

cream

http://www.cream.co.uk

Residents Paul Oakenfold, Nick Warren, Paul Bleasdale, Les Ryder Percussion: May

Saturday April 11th Easter Bank Holiday Special

Paul Oakenfold, Sasha, DJ Sneak, Junior Sanchez Paul Bleasdale, Dave Ralph, Steve Lawler

Saturday April 18th

Paul Oakenfold, Nick Warren, Paul Bleasdale, K-klass

Saturday April 25th

The Chemical Brothers (DJ set), Paul Oakenfold, Nick Warren, Steve Lawler, Paul Bleasdale, Guy Ornadel, Live: X-Cabs

Saturday May 2nd Bank Holiday

Steve Lawler, Phat Phil Cooper Reduced entry £5 memeber +NUS £7 Non-members

Saturday May 9th

Paul Oakenfold, Roger Sanchez Dave Ralph, Phat Phil Cooper Live: B.T

Designed at Dolphin. Illustration by David Tazzyman.

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

Cream presents Full On

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

Friday April 24th

Judge Jules, Tony De Vit, Allister Whitehead, DJ Sonique, Doc Martin, Paul Bleasdale, Steve Lawler

Cream Glasgow - The Tunnel Saturday 25th April

Judge Jules, Seb Fontaine, Paul & Russ (K-klass), Colin Tevendale 10pm-4am, £12 (Plus booking fee). The Tunnel, 84 Mitchell Street, Call 0141 331 7607 or, 0151 708 9979 for details

Cream Dublin - Red Box Saturday 11th April Easter Bank Holiday Special

Angel Moraes, Sister Bliss (See below for details)

Saturday 25th April

Jon Pleased Wimmin, Doc Martin 11pm-3am, £10 (Plus booking fee), Red Box, Harcourt Street, Call 0035 31 478 0166 for details

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

Coach bookings are available starting from one month in advance and up to one day prior to the event. Discounts available for the organiser, bookings of 15 or more are welcome. Call Scott or Dot: 0151 709 1693

Creamfield coaches

Creamline coaches are running from Lliverpool to Creamfields, to book your seat call The Cream shop 0151 708 9979 (Limited availability)

Advanced Tickets

A limited number of advanced tickets for Cream are now available through

0990 344 4444, the Cream Shop (0151 708 9979) plus selected HMV and Tower Record stores. Call for location of nearest

For Cream clothing, mail order, wholesale or catalogue enquiries call 0151 708 9979 or email: info@cream.co.uk

Credit Card Hotlines

24 Hour hotline 0990 344 4444 and Cream Shop 0151 708 9979

Tickets for Full On available from the credit card hotlines plus usual HMV and independent



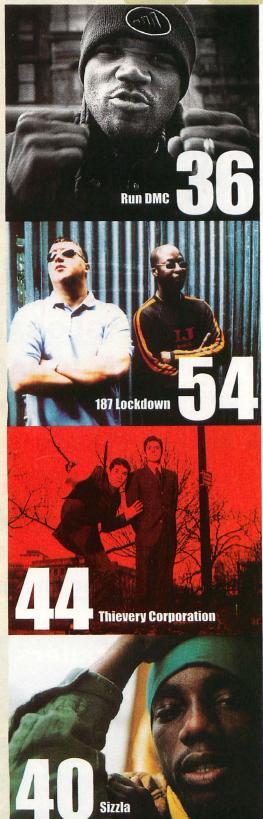
THE PARTY OF THE P







MUZIK The ultimate dance music magazine



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Your indispensable cut-out-and-keep guide to the first unmissable dance festival of the year

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Speed garage's first superstars on how to take the piss out of the music industry and get away with it

60 Funky Soundtracks

From "The Italian Job" to "Jackie Brown" – the funkiest film soundtracks of all time. Totally badass!



Cover photo: Vincent McDonald. Styled by: Reece Sandell. Thanks to: Dave Jewel at Alchemy. Tony De Vit wears suede suit from a selection at Paul Smith.

This month's password is: mungled

LISTEN RIGHT!

YOUR ESSENTIAL GUIDE TO THE MOST ESSENTIAL MUSIC RELEASES OF SPRING & SUMMER 1998:-

*CYLOB "Are we not men who live and die?" Single (CYLOB 1 EP/CD) & "Previously unavailable on CD" Album (CAT 055 CD),

*LEILA "Like Weather" Album (CAT 056 LP/CD), *GLOBAL

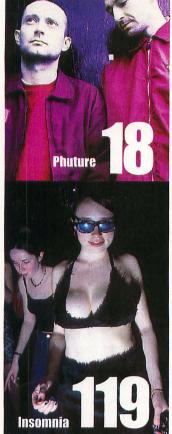
GOON "Cradle of History" Album (CAT 058 LP/CD), *CHAOS

A.D. "Buzz Caner" Album & Remix EP (CAT 059 LP/CD & DOG 059 EP),

*DMX KREW "17 ways to break my heart" Single (DMX 017 EP/CD) & "Nu Romantix" Album (CAT 061 LP/CD), *CAUSTIC

WINDOW "Compilation" Album (CAT 009 LP/CD), *DYNAMIX MINDOW "Compilation" Album (CAT 065 LP/CD), with more to follow from *J.P. Buckle, *the Railway Raver and more!!!

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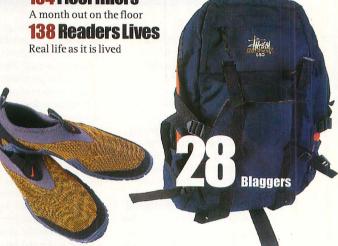
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YOUR LETTERS

Dip that pen in arsenic. Or old lace. Mouth Off, Muzik, 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



BITTER SYMPHONIES

AFTER reading your March issue (Muzik 34), I've decided that I can no longer stand by and do nothing. While you were quite right to slag off "awful 'Bitter Sweet Symphony' sampling cash-in tracks", you were apparently condoning Alan Simms (who?) at Shine (where?) for playing The Verve's "Bitter Sweet Symphony" as "the tune that brought in '98".

Let's not forget that real house music is essentially black, American and gay. The people who first accepted and loved house music in the UK had their roots in soul/disco/Sugarhill/hip hop. Mainstream shite like The Verve should never be considered acceptable in a good nightclub. Although Larry Levan's musical taste was legendarily

eclectic, I should imagine The Verve would have both he and Ron Hardy spinning in their graves.

Your letters page features idiots like Paudraig Oh complaining about "house" remixes of pop records turning the underground into "the new cheese on the block". This has been going on for a good 10 years remember ABC's "One Better World" including excellent remixes by Park & Pickering and Blaze? DJs and producers always have and always will accept lucrative remix work from major labels because it pays so well. Who are we to question the ethics of the people who did so much to develop house and garage? Besides, the results are occasionally very good.

What I find much more annoying is

the sudden explosion of self-appointed "garage gurus" who invariably used to be hardcore cheesy quavers - until five years ago, when they inadvertently wandered into the wrong tent at Fantazia/Tribal Gathering. These people all seem to be DJing at "house and garage" nights in the arsehole end of nowhere. It's very unpleasant to see something which I have felt passionately about being prostituted by mercenary outfits like Cream, Ministry Of Sound and Muzik.

Muzik is saved only Terry Farley's reviews and acerbic wit. We all look back at the past with fond memories, but only a fool could honestly say that things haven't rapidly declined, especially over the last four years. DAVID DONE, Wilmslow

MORE ACID FLASHBACKS

I'VE just read through your March issue (Muzik 34) and was amazed at what great memories it bought back. I've been involved in the scene since 1988 (year dot) as a wide eyed 17year-old and have seen many a change in clubland. But since giving up Class A drugs four years ago, I find myself slowly losing interest in going to clubs. I'm still heavily into the music, but now have a more varied taste. All in all I think the last 10 years have been a revelation and I'm very glad I took part. I have more of an understanding of the music I listen to and hope a new generation of clubbers can take in the history of clubs and music in this country and

try to understand what the vibes were like "back in the day". I'm off to Ibiza in the summer for the second time and hope to see some UK Garage hitting the clubs out there properly. SI BUCK, London

WE MUST HAVE BEEN SLEEPING

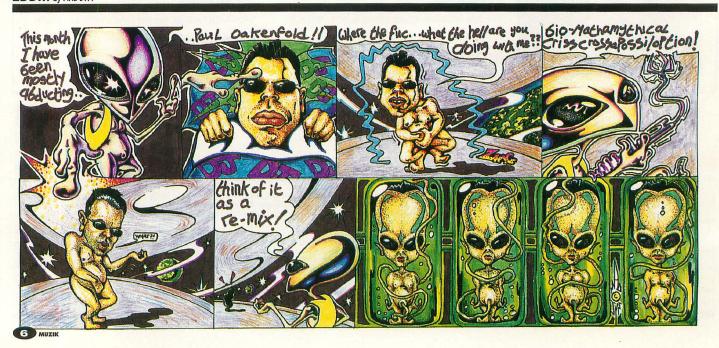
I DON'T want to sound like a pedant and I know your article on 10 years of dance music wasn't meant to be exhaustive, but how the fuck did you miss such obvious classics as: The Prodigy - "Android", Genaside II -"Narramine", Origin Unknown -"Valley Of The Shadows", D-Shake -"Technotrance", Scot Project - "U", Digital Blondes - "Anthem", OT Quartet - "Hold That Sucker Down", Felix - "Don't You Want Me", The Scientist - "Exorcist", Sasha & Marie -"Be As One", Heller & Farley - "Ultra Flava", Sunscreem - "Perfect Motion", NRG - "I Need Your Love", Inner City -"Pennies From Heaven", M+M-"Don't Stand In My Way", Silver Bullet - "Bring Forth The Guillotine" to name but a few.

Still, loved the CD though. BARRY LEIGH, Essex

A MESSAGE TO DA KIDZ

SKATEBOARDING, BMXing, breakdancing, football hooliganism (sad but true), acid house, raving and clubbing. Yup, two decades of pure bliss. And for me, a head full of the best memories a 28-year-old male could have. Although I wouldn't change it for the world, life for me

EBD... by MAD JYM





really is starting to slow down too much for my liking.

It just seems the friends I share all those memories with have moved on, settled down and lost all the energy we shared not so long ago. Are there people around the country feeling the same? I think so. Oh well, at least we've got the memories, been there, seen it and all that shit. So to all the vounger generation, make the most of it. It doesn't last forever. Keep the faith. JAY, Kent

LONG ARM OF THE LAWLER

LAST month, I went to Full On at Cream. When I looked to see who was closing in The Annexe, I saw Steve Lawler was playing. Having never heard of him, I thought, "What the hell is going on here then?" The night totally went off and at 4am I decided to try Lawler out. Having been to the Love Parade in Berlin last year and seen the world's finest close up at E-Werk and Tresor, I was left wondering why he hasn't been up there with Cox and Sasha for a while. Luckily, I saw he was making his Manchester debut two weeks later at Holy City Zoo. Both he and Marc Cohen played wicked sets and they continued to play an eclectic mix of old school house and funk at the after party that followed. I'd just like to say thanks to both of them for a brilliant night out. PHIL BEATTIE, Manchester

SURELY SOME MISTAKE?

LENA G (Readers Lives, Muzik 34) obviously speaks shit! I know that people (especially girls) do occasionally start clubbing/raving at a young age, but Lena darling, I highly doubt you started raving at 12 years old (seeing as you said you're a 22-year-old bar person)! Secondly, your fave record of all time is "2 Bad Mice" by Rob Playford. Good choice, except then you go on to say "It reminds me of the old days when you phoned up a number and ended up in a field for four days". Bollocks! At the time that tune came out raves were totally legal and you didn't (unfortunately) get to rave for four days with one organisation, unless you were either on the free party scene (I can't picture you being at a Spiral Tribe or Liberator party), or so underground that you and the DJ were the only ones there. Keep taking the trips, love. TR1BAL, London

ENERGY — WERE YOU THERE?

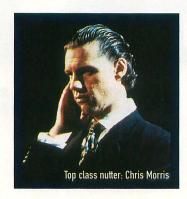
ENERGY parties! Were you there? We are doing a research project on Energy parties in 1989 and we're

looking for photographs, flyers, personal stories and any other memorabilia of Energy events such as Westway Studios, Membury Services M4, Hasstom Services, Summerdance Festival Effingham, Brixton Academy, Docklands Arena. It would be brilliant if you could support our research project by sending any of the above to us. All items will be returned if necessary.

VISUAL INTELLIGENCE, 15 Holderness Road, Tooting Bec, London SW17 7RG

MORRIS DANCER

I'D like to nominate Chris Morris for a Sainthood. If you've been listening to his show on Radio One, you'll know why. It's incredible. For starters, his music selection is amazing considering I've never heard of him playing out at the clubs I go to. Okay, it's not exactly in the bang-yer-box league, but I managed to spot everything from Morcheeba and Portishead to Goldie, DJ Food and The Propellerheads.



But the thing that makes it truly exceptional are the bonkers sketches he does over the music. Talk about sick! This man's more twisted than a dick that got confused with a wet rag and ended up being squeezed out rather than shaken dry. I've been a fan of his since that classic "Brass Eye" with the fake "Cake" drug, but this show is even better. How long can it be before Morris crops up playing the backrooms of Cream and Bugged Out, maybe even doing some of his comedy routines over the top? It would sure put a smile back into clubland instead of all that dark, moody techno we get battered with most of the time.

PETER RITTER, Cleveland

YOUR NAME'S DOWN, YOU'RE STILL NOT COMING IN!

AFTER confirming that a couple of our friends were playing the same night, we decided to visit Sheffield's Gatecrasher. Having sorted out our names on Miles & Elliot's guest list, we looked forward to catching up with the guys and to listening to some quality tunes. Unfortunately, after travelling one and a half hours to get there and then queuing for a further hour, we were told (rather rudely) that two members of our party were dressed "too casual" and would not be allowed in.

I can understand why clubs have strict dress policies in today's mass hyped club wars, but I cannot understand why genuine music lovers are treated in this way after making the effort of sorting out guest passes on DJ's lists.

We are not all anorak-wearing Eddie Stobart spotters, nor do we think the only way to get into high profile clubs these days is to spray our hair silver and wear the duffest looking shirt we can find. We are real clubbers who appreciate quality tunes and atmosphere, not the bullshit factor that's taking clubs to the next level of pretentiousness in the late Nineties. THE BEL AIR 4, Northampton

KEEP TAKING THE TABLETS

IS there anyone out there who loves the music as much as me? Has anyone ever stood in a club, one hand on their heart, full with emotion and respect for whoever made the record that's playing, nearly in tears, never wanting it to end, then going home, turning the decks on and doing it again? Music is my life - breakdowns from hell, beautiful vocals, moody house, great atmosphere. Does this sound like heaven or what? KIZZIE GIBBS, Cambridgeshire

FRANTIC — THE PROMOTER'S MUM WRITES

I'VE just returned from one of the best clubbing nights I've had in ages. I'm talking about Frantic in London. I'd like to congratulate the promoters and DJs for putting on such a refreshing monthly club night, one that was very reminiscent of the clubbing atmosphere in the early Nineties.

From the moment I walked in to the moment I left, it felt as though somebody was actually caring for a change. While queueing to hang up my coat, somebody from the club came bounding up with a smile and offered everybody sweets and fruit to munch on while we waited. Everybody seemed to be smiling, and at 10.30pm the dancefloor was already hotting up.

Once on the floor, I was hooked. Too many DJs try and educate their

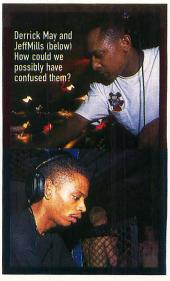
crowds instead of entertaining them. Not here. This was hard and funky, and later on turned beautifully trancey and uplifting. There were goosebumps down my back all night. It was wonderful.

Never did the club become overcrowded. As the night turned into dawn, the vibe was somehow quite magical. I only wish some of the superclubs would get off their high horses, come down to somewhere like Frantic and take a leaf out of smaller clubs' "how-to-do-it" books. ALEX ROGERS, London

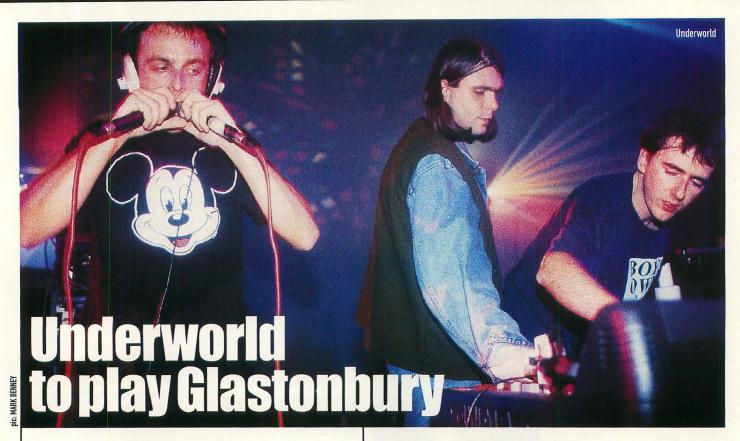
MILLS MOCKERY

HAVING long ago decided not to buy your publication because of its apparent dislike of all things techno, I bought the March issue (Muzik 34). The free CD was excellent, the "Ten Years Under The Influence" features were well written, and up-andcoming techno artists such as James Ruskin and Adam Beyer were interviewed. Well done. You had almost redeemed yourself.

However, you then committed the ultimate blasphemy by printing a picture of Derrick May and writing "Jeff Mills" underneath. Derrick May may be one of the forefathers of modern techno, but we all know that Jeff Mills is God. This is the second time you have made this mistake. Please Muzik, redeem yourselves by printing a centre page spread of the man Mills himself (not necessarily naked, but it would be nice). I might buy your magazine again. Otherwise, it would be against my religion. CLAIRE PHILLIPS, London PS, Why not turn this into a regular feature? Instead of Hang The DJ, have Pin Up The DJ.



Edited by Andy Crysell the latest stories from around the globe



UNDERWORLD have bagged the Saturday night headline slot on the Second Stage at this year's Glastonbury. It is the same setting in which Orbital played in 1995, converting hordes of rock types to the sound of techno. Underworld have also been confirmed as headliners on the NME stage at V98. They play Chelmsford on Saturday, then Leeds on Sunday.

A new single is due from the band in June, with a Junior Boy's Own spokesman claiming they're "working their bollocks off to get the album done."

The spokesman added they've already completed 20 tracks. "But what they eventually decide to present as the finished album is another matter. With the last album ["Second Toughest In The Infants"], they'd play us some tracks but when the finished album arrived, they'd all been mixed into a single tune."

Describing one of the missives he heard, the spokesman said: "It's got this really spastic hip hop loop, then Karl ranting over the top of it. It's like Lemmy jamming with RZA."

Plastikman's coming

RICHIE Hawtin revives his Plastikman alter ego on May 18, releasing an album called "Consumed" for Novamute. It is the follow-up to 1994's "Muzik", a long-player we liked so much we named a magazine after it.

Hawtin describes his new album as: "Plastikman with a twist. The concept is that the tracks are very deep, with lots and lots of textures, and therefore really consuming for the listener. If anyone is expecting anything like 'Muzik', then they're going to be really shocked by what this album is all about. Everyone's



been hit over the head with the same old electronic techno for so long that I reckon they're going to be pleased to hear something new."

Plastikman is set to play live at Universe '98, but explains that he has no plans to tour the UK.

"If anyone in the UK wants to see me live they should do so at the first opportunity they get," he explained. "I don't really think I'll be playing any more than two or three dates."

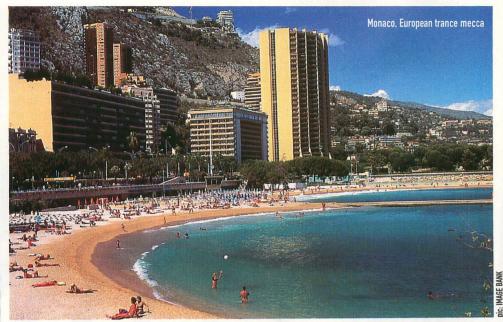
★ See next month's Muzik for a full Plastikman feature.

Muzik launches ticket box office

FED up with getting soaked in club queues or missing your chance to roll in the mud at one of this summer's many festivals? Worry no more, as Muzik launches its very own Box Office, a 24-hour phone service set up to let you buy advance tickets for hundreds of clubs and events around the country. Whether you prefer losing it on club podiums or dancing the weekend away in a

field, just look out for the Muzik Box Office logo alongside many events in the magazine. Simply call 0870-12-12-700 any time of day or night to speak to a real live operator who will sort out all your ticket hassles! All calls are charged at the national standard rate and they're guaranteed to be 100% more enjoyable than queueing in the rain.





Trance army to 'invade Monaco'

HARDLINE French sound-system Odyssey 77 are planning to launch an assault on Monaco, the Mediterranean playground of the rich and famous. Except they'll be using trance records, not guns.

Head honcho of the Bordeaux-based Odyssey 77 posse, a man who unashamedly answers to the name Cosmic Issino, told us: "We're sick of the uncaring Monte Carlo bastards. We're going to set up speakers around the border and pump out pure trance music. Then we're going to sneak a sound-system across the border in a van and drive around freaking out as many people as we can."

Issino, who claims Odyssey 77 once set up a sound system inside the Notre Dame cathedral, wouldn't reveal exactly when the attack would take place, though hinted it would be in May.

"We want to pollute the minds of the millionaires who live there," he blathered on. "And we want to corrupt their children, too. We'll be taking any young people who want to leave with us back to our base camp. Then we can make sure the trance scene keeps on getting bigger."

Issino vehemently denied rumours that Odyssey 77 are an offshoot of the Moonies.

Cappadonna gets the chop

WELL, a "Killer Bees" cut actually
– in honour of The Wu-Tang
Clan's preoccupation with the
little stingy-buzzy tykes. In the
UK to promote his "The Pillage"
album, the rapper made a surprise
appearance in Brixton at
Reynold's Master Barbers, whose
clients include Lennox Lewis and
Andy Cole. He got his barnet cut,
then embarked on an impromptu
rhyme session. Cappa also came

up with a novel excuse for the Clan's disastrous London gig last year, when, instead of the advertised full Wu line-up, just two of the crew turned up.

"That was a sign of the times," he huffed, launching into one of the Clan's conspiracy theories. "People are so scared of our message that they'd have shot the plane down if we travelled over here together. They're after us!"



 Ol' Dirty Bastard ensured yet more Wu-related column inches by steaming onstage at the Grammy Awards, protesting that the Clan and not Puff Daddy & The Family should have won the prize for best rap combo. The rapper later apologised, claiming that aliens made him do it. Possibly.

SNAPSHOTS

ECSTASY SCARE No 2,637 hit the tabloids last month, when 19year-old Nicky Hill from London died after taking a pill inscribed with the letter "M". He had 15 of the pills in his possession just before his death, but only two have been found. Metropolitan Police held a press conference asking for people who know more about the whereabouts of the other "M" pills to come forward... Having supported Cornershop on tour, **LES RYTHMES DIGITALES has now** remixed the band's forthcoming "Sleep On The Left Side" single. Believe it or not, he's also working with Grace Jones... Classy reggae crooner BIM SHERMAN has an album called 'What Happened?" coming on Mantra... **ONLINE RECORDS** is a new website which specialises in selling soul, hip hop, reggae, house and drum 'n' bass over the Net. Avoid pesky queues and hellspawn shop assistants by contacting http://www.OnlineRecords.co.uk/ SCAN X. Mekon and Girl Eats Boy all appear on "Funk Electric", a compilation of electro-influenced tracks on out on Hydrogen Dukebox next month... More info has been revealed about the Brit movie "Everybody Loves The Sunshine", in which GOLDIE stars as a gangster. Currently in production in Liverpool, it turns out that the movie will see the junglist don teaming up with his showbiz mucker David Bowie, who also plays a gangster... FAITHLESS, System 7, The Orb and Loop Guru all appear on "Earth Dance", a compilation in aid of the Tibet House Trust which comes out through Transient on June 8... Brighton's DANCE PARADEUK won't be taking place this year due to a lack of funds. The seaside town's fringe festival will, however. Running from May 2 to 25, dance types appearing include Jeep Grrlz, Knowledge Of Self, Dirty Beatniks and Outcaste...

Slinky
The Opera House
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9pm-3am



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8 John Digweed John Kelly Rap

15 Brandon Block Alex P Kemistry & Storm 22 Tall Paul Craig Campbell Randall

29 Mixmag Presents Seb Fontaine Gordon Kaye Dr S Gachet



MELLE

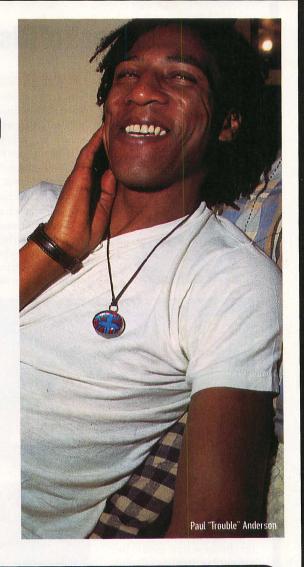
Paul 'Trouble" Anderson in Miami bust-up

THE veteran DJ lived up to his nickname at Garage City's Miami Winter Music Conference party. He flew into a screaming rage after discovering his stint on the decks had been shortened by half an hour. As there was no music playing at the time and many of the 2,200-strong crowd, including Masters At Work, heard his outburst. Booker T, who was on next, took the brunt of Anderson's anger and because of the incident Garage City have no plans to work with the garage veteran in "the foreseeable future."

"Everyone else was making it a really good team effort, so we could show the Americans what we we're capable of," said Ollie from London's Garage City. "Unfortunately, Paul 'Trouble' Anderson wasn't able to see things quite like that."

"Booker T was in the wrong place at the wrong time," he continued. "Booker's got more right to be egotistical than Paul at the moment, but he was a true team player. Paul's known for having a short fuse but this was unacceptable."

Garage City denied the rumours that punches were thrown, but added, "We need to distance ourselves from the cause of the problem. We'll just have to wait and see what happens between us and Paul when the situation calms down."



SNAPSHOTS

Turnmill's GALLERY club night are releasing a self-titled compilation through Virgin next month. Mixmasters at work are Tall Paul. Sister Bliss and the combined forces of Wall Of Sound... DJ CULTURE '98. an expo of all things dance-shaped, takes place at Manchester's G-Mex Centre on May 30 and 31. Planned features include a vinyl village, and home studio and DJ equipment display area and DJ sets from Roger Sanchez, Mr C, Tuff Jam, Mr Scruff and Flex Kru. Tickets are priced at £5. Box office is 0171-385-8687... The RECORDINGS OF SUBSTANCE label rounds-up releases from its roster on a compilation called "Cocktails" -James Hardway, The Odd Toot and Justice all appear... Last month we reported that LAURENT GARNIER's "30" had been nominated for a Best Dance Album gong at France's music awards. Well, the clever fella won it, too. Also last month, he offered a sneaky preview of the live show he'll be playing at Creamfields. Staging a secret gig in advance of his official live debut at the dance fest at Paris' Rex, the DJ/producer rocked through an hour long set, accompanied by a percussionist, violinist and dancer. Garnier releases a new single for F-Communication, called "Coloured City", on May 4... TRICKY has angrily denied that Finley Quaye is his uncle, as has often been reported. In a track that's unlikely to be released, Tricky accused the smoothy reggae singer of taking his mother's name in vain... VAPOUR '98 have confirmed the lineup for their event at Manchester's Sankey's Soap on April 23. Dub Pistols, Grand Central Collective and Fuzz Against Junk play live... Embarking on his first new project since The Beloved's demise, JON MARSH has adopted the name THE LONDON AUTHORITY, releasing an EP of tough house grooves called "Baby Sheik" on Junior Boy's Own...

Hello John/Goldie/Coxy/Slipmatt et al, Got A New Motor?

"Zim Zimma/Who got the keys to me Bimmer?" enquired Beenie Man on this latest hit record. And the answer could very possibly be any of the following dance music high rollers, whose prediliction for flash motors is presumably causing sleepless nights with their bank managers. Better start getting a few more remix commissions in, eh lads?

- Jay Kay (Jamiroquai) _
- Danny Harrison (187 Lockdown)
- Grooverider
- Julian Jonah (187 Lockdown)
- Slipmatt
- Carl Cox
- Paul Daley (Leftfield)
- Goldie =8.
- Tony De Vit
- **Eric Hilton (Thievery Corporation)**

★ Denotes personalised number plate



Ferrari 348 TB Porsche Carrera S Mercedes Saloon **BMW 7 Series** Mercedes Coupe BMW M3

Mercedes 560SEC Porsche Boxster Porsche Boxster Volvo C70 R

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£72,000 £69,750 £55,100 £44.765

£79,000*

£40,660 £35,000 £33,955 £33,955 £30,430

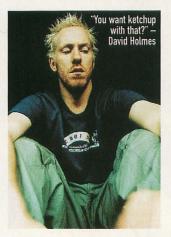
£350

Shocked, aren't you! PIG2 EGM

SNAPSHOTS

SILVER BULLET, the veteran hip-houser who's best known for his "Bring Forth The Guillotine" and "20 Seconds To Comply" 12-inches back in, ooh, God knows when, is to release new material on the Arthrob label shortly... **CARL COX and Jim Masters** have mixed a compilation called "The Sound Of Ultimate BASS", in honour of their enduring club night. Artists featured include Blake Baxter, Adam Beyer and Kamaflage . . . **UNIVERSE'98** have added Tricky to their line-up. Also, Skint and Wall Of Sound will be co-hosting a tent on the Sunday... Following Jason Nevins' mix of Run DMC's "It's Like That" bagging the Number One single slot, a pair of **BEASTIE BOYS** overhauls are doing the rounds. The far superior is Johan S' take on "Hold It, Now Hit It" forthcoming on Manifesto. A bit on the dire side, meanwhile, is the version of "Fight For Your Right To Party," which apparently originates from Germany. A somewhat more illicit remix currently lingering in shops is a banging house missive containing large sections of Blur's "Song 2". It's out on white label... Garage don BOOKERT has mixed a compilation for Azuli called "The Prize Collection"... MJ COLE's "Sincere", Muzik's Single Of The Month in March, finally comes out through Metrix on April 20... TONY **HUMPHRIES** has denied the many rumours that he's retiring from D.Jing shortly, though he won't be playing outside of the US so much in future... JUSTIN **ROBERTSON** plans to start a new hard house project this year, to run alongside Lionrock **OUTCASTE RECORDS have** signed a worldwide distribution deal with esteemed hip hop imprint Tommy Boy...

Amass outbreak of DJs doing "other things"



★ David Holmes opens café

THE Belfast spinner has opened a cafe called Mogwai in his home town. Named after the Scottish lo-fi band who are currently appearing in remixed form on the Eye-Q label, Holmes not surprisingly says the best thing about the cafe is its music policy.

"It definitely isn't going to be background music," he enthused, explaining that he's recorded numerous ultra-diverse compilation tapes to play in Mogwai. "I'm so obsessive about what I do that sometimes I get worried other people aren't keeping up. Hopefully this'll show people how much good music there is if you look beyond the obvious."

"It makes me sound like a bit of a fascist," he laughed, "but I'm the only one who'll be making the compilations."

Open for 24-hours-a-day at weekends, Mogwai serves food and a range of teas and coffees. In the evening, you're permitted to bring along your own alcohol, which David will doubtless help you drink.



★ Carl Cox stars in movie

The techno guru is to appear in "Human Traffic", a film about the clubscene from 1988 to the present day. He plays a Cardiff club promoter. The movie also stars Howard Marks and Andrew Linken (aka Egg from "This Life"), while Arthur Baker is writing the soundtrack.

"He's been DJing for a long time and doesn't need to prove himself any more," said a spokesperson for Cox. "This is the next step forward. He's going to concentrate on producing music and acting."

The spokesperson added, "He's a natural. You only have to see him doing an interview on TV to realise he can control himself in front of the camera. This is only a cameo role but hopefully it'll lead to bigger things."

"Human Traffic"'s makers are currently looking for a cinema distribution deal.



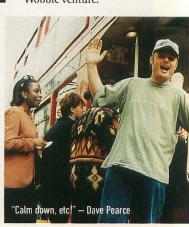
★ Dave Pearce guests on Brookie

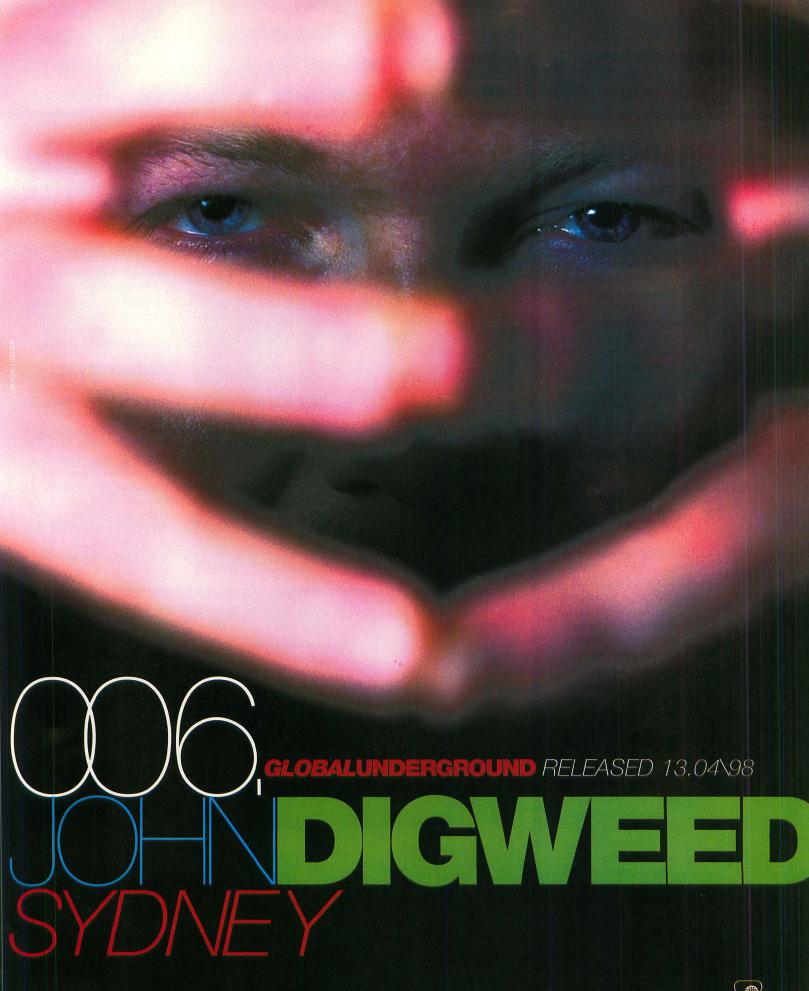
Pearce stars in an episode of the soap which goes out on April 13. He plays a local journalist who's dispatched to investigate a massive explosion on the shopping parade. Fans of "Brookie" will be horrified to learn that Sinbad and Ron Dickson are among those missing in the rubble. Whether Pearce invites people to get their hands on his "bulging package", as on Radio One, hasn't yet been revealed.

★ Wobble DJs open clothes shop

Phil Gifford and Si Long plan to open a clothes store in the centre of Birmingham this summer. They intend to stock a mixture of streetwear and club fashion, with clothes from French, Belgian and Japanese designers whose garments haven't previously been available in the UK. For Si Long it's a bit of a return to his roots: before starting Wobble, he was manager of Birmingham's Red Or Dead shoe and clothes store.

Though they haven't chosen a name for the shop yet, Phil stressed, "No disrespect, but we don't want to be like Cream. We're certainly not going to brand it as another Wobble venture."





FEATURING TRACKS FROM: DANNY TENAGLIA, CRYSTAL METHOD, PAUL VAN DYK, HONG KONG TRASH.
JAN DRIVER, PAKO & FREDERIK. LAUNCH PARTY: KELLYS - PORT RUSH 13.04\98 & FORTHCOMING NATIONAL TOUR
DOUBLE CD & CASSETTE IN LIMITED EDITION PACKAGING, CAT: GU006

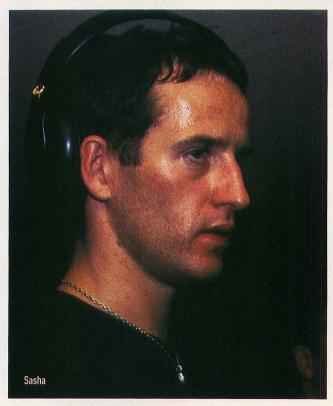


MEWS

SNAPSHOTS

NORMAN JAY has put together a compilation of oldies-but-goodies called "Philadelphia 1973-1981" for the Harmless label. MFSB, Jean Carn, Soul Survivors and the O'Jays all appear. The label also has an "industrial techno and thrash dance" collection called "Speedcore" coming from noisy bloke DJ Loftgroover, and "Classic House" from long-lost acieed spinner Trevor Fung... Maverick beattypes ARTFUL DODGER release their much-rated "The Messenger" single through Centric on April 13... Latest update of the ever-changing **ESSENTIAL FESTIVAL situation:** they now plan to hold the event at Shoreham Airport, near Brighton, on August 1 and 2. Protracted negotiations with local residents and the council meant they were unable to get things moving in time for the May date originally proposed. The council decides this month whether to grant them a license for the August date... **FREESTYLERS** have mixed the second volume of "FSUK" for Ministry Of Sound. It's out May 18 with tracks from Public Enemy, Audioweb and Deejay Punk-Roc... VAPOURHEAD's "Don't Play Dead", that track with a sample from Bjork's "Play Dead" in it, comes out on Pow! later this month... Ha ha, gotcha, etc. Because literally thousands (ish) of you fell for last month's APRIL FOOLS wheeze in Muzik, wherein the "Blaggers" page proclaimed wearing your jeans inside-out a seriously classy thing to do. Expect a "Clothes Show" report on the "phenomena" shortly... Shhh, don't mention the warunless you are CRUSTATION's Bronagh, that is. Peeved off with constantly being compared to other Bristolian trip-hoppers, when a German journalist asked if she knows Portishead or Massive Attack, the singer retorted: "You're from Germany - do you know Hitler?"... Ouch!

Sasha mixes Madonna



SASHA has remixed "Ray Of Light", the title track from Madonna's album. He spent four days in LA working on the track, before flying to Dublin to play at a Republica St Patrick's Day party. A spokesperson for Sasha said he was recommended for the job by William Orbit, who produced the bulk of the "Ray Of Light" album. They're now awaiting feedback on the mix from Maddie herself.

D-Code need you

THE Health Education Authority, makers of the "D-Code" drugs edutainment CD-ROM which came free with the October 1997 issue of Muzik, are looking to speak to people who've used it. Interviews will last 10 minutes and be completely confidential. Everyone who meets the selection criteria will receive a T-shirt and a National Drugs Helpline goodie-bag. Telephone 0171 434 1405, or e-mail crdresearch@compuserve.com.

A Judge speaks

NOW don't get us wrong, we're all big fans of Jules' Radio One show here at Muzik. Loads of banging choons every Friday and Saturday night – great stuff, indeed.

Oh yes, and those already legendary oneliners, too. So, no comments, quibblings or criticism from us; just this innocent little rundown of recent classics from the Judge...

- ★ "Slips through the speakers like three-inone oil"
- ★ "Radio One with a symphony that's sweet, not bitter"
- ★ "Warming you up with a thermostatically-



controlled selection"

- ★ "Belting them out with more volume than the Three Tenors"
- *And last, but in no way whatsoever least:
- "Like toilet paper, we're on a roll"

Clubbers get new TV show

CLUBLAND is getting a new weekly TV show. Club@Vision, a 45-minute Friday night show, will be starting at the end of May and will be broadcast on the entire ITV network.

Club@Vision are already responsible for clubland's only

video magazine – an hour-long programme that's included such highlights as Carl Cox ballroom dancing, Dave Beer snowboarding, coverage of the country's best clubs and top Ibiza footage.

"We'll be visiting two new clubs each week," said Club@Vision's Russell Cleaver. "We'll have the big names on, but we'll also have videos, footage of live gigs, DJ profiles and a spot on recommended clubs for the following week. There will also be a celebrity clubbing spot, with people like Denise Van Outen, most of the Eastenders cast and so on," he explained The show will be presented by Lisa Nash, who has already presented both series of the video magazine.

We were told that subliminal advertising would make people aware of our new promotion

HOW IT WORKS:

Look under your cap or ringpull and 1 in 10 WINS either a bottle/can of "Sprite" or WHAT YOU WANT - You Choose

OBEY YOUR THIRST

No purchase necessary. See promotional packs for details. Closes 31/8/98. "Sprite" and "Obey Your Thirst" are registered

saints & sinners

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



When one of the decks packed up at the Perfecto party in Miami, it looked like it was all over. Until, that is, Oakie did his "show must go on" trick of playing the next hour and a half on just the one deck, proclaiming it "the best time I've had in ages".



united (plymouth)

Top South coast club they may be, but there's no excusing United's latest flyer. Not only have they misspelt Tuff Jam's Karl "Tuff Enuff" Brown as "Carl 'Tuff Enough' Brown", they've also got him down as being part of arch speed garage rivals, Dreem Teem.



terry farley

The hardcore house disciple was spotted at aforementioned Perfecto party shaking his loins like a loon, on the podium no less. Said Farley the next day, "It wasn't trancey really, more like hard house. Honest." Hard drugs more like it.



paul "trouble" anderson & booker t

For nearly coming to blows out in Miami over who was supposed to play next at the Garage City party. Thankfully, in spite of offers by each to step outside, violence was just avoided. Dear dear. Is this really the best way to represent British garage abroad, boys?



geoff pakes

The Renaissance promoter was spotted inside Miami's Liquid club loudly proclaiming his Renaissance party a massive success. Except that his party was actually in an alley outside the club and had been closed down by the cops half an hour before. He was at someone else's party!



zammo's girlfriend

The paramour of the the resident DJ at Scotland's infamous Rhumba has outdone her boyfriend in the debauchery stakes. After a heavy night out on Aftershock (it's the new Buckfast!), Zammo awoke to discover she'd thrown up all over him in bed.



richard scaramanga

Swiftly becoming the New Dave Beer On The Block, this up-and-coming Caner Of The Year managed to be the first person ever to be barred from Miami's Delano Hotel for ordering a bottle of £200 champers and trying to do a runner before the bill came



bar rumba (london)

"Titanic"-style disasters down the London club when the fire alarm went off at Space during Deep Dish's DJing set. A few minutes later, the whole venue flooded, leaving us ankle-deep in water and having to evacuate the club while firemen pumped it dry.



jody wałley's plasłic surgeon

For making the former Shalamar singer's Playboy centrefold shoot even more of an eyeful than we had any right to expect.



terry farley After years of bragging about his footie hooligan antics as a young Chelsea fan, our Terence got his comeuppance last month – leaving the Arsenal-Chelsea derby, he was chinned by a Gooner and promptly went and hid behind 10 policemen.



basic channel

Once upon a time, the elusive Berliners swore they'd never do a remix. But so enamoured are they of classic Jamaican roots-reggae label Wackies they've relented and a BC Rhythm & Sound remix can be found on the new Wackies All Stars tune. It's class, natch.



barney (tongy's assistant)

The man who's thankless task it is to accompany Pete Tong for all live Essential Mix broadcasts and write down every tune played. The excitement of being at Plymouth's United made him lose the plot, forcing the two of them to spend hours racking their brains to remember the set.



ol dirtu bastard

The Wu-Tang man looked wonderfully confused, upset even, when he stormed onto the stage at the Grammies recently, grabbed the mic and moaned about how he'd spent a fortune on his silk suit, only for the Wu-Tang to win absolutely zilch.



The great man was spotted while guesting in LA using a telephone in the DJ booth. To call his mum? Er, no, actually, but rather to tell the DJ in New York who was filling in for him at Twilo which records to play to keep Vasquez' regular crowd content.



claude uoung

The Detroit man turned up at Liverpool's Voodoo to play and put £100 behind the bar, instructing the bar-staff to get the punters a drink. Cheers, mate.



groovejetThe Miami venue where Tenaglia hosts his legendary parties stopped the music at 6.15am and kicked everyone out. While waiting for taxis home, however, Tenaglia managed to get the whole party going again, except anyone wanting to get back in was charged \$20 for the privilege.



In Miami (where else?) Roni Size's booking agent decided at 4 o'clock in the morning that he had to have a shark, went out in a fishing boat, caught one, brought it back to his hotel room and woke up to find it still in his bath. Minus its head!



karli (pan records)

The head of top garage 'n' house label Pan got into a bit of sleazy stuff at Miami, somehow ending up in his hotel room Sometion changing in his loter from accompanied by a hooker and a gangster. When he tried to drunkenly crash out, the other two simply went into his bathroom and shagged loudly all night.



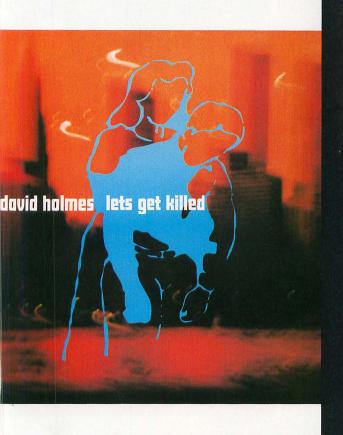
man with no name

Trancer with the name of Martin, actually, has finally had his mullett haircut lopped off, a mere 15 years after they first went out of fashion. Probably be seen on all the catwalks this summer as the new essential fashion accessory, then.



pierre (checkpoint chartie)

"The other DJ Pierre", as he's rarely called, lost the entire script at Checkpoint Charlie's birthday party last month, wandering off with a glazed look in his eyes an hour before he was due on. It took a ten-man search party hunting all over Reading city centre to finally find him, dazed and confused, and bring him back.



