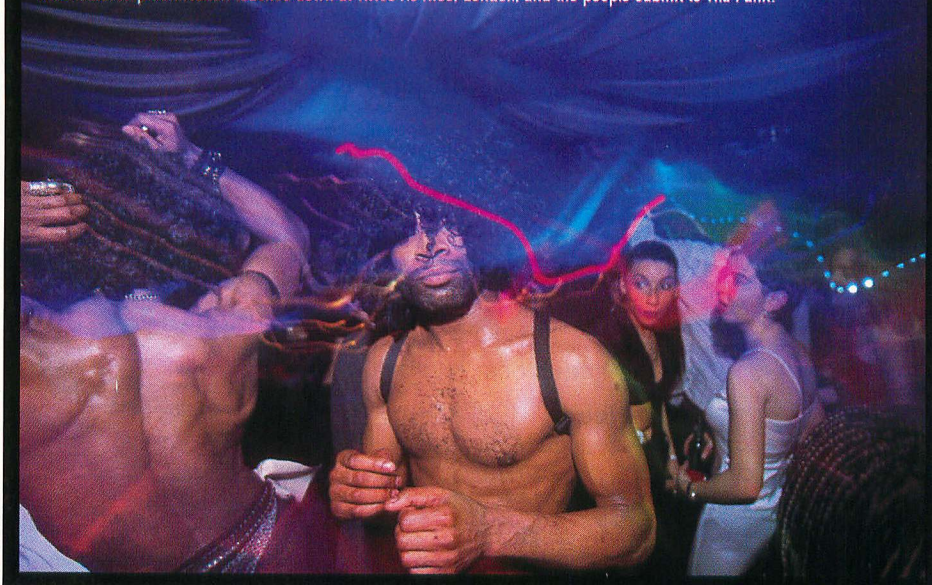
Other Lush dates for your diary: Guests Chris & James (March 21), Danny Rampling (28), Sasha (April 4) and Col Hamilton (11)

18 NOTTINGHAM: THE BOMB

Friday March 13
The Bomb, 45, Bridlesmith Gate. 0171-482-5488.
10-3.30am. £8/£6

The Heavenly Jukebox crew set up in the corner of the room

The Mothership Connection touches down at Twice As Nice, London, and the people submit to Tha Funk!



pic: JAMIE B

INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

ON THE ROAD

Weirdo rock-dance act **TORTOISE** take their bag of tricks on the road at The Pavilion Theatre, Brighton (March 25), Arts School, Glasgow (30), The Cockpit, Leeds (31), The Thekla, Bristol (April 1) and Union Chapel, London (3)

Those noiseniks otherwise known as **DUB PISTOLS** (Barry Ashworth, Malcolm Wax and Lee) are at The Big Beat Boutique, Brighton (March 13), Ballroom, Bournemouth (14), Trinity, Bristol (20), Peek, Leicester (21), Plastic, Sheffield (27) and Pirate, Falmouth (28)

Taking a break from being chased by girls, **FINLEY QUAYE** takes his reggae crooning to Aberdeen Music Hall (March 17), Glasgow Barrowlands (18), Shepherds Bush Empire, London (21 & 22), The Academy, Manchester (26), Rock City, Nottingham (29) and Cambridge Corn Exchange (30)

F Communications Latin jazz fiend **FREDERIC GALLIANO** plays his London debut on March 29 at the Jazz Cafe in Camden. Aqua Bassino also join him live and DJs Rob Wood and Damon Havlin warm the crowd up.

DEEJAY PUNK-ROC, the New Yorker blessed with the gift of new skool breakbeat and father of "My Beatbox" and "Dead Husband" is on the road at Back 2 Basics, Leeds (March 14), NY Sushi, Sheffield (28), The Tunnel, Dublin (April 4) and The Apartment, Glasgow (12)

Freskanova take out their prime act **THE FREESTYLERS** for some live dates in March and April, and believe me they rock. Club Innocence, London Bridge (March 13), Hanover Grand, London (20), Bangor University (21), Glasgow TBC (26), Edinburgh Bargo TBC (27), Aberdeen Lemontree TBC (28) and Homeless, Dundee TBC (29)

Multi-media club stars **ATHLETICO** are on the road this month with Sir Drew, Jeep Beat Collective and Psychedeliasmith at Nottingham Ballroom (March 13), Middlesborough Arena (20) and Reading Alleycat (26)

Instrumental hip hop act **RUNAWAYS** from the Ultimate Dilemma stable promote their Classic Tales tour throughout March at Manchester Boardwalk (March 14), Poo Na Na, Oxford (19), It's Obvious, Leeds (20), Club Sandwich, Liverpool (21), The Bomb, London (27) and NY Sushi, Sheffield (28)

along with those crazy 18 deck maestros the Psychonauts mixing it up. Meanwhile Richard "I'm bleedin'" Fearless, Kelvin Andrews, Jeff Barrett and Matt McNulty keep slotting in the 50 pence pieces while keeping the dancefloor packed. The Bomb boast, in a Jeremy Clarkson-style, "The DJs are almost as you'd expect. Except they're miles better." And I'm afraid I tend to agree with one of the most progressive music policies in the country. The Bomb: a club just waiting to explode. Arf.

Other The Bomb dates for your diary: DiY (March 20)

19 LONDON: CLUB FOR LIFE CULT

Saturday March 21
The Gardening Club, The Piazza, Covent Garden.
0171-497-3154. 10.30-6am. £12/£10

A revamp for the previous Club For Life has resulted in them forming this particular cult and attempting to woo in new members that way. It seems to be working so far and March 21 guarantees more fun with Laurence Nelson, Darren Stokes and the inimitable Jeremy Healy all doing their thang. Dino Lenny joins Ashley Beedle for a slightly different look at life. Silly cults, the lot of them.

20 LONDON: FRICTION

Friday March 20
Bar Rumba, 36 Shaftesbury Avenue. 0171-734-0683.
9-4am. £8/£5

The new skool breakbeat breakthrough continues gathering speed as Lord Andrew Weatherall jumps his normal ship to mess about with some breaks and electro business at Bar Rumba. The Philadelphia Bluntz play live too and come highly recommended from previous experience. Residents Adam Freeland, Tayo and Rennie Pilgrem attract a lot of female attention so if you go down you might be able to elbow your way in somewhere and share the wealth.

21 LIVERPOOL: VOOODOO

Saturday March 21
Clear, 1 Mount Pleasant. 0151-733-6097. 10-3am.
£8/£7/£6

In which Voodoo Lord Claude Young bangs away for hours behind the decks and lots of punters get very sweaty and friendly indeed. Residues Andy Nicholson and Steve Shiels probably deserve a mention too for their sterling work promoting a genre that comes in and out of fashion faster than Ron Jeremy's tackle.

Other Voodoo dates for your diary: Darren Emerson (March 14), Carl Cox and Craig Walsh (28).

22 SHEFFIELD: NY SUSHI

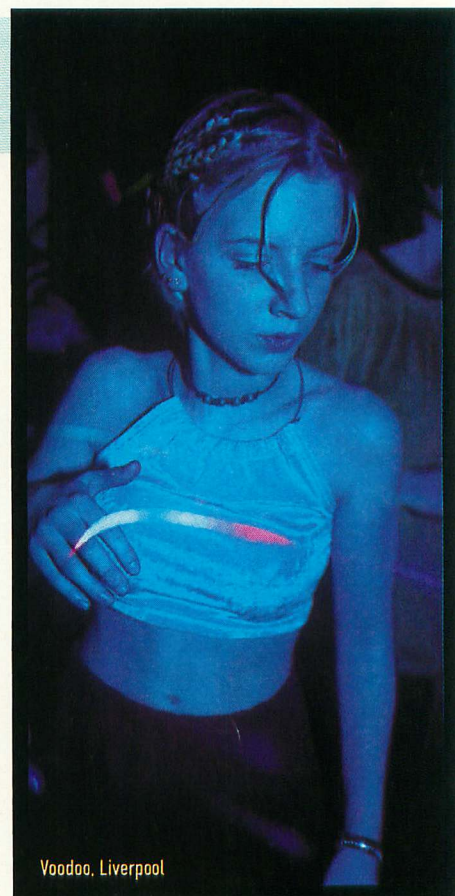
Saturday March 14
Music Factory. 0114-267-1869. 10-4am. £8/£6
Laurent Garnier is playing a six hour set at this saucy Sheffield nitespot on March 14. Add inflatable sofas that have a strong tendency to deflate on contact with burning fag ends, a neoprint sticker machine which made me look even daffier than I actually do and another two rooms of madness and that's what you call a variety pack. Krash Slaughta and John Stapleton assist.
Other NY Sushi dates for your diary: Darren Price and Dirty Beatniks (March 21), Grooverider and DeeJay Punk Rok and Kool Herc (28)

23 LONDON: SCARAMANGA

Saturday April 4
The Brix Theatre. 0171-733-4506. 10-4am. £12/£10
The excellent beret-wearing Kid Loco and Ivan (Rough Trade, Paris) row over the pond to join The Rhythm Doctor and a very special guest for more "three nipped naughtiness". The usual suspects of Richard Welch, Patrick Forge, Frank Tope and my good self will no doubt polish the platters at some point too. Last month's party was a 187 lockout, if you know what I mean, which I hope you do because I certainly don't.

24 NEWCASTLE: SHINDIG

Saturday March 14
Riverside, 57-59 Melbourne Street. 0191-261-4386.
10-3am. £8/£7
K-Klass and Terry Francis (Pagan) thumb a lift to the land of



Voodoo, Liverpool

PIC: DEBBIE BRAGG

the Geordies. Wildly differing styles seem to be the order of the day here at Shindig and Mr Terence Francis comes highly recommended. If you've never experienced his funky tech-house waist wigglers then you're in for a treat. Shindig don't seem to agree with all those those other club's who proclaim, "Oh, Fridays are a bit shit, let's give The Ministry Of Sound a quick ring and do a couple of them Bud Piss lager national tour things". If you know what I mean. *Other Shindig dates for your diary: Problem Kids and Eddie Richards (March 21) and Tom Wainwright and Justin Robertson (28)*

25 PORTSMOUTH: GEUSHKY PRESENTS KICKBACK

Thursday April 9
The Gaiety Showbar, South Parade Pier. 01705-293-050.
9-2am. £10/£9/£8
Don't let the name of the venue put you off this knees up by the seaside. The Gaiety Showbar does conjure up images of rows of umm... Well anyway this is surely one of the first times Andrew Weatherall has come this far south and not only that but he's joined from over the land of snails and Cantona, France, by Scan X (live) and residents Ian Void and Dave Saunders. April 9 is also the day before Good Friday, so have it extra large and then while away your Bank Holiday asleep on the sofa with half a kebab hanging out yer mouth. Nice.

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26 BIRMINGHAM: WOBBLE

Saturday March 21

The Venue, Branstons Street, Hockley. 0121-233-0339.
11-6am. £7/£10

I rambled on about their Wobble's birthday last month, but a quick recap will tell you that March 14 sees Derrick Carter, Andrew Weatherall, Norman Jay and Task & Stevie Bear rip it up. On to more important matters - Felix da Housecat will entertain on March 21.

Other Wobble dates for your diary: Tuff Jam (March 28), Nelson Rosado and Joey Beltram (April 4)

27 SHEFFIELD: RISE

Friday March 27

The Leadmill, 6/7 Leadmill Road. 0114-221-2840.
10-4am. £7/£9

Frankie Knuckles protege Satoshi Tomiie joins Ian Ossia and Danny Hussain at a club with a very high percentage of smiling faces. Room Two is a Logical Progression with Blame and MC Conrad arousing the junglist inside you.