DAVID HOLMES 'LET'S GET KILLED' THE ALBUM

featuring the singles 'Don't Die Just Yet', 'Gritty Shaker' and 'My Mate Paul' out now

STOP ARRESTING ARTISTS

LIMITED EDITION BOX SET OF REMIXES

4x12" Vinyl including the exclusive FRIDGE remix of 'Head Rush On Lafayette', TWO LONE SWORDSMEN remix of 'Rodney Yates' & the ARAB STRAP remix of 'Don't Die Just Yet' available for the first time on vinyl Out 13th April

BEST OF '97 ALBUM POLLS

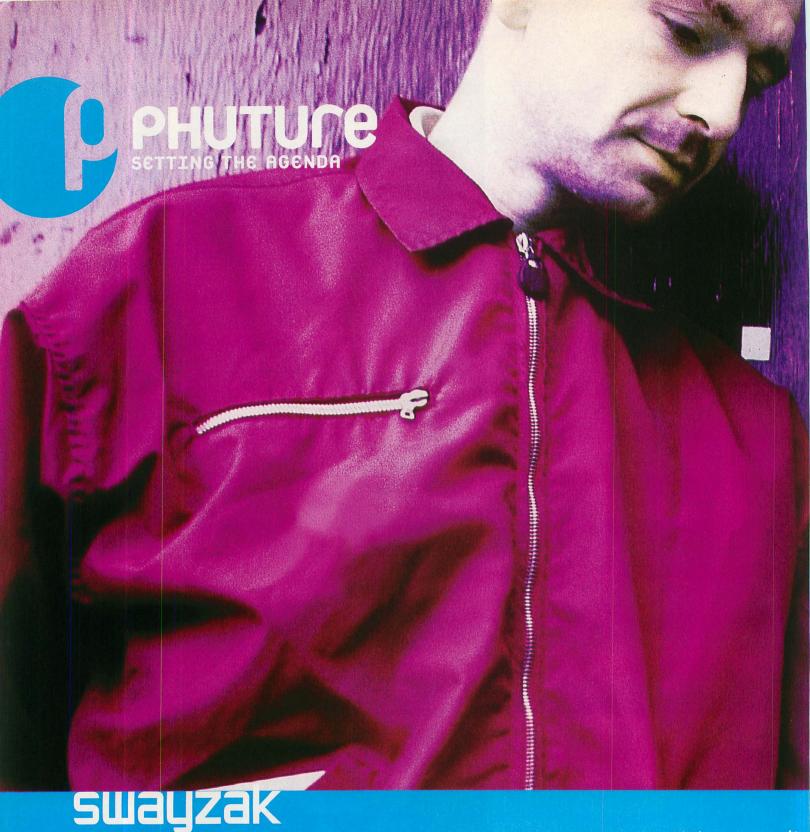
Muzik. Mixmag. NME. Melody Maker. Select. Vox. Jockey Slut

'Let's Get Killed' is every music fan's dream come true in glorious iving stereo' Mixmag

'Exotic latino grooves, spy themes, '90s beats, funk, grit, salsa pimp-shaking rhythms'

'A moody blend of jazz-noir, dub and dark, pulsing electronica' Sunday Telegraph





They've known each other for 10 years and have been making music for the last six. And they've only just got around to

WAYZAK'S "Snowboarding In Argentina" is unlikely to be troubling All Saints or Robbie Williams in the charts. Nor are you likely to find your Auntie Sheila humming a Swayzak number in the shower. On the other hand, it's not often you come out of a record store physically sweating at the excitement of your latest purchase. A record of simple ambition and bottomless emotion. Deep house that stirs the body as much as it excites the mind. Deep house you can dance to.

Three months down the line and the import album "Snowboarding..." is due to be unleashed over here. A mish-mash of Detroit techno, Basic Channel grooves and trip hop with a luxuriously spatial approach that could only come from too many hours spent skinning up to Lee Perry dub

records. It's also one of the most deeply satisfying albums you're likely to encounter this year.

Based in London, the Swayzak duo – James and Broon – met while working at Island Records 10 years ago. "We were only 20 when we worked there," elaborates James, "so we discovered a lot of new music. I didn't really like reggae until I worked there but then got completely into it." In the last 10 years the pair have done everything from working in Tower Records and travelling the world (James) to tour–managing heavy metal bands and supporting St. Mirren (Broon).

In fact, it took them six years to get the first single out ("Bueno") and then only because a mate insisted they released it. It was only the encouragement of DJs like Muzik's own Dave Mothersole, who suggested





the Swayzak sound might have a wider appeal than a home studio in NW6. A chance meeting with another ex-Island colleague, Nick Patrick from Medicine in New York, in a record store led swiftly to the album and a growing number of excited musos hurling praise their way.

Unsurprisingly, their tastes are a catholic stew that runs from Television and Ian Dury at one end through to indie noiseniks Mogwai (for whom they've just done a remix), the dub reggae of Jah Observer and Basic Channel at the other.

"Hearing Basic Channel made us realise you could do records where not much goes on. What I love about them is they're just there," explains James. "It's been tagged as techno but, for me, the dub influences were the first things I picked up on: the delays and noise and shit. Brilliant." One thing, though. The name: how did it come about? "It's just a made up word." Oh...

words BILL BREWSTER picture JON SHARD



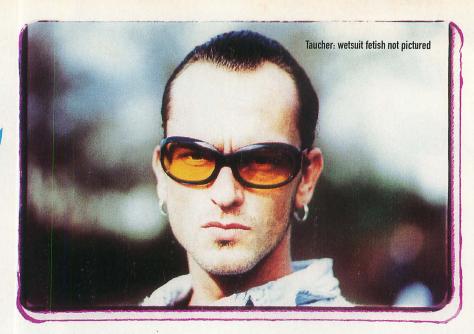
uppers & downers muzik's guide to modern clubbing

Uppers

- Being a right mungled scrambled egg raver
- "Jazz 606" funniest thing on TV. The Fast Show's "Jazz Club" without a shred of irony. The improbably-named host Lemn Cissay is merely a bonus
- 2 Phat Cunts Sasha teams up with BT to make the toughest electro grooves south of Detroit
- Deejay Punk-Roc's mindblowing DJ sets, cutting up The Rolling Stones, Tears For Fears and vintage hip hop along with the new school electro. Bad meaning very, very good
- Scratching it's the new, er, crossfading. Or something like that
- "South Park" coming very soon, dysfunctional TV from a bunch of badly drawn little boys
- Spotting Justin Robertson talking shite at a festival on the "Adam & Joe Show"
- Bach's Rescue Remedy the perfect herbal tincture for those especially gloomy Sundays. Not just for Health Shop nut-eaters
- Fatboy Slim's "Rockerfeller Skank" Captain Cook has done it again. Forget the imitators, if we've ever heard a Number One hit single this is it
- The sun's out at last and there's a camper van full of righteous festivals just round the corner. See you down the front!

downers

- The number of shocking old school hip hop/house crossover tracks currently being tossed off in the wake of Jason Nevin's Run DMC remix. Not to mention bloody Blur. . .
- People who turn their noses up at your ultra-fresh new Nikes, then think they're the don in ludicrously huge Range Rover-sized Reeboks
- People who say "gak", "chang", "boutros", "bugle"... we all know what you're talking about. It's the old wanking dust, innit?
- Channel 5 one year on and still a load of shite
- Irn Bru and Bells whiskey in one bottle. Both of Scotland's national drinks in one go. It's a Glasgow t'ing, clearly. We'll stick to the G&T's, thanks mate.
- Starburst you can't fool us. It's still Opal Fruits.
- PAs. Bloody rubbish. The whole lot of 'em. Leave the wailing to the Norwegians, know what we mean?
- Broken club toilets. Especially when you find out just after doing that satisfyingly massive 2am dump
- Anyone who fell for last month's trousers-inside-out April fool lark. Coming soon – wearing your shoes on your ears. No, really, it's all the go...
- New York club kids "Gee, I'm in the K-hole. Do you know where I can get some X? Do you like my tentsized pantaloons etc etc..." K-hole? A-hole more like. Just leave it out, please...



taucher

Getting deep with the German DJ so obsessed with diving he used to wear wetsuits to clubs. Meet the Jacques Cousteau of trance

The whole attitude in Germany in the early Nineties was crazy. Insane. I used to go to clubs like Dorian Gray and The Omen wearing a full rubber wetsuit, lead weights on my belt, flippers and a mask. Ha ha! Water used to stream off my body, and I'd lose pounds in weight over a night. When I took Ecstasy, things really got out of control. I was nuts, but so was everyone else in those days. Twice I was so out of it I collapsed from heat exhaustion and had to be rescued from the suit. How fucked up is that?!"

Taucher ("diver" in German), or Ralf Armand Beck as he's known to his chums, is sitting on a London hotel sofa, and, along with production partner Torsten Stenzel, giving his first UK interview. Together, the duo have knob-twiddled 24 remixes in the past 12

months, and are responsible for the latest wave of quality German trance to grace our shores, namely Ayla's "Ayla" and Red Light District's "Did You Hear Me" and the reworking of Sosa's "The Wave".

Ralf has just been signed up as a DJ by Sheffield's Gatecrasher organisation. They're calling him the new Paul Van Dyk, a purveyor of cutting-edge space techno with a twist.

But it wasn't always thus...

"No, hardly," explains the deep sea DJ.
"The only way I could get to spin in the early day was by playing at my own parties. I was terrible, really awful, but people used to come anyway, because they figured that a party with a nutter in a diver's suit was bound to kick off. They were absolutely right, of course!" It was after such a party that Torsten

helped Ralf out of his wetsuit, handed him a bottle of mineral water, and suggested there might be an easier, or at least less sweaty, way to make a living. Making records, for instance. The two then locked themselves away and eventually surfaced with "Happiness" on Crash and "Atlantis" on Planet Love.

"Yes, but tell the people this is just the beginning," intervenes Torsten. "In the UK we have a freedom to produce our greatest work yet. With Red Light District in particular, anything can happen and it probably will!"

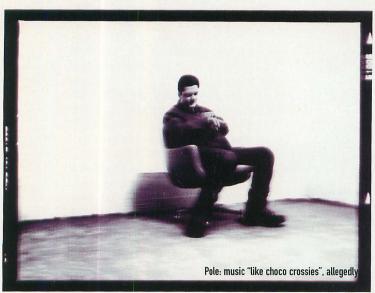
"Yes, absolutely," adds Ralf. "And now, of course, I can actually DJ! And what better place to play than England, the motherland of pop music. I am so excited, this is an absolute orgasm for me!"

But there's still that wetsuit. Will Taucher ever wear it again? "Times have changed," sighs Ralf. "But if anyone could do a good body painting of a wetsuit, let me know..."

Sosa's 'The Wave' and Ayla's 'Ayla' are out now on Additive. Red Light District's 'Did You Hear Me' is released on May 4 on Additive

words DAVE FOWLER pictures RAISE-A-HEAD

A mix of sub-bass and static noise — has Basic Channel's engineer gone solo? Got it in one



OU'RE sinking to the sea bed in a malfunctioning submarine. Pressure builds, valves burst and static sputters from the radio. You don't panic, but calmly start to mike up the disintegrating vessel as another amniotic bass note emanates from the ether. You are Pole, aka Stefan Betke, aka engineer at Dubplates & Mastering, Basic Channel's legendary Berlin cutting room.

"I'm looking for new sounds and structures in combination with music styles I love to hear," Stefan explains. "Deep basslines and dub in combination with typical Pole sounds." Judging by the extraordinary "Pole EP", a typical Pole sound is the one a decrepit analogue synth makes while attempting to mate with a Geiger counter. "Noisy little peaksounds," Stefan suggests, helpfully. With no drums. Techno without a thumping 909? Burn, heretic!

But wait. According to Stefan, it's not techno at all. "I am not able to make techno. I grew up with New York experimental jazz music and rock, and later I listened to hip hop. I am interested in finding sounds that are different from others and that is the reason why I can't use percussion in my music."

And the forthcoming Pole album – further polyrhythmic enlightenment, perhaps? "It is a kind of very slow listening CD, a bit of oil and a bit of water," muses Stefan. "A good friend of mine used to say that my music, is like eating choco crossies." Time to boost your calorie intake, evidently.

words TOM MUGRIDGE

the fourth dimension



chocolate weasel 'spaghettification'

Dig out your rare grooves and tune in to the sound of 'Spaghettification'. Produced by T Power, it's an awesome display of electro, funk and hip-hop for the retro connoisseur.



various artists

rebirth of cool vol. 7

1998 sees 'The Rebirth Of Cool Vol.7' adapting to the ever-shifting patterns of dance culture. Merging a huge spectrum of sounds, this double cd cleverly switches gears, from jazzed-up techno, to Latin and African infusions, to funk injected vibes that bring together an album of striking diversity. Featuring Abstract Truth, Ian O'Brien and State Of Bengal.



king britt presents sylk 130 when the funk hits the fan'

With the slick production skills of King Britt, this release takes us for a funky ride through all the best sounds of the 70's and 80's.

From driving disco beats, to guitar based funk and hip-hop,
'When The Funk Hits The Fan' is one of the grooviest albums you could include in your record collection.



pulp fusion

return to the tough side

Get right on down with the happening sound of Pulp Fusion's 'Return To The Tough Side'. Harmless presents this album of sizzling 70's jazz and Harlem Ghetto funk. Strutting their stuff are an array of groovy legends, including Herbie Hancock, The Soul Searchers and Mandrill.

dance
rock
soundtracks
roots
country
classical
jazz
r&b/hip-hop

this month's recommended dance albums



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MEGASTORES entertainment



TRIBAL BLATHERING

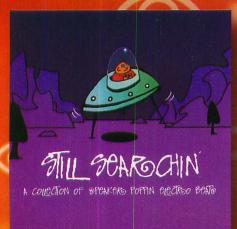
sub-cultural studies straight from the lip

No. 1: Straight Outta Hampstead Garden Suburb!

..Ohmigosh, gee! You hear Method Man on Westwood last night? Yo, word. He be droppin' fat lyrical science last night, you know how he do! See Meth is THE DOPE, hear me? He be on some straight-up sun-up-tosun-down ill dope thug lyrical science tip! Word. I be runnin' his shit twenty-fourseven back in my yard. That Rawkus shit be wicked too. I be running that twentyfour-seven too. Er, actually I be runnin' Method about twelve-seven, Rawkus maybe ten-seven, and then in the remaining two-seven I be on some like sleeping and shopping for my food-type shit. And some homework shit, you know? Yo, that A-level media studies shit is deep shit, deeper than my shit, and that's way deep. Deeper than the time my man Tristan got taxed for his sneakers outside Scratch at the Crossbar. That's some deep-type night, with, like, deejays and shit? You probably never heard of it. Yo, last night, some mofuggin' police fool came all up in my shit, get me? Stressing me about the volume of my shit. I said, 'Fiveoh, I be freakin' this twenty-four-seven, you wanna turn my box down, step up into my grill and flex your shit!' Punk ass bitch had no idea what I was saying so he taxed me with his truncheon. That's oppression, yo? Choh. Police be stressin' me, neighbours be stressin' me, my personal tutor be stressin' me. Yo, Hampstead Garden Suburb is no place for a pimp-rollin' ghetto playa like me.



From the DanceFloor

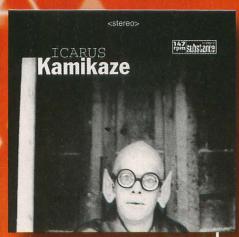


Airdog - Still Searchin'

Airdog

An ill collection of speaker poppin' beats and unidentified frequency oscillations. Featuring the Deejay Punk-Roc classic "My Beatbox".

Out Now.



Icarus - Kamikaze

Recordings of Substance

Delve into the dark regions of the Icarus psyche... F**ked up drum'n'bass for a beautiful world. Out 27/4/98.



Lost in Space Drum'n'Bass 2000

Lacerba

20 for the 21st century, with Squarepusher, Omni Trio, E-Z Rollers and remixes from Reprazent, DJ Die, Doc Scott and Kid Loops.

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 Sounds Torquay 01803 211097 Mike Lloyd Hanley Stoke-on-Trent 01782 269815 Mike Lloyd Wolverhampton 01902 426876 Piccadilly Manchester 0161 834 8888 Plastic Factory Birmingham 0121 233 2967 Repigy Bath 01225 404660 Replay Bristol 0117 904 1134 Rhythm Camden London 0171 267 0123 Rough Trade London W1 0171 229 8541 Rounder Brighton 01273 325440 RPM Newcastle 0191 221 0201 Select A Disc London W1 0171 734 3297

doctorL

An Irishman living in France and making the best instrumental hip hop this side of Brooklyn. Is this the return of beats international or the Norman Cook of French hip hop?



his ain't trip hop. And it isn't strictly speaking hip hop either. A white guy hooked on black music and an Irishman living in Paris, Dr L's incongruous background is the key to his unique sound. Even his accent, a bizarre slalom of French and Irish is slightly disconcerting. "Yeah, it's a bit freestyle," he agrees.

Living in France since he was 12, Liam stumbled through various dodgy rock groups until the militant rhythms of hip hop swept through the streets he grew up on like a zephyr.

"I used to be in punk rock bands," he explains. "But when hip hop arrived here we created our own sound. Before that most of the music industry in France was copying the Serge Gainsbourg sound of the Sixties." Dr L found himself in the middle of it all, producing for the platinum-selling hardcore rap act Assasin. He's also remixed Les Negresses Vertes, Neneh Cherry, Guru and Ice-T. Now 30, Dr L has progressed from being the Norman Cook of French hip hop to the instrumental headset music of his first solo endeavour, "Navigator" on Artefact.

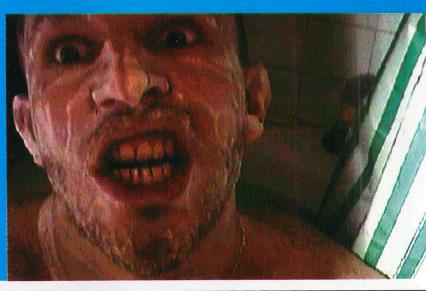
"I'm a bit out of hip hop now," the good Doctor admits. "I'm more interested in exploring the ideas and styles behind instrumental music. Songs just provide a format but beyond that you can experiment and fuck around with samples in a way which makes it a universal language." Of course, we all know about French instrumental music, about the heady phenomena of Daft Punk and Air. But this is where any similarity between them and the way-out soundscapes of Dr L ends.

"These other producers, they were all at the same posh school, whereas I'm from a more middle-class background," he explains. "They're more

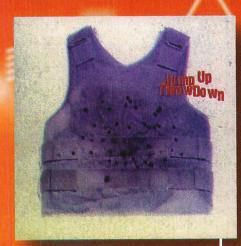
techno influenced but I'm out of black culture. Right now, I'm drawing on my past to see where I'm at. My trip starts with music from the beginning of the century and explores the space between." Don't forget your compass.

'Exploring The Inside World' is out mid-May on Artefact

words RACHEL NEWSOME



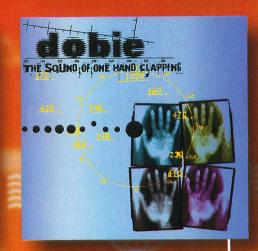
to the Record Store



Jump Up Throwdown

Lacerb

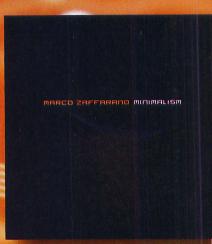
20 shots to the chest of the baddest Jungle Hip-Hop action. Ruff selections from Amazon II, Aphrodite, DJ Zinc and more. Out 27/4/98.



The sound of one hand clapping

Pussyfoo

A Hip-Hop masterpiece - "Damn near perfect... deserves to be huge" Hip-Hop Connection. Dobie drops the bomb. Out 23/3/98.



Marco Zaffarano - Minimalism

Silver Plane

Everyone who knows Zaffarano's work has been waiting for this! One album of the freshest most upfront techno, One bonus album of MZ harthouse classics. Dangerous! Out 27/4/98.

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 Marlyn 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 Jumbo Leeds 01132 455570 Rock A Boom Leicester 0116 253 8293 Paul Far Music London E1 0171 780 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





rainy city

They say up in Manchester that when it rains it pours. That's not only true of the weather but of the consistent quality of the city's electronic music. It's also the motto of local label and production outfit Rainy City whose soulful interpretation of deep disco grooves is currently soaking discerning dancefloors across the country. Muzik talks to the Rainy City collective spokesman, Irfan

WHEN AND WHERE WERE YOU BORN?

Manchester, 1970.

HOW DID YOU START DJING?

I started out collecting records at the end of 1985. I had accumulated about 1000 records before I started DJing so I already had good variety. The technical side was all about practice and I practiced real hard. I was 16 and I knew all the best black music DJs in Manchester.

WHAT WAS THE FIRST RECORD YOU BOUGHT?

"Touch Me All Night Long" by Fonda Rae. AND THE LAST?

"Thank You" by Be Be Winans. WHERE DO YOU BUY YOUR RECORDS?

I've bought records mainly from E-Bloc for 11 years. I go to Piccadilly Records and Hot Monkey. And I also know record shop owners worldwide who send me lists all the time." WHICH RECORD NEVER LEAVES YOUR BOX?

If I get time off, the best club I've been to recently is Patrick Forge and Phil Asher's Information Inspiration just because of the variety of black music for real music lovers.

DESCRIBE YOUR MIXING STYLE

I do a bit of everything as each record needs a different mix format. I'm known for locking two grooves together all the way for 10 to 20 minutes in a very smooth old school style just to show the pretenders out there. I also play sets of Latin, jazz or funk that need more careful programming. My motto is "remember you're an entertainer".

WHAT ARE YOUR STRENGTHS AND WEAKNESSES?

I'm an "edutainer" with a lot of confidence who also strives for perfection. I had weaknesses when I first started 11 years ago, but once you learn to constantly assess yourself, you begin to eradicate the mistakes. If I feel stimulated musically then the crowd will hear it and feel it. I'll play to any crowd who like it funky. I play slower than 99% of DJs to give the tracks time to breathe. The majority of UK DJs just play too fast for a quick fix.
WHAT ARE YOUR FAVOURITE LABELS?

Talkin' Loud, Ubiquity, Wave, Clairaudience and Rawkus.

WHO ARE YOUR FAVOURITE DJS?

Ron Hardy RIP (we named our club after his club, the Music Box), Little Louie Vega, François K, Bettina Costanzo and DJ Cash Money.

WHICH ARE YOUR FAVOURITE CLUBS TO PLAY?

I look forward to Beats Workin' in Brighton - it's only one of a handful of real serious vibe clubs in Britain. Ideally, I'd like to play all kinds of Latin with a samba school at The Ministry Of Sound.
RAINY CITY STRESS THE ABILITY TO RECREATE MUSIC LIVE. WHY IS IT SO **IMPORTANT TO YOU?**

We're using live music because if you're a band, journalists can't categorise you so easily. I also believe in using authentic instruments. It gives you a much wider audience. I don't want to be a faceless DJ.

IF YOU WERE TO PLAY LIVE WHAT WOULD BE YOUR DREAM I INF IIP?

I'd have Ron Hardy DJing alongside Steve D'Aquisto who was one of the first guys to DJ with two decks and get the disco scene in New York together. I'd have a samba school to play and get Janis Joplin to do her thing on top.

WHAT'S THE FUNNIEST THING THAT'S HAPPENED TO YOU IN A CLUB?

I recently met 16 B at Sankey's Soap and he thought I was a drug dealer. I said, "No mate, I don't have any drugs, but let me introduce myself". We got on pretty well after that and swapped adresses.

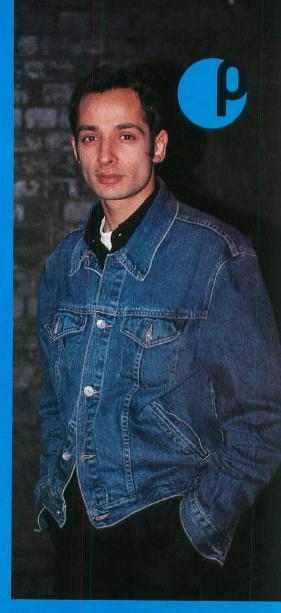
WHAT DO YOU PREDICT FOR THE CLUB SCENE IN THE YEAR 2000?

Clubbing's on a decline at the moment. I can only speak for Manchester but I think the bar scene has killed the club scene. 10 years ago it was the thing to pay 10 pounds to hear DJs play. Now people just want to drink late. WHAT WAS THE LAST FILM YOU WENT TO SEE?

It was Hitchcock's "Frenzy" round at someone's house. Hove his films because the scripts are so wicked. I've got a classic quote from Hitchcock. It's just, "Script, script, script". WHAT WOULD YOU DO IF YOU WEREN'T A DJ?

I've wasted musical time studying for a chemistry degree at university. I also help run and produce Rainy City Music.

Rainy City DJ every Thursday at Universoul at Cyberia and regular Saturdays at Drama and Funk Musique Jam at The Music Box, both in Manchester



irfan's current 10

1 RONI SIZE MEETS NU YORICAN SOUL "Watchin' Windows" (Talkin' Loud)

- 2 SYLK 130 "Jimmy Leans Back" (Sony)
- 3 BOB AZZAM "Batucada Por Favor" (white label)
- 4 BE BE WINANS "Thank You" (Atlantic)
- 5 MOS DEF FEATURING Q-TIP "Body Rock" (Rawkus)
- 6 MARK CARY "Indigenous Funk" (Ibadan)
- 7 THE ELASTIC BAND "Warm & Easy Vibes" (Rainy City)
- 8 SCOTT GROOVES FEATURING ROY AYERS "Expansions" (Soma)
- 9 JOSHUA "Gettin' Down" (Tweakin')
- 10 ROBERT HOOD "Breakin' The Chains" (Drama)

irfan's classic 10

1 VIOLA WILLS "Dare To Dream" (Streetwave) 2 ROY AYERS "Coffy Is The Colour" (Polydor)

3 JAMES BROWN "Mindpower" (Polydor)

4 BANDA BLACK RIO "Galetia Universal" (RCA Brazil)

5TLA ROCK & JAZZY JAY "It's Yours" (Def Jam)

6 TANIA MARIA "Sementes, Grains and Seeds" (Concorde)

7 MODEL 500 "Interfearance" (Metroplex)

8 PATRICE RUSHEN "Feels So Real" (Elektra)

9 JAMES MASON "Free" (Luv 'n' Haight) 10 JUNGLE WONZ "The Jungle" (Trax)



Universe'98





The way forward

Saturday 23rd & Sunday 24th May 1998. Knebworth Park, Hertfordshire, UK.

The U.K.'s first ever weekend all night outdoor dance festival

Celebrating 10 years of dance culture, now prepare for 2 days that will change your life forever... with 9 music arenas including an outdoor stage with over 60 live acts and 100 dj's.

Live Acts Beck (Only UK Show) Tricky, Black Grape, Spiritualized, Roni Size Reprazent, Bentley Rhythm Ace, Faithless, Rakim, Plastikman, Model 500, Genaside II, Moby, 4 Hero

Red Snapper, Les Rhythmes Digitales, Luke Slater, Lo-Fi Allstars, Juno Reactor, Laurent Garnier. Fluke, Kool Keith aka Dr Octagon, DJ Sneak, Dirty Beatniks, Essential Platinum, Headrillaz, Koxbox, Monkey Mafia, The Advent, Steve Stoll, X-Dream, Double 99, Sofasurfers, Pills, Autechre, Medicine Drum, 16B, Alien, earthtribe, Boom Boom Satellites, Funk D'Void, Plaid, Indian Ropeman, Core, Akasha, Temperature Drop, Dragon Fly Collective featuring Youth, DJ Clarkee, Dub Pistols, Joi, Amampondo, Air Liquide, Joujouka, Hallucinogen, DJ Stompy, Halo, X-Cabs, Next Wave of Jazz, Nuw Idol, Quirk, State of Bengal, Dhol Foundation, Naked Funk.

DJs. Saturday 23rd May: Midday-6am.

Outdoor Stage/Universal: Offside, Freddy Fresh, Farth Bob Jones, Psychonauts, Simon Shurey.

Universe No Limits: Alan Chamberlain, Deep Dish, Paul Van Dyk, DJ Q, Alex Reece, Sasha, Tony De Vit.

Pumping House/In association with Radio One Essential Mixmag Basement Jaxx, Carl Cox, Derrick Carter, Paul Oakenfold, Danny Rampling, Pete Tong Tim Westwood.

Neptune Eclectic/Experimental: DJ Assault, Jon Carter, DJ Face, DJ Dave Garrad, Howie B, James Lavelle, Gilles Peterson.

Sun Psychedelic Trance: Steve Johnson, Aaron Liberator. Chris Liberator, Julian Liberator, Mike Maguire, Sid Shanti, Tsuyoshi Suzuki.

Detroit: Hard music from a hard city: DJ Bone, Mike Clark, Jay Denham, Robert Hood, Mike Huckaby, Jeff Mills, Stacey Pullen, DJ Rolando.

Happy Hardcore/In association with Hogzone & Bristol Exposure: 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.

Techno: Mat Carter, Dave Clarke, Jon Cooke, DJ Hell, James Ruskin, Gayle San, Surgeon, Frank De Wulf.

Mercury Contemporary Circus/Chill out: Matthew Hawtin, Steve Millar, Jake Redford, Clarke Warner. Pussyfoot Featuring: DJs. Spacer, Sie. Mike Benson, Pam Hogg.

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

DJs. Sunday 24th May: 1pm-11pm.

Outdoor Stage/Universal: Del'Agua, Earl Gateshead, Gilles Peterson, Adam Freeland.

Universe No Limits: DJ Cam, Dimitri from Paris, Mat Carter, J Saul Kane, James Lavelle, The Dreem Teem.

Wall Of Sound/Skint in association with Mixmag/Radio One: Jon Carter, Cut La Roc, Derek Dahlarge, Fatboy Slim, Hardknox, Midfield General, DJ Touche.

Neptune Drum & Bass: Fabio, Feline, Mickey Finn, Grooverider, DJ Hype, Kenny Ken, Randall, DJ Rap. MCs. Joe Peng, Moose, Stevie Hyper D.

Spiritual Trance: Mark Allen, DJ De Niro. Sun Mark Sinclair, Tin Tin.

Deep U.S House/Future Jazz: Marshall Jefferson, DJ Sneak & Doc Martin, L.A. Williams. Mars R. Solution Featuring: DJs. Dego, Kirk De Giorgio, Stretch.

Sitarfunk/D.I.Y./In association with Hogzone: Featuring: DJs. Moonpup & Diamond Finger. DIY Featuring: DJs. Digs & Whoosh, Simon DK, DJ Emma, Jack.

Techno: Joey Beltram, Carl Cox, Trevor Rockcliffe, Mark Dale, Billy Nasty, Sven Väth.

Contemporary Circus/Chill out: Mathew Hawtin, Steve Millar, Martin Reilly, Clarke Warner.

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

Sound systems from: Strange Fruit, Hook, Dragonfly, Liberator earthtribe presents Sitarfunk.

Plus: full programmes of cutting edge comedy, films, poets, storytelling and tribal shamen, Conspiracy circus, walkabout entertainers, multi media & internet zone, skate & BMX displays, extreme sports, Toe Co. dancers from 5 continents, Percussion Pyramid, Healers, Masseurs, Virtual White Knuckle rides & an array of other entertainment including Holsten Pils Pure Thrills.



Universe '98 Ticketline: 0115 912 9129

0990 344 4444.

24hr information line:

0839 444 572

For details of ticket outlets, line-ups, travel and general information.

Tickets £60 advance

Includes camping & parting (each ticket subject to madmum £4 booking fee) Available nationwide from Virgin Megastores at face value subject to conditions bill subject to change artists not in order of appearance. www.universe.co.uk











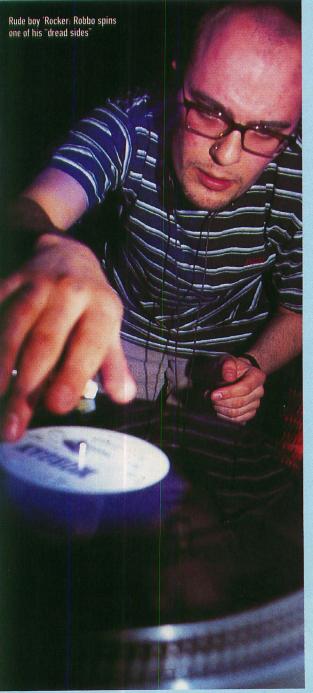






dousatape!

Presenting a cornucopia of Northern soul floorshakers, reggae grooves and fried psychedelia courtesy of JUSTIN ROBERTSON acid house evangelist with the ital vitals. Dig it, dad!



SIDE ONE

Don Drummond

MAN ON THE STREET (STUDIO ONE, 1963)

"Ska from the late, great Don Drummond, very big in the Yard! This is the kind of thing I've been into for quite some time, but wouldn't really play out, unless you were at The Social or somewhere."

Maximilian

THE SNAKE (LONDON, 1963)

"Essentially a bonkers reto instrumental and a very big mod record. I bought it at King Bee Records in Chorlton, Manchester, where most of my records come from."

Alexander Frazier

BALTIMORE ORIOLE (FELDMAN, 1978)

"Prototype drum & bass with a wicked vocal. It really sounds like a drum & bass record, and could easily pass as a Roni Size track or something like that. Is drum & bass the new jazz? No, not really. Drum & bass takes the good bits from jazz, but then, what is jazz?"

Kenny Rankin

IN THE NAME OF LOVE (COUNTERPOINT RE-ISSUE)

"Promo-only jazz dance anthem, now available thanks to the people at Brighton's Jazz Rooms. The first time I heard it, it *stirred* me."

For What It's Worth

STAPLE SINGERS (COLUMBIA, 1967)

"One of the greatest protest songs of the Sixties. This is quite an unusual version: apart from the Buffalo Springfield original, the Sergio Mendes cover is probably the most commonly known version, but this is a funkier take on it."

The Kinks

SHE'S GOT EVERYTHING (PYE, 1968)

"It's the B-side of 'Days'. If I were to play this at The Orbit, I'd rightly expect to be killed, but this is the kind of record I'm mainly influenced by."

The Action

I'LL KEEP HOLDING ON (MOTOWN, 1966)

"Great threads, great tunes and they were produced by [Beatles producer] George Martin! There's another Action track called 'Something Has Hit Me' which is just beyond belief."

Frank Wilson

DO I LOVE YOU (MOTOWN, 1965)

"Possibly the world's rarest record, mine's only a re-issue, and the last record to be played at Wigan Casino on December 7, 1981. Not that I was there, of course. There's only about two or three copies of this in the whole world. Russ Winstanley, the original Wigan Casino DJ, had a copy which apparently he swapped for £5,000 worth of other records!"

The Cables

BABY WHY (STUDIO ONE, 1969)

"Beautiful vocal harmonies on this early reggae smash. It's very typical of Studio One at the time and it occupies the area between rocksteady and early reggae."

Lennie Hibbert

VILLAGE SOUL (STUDIO ONE, 1969)

"A splendid piece of instrumental reggae, from the awesome 'Creation' album which is really weird – there's some straight-up reggae tracks, and then there's these really mad funked-up jazz vibraphone tracks as well."

Margie Joseph

YOU DIDN'T HAVE TO TELL ME (VOLT)

"A brilliant vocalist with a powerful voice and such a stirring tune. Volt was a subsidiary of [Sixties Southern soul label] Stax."

Dionne Warwick

EVERYDAY PEOPLE (WAND, 1972)

"Superb version from the excellently funky 'From Within' LP. Our house is divided into Dionne Warwick and Dusty Springfield fans. I'm very much on the Dionne side. This has got an absolutely mega break on it as well."



Henry Mancini

EXPERIMENT IN TERROR (RCA)

"Very scary indeed. I've got a lot of Quincy Jones and Lalo Schifrin records, but I don't buy a lot of soundtracks, except if every track on it is brilliant. Usually for every good track, there's one called 'Bloke Walking Up Stairs' or something..."

Quincy Jones & Astrud Gilberto

WHO NEEDS FOREVER (VERVE)

"This is from the soundtrack to 'The Deadly Affair'. Haunting vocals, and really beautiful in a fragile way. A strange pairing, but it works."



Tyrone Davis IF IT'S LOVE YOU'RE AFTER

(DAKAR)

"A joyful, arms-inthe-air Northern soul track. It's not particularly a stomper, but more of a midtempo groove."

Wilson Das Neves COME TOGETHER (ELENCO, 1970)

"From a very strange Brazilian character. There are millions of covers of The Beatles' 'Come Together', but this one is particularly pleasing."

Side Two

Ultrafunk Featuring Mr Superbad Freddie Mack

KUNG FU MAN (CONTEMPO, 1974)

"Top Kung Fu-related funk/disco hit and quite a stupid record. There was a house cover version of it a couple of years ago that my friends and I really got into. This is the original."

Chairman Of The Board

HANGING ON TO A MEMORY (INVICTUS.1970) "An amazing landmark funk

record and extremely popular on the car stereo on the way to acid houses."

Pioneers

SWEET INSPIRATION (TROJAN.)

"Another sneaky B-side. This is excellent uptempo funky reggae, not particularly a 'smoking the 'erb' reggae record, more like a 'taking the speed' record!"



Dandy

RUNNING WILD (DOWNTOWN, 1969)

BTDK

"Coming on like Booker T with the Hammond organ riffing, this is another slice of excellent reggae, this time instrumental. Pure rude boy rock for dancers!"

MAXIMUM R+B SIDE

The Little Boy Blues

I CAN ONLY GIVE YOU EVERYTHING (PEBBLES)

"Amazing Sixties beat explosion which Beck sampled for 'Devil's Haircut', available one of the 'Pebbles' [US Sixties garage pyschedelia] compilations. Beware - a lot of what's on those albums is rubbish."

The Eves

WHEN THE NIGHT FALLS (MERCURY, 1965)

"A hit and miss pop-art mod band who tried to popularise the rugby shirt as a piece of cool mod fashion. They failed, for obvious reasons, but this tune is a definite hit!"

The Fuzz

I'M SO GLAD (CALLA)

"Hand-clapping, shimmying Northern soul and a favourite record for me and my girlfriend. To be played LOUD before going out."

World Column

"A chantalong footstomper. This record is rocking, and apparently it was a very big favourite of

Paul Weller's when he was in The Jam."

Wanda Jackson

FUNNEL OF LOVE (SOUTHERN, 1960)

"I know absolutely fuck all about Wanda Jackson other than that she's a rock 'n' roll heroine who went totally middle of the road. This, however, is a deeply mysterious piece of sleazy rock 'n' roll..."

Nancy Ames

CARCARA (IRMA 1996 RE-ISSUE)

"Brilliant Brazilian number. Totally showbiz, kit-off-down-the-beach stuff. Brazilian music is so camp, so carnival and over the top. And those are the reasons I love it so much."

Hugh Masekela

DYAMBO (MOTOWN, 1971)

"An irresistible afro-jazz dance number, guaranteed to make me leap about. I really want to get more of his music. There's been a real resurgence of afro-jazz since Fela Kuti died."

First Choice

YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (PHILLY GROOVE, 1974)

"An immaculate, spiritual groove from the first ladies of disco. A gorgeous song. Probably not the First Choice record that most people would choose, but it's my favourite."

Junior Byles

BEAT DOWN BABYLON (UPSETTER, 1972)

"The excellent 'rebel' singer from the period of conscious rastafarianism. This is an an exquisite song delivered over some classic Lee Perry production, and it includes the sound of whipping. At least I presume it's whipping!"

Ken Parker

A CHANGE IS GONNA COME (TROJAN, 1968)

"Bunny Lee-produced cover of the Sam Cooke classic. Ken Parker has got a beautiful voice and the reggae take on the song adds an extra sweetness. It's a song of hope."

Terry Callier

OCCASIONAL RAIN (ELEKTRA, 1979)

"Callier has got the most startling voice. The song is incredibly beautiful and I could listen to it all day. Perfection. Everyone knows who Terry Callier is these days, but a couple of years ago, virtually nobody had heard of him outside the jazz scene. I've heard the album and I like a lot of it. A couple of songs I'm not sure about, though."



Fancy saving several thousand quid and a few years trawling record fairs the length and breadth of the UK? One extra-lucky punter can win Robbo's all-gold Northern soul mungle-up! Answer the following question to be in with a chance:

Lionrock's latest single is called: (a) Rude Boy Rick (b) Rude Boy Ruck (c) Rude Boy Rock

Entries on a postcard marked "Do Us A Tape" to Muzik, King's Reach Tower, Stamford Street, London SE1 9LS by May 13. The winner will be picked at random from a large, red, green and gold rasta hat and the Editor's decision is final, seen:?

Congratulations to the winner of the Slam tape – Alex Mulier of Hove, East Sussex.



overcome by the smell of burning plastic. . .

dead bee in glass pot

Look at the bee. Look at the pot. Look at the shameless and frankly eccentric things record companies will do to promote their products, in this case Cappadonna's new "Killer Bees Present The Pillage" album. Bees? Pots? Pillage? The Wu? Eh?





actual size!

hooch Sunglasses

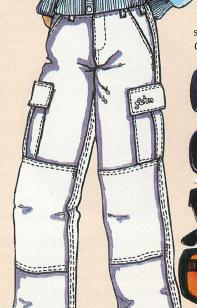
Good news from the Met office – the British Summertime will finally be with us by roughly 4.30am on February 18, 2768, by which time global warming should have

thawed things out with a bit of sun. But you don't need sun to wear shades like these. Fifteen pints of ale and a bag of "the other" will provide ample reason to go double-glazed on cloudy days. Besides, Hooch have just launched a new range of stylish sunglasses. Prices start at £25. Call 0161-273-1274 for stockists



In America, a country overtrodden by huge, camper van-sized basketball boots, less is always going to equal more. Hence the popularity of the Nike Aqua Sock. Meant for wearing while swimming or reef running (as you do), these minimalist slip-ons are the nearest you can get to bare feet without suffering rusty nail paranoia. And more importantly, they give out that all-important air of not giving a fig for society's footwear mores, while still having the smartest feet on the block.

Nike Aqua Socks approximately \$40, available in the US only







handbags for men

Daft ideas of The Twentieth
Century, part 756: handbags
for fellas. Clearly a wanky idea
because blokes keep things in
their pockets, not in dinky little
bags like birds do. It will never
catch on. Except in Belgium,
perhaps. Still, this handbag

for fellas by Maharishi is mighty cool, no? Small bag from Maharishi, £55, exclusive to Browns Focus. Call 0171-629-0666 for info

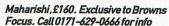


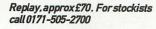
Smokin' slippers People who smoke pot are lazy. Fact. "But wait," dope apologists bleat, "what about the beneficial healing properties of THC, the active ingredient in marijuana?" Sod all that. People who smoke pot do so because they like sitting on their arses and giggling as sundry household objects take on inexplicably hilarious aspects. Here's some toke-themed slippers for such people, should they decide to get up and make some toast, or something exhausting like that. Smoker's slippers by Pose cost £20. Call 0171-625-7070 for stockists and mail order details

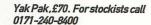


Calvin Klein Watches

First there was cK One. Then there was cK be. And there were tons and tons of pants in between. Now there are cK watches, ultra-sleek and sporty designs for men, women and those strangely enchanting creatures of indeterminate sexuality that inhabit Calvin Klein adverts. Available from Calvin Klein shops and all major department stores













most wanted: nice big bags

Bags. Yeah, sorted. Wicked for putting things in and carrying stuff around, and that. Sweet. Big rucksack-type bags for travelling off to far-flung, dangerous and exotic locations, such as Camden. Despatch bags and record bags for posing around in. Pack up your troubles - in a bag. Nice one.

Diesel, £24.99. For stockists call 0171-833-2255

Quiksilver,£34.99. For stockists call 0171-836-6350

Red Or Dead, £19. For stockists call 0171-273-7827









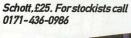
Stüssy,£30. For stockists call 0171-224-2656

Diesel,£41.99. For stockists call 0171-833-2255

Stüssy,£60. For stockists call 0171-224-2656









hey have built it. And we will come. Your cut-out-and-keep guide to CREAMFIELDS, the best dance music festival this summer

REAMFREIDS is going to be one of the highlight of this year's clubbing calendar. It's outdoors. In a huge field, With nine different arenas covering every conceivable musical tyle. The sun will shine thonest - Michael Fish said it was a dead cert). The systems will pound like a very loud pounding thing. And you, us and and 40,000 others will get royally mungled and have the time of our lives. That's why we've chosen to throw Muzik's weight behind Creamfields, because it's the only dance music festival that's more than just a random collection of big names. Creamfields is about recreating that authentic stay-up-forever clubbing experience on a grander scale than anything ever before attempted. Which is why people like Daft Punk, Big Beat Boutique, Bugged Out and Roni Size's Full Cycle crew have been given their own spaces. Spaces to put on who they like, to do what they like. There's no packaging here, no getting bogged down with sounds or genres, Just representing every facet of the multi-coloured glory that is dance music in 1998. Letting the personalities behind this scene shape it the way they we already done with their music.