Other Rise dates for your diary: Allister Whitehead and DJ Heaven (13), Trade with Pete Wardman, Malcolm Duffy and Alan Thompson (20)

28 BIRMINGHAM: NUTONIK

Saturday March 28

The Rizla Suite, Upstairs @ The Venue, Branstons.
11-4am. £7

Residents Dave D-Eclectic, Rude Phil and Del Agua bounce from breaks and beats to deep house with extra doses of scratching from J-Rock (London Funk All Stars). A new tonic for your weekly woes.

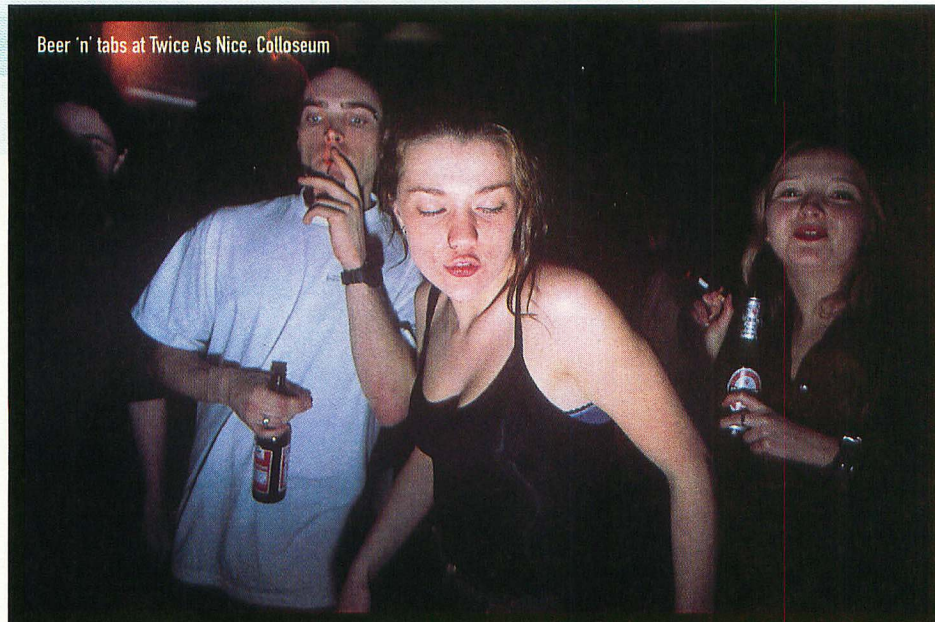
Other Nutonik dates for your diary: Task and Stevie Bear (March 14), The Psychonauts (April 11)

29 BRIGHTON: ULTIMATE BUSH

Friday March 13

The Zap, Kings Road Arches. 01273-883-698.
10-3.30am. £7/£6

Rammo is the only word to describe this night hosted by Bushes Eric Powell and a host of top house and techno bods. The don himself Carl Cox leads the charge on this unlucky day with Trevor Rockliffe plus Shades Of Rhythm and Earl Grey live. A progressive policy of anything goes results in a blend of funk, techno, breakbeats and deep house.



Beer 'n' tabs at Twice As Nice, Colloseum

pic JAMIE B

Other Ultimate Bush dates for your diary: DJ Dan (March 20) and Billy Nasty (27). Also check Legends Of The Dark Black fortnightly on Tuesdays

30 PORTSMOUTH: PURE SEX

Saturday April 4

The Gaiety Showbar, South Parade Pier. 01705-642-764.
9-late. £10/£8

Pure Sex are five years old and return to their home town after visits to Jersey, the Ministry and Lakota in the last year. Unbridled house and garage revelry is promised. I lived there for 18 years and didn't even realise Pompey had a club let alone bridled houses. Residencies Steve Conway and Stu Rising are joined by the delectable Sarah Chapman.

Other Pure Sex dates for your diary: Pure Sex presents Red with Scott Barret, Playboys (March 14)

31 MANCHESTER: GOLDEN

Saturday April 4

Sankeys Soap, Jersey Street. 01782-621-454.
10-4am. £12/£10

A marathon session promised with a Golden allnighter on the cards. Judge Jules, Jon Pleased and John Kelly fall down the stairs while the Nuphonic men Simon "Faze Action" Lee fools around with Diesel and Jools Butterfield in the loft.

Other Golden dates for your diary: Judge Jules and Sonique (March 14), Mark Moore and Al McKenzie (21)

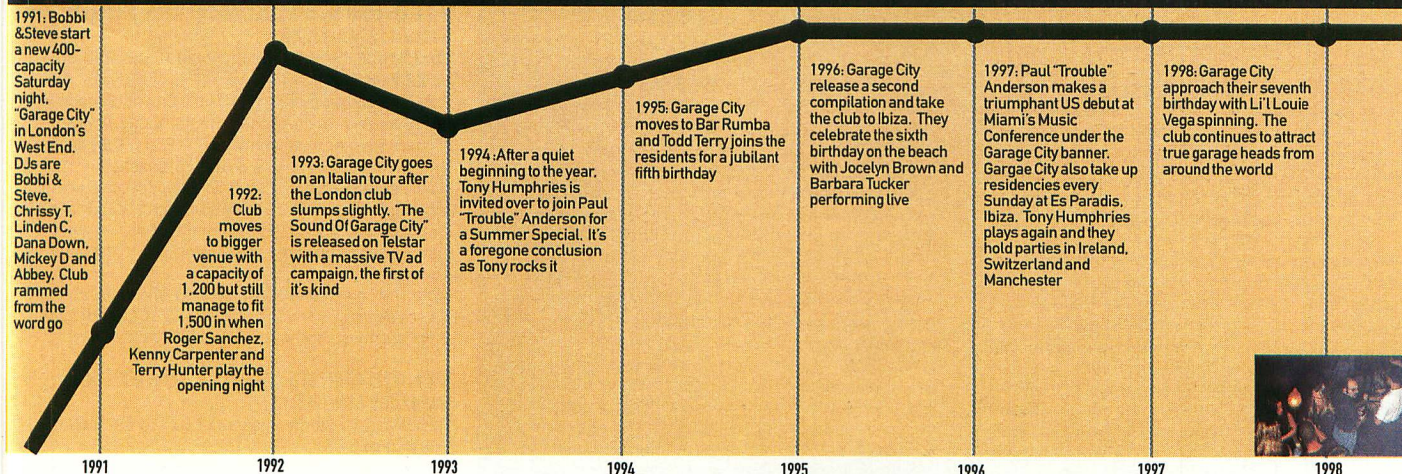
32 CORK: TELEFUNKIN

Saturday March 28

Metropole Hotel, MacCurtain Street.
001-353-(0)-21-508-122. 10-late. £8

Launched in January at the salubrious (that means posho to

UPS & DOWNS OF GARAGE CITY, LONDON



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MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

ESSENTIAL MIX

JANUARY 26

SEB FONTAINE 0200-0400

DJ ICEY - This Is How My Drummer Drops (ffrr)... REESE PROJECT - Direct Me (Network)... YUM YUM - Glasshouse (Sperm)... DISH CUTS - Hot Nuts (Urban Sounds)... WOODY MCBRIDE - Basketball Heroes (Communique)... SIL - Windows (Hoog Choons)... DJ THOKA - Keep It Alive (Dos Or Die)... FESTA - Hand of Fatma (Scoff)... EDGE 28 - Enter (Edge Records)... CRESCENDO - Night In Motion (Stone Factory)... SPACE BUNNY - The Key (Surreal)... SHARP - Test Presser (White Label)... TODD TERRY - A New Day (Manifesto)... WHAREHOUSE PEOPLE - Games (4th Floor)... ORINOKO - Mama Konda (Sony)... 3 IN ONE - One Way (Low Sense)... DA HOOL - Meet Her At The Love Parade (Manifesto)... FESTA - Substance Abuse (Scoff)... VINTAGE MILLENNIUM - Expanded (Telica)... WHACHAMACALLIT - Chocolate Tracks (Go For It)... BARABAS 8001 - Deeper (Phoenix Uprising)... COMBAT FORCE - Combat Assault (Tribal Hefte)... CAMS PROJECT - Vol 1 (Boo Records)... UNTIDY DUBS - Funky Groove (Untidy Trax)... SOURMASH - Pilgrimage To Paradise (Prolekult)

FEBRUARY 1

FREDDIE FRESH 0200-0400

SPOKEN INTRO... HIDDEN RHYTHM - Sit Back, Relax (Nugroove)... HIDDEN RHYTHM - Masked Man (Acetate Butterbeat)... HIDDEN RHYTHM - The All Time Master (Acetate Butterbeat)... SPOKEN WORDS... WARP 9 - Nunk (Prism)... C.O.D. - In The Bottle (Emergency)... NAIROBI - Funky Makossa (Streetwise)... BOOK OF LOVE - Modigliani (Sire)... MAN PARRISH - Techno Trax (Ram's Horn)... MAN PARRISH - Boogie Down Bronx (Sugarscoop)... SPOKEN WORDS... FREDDIE FRESH MEETS FATBOY SLIM - Sound of Milwaukee (Skint)... NITRO DELUXE - Mental Transformation (Cutting)... ANTHONY ROTHER - Sex With Machines (Kamslerant)... KOTO - Visitors (Memory)... NANCY MARTIN - Can't Believe (Atlantic)... MFSB - Love Is The Message/Love Break (CBS)... EGO TRIP - Dream World (Outer Limits)... FASCINATION - Don't You Think It's Time (Vinyl Mania)... JIVE - Rhythm Trax (Live/Arista)... Radio fest outdoors in Humacou, Puerto Rico with DJ Steffan recorded on my Walkman... FEDERICO FRESH - Conga lessons recorded live in Humacou, Puerto Rico... SPOKEN WORDS... FREDDIE FRESH MEETS FRESKA ALL STARS - Bedroom Breaks (Freskanova)... SPOKEN WORDS... DJ LOUIE LOU - Bronx Scratch Mix (White Label)... LIL JAZZY JAY AND COOL SUPREME - B-Boy Style (Easy Street)... FANTASY 3 - It's Your Rock (Specific)... DOUG FRESH - The Show (Reality)... BAD BOYS WITH K-LOVE - Gadgets Groove (Starlite)... BOOGIE BOYS - Fly Guy (Capitol)... INVISIBLE MAN - 149th Street Groove (Butterbeat Acetate)... SPOKEN WORD... FREDDIE FRESH - Da Bird (Butterbeat Acetate)... FREDDIE FRESH - Bonus Beats (Analog)... INFORMATION SOCIETY - Running (Wide Angle)... MONA LOVE - My Heart Gets All The Breaks (Ligas)... ACAPELLA - Vol 1 (White Label)... SOUL SONIC FORCE - Planet Rock (Tommy Boy)... KRAFTWERK - Nummern (Kling Klang)... QUEEN - The Prophet Song (Elektra)... C.O.D. - In The Bottle (Emergency)... MAN PARRISH - Hip-Hop Be-Bop (Rams Horn)... KOREAN CHILDREN'S CHOIR - Chunan Samkuri (Urania)... B BOYS - Girls (Vintertainment)... JUST FOUR - Games Of Life (Express)... MAJESTIC PRODUCTIONS - Drop Method (Majestic Control)... MC SHAN - Beat Biter (Bridge)... MARLEY MARL WITH MC SHAN - Marly Marl Scratch (NIA)... SUPER KIDS - The Tragedy (NIA)... DJ PHANTOM - B-Boy Break (Phantom Breaks)... KEYMATIC - Breaking In Space (Radar)... IMAGINATION - State of Love (Elektra)... MC HOLLYWOOD - Hollywood's World (Abdull-Akbar)... JIMMY SPIDER - Super Rhyme (Dazz)... CRASH CREW - On The Radio (Bay City)... DISCO 4 - We're At The Party (Profile)... EARTH PEOPLE - Dance (Apexon)... INTERCITY - Groovin' Without A Doubt (KMS)... CARL CRAIG - My Machines (Planet E)... +8 - Future Sound Of Detroit (White Label)... Miscellaneous sound effects by me and some guy... APHEX TWIN - Philoam (R&S)... RENEGADE SOUNDWAVE - The Phantom (Mute)... APHEX TWIN - Dodecca-Heedron (R&S)... APHEX TWIN - Digeridoo (R&S)... APHEX TWIN - Inophrophex (R&S)... APHEX TWIN - Philoam (R&S)... APHEX TWIN - Outh (Warp)... MARCUS SALON - Room To Move (TZ)... SUBHEAD - 02 (Subhead)... JEFF MILLS - Thera Ep (Axis)... P.C.P. - The Mover (R&S)... JOEY BELTRAM - Energy Flash (R&S)... AIR LIQUIDE - If There Was No Gravity (Rising High)... AUTO KINETIC - Googleplex (Electric Music Foundation)... DJ SLIP - Fall Of Jupiter (Parotic Music)... APHEX TWIN - Polygon Window (Warp)... JOEY JUPITER - Vibe Tribe (Trick)... MENTAL OVERDRIVE - Theme Of St. Baafs (R&S)... JVC FORCE - Strong Island (B-Boy)... SCHOOLY D - P.S.K. (Schoolly D)... ERIC B & RAKIM - My Melody (Zakia)... DIMPLED D - Skapella (Party Time)... Z-3 MCs - Triple Threat (Beauty And The Beat)... MASTER OC AND CRAZY EDDIE - Masters Of Scratch (Next Plateau)... BIRDSONG AND DUGOUT BOYS - The Sucker MCs (Singh)... TROY THE WONDERBOY AND ELECTRIC ONE THOUSAND WITH BOO THE AMAZING WONDERBOY - Boo's Beat (Cobbler)... KURTIS BLOW - AJ Scratch (Mercury)... SPOONIE GEE - Love Rap (Njoy)... MAJESTIC MCS - Bite On The Duke (Lemon Twist)... KAOS - Crank Up The Bass (Bad Boy)... MALCOLM MCLAREN - Hobo Scratch (Island)... JAZZY JAY - Cold