We reckon Creamfields reflects everything we live this life for. That's why we're not just having our own arenal we're also having our infamous Bedroom Bedlam stage. And that's your change to prove that Carl Cox and Oakey should be moving over. You won't even need to bring any records, because we'll supply, them for you. And who knows? Maybe it'll be your name gracing the Creamfields flyer next year.

Where's the rave at, mate?

How to get there

- You're heading for The Bowl, Matterley Estate, Near Winchester in Hampshise
- If you're coming by car, there's free parking on the site.
- If you're coming from London/the Mome Counties, take the M25 to the A3 and A31 (West) and follow the signs for Creamfields
- If you've coming from the bast, take the
- Lyon're coming from the South, take the A3 (via Nawbory, then head for Winchester and follow the signs
- If you've coming from the North West, take the Mo/M42 to M40 Junction 9, then the A34 in Winchester and follow the signs

- If you're coming from the Nonth-East, like
 the M1/A1 to the M2h, then the A3/A31
 (West) to Winchester and follow the signs
 From Wales and the West, follow the M4 to
- From Wales and the West, follow the M4 to Impetion 11, then take the A34 to Winehester and follow the signs ● To come by coach National Express are
- To come by coach, National Express are running direct to the site from all over the country. Call 0990-808-080 for tickets and further travel into

 To come by train, act off at Winchester and
- To come by train, get off at Winchester and use the shuttle bus service director the site.

 If you're coming by horsel and carn you.
- nould have left two weeks ago 1
- If you're not coming, avoid all these area Unless you like heigh stuck in traffic jams:

Use the Muzik Box Office & Get Control of the Contr

THIS MONTH SEES THE LAUNCH OF MUZIK'S very own box office, so now you can avoid having to stand in the queue outside your favourite club dressed only in a chiffon nightshirt while *El Nino* sends icy blasts to the very core of your being. We've also secured 350 discounted tickets for Creamfields to kick it all off. So instead of the normal price of £37.50, you'll pay only £32.50. What's more there'll be no booking fee added on either. To grab your ticket at this *cheapo-cheapo-senōr* price, call the Muzik Box Office now on 0870-121-270-00. Tickets are limited to two per caller. Calls are charged at the national standard rate.

The Ultimate Dance Music Magazine

« Creamfields

Confused about who to see and when? And even why? Forget those headless chicken impersonations and check out Muzik's guide for your instant path to Creamfields spiritual enlightenment

13.00 – 13.40

(Arena 7-BigBeat Boutique)

Why bother arsing around conserving your stamina levels? Let's just get right down to it and start the day the way/we intend to finish it: having it hard, mate. This is a good chance to hear some exclusives off leshays fortheoming Mo'Wax album

13.40-14.00

Mmne... Those vegeburgers look delicious.

14.00-15.30

Gilles Petersou (Arena 9 – Muzik Arena)

Eclectic is him, Expect

everything from sweet jazz to ficrce jungle. Three-deck missing probably not on the cards, though.

15.30 – 17.00 Sharp Boys

(Arena 8-Trade)

You should just about be ready for the full-on insanity of the trade tent. It's rocked all over the world, from Gay Pride to gay South Africa. And who better than the Sharp Roys, purveyors of slamming US house in their own hand-raisin stylee?

17.15 - 17.55

Les Bhythmes Digitales (Livel (Arena 7 – Big Beat Bouthue) With influences touching on everything from the early wenth formations of Depeche Mode to the sound of NY electro, but rewired for the smiley-smiley house generation. Les Rhythmes Digitales should go down at Creamfields like a pair of 1982 nubuck Adidas Trinin Tralib at a sneaker

17,55 - 18,30 Bedroom Bedlam

Head for our Bedroom Bedlam stage. ttempt to mix Da Hool into Madonna into The Prodigy Fail injeerably. Get boord off, Or front up that reel to reel you handily brought along, astonish the crowds by making Jeff Mills look dumsy, and end up playing the main stage later tonight.

18.30-20.00

Zdar & Boombass AKA Cassius

(Arena 5 - The Daft Club)

The French, bred (art) pair make gloriously funky deep house and breakbeat, while busy bee Philippe Zdar also records as Boombass with Super Discounter Eticane De Greey. A new album is expected this summer, and having wet our pants during an over excited sneak. preview, we strongly advise the wearing of fight-fitting Huggies for this one.

20.00-20.30

A third helping of lentil yogurt? Oh, si you're spoiling us!

20.30-21.15 **BT**(Live)

(Arena 2-The Courtyard)

Shows a last year's

stivals had BT making like some Richard Clayderman-goes-trancehause, with more pomp and glam than a freddy Mercury pageant. But with a new streamlined solunt (especially that incredible Phat Cunts single) and a harder edge BT minus the histrionies should be a treat.

21.30-22.30 Green Velvet (Live) (Arena 4 - Bugged Out)

sure-fire hit. Cajmere's verdant alter-ego has

proven that one man and his bank of keyboards need not be a giant yawn. The fact that Cajmere's long since left his marbles in the asylumplay ground probably helps quite a bit. Expect lots of langs about stadkers, druggies, looni and assorted mentalists,

22.30-00.00 OJ Die and DJ Krust

LArchab Full Cyclel
Right Jungle time again.

Belt if over to Arena 6 and you should be able to catch the last half hour of Die's followed by a full hour of Krust. This should be peak time for the Full Cycle tent. as Roni Size and his merry band of Bristol buccancers push the luzz-jungle envelope.

00.00-01.00

Laurent Garnier (Live) (Arena 4 - Bugged Out)

Here, at last, is France's great techno ambassador's

live debut, and to be honest, we've got no idea what to expect. It's a brave move by Garnier - after all, his sets never

disappoint, so live gigs weren't exactly an essential - but wouldn't you rather be here if it all goes fire-crackingly well?

01.00-03.00 Daft Punk

(Arena 5 - The Daft Club)

thay, so they're not playing live. But a Dail mix from

these boys is still worth a lifetime's live sets from most other people in our book. The only problem will be getting near this tent.

03.30-04.00 Run DMC (Live) (Arena 1-Main Arena)

The highlight of the whole of Creamfields, after the

success of that remix. Plus the old skool godfathers of cap haven t played over here since, incredibly, 1988. Only half an hour, sadfy, but let's hope that "Walk This Way" gets an airing - otherwise those inflatable guitars we're brought all this way will be completely useles

03.30-05.00 Tony De Vit

(Arena 8-Trade)

This mouth's Muzik coverstar is probably the most

popular by in Britain right now and here's Lour all mee to hear why. Expect pooning poonput and more poonput. With plent hard bangs in-between. Remember, this is the home-stretch. So no wilting please.

05.00-06.00 Harri (Sub Club) (Arena 3-Premier League 11)

thas governov Harris deep touse and tech disco sets. are the perfect way to end

your night at Creamfields. This, after all. is the man who has shaped the sound of Glasgow's legendary Sub Club and be





























also one of the most modernated and least heard DJs in the country.

HMV

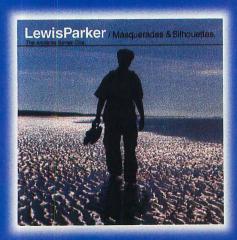
hmvrecommends



origin unknown present sound in motion Various

The Ram Records drum & bass odyssey continues with the sequel to the highly successful *Speed Of Sound*. Featuring Andy C, Moving Fusion, Red One and DJ Freedom plus the impossible to find, *Turbulence*. Album of the Month in Wax and M8 and Album of the Week in Update.

CD (WITH BONUS MIX CD) . 5x12" VINYL BOX SET



masquerades & silhouettes Lewis Parker

Lewis Parker is seen as the first credible British artist to bring a unique feel and sound to hip-hop without replicating the more traditional American sound. Released on Massive Attack's Melankolic label, *Masquerades & Silhouettes* is a blend of rough beats and Anglicised lyrics complemented with the easy-listening and film score samples that are Lewis's true passion.

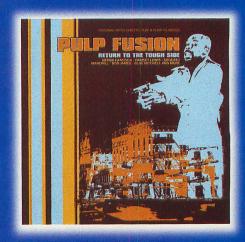
CD . DOUBLE VINYL



electro boogie Vol 2 - the throwdown Various

Studio K7 are proud to present a great Nu-School electro set from one of the worlds most popular techno DJ's, Dave Clark. It combines classic with crucial new cuts and features tracks from the likes of DJ Jazzy Jeff & The Fresh Prince and I-F.

CD . DOUBLE VINYL



pulp fusion: return to the tough side Various

The hardest, grittiest, deepest 1970s ghetto funk and jazz breaks collected on the superb follow-up to '97's seminal *Pulp Fusion*. Includes classics from Herbie Hancock, Mandrill, Ramsey Lewis and Deodato plus Salsoul Orchestra.

CD . Triple VINYL

Subject to availability







The Ultimate Dance Music Magazine

Avoid Multi-Tentular Confusio

All those set times in full. Your best bet is to use some fancy computer programme to come up with the top strategy for cramming in everything you want to hear without covering the length of Britain. Alternatively, follow Muzik's No-Lose Guide. We've picked out the highlight of each tent, trying hard to make sure times don't clash, so follow our guide for guaranteed Creamfields gratification without the huff 'n' puff. Or you could just like go with the flow and let the music take you where your mind will follow for a cool karmic buzz. Yeah?

Arena 1 - Main Arena

13.00 - 14.30 Bob Jones

14.30 - 16.00 Phat Phil Cooper

16.00 - 17.30 K-Klass

17.30 - 18.15 Lionrock (Live)

18.15 - 19.45 Graeme Park

19.45 - 21.00 Guy Ornadel

21.00 - 22.15 Finley Quaye (Live)

22.15 - 23.45 Judge Jules

23.45 - 01.30 Pete Tong

01.30 - 03.30 Sasha

03.30 - 04.00 Run DMC (Live)

04.00 - 06.00 John Digweed

Arena 2-The Courtyard

13.00 - 14.30 Steve Lawler

14.30 - 15.00 Blue Amazon (Live)

15.00 - 16.30 Parks & Wilson

16.30 - 17.00 Slacker (Live)

17.00 - 18.30 Paul Bleasdale

18.30 - 19.00 Way Out West

19.00 - 20.30 Paul Van Dyk

20.30 - 21.15 BT (Live)

21.15 - 23.00 Nick Warren

23.00 - 23.30 Man With No

Name (Live)

23.30 - 01.00 Dave Ralph

01.00 - 04.00 Paul Oakenfold

04.00 - 06.00 Danny Rampling

Arena 3-Premier League 11

13.00 - 14.00 Dave Beer (Back To Basics)

14.00 - 15.00 Phil Gifford (Wobble)

15.00 - 16.30 John Kelly (Lakota)

16.30 - 18.00 Boy George (United)

18.00 - 19.30 Sonique (Serious @

19.30 - 21.00 Dave Seaman (Golden)

21.00 - 22.30 Allister Whitehead

22.30 - 00.00 Seb Fontaine (Spacey)

00.00 - 01.30 Justin Robertson (Shindig)

01.30 - 03.00 Jon Pleased Wimmin

(Love Boutique)

03.00 - 04.30 CJ Mackintosh

(Referee)

04.30 - 06.00 Harri (Sub Club)

Arena 4-Bugged Out

13.00 - 014.30 Rob Bright

14.30 - 16.00 Darren Emerson

16.00 - 18.00 Carl Cox

18.00 - 19.00 Slam (Live)

19.00 - 21.30 James Holroyd

21.30 - 22.30 Green Velvet (Live)

22.30 - 00.00 Doc Scott

00.00 - 01.00 Laurent Garnier (Live)

01.00 - 02.45 Dave Clarke

02.45 - 04.15 Cajmere

04.15 - 06.00 Mr C

Arena 5-The Daft Club

13.00 - 15.30 Superdiscount Sound System Featuring Etienne De Crecy

15.30 - 17.00 Smoking Beats

17.00 - 18.30 Junior Sanchez

18.30 - 20.00 Zdar & Boombass

AKA Cassius

20.00 - 20.30 Knight Club (Live)

20.30 - 21.30 Boris Dlugosch (DJ)

and Boom (Live)

21.30 - 23.00 Roy Davis Jr

23.00 - 01.00 Roger Sanchez

01.00 - 03.00 Daft Punk

03.00 - 04.30 DJ Sneak

04.30 - 06.00 Doc Martin

Arena 6 - Full Cycle (Dope Dragon **Presents**)

13.00 - 14.00 J Raq

14.00 - 15.00 Bill Riley

15.00 - 16.00 More Rockers

16.00 - 17.00 Flynn & Flora

17.00 - 18.00 Swift

18.00 - 19.00 Andy C

19.00 - 20.00 Ray Keith

20.00 - 21.00 Kitachi (Live)

21.00 - 22.00 DJ Suv

22.00 - 23.00 DJ Die

23.00 - 00.00 DJ Krust

00.00 - 01.00 Roni Size

01.00 - 02.00 Fabio

02.00 - 03.00 Dope Dragon

03.00 - 04.00 Jumpin' Jack Frost

04.00 - 05.00 Bryan Gee

05.00 - 06.00 Grooverider

Arena 7 - Big Beat Boutique

13.00 - 13.40 Peshay

13.40 - 14.05 Space Raiders (Live)

14.05 - 14.50 Midfield General

14.50 - 15.15 Indian Ropeman (Live)

15.15 - 16.15 Freddie Fresh

16.15 - 17.15 Depth Charge

17.15 - 17.55 Les Rhythmes

Digitales (Live)



17.55 - 18.55 DJ Touche (Wiseguys)

18.55 - 19.45 Cornershop (Live)

19.45 - 20.45 Derek Dahlarge 20.45 - 21.35 Richard Sen

(Bronx Dogs)

21.35 - 23.05 Jon Carter

23.05 - 01.05 Kelvin Andrews

02.05 - 04.00 Tom Middleton

(Global Communication)

04.00 - 06.00 Harvey

Arena 8-Trade

13.00 - 15.30 Malcolm Duffy

15.30 - 18.00 Sharp Boys

18.00 - 20.30 Alan Thompson

20.30 - 23.00 Steve Thomas

23.00 - 01.30 Ian M

01.30 - 03.30 Pete Wardman

03.30 - 06.00 Tony De Vit

Arena 9 – The Muzik Arena

13.00 - 14.00 Les Ryder

14.00 - 15.30 Gilles Peterson

15.30 - 16.15 Monkey Mafia (Live)

16.15 - 17.30 Norman Jay

17.30 - 18.15 Beth Orton (Live) 18.15 - 19.45 David Holmes

19.45 - 20.30 Money Mark (Live)

20.30 - 22.30 James Lavelle &

The Psychonauts 22.30 - 00.00 Primal Scream (Live)

00.00 - 02.00 Chemical Brothers

02.00 - 03.30 James Lavelle & The

Psychonauts 03.30 - 04.00 Freestylers (Live)

04.00 - 06.00 Johnny Moy

Bedroom Bedlam

Dont forget to stop by our Bedroom Bedlam stage. Even if you have no interest in being the next Carl Cox/Judge Jules/DJ Pants, you're guaranteed a bellyful of laughs at other people's attempts to perform the simple task of mixing two records together. Will your name be on next

year's flyer? **REMEMBER:** Do not bring any records with you if you want to play on our Bedroom Bedlam stage. There'll be plenty for you to use, whatever your style, and you'll only be pissed off at having to cart around a large silver box all day.

















Smooth in the extreme

Creamfields

It's like this...

"Twelve years ago, some friends of mine, asked me to hear some MCs rhyme/So they played this rhyme I'm about to say/The rhyme was deffer and it went this way/It's like that, and that's the way it is/Huh-huh-huh-HUHHH!"

can't claim to have been overly impressed when I first heard those words. I was new to hip hop and the stark, regulated blasts of Run DMC's "It's Like That" were two years old. Run DMC were already into their "Raising Hell" period and releasing things like the frenetic, tumbling mess that was "Peter Piper". So you could have scuffed my Adidas when it went straight in at Number One a couple of weeks ago. Depriving the Spice Girls of another chart-topper is a new pinnacle in a career that has seen Darryl "DMC" McDaniels, Joseph

"Run" Simmons and Jason "Jam Master Jay" Mizell invent hardcore hip hop, become rap's first global superstars and a major influence on pop style, lose the plot and still end up as the oldest, unlikeliest overnight sensations in pop.

Their story begins in the Hollis district of Queens, New York, in 1983. Rap was all about gadding about in jumpsuits and dropping rhymes about space cowboys. It was into this formative rap scene that Run DMC dropped their debut, "Sucker MCs" b/w "It's Like That." Both sides stuck out like elephantiasis-afflicted thumbs, but it was "Sucker MCs" that shocked. Even 15 years later, it's a nail-bomb in the ear, all punishing beats and barrelling lyrical momentum. Financed by Run's brother and Def Jam founder Russell Simmons, the track's pummelling drum machine rhythm track and street braggadocio was as far from the rest of hip hop's flights of fancy as you could get. DMC (who is the only one present after the Reverend Run decides to promote brotherly love by not showing up and advising Jam Master Jay to do the same) explains why.

"We knew people were ready for it. When we were listening to

The Treacherous 3 or Grandmaster Flash, we were like 'that's not what we heard them do on their tapes'. When I first saw them they had on sheepskins, Pumas and Adidas, the same jeans and hats that we wore. But on their album cover, they've got all the chains and the spikes... People couldn't really get with that. When we came out, we just had the Adidas on, the hats, the gold chains, like we dressed in neighbourhood. accepted People straight away because they could relate with it. 'Hey, you look like the homeboy next door' or, 'You look like the thug I'm in jail with'!"

The hardcore aesthetic was born. No front, no space cowboys, definitely no jumpsuits. "Sucker crystallised

number of themes that would become the very cornerstones of hip hop ideology: Keep It Real, Pay Your Dues, Accept No Fakes. So the hip hop thing to do would have been to release several nearidentical variations on it. But Run DMC almost immediately began testing out new formulae, incorporating elements of reggae on "Roots Rap Reggae", and hard rock on "Rock Box" and "Kings of Rock".

"Oh, we used to rap over rock records before rap records were even being made", explains DMC. "Rock 'n' roll records had the dopest verses. Loud drums, bass guitar riffs. The more rock 'n' roll records you had, the better your DJ was."

"Walk This Way" was first intended as a straight hip-hop track using the dynamic break from the Aerosmith track of the same name. But Russell Simmons spotted a hit in waiting and persuaded the band first to rap the track's original lyrics, then invite the obsolete Seventies rock burn-outs to play on the remake.

"Me and Run thought Russell was taking it too far. We wanted to rap our lyrics over their music, they wanted us to do their lyrics. Me and Run was crying! We were messing about with it in the studio trying to make a loop, and Rick Rubin came in. He was like, 'Do you KNOW who that is?' So me and Run took the record home and learnt the lyrics, and just did them Run DMC style. Steven Tyler from Aerosmith came in on the last verse, Joe Perry added some guitar... Boom!"

Boom indeed. "Walk This Way" was a massive global hit. The subsequent album, "Raising Hell", sold four and a half million copies worldwide, totally unprecedented for any rap act.

Suddenly, the group were pop icons, and their laceless Adidas sneakers tapped out a new tattoo on pop culture. Hip hop style began to infiltrate high streets everywhere, and, more significantly, white people started listening to it in their droves.

"Raising Hell's" follow-up, "Tougher Than Leather", was, for those who liked their hip hop straight no chaser, a superior record. But in the days of Public Enemy and De La Soul's continually evolving sounds, it was a hardcore anachronism.

"That harder sound was definitely a conscious thing. We could have cleaned up but... There were so many groups bringing more rftb into the music, more jazz, leaving the hard funk and rock beats alone, using jazz." He says the word "jazz" like it's an alien concept.

With hindsight, "Tougher..." sounds like an album out of time, but its relative lack of success affected the group, in particular Run, who took the sales dip to heart. The turn of the decade saw what DMC openly acknowledges as the group's wilderness years, typified by creative differences, records that were disowned the second they came out, and lots and lots of beer. This lack of congruity, direction and sobriety, is reflected on their disjointed and at times embarrassing fourth album, "Back From Hell".

"We carried on making records but they got worse. Those tracks we did... 'Faces', 'What's It All About?'... [sighs] I hate all that. I'd come in, say my vocal and leave. They were the bad years, the worst years. We were drinking, smoking. . . Me and Run always said, 'We'll make these records until we've got the money to buy all the reefer and the liquor and the beer that we want.' So we used to just sit at home with our money. I like beer so I would drink it. Run was smoking ounces of weed, Jay was running around hanging out with every producer. . . After two years of this, we were like, 'Yo, we gotta get back on the road.' The fans were still coming out to see us and telling us 'We love you guys!', even



BackBy Done Dental

A decade ago Run DMC were the biggest names in hip hop. Today they've found God, Jason Nevins and are back at the top. What happened in between? Walk this way. . .

words Pete Cashmore pictures Spiros Politos

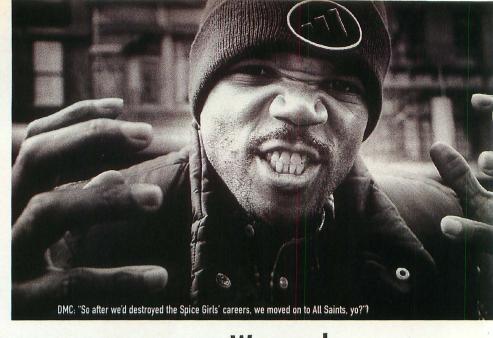
DMC: Raising hell all over again

Creamfields

though we played some clubs where only 60 people turned up."

The Road eventually became the road to salvation. Healthy sales for their "Together Forever" greatest hits package also helped persuade our boys that they weren't dead yet, and like many who'd reached the very bottom of the 40oz bottle, both Run and DMC found God, Run going so far as to become a minister.

"Once we got spiritual", explains DMC, "and got rid of all the bad stuff, the getting high and everything, we had a minute to sit there and say, 'What am I? I'm a member of Run DMC and I can rhyme and people still want to see us'. And so we made another album."



"They were the bad years, the worst years. We used to just sit at home with our money. I like beer so I would drink it. Run was smoking ounces of weed" I would be weed to just sit at home with our money.

That album was "Down With The King", an album which was both a humble proclamation of the group's new-found faith, and a belligerent reminder of who the real Kings of Rock were. It's not perfect, but in "Ooh! Whatcha Gonna Do?" and the majestic title track, it housed two of the great hip hop singles of the Nineties. And crucially, it sounded like a group that were hungry again.

"We had to compete. It was a whole different climate. Producers were running things, and I didn't like that. It's stupid, but that's how it's been right up to today. So now, if you put Run DMC with Puffy Combs, people are going to buy it because Puffy produced it, not because Run DMC is the man. It takes away from the whole essence of hip hop about each kid doing it differently. I didn't agree too much with going out and getting Pete Rock [who part-produced "Down..."] I don't need a producer giving me a loop and saying, 'Here, do a rap over that'. Now everything is so image and concept dominated. You can't make a record without someone suggesting you use one of these producers. It gets to me."

Ironic really. Because it's a producer that's facilitated Run DMC's shock return to stardom. Not one of the uber-twiddlers that invoke DMC's wrath, though, but one Jason Nevins, a New York dance producer. A demo mix he knocked out of "It's Like That" found its way onto a limited edition 10-inch. It took just 50 copies to create a buzz worthy of the massed bees of South America having a sing-song, and Profile realised they might be onto something. A few months later, Number One in at least six European countries, Top 10 in the rest of them, DMC is clearly tickled several shades of pink by this sudden, unexpected resurgence, and jokes that only Run DMC could have taken on the Spice Girls and won. "It's a wonderful time for us," DMC concedes. "It's put us back in the spotlight. Basically, that record has done for us what 'Walk This Way' did for Aerosmith. So what goes around comes around. It's still wild hearing it on the radio, it's like, 'That's ME?' It's almost like you're dead..."

Run DMC ain't dead. Dead lucky, maybe. Back from the dead, definitely. Dead good, for the most part, and dead popular again, without a doubt. Whether their invigorated career will sustain its current trajectory stratosphere-wards, remains to be seen. But who can fail to have felt a tinge of pleasure, watching one little-known producer, and three men in their thirties who invented hardcore hip hop back at the top. Just shows what you can do, when you've got God on your side. And that's the way it is. Huh!

Run DMC play the Main Arena at Creamfields on May 2

Jason Nevins

The man who made the whole thing happen



JASON NEVINS "It was just something I did while I was playing around in the studio. I grew up listening to Run DMC and had the idea to do it while I was working with Profile. They heard what I'd done and said we should put it out."

Were you expecting it to blow up like it has?

"No. Or else I'd have definitely asked for royalties instead of a flat five thousand dollars."

How does it feel watching it go global and not being paid in full?

"Like I just got fucked up the ass. How would you feel if you got paid five thousand dollars for a record that sold two million copies?"

Point taken. Presumably things will be different in the future...

"Yeah, I just did a new mix of 'It's Tricky'. I didn't get a much greater fee, but this time I get royalties."

The money thing aside, what's it been like watching this thing that was never intended as a major release slowly becoming absolutely massive?

"It's amazing. Not only did I do a great mix, but I got to put my name up with theirs, with the name of Run DMC. Having said that, if it was just a Run DMC mix, I guarantee it would not have done what it did."

Why do you think it has done what it's done?

"I don't know. It's the magic, it's alchemy. You can't really plan for it. I have this Run DMC box set of the singles, I just whipped out the 12-inch, started singing along, and I was like, 'Holy shit, it works..."

It's moved you into a whole new realm as a producer. That must sugar the bitter pill you've had to swallow a little?

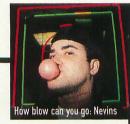
"I try not to think about the money thing too much, or I feel terrible. Yeah, I guess it's opened people's eyes to what I can do. But it's still not like an Armand thing, where I can ask for 40 or 50 grand for a remix."

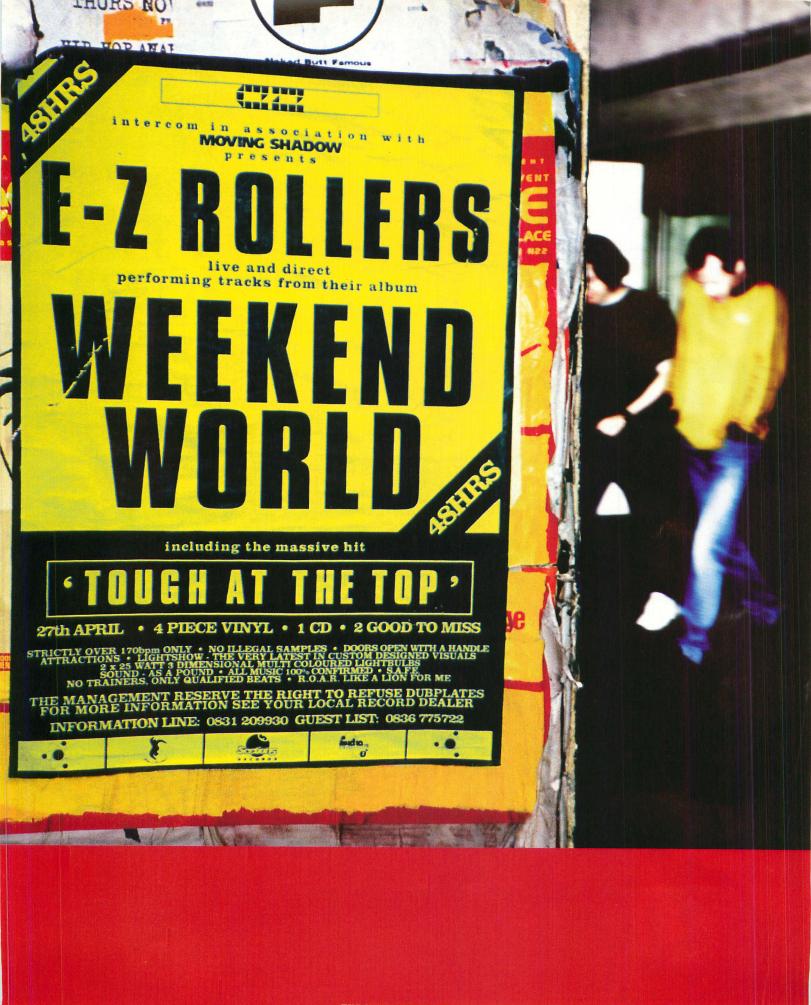
Who have you done up to now, and what are your next projects going to be?

"I've done Missy Elliot, Janet Jackson, Joey Lawrence, Wild Colours, Backstreet Boys. I just did a Zsa Zsa Gabor record (!), Crystal Waters, Dennis Rodman (!!), Maxwell, Savage Garden, Robin S, Madonna, The Mighty Dub Katz, Rob Base, Twin Hype... At present I'm doing a Jay-Z mix, I'm doing 'Mickey' by Toni Basil (the Eighties track that Run DMC took off on 'It's Tricky'), the Insane Clown Posse, Falco..."

That's THE Falco? Amadeus rap?

"That's this Falco. [Plays a snatch of a track that is unmistakably Falco] I love the Eighties. I love that cheesiness..."





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MOVING SHADOW

words Derek A Bardowell pictures Jamie B

Jamaican roots & dancehall artist SIZZLA began his recording career at the age of 15. At 21, he's ready to take on the entire world of music. A phenomenon? You betcha!

Bangers & mash-up

IKE the Peter Tosh song of the same name, Sizzla is a "Stepping Razor". He walks the path of righteousness according to the Bobo Shante house of Rastafari, and the young sing-jay's style of retd (roots & dancehall) is the most militant to occur in reggae music since the late Peter Tosh himself. Unapologetic and uncompromising in his religious and political convictions, few artists have asserted their beliefs with such regal assurance and unyielding strength. His music embodies the spirit of black people's struggle against western oppression while his voice carries the grandeur of a king born through 400 years of slavery.

Perhaps of greater significance is the fact that Sizzla is the first cultural reggae artist of recent years to capture the hearts and imagination of non-reggae fans. His praises are sung universally by dance producers and pop stars, and he recently signed to Virgin's V2 label. And while Sizzla is by no means the Nineties manifestation of Bob Marley, he is nonetheless the artist most likely to have an international impact since Marley's death. Sizzla is arguably the biggest name in reggae today. And he's still only 21.

"WHO laid these bricks?" Sizzla demands. "Why do you have that piece of metal going through your eyebrows. That is not the righteous way. What are you, a spy or a hypocrite?" He's not being obstinate or rude. Whether he's looking out of a window, puffing on some herb or posing for a photograph, Sizzla is continually teaching, continually reasoning with himself and anyone that happens to be sharing the room with him. Continually questioning, continually learning.

Born Miguel Collins in August Town, Jamaica, he stands a little below five feet ten inches, but the first thing you notice is his aura. Almost untouchable. He is graceful and proud, and his every word is a poetically chanted message.

"It's just a telepathic communication with the people that triggers I an' I constellation. Vibes and feelings that produce words within sounds," he goes on. "It's not something I can really fathom. It's just natural."

Everything with Sizzla is natural, in fact. While fellow Bobo Dreads and leading dancehall recording artists such as Capleton and Anthony B also work within a similar realm, it was not that long ago that cultural issues hardly played a role in dancehall music. The death of Bob Marley in 1981 hailed the rise of slackness in reggae. Then, only Junior Reid and Mykal Rose kept the cultural fire burning.

But the early Nineties saw a new coterie of artists such as Luciano and the late Garnett Silk emerge. They were the first artists to bring the cultural vibes back into the dancehalls, and r8td crawled through behind this. As a genre, it did not really attain an identity until hardcore ragga DJs Capleton and Buju Banton adopted the Rastafarian faith in 1993 and 1994 respectively. They brought the youthful element of ragga and united it with traditional Rastafarian ideologies, and with that, ragga became conscious.

Sizzla's musical grounding evolved within this renaissance. His talents were first noticed in 1992 by producer Homer Harris, who gave Sizzla his

Sizzla's musical grounding evolved within this renaissance. His talents were first noticed in 1992 by producer Homer Harris, who gave Sizzla his name. There was no conversion. Sizzla is a Rasta from birth and cultural issues were always on his agenda. He then went on to DJ for the Caveman Hi-Fi sound system, but it wasn't until 1994 that Sizzla came to the fore. After a series of minor hits ("True God", "I'm Not Sure" and "Judgement Morning") he eventually recorded his debut album "Burning Up" in 1996. His universal profile was raised with the release of his "Praise Ye Jah" and "Black Woman & Child" albums towards the tail end of last year. Both are contemporary reggae classics. The messages were harder than Buju's, the albums more consistent than Capleton's and his voice more melodic than Anthony B's. His promotion to reggae's premier league came as no surprise.

Yet some of his messages have been met with controversy. One criticism is his alleged refusal to work with white people, a censure he denies.

"White people slave I," he says, matter-of-factly. "Look how long I've been working with them. Over 400 years of slavery. That's why I want to tell Elizabeth, that royal queen of the white nation that I need to go home with all my people. All my royal black saints. We need all black people in Africa, all white people in England, all European in Europe, all Indian in India."

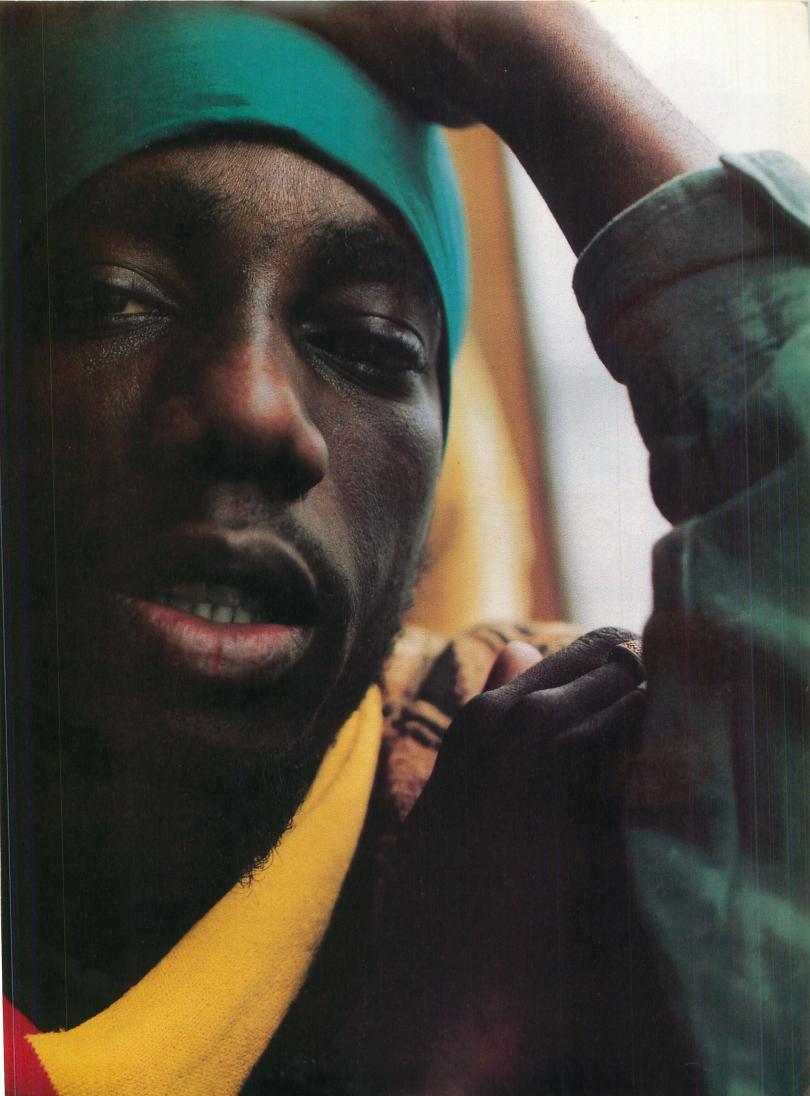
"All because of slavery they [white people] distort a lot of knowledge, because the wicked white world, they brutalise and pick up knowledge and manifest it round here in the West. Now they can't control it. So they're breaking out in disease, disasters, war. Black people fe know seh they was the first black gods and goddesses of the earth. Created all just like I an'I king."

His combative stance should not be mistaken for antagonism, however. His revolutionary position is an intellectual one. "Don't expect to see I an' I going home in war," he says. "No, we'll be singing and chanting praises."

SIZZLA gives hope, not just in a political and cultural sense, but in a musical sense as well. He is closest thing music has to an artist whose universal impact encounters no barriers. He contributes his life and faith to his music, all for the betterment of his race. He sings with breathless intensity, DJs with fervour and chants with love. All with a rich mature vocal texture that belies his 21 years. At times his voice withers as if the passion of his lyrics are too much to bear; fades the end of his sentences as if a tear is rolling down his eye; reaches lofty tones as if he is revelling in the lustre of his verse. "Music is salvation," he says. "So I an' I just induce words of righteousness within those borders."

A new album 'Woman Of Africa' will be out soon on Greensleeves







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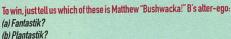
Ed Rush



Laurent Garnier

LET'S face it. Could you think of a better way of spending the weekend of June 20 than in the company of Mr C and his infamous End Sound System of Layo, Chimself and Matthew "Bushwacka" Bon six decks? Abroad? At one of Europe's top festivals, The New Frontier 1998? Situated in a natural amphitheatre, surrounded by sand dunes, woods and a lake? With the likes of CJ Bolland, Doc Scott, Ian Pooley, Commander Tom, Aphrodite, Ed Rush, Colin Dale, Laurent Garnier and Scan X live, all spread over nine separate tents? Lushing it up as a top VIP? You can't? Then this competition is for you.

One winner and their guest will be taken by train from wherever they live to hook up with The End posse in London. Then it's over to Amsterdam by plane, with accommodation in the same four-star hotel as all the artists. You'll be ferried to the festival, given VIP backstage passes so you can stalk - sorry - admire the good and the great of the dance world, before being ferried in style back home via plane and train



(c) Spamtastik?

Mark your entries "Get Away With The End" and make sure you get them in by Friday May 15. Please include a daytime telephone number. And don't forget to make sure you've got a valid passport and are free to travel the weekend of June 20–21!!

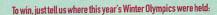


win airwalk snowboard and trainers

CRAVING powder? The adrenalin rush as the white stuff gives you the maximum thrill? Completed "Cool Boarders 2" and totally fed up because your fakies are wack and the only thing you've got to board on is an old tin tray your Granny used to serve you

Worry no more. Because Airwalk, purveyors of rather fine and dandy trainers to the boarding world, have come to rescue you. Firstly, they've put together "Snowboard Generation", a compilation of all the biggest tunes associated with the snowboard scene, with tracks by The Freestylers, Death In Vegas, Goldie, David Holmes, Roni Size and more. Then they've designed some very cool new trainers, as well as coming up with their very own customised snowboard.

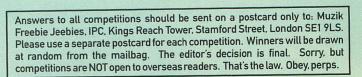
The winner will receive a brand new Airwalk snowboard and bindings (worth over £400), a new pair of trainers and a copy of the album. 20 runners up each get a copy of the album.

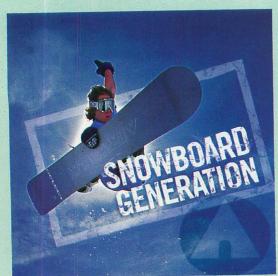


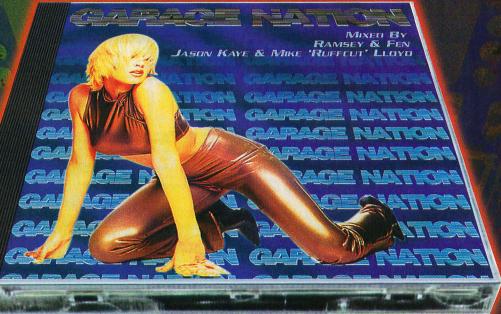
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MEGASTORES entertainment

Thievery Corporation

words Andy Crysell pictures Dierdre O' Callaghan

Smouldering bossa-nova, bespoke tailoring and white-collar audio criminality: are Washington DC's Thievery Corporation the new Kruder & Dorfmeister? Or just the new Corduroy?

HERE are many things to say about dance producers, and that they are among the sartorial elite... Well, no, that definitely isn't one of them. Let's face it, their clothes tend to be scruffy, their hair even more so and, yes, on occasion they may even whiff slightly. In short, we're talking Coldharbour Lane, not Saville Row, and this is both timehonoured and The Law. All of which means that on no account do dance producers pick you up at the airport wearing suits sharp enough to poke eyes out; nor in a Mercedes Benz so brand spanking new that the smell of leather upholstery positively jars the senses. It therefore seems that the Thievery Corporation, Washington DC's most bespoke creators of dub and bossa nova-tinged beats, know nothing whatsoever of The Law.

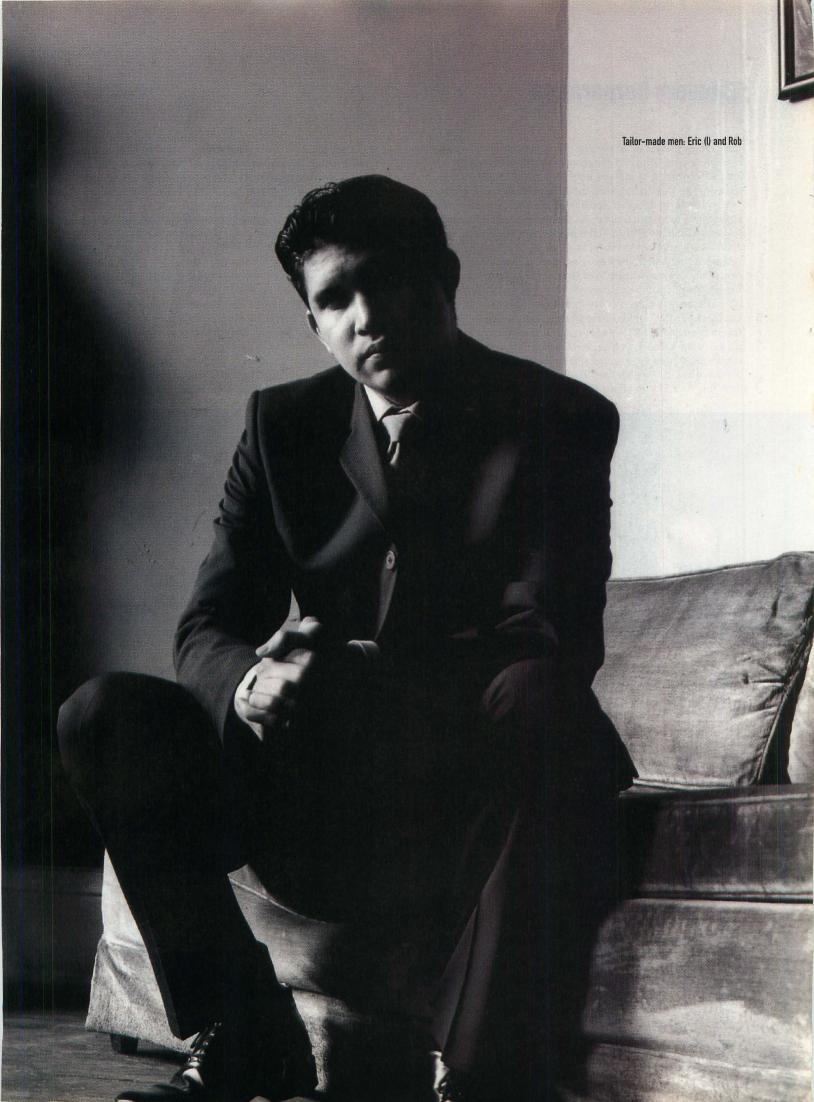
Because here we are, cruising into the centre of DC with Rob Garza (27, owner of the Merc) and Eric Hilton (32, Range Rover and Vespa), two suited and booted chaps it's nigh-on impossible to imagine trawling through muddy fields to a rave or festival. Not that the cool-blokeabout-town accoutrements end there. Eric is the co-owner of DC's most hyper-swanky bar with business partner Abdul Jewyahi (BMW). Called Eighteenth Street Lounge, located near the Whitehouse, it's also the home of Rob and Eric's ESL label and tiny studio set-up. Oh yeah, and Eric owns a deep house club across the street called Red.

Muzik (tubes, buses, the odd cab if we're lucky) thereby surmises this duo have it well and truly made...

THE next day, Thievery Corporation (who take their name from their sample-happy ways) fill us in on a few points we may have overlooked in pinning together our "jammy buggers" argument. The fact they're passionate about music makes them the rarest of DC breeds. After all, this is the place people come to make it big in politics, not embrace 24-hour-party lifestyles. Worse still, though 5,000,000 people work here, the vast majority







Thievery Corporation

leave for the suburbs in the evening. Thus, nightlife is a bit of an anomaly round these parts. With DC's other famous sons Deep Dish and BT busy jetting around the world, it's pretty much been left to Rob and Eric to keep groove-shaped proceedings active in these suffocatingly conservative environs.

"Washington is the exact opposite of the UK," Eric said last night at Eighteenth Street Lounge, surveying the room-full of meticulously dressed, yuppie-ish punters. "Everyone takes diplomacy and legislation seriously, not music." It's a point he picks up on again today. "If you intend to be a clothes designer, an electronica producer, *anyone* creative, in fact, you live in a vacuum here. You've got to have vision to make it. You've also got to stay in touch with the outside world, to be sure what you're doing is actually relevant."