Chillin' In The Spot (Def Jam)... ART OF NOISE - Beat Box II (ZTT)... MALCOLM MCLAREN - World's Famous (Island)... KURTIS BLOW - Starlife (Mercury)... KURTIS BLOW - Do The Do (Mercury)... SYL JOHNSON - Different Strokes (label unknown)... PUMPKIN - Here Comes That Beat (Profile)... STACY LATTISAW - Attack Of The Name Game (Cottillion)... M.C.B. - It's Your Scratch (Sunnyview)... TREACHEROUS 3 - Get Up! (Sugarhill)... MALCOLM MCLAREN - Madame Butterfly (Charisma)

FEBRUARY 8

THE FREESTYLERS 0200-0400

B LEADEN - Hitchhiker's Guide To The Galaxy (Original)... BEENIE MAN - Who Am I (Greensleeves)... DANNY REO - Riddim Wize (Columbia)... NINJA MAN/FLOURGEN - Zig It Up (Sure Delight)... FREESTYLERS - B-Boy Stance (Freskanova)... BUD BROTHERS - Do You Wanna Get Funky (white label)... FUNKEM - Boogie Butt Bounce (Reel Vybe)... ERIC B & RAKIM - Juice (Sou/MCA)... BOWSER - I Need More Time (Freskanova)... WHODINI - Magic's Wand (Freestylers Mix) (white label)... CUT AND PASTE - Let's Go Disco (white label)... UNKNOWN - Funky 4 U (white label)... CUT AND PASTE - Cut And Paste (white label)... WUBBLE-U - Petal (Freestylers mix) (white label)... BOWSER - Operation Hardhead (Freskanova)... DAMAGE CONTROL - Da Pumped Up Phunk (Afro Wax)... DOUBLE G - Unknown (white label)... PICK 'N' MIXED FEAT. VELVET JONES - Twisted Ska (white label)... UNKNOWN - El Magnifico (white label)... SOUL HOOLIGAN - Sweet Pea (Freskanova)... WIGSHAKER - Made Up Of This And That (Sophisticuts)... STAR AND GARTER - Blimey (Easy DB)... FREESTYLERS - Drop The Boom (Scratch City)... FREESTYLERS - Don't Stop The Rock (Music Specialists)... FREESTYLERS - Don't Stop (Scratch City)... INFORMATION SOCIETY - Running (Tommy Boy)... BOWSER - Let Ya Body Funk (Freskanova)... DEEJAY PUNK-ROC - My Beat Box (white label)... TSUNAMI ONE - Number 43 (Fuel)... FREESTYLERS - Spaced Invader (Freskanova)... FREESTYLERS - Check Da Skies (Freskanova)... THE FALL - Masquerade (Chemical Brothers mix) (white label)... DJ POOLIT - Let The Bass Go (white label)... DANCE CONSPIRACY - Dub War (Metamorphosis)... GENUINE - Holler (Strike remix) (white label)... JOHN WILLIAMS - Throne Room from Star Wars (20th Century)... PUBLIC ENEMY - Bring The Noise (Def Jam)... CHEMICAL BROTHERS - Leave Home (Virgin)... BLAPPS - Don't Hold Back (Tribal Bass Records)... BODEGO - Birth Of The Odyssey (BBC)

FEBRUARY 15

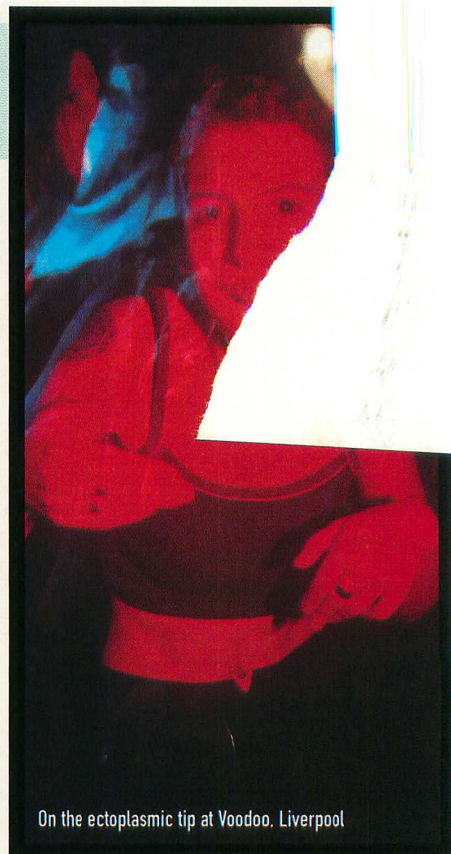
IAN POOLEY 0200-0400

IAN POOLEY - Everything (white label)... ELEKTRIC SUEDEHEAD - Micklefield Skyline (Mighty Atom)... CARE - On & On (Force Inc.)... STAR DELUXE - Discodeluxe (Flat Lux)... SOUL ONLY - Step & Repeat (Tronicole)... KOJACK - Soul Unit II (Cube remix) (Nekko)... MAAS - Another Saturday Night (Soma)... PARIS-ANGELES - P.S.G. (Mild/Serial)... SPACE INVADERS - Alien Communication (Distant)... CABRINI-GREENS AND CORNBREAD - Club Lonely (Cajual)... B HOLMES AND DEWEY B - Soul Kiss (Black Vinyl)... PEACE DIVISION - Back 2 Back (Low Pressings)... DJ SNEAK - Keep On Groovin' (Ian Pooley mix) (Strictly/Urban)... POIN-G - Jean Claude (Yellow)... RICK WADE - Prime Time (Harmonie Park)... PLASTIC AVENGERS - Nova 17 (N.R.K.)... IAN POOLEY - Loopduell 1 (Force Inc.)... VELOCITY BOY - Snapijackin' (Tag)... DJ SKULL - The Graveyard (Claude Young mix) (Djax Up Beats)... LAIDBACK LUKE - Are You Ready (Groove Alert)... GEORGE THOMSON - Goin' Home (Aquarius)... CZR - Put My Mind... (IHR)... PURPOSE MAKER - Native High (P Maker)... ALAN BRAKE - Vertigo (Roule)... DIARRHOEA - Drug's No Good Thing (DJ Elin mix) (USM)... SLAM - 90 Degrees (Pan Productions)... JOE MULL - Lask 003 (white label)... GROW! - Boozerk (Crucial)... THE MODERNIST - Dali Bop Horizon (Reval Mix) (Eat Raw/Harvest/EMI Electrola)... G FLAME AND MR G - Dig Deep (Metalbox)... IAN POOLEY - Loopduell 2 (Force Inc.)... CONSTIPATED MONKEYS - Cro-Magnon (Subliminal)... IAN POOLEY - Chord Memory (Daft Punk mix) (Force Inc.)

FEBRUARY 22

CARL COX IN AUSTRALIA 0200-0400

WARPED 69 - A High Naturally (Fierce)... BLACK & BROWN - Lick It (D Tour)... DRAN 2 - Raid (white label)... CZR - On That Vibe (International House)... BUDDY BOUTH - Misbehavin' (Junior EMI Own)... FRANKIE BONES - Dust Trax (white label)... DAVE ANGEL - Funk Music (Island)... DA HOOL - Meet Her At The Love Parade (Bonzai)... THROB - Subnormal (Primate Recordings)... DJ SLIP - Slipotika (Missile 25)... CHRISTOPHER JUST - I'm A Disco Dancer (Slut Trax)... TONY B - Drop That Beat (Aqua Boogie)... TODD TERRY - It's Over Now (manifesto)... PHUNK PHORCE - Mind Games (Ultra Trax)... DIRTYTRUSE CREW - Phreakin' (Dirthyhouse)... PEACE DIVISION - Tribal Phunk (Low Pressings)... HARDFLOOR - Asperience (Eye D)... LUKE SLATER - Freak Funk (Nova Mute)... STONE CIRCLE - Sound Of Ultimate Base (white label)... JOSH WINK - Are You There (Ovum)... THOMAS BANGALTER - Trax On Da Rocks (Roule)... DOC MARTIN - Never (Shaboom)... S.O.B. - Intent To Deceive (Cluster)... APHROHEAD - Legion (Bush)... PURPOSE MAKER - A Man From Havana (Axis)... DAFT PUNK - Rock N' Roll (Virgin)... COAST - Acid Break (Tweak)...



On the ectoplasmic tip at Voodoo, Liverpool

pic DEBBIE BRAGG

us dimwits) Metropole. Telefunkin reaches the parts others can't, particularly since it's also supported by Guinness. March 28 sees Morcheeba DJs Paul and Danny spinning with residents Toni Walsh (Powdwerbubble) and Angi (Mor Disco). Telefunkin promise a clash of tunes from film soundtracks to upfront house. After you're done with that you can creep upstairs and stay in the hotel for just £30, including your entry to the club. Bargain!

33 LONDON: SOUNDS OF THE SUBURBS

Saturday March 28

The Lounge, 43-51 Richmond Road. 07000-782-883. 10-2.30am. £7/£5

Phil Perry and partner in crime Fiona Crawford continue their Suburban myth-quashing night. Young Jimmy Masters does the biz tonight with Phil Perry. They didn't believe our glowing review of the night so asked aficionados like Ashley Beedle for their opinion. He said, "a damn fine evening... Let's all move to the suburbs" while the good doctor Bob Jones commented thus: "An open minded club for open minded music". And I think that wraps it up really.

Other The Lounge dates for your diary: Viva with Laurence Nelson (March 20) and Seb Fontaine (27). Global Heights with Paul Anderson (March 15) and Phil Asher (April 5)

34 LONDON: HEAVENLY JUKEBOX

Saturday March 21

Turnmills, 63b Clerkenwell Road. 0171-250-3609. 9-3.30am. £5/£8

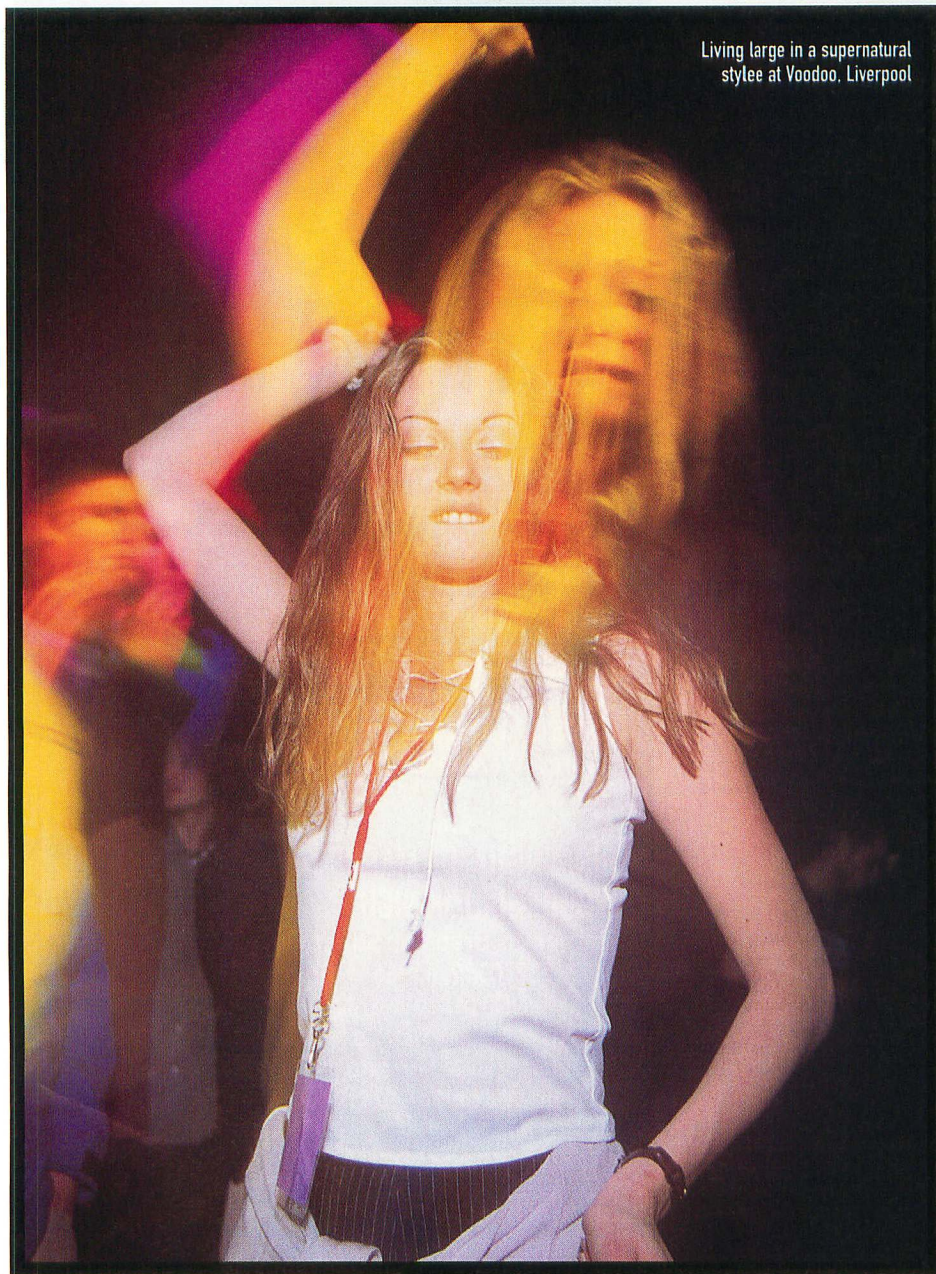
Suits you sir. A perfect fit with Richard Sen of the soon-to-be-absolutely massive Bronx Dogs (check out the new "Tribute To Jazzy Jay" on Kontraband). Adam Freeland and Jon Carter in the main room. Robin & Nick Heavenly are joined by Lord Andrew de Weatherall for a right royal knees-up upstairs.

Other Heavenly Jukebox dates for your diary: Mat Flint, The Horn (live), Alvin C (Wall Of Sound), Depth Charge (March 14). Richard Fearless and Jon Carter (28)

INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

Living large in a supernatural stylee at Voodoo, Liverpool



PIC DEBBIE BRAGG

35 MANCHESTER: DRAMA

Saturday March 14
The Music Box, 65a, Oxford Road. 0161-950-7970. 10-4am. £5

If you believed everything written about Manchester in certain mags of late, you'd think that you're guaranteed a bullet in the head every time you step out of your front door. That's what you call high drama, but this is the real Drama and it's on now. It's run by the excellent Rainy City deep house collective who are joined by a Restless Soul night with Phil Asher on March 14.

Other Drama dates for your diary: Bloodsugar Weatherall and Alex Knight (March 21), Drama and DiY (28), Orlando Voorn (April 4) and Rainy City versus Solemusic (11)

36 MANCHESTER: COUNTER CULTURE

Saturday March 21
Night & Day, Oldham Street. 0161-950-7970. 10-2am. £5
Fat City team up with London's Off Centre for a new fortnightly bash bridging the gap between the rainy city and

the smoke. Saturday 21 is a launch party for "Mystic Brew (The Flavour of Fat City)" album with DJs Mark One and Peter Parker plus Jimpster live.

37 LONDON: QUADRAFUNK

Friday March 20
Complex, 1-5 Parkfield Street. 0181-961-5490. 10-5am. £12/£10

A small boat's worth of excellent DJs arrive for a new night for the capital run by Curley, the man behind Andrew Weatherall's exceedingly righteous Emissions label and all round good egg. Expect to hear good sounds all over from DJs Dave Clarke, Gemini, James Holroyd, Simon Lee, Curley and Jools Butterfield. Should be enough!

38 MANCHESTER: MISH:MASH

Wednesday March 18
The Academy, Oxford Road. 0161-736-4421. 8-2am. £10
Hosted and compered by Mr Nice aka Howard "I like a Bud or two and I'm from the deepest valleys of South Wales, isn't

CLASSIC CLUBS

THE WIG, BRIGHTON

MUZIK interrupted Robert Luis, founder member of The Wig doing his chart returns on a sunny day in Brighton. A sunny day that heralds the last night ever of his weekly Wednesday night bash after an incredible five and a half years. Boo hoo...

I STARTED Shake Your Wig, as it was then called, in May 1992, five and a half years ago. I'd come down from London to go to college in Brighton and I was skint so I thought I'd give a club night a go. I found the Jazz Place on Ship Street and managed to get Wednesday nights there. It's not a very glamorous club, just a dark room with a soundsystem, really. I think they've only painted it twice since I've been there.

The first night was alright, getting about 50 or 60 people in and then it went mad, with queues around the block all summer. We've never looked back. You've got to remember that 1992 is when house totally dominated Brighton. So to do things from the hip hop and jazz side was quite different.

The Wig's always been a real mix musically, but hip hop is the main theme plus lots of classic breaks and things. We've had loads of excellent guests. I remember James Lavelle coming down when that scene was just kicking off and playing tunes like "Mathar" by Indian Vibes and The Pharcydes' "Passin' Me By" which no-one had heard and everyone went mad for them. Howie B once played a really beaty weird set and skinned up the whole way through. LTJ Bukem turned up late as usual and played everything except drum & bass.

We were also the first people in Brighton to bring down DJ's like Ross Allen, Ashley Beedle, Ben Wilcox, Mr Scruff, Mark Rae and Fabio. It's funny because Damian Harris from Skint used to warm up for us here and Norman Cook still plays here a lot.

The club's always been pretty underground but when James Lavelle launched that whole scene, we got a bit more attention. It will be a bit sad tonight when me and Norman play the last set ever. When you've done something for so long it's obviously going to be a bit strange to hand it over to someone else. I've got to concentrate on making much more music as Deeds Plus Thoughts and put out more tunes on my Sophisticuts label. I've really enjoyed the club but I'm looking forward to watching football, Brookside and Des O'Connor on a Wednesday night which I haven't been able to do since 1992. I've only missed four or five nights in the whole time I've done it.

If you find you're missing Robert and his Wig sound check out his other night Vibe Express at The Concorde, fortnightly Saturdays

ROBERT LUIS' CLASSIC 10

- 1 WORLD FAMOUS The Beatnuts (Relativity)
- 2 CHICKEN IN A BOX Mr Scruff (Pleasure)
- 3 GREATER LOVE Nu Colours (Wildcard)
- 4 IT'S A JAZZ THING Roni Size (V Recordings)
- 5 MATHAR Dave Pike Set (MPS)
- 6 WIG SHAKER Deeds Plus Thoughts (Sophisticuts)
- 7 MISSION IMPOSSIBLE Randy's All Stars (Impact)
- 8 SUPASTAR Group Home (Payday)
- 9 ADVENTURES ON THE WHEELS OF STEEL Grandmaster Flash (Sugarhill)
- 10 SIX UNDERGROUND Sneaker Pimps (Clean Up)

it?" Marks who tonight joins forces with none other than Kurtis Mantronik, who plays live. It's the electro wonder's his first time in Manchester for 10 years. Meanwhile Geek, Elliot Eastwick and James Holroyd sit around Dr Hermene's Head Shop where the groovy people are selling, like, bongos and pipes. Which is just fantastic in a deeply psychedelica way, my people!

INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

39 LEEDS: BACKBEAT

Saturday March 21

Think Tank, Call Lane. 0113-244-9474.
10-4am. £8/£7

Ah ha, as Alan Partridge might say. Backbeat seem to have found their feet after a slow start last year when it looked like they were picking their guests from the Third Rate Jock Agency. We can now go forward with some aplomb and recommend David Holmes on March 21 who joins Simon Mu, Moose, Dave "not averse to a gallon of" Beer, Carl Bedford and Freddy. Hey.

Other Backbeat dates for your diary: DeeJay Punk-Roc (March 14), and Andrew Weatherall (28)

40 LEICESTER: GOODBYE CRUEL WORLD

April 3

Flaming Collosus, Welford Road.
0976-203-742. 9.30-2am. £8/£7/£6

Sonique, Paul Harris and Maisy say "Goodbye Cruel World And Hello Dolly". The quiet month of the year, January, apparently blew the fucking roof of the place, it was so busy. I suppose the Health & Safety will have something to say about that. I mean, what if it rains or summat?

41 SOUTHAMPTON: MENAGE A TROIS

Boat Party leaving from Ocean Village. 01703-235-008. 10-4am.
£11/£10

Danny Howells, Paul Sawyer, Gary Bennetton, Martin Metcalf and Nicky K host another bangin' boat party. Apparently no sportswear will be permitted but swimwear is welcome (hur hur). The capacity is 354 on the nose, so get going.