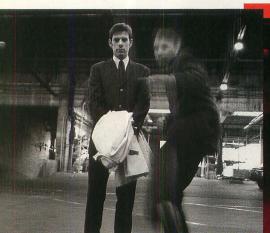
The relevancy of Thievery Corporation's music is undoubted. It's driven Talking Head's David Byrne to laud them as geniuses, and the backroom DJ fraternity on this side of the pond to label them as America's answer to all of the following: Kruder & Dorfmeister/Air/the-entire-Pork-Recordings posse in the studio at once/the sound stoned funky angels make. As is deftly illustrated by their "Sounds From The Thievery Hi-Fi" album, a round-up of their first four EPs, in which they proffer a minimalist but persistently

major penchant for Sixties modernism, including clothes, furniture and graphic design. "People say, 'Why don't you guys loosen up a bit?' Well, this is us loosened up a bit! We actually like wearing suits, probably because of our backgrounds." Eric used to work in finance, while Rob was employed in... Sorry, would you mind repeating that.

"Counter terrorism," he smiles nonchalantly. "I used to work with my dad. We'd investigate people who were plotting to make chemical weapons."

Thievery Corporation, it should be pointed out, once told an Italian magazine the blatant lie that they first met in a "whore house". Rob, however, keeps a perfect straight face and proceeds to tell us they originally based their studio in the apartment of a friend who was the chief buyer of porn movies for an entertainment store. "We couldn't stay there for long, because we never got much work done," he smirks, before shattering the Corporation's cool smoothie persona in a single sentence. "The studio equipment got a bit sticky, too."

THAT evening, back at the Eighteenth Street Lounge, tracks from the ESL label's acclaimed "Dubbed Out In DC" album (a compilation of local talent) are shimmying through the speakers. Thievery Corporation, meanwhile, are



sophisticated gamut of tunes that speaks of everything from Balearic wind-down and superior nu-jazz to quality easy-listening and trip hop – minus the crusty bits. Courtesy of tracks like their breakthrough release, "2001 A Spliff Odyssey", "Shaolin Satellite" and the divine contemporary bossa nova of "The Glass Bead Game", they've proven themselves trailblazers in every realm they've chosen to negotiate.

The duo have a series of 7- and 12-inches lined up for release following the album. As for where they picture their sound heading next – all over the place still seems to be the general idea. "Musically it's going to get a little more sophisticated, but it'll still be two guys in a tiny studio," suggests Eric. "It's not like we're going to record with orchestras or have our cocaines snorting, steak-chomping, five Martinis-for-lunch prog rock phase just yet."

What's the fixation with bossa nova all about, then?

"DC was the first US city to discover it," says Eric, explaining that the legendary Charlie Bird brought the Brazilian sound to town in the Sixties. "It was only when Brazil won the last World Cup that we found out how many Brazilians actually live in DC," he recalls. "They were pouring out of buildings to party in the street!"

Bossa is second only to the other Thievery fixation: F-F-fashion.

"It's us showing the world our best side," claims Eric, who admits to a

People say, 'Why don't you guys loosen up a bit?' Well, this is us loosened up a bit

administering another image-defying shock, announcing they used to be hardcore punks, big fans of Washington's famous Dischord label. And as for that gleaming Mercedes parked outside...

"It's amazing what you can do in America," sniggers Rob. "You can walk into a car showroom with zero money in your pocket and a shit credit rating, yet still drive out in a beautiful car!"

At which point Muzik is given a tour of their resolutely basic studio – so basic, in fact, that the

tour lasts all of 30 seconds. Their record collection, on the other hand, would take several weeks to wade through. Surely you only sample from ultratrendy classic jazz and dub records? That element of cool must be true, yeah?

"Nope!" Eric replies. "Just the other day I heard this great sample in an Indian restaurant. I had to ask the waiter what it was, then I sent off to a mail order company for a copy of the CD the next day."

Heck, can the Thievery Corporation possibly defile the cultured, hep-cat preconceptions which surround them anymore? You bet they can.

"There's something I should tell you about Rob," Eric confides with a madly wicked grin. "He's a real connoisseur of strip clubs, you know?"

We didn't but we certainly do now. The Thievery Corporation - smart suits, dirty minds. In DC, President Clinton's influence of gets everywhere. . .

The album "Sounds From The Thievery Hi-Fi" is released May 4 on 4AD





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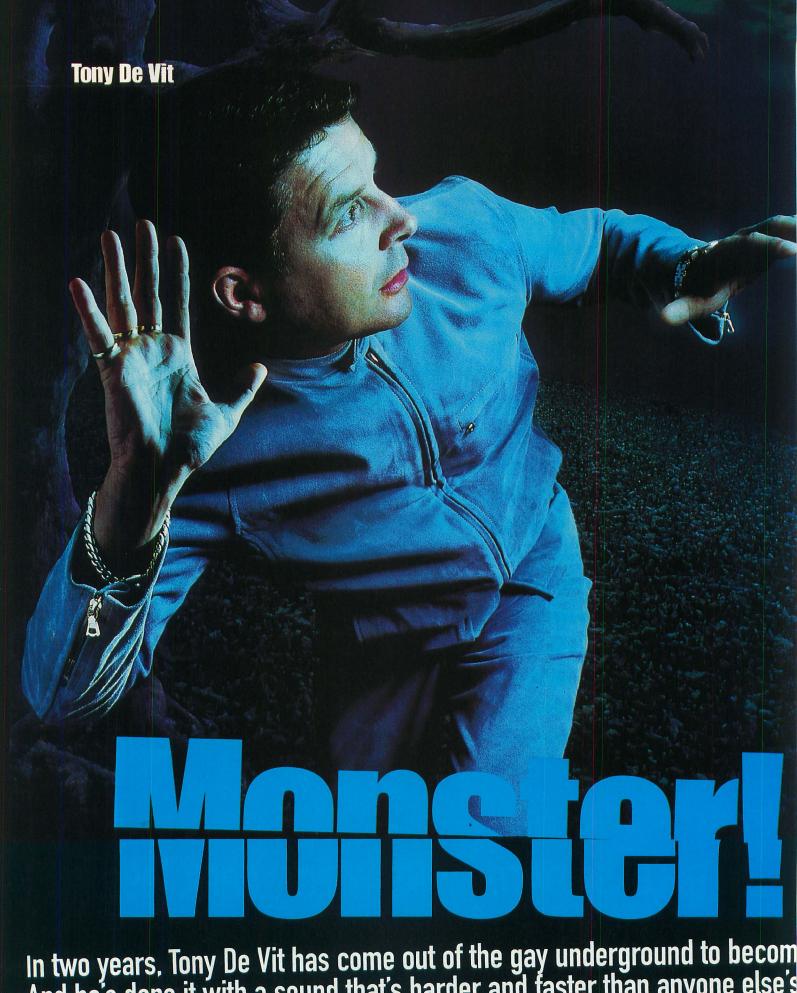
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In two years, Tony De Vit has come out of the gay underground to become And he's done it with a sound that's harder and faster than anyone else's



Tony De Vit

everybody come in the back seat of a Volkswagen, but he'll damn well try. This is the man, pushing forty now, who's been playing three clubs a week for something like 20 years. The bloke who took the Belgian hoover sound and made it his own at Trade only six years ago. And then Toned it down again and transported it across to an astounded straight mainstream, where his hard, chunky NRG house shattered the glass cheeseboard of British clubland. This is also the man who has found time along the way to run his own record label, produce a slew of NRG classics and, most recently, win a spot on London's Kiss FM.

But, perhaps most importantly of all, this is the man who has always, always, taken time to be personable to his fans. De Vit (the name rhymes with pee, not git, by the way) respects them, and they worship him in return. This man is loved. Whether at his gay, underground Trade residency or the mainstream of Midland's straight nighteries like Derby's Progress or Coalville's Passion, Tony is the people's DJ by popular appointment. He's their Queen Of Hearts.



"Queen of Hearts, you can't bloody call me that!" laughs Tone, twirling coffee-spoons in his recording suite at Birmingham's Custard Factory. "But I do take the point. The 'Queen' bit comes from 20 years work in gay clubs, the sort of places which, when I started out, would let me play Funkadelic rather than Rod Stewart. And the 'Hearts' bit, well, let's just say I actually really like working with the public. Even though I'm quite shy, I've always been able to take the time to talk to people, when I'm playing my set or afterwards. You know, DJs have been given this pop-star status, but I like to think I've kept my feet on the ground. I'm accessible, and people can always come up to me to talk. In that way I'm exactly the same as anyone else in the club. I'm a DJ of the people, from the people and for the people. Or does that sound too much like a super-hero?!"

Perhaps, but then the ability to swing out the window on a rope of twisted spider web can be useful at times, particularly for the people's elected Technics representative. You see, people can get just a smidgen too close at times. Like the bloke in Birmingham, for example, who re-wallpapered his bedroom with every single published photograph of De Vit, every Jump Wax and TDV 12-inch sleeve and every De Vit record review that's ever been printed. Rumour has it there's an altar above his pillow with a De Vit doll on a cross.

Then there was the time when Tony went back to another fan's house in

mid-Wales for a coffee at 3am. After making him sign no less than 10 copies of his TDV debut 12-inch, "Burning Up", Tony's guest then pointed to the recently painted bedroom wall and handed him a fat, black marker. After signing his name in foot-high letters, Tony sat back in embarrassment as the bloke leaned out of his bedroom window into the high street and screamed "Wake up you boring fuckers! I've got Tony De Vit in here!"

Then there's a stream of women who've offered to have his babies. The fact he's gay makes no difference. He's lost count of the number of times girls have offered to "shag him straight again", even in front of their boyfriends. And his.

"Er, yeah, it's all true," mumbles Tony in embarrassment. "Especially the girls bit. They just won't leave me alone, especially if you're nice to them. I tell them I'm gay, but that just seems to make it more of a challenge for them. I reckon it's because they'd like an older man. I mean, it can't be my looks, can it?"

But spend and evening with De Vit, and you'll see that the appeal of age plays only a supporting role in the De Vit phenomenon. He is the Michael Barrymore of techno, the Dale Winton of banging house. He can disarm the most hardened cynic with the wink of a perma-tanned eyelid. He's a smoothie, a people mover, a measured talker, and he's got the innate ability to be disgustingly pleasant all the time. But there's even more: because coupled to his pleasant demeanour is the De Vit secret weapon. Graft. He has always been so hard-working that other DJs nicknamed him Tory Tony.

"I don't think that's anything to be ashamed of necessarily," says the teetotal, though perhaps not-quite puritanical, De Vit. "The work ethic is important to me. I've been working hard since I left school at 16 and I find that quite natural. Anyway, I'm old enough to remember the last Labour government in Downing Street, and what that was like. Ugh! Yes, I've always worked full-time and had weekend jobs. In the early days of DJing I collected glasses after playing a set for my 50 quid.

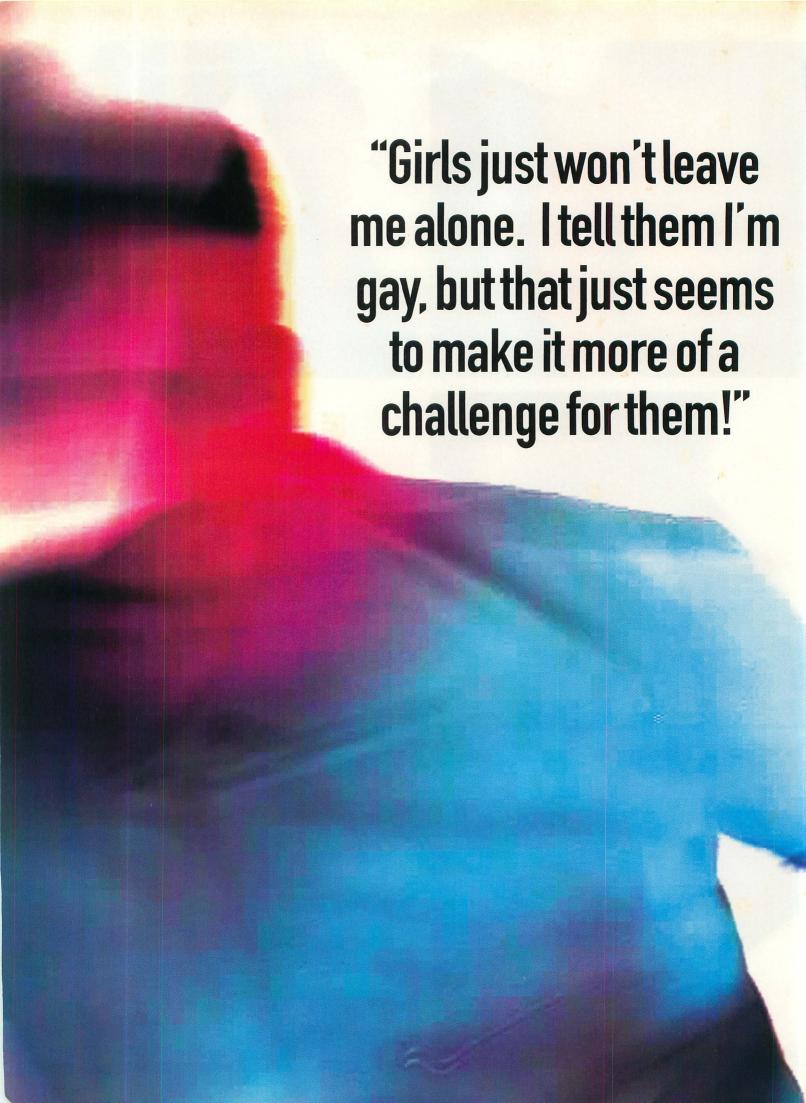
"For six years people have been telling me that I was going to be able to make a living as a full-time professional DJ, but I didn't believe them until very recently. My Mum told me I would never make a living playing records, and, to be honest, I tended to agree with her. I'm Mr Safe, really. I'm a DJ who broke through onto the scene aged 35, and I only stopped working as a stock control manager in a factory making thermal insulation tiles for the Space Shuttle, three and a half years ago. I'd worked there for 17 years."

Now, Mr Safe charges up to a grand for a two hour set, depending on the size of the club and its ability to pay. Both are assessed by his agents before any invoice is raised. Most of the proceeds are pumped back into TDV Enterprises, which now employs four staff, although Tony has recently splashed out on a top-of-the range Volvo. It is, admits the self-confessed "jeans and T-shirt man" who still lives in Handsworth Wood, Birmingham, his only luxury. And, not surprisingly, reliability is key in a motor for Mr Safe. Gone are the days when he had to piss in the water tank of a Renault estate with Ian M to get to Trade on time. Gone, too, are the five gigs in a night and another five in midweek schedules. A bout of Ibizan flu which crippled him from last summer to Christmas has put paid to that, and following Doctor's orders, he's cutting right back on DJ dates.

Less physically taxing interests than relentless gigging, though, are beginning to make their mark on the TDV balance sheet. Radio work is one which has seized the De Vit imagination most recently, because in true People's DJ form, it enables him to communicate to hundreds of thousands of NRG acolytes rather than just a few hundred at a time. Though Tony is the kind of DJ who might have spun a little hospital radio out of good will in the past, it's never something he's paid much attention to. For years he didn't even listen to UK radio, much preferring instead tapes of the New York "segue style" airwaves of Shep Pettibone and Tony Humphries on WBLS and the original Kiss FM: pioneering radio from the early Eighties where DJs actually mixed three or four dance tracks together, then explained briefly afterwards what they were. Give or take a few obligatory name-checks, this is the style he still prefers today.

"The radio experience has come out of nowhere to be one of the most important things I do now," he explains. "I always hated radio in this





country for being full of DJs who just couldn't wait to talk shit all over records, and if you cast your mind back just five years to the Radio One of Bruno Brookes and Gary Davies, you'll see what I mean. One night I was playing down at Trade, though, and Simon Sadler from Kiss FM, a bit of a regular, came up to me to ask if I'd like to do the 'Givin' It Up' slot, where they try new DJs out. There was a great response, so for 18 months I was given the midweek graveyard shift from one to 4am mid-week. I drove back to Birmingham after every show absolutely knackered, but I loved it. My big chance eventually came when [Carl] Cox and [Judge] Jules left for Radio One, and I was given the 11pm to 1am Saturday night slot."

True to form, Tony displays all of his customary niceness on air. Though understandably hesitant at first, he has developed into one of the warmest DJs at the station, and sacks of letters prove the point in their own, physical way. So successful has he been at this that he has fast developed a new urban fan base outside of his traditional Midlands and gay underground strongholds, one which will only serve him well should the next stage of his ambition be realised.

"My ultimate ambition, probably like most people on Kiss, is to one day make it to Radio One," he grins, "Imagine playing music to all those people across the country in one go. Fantastic." Tong and Jules, consider yourselves warned.

Things aren't exactly sitting still on the production side of TDV enterprises, either. It's now three and a half years since a producer called Simon Parkes dropped De Vit a cassette off at Trade. They both went back to his flat for a session and knocked out tracks like "Feel My Love" and, eventually, "Burning Up". When Tony played an acetate down at Trade it was signed on the spot by PWL. It charted at 25 and gave Mr Safe the extra confidence to embark on his blooming career outside the world of ceramic hobs.

Tony's first label, Jump Wax, was successful in terms of releases issued and product shifted, but not, it appears, on a personal level. He has now split from his original manager and formed a new imprint, TDV, based in Birmingham. And while TDV is performing well, there's another flavour to the De Vit/Parkes production output: the pop remix.

"Just like with my DJing, there are two distinct sides to my production work," explains Tony. "There's the chunky, hard stuff and there's the remix work. The pop remix stuff is brilliant because it means we get to work with really big names like Louise, E17, Michelle Gayle and, hopefully, one day Boy George, Erasure and The Pet Shop Boys. Those are my idols!"

If there's one idol out among the crowds at Derby's Progress and Coalville's Passion tonight, it's the man on the decks. To prove this hypothesis, we randomly select a slew of clubbers for a vox pop, and out of 20 people asked, not one failed to point out that the one-time Kidderminster Kid, the king of three flashing lights and the Blondie remix, Mr Tony De Vit, was playing. And what did people think of him? The worst answer we got back was was "fucking blinding!"

It's easy to see why he has this effect. The crowd is half his age and open to new sounds. They're here to dance and wave their glitter-sprinkled arses, not to pose. They don't necessarily recognise the latest Tripoli Trax cut or Prolekult release. Half of them wouldn't know a gay club if someone pulled them into a backroom on a dog-chain. That's not the point. The point is, the Tony De Vit sound is here tonight, and these people are lapping it up.

As the night sweats to a toilet-flooded close at Passion and De Vit drops his last mix to a huge collective gurning whoop, we find him, true to form, leaning over the box making conversation to a wild-eyed youth in a fake Armani T-shirt and too much CK One. What, if anything, could give him more pleasure than this?

"Easy," Tony fires back. "Playing cool music to the people is what I do for a living, but for fun, I'd love to get spaced out in a completely different way. Let's just say if Jean-Luc Picard came down from the Enterprise and asked me to be his first mate, I'm afraid I'd have to say yes. I'm a huge fan. I've got the CD Rom, a book on Klingon, everything...'

In the name of the music lovers of Planet Earth, don't beam him up, Scotty...

'Do What You Do' by Tony De Vit Featuring Petronella is out April 20 on TDV



Tony De Vit—the years in a life

24 years ago: Teenage Tony gets five O-Levels, including music and woodwork. His parents are very proud

23 years ago: Tony takes his first job as a trainee surveyor and is immediately assigned to a local sewerage farm. Forced to climb over industrial septic tanks, his best suit and shoes get covered in shit. Tony quits within a week

22 years ago: He moves to Wigan, where he builds bikes for speedway and grass-track racing. He races them himself at weekends, until, a year later, the business folds

21 years ago: Tony goes down to the local Job Centre, where he gets a general interview with Ceramaspeed, a local company making thermal insulation units for cookers. He's offered a job as a cleaner and walks out of the interview in disgust. The next day, the company call him back and offer him a position as trainee manager. Tony works there full-time for 17 years until 1995

20 years ago: He starts mixing on the local gay DJ circuit

10 years ago: He takes a weekend job demonstrating Panasonic audio equipment in a Birmingham department store

6 years ago: Tony becomes the resident DJ at Trade

3 years ago: At last, Tony becomes a full-time professional DJ

Tony De Vit's all-time 10

- 1. GAT DECOR "Passion" (Tag)
- 2. MARMION "Schoeneberg" (Superstition)
- 3. DOC SCOTT "The Surgery EP" (Absolute)
- 4. TONY DE VIT "Burning Up" (Icon)
- 5. E-TRAX "Let's Rock" (Dance Street)
- 6. FELIX "Don't You Want Me" (Hooj Choons)
- 7. DIE WITNESS "Observing the Earth" (Midtown)
- 8. COMMANDER TOM "Are Am Eye" (Noom)
- 9. AGE OF LOVE "Age Of Love" (React) 10. DJ MISJAH & TIM "Access" (X-Trax)

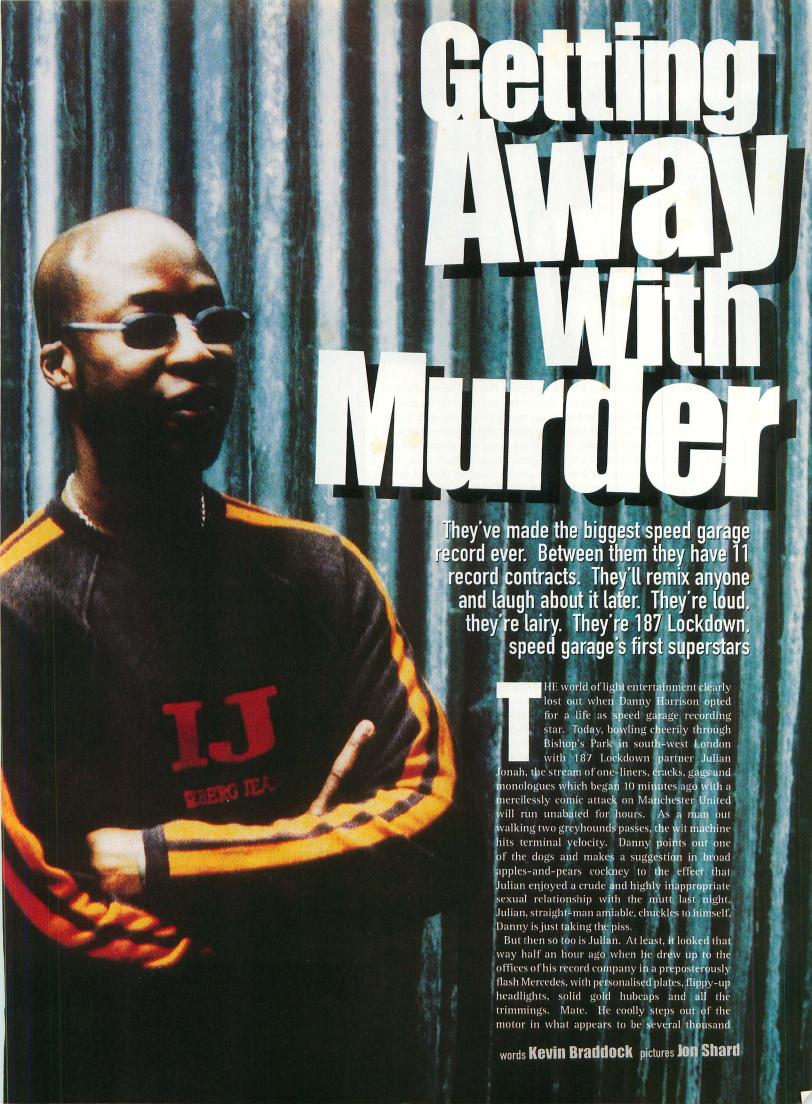
Tony De Vit's unfront 10

- 1. SANDY B "Make The World Go Round" (Champion) Tony: "The TDV sound meets Sandy's vocal for a classic mix"
- 2. BARABAS "Deeper" (Phoenix Uprising) "Deep, hard house with a Todd Terry sample. Tuff!"
- 3. TONY DE VIT "Don't Ever Stop/Bring The Beat

Back" (TDV)

- 'Two comments often shouted at me when I'm
- playing... Say no more!"
- 4. ALL NIGHTERS "Black Is Black" (acetate)
- "Check out the 1998 mixes from Ian M"
- 5. SJ"I Feel Divine" (React)
- "Fierce remixes from Baby Doc, Kitty Lips and Steve 'Janet' Thomas'
- 6. F1 "Cuz I'm Rockin" (Tripoli Trax)
- "Are we talking Trade classic here, or what?"
- 7. 99 ALLSTARS "Soakin' Wet" (99 North)
- "A stomping remix to a classic Trade anthem" 8. UNTIDY DUBS "Volume Two" (Tidy Trax)
- "New mixes with a much more underground feel"
- 9. PERPETUAL MOTION "Keep On Dancing"
- (Crosstrax)
- "Limited coloured vinyl with banging mixes and classic samples. Superb!"
- 10. MARK NRG "Brain Is The Weapon" (Tripoli Trax) "Something for everyone"







bewildering variety of names (try Congress, Nush, H-Man, Gant, 187 Lockdown, Nu-Birth, East 57th St) and casually construct three of speed garage's greatest moments with 187 Lockdown's "Gunman", Gant's "Sound Bwoy Burial" and Nu-Birth's "Anytime". Between them, they juggle 11 record contracts, command extortionate remix fees and are, quite possibly, the future stars of speed garage, certainly the scene's most bankable and

chart-friendly artists today.

Music oozes out of them, and they are clever with it. Danny, late-twenties, funny, friendly and loud, was responsible for the rave hit "40 Miles" as Congress and "U-Girls" by Nush. Julian, older than he looks, self-assured and engaging, made his first record in 1986, a remix of a Paul Hardcastle tune. Together, they can indulge their shirt 'n' tie smoothie fantasies with the clipped, regimented soul of Nu-Birth. They can throw tough-guy shapes on the dancefloor with Gant's darker, meaner basslines, white-knuckle chops and strutting rudeboy-isms. And they're free to pursue whichever lucrative solo projects they wish.

Or they can have as much fun as is humanly possible as 187 Lockdown, essentially as – let's be straight about this – producers of hardcore bastard gangsta garage beer-glass dancing music, tailor-made for having a right good ruck on the dancefloor to and loitering menacingly outside clubs pretending to be one of the Wild Bunch. Probably the reason, as Julian casually mentions, that "Gunman" has now sold 100,000 copies, become the template for the ultra-tough "wah wah" garage sound, and hung around the middle section of the charts for so long like a bully at the school gate. Clearly, Danny Harrison and Julian Jonah have very few worries.

So, naturally, they ruin it all by remixing Robbie Williams and Louise. Tsk.

OKAY, so now we're taking the piss, although with good reason. But wait. What with speed garage being the new drum & bass, sort of, aren't the producers meant to be all humble and loyal to the newly-born but rapidly blooming scene? Aren't they supposed to be underground renegades bucking the system and engineering the speed garage revolution from dusty little studios and pirate stations in Hackney and Wandsworth? And where did all this money suddenly come from? Eh? Some answers, please:

Now that you are Top 40 artists, are you concerned about your underground credibility?

Julian: "At the end of the day, you can get a bit too involved in the underground/overground thing. You can take it a bit too far. We'd all like to be underground for that credibility, but we've chosen this to be a career. It's a serious thing. We've got to pay the bills and everything."

Danny: "It's a very fine line, and hopefully we haven't crossed it. We know how to make money, but we're not doing Teletubbies-type things. I can't think of any underground labels who sell 1,000 records and when the distributor rings up to say, 'This is big – gimme another 10,000', they turn around and say [in New York Mafioso bluster] 'Fuck that shit, man. You'll only have 1,000 cos we wanna stay street.'"

Where do you stand on the speed garage/not speed garage debate?

Julian: "We never tried to associate ourselves with it, we just do what we do and we've been labelled. Do I mind? In a sense yes, because you are confined - in their eyes. Once they label you, that's it and that's all you're known for, whereas with our stuff, we know we've got more to offer. We never really paid that much attention to it. If people want a tag they they can identify us with, then okay, we're speed garage. But between us, we're into so many different styles of music. That's what we want to get across."

Are 187 Lockdown about music or marketing?

Julian: "With us it's about music. We're not in this for the dollar. If we ain't happy with the music, then fuck it, we're not going to release it. We've got to be into it. The rest is down to the public."

Danny: "It's easy to go into a studio and produce some shit you know is going to sell. You can tell when people have gone in and done that. Like when trance was big, you could tell people had gone into a studio and put down one of those one-finger basslines. Eeuuch.. It just doesn't sound right. It's like, 'Let's do a Sash!. Piece of piss, innit. Two chords. Piece of piss.'"

187 Lockdown. Gant. Nu-Birth. Your new Deconstruction project D'syne. Howdo you differentiate between all your musical personalities?

Danny: "The difference between 187 and Gant is about three grand!"

Danny: "Between 187 and Nu-birth it's slightly higher. About eight grand." **Danny:** "I just like re-inventing myself. I feel really sorry for people that have to make the same kind of music every day, cos there's so many styles of music I like that I want to just fuck around. And nobody gives a fuck who the artist is anyway."

What is the personality of 187 Lockdown?

Julian: "Fun. It's just tongue-in-cheek fun."

Danny: "If we started dropping cool, underground, soulful garage as 187, everyone would say 'What the fuck's this?'. It doesn't work that way. We'd rather keep them as separate entities with different styles."

HMY

weekendtaster



187 LOCKDOWN PRESENTS... SUNDAY FLAVAZ VOLUME ONE - VARIOUS ARTISTS

South London boys, Danny Harrison and Julian Jonah have both been party to the rise of the garage scene. *Sunday Flavaz Volume One* includes exclusive deleted and unreleased soulful cuts from the likes of Todd Edwards, The Dreem Teem, Tuff Jam, R.I.P. and Booker T to name but a few. Also available is a separate CD single of the much sought after underground track *Valley Of Love*, not yet released.

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187 Lockdown

Julian: "We're both prolific, we both like music, we're in the studio all the time doing tracks. If you're tied to one major label, there's only so much you can do. And we've got our own label Nu Jak as well, which means we can go and put out tracks when we feel like it. With majors it's all, 'We've got to schedule you' plus meetings and deadlines, and it all keeps getting put back. **Danny:** "With Nu Jak, we don't promo for weeks and shit like that. We can do a track one week and in two weeks time it can be on the streets."

The charts have fallen in love with speed garage. "Kung-Fu" will probably be massive

Julian: "It's gone that way. It wasn't pre-meditated or anything like that. 'Gunman' was such a success that the follow-up was always going to be a bit more commercial. We recorded 'Gunman' in a day!"

Danny: "If we'd have gone deep and trendy, it would have..."

Julian: "Our hearts are with the kids. The kids - they're the ones. I grew up with them and I'm doing market research, I'm going out there to mingle. I go into HMV and the kids are there saying, 'Yeah "Gunman", I want that record'. They can also identify with that street fighter theme on 'Kung Fu'."

You have 11 record contacts between you. Do you feel you are getting one over on the record industry, which routinely shits on producers and musicians?

Julian: "Music now is coming from the streets. We're not conforming. It's not like we get an A&R guy who says the music has got to be like so-and-so. These days, he's coming to us. We're doing our own thing. Even a few years ago, it was that bollocks of taking your tape around and watching A&R men nod out of time and saying, 'Ya, I think you should take that bridge out. We've got a 19-year-old singer with big tits. You wanna work with her?'"

If someone offered you £50,000 to remix...

[Interrupting in unison] "We'd take it!"

How do your contemporaries view your success?

Julian: "Some people feel they are doing the right thing by not selling records. They think they're being underground, so... [smiles quizzically] But generally people are pleased with us and what we've done is opening doors for other people."

Danny: "It's good the way that the music which was played on pirates and which club owners wouldn't give nights to can now be high in the charts. I love shit like that, which isn't created by journalists and record companies. It's come up from the street. It's had no support. People laughed at it and said it would never catch on. The most stick we've ever had in the press was for remixing Robbie Williams and Louise. That's the only thing which absolutely everyone gets on our tits about and says, 'Yeah, you're really street, intcha?'"

It's not a street thing to do though, is it?

Danny: "Well Julian fancied her! It's the closest he's ever gonna get to her." **Julian:** "Why not remix Louise and Robbie Williams?"

Because they represent the most craven of insipid, teeny-marketed chart pap and therefore should not be touched with a barge pole, let alone be afforded cool status by people who've got cred in abundance, perhaps?

Danny: "We can put our own records out, but we can do this as well."

Julian: "When you remix something, you're giving away a hell of a lot of ideas. This could potentially be your single, and they get all the acclaim for it. But look back back in time: Quincy Jones worked with Frank Sinatra. We tried to get Louise down to tell her the vocal was shit anyway..."





Danny: "She's got lovely tits an' all!" [Sniggers all round] **Julian:** "If they want our talents, they can pay for them."

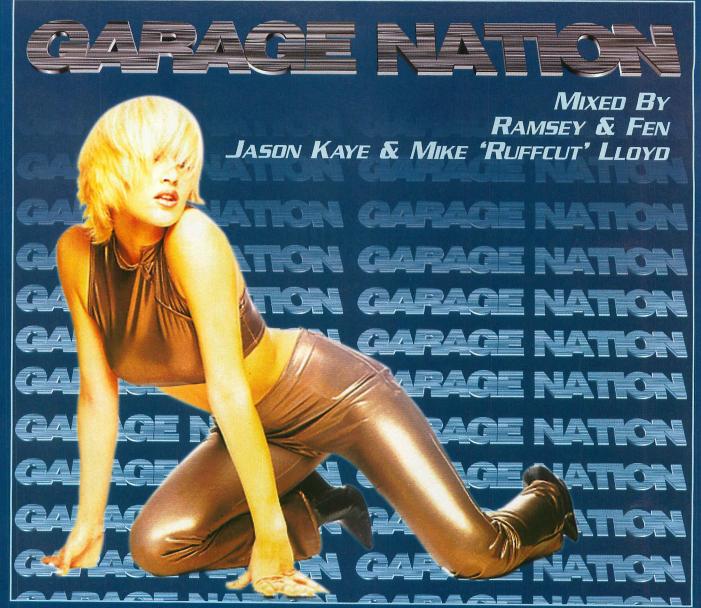
AND pay for them the record companies will. With "Gunman", "Sound Bwoy Burial" and "Anytime", Danny and Julian helped build the foundation upon which the entire edifice of speed garage was built; yet through their diverse interests they are the antithesis of most speed garage producers. They admit they've done very nicely out of the record industry's infatuation with speed garage, while simultaneously disparaging the name and claiming diplomatic immunity for any crimes committed under the aegis of speed garage. They talk in music interview bumper stickers and magazine platitudes, but they confront issues that the speed garage scene needs to examine if it is to avoid dissolving into a soup of pop remixes and illadvised cash-ins. Above all, they are very serious about their work and they are extremely serious when they say it should all be a laugh.

Take the video for the new 187 single "Kung-fu", a work of minor comic genius. An oriental martial artist, clad entirely in black like Inspector Clouseau's domestic foe Cato, vainly tries to gain entrance to a mansion. At every attempt he is repelled and savagely kicked by a string of villains: a pair of rippling-muscled black boxers, a mafia footsoldier, a sumo wrestler, a Tarantino-style LA assassin. Each time he's beaten, there's a shot of what is obviously a stuffed dummy being thrown through the air and landing at the feet – or in the cement mixer, or with his head in a road cone – of a pair of "Sun"-reading builders in hard hats and luminous jerkins, played (very ably) by Danny and Julian. Between fights, there are silhouette shots of a vogueing geisha, who concludes the video by booting him unceremoniously in the goolies.

Not that 187 are new to slapstick. Julian, a Ministry regular in Versace jeans, willingly confesses that his idea of a decent night out is "having someone else's kebab spat out in your face." Danny is only to happy to agree. "That's what it's all about! Going out and having fun," he grins. "People can't believe that if you're into music you don't go to music places. I go to places just to have a laugh and get away from all that. I don't want to be listening to new Tenaglia mixes and thinking, 'What's this?' It bores me. It really does. I get a bit anal and start thinking, 'Where are those beats from?'. I just go out and have fun now. Where do I go? Just local places. Bon Bonnie in Herne Hill. We did all that trendy clubbing when we were younger. I feel sorry for kids now who ain't got that local club thing. They're going straight out to 5,000-people raves. They ain't got that slow dancing thing that we had. . ."

It's difficult to tell whether Danny's taking the piss or not. Nonetheless, chances are whatever they happen to do – and it's likely to be as brilliant and immediate as "Gunman" – it's certain to involve much piss-taking. When the fuss has blown over, Danny and Julian will be having the last, long, footstomping, timestretched laugh. Bastards. All 187 of them.

'Kung Fu' by 187 Lockdown is out April 13 on east west. 'Runaway' by D*syne is out at the beginning of May on Deconstruction



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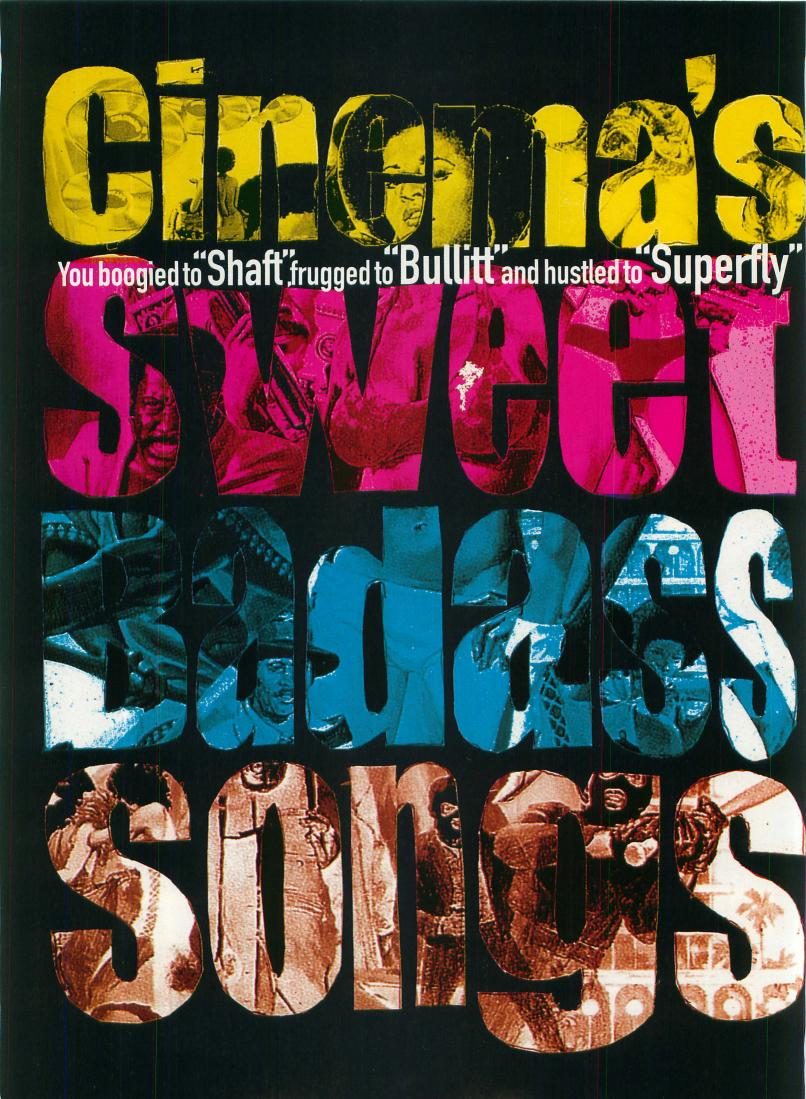
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Badass Soundtracks

Now cool out while we list 20 funky film soundtracks your life simply is not complete without. Dig it cat!

words MICHAEL "THE MACK" BONNER

Who's the black private dick who's a sex machine to all the chicks?

ith those words drawled over the opening credits of "Shaft" back in 1971, Isaac Hayes single-handedly gave the flicks the funk. Along with Ennio Morricone, John Barry, Schoolly D, David Holmes and a thousand others, Isaac Hayes redefined film soundtracks not simply as a way of enhancing the action on the big screen, but as a separate genre in their own right – capable of everything from winning Oscars to becoming best-selling singles and driving crowds loopy in the clubs.

These days, soundtracks are practically hipper than they have a right to be. Largely thanks to the cooler-than-God collection of songs which graced "Reservoir Dogs", albums culled from films like "Trainspotting", "Pulp Fiction" and "Boogie Nights" have become a regular goldmine. Bootleg albums of hard-to-find themes from film and

TV – with a neat chunk of hipster dialogue for the answerphone, if you're a wacky student – are sought out as eagerly as those elusive Beck/UNKLE remixes someone told you about in the pub. As you read this, the soundtrack for Taranatino's latest, "Jackie Brown" – with its Blaxploitation–friendly mix of down-and-dirty funk and superfly soul – is selling like cold drinks at a barbeque in Hell.

But which soundtracks are worth having, and which ones should be avoided like a leper's greasy socks? We could spend all year debating a definitive list, so here we've selected 20 of the coolest, grooviest, funkiest, must-have soundtracks in existence.

Blow-Up (1966)

Director: Michelangelo Antonioni **Soundtrack:** Herbie Hancock **The film:** An Italian/American take on swinging London in the Sixties, with listless photographer David Hemmings

discovering that one of his smudges may hold the clue to a murder.

The music: Originally, Michelangelo Antonioni wanted The Velvet Underground to provide the music for "Blow-Up" – but instead of unruly guitars and the sound of chairs being scraped across the floor, Hancock wrought this bulging,

scraped across the hoof, Hancock wrought this building, shag-happy score. Disregarding a psychedelic garage track from The Yardbirds, this is mellow jazz grooves and light, funky rhythms all the way.

Grand Royale or Double Cheese? Funk factor enhanced thanks to Deee-Lite's notorious sampling of "Bring Down The Birds" on "Groove Is In The Heart".



Director: Roger Vadim

Soundtrack: Bob Crewe and Charles Fox

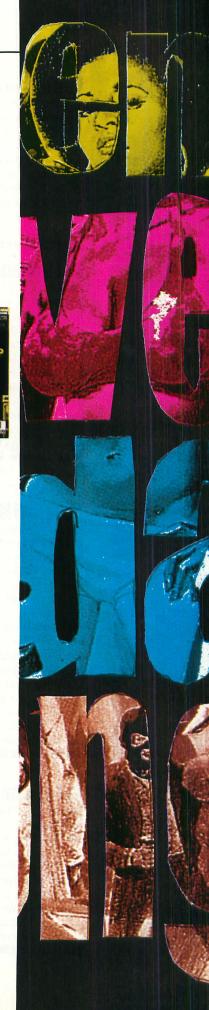
The film: Comic strip-style futuristic romp, with Jane Fonda battling vainly to keep her clothes on, but having better luck against vampire dolls and the evil Black Queen's lesbian army. Missus!

The music: Crewe, an old Northern soul songwriter, responsible for most of

the Four Seasons smash hits, gets down to some seriously groovy and space-age doodlings, and the odd classy sci-funk number now beloved of fans of Exotica everywhere.

Grand Royale or Double Cheese? Forget the fact that one character's name inspired Duran Duran, check out "The Black Queen's Beads" for some classic dirty funk, 41st Century style.









Bullitt (1968)

Director: Peter Yates **Soundtrack:** Lalo Schifrin

The film: Steve McQueen is the ultimate personification of cool as a rogue cop who takes on a corrupt politician in a Mafia case. And tell me about THAT damn car chase...

The music: Brit director Yates couldn't have hoped for a better theme to convey the effortless, iconic status of McQueen's character, Frank Bullitt. Schifrin pulls out all the stops on this delicious, oh-so-smooth opener, a perfect blend of smokey jazz riffs and hazy melodies recently used on Vauxhall's computer-enhanced ad for the Puma.

Grand Royale or Double Cheese? THIS is how to sell a car.

The Italian Job (1969)

Director: Peter Collinson **Soundtrack:** Quincy Jones

The film: Fondly remembered lightweight caper gem, with Michael Caine sharing screen time alongside Noel Coward and Benny Hill as they plan a bullion heist in Turin. The minis steal the show...

The music: Ignoring the cheesy-listening torture of arch crooner Matt Monro's "On

Days Like These" (twice, in fact), this is fascinating to listen to Mr Motown himself, Quincy Jones, wrestling with harpsicords on this surreal, laid-back funk/folk soundtrack. Harpsichords. I ask you.

Grand Royale or Double Cheese? Nothing beats dropping "Getta Bleedin' Move On!" at the end of a sweaty, beer 'n' amyl night and watching the dancefloor swell to the Self-Preservation Society's anthem.

They Call Me Mister Tibbs! (1970)

Director: Gordon Douglas **Soundtrack:** Quincy Jones

The film: Inferior sequel to "In The Heat Of The Night", with Sidney Poitier reduced to solving murders in San Francisco.

The music: Put your seatbelts on for this one. Quincy's score is tight, hard funk of the highest order. The theme tune contains some of the best airpunchin' Stax-style brass around, as well as dirty

Hammond riffs, chunky guitars and

skin-tight percussion worthy of The JBs. Respect.

Grand Royale or Double Cheese? He who controls the funk, controls the universe.

Get Carter (1971)

Director: Mike Hodges **Soundtrack:** Roy Budd

The film: Gritty, visceral British *noir*, with Michael Caine in his finest role as Jack Carter, the London hard man who returns to Newcastle to avenge his brother's murder. Nuff said...

The music: Hodges' film is a classic, and Budd's "Persuaders"-style title tune is built on a moody, shuffling beat and a languid, smokey guitar riff. A favourite of lounge aficionados from Land's End to John O'Groats. Swingin' stuff for groovy cats, in other words. Check out Budd's "The Thief" from crap heist movie, "Diamonds".

Grand Royale or Double Cheese? Cha-cha-cha.

Sweet Sweetback's Baadasssss Song (1971)

Director: Melvin Van Peebles

Soundtrack: Brer Soul and Earth, Wind & Fire

The film: The multi-talented Van Peebles reactionary fable, widely credited as marking the birth of Blaxpliotation.

The music: The maddest. Earth, Wind & Fire's contribution to cinema history is a prime slice of fruitcake funk. With song titles like "Sweetback Getting It Uptight And Preaching It So Hard The Bourgeois Reggin Angels In Heaven Turn Around", how could it be any different? Mixing hard funk with gospel, and with help from some suitably demented snatches of dialogue, this is truly amazing and inspired.

Grand Royale or Double Cheese? Wibble wibble Zappa pah.

Dirty Harry (1971)

Director: Don Siegel **Soundtrack:** Lalo Schifrin

The film: Clint as the original Reservoir Dog, swapping poncho and mule for a Magnum .44 – the most powerful handgun in the world, don'tcha know.

The music: Prefaced by a hi-hat breakdown that pre-dates drum 'n' bass by over 20 years, Schifrin, whose first job was as an arranger for Dizzy Gillespie in 1958, concocts a theme tune that's a monumental piece of avant-jazz. Suave.

Grand Royale or Double Cheese? Old school. VERY old school, in fact.

Superfly (1972)

Director: Gordon Parks Jnr **Soundtrack:** Curtis Mayfield

The film: "Shaft" director Parks low-budget masterpiece follows a coke dealer who wants to escape the violence of his ghetto life.

The music: Mayfield's finest hour. Not JUST a soundtrack album, but a classic album in

its own right. "Pusherman" is the set piece, with

Mayfield's semi-whispered falsetto offset against an urgent, Northern soul beat. "Freddie's Dead" is a cautionary tale about the dangers of "pushing dope for The Man" set against a slow-burning funk beat.

Grand Royale or Double Cheese? The deluxe model.

Across 110th Street (1972)

Director: Barry Shear

0

Soundtrack: JJ Johnson & Bobby Womack

The film: Lacklustre cop thriller about gang warfare "across 110th Street" (ie: in Harlem) starring Anthony Quinn.

The music: Forgettable flick but belter of a soundtrack, not least for Bobby Womack's killer title song. Classic Seventies soul which is about to drill itself unforgettably into your brain due to its inclusion in "Jackie Brown".

Grand Royale or Double Cheese? A Harlem globetrotter.

Enter The Dragon (1973)

Director: Robert Clouse **Soundtrack:** Lalo Schifrin

Top chop-socky entertainment, with Bruce Lee giving it some as the Shaolin monk out to bust an opium racket.

The music: Much martial arts mayhem, aided by Schiffrin's grooves. The title track goes "Wah-chukka-chukka-chukka-wah-wah" like nothing has before or since, and weirdy little Moog noises compete with Roy Ayers-style piano "licks". Seriously cool shit.

Grand Royale or Double Cheese? How influential? Just ask Depth Charge and the Beastie Boys.



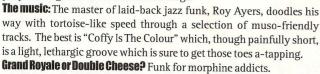


Badass Soundtracks

Coffy (1973)

Director: Jack Hill **Soundtrack:** Roy Ayers

The film: Pam Grier's finest hour, superlative here as a nurse out to get revenge on the people who got her sister hooked on drugs.





Director: Larry Cohen

Soundtrack: Fonce Mizell and Fred Perren with Edwin Starr

The film: Energetic sequel to "Black Caesar", with Blaxploitation hero Fred Williamson reprising his turn as king of the New York underground. **The music:** The original had a James Brown orchestral soundtrack, but don't expect anything quite so special here. Still, the standout track "Easin' In", where Motown belter Edwin gets seriously down over a laid back but weighty breakbeat groove.

Grand Royale or Double Cheese? Best played softly in the company of an intimate friend. Preferably in a bedroom.

Shaft In Africa (1973)

Director: John Guillermin **Soundtrack:** Johnny Pate

The film: Third and worst of the Shaft films comes across like James "Mandingo", with PI John Shaft alternately tracking down evil slave traders and shagging. **The music** The Four Tope same tracks hid.

The music: The Four Tops aren't quite big enough to fill Isaac Hayes' shoes with the

distinctly so-what "Are You Man Enough?", and there's one too many "atmospheric" fillers. That said, the opening theme, "You Can't Even Walk In The Park", and "Truck Stop" are both funky jazz breakbear Heaven and guaranteed to get the kids strutting their stuff.

Grand Royale or Double Cheese? Funky is as funky does.

Taxi Driver (1976)

Director: Martin Scorsese **Soundtrack:** Bernard Herrmann

The film: The ultimate New York movie, with Robert De Niro incendiary as deranged Vietnam veteran Travis Bickle. Contender for the greatest film ever made.

The music: To complement Scorsese's terrifying odyssey through Bickle's heart of darkness, we get Herrmann's score: a jarring, menacing, wholly audacious piece of music which more than just enhances the Gothic tone of the movie. Film historian David Thomas reckons: "It speaks to sitting in the dark, full of dread and desire, watching."

Grand Royale or Double Cheese? Sick and venal. Some day a real rain's gonna come...



Halloween (1978)

Director: John Carpenter **Soundtrack:** John Carpenter

The film: Original slasher flick, with Jamie Lee Curtis and Donald Pleasence trying to outwit supernatural psycho, Michael Myers. **The music:** Done on the cheap by Carpenter himself, the main theme is all spiky keyboard riffs. **The rest is devoted to growling synth riffs. Grand Royale or Double Cheese?** This one gets everyone from Suicide

to 808 State and Carl Cox out of bed in the morning.

Up in Smoke (1978)

Director: Lou Alder

Soundtrack: Various Artists

The film: Cheech and Chong's first film is the usual dumb and dumber mix of drug-related gags best viewed after an evening on the pipe.

The music: Okay, despite being a compilation soundtrack, this is still damn near essential. Not only is the dialogue the peak of absolute drug-addled madness, but it also contains "Low Rider" – War's cheeky, stoned funk groover guaranteed to get a party going in a morgue.

Grand Royale or Double Cheese? Take a little trip, take a little trip with me.

Blade Runner (1982)

Director: Ridley Scott **Soundtrack:** Vangelis

The film: Harrison Ford has never been better as the Bogart-esque cop brought out of retirement to whack a bunch of rogue Replicants. **The music:** Vangelis' score is a masterpiece of cyber-blues, from the lush ambient pastures of "Memories Of Green" to the steamrolling end credits. **Grand Royale or Double Cheese?** It's the future sound of the future!

Once Upon A time In America (1983)

Director: Sergio Leone

Soundtrack: by Ennio Morricone

The film: A colossal tale of murder and betrayal set over 40 years, with an A-list cast of De Niro, James Woods and Joe Pesci.

The music: Morricone is a god, as anyone from Portishead to David Holmes will tell you. Holmer sampled the flutes from Ennio's score for his Disco Evangelists single, "De Niro". The rest of the soundtrack consists of searing, operatic strings and beautiful, majestic signatures.

Grand Royale or Double Cheese? Woodsy, De Niro and Pesci. Leone and Morricone. Come *ON*.

Paris, Texas (1984)

Director: Wim Wenders **Soundtrack:** Ry Cooder

The film: Harry Dean Stanton as an amnesiac trying to find his family in this bleak story written by top

US playwright Sam Shepard.

The music: Blues genius Cooder's an old hand at the soundtracks game, having worked with Walter Hill on "Southern Comfort" and half a dozen other slide-scraping geetar twangers. This is the bollocks, though – Cooder's slow, sparse melodies are as dry as the desert dust in the film. **Grand Royale or Double Cheese?** The ultimate chill out album.



- 1. Get a guitar
- 2. Get a wah-wah pedal. Plug it into the guitar
- 3. Make it go "wacka-wacka wacka
- 4. Get a drummer, a bassist and some horn "fellas", and give up some funk!
- 5. Get a man with a colossal afro and a black leather coat to croon over the

top on any of the following subject:

A. Dope, liquor and green bills B. Getting hassles from "The Man"

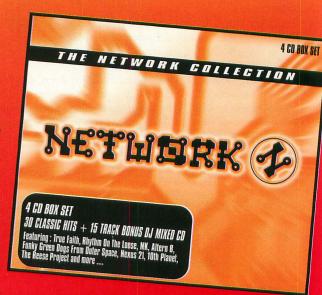
C, Bitches and ho's D. Developments in post-Relativist applied psychoanalytical theory (probably not this one, actually)

'The Big Score' featuring many of the soundtrack classic mentioned here, is out now on EML 'Jackie Brown Original Soundtrack' is out now on Warne.



ANASZING VALUE EACH 4 x CD BOX SET FOR UNDER £10

THE NETWORK COLLECTION • 4 CD BOX Set - CDB NTW 1
FEATURING: BREAK OF DAWN (Original Mix) - RHYTHM ON THE LOOSE • DIRECT ME (Joey Negro Disco Blend Mix) - THE REESE PROJECT • REACH FOR ME - FUNKY GREEN DOGS FROM OUTER SPACE . INDULGE (Club House Mix) - NEAL HOWARD . SOME LOVIN' - LIBERTY CITY • STRINGS OF LIFE (Ashley Beedle Remix) - 10TH PLANET • CLOSER TO ALL YOUR DREAMS (Hibrid Mix) - RHYTHM QUEST • ANOTHER NIGHT (Paradise Garage Resampled Mix) - C & M CONNECTION • PUMP ME - FORGEMASTERS • GET IT RIGHT (Ooh Mix) - MK • TAKE ME AWAY (Pinned Up Mix) - TRUE FAITH • TAKE ME BACK (Robert Gordon Edit) - RHYTHMATIC • ACTIV 8 (COME WITH ME) (Hardcore Holocaust Mix) - ALTERN 8 - STILL (LIFE KEEPS MOVING) (Kevin "Master Reese" Saunderson) - NEXUS 21 featuring DONNA BLACK • A PLACE CALLED BLISS (Last Thursday Mix) - CYCLONE and many more



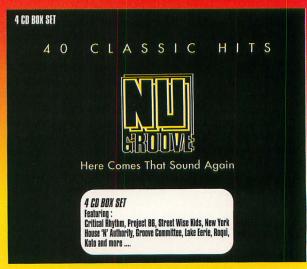


THE SIXG COLLECTION • 4 CD Box Set - cdb htw 2

FEATURING: INNER CITY - DO YA (Reese Uplifting Mix) • DONALD O - I'VE GOT LOVE IN MY HEART (Splice Of Life Nu Soul) • MADAGASCAR - MADAGASCAR (Bob On The Mic) • SLO MOSHUN - BELLS OF N.Y. (House 2 House Mix) • TERRENCE PARKER - HOLD ON (Seven Grands 94 Remix) • RHYTHM ON THE LOOSE - BREAK OF DAWN (Stonebridge Monday Bar Full On Mix) • PANDELLA - KEEP THE FIRE BURNING (Mary's Vocal Dub) • PANDELLA - FEEL IT (Komix Club Mix) • INNER CITY - YOUR LOVE (Serial Diva Paris Is Burning Club Mix) • MOTHER - ALL FUNKED UP (Mothers 96 Vocal 12" Mix) • MEMBERS OF THE HOUSE - PARTY OF THE YEAR (Stereogen-ius Retouch) • DARLENE LEWIS - LET THE MUSIC (LIFT YOU UP) (T.P.'s Uplifting Mix) • LONDON - HARMONY (Komix Club Mix) • INNER CITY - AHNONGAY (Carl Craig Remix) • MOTHER - GET BACK • L'HOMME VAN RENN - THE (REAL) LOVE THANG (ROD D'S RDR MIX) and many more

NU GROOVE • 4 CD Box Set - cob ntw 3

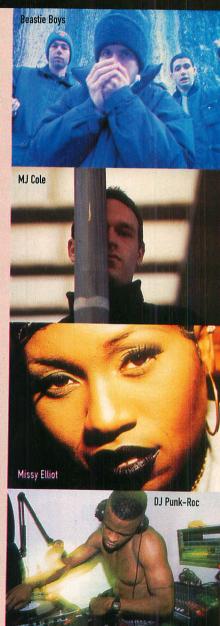
FEATURING : HATEFUL MOMENTS - DRUM BREAKS 1 . THE MAGNIFICENT . POWERHOUSE 3 • HOLD THAT MOMENT - SUMMER SLAMS • ADEQUATE LIGHTING - NEW YORK HOUSE N' AUTHORITY • UNRAVELLED - VANDAL • IT COULD NOT HAPPEN - CRITICAL RHYTHM • BREEZIN' - BASIL HARDHAUS • JUST BEFORE THE DAWN -APHRODISIAC • FILE #5 - UTOPIA PROJECT • LEGENDS - PROJECT 86 • SECRET CODE - JAZZ DOCUMENTS • VIRGIN EYES - RHYTHM MASTERS • DISCO TECH - KATO • SONG OF THE SIREN - APHRODISIAC • PARADISE - DIVINE MASTERS • HOW MANY TIMES - DTR • WHEN CAN I CALL YOU - LISA LEE • I'VE JUST BEGUN TO LOVE YOU - ROQUI • I WANT TO KNOW - GROOVE COMMITTEE • BETTER THAN SEX - DEE GORGEOUS . WE'RE BACK - DYNAMIC DUO .GET DOWN - TRANSPHONIC and many more



3 CHARTS

the Muzzik Sweep the 40 biggest tunes on Britain's dancefloors this month

1UAID IT NAW UIT IT (IAUAN C DEMIN) Decetic Deve (white lebel)	GAR FISH
1HOLD IT NOW HIT IT (JOHAN'S REMIX) Beastie Boys (white label)	
2BELIEVE	7 code-4002
3 HOUSE MUSIC Fiddie Amador (Yoshitoshi USA)	Toods 4002
4LONG AS I CAN SEE THE LIGHT	7 code-4004
3 IUKNII UP Rusta Rhymae (aget weet)	70 1- /00F
5 FUN	70 anda 4004
7FOUND A CURE	77 codo_4007
8 SUPERS IAK	2004_4008
9 KIDE 2 Phat Cunte (Vochitochii	7 1- 1000
10RIPPED IN 2 MINUTES	77 codo /010
IIFLAVA PEVER MI Cole (Metriv)	7 and /011
12 MUSIC MAKES YOU LOSE CONTROLLes Rhythmes Digitales (Wall Of Sound)	77 codo_4012
13 VOID	7 codo (012
14 BEEP ME	7 codo 4014
15 VAVOOM	7 codo /015
16MY BEATBOX	7 and (01/
1/MUTE '98	Code-4017
INTREPREATE COME OUT	Code-4018
1910UGRATTHETOPE C. 7 Dollows (Maying Charles)	Code-4019
ZUFUR THER ADVENTURES IN TECHNO SOUL SAMPLER	Code-4017
ZITHANK YUU Re Re Winane (east weet)	Code-4021
ZZKUGKI I Fmneror Slv (7in Dog)	Code-4021
Z3MUKE Delacy (Deconstruction)	Code-4022
Z4 INDIAN VIBES (REMIXES)	Code-4024
Z3 BEEN A LUNG TIME (KEMIXES)	Code-4025
ZO WISH TOU HAD SUME I HING	Code-4026
ZI DUGI UNO, DEN 11313 AND AKGNI LEGIS	Code-4027
ZOTOVANE SUMEDUBY Full intention (Currer Reddy)	Code-4027
Auth Pictole (Concrete)	Code-4029
Grove Connection (VI)	Code-4027
Ji bil Ch The Hellfire Club (React)	Code-4031
32 KU IAHUN lav Manick (InfraRad)	Code-4031
MOHOSE TIAM.DIA	Code-4032
J4ERL/GET SET	Code-4034
3J CURTESSIONS Choowiff (ECILV)	Code-4035
Duce Cobrief (Coul On Mary)	Code-4036
J/NUCA I UUN WUKLD	Code-4037
Onico Costolli (Ol m	Code-4038
UJUUWN WIIN INE UNDERGRUUND Trovor Doilly (Monifecte)	Code-4039
40 RADIOHEAD X-Dream (Blue Room)	Code-4039



As heard exclusively on Danny Rampling's 1FM show every Saturday, 7-9pm Tune in for your chance to win 10 releases from the Top 20 every month 97-99 FM BBC RADIO 1



PLEASE FAX CHARTS TO 0171-261-7100. If you're an open-minded DJ and you feel that your selection isn't reflected, then we need your chart. Regardless of your status

(CHARTS

radio chart

RADIO B92 (Yugoslavia)

1 MODUS OPERANDI Photek (Science) 2 HONEY FALLS New Phunk Theory (Paper)

3 KNOCKIN' BOOTS VOL 1 & 2 Mr James Barth & AD

(Svek)

4 DYNAMO Ready Made (F Communications)

5 MODEL T Steve Stoll (Novamute)

6 KEYVAN'S PAPER The Amalgamation Of Sounds

(Filter)

7 GORDINI MIX Alex Gopher (Solid)

8 FROM BEYOND VOL 4 Various Artists

(Interdimensional Transmissions)

9 SHAKEClub Scam II (Frictional)

10 DRUM LESSON Freddy Fresh (Eye-Q)

Broadcast Saturdays from 10pm on 92.5fm. E-mail: musicb92@opennet.org

readers chart

JD BIRCH (London, UK)

WOMAN A SAMPLE Beenie Man

(Shocking Vibes)

(Snocking vides)
2 RUMOURS Red Rat (Greensleev<u>es)</u>

3 WHO AM | Beenie Man (Greensleeves)

4 WEEDLIFE (DANCEHALL MIX) Rahsun & Skeeta

Ranks (Tommy Boy)

5 HERV F1 BURN Daddy Rings & Cocoa Tea

(Greensleeves)

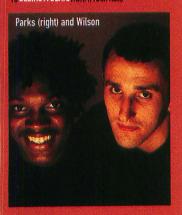
6 BLACKNESS Sizzla (Xterminator)

7 ONE BLOOD Junior Reid (ffrr)

8 WOKE UP THIS MORNING (URBAN TAKEOVER MIX)

Alabama 3 (Elemental)

9 SUMMER BREEZE Aladdin 5 (Aphrodite Recordings) 10 DELIKUTT BEATS RO.T. (Fresh Kutt)



home listening chart

Parks & Wilson (Coventry, UK)

1 KI-OKU DJ Krush vs Tishinori Kondo (R&S)

KI-UKU UJ Krush vs Hshinori Kondo

2 HELL ON EARTH Mobb Deep (RCA) 3 COLLECTED WORKSLSG (Superstition)

4 KATRIA Octavia (white label)

5 RAY OF LIGHT Madonna (WEA)

4 ROMEO AND JULIET SOUNDTRACK Various Artists

(Soundtracks)

7 HOMOGENIC Björk (One Little Indian)

8 SHAKEN & STIRRED David Arnold (east west)

9 E2-E4 Manuel Gottsching (Alax)

10 HOLONIC DJ Krush (Mo' Wax)

top 25 sales 12 inch dance singles

week ending March 21

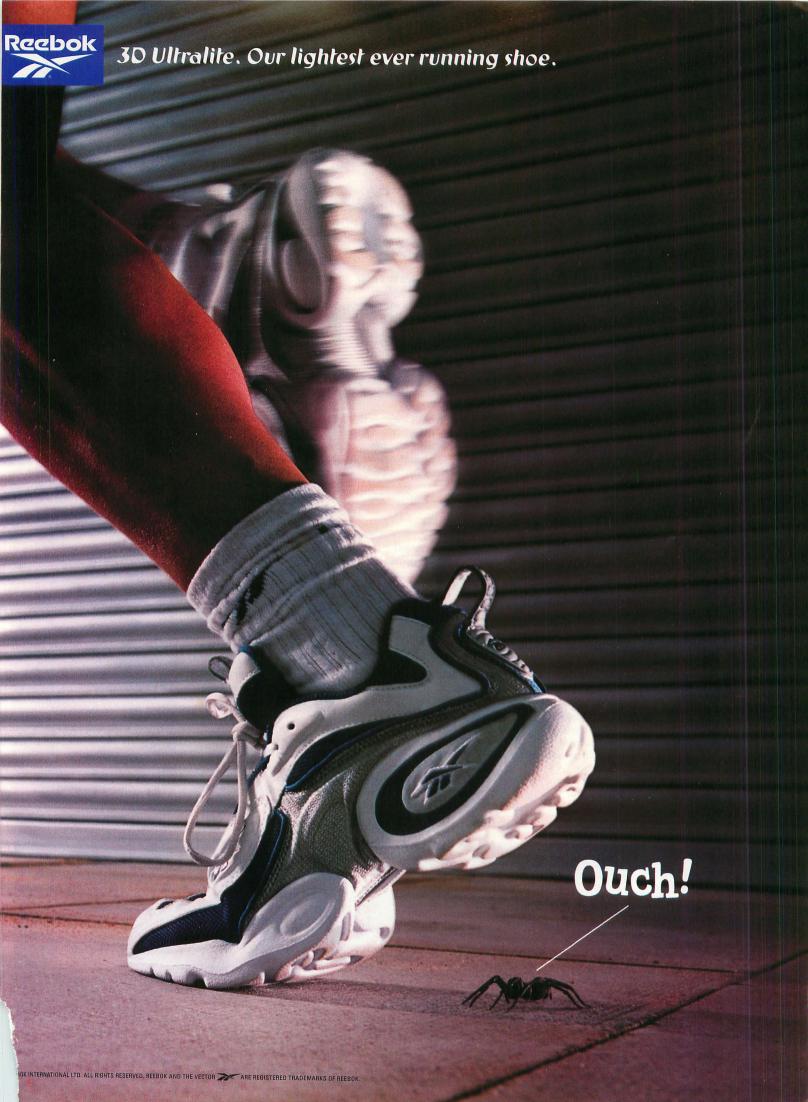
1 RRIMFIII OF ASHA	Cornershop (Wiija)
O PROTEN	
Z PRUZEN	Madonna (Maverick)
3 IT'S LIKETHATRun	DMC vs Jason Nevin (Sm:)e Communications)
	Beenie Man (Greensleeves)
E DE ALONE NO MODE	Another Level (Northwestside)
O OTDERTHIESEN	Allutiigi Lavai thui tiiwastsiuaj
6 STREAT INFAMY	Rest Assured (ffrr)
7 LET ME SHOW YOU	Sandy B (Champion)
R MAKE THE WORLD GO ROLLIND	
O WATOUING WINDOWS	Roni Size/Reprazent (Talkin' Loud)
3 WAI CHING WINDOWS	nom size/ neprazem claikin Loud
10 HULLER	Ginuwine (Epic)
11 MUSIC IN MY MIND	Ginuwine (Epic) Adam F (Positiva)
12 THE WORD IS LOVE (SAY THE WORD)	Voices Of Life (AM:PM)
13 MY BUDY	Levert/Sweat/Gill (east west)
14 SHOW ME LOVE	Robyn (RCA)
15 IF YOU WANT ME	Hinda Hicks (Island)
16 IT'S DAINING MEN	Martha Wash Featuring Rupaul (Logic)
47 DUDE DOVDOOV	mai tiia wasii r catui iiiy iiupaui ttoyit)
1/ KUDEBUY KUCK	Lionrock (Concrete)
18 GIVE MERHYTHM	Black Connection (Xtravaganza)
19 MAN BEHIND THE MUSIC	Queen Pen (Interscope)
20 MEET HER AT THE LOVE DARANE	Da Hool (Manifesto)
OATTERO	Underwerend California (A Liberta)
21 IEAKS	Underground Solution (4 Liberty)
22 DO I QUALIFY?	Lynden David Hall (Cooltempo)
23 GETTIN' LIGGY WIT IT	Will Smith (Columbia)
24 NAVED AND COADED	Maria Nayler (Deconstruction)
Z5 I HE WEEKEND	Dave Hollister/Redman (Tommy Boy)

top 25 sales dance albums

week ending March 21

1 DAY OF LIGHT	Madonna (Maverick)
1 RAY OF LIGHT	Drimal Caroom (Creation)
ZIF I HEY MUYE, KILL EM	Filliai Scicalii (Gi Gallvii)
3 SPEED GARAGE ANTHEMS VOLUME 2	Various Artists (Global Television)
4 QUANTUM ECHANICS	Various Artists (Renegade Hardware)
5 KISS SMOOTH GROOVES '98	Various Artists (Polygram TV)
6 DESTINY'S CHILD	Doctiny's Child (Columbia)
O DEGINI O CHILD	
7 FANTAZIA – BRITISH ANTHEMS	various Artists trantazia)
8 MY WAY	Usner (Latace)
8 MY WAY	Propellerheads (Wall Of Sound)
10 BIG WILLIESTYLE 11 MYSTICAL REALMS	Will Smith (Columbia)
44 SEVOTIONI DENIMO	Verious Artists (Cood Looking)
II M T S I U AL NEALMS	Adi inno Wi mara mana manuli in
12 MY MELODY	Queen Pen Linterscope)
13 HARLEM WORLD	Mase (Puff Daddy)
14 LSG	Levert/Sweat/Gill (east west)
15 TIMEPEACE	Terry Callier (Talkin' Loud)
16 A JAGGED ERA	[sidmulo3) and Edne (Columbia)
IO A JAUGED ERA	Willoh Driggt (Coffee)
1/ HEAVY MENTAL	Allian Friest tuellen
17 HEAVY MENTAL	FIT RAKEW (2000 FOOKING)
19 SATURNZ RETURN	Goldie (ffrr)
19 SATURNZ RETURN 20 BEST OF BOTH WORLDS	Davina (Loud)
21 DOPE ON PLASTIC 5 22 SESSIONS 9 - ERICK MORILLO	Various Artists (React)
CO COCCIONO CONTROLLO COCCIONO CONTROLLO COCCIONO CONTROLLO CONTRO	Waxious Axtists (Ministry Of Cound)
55 2522 AND A - FURN MANITTO	vai ivus Ai usts tirillisti y vi svullus
23 MEDICINE 4 MY PAIN	Lynaen vavia Haii (Cookempo)
24 ALLTHATIAM	Joe (Jive)
25 COLOURS	Adam F (Positiva)
TA AND THE STREET	

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



(GLOBAL CHARTS

JON CARTER (London, UK)



1 CUBIK OLYMPIK
(MONKEY MAFIA
REMIX) 808 State (ZTT)
2 THE WHORE OF
BABYLON Monkey
Mafia (Heavenly)

3 I AM FRESH Monkey Mafia (Heavenly) 4 FOXY LADY Razor 'N' Go Boris (bootleg) 5 OOH LA LA The Wiseguys (Wall Of Sound) 6 GIVE PEACE A CHANCE Louis Armstrong & Friends (Phillips)

7 YOU MUDDER FUCKER YOU The Dirty Pots (white label)

8 LATIN ODDSTEP Organic Audio (Tummy Touch)

9 BUSH BABY Dan Jones Presents Creative Impulse (Bush)

10 HERE AND NOW Sloth And Dormant (Subwax)

VICTOR CALDERONE (New York, USA)



1 OPEN DOOR Losoul (EC/Playhouse) 2 TAKING ME OVER A Martinez, C Scott & R Jnr (unknown) 3 FROZEN Madonna

(Maverick)

4 DO ITAGAIN Razor & Guido (unknown) 5 DANCE WITH ME (CALDERONE DRUM MIX) Ron Perkov (unknown)

6 FOUND A CURE (CLUB 69 MIX) Ultra Nate (AM:PM)

7 FREEDOM Anthony Acid (Nervous) 8 THE FUTURE'S OVERRATED (CLUB 69 MIX) Arkana (WEA)

9 THE PRESSURE Sounds Of Blackness
(AM-PM)

10 BELIEVE artist unknown (white label)

RAMSEY & FEN (London, UK)

1 LOVEBUG Ramsey & Fen (Bug)
2 DREAMS New Horizons (AM:PM)
3 MY INSPIRATION CJ Cases (white label)
4 TOO LATE Daryl B (EMI)
5 AIN'T NOBODY Dem 2 (Delirious)
6 R USLEEPING Indo (Azuli)

7 FUNKY NATION Grant Nelson & Norris Da Boss Windross (Swing City) 8 TRAVELLING MAN Banana Republic

9 NO ONE ELSE Ray Hurley (Confetti)
10 COLOUR Ramsey & Fen (Bug)

DAVIDSON OSPINA (New York, USA)



1 NOT GONNA TAKE IT Crystal Terrence (Sneak Tip) 2 FEELS SO GOOD Zero Vu (Playland/Priority) 3 MOVE LIKE THIS NYC

Live & Direct (Slip 'N' Slide)
4SACREFRANCAIS Dimitri From Paris (Atlantic)
5 CLUB NYC/SCENE 1 COMPILATION Various
Artists (Sneak Tip)

6 THROUGH YOUR SPEAKER Ambassadors Of Pain (New Born/Sneak Tip)

7 THANK YOU Bebe Winans (Atlantic) 8 CREAM OF HOUSE Various Artists (Hi-Hat) 9 IGOTTHE FEELING Zip Code (Ten Lovers Music)

10 CANTO DEL CORAZON Latin Tribe (AV8)

R.I.P. (London, UK)



1 HORNY (Remixes)
Mousse T
(Peppermint Jam)
2 THE HORN SONG (DJ
PIERRE REMIX) The
Don (Strictly Rhythm)

3 DISREMEMBERANCE (TWICE AS NICE MIX) Danni (Warners)

4 FUN (BOOKER T VOCAL) Da Mob (Subliminal) 5 STOP (MORALES DUB) The Spice Girls (Virgin)

6 ALL THAT MATTERS (CAS ROC DUB) Louise (EMI)

7 FOUND A CURE (MOOD II SWING REMIX)
Ultra Nate (Strictly Rhythm)

8 SINCERE (DEEP VOCAL) MJ Cole

(Metrix/AM:PM)
9 HEAVEN (DANNY TENAGLIA VOCAL) Kinane
(Coalition)

10 HOUSE MUSIC (MESSAGE REMIX) Eddie Amadour (Yoshitoshi)

ANNE SAVAGE (Leeds, UK)



1 TO THE WORLD
O.R.G.A.N. (Multiply)
2 MEET HIM AT THE
BLUE OYSTER BAR
Da Fool (white label)
3 THE WICKED CLUB

SANDWICH EP Greenfield (Blue Records)
4 REPEATED LOVE ATGOC (Mobizz)
5 CAN U FEEL IT Perpetual Motion vs Todd
Terry (Cross Trax)

6 DEEPER Barabas OD1 (Phoenix Rising)
7 PHUNKEE MUSIK Shazzam (Tripoli Trax)
8 THE ARK Arcane (Deconstruction)
9 HERE COMES THAT SOUND Hardy Hard (Low

Sense)
10 MAMA USED TO SAY Azure (white label)

DEEJAY PUNK-ROC (New York, USA)

1 MY BEATBOX (BAD PUNK-ROC REMIX)
Deejay Punk-Roc (Independiente)
2 TURN IT UP/FIRED UP Busta Rhymes
(east west)

3 FAR OUT Deejay Punk-Roc (independiente) 4 SILENTLY BAD MINDED Pressure Drop (Columbia)

5 STRING IT UP Airdog Funk Research (Airdog) 6 ROC THE DISCO-TEC Freestyle Chicken (unknown)

(unknown)
7 I HATE EVERYBODY (JMJ REMIX) Deejay
Punk-Roc (Independiente)
8 I AM MIAMI Out Of Order (Eruption)

8 I AM MIAMI Out Of Order (Eruption)
9 JAM ON IT Space Jam (unknown)
10 UNTITLED 10-INCH Freddy Fresh (Eve Q)

STACEY PULLEN (Detroit, USA)



1 SWEAT Stacey Pullen Presents Black Odyssey (Black Flag Recordings Promo) 2 WATERRIDE 16B (Eye Q)

3 DANCEFLOOR TECHNIQUES VOLUME 2 Mark Seven (Rotation) 4 THE MASTER Floris (After Midnight)

5 OPEN DOOR (SECRET PRODUCTION REMIX) Losoul (EC/Playhouse)

64 MY PEEPZ Paperclip People (Planet E)

7 STELLAR FUNK Jestofunk (Irma) 8 RI ACK MAHOGANY Moodymann

8 BLACK MAHOGANY Moodymann (KDJ)
9 DARK JAZZOR Bel Air Project (Future Talk)

10 2000 BLACK Roy Ayers & Fela Kuti (Celluloid)

DJ INK (London, UK)

1 KARKUSS Architex vs Loxy (Architecture)

2 SYNESTHESIA Dom & Roland (Moving Shadow)

3 BLUU TERRIER MA4 (Formation) 4 UNTITLED Fierce (dub-plate)

5 IN HER Danny Breaks (dub-plate)

6 SONAR Trace (Prototype)

7 DEFINITION Danny Breaks (dub-plate)

8 ORCHESTRAL JAM LTJ Bukem (Good Looking)

9 ROTATION J Majik (Infra Red)

10 SUB ZERO Digital (Photek Productions)

THEMUZIK

BOX

2-D spheres causing heavy vibrations this lunar month

UNTITLED Mark Ambrose (Crayon promo 12-inch) THANK YOU BE BE Winans (Atlantic 12-inch) MUSIC SOUNDS BETTER WITH YOU Starburst (Roulé promo 12-inch, France) HOUSE MUSIC Eddie Amador (Yoshitashi 12-inch, USA)

(Yoshitoshi 12-inch. USA) Mute 98 Matrix (Prototyne 12-inch)

WEEKEND Skinny (Checky LP)
YOU ARE SOMEBODY Full
Intention (Sugar Daddy
12-inch)
ROCK IT TONIGHT (REMIX)

Seven Dub (Prozac Trax 12-inch, France) AU PAIR Kriedler (Kiff SM promo 12-inch, Germany) MASS HYSTERIA Rasmus (Bolshi promo LP)

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13/04/98

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SVEN VATH (Frankfurt, Germany)

1 FUSION Sven Vath (Virgin) 2 FIRST CLASS TICKET TO TELOS

5 SUBWAY Richard Bartz (Kanzleramt)

6 STAR ESCALATOR Sensorama

7 PHONO The End Of The Beginning

8 BLUT UND SAURE Squat (unknown)

(unknown)

(unknown)

Air (Virgin)

Buckfunk 3000 (Language) (white lahel)

3 VET DOM SAM FOR ATT Cari Lekebusch (Hybrid) 10 NYC DHARMA REVISITED A 4 DISCO ALIEN Depth Charge (DC)

Reminiscent Drive (F Communications)

BILLY NASTY (London, UK)



1 KNOW THEY FOR BECAUSE Caril ekehush (Hybrid) 2 REMAKE Advent

9 SEXY BOY (CASSIUS REMIX) 10 DRIVE ME UP THE WALL Steve Bug (unknown) (Kombination Research)

TIPPER (London, UK)



1 ABOUT THAT TIME Its (Fuel) 2HOLD THE BUNKER Bargecharge (Fuel)

3 STEP DRAGON Hybrid AD (Push) 4 FRIENDLY FIRE Hybrid AD (Push) 5 FUTURE Semi Detached (Boom Box) **6 ALL DAY LONG Bargecharge (Fuel)** 7 BASS-LINE Semi Detached (Boom Box)

8 HEADLESS HORSEMAN (BLIM REMIX) Raw Deal (Botchit & Scarper) 9 **LEONE** Almighty Beatfreaks

(Related) 10 STRANGE LIGHT IIs (Mo' Wax)

MARK MOORE (London, UK)

1 NEW ONE Tokyo Disco (white label) 2 MARRAKECH Madely (Bosca Beats) 3 DOIN' DRUGS Barabas & OD1 (Phoenix Uprising)

4 MANHATTAN B-LINE Bob Bhamra Project (Wildlife) 5 STRINGS OF LIFE Ralphi Rosario

(Nitegrooves) 6THE ARC Arcane (Deconstruction)

7 JACKIN'/DISCO DEMENTIA

Jim Hopkins Presents Disco Dubs Volume 1 (Twitch)

8 THAT SOUND Da Techno Bohemian

9 EXPOSING THE ORGANISATION Kretek Carsamba (Belgium Downsall)



3 MECHANISMS A-D Mumps (Tortured) **4JUMPING JUPITER** Vince Watson (Rotation) 5 2ND ENCOUNTER Sigma (Focus) 6 EP Craig Walsh (Tortured) 7 ELVIS THE KING Argonic (Flux) 8 FAST TRACK EP Gaetek (Clone) 9 PHUNKY (CLAUDE YOUNG REMIX)

Trax-X (Reload) 10 SUBWAY EP Richard Bartz (Kanz Le Ramt)

DAVEANGEL (Swindon, UK)

1 DON'T STOP (DAVE ANGEL REWORKS) Mark NRG (Mercury) 2 MEAT BALLS artist unknown (Primate) 3 CLUB DISCO Carl Cox (dub-plate) **4 UNKNOWN POSSIBILITY Fumiya** Tanaka (Continuation) 5 DISCO DANCING artist unknown

6 JIMMI'S TECHNIQUE Cari Lekebusch (Jerico)

7 TEMPL 8 artist unknown (002) 8 FOOT THOUGHT artist unknown (Offshoot)

9 DANCEFLOOR TECHNIQUE Mark Seven (Rotation)

(Plasika)

10 TR 004 artist unknown (white label)

JASON BOARDMAN

(Manchester.UK)

1 PLIS INFINIS NO.4 (TONY ALLEN **REMIX) Frederic Galliano**

(F Communications)

2 COLUMBOS MAC (EXTENDED FAMILY

REMIX) Frankie Valentine (Auto

Extension)

3 KEEP ON ROLLIN' (TOMMY TO-DISCO

REMIX) Future Homosapiens (4th Floor)

4 HOW HIGH Garden (Beans) **5 A SIDEWALK STORY Streetlive**

Originals (Paper)

6 GYPSY HEART M&M Productions

(Discrient)

7 SCANNING THE SURFACE Back 2 Earth (Laws Of Motion)

8 LESSON ONE REVISED

Various Artists (Scenario)

9 POSITIVELY DEVASTATED

Crazy Penis (Paper)

10 JE SUIS QUE JE SUIS Tribadelics (Coda)

FREESTYLERS (London, UK)



1 TWISTED SKA Pick 'N' Mixed (90 Degrees North) 2 RUFFNECK Freestylers

(Freskanova)

3 BREAKER'S REVENGE (FREESTYLERS **REMIX)** Arthur Baker (acetate) 4JROC'S THEME J Roc (white label)

5 POLICEMAN SKANK (FREESTYLERS **REMIX)** Audioweb (Mother)

6 TURN IT UP Busta Rhymes

(east west) 7 CUT 'N' PASTE Cut 'N' Paste

(white label) 8 STOP THE ROCK Freestylers

Featuring Soul Sonic Force (white label)

9 MAGIC WAND (FREESTYLERS REMIX)

Whodini (Jive)

Brothers (white label)

10 DO YOU WANNA GET FUNKY Bud

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10 SONAR Trace (Prototype)

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Tel: 01865-250-476

3 BEAT RECORDS (Liverpool, UK)

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THE REAL TRIBUTE Funkee Runners (Urban) TO THE WORLD Orean (Dance Pool) CAN YOU FEEL IT The Tamperer (Time)

BOMB DA LOOP Bomb Da Loop (white label) 10 HELLFIRE '98 artist unknown (white label

3 Beat Records, 50 Wood Street, Tel. 0151-709-3355

FLUX (Norwich, UK)

1 EXODUS Zion (Congo Natty) 2 SPELLBOUND Leo (Kartoonz) 3 TUTTI FRUTTI Scarecrow (Joker)

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TITLE UNKNOWN Sound Incorporated (Reality Bites) BLIQUORICE FLAVAS N 'N' G (Swing City) **QUANTUM MECHANICS Various Artists**

le Hardware)

10 VOLUME II Club Asytum (white label) Flux Records. Unit 3, Bus Station, Surrey Street. Tel: 01603-624-340.

AMBIENT SOHO (London, UK)

2 IT'S FUNKY BUT IT AIN'T HOUSE Carbine (Stay Up Forever)

3 THRILLED BY VELOCITY AND DISTORTION GIFT Eats Boy

INVISIBLE SOUNDTRACKS Various Artists (Leaf)

KRYPTIC VIPER Proteus (Abstract)

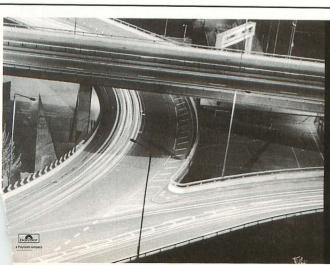
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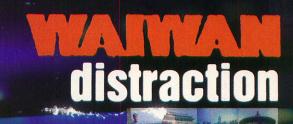
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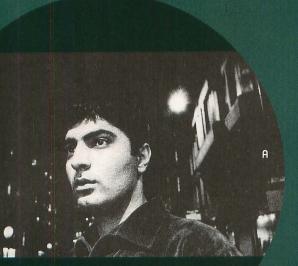
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 TR Mood 10. Black Hole 11. For C

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TP B

Sounds from another room Debut Album released 27 April 98

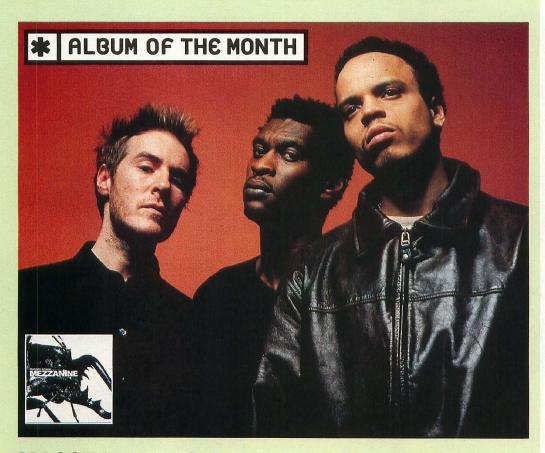
"As close as British house has come to matching the classic crossover strategies of Paperclip People or Masters at Work" **The Face**

"For anyone who likes their dance music funky, soulful and superb, an early contender for album of the year" **Melody Maker**



В

SHEVIEWS *** THE DEFINITIVE SHOPPERS GUIDE



MASSIVE ATTACK

Virgin

IT'S mid-day on Monday and you've not been to bed for three, maybe more days. Your body is clinging to the comfort of the sofa like a limpet as the thick slide of chemical detritus worms its way out of your system. Everyone around you is getting up but you can't move. Outside, you can hear buses and milkmen and kids on their way to school. But inside, Hell is round the corner.

"It's the idea that you've been up all night really caning it. You're not up where you were the night before but you're not down either," is 3D's explanation of Massive Attack's third and most extreme album yet. Edgier, deeper, moodier, heavier than the previous two, "Mezzanine" drifts like an estranged satellite in the black mists of outer (head) space between the banal reality of solid ground and the infinite galaxies of fantasy beyond.

This is not so much a new departure for Massive Attack as a Continuation of the introspection which they set in motion on "Blue Lines". Since the core group of Mushroom, 3D and Daddy G joined forces in 1987, Massive Attack have always made "head-set" music more suited to wrapping yourself in stereo surround-sound than flailing to on a sweaty dancefloor. It's this languid application of this boat which have the continuation of the state of the second of the state of the second o

It's this languid anglicisation of hip hop which epitomises the rich "Bristol sound" – one which could only have emerged from a sleepy South West city immersed in black music. Once slaves brought over to boost the city's brisk trade, today the West African and Caribbean population of Bristol is an integral part of the city's street culture.

Producing a fusion of sound from around the world (Jamaican dub, US rap, Afro-American blues, London punk) the sound of Massive Attack polarises over a century's worth of cultural

migration. Rapping not about Magnums, gangstas and bitches, but of relationships, escapism and urbane city life, Massive Attack touched a nerve in the national psyche. So nowadays, you're as likely to hear "Blue Lines" or "Protection"

humming out of speakers in your local blue rinse hairdressers as you are in the cool bar in town. But what's so special about Massive Attack is that despite this mass exposure worldwide, 3D, Daddy G and Mushroom are still untouchably cool.

Which brings us to "Mezzanine". If Massive Attack had smoked a lot by the time they came to make "Blue Lines", they've smoked a lot more since – and it shows. The *chiarascuro* black and white sound of "Mezzanine" shimmers with the brooding mood swings of overindulgence. An emotional rollercoaster of highs, lows and side-ways, it reels from the ether-real heights of Liz Fraser's apricot vocals on "Tear Drops" down to the black angst and ruptured beats of "Group Four".