42 LONDON: CLOCKWORK ORANGE IBIZA REUNION

Saturday March 28

KR Warehouse Complex, Royal Victoria Docks. 0171-344-4444. 8pm-8am. £20. Clockwork Orange open five rooms for the reunion before the actual Ibiza thang has even happened this year. Anyway, it's still a top line-up with the House Room including Jeremy Healy, Tall Paul, Lisa Loud, Daniele Davoli, Sonique and Graham Gold. The Ibiza Kings room has Brandon Block, Alex P, Jon Pleased Wimmin, Tony De Vit, John Kelly and Sister Bliss. Cafe Mambo welcomes Jason Bye and Pete Gooding. And if you're feeling retro, go '88-'98 in just one night with Lisa Loud, Nicky Holloway, Terry Farley, Alfredo and Trevor Fung. Oops, nearly forgot the Speed Garage effort courtesy of Norris Da Boss, Bobbi & Steve and Spoony.

43 SALISBURY: FREEDOM SOUND

Friday March 13

Enzo's Nightclub, A345. 01722-782-737.
10-late. £8/£6

Wiltshire welcomes The Freedom Sound Organisation to Wiltshire on a regular basis. Junglists royalty Mickey Finn, Kemistry & Storm and The Two Vibe Crew jump up on this occasion. Or lie down and chill out with horizontal sounds from Cristo and D-Funk. *Other Freedom Sound dates for your diary: Outer Active, Andy Dixon and Hoffman (March 20) and UFO with Kitachi (live) and Shane Thompson (27)*

44 OXFORD: SOURCE

Friday March 13

Zodiac, Cowley Road. 01865-726-336.
9.30-2am. £7/£5

Oxford clubs are on the up with a bout of nights passing their first birthday in the area including the Source. Guests are Ed Rush and Fierce. Rinsin', man.

Other Source dates for your diary: Grooverider (27) and Andy C (April 10) join residents JJ (No U-Turn) and Mark Deas

45 LEEDS: HAYWIRE

Friday March 20

The Basement, The Rooms, Lower Merriem Street. 0113-293-4666. 10-4am. £5

Looks like Wewvers may have moved north without telling anyone. Apart from residing at Haywire's Sunday nights, most weeks he can also be caught with Daz Quayle on the March 20 at this new Friday night to educate Leeds ears with some techno sounds.

Other Haywire dates for your diary: Cristian Vogel, Nathan Buller and Daz Quayle (March 13) and Cold Dust (live) with Ian Cashmen (27)

46 BRIGHTON: BEATSWORKIN

Saturday March 28

The Enigma, 10, Ship Street. 01273-328-439. £5/£4

Phil Asher, a regular visitor to the beautiful town of Brighton, joins resident and Skint man Danny Jones playing anything from boogie and dub to Danny's own Estereo Recordings. There are Brazilian dancers and free tapes too. I know which I'd prefer and it doesn't rhyme with apes.

47 GLASGOW: TEST

Friday April 3

Sub Club, 22 Jamaica Street.
0141-357-4763. 11-3am. £7/£6

Residents Shandy, Dave Tarrida, Neil Landstrumm and Tobias Schmidt present the newest in innovative techno and bass with a healthy dose of Scottish abstraction. Missile artist DJ Slip comes in from Minneapolis on April 3 along with and Heikpo Laux from Kaanzleramt in Germany

48 BRIGHTON: KOOKY

Thursday March 19

The Ocean Rooms, 1 Morley Street.
01273-204-505. 10-2am. £4/£3.

Offering an unpredictable blend of music and style for the South Coast is Kooky's aim every Thursday and this one sees London's Forgery duo of Patrick Forge and Richard Welch down.

49 ISLE OF WIGHT: DYNAMITE

Thursday March 19

The Balcony, The Pavilion, The Esplanade, Ryde. 01983-617-070. 9-2am. £5/£4

DJ Sonique travels across the water to the white isle and one of it's most explosive nights. "This is a Wonderbra testing ground" says Big Al the DJ, but I hope he doesn't push the point with Sonique. Ryde on time.

50 LONDON: COME SHAKE THE WHOLE

Saturday March 28

George IV, 144, Brixton Hill. 0171-607-0351. 9-late. £6/£5

Zaki and Roberto Mello from Sensory Productions slide into the booth at one of London's funest and funkier house nights. Dub house disco ahoy and a Full frontal assault on the bar kids. Stan Fontan resides.

MUZIK CLUB NIGHTS

AWESOMELY COOL MUSICAL VIBRATIONS COMING TO A VENUE NEAR YOU THIS MONTH

PORTSMOUTH — MARCH 9

KICKBACK MUZIK NIGHT

The Gaiety Showbar, South Parade Pier.

01705-293-050. 9-2am. £9/8

Andrew Weatherall, Ian Void, Dave Saunders and Scan X (live)

BIRMINGHAM — MARCH 14

WOBBLE MUZIK NIGHT

The Venue, Branston Street, Hockley.

0121-233-0339. 11-6am. £13/10

Wobble's Birthday with Andrew Weatherall, Norman Jay, Derrick Carter, Phil Gifford, Si Long, The Lovely Helen and Alison Marks (Muzik Bedroom Bedlam Winner)

STAMFORD — MARCH 20

CREATION MUZIK NIGHT

9, Silverlane, Broad Street.

01780-482-662. 9-2am. £4.50/3.50

Scott Bond, Nicky P, Geoff Hawkins, Steve Munroe and DJ K (Muzik Bedroom Bedlam Winner)

SCARBOROUGH — MARCH 21

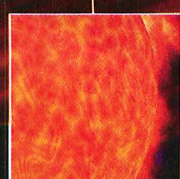
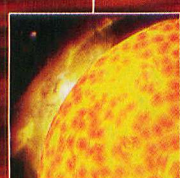
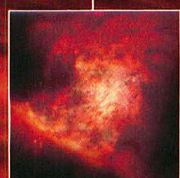
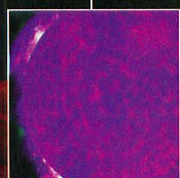
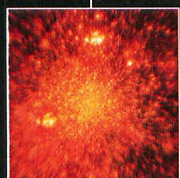
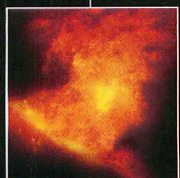
WILDLIFE MUZIK NIGHT

The Spa Complex, South Bay.

01274-565-113. 8-2am. £12.50

Allister Whitehead, Tom Wainwright, Tom Bouthier, Digital Fish, James Aparicio, Ian Taylor, Steve Williams and Darius Syrossian

Available Soon



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PREMIER LEAGUE CLUBS

MUZIK'S LEAGUE TABLE OF THE BEST CLUBS IN THE LAND

1 (1) PROGRESS (Saturdays, The Eclipse, Derby)

No, we haven't forgotten to change last month's Number One. It's just that one club in this country seems to deserve it not just once, but twice. Progress on a Saturday night in Derby still has the most electric atmosphere this side of 1988.

Muzik's most recent visit saw Tony De Vit make the boys scream as loud as the girls, while resident Russell Davison had obviously lost none of that Midas touch, keeping it rammed until the end of the night. Cited by many British jocks as their club of choice, Progress has not had a quiet night in its five year history and doesn't seem to be getting even mildly sleepy. Muzik, on the other hand, was in bed by quarter past three but still smiling. With this club, Progress is always being made.

2 (3) TWICE AS NICE (Sundays, Colosseum, London)

Muzik & 500 Records hosted the Valentine's Special at Twice As Nice last month and created the biggest roadblock the club has seen since New Year's Eve. Ramming in over 1,000 people every Sunday, the focal point of UK garage shows no signs of fading, despite the media finally leaving the scene alone. There really is no atmosphere like it.

3 (-) CREAM (Saturdays, Nation, Liverpool)

Six weeks into the relaunch and Oakenfold's residency has completely blown away all expectations, with over 3,000 coming through the door every week. LTJ Bukem made a stunning return to the Annexe, managing to hold the floor all night long, while Sasha played one of his best sets in the last five years.

4 (4) SUNDISSENTIAL (Sundays, Pulse, Birmingham)

Oakenfold finally made it to the Sundisessential turntables last month, apparently expecting to hear handbag classics. He was mightily impressed at how banging the club was and lashed down the best in melodic trance. And one record in his box cuts it like no other - "Rollercoaster" by Amoeba Assassin on Perfecto. You have been warned.

5 (-) RULIN' (Saturdays, Ministry Of Sound, London)

Ministry Of Sound is having one of the best starts to the year in its history. On Saturday nights, the club is rammed to the best house sounds the world can offer. The Muzik party rocked on Valentine's Day, with Bedroom Bedlam DJ Yousef kicking off the main room in spectacular fashion. Almost back to its best.

6 (-) EMPIRE (Fridays, The Empire, Middlesbrough)

Bloody Oakey again. The man made a rare appearance in the North outside of Cream with a date at the legendary Empire recently. He turned the corner towards the club to see 1,500 people waiting outside, but they weren't waiting for the club to start. It was already choka! Who says clubbing's dead?

7 (2) MOVEMENT (Thursdays, Bar Rumba, London)

The drum & bass Movement continues to push forward with London's hottest night out. With Bryan Gee and Jumpin' Jack Frost at the helm, this club continues to impress.

8 (8) GATECRASHER (Saturdays, Republic, Sheffield)

Gatecrasher continues to bounce despite all the rumours that the club may be leaving the Republic venue. With parties planned for the World Cup and with rumours of the club bringing in I.Cube for their debut live performance, Gatecrasher's world domination plans just get bigger and bigger.

9 (-) NY SUSHI (Saturdays, Music Factory, Sheffield)

The North has clamoured for a large scale (1,500 boys and girls) alternative night for years. Sheffield's NY Sushi fulfils this need in the best possible taste: Garnier, Bambaataa, DeeJay Punk-Roc, Freddy Fresh and Weatherall have all played, and other quality jocks are promised in the future. Tasty.

10 (7) THE ORBIT (Saturdays, After Dark, Leeds)

So techno's on the way back? Well speak to anyone who has frequented The Orbit in the past year and they'll tell you it's never gone away. Proof that there really is nothing like a banging night out. Will this club ever die?

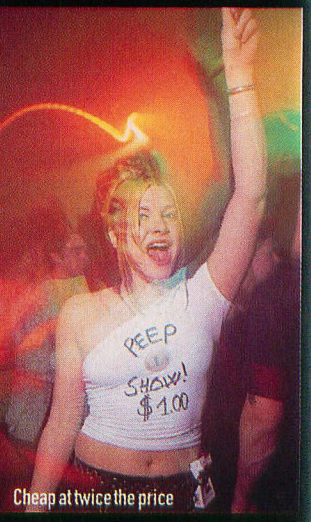
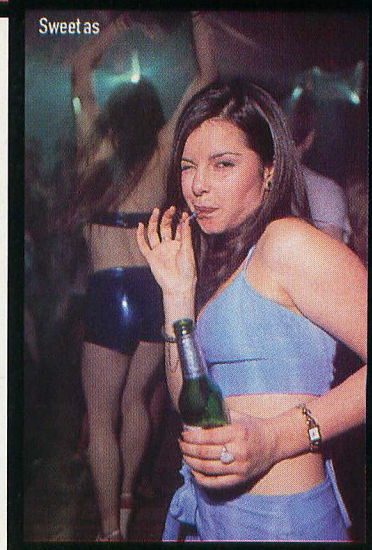
"I'll be back in an hour Mum, what's for tea?"
Mark Moore makes Progress on the phone



Clubbing Chat-up lines No 10:
"Honest darlin', it's this big"



Sweet as



Cheap at twice the price

Pics: Jamie B



1988 - 1998

RELEASED 9TH MARCH

1988 • VOLUME I

Jamie Principle • Baby Wants To Ride (Club Mix)

D-Mob (featuring Gary Haisman) • We Call It Acieed (The 'Matey' Mix)

Rockers Revenge featuring Donnie Calvin • Walking On Sunshine '88 (Shakedown 12" Mix)

Electra • Jibaro (English Version)

RELEASED 16TH MARCH

1989 • VOLUME 2

Lil Louis • French Kiss (Re-Layed) (Back Up Your Conversation Mix)

Richie Rich • You Used to Salsa (The Remix of Richie Rich's Salsa House (featuring Ralph Rosario))

Sterling Void and Paris Brightledge • It's All Right (House Mix)

Frankie Knuckles presents Satoshi Tomiie • Tears (Classical Vocal)

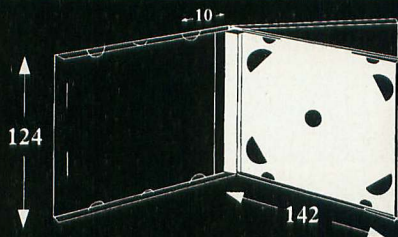
The first two volumes in a series of 10 limited edition 12" releases 1988 - 1997

Chronology

TRIBAL UNITED KINGDOM



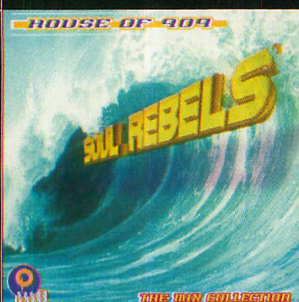
1993 Chronology 1996



Chronology is a 17 track Double CD and DJ friendly Double Vinyl that tells the story of Tribal United Kingdom - a label that shaped it's time. Club smashes and underground genius from Danny Tenaglia, Junior Vasquez, Deep Dish, Underground Sound of Lisbon, Eric Kupper, Salt City Orchestra, The Absolute, Liberty City.