Deriving as much from the punk guitar overload of The Clash as the African rhythms of The Jungle Brothers, the rock-meetsreggae fracas of Horace Andy on "Angel" and the storm of guitar riffs before the calm of new vocalist, Sara Jay on "Black Milk" are headbanging and nodding in equal turns. The final result is six very different characters and five unique voices clamouring to produce the mesmerising sound of one outfit jamming. In an era where the iconic status of "Teletubbies" and

Chumbawumba make the late Twentieth century seem like a crap joke, Massive Attack are more relevant than ever. Penetrating the cynical numbness of a nation saturated on a bland diet of All Saints and Euro pop, the paranoid urban anxieties which are laid bare on "Mezzanine" provide a definitive soundtrack for the post-Ecstasy generation. This is 1998 and the millennium is just around the corner. Countdown to the biggest comedown starts here. 10 Rachel Newsome

MUZIK'S IN GUIDE TO THE WAY OUT

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Album Of The Month: Massive Attack "Mezzanine" (Virgin)

COMPILATIONS p80

Vital Compilations: "Mystic Brew – The Flavour Of Fat City" (Fat City), "RIP Present The Real Sounds Of The Underground" (Virgin), "Further Adventures In techno Soul" (Ferox)

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TRANCE p97

Vital Release: YLEM "Cascade" (Tonkin)

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Vital Release: Funky DL "Worldwide" (Utmost)

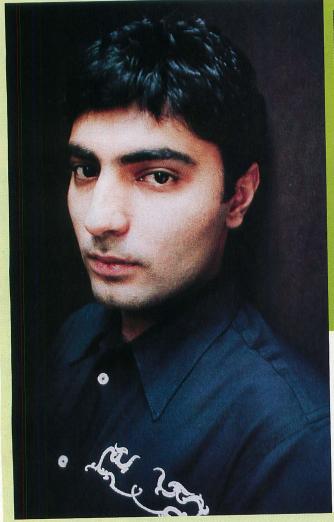
HARDBAG p101 Vital Release: SIL "Windows" (Hooj)

PROGRESSIVE HOUSE p101 Vital Release: BT "Remember" (Sasha Remix) (Perfecto)

DOWNTEMPO p102

Vital Release: The Beta Band "Patty Patty Sound EP" (Regal)







Sounds From Another Room

T'S funny how the fickle finger of fame stirs the murky waters of dance music. Take deep house, a curious sub-genre that periodically bobs above

the surface before diving back down out of sight.

Deep Dish, DiY and the Glasgow crews have all enjoyed the oxygen of publicity before returning to their endeavours. But that pattern is about to change, for "Sounds From Another Room" by 16B (aka Omid Nourizadeh) is destined to be on our turntables for some

If ever a record made crystal clear the fact that "house is a feeling" then this is it. "Sounds From Another Room" is suffused with the sort of subtle mood shifts and cosmic string arrangements that characterise the best Detroit has to offer, but thankfully without the attendant stubborn knob-twiddling nonsense. That's not to say that Nourizadeh doesn't occasionally drift off into the realms of abstraction (the murky ambience of "Change", the bleepy nightscape of "TR Mood"), but he still anchors the tracks with layers of melody and succulent harmonics.

Yet for all Nourizadeh's musical flavours, the music is

Yet for all Nourizadeh's musical flavours, the music is underpinned with an electrifying rhythmic sensibility. Take the Chic-gone-deep astrofunk of "Water Ride", the rolling breaks of "Black Hole" or the pulsing psychedelia of "It Doesn't Have To End". Clearly Nourizadeh is not one to forget that the foundations of house music lie on beats and basslines. Coming on like Deep Dish without the cheese topping, 16B pulls off the admirable feat of sending your head into a trance while simultaneously commanding your limbic system to contort to the meatiest of grooves. People who dismiss this sort of stuff as panty-waist

FACTS ME!!

Five Things You Should Know About 16B

Into Neil Young, Jimi Hendrix

and My Bloody Valentine
Runs two labels, Alola and the more techno Disclosure

Parents are from Persia although he hails from Putney

Remixes include Gus Gus, Darlesia, Two Lone Swordsmen and The Cure

As pop-trancer ORN, had "Snow" licensed to Deconstruction home-listening house are missing the point. Dance music isn't just about banging beats, hands in the air and six-hour gurning sessions. It's also about soul, funk, depth and emotion. It's about getting lost in music, totally and utterly, and letting it take you to places you've never even dreamed of. This is less "Sounds From Another Room", more "sounds from the next dimension". Quite breathtaking. Kieran Wyatt

LEWIS PARKER

Masquerades & Silhouettes Melankolic

IT MUST be tough being tipped as the future of British hip hop, perhaps the most singularly under-achieving musical genre - not least in commercial terms - of the late 20th Century, bar the Welsh dadaist free jazz/gabba crossover. It must be really tough if your reputation gets you signed to Massive Attack's Melankolic label and 3-D himself advertises your genius nationwide. Such is Lewis Parker's burden.

Does he care? Certainly, he cares enough to make something approaching an album of dark, understated vision, and unlikely though this album is to rock the institution of hip hop (British or otherwise) to its foundations, "Masquerades & Silhouettes" speaks fluently of Parker's idiosyncratic and almost unrelentingly sombre view of the world. Peaks and troughs are few and far between (breaks are standard fare, and samples are essentially aural wallpaper) but Parker's rhymes, particularly on "Casa Forte" and the deeply out-there "Crusades" buzz with as much skill and ingenuity as anything by anybody on the other side of the Atlantic. Just don't expect "Masquerades..." to sound like Massive Attack themselves. 8 Kevin Braddock

THE LITHIUM PROJECT

The Lithium Project Clear LITHIUMisa metal alloy used in batteries. The

Lithium Project, on the other hand, is a sonic alliance used to re-charge overused formats. An umbrella title for a series of collaborations between individual projects - namely Third Eye and Re-Collective - the mutable dynamics here shift the idea of formulaic dance loops into experimental terrain.

Past pedigrees of those involved already hint at above average accomplishment. The two mainstays, Jason Farrall and Kenny Clarke, recorded as Aquarel and Madagascar respectively, remixing the likes of Inner City, Slo Moshun, Critical Mass and Jocelyn Brown, while elsewhere live bass and new musicians are added to the amalgam. The result finds sleazy samba rhythms meeting Serge Gainsbourg on a Truffaut set on tracks like "Passo Fundo", before heading off for the Detroit space sound lab in a series of techno skits which draw on a centrifugal mix of electronica, breakbeat and jazz throughout. Now where did I put my lab goggles? 7 Rachel Newsome

SKINNY

Weekend Cheeky A YOUNG man's entire weekend translated onto vinyl, apparently.

In other words, a concept album about going out, getting nutted, going home and shagging. Perhaps that's why "The Bus Song" actually sounds like the kind of wistful, buoyed expectancy young men feel on their way out Friday nights. And doesn't "London Tonight"'s cinematic trip hop sweep perfectly evoke that deliriously poignant, post-pub/pre-club glee?! What about the grinding drum & bass throb of "Sex"? It's actually like sex, sort of! And I'll be blowed if the gloriously thumping bathos of 'Failure" doesn't sum up EXACTLY what every geezer in the land feels when plonked in front of a bevvy of untouchable club stunnas. Trust me

on that one – I'm a music journalist. It's easy to mock, but dance music doesn't go a bundle on concept albums. The rapturous welcome "Saturnz Return" didn't get proves that. But the segued, psychedelic palette of "Weekend"'s music styles jazz, breakbeat, house, fuzzy techno perfectly replicates a top drunken, narcotic weekend out. Except for "Mr Goodstuff", which frankly sounds a lot like Simple Minds, who never featured in my weekends. 8 Kevin Braddock

COSMOSIS

Synergy Transient SUPPOSEDLY, "Synergy" is the sound of "full on, peak of the night guitar driven

trance". Really? Could have fooled us. To these ears it's the sound of trance treading water and a sure-fire indicator that a once-exciting genre has lost its way. For far from its intended effect of delivering driving dancefloor anthems, Cosmosis' second album merely sends the listener into a soporific hypnosis with its unadventurous structures, cliched ideas and all-over "sameness".

Only on album opener "The Ultimate Sin" do they deviate from the static trance blueprint by injecting a welcome slice of rootsy dubness. Otherwise it's the same tired old formula of one-note basslines, irritating acidy squelches and daft samples.

I'm pretty sure that under the right conditions (at a wild Return To The Source bash, bathed in UVs, with a fistful of "Californian Sunshine") this would sound wicked. As it is, on a grey March afternoon in central London, it just sounds dull. Shame. 5 Kieran Wyatt



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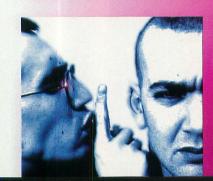
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HAWKE Namquadisco IT'S been a very long time since we've heard

from San Francisco's Hardkiss

brothers, creators of early Nineties classics God Within's "Raincry" and Hawke's "3 Nudes In A Purple Garden". Now slimmed down to just Gavin (what is it about musical brothers never getting on?)
"Namquadisco" is nothing less than the kind of mindhumpingly awesome return to form, a bolt from the blue. Usually when people disappear from the scene for several years, they return washed up, clueless and grabbing at straws. One listen to "Namquadisco" and

nothing could be further

from the truth.

This is the album New Order might have made if they'd spent a couple of years in Detroit before hooking up with Howie B. With the Pork label on production. Ostensibly electronic, it achieves that magic trick of sounding like all the very best bits of all your favourite records while simultaneously being so individual, you'll never be able to box it up with mere labels or genres.
"Born Under A Lucky Star" is the greatest E-Dancer track Kevin Saunderson never produced, while the digital soft-touch of "Lovebug" and "I Have Her" are enough to make statues weep. There's weirdo disco, twisted acid and psychedelia galore.

And running through the whole album like words through a stick of rock are the sounds of one man making the most beautifully fucked-up headtrip you're going to hear all year. The West (Coast) truly is the best. Calvin Bush

FREDERIC **GALLIANO**

Espaces Baroques F Communications, France LET'S face it. A

whole lot of people are not going to

get this album at all. And if you don't like jazz, then chances are you're one of them. There is simply no way round it: "Espaces Baroques" is a bona fide modern jazz album, stuffed to the gills with ultra-mellow "real" musicians noodling merrily away.

Conversely, of course, the more broadminded chillers among us will find themselves drawn into a series of extremely intricate, twisted soundscapes which vault effortlessly over different tempos and moods as the players branch out into abstract tangents at the drop of a hat.

Or should that be beret?

The pick of the crop is undoubtedly the epic, rambling "Nomades Monades", spread over two sides of vinyl and clocking in at 23 minutes (remember kids, in Jazz World, there is no sense of time...) but the four versions of "Plis Infinis" also repay with repeated listens.

Freeform and proud of it, this is perfect for the goatee wearer in your life. Whichever sex they happen Cal Gibson

AKASHA Cinematique Wall Of Sound THE opening

sweep of Akasha's debut long-player



filmic jazz. Don't succumb. Because, come the album's midpoint, you'll feel a stronger urge to dance around like a pregnant badger in a wasp's nest. Yup, Akasha are rather funky. Their first three reels of cinematic

soul are quirky, mellow grooves which highlight their insistence on live instruments. But their cover version of Guns 'N' Roses "Sweet Child Of Mine" with a raucous Neneh Cherry replacing Axl Rose on a country metal version, rocks.

"Spanish Fly" is a web of Balearic Spanish guitar, sexily spoken words with a smattering of deep house, all the while tongues firmly in cheek. Faithless rapper Maxi Jazz rhymes on "Maximum Karma" over a backing track which resembles Underworld sparring with the Massive Attack crew while "Brown Sugar" is a poppy field full of gently smacking love tones

Reserve yourself a seat in the back row, Akasha's "Cinematique" is Oscar-winning stuff. 8 Rob Da Bank

DAVID HOLMES

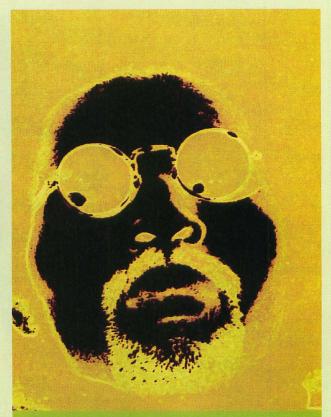
Stop Arresting Artists Go! Beat

HOLMES has ballsed up here. This is his remix album, a four-piece vinyl-only box set of refurbished tracks from his "Let's Get Killed" long-player. But, get this, the tracks don't all sound the same. Tsk, it will never work

"Joke" complete. What David Holmes has done by enrolling the pluralist range of artists like Red Snapper, Max 404, Richard Fearless, Stereo MCs and Major Force is remind us of times when remixing was, like, an exciting concept, rather than something done purely because everybody else is doing it.

Faves? A toughie when the competition's as stiff as this. But if Fridge's lo-fi take on "Head Rush On Lafayette" doesn't get you, then Andrew Weatherall's unfeasibly deep mix of the same track will surely do the trick. Add some uniformally stellar rerubs from Holmes himself, the aforementioned five artists, and perhaps best of all, a brilliantly rambling reworking of "Don't Die Just Yet" by Glaswegian indie mavericks Arab Strap and the only disappointment is that this is a limited edition release.

Get this. Get thrilled. 8 Andy Crysell



MOODYMANN

Mahogany Brown

SOMETIMES you just can't help feeling that Kenny Dixon Jr – Moodymann to you and I – is simply one of the last true house music

romantics. Romantic? Well, yes, romantic.
His absolute insistence on grounding his tracks within his own community, his unconditional espousal of black pride and consciousness and his paranoid mistrust of outsiders all point to a man so in love with music, so possessed of an all-powerful creative vision that, like his fellow Detroit renegade "Mad" Mike Banks, he just couldn't give a flying fuck for the usual music industry bullshit and backstabbing.

Surely, it's not for nothing that he has released a series of tracks under the title of "Joy" (Part III of which is included here), or that he has a group of children chanting the refrain of "Sunshine", the opening track of this, his proper debut album (following last year's "The Silent Introduction" compilation on Planet E). For Kenny Dixon Jr, music has a unique redemptive power that he celebrates within his own compositions

Which is really just a long-winded way of saying that "Mahogany Brown" is yet another Moodymann record you really should own for yourself. There have been mumbles among the cognoscenti that perhaps it's not as good as it could be, that his older tracks still cut the deepest. And they're probably right. Certainly there's nothing here to equal classics like "I Can't Kick This Feeling...", "Dem Young Sconies" or "A Sunday Morning". But Moodymann operating at 80% capacity still wipes the floor with much of the opposition. So "Sunshine" weaves fluid, simple patterns – a mantra to innocence. "Mahogany Brown" itself reworks the last single "Black Mahogany" into a jazz-tinged dub-disco workout, "Me And My People's Eyes morphs from a meditation on black power into a brooding dancefloor destroyer and

"Stoneodenjoe" glides along on a sea of tranquillity into late night house heaven. All quality tackle, make no mistake.

If you've yet to dip a toe into Moodymann's dark and troubled waters, "A Silent Introduction" remains the essential starting point. Nonetheless, "Mahogany Brown" is a house music album you'll still be coming back to with relish well into the 21st Century. Long live the Moody bugger. Cal Gibson

FACTS ME!!

AN APOLOGY

Sorry. We'd very much like to tell you five things about Moodymann you really should know. But he's so darned elusive and media-shy, we couldn't find any. Crap, we know, what can we do? So if you can think of five things that WE should know about Moodymann, please write in and tell us. And if you've got any photos... you're a member of the paparazzi and our cheque book is at your disposal.







KING BRITT PRESENTS SYLK 130

CONCEPT albums. Hmm... Why do people do them?

Most times, frankly, it all seems like a bit of one-upmanship,
unnecessary showing-off if you will. The guilty party here is King Britt –
awesome house producer, mate of Josh Wink and 4 Hero and generally
all-round talented bloke.

all-round talented bloke.

It's debut album time. So what does he do? Lay down an hour or so of wicked dance grooves? Nope, he tries to capture the entire musical output of America from 1977-1984. In 74 minutes. Why? When was the last time you heard an amazing album and thought, "You know what made that so great? Was it the concept?" Exactly. So what are concept albums all about? Most of the time, it's simply about proving how just how much they know about their musical history. Or, in this case, that in just 74 minutes, they can convey a day in the life of a teenage disc-jockey in 1977. What kind of a producer does that? An over-ambitious one? Or... well, you decide. Having said that, however, "When The Funk Hits The Fan" is actually a rather decent album. If a cross between Erykah Badu and old acid jazzers The Young Disciples sounds like your kind of thing. Though for Britt to declare himself a "tone scientist" is pushing it a bit. A fine musician and wizard behind the mixing desk, yes. But an aural experimentalist? No. Hold this up to something like DJ Shadow's "Endtroducing" and there's simply no contest. Tracks like "Getting It Together" and "Uptown" sound like Brand New Heavies' leftovers.

like Brand New Heavies' leftovers.

Nevertheless, there's still some great stuff here too, like the joyous De La Soulesque "Taggin" And Braggin" and the divine "Day In The Life", where the rhymes of Ursula Rucker

stutter like shattered jungle stutter like shattered jungle breaks. Then there's the slo-mo Sade-styled "Season's Change", a perfect soundtrack for any hot summer day. All in all, "When The Funk..." is a lounge album. And a good one at that. But no more. If

KING OMEG PPESCOCS SULF ISO

you're looking for something to replace that Maxwell CD on your system, this is it. Futurefunkers, however, would be well advised to look elsewhere. Kevin Mackay

FACTS ME!!

Five things you should know about King Britt

- Runs Philly label Ovum with Josh Wink
- Used to DJ with Digable **Planets**
- Mum used to take him to see
- Sleeve features pictures of his old classmates from school
- Now working on deep house album as Scuba

HARDGORE



40 EXPLOSIVE TRACKS MIXED BY FORCE & STYLES AND **MAXIMUM NOISE**

double



BMG

STREET CORNER SYMPHONY

No Running, No Bombing, No Petting



DID you ever buy rare groove albums? You kind of get used to shelling out wads of cash for albums with only one or two killer tracks. And Glen Gunner is clearly one man who buys a lot of obscure old music. His debut album is littered with references to late-Seventies and early-Eighties disco and jazz funk: the sweeping synth effects, the rattling Latin percussion, the wiggly basslines. And on tracks like former singles "Symphonic Tonic" and "The Fifth Symphony" it works a treat. But he hasn't stopped there. He takes on all the hallmarks of the double edged sword that is "jazz funk". The limpid Kenny G-style sax solos. The meandering tracks that go on for seven minutes before anything actually happens. In fact, he seems so intent on recreating that vintage feel, he's actually succeeded in creating his very own rare groove album. One with a few killer booty-shakers and a full complement of unimpressive fillers. Worth investigating if you haven't got the singles, but overall a very bittersweet Street Corner Symphony indeed. 5 Frank Tope

SADIE GLUTZ

The Boy From Outer Space Silver Planet SADIE Glutz (also known as Dave Conway and Laurence Elliot-Porter) are clearly fond admirers of their acid sounds. They've probably got a shrine to the 303 in their studios; providing it with offerings of MIDI leads and Hardfloor acetates each morning; saying prayers to our Lord Of Roland on high.

There's no escaping those acidic bubbling tones on this, their debut album. But, and here's the cool thing, while they take their name from one of Charles Manson's murdering acolytes, the Glutz boys aren't just about using their acid to maim and slaughter the dancefloor. Sure, "2001-2-3" and "Last Wordz" are yer typical Commander Tom style acidtechno mayhem. But there's an irresistibly cosmic, dreamy feel to this album, kind of Carl Sagan and Arthur C Clarke on a lost night out. There's some delectable swirling acid ambience on "The Meteorite" and dirty, low-down Pharma-style funk on "Crazy Sadie" and "Travel At Speed". Not exactly a journey to the unknown, then, more the kind of pleasurable acid trip that won't leave you a babbling, psychotic wreck. 8 Calvin Bush

EZ-ROLLERS

Weekend World Moving Shadow WEEKENDS are for hanging out, getting fried late into the night, going wild with your mates, staying in bed all day Sunday and forgetting about Monday. And weekenders, those allnight gremlins who inhabit this zone, are usually the ones with the best stories to tell the next morning.

CAPPADONNA

The Pillage

ENJOYMENT of any new Wu-Tang Clan product tends to be inversely proportional to the volume of their stuff you've heard before. So if you've never heard them before, fine, but by Jiminy, the formula will be wearing thin by now if you've kept the pace with their unstoppable production line over the last couple of years. Cappadonna's debut is certainly no worse than anything by Ol' Dirty Method Genius Killah so far. In fact, lyrically, his tangential stream-of-consciousness flow is, at times, aweinspiring, even outstripping that of Method Man on the superb "Blood On Blood War". There are some other top tracks, too: the lush single "Slang Editorial", the majestic, mournful "Dart Throwing" and especially the idiotically unhinged parping (yes, parping) of "Pump Your

Fist". But as the album progresses you find yourself running through a mental

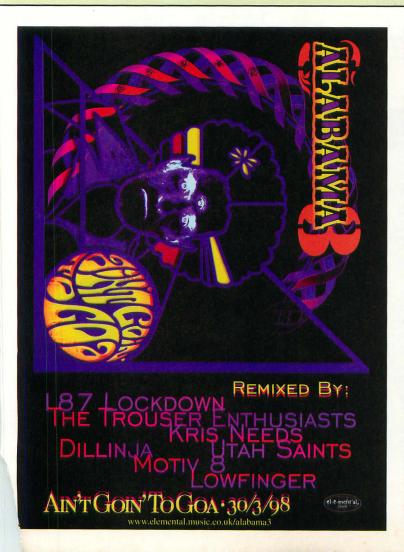


"The Pillage" is an album that's simultaneously inspired and lazy, innovative and over-familiar. Savagely average, in fact. It's a reminder that producer RZA is a musical genius who really needs a holiday soon. Just another Wu-Tang album in other words. Pete McPhail

Stand up EZ-Rollers. In calling their second album "Weekend World", they make the fatal mistake of implying that they actually use their's for something interesting. The weekend world of Rollers Alex and Jo - if the Air-meetssub-jazz of "Movin' On" or "Focus" are anything to go by – is about as exciting as a damp B&B in Southend-On-Sea

with Auntie Ethel for company. And no beer! Sure, the title track is fluid and tight with a catchy hook that works well on the dancefloor. But as "Tough At The Top" and "Soundclash" plod in, it's clear that EZ-Rollers' EZlistening jungle is best suited to watching paint dry. 5 Rachel Newsome





NUPHONIC 01 CHRONICLES, FAZE ACTION, CITY, FUZZ AGAINST JUNK ELEASED 20.04

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ORIGIN UNKNOWN

Presents Sounds In Motion

BEYOND techstep and post jump-up: if it's possible to locate a climactic context for the emergence of Andy C and Ant Miles' second RAM anthology, then this is it, the strange hinterland that is drum & bass in 1998, Which means eerie, guarded and post-industrial on the one hand and playfully immersed in live jazztech on the other. And there's a point when you're listening, when you've mentally located the excellent (if a little predictable) array of tracks here by Shimmon, Origin Unknown, Red One et al in a kind of post-darkside Portishead-tinged gloomstep, where you start to realise. Look back through the RAM vaults to records like "Sound Patrol" and "Valley Of The Shadows" and "Quest" and it's clear. This is what Andy C and Ant Miles have been doing all along. Never mind Trace's

"Mutant" and the Prototype new school. Andy Cand Ant Miles were doing this

subtle, bleak, hardwired premillennial thing when we'd barely entered the Nineties,

never mind 1998. You need to listen hard to "Sound In Motion". Not only do these tracks roll with that typical RAM sense of making complexity seem fluid. They're also full of micro-details: strange hovering buzzing bits, electricity being conducted, the clicking of circuit boards and sonic oddities that are utterly compelling. This lot are wiring sound mythologies which reference the mystery and lives of their own electronic tech. Beyond the lives of the machines, tracks like Red One's brilliant "Hard Edge" sound amazing, all stripped down beats and greying chords. More please! 8 Bethan Cole

some new beats to twist Nineties dancefloors. 5 Kevin Mackay

THE FIRE THISTIME

Dancing On John Wayne's Head Filter

WORLD music has had a bad rap.



against colonialism and complacency.
"No White Borders" perfectly balances the music and its message. Augustus Pablo's fluid rhythms simultaneously complementing and accentuating the Eagleheart Singers' feverish chanting. Only the ambient mix of "Oka" strays anywhere near to dinner party chic. Despite the presence of such luminaries as Chuck D and Angela Davis, the real star here is Assata Shakur. Relative of Tupac and former Black Panther, Assata escaped from a US prison and recorded her enlightening ruminations on love, war and struggle while on the run in Cuba. Let's hope the FBI's audio forensics department don't get hold of her efforts before you do. 7 Tom Mugridge



Always

VC Recordings

A FEW years back Tin Tin Out made a half-decent record, a house cover of Sandi Shaw's "Always Something

There To Remind Me". Listening to it now merely reinforces the point that we must have been taking a shedload of drugs to have even contemplated bopping to its cliched breakdowns and

cheesy vocals.
You'll certainly need a decent supply of pharmaceuticals to get through this pitiful excuse for an album. Strings on house records are usually a good thing. But not for Tin Tin Out. Out goes any subtlety or grace and in come the pompous Wagnerian orchestras and mock gladatorial synth stabs. There's a hopelessly unoriginal cover of the Sundays' beauty, "Here's Where The Story Ends". Even the token "moody" cuts have the subtlety of a sledgehammer to the scrotum. A pointless waste of good plastic. 3 Kieran Wyatt

QUIETMAN

Shhh!

Platipus

TRANCE can be melodic and ambient. It can also be banging and dancefloordriven. Mix the two types up and albums can often become a little confused, taking the listener up and down more jerkily than five grammes of yellow amphetamine. Recognising this contradiction, Quietman have come up with a double CD which attempts to do justice to both.
Is it any cop? Yes. Don't forget this is

the production team who brought us "Plastic Gourd", "Now And Zen" (Platipus' biggest seller at over 10,000 copies) and the latest smash "The Sleeper", all of which appear here. On the softer side, there's the sublime "Celestial Body", the hardly conscious "Summit Temple" and the infinitessimal "Return Journey".

"It's not heavy, it don't aim to teach, it is beautiful music with some sampled speech," is how they describe "Shhh!". Couldn't have put it better ourselves. 8 Dave Fowler

NICK HOLDER

Still On Track Studio!K7, Germany SAMPLING: it's a strange one.



There are producers like Daft Punk who can use their electronic thieving machines like Hendrix used the guitar, turning out masterpieces of modern funk as if by ease. And then, there are others who end up sounding like plain old rip-off merchants.

Nick Holder falls somewhere in

between the two extremes. Tracks such as the heavy Latin swirl of "Loungin' At Lisa's" and the trip-disco of "I Didn't Know" are simple but effective sample moments. Perfect filler fodder for DJs and fans of cheeky minimal grooves, but not much use beyond that. The trouble is, there's no real substance here. Sure "Rock Da House" is good fun and "I Cried For You" is a funky little synth mover. But wholly written, arranged and produced by Nick Holder they are not. This, rather, is an album made by a DJ with a wicked record collection, who nicks the best bits and slaps down

*** SOUND PATROL

What, more album reviews? Yes indeedy, with Kieran Wyatt and Tom "Bring Da Noize" Mugridge

MARZIPAN & MUSTARD

Fuze Millenium

ANALOGUE chillout engineering direct from Germany's industrial heartland. M&M used to make banging trance but they've ditched the fourfour in favour of dreamy, jazzy electronica that comes on like a cross between early Ultramarine and primetime Coldcut. In other words, a smooth soundtrack for anyone likely to be feeling the pressure. 8 (KW)

CECEPENISTON Best Of

"FINALLY" still stands as one of the best pieces of

vocal garage yet committed to vinyl, a surefire crowd pleaser. Naturally it's included here alongside other Peniston classics such as "Keep On Walkin" and "We Got A Love Thang", showing the speed garage set what "proper garage" should be all about. And boy, does the dame have a pair of lungs...7 (KW)

FANTASTIC PLASTIC MACHINE

The Fantastic Plastic Machine

Bungalow YET more pure pop perfection from the everengaging Bungalow imprint. FPM is Japanese prime mover Tomoyuki Tanaka who ropes in the

likes of the Gentle People and Luke "Spacer" Gordon for 11 slices of spacey retronova. At times it's the B-52s meet the "Pearl & Dean" theme, at others it's Air chillin' with Kid Loco. Musical Prozac. 8 (KW)

G-FORCE

Electronic Lesson Part 2 KK Traxx, Belgium THERE'S no denying it techno is coming back with a force. Actually, make that a G-Force. **Primarily pitching** somewhere between the harsh abrasive dynamics of Surgeon and the minimal mantras of Jeff Mills, Stanny Franssen disrupts all the frequencies with his body jacking excursions into

rhythmic funk, Students of the new techno complexity will dig this for sure, 8 (KW

PANACEA

Twisted Designz Position Chrome, Germany **PANACEA'S fiendish** second album tears your lungs out with its bare hands, sautees them lightly in garlic and force feeds them back to you through a tube. Then gets busy with the stomach pump and does it all over again. Dark, hard, glamorous and scary, it's the sonic brain haemorrhage that Ed Rush always promises but never quite delivers. Brutal, bewildering and brilliant. 9 (TM)

THOMAS KONER

Kaamos Mille Plateaux, Germany **PUSHING** the ambient envelope to its outermost limits, this should be the soundtrack to a 3-D flythrough movie,

encompassing deserted tungsten-lit highways, sunsets over Siberia and the craters of the moon. Tones, drones and pulses take "Kaamos" out of the chill out room and into an opiated art space. If you've got the patience, that is. 7(TM)

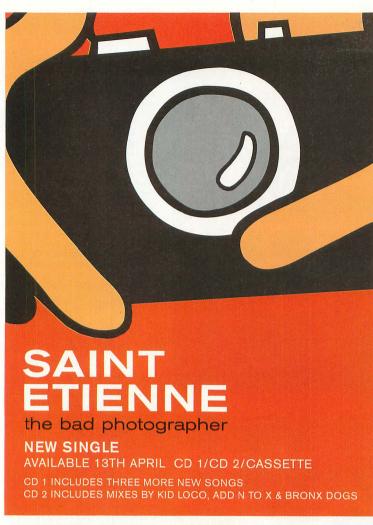
TECHNO ANIMAL VERSUS REALITY

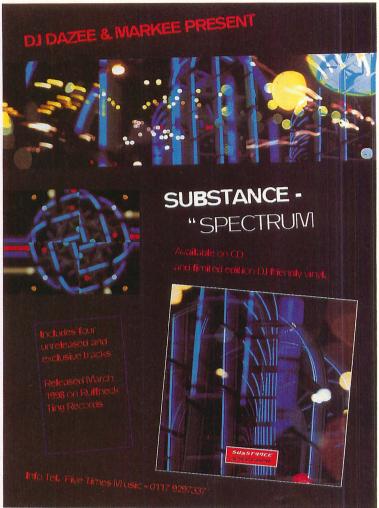
Techno Animal Versus Reality

TECHNO Animal create filthy slabs of queasy electro and metallic hip hop using sounds donated by visiting postrock/avant-garde dignitaries, then return them to sender for further soundclash surgery. Result: double-jointed drum & bass courtesy of Tortoise, Ui's funky flatulence, Alec Empire in a digital hardcore stylee, halfspeed histrionics from Spectre and acidic deconstruction from Porter Ricks. All make this Essential. 9 (TM)











AVAILABLE TO BUY FROM VIRGIN, HMV, MVC, JOHN MENZIES, FORBIDDEN PLANET, GAME LTD., TOWER RECORDS, SAM GOODY & ALL GOOD VIDEO STOCKISTS.



Fat City IF you're a lover of fat beats, bad ass IF you're a lover of fat beats, bad ass basslines and ultra-rare breaks, then "Mystic Brew" is quite simply a must-have, a superb collection of superfly funky gems guaranteed to rock the *par-tay* each and every time.

The Fat City record shop has been supplying Mancunian vinyl junkies for the past five years

now, and this album is the logical extension of their vast array of over (and possibly under. . .)

the counter cool knowledge. Where else could you find the Trinidad Steel Drummers slapping hot Caribbean vibes all Drummers stapping not Caribbean vibes all over the Melers' deep funk classic "Cissy Strut", or Q-Ball and Curt Cazal's long-lost hip hop bomb from 1996. "My Kind Moves"? Not to mention Concrete Puppy's double-dope bass monster "The Great Raspberry Rip Off", complete with cheeky Star Wars samples, or the Brooklyn Funk Essentials/More Rockers soundclash on Pharoah Sanders "The Creator Has

The 12 killer tunes on this album are all records that Mark Rae. Chubby Grooves, Mr Scruff and the rest of



the Fat City gang have been caning it on dancefloors from Moss Side to Manhattan and back. Now's your lot really are explosive.

chance to keep 'em for yourself. But watch out - this Cal Gibson

SMOKEDOWN

WHAT'S IT ALL ABOUT? Smokin'

tunes for coming down - yep, it's chill

WHAT'S ON IT? A great selection of obvious and not-so-obvious mellow stuff including Pnu Riff's stormin'
"Comfy Club", an acoustic mix of Ten
City's "Nothing's Changed" that should be the theme tune for all holiday programmes ever, Kruder & Dorfmeister, Crustation, Doris Days, Jimi Tenor, Leila, John Beltran, Carl Craig and more.

ANY COPTHEN? An across-the-

board selection that's not just horizontal but eclectic too. 8 (CB)

SPEED FREQUENCY

Solid State WHAT'S IT ALL ABOUT? A 40track bumper underground



Fenn's "Style", MJ Cole's "Flava Fever and a few US classics like MK's dub of Jodeci's "Freekin' You" and Van Helden's take on Kim English's "Nitelife". Though quite what Ruff Driverz "Don't Stop" and Jason Nevins Run DMC mix are doing here is

anyone's guess.

ANY COPTHEN? For value for money, yes. For cutting edge boundary-breaking sounds, no. Ultimately, it leaves you longing for some ruff ragga basslines straight outta Hackney 7 (BC)

FRISKO DISKO

United DJs Of America WHAT'S IT ALL ABOUT? American DJ Mark Farina steps up to the Technics, and shows he's a US big-hitter from the same league as Danny Tenaglia, Roger Sanchez and Louie Vega.

WHAT'S ON IT? Quality pumpers like Crustation's "Flame", Tim Deluxe's "I Know", DJ Sneak's "Feel Your Body Talkin'", DJ Q's "Glasgow Jazz" and The Magi's "C'mon Clap Your Hands".

Yup, this is deep, linear house from the Chicago-DJ Q/Glasgow-NYC school... and very, very cool, in fact.

ANY COPTHEN? Abso-fucking-lutely.

Close your eyes and you could be at Palladium, Sound Factory or any one of Mark Farina's West Coast USA residencies. Now why is it we don't hear more of this stuff in the UK?8(DF)

3 MINUTE BLUNTS VOLUME 2

!K7, Germany WHAT'S IT ALL ABOUT?

Nodding-dog hip hop cuts from Detroit, a city not known for its rap output but which will be if compiler DJ Terrence Parker has anything to do with it.

WHAT'S ONIT? 23 hip hop "joints"

(i.e. tunes ideally suited to smoking narcotics nearby), many of which recall a time when Mo'Wax ruled, DJ Shadow was hepper than DJ Krust, and people took James Lavelle's DJing seriously. Meaning largely rap-less stoned grooves, orchestrated jazz loops ahoy and many "good vibes" in circulation. Check Louis Heravo's "Mad Eastern Guitars", Vincent Van-Go's slow-burning "Mood" bop and the lazy "Soul Pigeon" by Terrence

himself for flavour.

ANY COPTHEN? Since big beat muscled it's way onto the global dancefloor, the quieter side of hip hop has shrunk from the public gaze somewhat. That is a pity. This is a good place to start again, and proof that Detroit isn't just about techno. 7 (KB)

BEYOND PLANET DUB

Planet Dog
WHAT'S IT ALL ABOUT? Rub-a-dub smokey-tokers for that psychedelic Dalston warehouse after-hours sesh. WHAT'S ON IT? If you can remember afterwards, you didn't really listen (as they say), but for the record, The Mad triey say), but for the record, the Mad Professor, Dub Syndicate, The Woodshed, Zion Train, Eat Static, Another Green World and The Revolutionary Dub Warriors all make an appearance.

ANY COPTHEN? Yeah. It seems to be unfashionable to like anything from Planet Dog these days but two fingers to that - this shows the canine posse are both committed to the cause and talented. Give this a spin. 7 (DF)

nuphonic 01

NUPHONIC Nuphonic

WHAT'S IT ALL ABOUT? Hoxton Square's finest round up the

highlights from

over three years of consistently double-funky house music.

WHAT'S ON IT? The quintessential Nuphonic cut - Faze Action's cellohappy "In The Trees" – alongside the mighty Blaze's dope "Moonwalk", new kids Fuzz Against Junk, Soul Ascendant's blinding Afrobeat frenzy "Tribute" plus astute licensing from NY's Spiritual Life in the form of Claussell & Chandler's ace "Escravos De Joe" and Ten City's "Nothing's Changed". ANY COPTHEN? Of course. Label boss Dave Hill knows his onions from his bhajis. 9 (CG)

TUFF JAM PRESENTS UNDERGROUND FREQUENCIES VOLUME 2

Satellite WHAT'S IT ALL ABOUT? Matt and Karl Tuff Jam follow up their 75,000selling first volume, and set the

standard for UK garage to come.
WHAT'S ON IT? You can forget about wah-wah basslines and timestretched vocals for starters. Think big vocal diva heaven with a bit of Lahndan sass (clipped chords, rolling beats) thrown in too, like rolling beats) thrown in too, like
Ultymate's "Sweet Love", that remix of
Indo's "R U Sleeping" and Tuff Jam's
own mixes of En Vogue and Usher.
WHAT'S ON IT? Another landmark UK garage mix, no messing. 9 (BC)

DJ PREMIER PRESENTS NEW YORK REALITY CHECK 101

Payday/London WHAT'S IT ALL ABOUT? Hip hop's Number One DJ/producer actually goes out and buys those underground records that don't get mailed to all and sundry. Then somebody asks him to mix his faves of 1997 into a tape-on-CD. WHAT'S ONIT?



J-Live, CoFlow, Natural Elements, Godfather Don, Choclair and many more. It's mainly the New York underground sound, which runs from big jazz samples to the aforementioned Company's off-kilter fuck-uppery. But as important is Premier's intelligent mixing – humorous, funky, chopped, with those trademark buttery, rhythmic scratches.

ANY COPTHEN? What has Premier been involved in that hasn't been any cop? If you want to hear a good selection of obscure-ish hip hop from the East Coast, this is a good place to start, especially for the way Premier weaves them together. 9 (WA)

LESSON ONE REVISED

Scenario WHAT'S IT ALL ABOUT? Top hip hop 'n' beats label Scenario hand over



their wares to a grab-bag of mixers.

WHAT'S ON IT? Lots of funky fresh flavours from all the usual suspects like DJ Cam, Aim, A Forest Mighty Black, Alex Gopher, Search and Soul Circuit. There's barely a duff mix between them, with Rae & Christian's jungle-soul take on Unsung Hero's
"Miss Thang" and Alex Gopher's rub
of Soniq's "Minkey" pick of the pack.
ANY COPTHEN? Deffo. Sweet, soulful, sussed, Scenario are the London equivalent of Manchester's Fat City crew and every bit as on-thecase. This is one lesson that's a pleasure to learn. 9 (CB)

PETETONG'S ESSENTIAL SELECTION – SPRING 1998

ffrr WHAT'S IT ALL ABOUT? All the

* PETETONG

latest dance biggies. No more, no less. WHAT'S ON IT? Two CDs crammed to the gills with Lionrock's "Rude Boy Rock", Psychedelia Smith's "Fixy Jointy", MJ Cole's "Sincere", Run DMC Versus Jason Nevins, Somore's "I Refuse", Camisra's "Show Me Love", Rest Assured's "Treat Infamy", Da Hool's "Meet Her At The Love Parade", Ramsay & Fenn's "Love Bug", Armand Van Helden's "Funk Phenomenon" and loads more.

ANY COP THEN? If you've recently returned from Mars or just emerged from a six-month coma, you couldn't ask for a better summary. 8 (CB)

SOUNDS LIKE INERTIA

Inertia WHAT'S IT ALL ABOUT? Inertia gather up their herd

of international producers and pick out choice grooves ranging from jazzy film scores to orchestral drum & bass.

WHAT'S ON IT? Sometime Primal

Scream members The Mighty Strinth fuse downtempo drum & bass with funky electronics on "Wait" and the achingly beautiful "What Is It?", Hefner concocts a dub symphony while Swiss producers I'Care go all abstract.

ANY COPTHEN? This is the top sound of jazz, house and funk gliding slowly, surely and, in its own way, spectacularly towards the future. 8 (RDB)

CHECK ONE-APPLIED RHYTHMIC TECHNOLOGY

Xtreme

Virgin



the two. WHAT'S ON IT? Yesteryear jazz dads like Weather Report, Joe Henderson and Herbie Hancock tripping out like yesterday. Plus a fantastic selection of techno electronica and digital avant-garde from Photek, Blue Binary, Neuron, Carl Craig, Black Dog, Jonah Sharpe and Phenomyna.

ANY COPTHEN? Not so much a

compilation as an audio thesis, "Check One" is audacious, ambitious and startling proof of techno's real roots. Check, check, check. 9 (CB)

THE DUB MONSTERS PRESENT IN THE FAST LANE

Kickin' WHAT'S IT ALL in the fast la ABOUT? Underground garage stalwarts Ray Hurley and Scott Garcia select and mix their fave Bolly-quaffing pirate

COMPILATION OF THE MONTH 2

RIP PRESENTS THE REAL SOUND OF THE UNDERGROUND

AS speed garage has exploded, purist adjectives like "musicality" have entered the vocab of certain DJs and producers, along with sneering at

wah-wah basslines and timestretched vocals. Hopefully this kind of snobbery won't lead to the sort of beard-stroking folly that ensued when drum & bass strayed too far down that mellow jazz route. Okay, so some of the timestretched vocals and wah-wah basslines may have been picked up

by shameless commercial house merchants like Ruff Drivers and they're big in northern superclubs. So what? The robotic call to arms of a timestretched vocal, with its pixelated stutter, is the sound of end-of-the-millennium dancefloors in slo-mo' ecstacy. The wah-wah basslines, a

monolithic monster of ragga rave. have been reinvented to counterpoint those diva exhortations perfectly. And RIP are undoubtedly the masters of

Since the 100,000-shifting Double 99 "RIP Groove", they've scrawled their

bad bwoy garage hallmarks over a multitude of pop oddities. Shrewdly, they don't simply recognise the split in the scene, like 187 Lockdown/Gant. Instead, they cater to both sides. This compilation includes much of their remix work and original productions and is split into two CDs. The first has a

"garidge" tunes.

WHAT'S ON IT? An impressive five exclusives, though not so impressive when you realise four of them are by

Scott and Ray. Otherwise, MJ Cole, Baffled, DJ Disciple and Ramsey &

Fen all contribute cuts.

ANY COPTHEN? High velocity pirate garage, as the title suggests. This pair hold no fear of the pitch control, whacking the vocals up to +16 (or so it seems) to create one of the most hyperbolic garage mixes to date. 7 (BC)

HI-OCTANE Harmless/MCI WHAT'S IT ALL ABOUT? Fat, rippling jungle sub-bass under breakbeats of all



shapes and sizes mixed by new school of breakbeat don, Fuel's extra-

talented Dave Tipper.
WHAT'S ON IT? Nu skool players from all corners of the breakbeat globe encompassing a knee-trembler from Ils with "It's About That Time", Philadelphia Bluntz banging "Sister Sister", Tsunami One's hardcore "No. 43 With Steamed Rice" and The Freestylers' exclusive "Spaced Invader" excursion.

ANY COPTHEN? A scratch-perfect

mix of many of the defining moments in the burgeoning nu skool scene. Introduce yourself now. 8 (RDB).

NATION 5

MOS WHAT'S IT ALL ABOUT? Exactly the same formula as the previous



four comps from the Ministry, of course! Meaning the latest and greatest commercial dance smashes chosen by contract-boys Pete Tong

and Boy George.
WHAT'S ON IT? Shedloads of stuff, including the Fatboy Slim reworking of Cornershop's "Brimful Of Asha", CeCe Peniston's "Finally", The Brand New Heavies' "Shelter" and Progress New Heavies Sheiter and Progress Funk's "Around My Brain". ANY COPTHEN? The 200,000 punters who picked up the last "Dance Nation" couldn't possibly be

wrong... Could they? 7 (DF)

MY HOUSE VOLUME 3

Distance, France WHAT'S IT ALL ABOUT?Ten tracks of top nu

house from both sides of the Atlantic, compiled by the excellent DJ Jef K.
WHAT'S ON IT? The track selection

is faultless, though not exactly diverse. Mark Grant's psychoactive disco boogie tune "The Spirit Of The Black Ghost" is matched with more deep late-night hypno-grooves from Mateo & Matos ("Home"), Blaze ("Lovelee Dae", Fresh & Low ("New Life") and Corrina Joseph's sublime "Lonely ANY COPTHEN? A great track selection, but really this is little more than ten solid house tracks out of many. Jef K's house is really just one more floor in a much bigger tower block. 6 (CB)

BOOKERT-THE PRIZE COLLECTION

WHAT'S IT ALL ABOUT? Brixton garage veteran Booker T's finest remix moments usefully catalogued onto one organ-bumpin', bass-grindin',

fast-firin' album.
WHAT'S ON IT? Booker overhauling All Saints, Cleopatra, Bizzi (yes, with that humungous organ riff), Soul II

Soul (the much-caned "Searchin' For The One" mix of "Pleasuredome"), Brand New Heavies, Juliet Roberts plus a whole lot more. Actually, is there anyone he hasn't remixed? ANY COPTHEN? Smart move rounding up T's mixes, because he's been behind a staggering number of classic UK garage anthems. The man can create a garage monster out of virtually anything, it would seem. 8(BC)

ARCHIVE ONE

Sirkus WHAT'S IT ALL ABOUT? Limited collector's CD with the first four singles on fledgling label Sirkus, the new Talkin' Loud according to some.

WHAT'S ONIT? Divine Hustlers'

dragging jazz down a sweaty jungle cellar on "Mizzel's Pressure", all the versions of Data's "Paradigm" including the soaring Its & Solo remixes, the superfative DJ Die remix of Karime Kendra's "Chemical Imbalance" and Jap jazz-hoppers Natural Essence's "Injury". ANY COP THEN? Not so much a highlights as an all-lights. As an album, "Archive One" is patchy, but for a clean sweep of a label that's already getting better with every release, you can't go wrong. 6 (CB)

JOHN DIGWEED LIVE

Global Underground
WHAT'S IT ALL ABOUT? Johnny goes down under and belts out a set guaranteed to knock the Australian continent right back into the heart of mainland China.

WHAT'S ONIT? Surprisingly less "dream house" and more tough,

twisted house than you might expect, Liquid Language's "Blu Savannah", Danny Tenaglia's "Elements", Paul Van Dyk's "Words", Ylem's "Out Offt" and Sound Of Sym's "Rubadub" are possibly the stand-out cuts, but the

quality is supremely high over both sides of this double disc.

ANY COPTHEN? Definitely. This set proves that Diggers is as tough and beat-driven as the best of them. An eclectic revelation. 9 (DF)

LOST IN SPACE 2000

Lacerba WHAT'S IT ALL ABOUT? Value for money round-up of sophisticated smooth, ambi-jungle licks in a
Bukem/Fabio stylee.
WHAT'S ON IT? Basically none of
that nasty Ed Rush grungestep
nonsense. Mellow tuneage from jazz jungle king James Hardway and the peerless Omni Trio, some chirpy basslines from Recoil and Twisted plus remixes by DJ Die, Doc Scott and Kid Loops. Even Squarepusher's contribution is listenable. Now that's what I call cool! ANY COPTHEN? This'll have even the most dedicated darkside don nodding in appreciation. Intoxicating stuff. 8 (KW)

DISCO 2000

2000...7(KW)

Boka WHAT'S IT ALL ABOUT? Thirteen totally exclusive tunes to accompany the book of the same name – obstensibly the soundtrack to the last few hours of the millenium. WHAT'S ON IT? Magical mellow jungle opener from Blame, mental orgy music from Witchman, deep Prince-like disco from Jimi Tenor plus assorted weird shit from 2K (aka KLF), Conemelt, Ken Ishii and others. And as for μ-ziq's "Millenium Hand & Shrimp" – more end of the universe than the millenium.

ANY COPTHEN? If this is anything to go by, there's gonna be a lot of fucked heads come January 1,









VARIOUS ARTISTS Further Adventures In Techno Soul

Ferox IT'S astrange paradox, but sometimes you have to go back before you can move forwards. The evidence (in design, fashion, architecture and, of course music) is all around us and Ferox's Russ Gabriel was one of the first UK techno artists to really understand and fully exploit this simple principle. It's this desire to integrate the older sounds and structures of funk, jazz and hip hop with the circuits of contemporary styles like techno and house that makes this compilation of exclusive tracks such a fresh, vital and bold listening experience. The artists here, you see, have absolutely no qualms about messing with what those of duller fibre would consider holy. The opener, Gabriel's own amazing mix

of Carl Craig's utterly classic "At Les confirms this straight away. It's a great start and the fact that the album manages to sustain this level of quality throughout is a real achievement. Whether it's losing

yourself in Bjorne Torske's expansive melancholia frugging away to Ru East's minimal robo-dub or shape throwing to Idiot Savant's cosmic funk, this genre-busting album makes "pushing the electronic envelope" a joyfully challenging experience. And with



Ian O'Brien, Stasis, Max Brennan, Aubrey, Steve Paton, Syncrojack and The Invisibles also performing minor sonic miracles and injecting the heart of the machine with soul. It's all one hell of a coup. 10

Dave Mothersole

JUMP UPTHROWDOWN

WHAT'S IT ALL ABOUT? Jungle's answer to the party antics of "Tiswas", the bass-flanging, belly-up sound of jump up is flasher than Puff Daddy's Rolex, wider than Barry Gibb's flares and fatter than bread pudding. WHAT'S ON IT? The usual suspects: Micky Finn, Aphrodite, DJ Hype and Ellis Dee are all present and correct with a selection of beat-ribbing, spine tingling dancefloor rollers. Check the amplified bass sound on "Drop Top Caddy", "Tower Bass" and "Enta Da Dragon". See also highlights from the Juice, Frontline and Underfire rosters. COPTHEN? For burning round the estate with an in-car stereo bigger than your mum's washing machine, this is just what you've been waiting for. 7 (RN)

DAVE CLARKE PRESENTS ELECTRO BOOGIE VOLUME 2

(B !K7, Germany

ABOUT? Second installment of Herr Clarke mashing up both old school and new school electro.

WHAT'S ON IT? Loads of sinister electro with Doctor Who voices and alien threats about taking over our planet. Or at least our dancefloors. Tops is I-F's "Space Invaders" anthem, Shiver's "Doctor Break" calling us to his surgery, Aux 88's hardbody-poppin' "I Need To Freak" and Ectomorph's "Skin". Plus cuts from Will Webb, Like A Tim,
Dopplereffekt and former Muzik Vital Release winner Da Sampla. ANY COPTHEN? If you liked the first volume, this is more of the same and you'll love it. This is the much-touted true underground sound of the future for 1998, according to many. 8 (CB)

SUN SUN

Columbia

WHAT'S IT ALL ABOUT? A goingback-to-our-roots exercise as various cool knob twiddlers are invited to rewire primal African, Brazilian, Cuban and Jamaican vibes for the latemillennial dancefloor.

WHAT'S ON IT? DJ Cam moves effortlessly from downtempo dust beats to groovin' jungle on "Summer Freestyle", Bob Sinclair rocks the house on the club hit "Xodo" and Berlin trio Jazzanova hit the Samba sweet spot. There's also Patrick Forge in his Da Lata guise, DJ Die and Kruder & Dorfmeister.

ANY COPTHEN? When's the next flight to Rio - this is roastin'! Factor 25 all round. 9 (KW)

THE SOUND OF THE UNDERGROUND – IBIZA

Mastertone

WHAT'S IT ALL ABOUT? The legendary Alfredo - the man who introduced Oakenfold and Rampling to house music - brightens up dull old Blighty with a sun-filled hip-fruggin' mix. WHAT'S ON IT? Bubbling deepness in the shape of Laguna's "Do It Easy", floor-filling cheeriness courtesy of Boris Dlugosh's anthemic "Hold Your Head Up High" plus tuff filter disco moves from DJs Sneak and Q. ANY COPTHEN? It's all pretty familiar stuff but still expertly blended by master craftsman Alfredo. Useful party tape. 7 (KW)

LOGICAL PROGRESSION LEVEL 3 Good Lookin'

WHAT'S IT ALL ABOUT? Latest transmission from

Bukem's ever-expanding empire, this time presented by new talent Intense.

WHAT'S ON IT? One CD is Intense. the in-house Good Lookin' live outfit. recorded at Brixton Academy last year. And rootin', tootin', firin' jazzjungle it is too, sounding a great deal more complex than your usual oneman-and-his-DAT set, though also displaying worrying signs of prog-jazz fret-wank overload at times. The second is a round-up of recent GLR stuff, with Artemis, Tayla, Big Bud, Seba and the ever-excellent Blame keeping the dreamy stuff alive.

ANY COPTHEN? If John B and Adam Ftickled your shell-likes, the Intense set will do the same too. And you should know by now what to expect from Good Lookin'. One step forward, albeit not a particularly giant one in the greater scheme of things. 7 (CB)

HARTHOUSE RETROSPECTIVE 1-4

Harthouse WHAT'S IT ALL ABOUT? A four out the vaults and archives of the

CD box set dusting former greatest

ever German techno-trance label. WHAT'S ON IT? Phew! Just what isn't on it? Everything from early Sven Vath (as Barbarella), classic Hardfloor, old school trance epics from Arpeggiators, Resistance D, Koxbox, Earth Nation and The Ambush through to the leftfield years when Alter Ego, Hacienda and Jiri Ceiver moved the scene from Harthouse to weird-beard house with

MATHORIA.

kaftans on.
ANY COPTHEN? We certainly haven't lacked for Harthouse comps in the past, but with the label finally dead and buried, let this serve as the perfect tombstone to what was a groundbreaking institution and a superlative label. 7 (CB)

TRANSCENTRAL CONNECTION

Moving Shadow WHAT'S IT ALL ABOUT? Moving Shadow plunge once more into the creative



underworld of the ever-fecund jungle scene of the West Midlands WHAT'S ON IT? It's all brand new, with must-hears including Spinback & Q Project's spaced-out "Telemetry and Technical Itch (Bristol-based but a native Brummie still) doing his toughas-a-steel-girder routine on "Explored". Plus scary "Second Coming" from album compiler, Carlito and promising rumbles from new act Organic Synthetic. Oh, and the second CD is the whole lot all over again, but this time mixed by Swerve resident DJ Addiction.

ANY COPTHEN? Moving Shadow

progression and continuity. 7 (RN)

are back on form, showing

THE ULTIMATE DRUM & BASS ALBUM 1 & 2

Massive WHAT'S IT ALL **ABOUT?** If you can't work that one



out, you're probably better off reading Cage Bird & Aviary Monthly or some other stimulating organ, mate.
WHAT'S ON IT? There's two separate CDs, each with a fair share of classics and plenty of rather obscure filler stuff as well. "1" offers top nostalgia value with such priceless anthems as Splash's "Babylon", Deep Blue's landmark "Helicopter", Roni Size's "Time Stretch" and Dead Dread's "Dread Bass", while the second has DJ Crystl's "Warp Drive", Omni Trio's "Renegade Snares" and Roni Size & DJ Die's "It's A Jazz Thing".

ANY COPTHEN? Not quite as "ultimate" as you might be expecting, though it's worth rooting through some of the more obscure tracks for lost classics like Uncle 22's "Six Million Ways To Die". 6 (CB)

ROUGH TECHNIQUE Freskanova

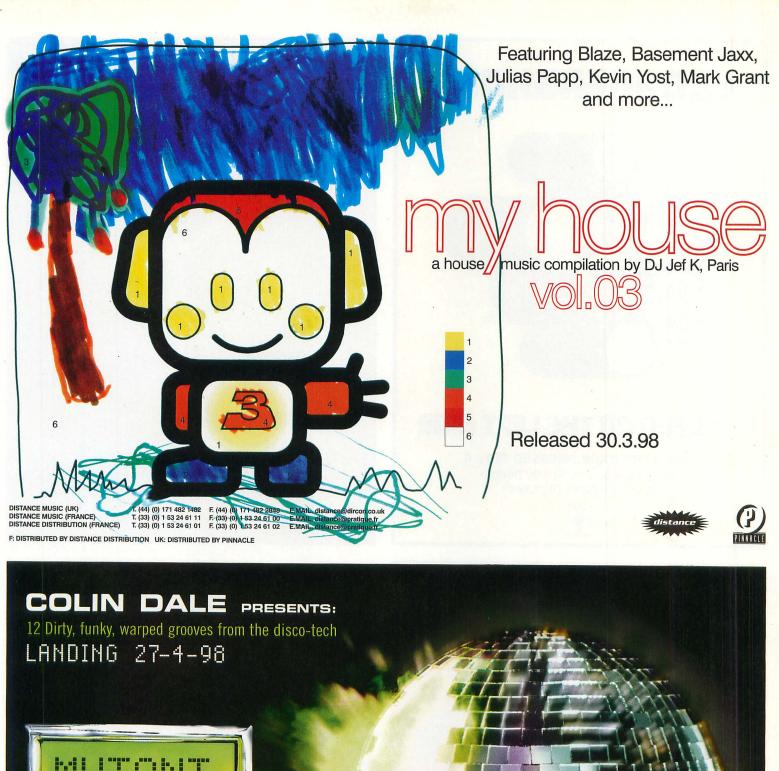
WHAT'S IT ALL ABOUt? Dazzling breakbeat mungle from West London

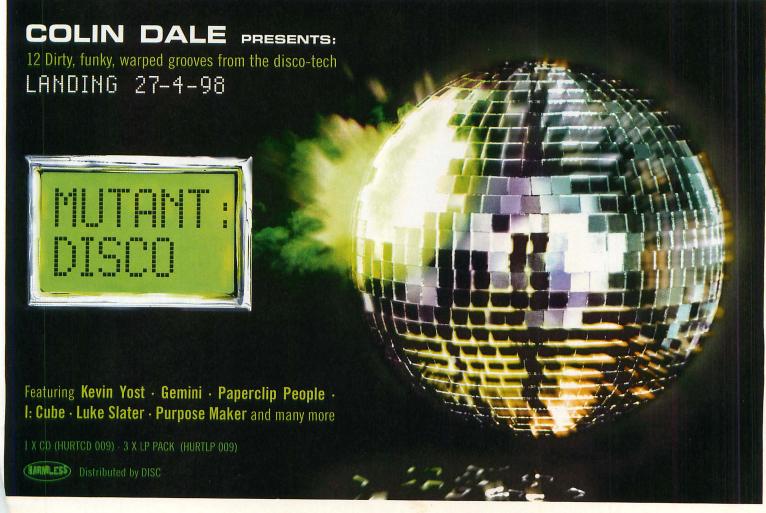


the chart-worrying Freestylers, who open this collection with their skanking "B-Boy Stance" WHAT'S ON IT? Breakdance-friendly "shit" of many authentically old skool complexions. 12 tracks in total with an added four on the Freestylers-mixed CD, and a sampling policy bordering on the full Fatboy in shameless stakes. Find "Get Carter" on Freska Allstars
"Terrific", and the "Grange Hill" theme (oh yes) on Cut & Paste's booming "Half Term Break" for starters. There's even a cover of "Pusherman", ably wrought by Bill, Ben & Baggio. Many more filch samples left right and centre, but never fail to rock. ANY COPTHEN? "Rough Technique" wigs out on ultra-hooky,

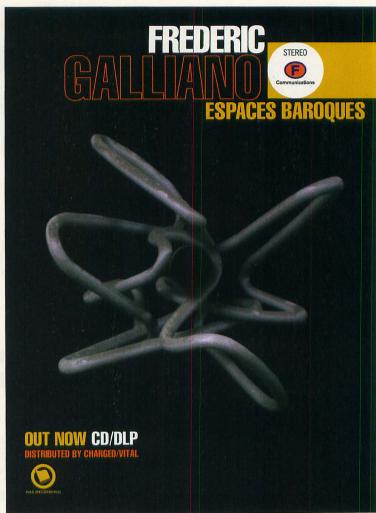
uptempo gonzoid hip hop, and the

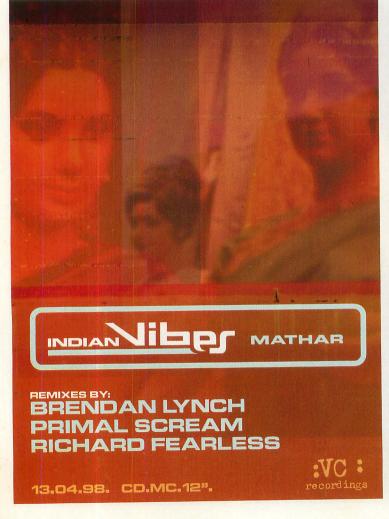
world is a better place for it. 8 (KB)



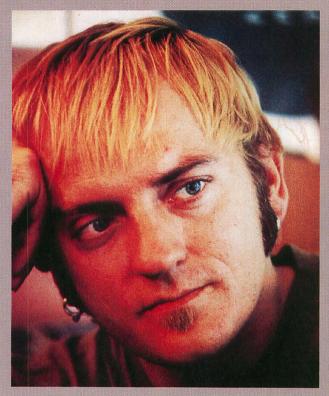












* GUEST REVIEWER SVEN VATH

HE'S truly a Teutonic Titan in global dance culture. Destined to be a star whatever he did, he was already a teen idol in the mid Eighties thanks to his project Off's smash single "Electric Salsa", recorded with the producers who later formed Snap. He's been DJing since the early Eighties and has always been a flamboyant, sometimes eccentric, loon in a world of dull, grey backroom boys. He started two labels which were to shape techno and trance in the early Nineties - Eye Q and Harthouse. The former was the cradle of some of the greatest Eurotrance ever, the latter brought us Hardfloor, Nuff said. His DJ sets are legendary, rarely running for less than six hours, while his longrunning residency at Frankfurt's Omen is the stuff of dreams. 1992's "Accident In Paradise" proved you can make techno concept albums that rock, 1995's "The Harlequin, The Robot & The Ballet Dancer" proved that wasn't always the case, though. Still, no longer involved with Eve Q or Harthouse, now running one of Germany's biggest DJ agencies and having just released the toppermost "Fusion" album, a splendid return to form, SVEN VATH is still one of the greats. And he's here to cast his unswerving judgement over this month's singles.

FULLINTENTION

You Are Somebody
Sugar Daddy
OH NO! A Full Intention record!
Cue ludicrously squeaky clean
production values and zero
dancefloor fun. Ah. Actually no. In
fact, having heard this out on a disco
dancefloor recently, we can attest to
its effectiveness come Saturday night
It's a cheery, smiley, happy clappy
piece of disco fun, with enough
squirts of underground grime to keep
everybody happy. Chirpy, but in no
way cheap. Cheep! 8 (FT)

Sven: "Never heard of them. I'm

Sven: "Never heard of them. I'm not really much into disco-house. In the Seventies, I was into Chic and Sister Sledge and all those bands. Daft Punk started that whole disco sample thing, in a good way, but apart from them I get a bit bored because it's all the same structure. This is a really solid disco house tune. It sounds a little bit like the Gibson Brothers. I like the bassline on the 'String Express Dub' – that's the bestversion?' 6

THE USUAL SUSPECTS

Nightstalkin'
The End
THE END's Layo and Matthew
"Bushwacka" B sure know their
breakbeat funk. "Nightstalkin'" kicks
off like Green Velvet's "I'm Losing My
Mind" and uses breaks so funky it's

like dancing on molten lava, the pair then introduce the same anonymous "It's Jazzy" sample that Roni Size pinched. Pumping kickdrums and rolling snares abound. 8 (RDB)

Sven: "I played at The End last Saturday night. It was the first time. It was really good because I like to play right in the middle of crowd with people dancing around you, and the sound system is great. [Listens] Yeah, you're right, it sounds like Green Velvet's 'Losing My Mind'. I don't know this guy, Matthew B, no. This seems to change the rhythms all the time. Ah, and it uses the 303 too. It's okay, nice production but personally I wouldn't buy it. The Mr C remix was not bad though. There's a lot of good things going on in techno at the moment – people like James Ruskin and Si Begg, and in Germany people like Haiko Lux, the posse from Koln, Profan and Mike Inc..." 6

HERBERT

Going Round
Phonography
BEWARE. This record is far superior
to, and more addictive than, drug and
alcohol abuse. A deep, trippy house
beat with the flutteringly lovely vocals
of Dani Siciliano, "Going Round"
refuses to leave your head once
injected. Matt Herbert is undoubtedly
one of the UK's cleverest producers
and his "Herbert Dub" and
"Hmmmmix" acapella only serve
to reinforce the myth. Pass the

one of the UK's cleverest producers and his "Herbert Dub" and "Hmmmnix" acapella only serve to reinforce the myth. Pass the hypodermic. 9 (RDB) Sven: "I do like Herbert's drumming. It's jazzy. I like his stuff a lot, the way he goes on the production, his musical 'freigeist'. In English? Free mind. Using kitchen instruments, sampling this, sampling that. He brings in new grooves, new sound aesthetics. He also did a really good mix on my new single, 'Scorpio's Movement'. I might play this as a very warm-up house track, at the beginning of the set. I like the atmosphere. I have the 10-inch of this." 8

LENNY FONTANA

Spirit Of The Sun (Steve Gurley Remixes)
Public Demand

THE UK underground garage scene continues to go two-step crazy, here with sometime jungle producer Steve Gurley on the remix knobs for Lenny Fontana. All the basic elements needed to rock Cookies & Cream are present and correct except for that killer song which ultimately rescues it from a million speed garage compilation tracklistings. Otherwise, this would certainly be one of the stand-out tracks of recent nights out clubbing. 6 (BT)

clubbing. 6 (BT)

Sven: "This is speed garage?

Ah, I just did an interview with
MTV with 187 Lockdown. Their
video for 'Kung Fu' is great, it's so
fresh with good basslines too.

Ah, you can hear this guy is also a
jungle producer, the way he's
chopped the drums up. I really
haven't been playing this kind of
stuff in my set though. The
Armand Van Helden sound is
very popular in Germany, but I'm
not really so into it. I like things
to be a little more crazy. I don't
like the vocal on this track much—
all this 'Can you feel it' crap. To
me, this has nothing to do with
real garage." 6

BUSTARHYMES

Turn It Up

SHAME on anyone out there who hasn't recognised Busta Rhymes as a bona fide, all the way live superstar. If you still need convincing, head straight for the remix, where his normal grunt 'n' groan rap style meets a "Knight Rider" theme tune. Which should have all nostalgic twentysomethings asking their mum for fish fingers and oven chips for tea and everyone else dancing on the sofa. Top Hasselhoff hop. 9 (FT) Sven: "Oh, I liked the video for his last single so much. So good, that video. I don't really buy much hip hop. I think the last album I bought was Arrested Development, ha ha! But I see a lot on MTV. What I don't like is the way so many hip hop artists are just recycling the old songs. I miss the creativity from the production and the DJ side. The remix is great, and he has such a good style of rapping, like he's holding his nose. Nice and minimal. The original has a little bit of a James Brown vibe." 9

DAVID MORALES PRESENTS THE FACE Needin' U

Needin' U
Definity, USA
GREAT to see Morales back in the
studio with his own production,
hopefully working his way back to
completing a full-length album. Here
on the Definity label, Morales eases
his way through a piano-powered cut
with hard-house drums which couldn't
fail to rock any Saturday house club.
That piano is simply huge. 7 (BT)
Sven: "It thought David Morales
only did remixes these days.
Remixes, remixes, remixes. I
listened to them years ago, in
the Red Zone days. But not now.
This is pure Ibiza feeling, Pascha,
Space... This isn't what I
expected, but it's still the same
Morales style. I really don't like
the way the vocal is chopped up,
but the piano and trumpet
sections are nice, they've got a
good summer feeling. A pure
Pascha tune. His mix of Snap was
the best. He wastes his creativity
too much on remixes." 6

UNDERGROUND SOUND OF LISBON

Are You Looking For Me
Kaos, Portugal
LONG-time Muzik readers will be
aware of our fascination for the house
scene of Portugal and its vibrant
capital Lisbon. Much of this
enthusiasm came from USOL's single
on Tribal UK, "So Get Up", which
became a massive Tenaglia anthem.
Here they've done it again. An epic
groove with a sultry vocal, this
unwinds into an emotive, orgasmic
house anthem which, if you managed
to catch Deep Dish DJing recently,
you'll know as the killer weapon in their
crates. Awesome. 9 (BT)

Sven: "Ah, I know these guys.

Sven: "Ah, I know these guys.
'Get Up' was a very good tune.
I've played in Lisbon, but only two
years ago. It was good. They love
their house, but Jim Masters tells
me that up north, it's more techno
clubs. Another Ibiza tune. Good
vibe, though. That siren! It's like,
'Okay, you have to leave the
house now!' There's some nice
percussion and spacey sounds,
but it's too far away from 'Get Up'
for me to play it!" 6







STACY PULLEN PRESENTS BLACK ODYSSEY

Black Flag, USA DETROIT's smoothest operator, Stacey Pullen, launches his Black Flag imprint complete with a handprinted sleeve by his girlfriend and a logo which is the Japanese character for black. As the sleeve states, "It speaks for the soul of the artist". That in mind, "Sweat" takes its influences from Chicago and Paris as it threatens to explode into a delirious Daft Punk disco groove. And does just that. 8 (BT)

Sven: "I listened to Stacy's album
two times, but I didn't play any of
the tracks in the club. It wasn't so great. This track reminds me a little of 'Sueno Latino' with its voice and chorus. [Triumphantly] Sweato Latino! I like the bassline and the sounds, they're very hypnotic. Almost a Donna Summer vibe. I like it. Makes you sweat. The other side works with the filters, but they're a bit of a cliche now, it's too much. Every tune you hear them in." 8

DA MOB FEATURING JOCELYN BROWN

Fun INCredible

A FORMER Terry Farley single of the month on import, and our Tel's rarely wrong. The Mongoloids mixes (Sneak, Roger and Junior Sanchez) are basic but essential DJ tools moulding the rare groove guitar riff around Miss Brown's righteous vocals. Basement Jaxx take a step further with their dub ripping up dancefloors in a carnival style, even dantecinors in a jungle sub-bassline.
An excellent DJ Krust funk collage and
Booker T and Todd Edwards garage
mixes top it off. 8 (RDB)

Sven: "Jocelyn Brown? Ah,
'Somebody Else's Guy', this
record I was playing in the past.
And Rufus & Chaka Khan, all those tracks. It's crazy to have so many mixes on this. Truthfully, I'm not too into the Sneak style. His mix is... another Sneak remix! All these mixes would work in the house clubs. Jocelyn is just singing like little words, her voice is not really coming out, it's just a few ad libs. I like Basement Jaxx, their productions. They're very talented. Ah, their mix has more of Jocelyn singing. Their sound is very fucked-up. I like it. They make weird mixes. Their mixes are the best."

TOMSKI

14 Hours To Save The Earth

SUBJECT of the biggest bidding war since Pammy Anderson's honeymoon make-out home movie found its way into the public domain, Tomski's kitsch pop-trance epic is every bit as cheap and cheerful. If you've been anywhere near a Tong/Jules/Oakie set lately, you'll know it well - more melodies than Robert Miles in a piano factory, and silly computer voice muttering about saving the earth. 6 (CB)

Sven: "It sounds like Richard

Clayderman goes trance. I'm really not into this kind of trance any more. You think this sounds like old Eye Q trance? No! But we didn't use so much piano on top, and the drums are not the same. In Germany, this is like the Robert Miles style of trance. I can't listen to it any more. There's too much in it. Heard it all before."

#SVEN VATH'S SINGLE OF THE MONTH



2 PHAT CUNTS

NOT just Sven's favourite record of the month, but also ours as well. Roadtested in the UK by Deep Dish, this tune had us all running to the Roadtested in the UK by Deep Dish, this tune had us all running to the booth to see just what the fuck it is, only to discover it's by 2 Phat Cunts called Sasha and BT. Oh yes it is. A massive electro-style stomper with a huge vocodered voice and some quite disturbing Wink-style frequencies, "Ride" will be massive in every club from Gatecrasher to Amnesia to Leftorium as the summer takes shape. 9 (BT)

Sven: "Wow, I like this a lot. This is really good. Crazy sounds. This has a real Eighties vibe to it, with freaky analogue sounds on top, the break is excellent and funky too. It's got a minimal Daft Punk style of drumming. And it's funny too. Top tune. It's BT and Sasha? It's good. This would be direct on my turntable." 9

LES RHYTHMES DIGITALES

Music Makes You Lose Control Wall Of Sound

AT first listen, Jacques Le Cont's latest is an uneventful journey through early-Eighties New York synthi-disco, and vaguely compelling at that. Further attention reveals what could be WOS's greatest moment since "Take California", or at least since the last single from Les himself. Mega electro/disco/top-end bass guitar smash in the area! 8 (KB)

Sven: "This is a good label. I think it sounds like an old song, but I can't remember which one. Who was this? Good guitars and nice trumpet. It's totally dry, very
Eighties. 'Music makes you lose
control/1-2-3-4'. Man Parrish
maybe? It's so-so, nothing special. sounds like from when I started DJing, playing in my parents' club. When I was 17. You know DMX Krew on Aphex's label. I love that kind of retro stuff." 6

TZANT

Sounds Of The Wickedness

LOONY-BIN cut 'n' paste hip hop "like Norman makes" is cool in our books, but not for much longer. TZANT's efort is admirable – throbbing horns, whiplash scratching, filtered vocal loop, much yo yo-ing and a beat to match "Renegade Master" in beefiness. A kick up the butt on the

dancefloor, but dangerously close to the newly-inaugurated formula elsewhere. 7 (KB) Sven: "Yeah, I like the bassline. A

classical break. A party tune. I can listen to it on the radio, but I wouldn't buy it."

MISSY"MISDEMEANOR" ELLIOT

Beep Me 911

BASIC Channel? Photek? Wu-Tang Clan? Psah. The most cutting edge music being made today isn't any of the above, but Missy's bright and breezy hip hop soul. Combining an off-key shuffling electro rhythm owing more to Roy Davis Jr's "Gabriel" than Puff Daddy, with a blinding milkmanfriendly song about the romantic joys of the mobile phone, this is simply the best record of the year so far. So

there. 10 (FT)

Sven: "Is this the new one? Ah, I've seen the video, ja, ja, like with the Japanese wrestlers. I really like it. She has a very nice voice, the song is very good. I like it. The production is not your typical hip hop production, it's more modern and funky, and the drumming is good. Ah, the Ganja Kru mix. I started with breakbeat really in the late Eighties – N Joi, XL, the early Ninja Tunes. Now, I'm listening to more compilations. I really liked the

Plug album, Roni Size, but I don't drop any jungle in my sets. I prefer to play more electro now. Jungle doesn't fit so good in my programming. But the Ganja Kru mix is nice. It's running?' 8

DUBPISTOLS

Unique Freak

ALL the required ingredients for an excellent big beat jump-up record are here. Unfortunately said elements seem to have got burnt in the recording process. The rap from New Yoiker TK Lawrence is street enough, the beats are there but the funk button has not been depressed. The Danmass mix is fiercer and funkier while the flipside is vintage Pistols with their "Best Got Better" rewired in

fine form. 7 (RDB)

Sven: "A seven-inch. When I started, most of the records were like this! It's a bit like Public Enemy, the beginning. Is this also what you would call big beat? You know Boom Boom Satellites? They are also doing this kind of stuff. Not original, but the drums are good. I think this is still very much a British thing. Not

THE X-ECUTIONERS

Raida's Theme (Remixes) Asphodel, USA

VERY possibly the "next level" in terms of beats, rhymes and scratches, these mixes from the former X-Men's these mixes from the former A-Men's album are definitely worth checking. The cutting, scratching and general showing off with Technics works well, especially as a counterpoint to the raps. Don't miss on "the Countdown", a bass-led cut-up exercise over on the flip. Mad skills ahoy. 7 (KB) Sven: "The last two Mo'Wax

albums, the blue and orange compilations, these were brilliant. That's the kind of hip hop I like. When scratching came out, I did scratching, but not now, no. It's an art in itself. What this guy is doing here. . . It's art. Westbam is good at scratching. This is very laidback. Hip hop at its best and the remix has a little bit more music. A good record. More underground than Busta."7

ROMANTHONY

Do You Think You Can Love Me? Glasgow Underground SULTRY, meandering, hypnotic garage from New Jersey's ultra-elusive Romanthony by way of Glasgow which goes on and on and on for ages without doing very much of anything. Which is pretty much all it does need to do. Beware, it is one for "the mix" rather than an absolute anthem, but is all the better for it. 8 (FT)

Sven: "I know Romanthony, but for me, he's a little bit too house. This is a good track – nice guitars and super-minimal drumming. The vocals are good too. This is a good working house record, but I couldn't play it." 7

GOLDIE

Believe

AFTER the shouty grandstanding of "Temper Temper" we have the rather more gentle "Believe". Which should come as a relief to everybody, if not for the fact that this is both musically and lyrically anodyne. There are garage mixes from Groove Chronicles, a drum & bass mix from Grooverider and a lovely Photek mix. None of which manage to cover up the

essential fact that however softly this

song is singing, it's still saying absolutely nothing. 5 (FT) Sven: "I haven't heard the Goldie album, just the single. I didn't like itso much. There were definitely some good tracks on the first album. I'm not really a Goldie fan. album. I'm not really a Goldle fan. I don't know why he's started doing this acting. Maybe it has something to do with his past, like he fired Rob Playford. We say something like, when you throw something in the forest, it comes back. You know what I mean? The Groove Chronicles mixes are solid speed garage. I like the Grooverider mix a lot, especially the second part. The drumming is so minimal. That's the best mix." 5 (for the original) 7 (for the mixes)

MINT GUN CLUB

Eel/Get Set

SKINT'S sub-label venture into the world of jungle with a double-side that's more jump-up than a gang of Mexican beans on pogo-sticks. Furiously funky, low-slung doublebasslines and a neat line in incendiary breaks, coupled with enough urban attitude to make The Ganja Krulook like Cabbage Patch dolls. Strictly for adults, y'understand? 8 (CB)

Sven: "Ah, Skint, I know this
label. I like the drums on 'Eel',

very good. Good bass, good record. In Germany now, every city has a little jungle scene going. 'Get Set' is very funky. I like it, the drive, the drums, the bass, the jazzy vibe in it." 8

AVS.B

Ripped In 2 Minutes white label

DODGY but massive bootleg of the month, as the old hardcore/breakbeat rave classic Bug Kkan & The Plastic Jam's "Made In Two Minutes" is rolled out over the vocals from Jomanda's "Make My Body Rock", resulting in the kind of insta-speed garage in a handbag stylee that would have our Tuff Jam boys spluttering in their Moet & Chandon. All we need now is a 187 Lockdown reworking and the scam will be complete. 6 (CB)

n: "It could be more interesting than this. I like the Bug Khan melody, they could have done more with it. I liked the original of it very much. But this remix I'm not so into." 6

ULTRA NATE

Found A Cure AM:PM NOT a jot on last year's smash "Free" but few records are and this will

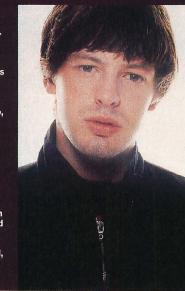
* MUZIK'S SINGLE OF THE MONTH

MONKEY MAFIA Long As I Can See The Light

Heavenly

OH sweet salvation and rather large anthem alert. After what seems like an eternity fannying around on the fringes of everything from big beat to raw Patois ragga, Jon Carter has finally found his true calling. And it's a reinvention on an impressively grandiose scale. Taking his cue from 1990 Primal Scream and fusing it with the heavy gospel overtones of Spiritualized, this Creedence Clearwater Revival (don't ask!) cover version spiritualized, this Creedence Clearwater Network (or it ask), cover version is destined to end-of-night classic status. It doesn't rock, it doesn't blow down joints and its beats just about touch "mouse" on the big scale. No, it's just the honey-coated sounds of one man getting a little closer to God, before flicking dirt in the Big One's eyes and bedding down with his sister in a fog of incense and amyl. Just when you thought you had Carter pegged, he's wriggled his way up the ladder of greatness where most fear to even walk underneath.

Sublime. 10 (CB)
Sven: "Jon Carter? I think maybe I know him. It's so hard to get everything these days, there's just too much to listen to. I like the noises on this. I guess big beat is starting to happen in Germany too. Do they call it 'Grosse Beat'? No, don't be silly. Don't you have the Adrian Sherwood mixes? He was my guru in the mid Eighties, with Dub Syndicate, Tackhead, African Headcharge... I'd like to have heard them. This is a good song and the production has got this little dirt and dust in it. I would buy it. The drums on the other side are like Indian, cool, though it could do with one more mix."



certainly grow on you. The unbeatable combination of dulcet toned Ultra Nate with her perennial support team of Mood II Swing lay a sweet diva vocal over Cream's "Sunshine Of Your Love" guitar riff. Full Intention mix a disco floor filler, Eric Morillo is slightly more subdued, leaving Mood II Swing to seal the deal with their mixes. 8 (RDB)

ven: "She's been around a long time, so many old songs. I think even since the end of the Eighties. This has a good hook line. 'Free' was a good song. Mood II Swing are very good producers, I like them a lot. They've done a great mix of King **Britt's 'When The Funk Hits** The Fan'. This is okay. But I wouldn't buy it." 7

808 STATE

Pacific State (Grooverider Remix)

LATE-Eighties techno progenitors meet early-Nineties rave colossus over a fistful of dollars – uptown. There's no questioning "Pacific State"'s status as an all-time classic, and Grooverider's panoramic and almost reverentially faithful remix works minor drum & bass miracles by virtue of economical beats and simple production. Mesmerising. 9 (KB) Sven: "After how many years? 10 years? The original is still a classic for me, though I haven't played out it recently. All those exotic sounds, it grooved so good. The Grooverider mix is definitely the one. But should it be remixed? I think there's too

many remixes out. Why don't they do something new instead? And save this for a special." 8 (for the Grooverider mix)

MOGWAI

Mogwai Fear Satan (Remixes)

GLASWEGIAN post-rockers Mogwai specialise in undulating, apocalyptic guitar soundscapes, and the original "...Fear Satan" is a staggering guitar noise trip. Kevin Shields of the once-omnipotent My Bloody Valentine translates this with more fuzzy, µ-ziq goes dancefloor. Nirvana and Surgeon add precious little to Mogwai's awesome blueprint. A very stark departure for Sven's old label. 6 (KB)

Sven: "My Bloody Valentine, that

is Andrew Weatherall, right? Oh, he just remixed them. Okay. The My Bloody Valentine mix sounds like there was a storm in the studio, and then the sun came out shining! It sounds like something from the Seventies rock scene, but it's definitely interesting. The μ-Ziq remix? I'm not so into it. I like Surgeon's stuff though. His ambient mix – I never heard a Surgeon mix like that. This is really a new direction for Eye Q. I knew things were going to change, but this has nothing to do with clubs any more. It's more of a statement." 7

CHAZVINCENT

Dream Zenith ONE of two excellent EPs floating around at the moment from Carl Craig's intermittent Planet Elabel (the other, Recloose, is the more unconventional of the pair). Peddling a distinctly retro-Detroit house vibe, there's an alluring, dreamy feel to Chaz Vincent's productions, particularly on "Dream Zenith Part 1", which resonates with touches of old school Larry Heard or Kevin Saunderson -style sounds at their

metallic funkiest. 8 (CB)

Sven: "Very good label, Planet E.
I saw Carl Craig's live show at Tribal Gathering last year, but in my opinion, it was too jazzy and not in the right context. In a small club or bar, it would have been perfect. But it didn't work at a big place like Tribal. I'm not a huge fan of his records, but most of them I can say I really like. He brings a lot of soul to his tunes. I think this would sound great on a good sound system. I could definitely play a couple of these in my house set. Good dreamy bassline. Very simple." 9







debut album out may



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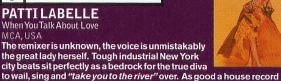
TRAINSPOTTING

**** 10 PAGES OF UNDERGROUND REVIEWS

* VITAL RELEASE

When You Talk About Love

city beats sit perfectly as a bedrock for the true diva to wail, sing and "take you to the river" over. As good a house record as any you'll hear this year, from one of black music's real stars. 10 (T



SINGLES

NEW AFRICAN ORCHESTRA

Village Dance

Nite Grooves, USA

The new Ron Trent cut features the sublime voice of Anthony Nicholson. It's Afrocentric jazz house that's way too deep for most clubs and DJs, but suits the headz to the bone and will be appreciated long after 90% of this week's Essential Selections leave the cheese 'n' furry bra Meccas. 8 (TF)

RALPHI ROSARIO FEATURING DONNA BLAKELY

Take Me Up

Underground Construction, USA
Out of Chicago, this DJ Lego and Johnny Fiasco rub has jumped out from the double-pack as a real sleeper. Red Dog DJ Lego puts in the bassline pressure while Ms Blakely does her thang over some serious rhythm section. If you dig "The Word Is Love", check this. 8 (TF)

MYSTERIOUS PEOPLE

Fly Away Yoshitoshi, USA

A dark twisted groove which works perfectly with some ambient female vocals. The highly on-form Kings Of Tomorrow take it on a minimal, bottomless journey that's just perfect as an antidote to all the pre-lbiza shite that's getting played in the Ted clubs at the moment. Proper club music. 9 (TF)

EXPANDED SOUL/FREIL

The Soul EP/The Rump Transfusion

Two pieces of South Coast deep Brit house. The very cool, bass-driven "Expanded Soul" really does the business for me with its jazz-funk references and way deep vibe. "The Rump" is more disco flavoured but keeping it just right for the headz who dig this label so badly. **7** (both) (TF)

CEVIN FISHER'S BIG FREAK

Freak's Come Out Subversive

Pete Heller's man of the moment, Cevin Fisher whips up a bad futuristic disco groove that's as innovative as it is relentless. Always a producer for those big systems, this positively tears it down whenever it's played out. A little different but bad as ever. 8 (TF)

PAPERBACK PLAYER

Strictly Rhythm

Produced by Andre Bagley, this lick of Chic's "Dance" has a quality and depth that usually gives way to the old cheddar when it comes to disco cutups. Just enough of the original's sassy vibe tempts you into the groove while some deep sounds overlay the track nicely. 8 (TF)

SOUL STATION

One Good Reason AM:PM

More Mark Pichiotti and a tune that's massive already via Danny Rampling's radio show, this funky little song is underpinned by some dark 'n' hard sounds and a ruff groove that those of us who love the man's stuff just can't get enough of. 8 (TF)

LONDON AUTHORITY

Sheik Baby

Junior Boy's 0wn As twisted a piece of UK house as you'll hear this side of Twilo. Jon and Helena Marsh serve up some serious underground tech-house that drips funk and has as many twists, turns and filters as you could ever need. Quality London house music. 9 (TF)

BLUE 6

Do Ya Like It

Quality proper house in that deep yet soulful Body & Soul vibe. Produced by Naked Music NYC's Jay Denes, this fab Catherine Russell sung tune gets a Francois K mix that's pure Sunday afternoon. But for me, the tougher original is the bomb. 9 (TF)

SHAZZ

El Camino (PartTwo)

Yellow, France

Shazz drops the second instalment of "El Camino" on the ultra-chic Yellow label. He grooves around in classic piano-led St Germain territory, while Kevin Yost adds some funky bass-end and swirling guitars in his interpretation. Timeless and classy instrumental dance music. 10 (KM)

EVEANGEL

Up All Night World USA

Reworked by the ever-popular Romanthony, this is a song with a difference. Funky disco breaks, rough production and Eve's dreamy vocals riding over the groove. Head straight for the "Soulskool Vocal Mix". Sweet. 8 (KM)

VIOLETTRAX

Don't You

Toko

What with Swag, Primitive, Odori and Toko, Sheffield seems to be building itself quite a reputation when it comes to quality house music. And this Toko release will do that reputation no harm. Produced by Pat Berry (responsible also for Toko's Rubato release) with additional help from Si Brad, "Don't You" knocks around in deep dubby disco territory. A groove thing. 7 (KM)

SPICE GIRLS

Stop (Remixes)

Virgin

Forget the Euro-stomp of Stretch & Vern and Morales' tacky vocal mix and head straight for Morales' dub. Crazy percussion, cool Rhodes and some of the fattest grooves to come out of the Def Mix studio in ages. And not a slice of Spice in sight. Killer. 8 (KM)

UNKNOWN

dub-plate #2

Raw Form

A new label from the Zoom stable drops its second release with another mystery artist. But the press blurb says the artist previously recorded as Sun Children, which sounds to me like David Alvarrado. And if it's not, it sounds like he's made it anyway. So either way, if you like your house on the hypnotising side, get on this. 7 (KM)

PHASER

Cold Weekends EP

Disclosure

Normally, Disclosure wouldn't see the light of day on the house page, but Omid "16B" Nourizadeh's more electronic imprint has taken a decided turn for the mellow. Check out "Changing Shape" for a lush slice of electrofied house. Head music. 7 (KM)

MARCEL KREIG PRESENTS DISCO DRIVE

The Playground

Compose, Germany

Marcel Kreig makes some damn funky tunes. Most of them are sexy disco cut-ups. This time he's included a tasty jazz-house cut. Something he should do more often if you ask me. So if Kevin Yost's yer man, get this turning. 9 (KM)

FREDERIC GALLIANO

Plus Infinis No.4

F Communications, France Frederic lets Aqua Bassino, Move D, Tony Allen and Lionel Belmondo loose on his sassy brand of jazz. Aqua comes out on top, his lush brand of deep house making another perfect warm-up late-night moment. 8 (KM)

PRODUCER PROFILE

JASON NEVINS, the man behind that Run DMC remix, steps into the spotlight

Hard yet commercial. I'm not one of these super-underground guys. All my stuff has a crossover feeling. I love the underground, but I really want stuff to be heard by the masses.

ere your first and last

My first production was "Plastic Project EP" on E-Legal, the last was the Janet Jackson remix.

łow did the Janet Jackson remix

I've been trying to do stuff for Virgin US for a while and they just came to me with it. And Janet Jackson is not something you turn down. Although I do really like the song as well so I was very into doing it.

Unich record have you had the most

guess the Janet and Run DMC mixes are the two where my mixes have been the most influential. I've done loads, but with those two, it was my influence that made the records so successful. With Janet, I'm the only one who did a pop mix.



Anyplans for more Run DMC-style

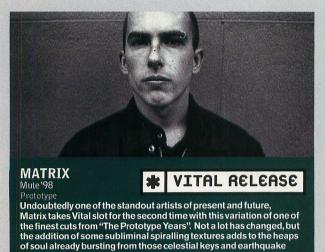
I've done the follow-up which is "It's Tricky". Someone else has done a Beastie Boys mix and totally ripped off my style, but I'm going to do the next one, "Brass Monkey". It'll be huge. I've done a deal with Def Jam.

To be honest, nothing. I think everything coming out of the States is shit. The guys in Europe, even though they idolise New York, make it better. I love Sharp, Rhythm Master and Full Intention. I also love Forthright, they/ve done mixes on the Wham re-release.