Out Now!.....Also available from Pagan Records

www.ark21.com/pagan



House of 909 - Soul Rebels



Housey Doingz - Doing It



Various Artists - In At The Deep End



Terry Francis Presents Architecture

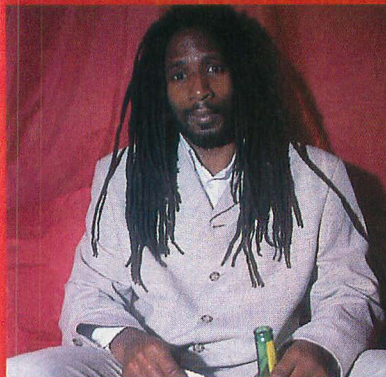
wear it out

ATTWICE AS NICE, THE COLOSSEUM, LONDON

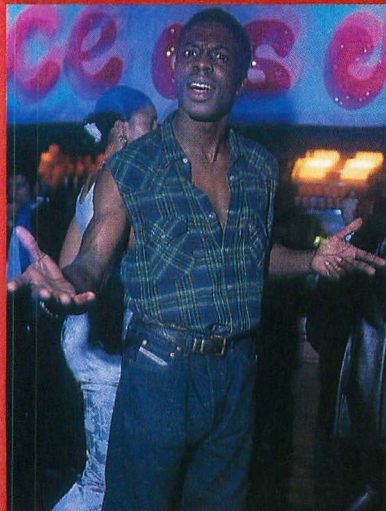


compiled by JAMIE B

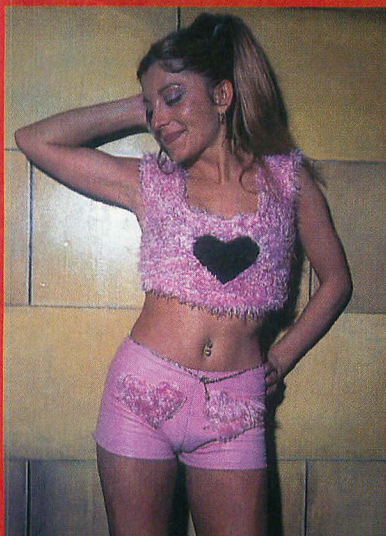
kicking the football of fashion around the style park



FRANK, 40, POSTMAN
What's your style? "Chillin'"



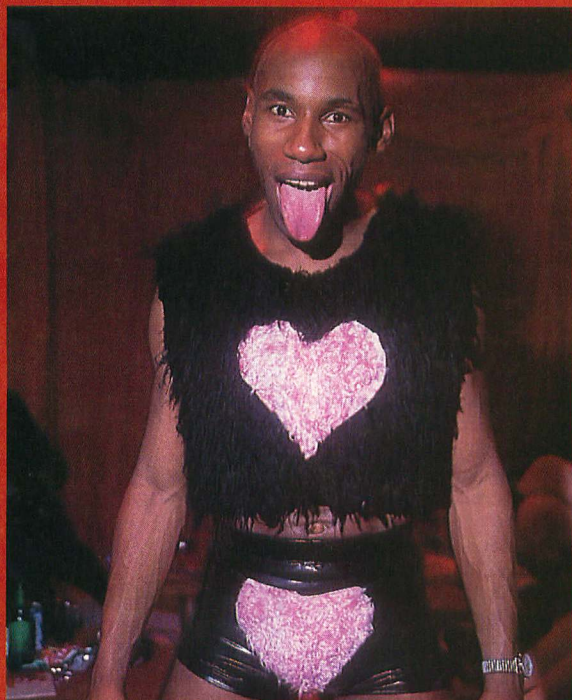
UGO, 26, DANCER
What's your style? "Self-expressive"



ZEHRA, 29, DANCER
What's your style? "Freestyle"



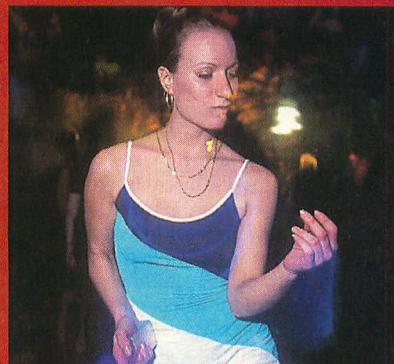
MICHELLE DADDIE, 25, STUDENT
What's your style? "Friendly, freaky and wild"



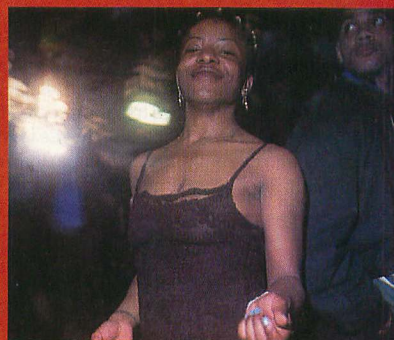
CHARLES, 25, DANCER
What's your style? "Funky"



VALERIE HUDSON, 18, STUDENT
What's your style? "Sophisticated and glam"



CLARE ST JOHN, 23, STUDENT
What's your style? "Raunchy"



GINA, 24, ASSISTANT MANAGER, JD SPORTS
What's your style? "Wild child"



KIMON OMARS, 27, CREATIVE WRITING TUTOR
What's your style? "Tree-head man"

INSOMNIA

FLOORFILLERS

CLUBS AND LIVES

SUGAR SHACK

The Empire, Middlesbrough



A FOOTBALL stadium-sized roar of approval mixed with boos of disappointment wash over DJ Lisa Loud as the closing beats of Camisra's "Let Me Show You" fade out. Watch hands glow at the two o'clock mark, but this isn't a power failure or even a DJ fag break. It's the end of the night, and as Lisa steps down from the booth, 1,200 sweaty

bodies resignedly head towards the cloakroom and go home.

But that's the classic Northern club night for you. Dress up, jump in a cab and be in the club by 9pm. Go batshit for five hours, then home by 2.30am ensuring you're fresh for church on Sunday. Well, at least that's the theory. Everyone's happy.

Middlesbrough itself however, as even the punters agree, is not a particularly happy town. A blot on the Teeside landscape, the place has a definite shellsuit problem and, as the exodus of their star footballers proves, the town holds the entertainment value of a broken fruit machine.

The hotels are pants, the restaurants are mostly fast-food machines and daytime banter revolves around soccer and the new Marks & Spencers store on the high street.

So it's great that the more discerning local yoof have the impressive music hall shell of the Empire to spend those cold Middlesbrough nights in. Or out as was the case the week before our visit, when 1,500 dejected fans were locked out (another 2,000 were locked in) hoping to witness one of Paul Oakenfold's highly sought-after sets. When a surprised Oakie and his driver did turn up, they thought the club had been evacuated. Even Thursdays at this place can pull in 900 people.

Watching the entrance of the club (from one of the aforementioned grotty cafes) reveals waves of lads marching down the road to the club four abreast in colour co-ordinated silk shirts, while leggy girls in short skirts patiently queue in goose-bump temperatures.

Once inside, we're shown the wall of fame. Sugar Shack is seven years old and the scrawled-on wall betrays a talented heritage including affectionate messages from George Morel ("Keep on grooving"), Pete Tong ("The Empire - I struck back"), Barbara Tucker and Alison Limerick ("Much love").

The clubbers, though, are more interested in Lisa Loud's pumped-up set than some old graffiti. Hard, sexy house is what they like. Massive piano stabs vie with chest-thumping bass on the speed-house crossover of Ruffneck's "Don't Stop", The Pseudymen on Xtranova get blended perfectly

into an instrumental of Todd Terry's "Jumpin'", followed by a hard house mix of "Renegade Master" and Y-Trax's bumpy "Mystery Land". The biggest roars tonight go to the tunes with the fattest sub-bass, and with Tuff Jam having played a few weeks before and the Dreem Teem upcoming, it looks like speed garage is taking hold here.

Lisa, too, shares the crowd's enthusiasm for the club. "I really love playing here, it's got such a special atmosphere. It's like playing in a royal box," she shouts from the plush DJ booth stuck 30 feet above the crowd.

Sugar Shack. A well needed oasis in a clubbing wasteland. Just don't go when Oakie's playing.

Rob Da Bank



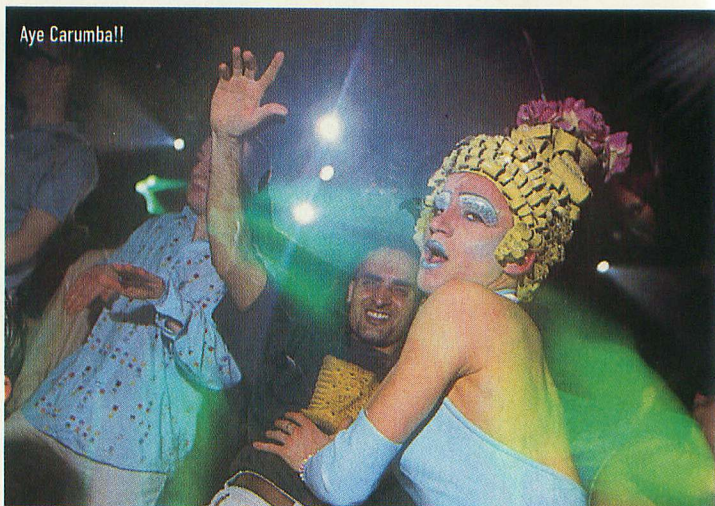
Lisa Loud

Sugar Shack: It'll leave you tongue-tied



pics: JAMIE B

Aye Carumba!!



INSOMNIA FLOORFILLERS CLUBS AND LIVES



A complete Cari-on: Mr Lekebusch in deck action



Pics: RAISE-A-HEAD

OPEN 2 TORTURE

The End, London

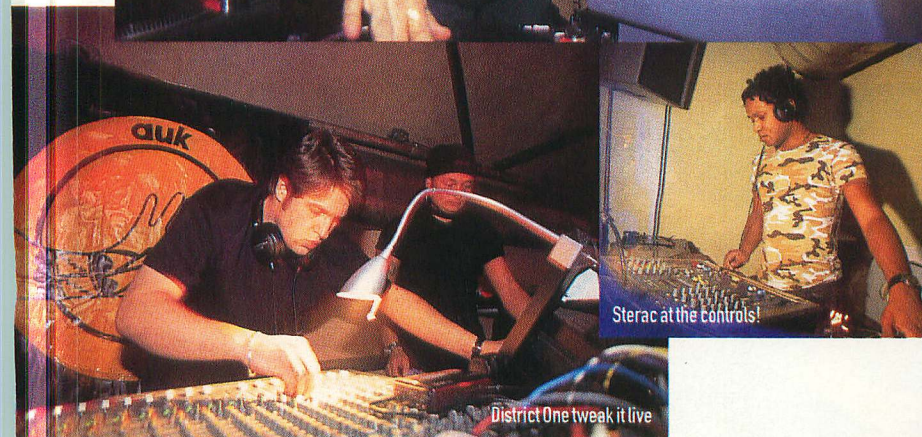
A DODGY old episode of "Star Trek" appears to have taken over The End. The party throng thrash about and fall all over the place like Lycra-clad walk on actors, throwing themselves across corridor walls as the Enterprise takes another Klingon hammering and Hybrid Records chief engineer, Cari Lekebusch, steers the helm into chopped up, hard funk anomalies. Bet Scotty never had to deal with an irate oriental woman – who's lost both her keys and her marbles. After pestering the crap out of the poor Swede she takes it upon herself to enter the DJ booth and start shouting nonsense at the top of her voice after previous requests to make an announcement over the club's immense PA had been flatly denied. Jim Masters and Billy Nasty are called in to diffuse the sketch, while Drum Code doctor Adam Beyer shrugs and looks on in bemusement. Like I say, this episode's a classic.

Open 2 Torture might sound like an episode from a dodgy old Sci-Fi programme, but it's actually an intermittent collaboration between Open All Hour's Jim Masters and Tortured Records chief and all round good techno egg Billy Nasty. Tonight's the second one-off party, and already it seems to be establishing itself as a bastion for all things hard and techno.

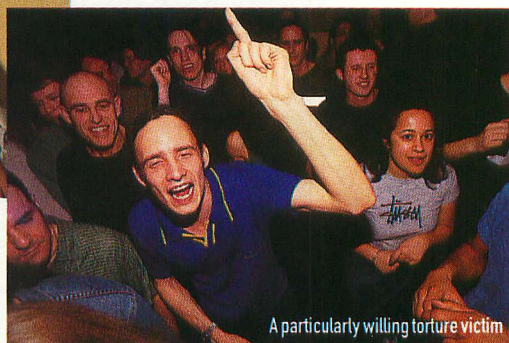
Meanwhile on Teflon 5, erm, the Bar Room, Cloak and Dagger Spock-a-like Uncle Al takes some highly illogical steps by fusing beats, disco and house, before Leftfield's Paul Daley unleashes his own brand of old nu-skool afro-punk.

Back on the bridge, sorry, main room, Captain William T Nasty delivers one of his most inspired sets for donkey's. He plays havoc with rip snorting techno and pushes the club's bassbins boldly further than any speaker has gone before. During one particularly epochal breakdown, he even shakes about 20 sweaty palms thrust his way and cheekily raises his hand displaying the victory "V" sign before the beat whips back in. Blimmin' show off.

Gene Rhodes



Sterac at the controls!



INSOMNIA FLOORFILLERS

CLUBS AND LIVES



pics RAISE-A-HEAD

Yeah. Let's ixnay on this square scene and swing it in a jazz/techno/noseflute style, cats!

JAMES HARDWAY

333 Old Street, London

THE sleeve of James Hardway's (aka techno producer Dave Harrow) second album "Welcome To The Neon Lounge" has a well-endowed woman performing in the bowels of a dimly-lit jazz club. Reminiscent of a mythical New York underworld that has long since disappeared along with silk stockings and prohibition, it romanticizes the idea of jazz as a forgotten relic. It's this attempt at nostalgia which is the key to Hardway's subsequent 40 minute rose-tinted stab at jazz meets breakbeat.

Although the east London venue bears more resemblance to a World War II bunker than a louche jazz lounge, Harrow and band invite us to suspend our imaginations as they stroll onto the tiny stage in dinner suits (minus ties but plus Reeboks). And so like Mr Ben and his merry chums, we plod dutifully into the hazy world of Harrow's jazz alter-ego, James Hardway.

There follows an inoffensive live jam between Hardway, who busily makes lurrve to his keyboard, and the assembled band – a live drummer, saxophonist/flautist and double bassist (who, we all agree, is quite cool).

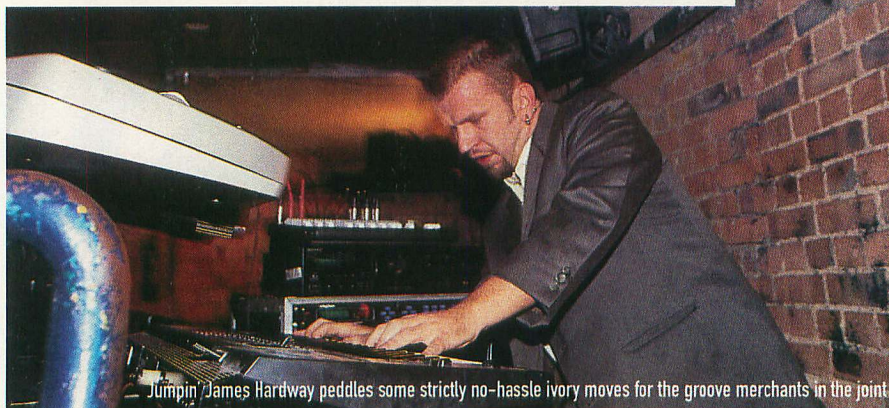
The overall effect is like being stuck in an Eighties wine bar bopping to a soundtrack not unlike Bruce Hornsby And The Range after having their drinks spiked, and the illusion is shattered only when some cad from the throng shouts, "Get yer knob out". Cheers!

Roni Size and Reprazent got it right when they donned reflective urban jackets and produced a noise from four computers via live drums, bass and vocals, all of which mesmerised millions at gigs throughout last summer and created a glimpse of an automated ultrasound beyond space.

But then people here look like they'd feel more at home slouching at Megadog rather than Movement and by the finale, those on the dancefloor are jerking

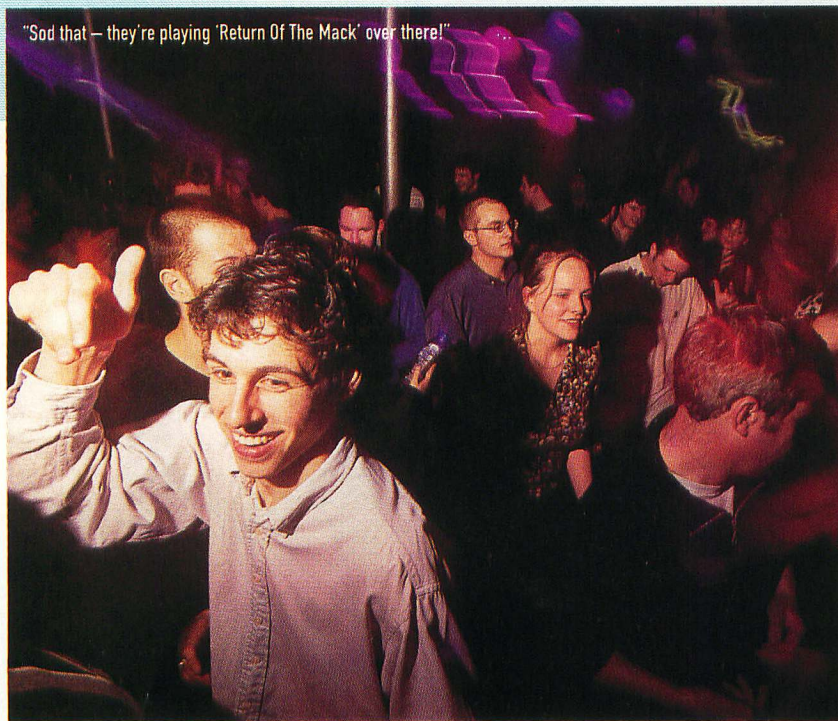
energetically in time to Hardway's syncopated jazz-trance beats. One couple in particular are engaged in a curious copulating ritual. But whether this is the Devil's music or simply jungle for techno-hippies, it's not that hard to decide.

Rachel Newsome



Jumpin' James Hardway peddles some strictly no-hassle ivory moves for the groove merchants in the joint.

INSOMNIA FLOORFILLERS CLUBS AND LIVES



"Sod that — they're playing 'Return Of The Mack' over there!"

DEEP DISH

Sankeys Soap, Manchester

"DO you think we can play 'Return Of The Mack' as our last song?" No, there probably hasn't ever been an r&b element to Deep Dish's very deep house salvers, but that hasn't stopped Ali from wondering aloud about the wisdom of choosing a Mark Morrison tune to finish the Dish's set on. Most promoters would, of course, have immediately leapt across the dinner table and seized the offending record from his box quicker than you could say "community service impostor". But then tonight is being conducted under the auspices of underground flame-keepers Bugged Out (along with housier bods Golden). So promoter Paul Benney looks not in the least put out, nonchalantly muttering something about it being the Washington duo's night and they can do whatever the hell they want to do.

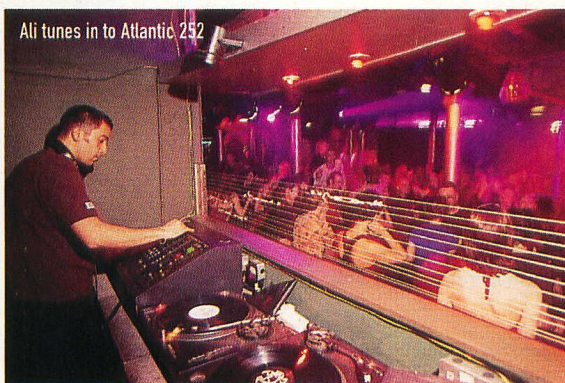
That should probably have meant being treated to the full panoply of their immense good taste. Sadly, though, jungle, loungecore and Latin skiffle are off the agenda tonight. The compensation, though, is a superb build-build-build-bloody-BLAST-OFF! four-hour 4/4 set which makes you wonder why Deep Dish aren't seen a lot more regularly on the UK guest circuit. Cane it? On tonight's performance, they'd crush it like Godzilla crash-landing on a Matchbox Lada.

Strangely, almost every tune we're compelled to inquire about, spotter-like, is either a DD production or something from their label roster. There's the "rejected" original remix

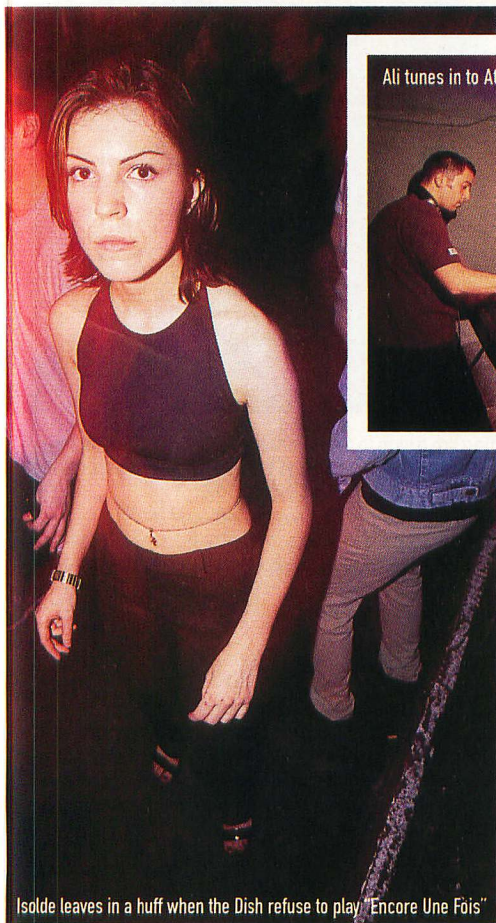
of Adam F's "Music In My Mind", a wondrously gossamer-light flight of deep house fancy; the "new" version of "Stranded", minus the grunge-garage overtones, but with Tracy Thorn's vocals achingly gorgeous, some track off the forthcoming album that's so tech-house they could move to Sarf London and call themselves Deptford Dish and best of all, an awesome electro-breakbeat mash-up with the vocoder from hell (think Christopher Just gone new school breakbeat) that turns out to be BT versus Sasha. Weird, huh?

By the end of the session, it's the dancefloor and not the bar where the action is concentrated, as the sound of Vegas Soul gives way to even harder Detroit minimalism and Sharam slips into Dave Clarke mode. The Mack-man remains elusive. Just as well, really.

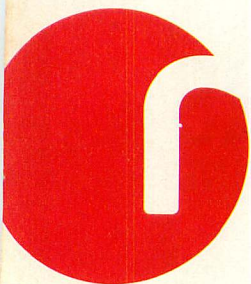
Calvin Bush



Ali tunes in to Atlantic 252



Isolde leaves in a huff when the Dish refuse to play "Encore Une Fois"



words BEN TURNER

READERS' LIVES

WHAT YOU LOT REALLY GET UP TO

SOUTH AFRICA SPECIAL

LLOYD CORNWALL as spotted on Ministry Of Sound Tour at The Three Arts Theatre, Cape Town

PERSONAL DETAILS: A 28-year-old club promoter from Surrey who now lives in Johannesburg.

WHAT WAS YOUR FIRST REAL CLUBBING EXPERIENCE?

Going to the Hippodrome on a Monday night when I was 14. It was during the New Romantic time and the club was glam and impressionable. We were all wearing Spandau suits with bleached blonde hair. We'd go home on the milk train at 4am, hide among the milk churns and jump off the train and roll down the banks. We'd then go to school having had no sleep. This led to the Kaos Weekends and the Special Branch parties in Uxbridge.

WHAT WAS YOUR FIRST CLUBBING EXPERIENCE IN SOUTH AFRICA?

South Africa was a let down for clubbing which is why I started promoting my own parties. Nobody was delivering quality music or building nights around musical journeys. The first thing we did was the Essential Session at Insomnia which was a cult club. We flew over DJs and organised the night properly. The first big event was with Danny Rampling in June 1996 which was a groundbreaking production.

WHY DID YOU DECIDE TO MOVE TO SOUTH AFRICA?

For my wife Melanie. I met her at Legends in London and she wanted to show me where she was from. I fell in love with the place.

WHY IS CLUB CULTURE THRIVING IN SOUTH AFRICA?

It's so new. People are getting the 1998 UK style and flavour but the scene is only three years old. People have been starved for so long and apartheid has restricted people so much that people of all colours now want to have fun together. With the Ministry Of Sound parties we've helped to achieve this. No political power can make this happen, but once people hit the dancefloor all is forgotten. We had township people at the Ministry party dancing next to white kids. That makes my job satisfying. We can really make a difference with club culture in South Africa.

WHAT MAKES IT SO EXCITING?

Even at a traditional warehouse party here, you can always leave and find somewhere beautiful to chill in the sun. Especially here in Cape Town with the amazing beaches.

WHICH DJs HAVE ROCKED SOUTH AFRICA?

Tony De Vit, Carl Cox, Marc Auerbach, Jazzy M, Judge Jules and Danny Rampling. But Sasha and Digweed at the Northern Exposure event was fucking amazing. Two local guys called Lee Davey and Smiler are really good, as are Andy Sutherland and Darren Norman from Vinyl Frontier in Woking. They come over and play for fun.

FAVOURITE CLUBS?

ESP on Sunday afternoons, which has an open roof. Foundation in Johannesburg is really doing it at the moment and also a night called Harder Option which attracts a more musical crowd.

WHERE DO YOU NORMALLY END UP AFTER CLOSING TIME?

Relaxing on a game reserve in clay huts with thatched roofs, where we're usually surrounded by zebras and ground rhinos.

WHAT'S BEEN YOUR BEST NIGHT OUT IN THE PAST SIX MONTHS?

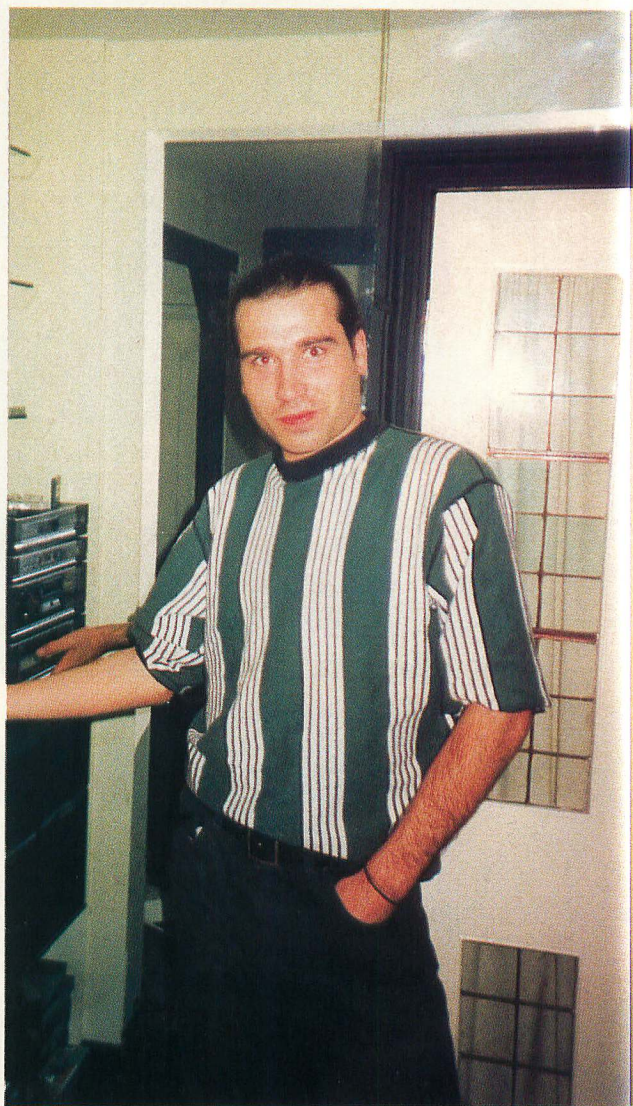
These Ministry parties have been the highlight of my whole career. I've worked for years to put an event on like this and it's the culmination of all my work in South Africa. Otherwise, Sasha and Digweed were mindblowing. 15,000 people going ballistic!

WHAT WOULD YOU DO IF YOU WEREN'T CLUBBING ONE WEEKEND?

I live in Melville, which is a vibey suburb, and there is a jazz club called Baseline where they have bands like the Soweto String Quartet. There is so much flavour and culture here. We often just drive to Sun City or go to the mountains. We also go scuba diving, water skiing or stay in the mud huts on the beaches. You can do it all here.

WHICH DJ WOULD YOU LOVE TO HEAR IN SOUTH AFRICA?

My ideal line-up would be Todd Terry, Marc Auerbach and Sasha. It's



actually something I'm trying to put together now to coincide with the Ministry's next birthday. I'd also love to get Tuff Jam and Leftfield out here.

WHAT DO YOU MISS ABOUT CLUBBING IN ENGLAND?

Very little. I have everything here. But I do miss places like The Aquarium on a Sunday. But we make up for that with mansion parties which are held on tennis courts with massive systems and light shows.

WHY SHOULD ENGLISH CLUBBERS SAMPLE SOUTH AFRICA?

To feel the energy you first felt in 1988.

WHAT'S YOUR FAVOURITE RECORD OF ALL TIME?

Joe Smooth's "Promised Land".

WHAT NEXT FOR YOU IN SOUTH AFRICA?

Hopefully I'll be opening a chain of shops for Ministry Of Sound merchandising, as well as syndicating the Ministry radio shows. I'm hoping to put on four more tours with the club with massive sponsorship as some poetic justice for the amount of money I've spent on these events. I have a family and it's nice to make enough money to enjoy life. Never give up is my attitude.



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Judge Jules • Tony De Vit •
Brandon Block &
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2nd Room with

DJ Dan • Ralph Lawson

Top Bar

Andrew Clarke • Ricky Chopra

March 21st

Main Room

Danny Rampling •
Graeme Park • John Kelly •
Scott Bond • Matt Hardwick

2nd Room with

Ralph Lawson • Miles Hollway

Top Bar

Andrew Clarke • Ricky Chopra

March 28th

Main Room

Judge Jules • Seb Fontaine •
Scott Bond • Luke Neville •
Craig Richards

2nd Room with

Miles Hollway • Elliot Eastwick

Top Bar

Andrew Clarke • Ricky Chopra

April 4th

Main Room

Judge Jules • Sister Bliss •
Scott Bond • Guy Ornel

2nd Room with

Ralph Lawson • Elliot Eastwick

Top Bar

Andrew Clarke • Ricky Chopra

April 11th

Main Room

Boy George • Tall Paul •
Mark Moore • Tom Wainwright
Matt Hardwick

2nd Room with

Al Makenzie • Miles Hollway

Top Bar

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more live acts to confirm.....

Arena 1 Main Arena

Broadcast live on Radio 1 Essential Mix

DJ's: Pete Tong, Sasha
Judge Jules, John Digweed
Graeme Park, Guy Ormadel
K-Klass (Paul & Russ),
Dr. Bob Jones, Phat Phil Cooper

Arena 4 Bugged out ~~Bugged out~~

DJ's: Carl Cox
Dave Clarke, Darren Emerson
Mr C, Cajmere, Doc Scott
James Holroyd, Rob Bright

Arena 7 Big Beat Boutique



DJ's: Fatboy Slim
Harvey, Derek Dahlarge
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Arena 2 The Courtyard

DJ's: Paul Oakenfold
Nick Warren, Danny Rampling
Paul Van Dyke, Dave Ralph
Paul Bleasdale, Parks & Wilson
Steve Lawler

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DJ's: Daft Punk (Exclusive Dj Set -
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Roger Sanchez, Dj Sneak
Doc Martin, Junior Sanchez
Philippe Zdar, Boombass
plus more dj's tbc.....

Arena 8 Trade

trade

DJ's: Tony De Vit
Steve Thomas, Malcolm Duffy
Sharp Boys, Alan Thompson
Ian M, Pete Wardman

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Arena 3 Premier League 11

DJ's: Justin Robertson
Jon Pleased Wimmin, Dave Seaman
Allister Whitehead, CJ Mackintosh
Seb Fontaine, John Kelly
Dj Sonique, Harri, Dave Beer
Phil Gifford, Boy George

Arena 6 Full Cycle Dope Dragon presents



DJ's: Roni Size (DJ Set)
Dj Krust, Dj Suv, Dj Die, Bryan Gee
Grooverider, Fabio, Jumpin Jack Frost
MC Dynamite, Bill Riley, J Raq
plus more acts & dj's tbc.....

Arena 9 Alternative

DJ's: The Chemical Brothers (DJ Set)
James Lavelle, The Psychonauts
Gilles Peterson, Norman Jay, Peshay
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