Jason Nevins remixes of Run DMC's 'It's Like That' and Janet Jackson's 'I Get Lonely' are out now on Profile and Virgin respectively

words KEVIN McKAY





SINGLES

DISTORTED MINDS Eventual

Hard Beats Inc

Fine debut for this duo, keeping up the Hard Beats agenda with a slab of layered rhythmic reverbs on "Eventual", complemented nicely by haunting whines, contorted industrial sound FX and a grinding synth hook. "Technology" dives a lot deeper into the dark depths with its intense bass overdrive. 7

KRASH

Drum Poison

Worldwide Ultimatum

Justice and Endemic Void tend to form a healthy partnership and this is no exception, an eerie concoction of unearthly atmospherics, persistent rolling beats and a tense funk bass hook. Flip to "Shade" for a booming electronic trance workout, laced with a momentous pad washes. 8

TRACE

Sonar

Prototype

Trace returns with one of the most indemand cuts of the past year. Recorded around the time of "Mutant Revisited", "Sonar" bears many a resemblance with its violent distortion meltdown, but it's those melancholic keys which set it apart. Optical joins in the proceedings for the pounding nitric stomp of "Sphere". 9

ROGUE UNIT

Jazz Steppin

Labello Blanco

A double helping of lively funk rambling from Steve Gurley, headed by the aptly named "Jazz Steppin", as seductive key licks and soaring brass stabs fly above a solid swinging rumble bass groove. "Secret Motion" adds adds groove. mysticism with its heavy chugging breaks, throbbing double bass and sloping, soulful string harmonies. 7

ALASKA & NUCLEUS

Project 2

The versatile duo crop on Tayla's Nexus label with the vibrant, crashing rhythms and reverberating percussion of "Project 2" doing the job underneath lazy, drifting keys, soaring vocal licks and expansive pad swirls for a and expansive pad swills for a most mesmerizing mystical flyer. "Persistence Of Vision" continues the ethereal ride through floating flutes and revolving synth washes. 7

MR RILEY

Now's The Time Protocol

Bill Riley's latest and his deepest to date in "Now's The Time", a collage of thriller funk stabs, nasty overdriven sweeps, sharp phased beats and a sleazy bass hook. "Open Up" injects more funk into the groove with its rebounding fills and squelching tones. 7

VARIOUS ARTISTS

Krush Grooves

Groove Attack, Germany

Two limited double-headers serve as a taster for a forthcoming compilation highlighting the best in German drum & bass from a host of labels. Not enough space for details, but pretty good they are too, especially the acidic machine stomp of Fauna Flash and the heavenly textures of Ono Sendai's "Calm Under Pressure". 8

DIGITAL

Escape

Marmasan, Germany

Here's more German activity, enlisting the help of the mighty Digital for the slamming "Escape", structured around an awesome searing noise hook, brimming with subtle washes and electronic FX, driven by a fiendishly funky rhythm track. Flip to "Delight" for a thunderous crashing riot. 9

OPTICAL/MATRIX

Data Life/Cross Fire

Ad Hoc

How did they decide the A-side? A joint single where Optical floats into techno heaven with "Data Life"'s sliding keys, grinding bass filters and slamming snare attacks, while Matrix delivers a deliciously haunting groove in the absorbing chiming tones and rumbling subs of "Cross Fire". 9

RYMETYME

Control Saigor

No U-Turn's sister label, noted for launching the likes of Dom & Roland and Special K, introduces the first fruits from MC Ryme Tyme with the sparse distorted electronics and mechanical chugging rhythms of "Control" providing a commendable debut. Flip to "Stimulant" for a bouncier twisted noise workout. 7

Freeze, Die And Revive

Creation

Ultra Living call in the talents of DJ Die

tasty hypnotic workout speckled with bizarre spatial whines, mysterious seeps and contorted electronics, driven by a typically gripping groove and thunderous subsonic explosions. 8

VOLCOV

Oblique Strategies

The ever-expanding world of drum & bass moves into Italy with this Milanbased label's third release. The solid minimal drive of "Oblique Strategies" glides into a crescendo of bleak strings and determined tones for that technoid edge. Matrix turns up once again with a sub-heavy rolling interpretation of "My Auntie's Armchair". 8

SCARLET LAKE

Into The Sun

Temple
The Future Engineers, fresh from helping launch Partisan, get the job of reworking the rather overcrowded jazz-funk tendencies of "Into The Sun" into a celestial overture of sparkling keys and huge string melodies, gliding over gentle rolling beats and sub tones. 7

PRISONERS OF TECHNOLOGY

Crazzy

Fresh Kutt

Yet another slice of rocket-fuelled dancefloor energy from the Prisoners as "Crazzy"'s mystical pads launch into a feverish looped-out bass jumper, peppered with quirky dialogue. "Cold Blooded" throws melancholic keys and sirens into the cauldron, meanwhile. 7

BEL AIR PROJECT

Dry Vision

Future Talk

The Swiss outfit causing a major stir with the sci-fi funk of "Dark Jazzor" show off their wares with the twisted jazzual delights of "Dry Vision"'s spatial snares, soaked in narcotic keys, tense licks and heavy subs. Hidden Agenda keep the tempo down for an offbeat interpretation of "Dark Jazzor". 8

THE VAGRANT

Gridlock

Fuze

"Gridlock" sees Vagrant fired up in thumping acid mode, with expanding synths and distant chimes giving way to a riotous analogue piledriver. Meanwhile "Space Boogie" is a minimal chugger laced with occasional noise stabs and crisp electro touches. 9

ALBUMS

ICARUS

Kamikaze

Recordings Of Substance

Debut album for Icarus provides an intriguing selection of abstract atmospheric grooves coupled with some intricate breakwork which becomes too hectic in places. Certainly not for the purists but worth a check for a different outlook. 6

VARIOUS ARTISTS

Spectrum

Ruffneck Ting

A hefty collection of past faves and new cuts from this Bristol crew, taking time to call in works from their old mates Tech Itch. There's plenty of dancefloor action with Substance's "L.F.Ant" sitting alongside more aggressive works from Decoder and Pure Instinct. 8

KINFTIX

Kinetic Art

Nocturnal

Second album release in as many months for Nocturnal. "Kinetic Art" is generally on the aggressive noise front, with only a slight musical break in the middle. There's a lot of this about, and this isn't a great example, sounding like a collage of other people's work in places. 4

IN THE BAG

One half of Origin Unknown and RAM Records, ANDY C dives into his record box

First up is "SOUND IN MOTION" by ORIGIN UNKNOWN. This one's special because it's the title track from our new album. It's based around a single bass sound but when you hear it, you listen to the intricacies. The bass morphs around while the beats are motoring hard. It

has a rolling vibe.

"MILLENNIUM" by OPTICAL is a brand new piece. One of the first things he did in 1998, I picked it up during a big cutting session at Music House. I think it's coming out on Virus. The way he's expressing the beats and bassline are unbelievable.
A typical quality Optical
production with structured breaks and that clinical

dancefloor sound. Next up is the ORIGIN UNKNOWN remix of "TOUGH ATTHETOP" by E-Z ROLLERS. CHECKLIST

It was good to work on because it's really jazzy and they had a



* OPTICAL — "Millenium" (dub-plate)

(Origin Unknown Remix) (Moving Shadow)

* MOVING FUSION — "Turbulence" (RAM)

PESHAY — "The Switch" (Mo' Wax promo)

* E-Z ROLLERS - "Tough At The Top"

lot of live musicians on it. It was good to get our teeth into those sounds and we've taken it on an Origin Unknown roll-out journey with a big switch right in the middle. That takes us onto

"THE SWITCH" by PESHAY from his his Mo' Wax album which is going to be

really big. The intro builds you up for a massive breakdown of jazzy sounds from heaven. It also has a confusing half-tempo section, and then it's taken to a while new level. A real top

quality track.
Finally, "TURBULENCE" by
MOVING FUSION who are a
couple of mates of mine. This is one of the first things they did. It's on the album and it's just raw energy with a hard tech sound. Raw vibes in the place. Moving Fusion are definitely boys to watch out for.

'Origin Unknown Presents Sound In Motion' is out on RAM Records this month



to rework their latest offering into a

REVIEWS BY DUNCAN BUSTO

Available Now



LTJ BUKEM Mystical Realms

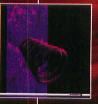


Prog<mark>ressio</mark>n Sessions LTJ BUKEM featuring MC CONRAD

Forthcoming



Progression Sessions BLAME featuring DRS

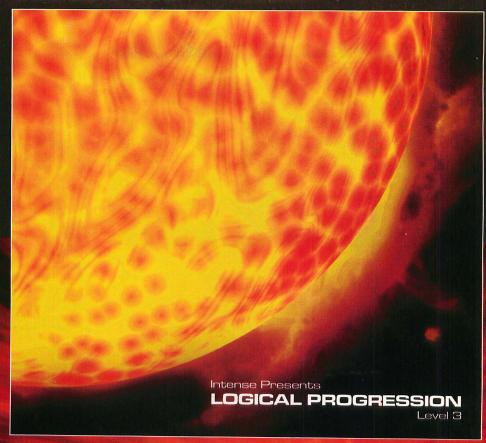


BIG BUD Planetary Funk Alert



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SINGLES

RAW CUTS

Raw Cuts EP

Chilli Funk

A limited-edition pressing of quality Nineties jazz fusion with the cute Rhodes solo on "Stone Drive" a veritable joy for lovers of jazz dance, and "Red Skies" taking you back to the halcyon days of funky disco beats 'n' rhymes. Chilli Funk keep up the high standard of quality soulful dance music in this age. 9

IDMC

Only You Akef

This moody three-track single hails from London and is something of a mystery in the land of collector's soul. A very simplistic production fits in exactly with what's happening on the street, yet it's crammed full of lush harmonies and voices. The superb church song "Only You" is the highlight of the trio. Very, very essential. 9

JUICE

Best Days Meldey/Chrysalis

Girl bands - we're flooded with 'em. Some cut, but unfortunately the majority can't sing nish. These Danish ladies are an exception, possessing a fair set of tonsils. Produced by the mega-talented Soul Shock, let's hope they don't get too starstruck and go round sacking their producers. Very nice Nineties r&b. 8

HOLLAND TUNNEL PROJECT

If EP Liquid

What I really love about this New Jersey set is their ability to mix moods and swap tempos. Their previous output is very playable and extremely enticing on the dancefloor. These three dirty funk tunes are no exception. Brilliantly produced and for lovers of the highest quality jazz 'n' funk. 9

JESTOFUNK

Stella Funk Irma, Italy

Italy's supreme label still isn't appreciated worldwide as much as it should be. It's a jewel in the crown of Europe and its ability to produce fine dance tracks is without question. In fact Jestofunk themselves are so innovative, they deserve better things. This is the funk, the whole funk and nothing but the funk. Ya dig?9

DESTINY'S CHILD

No, No, No

Another credible slice of Nineties r&b featuring the good singing, good-

looking ladeez from Destiny's Child. The Fugees' Wyclef Jean cuts in some fine production alongside Jerry "Te Bass" Duplesis and Che Greene. Not exactly a classic song, but the voices do it and the arrangement cuts the ice. 8

CHICO DEBARGE

Now get this and get it good. Chicothe man is a god and can do no wrong. The vocals are individual, delivering a mean lyric, and when it comes down the sex'n' soul, he delivers from the top of the stack. So no complaints from you disbelievers out there. If you don't believe, get this smooth slice of proper black music and you'll be converted. 9

AMARI

Callin'

Tommy Boy

The Tommy Boy camp should be very proud with this one. As with Oran "Juice" Jones, it's pure class and oozes the real deal. The rhythm track is one to savour and when it stands alongside the vocal cut, as playable as it is in its own right, then you know you're onto something good. Ruff and raw, this should steam ahead no problem. 8

UNSUNG HEROES

MissThang

Scenario

Originally on the brilliant "Lesson One" album last year, this finally reaches the singles market with a rehash from Manchester's finest in the slow 'n' low department, Fat City's Mark Rae. Jennifer Stancliffe's haunting vocals once again shine through and hold your attention all the way. A perfectly delivered slice of British raw soul. 9

ALBUMS

KENIBURKE

Nothing But Love Expansion

A full 28 years on from The Stairsteps, Chicago bassist Keni Burke is still proving to the black fraternity that he can produce quality soul just like young guns such as Maxwell and Debarge. Full of the lush rhythms and spot-on lyrics we've come to expect from one of soul's unsung talents. Ideal for anyone who wants pure class on their decks. 9

SOFT SUGAR

Soft Sugar Presents

Soft Sugar

Alan Barnes and Andy Spiller are two guys who remember those golden days of classic jazz and Latin fusion back in the Eighties. The difference is that they're not stuck in some time-warp. They also love the modern dance beats 'n' rhymes. Over the years they've always produced the goods to go for and this is a real kaleidoscope of their special musical adventures. A pure delight! 8

THE O'JAYS/JEAN CARNE

Two Classic Albums

West Side

A quartet of classic Philly sessions. This pair have been filling dancefloors for 15 years or more, so when you dip into these gems, you'll find yourself hearing breaks and songs that have been sampled to death and basslines that still stand the test of time. Faultless, timeless soul music. 9 (both)

SMOOTH

Reality

Perspective

It's a pleasant and unusual surprise to find an r&b-based album featuring acoustic sets, although I suspect that Polydor will say this is not just another r&b album. They're right, of course, because this collection of downtempo songs almost reaches the parts, but they doesn't quite touch these ears. Quite forgettable. 6

LOREN

Up All Night

Props

The debut album from a young lady coming out of south London. Her vocals are undeniably stunning and the production is very, very slick. All in all the lady can't lose and I hope she doesn't. This is equally as good, if not better, than the soul from the States. Sing the song, sister, sing the song. 9

ADINA HOWARD

Welcome To Fantasy Island

east west

I don't want to appear prudish, but the entire needle-time of this long-player is occupied by thoughts of sexual gratification and lurve. Okay, so that's nothing new, but with song titles like "T-Shirt And Panties", you'll hopefully understand my male dilemma. Anyway, after a cold shower, I can honestly say that satisfaction is totally guaranteed with this one! 9

LEVERT, SWEAT, GILL

Levert Sweat Gill

east west

Already on the shelves, this gathering of the heavweights proves they can still make the girlies swoon and bring a nod to the heads of the kids on the street. Well, the vocals are certainly up there where it matters, but what also matters are credible lyrics and that's where the trio take a tumble. 6

REUBENWILSON

Organ Donor

Jazzateria

Imagine a smoky little jazz joint on the west side of town. As you tread the well-worn steps to the basement, the welcome sound of a Hammond hits you between the ears, that well-known purr of the rotating Lesley cabinet and a slap bass keeping the rhythm going. This collection of funky grinders should be taken at least once a day. 8

VARIOUS ARTISTS

Tonight @ Mezzo

Mezzo

First it was a restaurant, now it's a label. A dozen jazzy grooves from the in eaterie in London, this is a neat, polished package containing some neat, polished tunes. But it all seems so predictable and streamlined. In my book, the best jazz always comes from the sweat shops and the radio sounds on the street. This is far too nice and

just not ruff enough. 4 **VARIOUS ARTISTS**

Classic R&B

Mastercuts

Happy fortieth birthday to the Cuts people. As per the last 39 releases, this is a melting-pot of truly classic, in-demand street songs. It's all here, from Mary J Blige to D'Angelo, with even old school props from Philly's Teddy Pendergrass. Worthwhile. 8

DREAM DATE

KENI BURKE is alone on a desert island with only his fantasy gig for company...

ere would the gig be? Madison Square Gardens

You can move the venue anyv We'd have to take it over to you guys at Wembley Stadium in London.

How would you get there?

I would have to fly First Class. I've never gone on a cruise, though I hear the Atlantic is a little choppy at this time of year.

Viso would your fellow

I would take my family, definitely my mom, dad and my parents-in-law. Peers? I would like Curtis Mayfield to be there. He's a very dear and close friend of mine, as is Larry Graham. They're people who helped me become who I am.

o would be on the guest list?

Oh wow... That would be George Harrison. He would definitely be one of them. I haven't seen him in years. And Sade as well.



food too so I guess we'd have a

smorgasbord of international

delicacies! Who would be the support act?

My son, Osaze. I'm bringing him out, introducing him to the world on the "I Need Your Love" single from the album.

Which songs would you start and end

I'd start with the single "I Need Your Love" and end with "Risin' To The Top".

What would you do after the gig?

I'd need to have a massage to wind down. Who'd perform it? My wife knows massages are one of the things I really, really enjoy, so I think it's wise to say my wife would do it!

Keni Burke's single 'I Need Your Love' and album 'Nothin' But Love' are out now on Expansion

words JACQUELINE SPRINGER







REVIEWS BY ADAM FREELAND & RENNIE PILGREM

inspiring place on earth, but Blake's debut mission features smooth sub-bass, tech-edged beats and really lush Detroit pads. Running at over 135bpm, it's nothing a few notches on the pitch control can't fix. Excellent. 9

PEACE BY PIECE

Nobody's Business (Nosy Parker Remix) Blanco Y Negro

This track claims new territory on a spectrum somewhere between the new breakbeat sound and UK garage. Nice, punchy two-step breaks and fat bass sounds are fused with skippy garage snares. Sounds sus? Well, suck it and see – we reckon it rocks. 8

TZANT

Sounds Of Wickedness white label

A great big anthemic party tune Unashamed sample-laden, it's a feelgood party tune with all the generic hip hop scratches, funk bass lines, cheesy house drum rolls and rapping by MC Marcus T. Will go down a treat at all big beat clubs around the land. 8

EARL 16

Steppin' Out WFA

BUJU BANTON

Circumstances

ALBUMS

VARIOUS ARTISTS

Deep dubby house production from the former Leftfield vocalist which comes with good Freestylers remixes, meaning party-sized chunks of ragga snippets, funk samples and horns. The original is still the best, though. 8

Penthouse, Jamaica
"Circumstances made me what I

am/Was I born a violent man/

Circumstances made me what I am/ Everyone should understand". The a

capella track that ends Buju's "Inna

Heights" album is a poignant reminder that he hasn't lost his edge. 8

UB40 Presents The Dancehall Album

Nice to see a commercial reggae act

like UB40 putting something back into the foundation. It should be really good exposure for some of ragga's

name-brand underground artists such as Beenie Man and Lady Saw. Unfortunately, the tunes are not as

good as the concept. The riddims are

tinny and lightweight, and there's no real vibes or any imagination. 6



SINGLES

TANAJ PERRY

Tomorrow Easy DB

A highly original release from Tanaj Perry which sees a smattering of vocals put through what sounds uncannily like a guitar effect pedal to weird interesting effect. The overall drum & bass style of the programming is augmented by an exceedingly dubby bassline and all manner of sounds, ranging from vibes to scary noises, plus not one but two Mao Lounge Mixes to choose from. Definitely a release to check for next time you go shopping for vinyl. Recommended. 8

LUNATIC CALM

LC0004 Lunatic Calm

The fourth instalment in the very limited LC series, this is essentially their debut "Centista" put through the remix blender. Of the two mixes, it's the B-side that does the business with its angry distorted bass and fierce beats. A healthy move into stormy waters. 8

FUTURE SOUND PRODUCTIONS

The Awakening

Technasia

Wicked two-step funk from Hong Kong that gradually builds and builds until... Nothing. Well, almost. Moody

new phase, and some funky breaks, this will keep the breakheadz happy. 8

BLAKE Rebirth/Doctors, Dentists & Architects TCR

What is it with good breakbeat music and Romford? It may not be the most

LUCIANO

Ulterior Motive

Botchit & Scarper

WIDE RECEIVER

Woof!

Let'Em Know You're There

The third release from Wide Receiver

continues their journey away from the

land of big beat and further into more modern territory. The AA-side is a Rakim-sampling mash-up that actually

manages to sound both old school and

new school at the same time. With its very clever use of two different vocal

samples spliced together to create a

Xterminator, Jamaica

For every great tune people hear from Luciano, he usually has two or three on pre that are equally as good. Although this is no "Your World & Mine", Luciano mixes his soothing verses with a Barrington Levy chatty-chatty-style chorus. The sound quality is a little bad, but it can't take away from "The Messenger"'s uplifting vocals. 7

GENERAL DEGREE

Sugar Plum Plum

Greensleeves

You have to feel for General Degree. Lyrically, the man is always on point, yet he continues to drift on the periphery of real superstardom. On "Sugar Plum - another gal tune - Degree injects so much more passion vocally than he has in recent outings and is backed by Richie Stephens' extra-sharp "Winner" riddim track. 7

TERROR FABULOUS

Gran By Gran

Black Scorpio, Jamaica Remember Terror Fabulous? Back in the day Terror was at the top of the DJ tree with classics such as "Action" and "Position". Still a name-brand DJ, this sounds like an early-Eighties dancehall cut. As usual, Terror's voice has that clouded, sore-throat feel, but overall the tune lacks inspiration.

PRINCE BUSTER

Whine & Grine Island

Originally released in 1967, this gentle ska tune features Buster's continual "Whine & Grine" groans and a most infectious trumpet riff. Released in conjunction with the new Levi's ad campaign, this is bound to be flooding our radio and television sets in forthcoming months, and you'll hear it whether you like it or not. It won't bug you though. 8

VARIOUS ARTISTS Ragga Ragga Ragga 10 Greensleeves

A compilation whose biggest selling point is Beenie's classic "Who Am !?" Beside that, there are quite a few good tracks, particularly from Danny Brownie's Main Street crew. Always a reliable compilation, Greensleeves have more than enough tracks up their sleeve to release "Ragga Ragga Ragga 11" simultaneously. 8

TWILIGHT CIRCUS

Dub Plate Selection

M Records, Holland Some of Twilight Circus' exclusive dubs highlights their lust for plodding beats, a transparent sound with an atmospheric Asian twang. With special guests such as Sly Dunbar and Sky Juice, Twilight Circus' dubs are straight from the Kool Keith space age school of creativity. 7

* VITAL RELEASE SIZZLA Woman Of Africa Fatis (Xterminator) put his "Praise Ye Jah" album out first. Then Bobby Digital followed suit with "Black Woman & Child". Now it's the Firehouse Crew's turn with "Woman Of Africa". Sizzla celebrates black women with supreme grandeur alongside the Firehouse crew's sparse drumming and tranquil Ju Ju riddim. The forthcoming album will match Fatis and Bobby Digital's classics.

SINGLES **CUTTY RANKS**

That's The Way Greensleeves

Ah who seh him done? Plenty will after hearing his latest track. Anyone who heard Cutty Ranks in full flight back in the early Eighties when he was doing incredible tracks such as "The Stopper" and "Bomber" will certainly very disappointed indeed. Whilst Cutty's voice remains angry yet cool, the chorus and riddim track are as stiff as a virgin in a strip joint. And what use is that to anybody? 5

RICHIE STEPHENS

Winner

Greensleeves

A courteous note to Richie Stephens. Please, please, please lay off the ragga Stephens' voice is so velvety and rich in personality that the overbearing ragga beats just end up stifling his vocals. Effectively, this is a bit like listening to an Adriana Evans tune produced by the Trackmasterz. However, that method is the most commercially viable option nowadays for the veteran singer, which is a real shame for the man. 4

A.R.P.& BEENIE MAN

RC-One, Jamaica

New year, new t'ings for Beenie Man. The purists will loathe the uptempo pop riddim track and the Janet Jackson "Got Til It's Gone"-style chorus line. But it's catchy and if it can get a good distribution deal in this country it could easily be a Top 20 chart hit. 8

ANTHONY B

Cut That Out

X-Rated, Jamaica

Using the vocal hook line from "Hit The Road Jack" for the chorus, Anthony B protests dancehall's continual thirst for competition in front of an old Studio One riddim. And he firmly dispels any rumours of him being in competition with Sizzla in the process. 8

MYKAL ROSE

How You Fi Seh Dat

white label, Jamaica
Ex-Black Uhuru frontman Mykal Rose
doesn't get as many props as he
should, though he's one of the few consistent reggae vocalists of the digital era. But "How You Fi Seh Dat" lacks originality, despite Rose's vocals and the sexy bassline. 5



* VITAL RELEASE

I.L EK.TRO

Tune In (To The System)

Voice Stealer/20:20 Vision man Carl Finlow rewires the circuits of early-Eighties futurism and throws them through an intergalactic hoop of 808-powered electroid robo-funk. Imagine the band in the bar scene in Star Wars playing Depeche Mode's "Black Celebration" while Cabaret Voltaire twiddled analogues in a studio designed by HR Giger. Retro-futurism par excellence and the best record this year so far. 10



SINGLES

I-F

Space Invaders Are Smoking Grass (Remixes)

Interdimensional Transmissions, USA Like Gary Numan going head to head with a battalion of deranged Daleks, Space Invaders..." was one of 1997's biggest and best moments. Now it's re-released in all its unrestrained, gloriously absurd insanity alongside a slightly extended version and an excellent electro-bass mix by Secret Desire. Don't miss. 10

MR VELCRO-FASTENER

Wad EP

Tie Finland

After the last few years of everything going disco we are now in the thick of an early-Eighties revival. And as freestyle electro boogie was never really exploited enough the first time round, tracks like these that click, tick and boom in all the right places somehow sound more exciting than ever. Man Parrish without the make-up. 8

JONTAJEDA

The Walk Palette, USA

More adventures into deepest techno soul from LA's finest purveyor of all things deep, lush and funky. The late night grooves and softly spoken lyrics "Lesson" put it right up there with the best Wamdue productions. The jazzy syncopation on the flip is delivered with Tajeda's usual flare. 7

KORRADO IZZO

The Golden Age Gadgets, Germany

Another quality production from i220's former honcho. Taking care of leftfield duties are the title track's fluid dark

swirling avant-beats and "Maus"'s head-nodding and hypnotic grooves. Meanwhile, dancefloor action comes in the form of T Tsukamoto's subtle but driving, bass-heavy remix. 7

NOTTURNO

The Long Walk Home

Nicola Johnston is back with another sublime three-tracker. Eschewing the fussy pseudo-jazz tendencies of a lot of deep house, Nicola prefers to lace her mix-friendly beats with the soulful strains of pure electronica. Simple, original and strongly recommended. 8

MR BARTH & A.D.

Knockin' Boots

Svek, Sweden Stockholm's premier imprint with another dancefloor belter from Cari

Lekebusch and GJones. Underpinned by an unfathomly deep bassline and reinforced with some well placed metallic hooks and a filtered vocal refrain, it's the sort of incidental club groove that DJs have wet dreams about, Wicked. 8

VARIOUS ARTISTS

Round Sampler 2

Birmingham's Round prove minimal techno and a keen sense of fun aren't necessarily incompatible with four cool cuts taken from their forthcoming "Weirdbag Volume 1" album. Surgeon comes over all creepy while Sherwen gets cheeky and Sir Real goes, erm... loopy. The standout is Moondog's "Lush", a bonkers organ track which could easily go interstellar if picked up by someone like Pete Tong. Huge. 8

PEEL SEAMOUS

Audience EF

Delsin, Holland

The problem with a lot of esoteric techno is that it hasn't really moved on since the genre was so beautifully defined by classic albums like "Artificial Intelligence" and "Virtual Sex". This is different, the sounds might be familiar but when juxtaposed against the sort of rhythmical dexterity that would make even Photek seemed conservative, they really do take on a new life. 8

D'ARCANGELO

Diagrams 10.14

Nature, Italy

The latest emission from Rome's waycool Nature imprint and in a sense something of a departure as it's much more gentle than their last few releases. All five (as yet untitled) tracks are light on the beats and heavy on the synths, and one cut almost sounds like Kraftwerk remixing the Master C & J classic "Dub Love"! Curious, but cool in a quirky kind of way. 7

AUBREY

Beyond The Ozone Solid Groove

Probably the best release for some time from the South Coast's original techno tearaway. As usual, there are four tracks here, but it's the old school trance riffs of "The Stripper" and the title track's wonderfully groovesome bassline and warm resonating pads that really make this worthwhile. 7

GEBO

Shoo Pie

Alien Funk Movement

Three more top-drawer tech-house groovers from the Alien HQ, with Rehab/Acific bod Lee Renecre at the

helm. "Shoo Pie"'s dark and sleazy undercurrents are highlighted by some sinister vocal edits, while "Budvar's" pacy shuffle funk treads a more leftfield path. Pick of the bunch is the futuristic analogue funk-jam "The Harlot." 7

EKATYAWA

The Underground Sound Of London Funk No Hype

Okay, so it's not the best song title ever, but that's more than compensated for by the quality of the music. Already a Colin Dale fave, its jazz-flecked atmospherics, seriously chopped breaks and ultra bumpy bassline make it a winner on any forward-looking dancefloor. 7

PORTION REFORM

Imbecile

Downwards

Minimal to the extreme and all the better for it, this is loop-based techno so stripped down it makes Hawtin's Plastikman project seem positively overblown. Even the packaging adheres to the "less-is-more" philosophy: no titles, no info and a press release of two words. Cool. 7

ALBUMS

VARIOUS ARTISTS

Fishcake

Thule, Iceland

Another retrospective collection, this time from those undisputed masters of crystalline, minimal audio structures, Iceland's excellent Thule. Wonderfully lush and expansive throughout, the nine tracks on "Fishcake" weave together the best elements of house, techno and ambient into their strippeddown, hauntingly stark rhythms with a sensibility so delicate that the overall effect is nothing short of absolutely spellbinding. Class. 9

STERAC

Thera

100% Pure Sterac's debut was always going to be a tough act to follow and sadly, this album just isn't in the same league. Sure there are some great cuts (the hyper speed hypno beats of "Glitch" and the Kraftwerkian "Teleon") but you're left with the impression that this time Rachmad is merely treading water. 6

VARIOUS ARTISTS

Same Planet, Different Language

Shady Acorns
Designed to showcase the many sounds and styles to have been championed by the As It Is crew. Concentrating on the deeper side, the album includes some real gems from artists like Josh Brent, Mark Ambrose, Chris Duckenfield and Paul Mac and is a worthwhile retrospective of their groundbreaking work. 8

KHAN & WALKER

Empire State Building

Harvest, Germany Khan & Walker were one of the first acts to move acid away from the dancefloor and exploit the psychedelic introspectiveness of its frequencies. To describe this three-part analogue saga as trippy is a bit like saying Pele was okay at football. 9

REIHARAKAMI

Unrest Works Sublime

Like many Japanese artists Harakami doesn't restrict his music to any genre, preferring instead to use styles and tempos like colours to create audio shapes. Which is, of course, no bad thing. The problem here is that most of his "shapes" sound like Dan Curtin dipped in Detol. Even the best tracks are too clean, sterile and somehow lacking in any real substance. 5

LOOSE TALK

Nature and Plasmek big cheese MARCO PASSARANI on Rome's burgeoning techno-electro scene

THE scene in Rome really kicked off in the late Eighties at a club called Opera where they played all the early acid music. The first big rave though was in December 1989. It was called "Stop The Violence" and Frankie Bones came over to play. I was only 15 so it made a really big impression on me. I think the reason the rave scene got so big here was because before that we had nothing here was no big rock scene like in Florence or Bologna so the first big thing that happened in music here was rave. In the early Nineties there was a radio station called Centro Suono that played dance music only for eight hours on Saturday nights to over 100,000 people. At the time there were two or three big parties a week and all the DJs used to go to England to buy their records. They played a mixture of Detroit techno and English breakbeat which is why breaks and freestyle electro found a home here. The classic Roman sound was developed by DJs like Lory D, Leo Anibaldi,

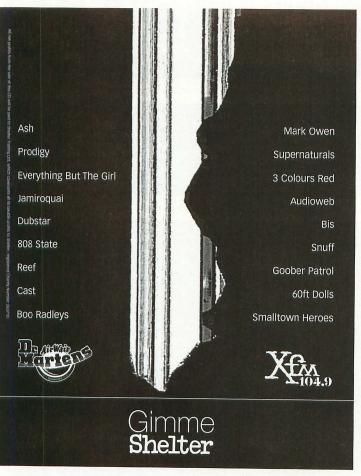


Fabrizio D'Arcangelo, Max Durante, Marco Micheli and Andrea Benedeti. They made records like the Aphex Twin's "Isopropophlex" huge anthems here. Remix [Rome's premier record store] sold hundreds of copies. And I think that's why labels from here like Elex, Habitat and Eclectic, none of them make straight 4/4 techno. The scene here has always been different - breaks are in our roots. I think it's in our nature to be different, to try and find new arrangements and new rhythms. Maybe it's to do with the history of our city but we are always trying to do something new, something better. . . Something higher.

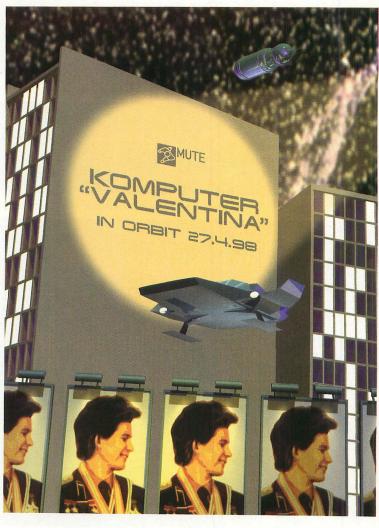
'Dark Side Of The Sword Volume 3' by Various Artists and 'Mission 2 – Connecting Electronix Network' by Various Artists are out on Plasmek and Nature later this month



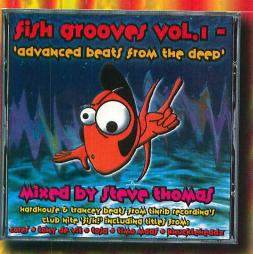
REVIEWS BY DAVE MOTHERSOLE







the best collections of underground dance cds are surfacing this april:

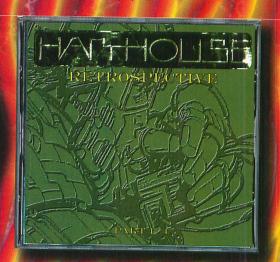


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JHAL FEATURING LISA

An intro of building beats, stabs and strings with some old-style rave bleeps. The vocal breakdown has some nice vocals and bubbling sounds, a drum roll and then beats and vocals with all the trimmings. A synth breakdown appears and then we're into the outro. 7

VAMPIRE Choose One

Life We Share

Mayerick

Quosh

This one is right up my street with brilliantly chopped vocals and beats through the intro into a breakdown using one of the best old school samples ever. Another very cheeky old school riff joins in to keep things rolling to the middle stab breakdown. The main sample appears again with yet another familiar sound and then things roll out to the end. Great. 8

Freedom (Seduction Remix) Impact

Seduction's talent shines through with that heavy sound with loads of detail, stretched breaks and catchy riffs. The main vocal is an obvious winner, strengthened by excellent samples and music. Into a massive stretched vocal and then a wicked bassline with offbeat sounds and an arrangement that keeps those ears peeled through to the end. Very highly recommended and doing it on the scene right now. 9

ARABAINI ANITHENAS **VARIOUS ARTISTS** VITAL RELEASE Absolute Hardcore Album A wicked compilation of 29 current and upfront hardcore tracks mixed by myself and Sy. Hammin Sy's mix has tracks like the remix of "Midnight Express", "Shooting Star" and "Choose One" by Vampire, while my own mix contains tracks such as the remixes of "Jump Around", "On And On" and Ham's remix of "Muzik". Definitely essential ABSOLU for your collection. 10

SINGLES

DJ SLAM & UFO

Krazy Knowledge Part II Unaware Collective

The beats kick off like an old electro cut and then it all goes crazy with a storming "Amen" breakbeat and harsh stabs. The main breakdown consists of a wicked synth and strings, a massive roll and a bass section with a female vocals. The kick drum bounces back in to finish it off nicely. 9

Life (Ham's Update '98)

Next Generation

This tune has been around so long my dub-plate of it wore out last year, but at

least it's been updated and put on vinyl for release. It's a fierce one, with heavy breakbeats, a pounding kick drum with sharp stab patterns and loads of crowd noise. Sound effects flow all the way through with constantly changing stab sounds and drum patterns. 9

FORCE & STYLES

Shining Down (Brisk Remix) **Next Generation**

Brisk has definitely made his mark on this tune with aggressive offbeat stabs, a distorted kick-drum and loads of new rap vocal inserts. The first breakdown is a clever combination of sounds and effects. There's no time to catch breath before the track changes again with an interesting arrangement. 8

FORCE & STYLES Apollo 13 Part 2 (Bunter & Vanden Mix)

DJ DAYDREAM

Galaxy Essential Platinum

TAPIT & B&H

Kicking off with ultra-clean percussion

and stabs, the track soon cuts into the

first breakdown with fairytale-like sounds, pianos and girlie vocals. Well

produced and cleverly designed, it

pounds along with offbeat stabs and

soft uplifting synth sounds with every intention of getting hands in the air and

whistles blowing. And it works. 8

Higher And Higher (Surge Remix)

A cover version with a bit more style than usual with vocals by Rachel and production by Bradley Carter. The breakbeats are funky and laid-back but the percussion is still full-on, giving the

tune full power with all the stab patterns, pianos and strings that you

Another Level

could ever need. 7

Definitely more on the Bunter & Vanden tip than Force & Styles, with a very sparse intro and computer-sounding effects. Into that full-on Bunter rhythm comes a UB40sounding saxophone with a science fiction-sounding riff in between. Subtle off-beat stabs run throughout with strange vocals, giving this excellent an overall wicked sound. Check this tune out. 8

* VITAL RELEASE

YLEM

Cascade/Dark Matter Tonkin

Ylem have come up with their finest slate to date. For "Cascade" read funky bass and bouncy grooves wrapped in acid,

while "Dark Matter" is an analogue driver for the 'avin it generation. Either way you flip the disc, it's bound to score on the floor. Tough. 10

SINGLES

GENETIC

Dragonfly

Genetic, aka Paul Jackson, was responsible for some of the earliest

smashes on the psyche-trance scene, such as "Transmission" and "Oracle' Here he serves up a decidedly cool slice of techno with "Floor", flipped by the boisterous cinematic pounder that is "Shakedown". 7

NERVASYSTEM & AETHER

Seven Serpents

Elektrik Orgasm

The title cut "Seven Serpents" boasts classic LSD trance, while "Distorted Waves Of Om" on the flipside uses extraterrestrial samples interwoven with pumping beats. Elektrik Orgasm, by the way, are perhaps the West country's leading free-party crew. 8

ATTITUDE

Dark Forces Uplift

Already causing major rumblings on the London underground (somewhere on the East London Line, apparently) this acid afterburner-fuelled stompathon is squarely top drawer material. Wayne G (of "Let's Get Twisted" infamy) provides the flip mix to set most floors alight. Simply mad. 9

FUNKOPATH Regenerate

Andy Guthrie gets his filters out for a superfunky, riff-laden, obscenely lardy slab of a groove. "Spyke", on the flip, is a sparkling electro voyage through to the central core topped off with a final head-long charge down the main power channel. This really is quite rresistible, in fact. 7

X-DRFAM Radiohead

Blueroom

Rough and Rush turn out another tuff track to blast the lid off your average warehouse. The boys remix their own opus on the flip, with Der Dritte Raum (or Andreas Kruger to his friends) backing up a strong package. Yet another quality cut from one of the leaders in the field. 8

CARBINE

It's Funky But It Ain't House

Stay Up Forever

Nope, it certainly ain't house. What it is, in fact, is a selection of deep, throbbing underground acid trance with a mega-chunky build designed (according to the boys) to "make your party rush!". "Stapled To Bits", on the reverse, is more of a crossover technotrance workout. Cool times two, and then some. And then some more. 7

LABEL STABLE

Roy Aquarius and Kim give the low down on the AQUARIUS imprint

What are the aims of the label?

Basically, what we are trying to do is give absolute freedom to our artists, but still manage and develop them so the public can appreciate them. We come from the leftfield corner of the underground and so do our artists, so many of them are unused to the machinations of the music industry. That's where we come in. We build their profiles while they concentrate on the tunes.

Which artists have you released? K-90 and Binary Finary are our main artists. K-90 come from the underground Cambridge rave scene and work with the Clueless sound system. They're acid trance artists with a techno field... A great crossover act. Binary Finary (or Matt as he's known) is from Portsmouth, and broke through last year with the excellent "1998".

What has been your best selling

Definitely "1998". We've sold about 3,000 copies in the UK and licensed the track abroad, and that's with virtually no marketing

houarjus

or promotion. Paul Van Dyk is doing remixes for the Orbit imprint in Germany.

What are your plans for the rest of the year?

To develop the label and all our artists. We've entered a growth stage now and it's up to us to get as much exposure for our people as possible, while still remaining true to the ideals of the underground.

Which DJs play your tunes? The Pendragon crew, Mark Allen, DJ Ping Pong, DJ Organic, John Ohm from Aquatec and a whole host of others.

What did you do before you started the label?

Roy used to put on the parties at The Church in Kentish Town. After that he released "Under An Indian Sky" but was disappointed with its distribution, so he set up Aquarius and a distribution company ARD (Artists & Records Distribution).

'1998' by Binary Finary is out on Aquarius now. K-90 release a remix album later this year

KILLING JOKE

Love Like Blood (Remixes) Dragonfly

"Love Like Blood Live" remixed by Deedrah, a tripped-out voyage of Homeric proportions, and the full-throttle "Intellect", retouched by Perfecto's Jonah, are the goods on offer here. Both rock hard.

MINDSET

Touch The Sky

Zoom returns with a cut from Kev Deniro (of Hook Recordings fame) which is simply the mutt's nuts. Hard house, progressive, trance. . what you want, but make sure you check it out at all costs. 9





everySaturdaynight.7pm til9pm

* VITAL RELEASE

BE BEWINANS

Thank You Atlantic, USA

Being a big fan of the Winans family from

hits such as "Let My People Go" and "Give Me You", I have obviously fallen in love with this. Produced by Masters At Work in a live vein and similar to their work with The Braxton's "The Boss". Destined to stay in my box for the next year. 10

SINGLES

BOP FEATURING GERIDEAU

Masquerade Fatt Boy

A faithful remake of the George Benson classic produced by the New Jersey duo in their distinctive way. Gerideau's on top form and he does justice to the original as he scats along to the Bensonish guitar noodling. Following the success of "Swing Low", this should be another biggie for this hot new label. 8

ANN NESBY

AM:PM

Extracted from a sampler of hot new remixes is this slamming Heller & Farley reconstruction of one of the gospel anthems of the past year. Pumped on acetate by one or two lucky bleeders including CJ Mackintosh, Danny Tenaglia and myself, "Witness" has created a massive buzz on respected dancefloors around the globe. 10

Witness Remix

PRODUCER PROFILE

Best known for his jungle productions, STEVE GURLEY's now firing on the garage tip as well

How would you describe your sound? I've just started my own garage label with a partner, Jason Kay, called Social Circles. We record as Ordinary People. But I also make jungle as Rogue Trooper, having started out as an original member of Foul Play. In a way both sounds are rather similar, because I like melody. The drum & bass is very jazzy with some tough breaks, while the garage stuff is a lot more soulful, but it's got the breakbeats from the drum & bass as well. I actually started out making garage, I just never got to release anything.

Is it a different production technique foreach?

Some people say it's easier to make garage, but I find them both about the same. With the garage stuff, I'm not just doing straight four-to-the-floor stuff. I still chop out bits of breaks. But whereas in jungle you're playing loops and chopped up breaks, in garage I tend to chop them right down to one snare or one hi-hat, so it's a bit more intricate.

What was your first ever production? And your most recent?

Foul Play's "Foul Play Volume 1" that was on our own label,



Oblivion. Most recently, I've remixed Robbie Craig's "Lessons In Love" and Lenny Fontana's "Spirit Of The Sun" for Public Demand, which is Number One in the Dreem Teem's chart at the moment. I've also done some of my own stuff for Public Demand and Metrix.

What's influencing you at the moment? Hike to listen to a lot of swing and hip hop. MJ Cole is doing some garage stuff at the moment that's impressed me. On the drum & bass side I really like Photek. He's really clever the way he breaks up his beats.

Who would you most like to work

Probably a really good vocalist, somebody like Aretha Franklin.

Is it true you've been Dling under the name Steve "Silk" Gurley? Yeah, but it wasn't supposed to be like that. Jason sorted out this gig for me at Garage Nation, but I wasn't too happy about that name so I don't think I'll be using it again.

Steve Gurley's remixes of Lenny Fontana and Robbie Craig are out this month on **Public Demand**

acetate, and until it makes it to full release, you'll have to wait patiently. 9

Stay (Booker T Remix) white label

Mr T comes with a clever riff lick using a slight two-step feel to the second bar.

DB FEATURING JO BRYANT

Movin' On Fifty First Recordings

coming through at the moment. This one features his sister, who sang on George Michael's "Older" album and featured in a couple of his videos. The garage with a rougher set of mixes from the Stanton Warriors. 9

MRX

What's Your Name

contains an unreleased version of "Dangerous" and "Find A Way", which has featured on Steve Jackson's show for the past few months - well, he was the only one with an acetate! The last tune is a full vocal track called "What's

PEPPER MASHAY

Happiness Azuli

This was previously produced by Tuff Jam and has now been given the M&S treatment by the ever-busy Ricky Morrison and Fran Sidoli. Not sure who the singer is but she sure sounds good. As always, dancefloor-friendly production of the London duo who come up trumps again. 8

MICHELLE WILSON

Lifted Higher Waako, USA

Those purveyors of deepness, Sandy Riviera and Jay Sinsiter, aka KOT, turn out my preferred mix on Michelle's follow-up to "It's My Turn". More of a dub than a full vocal with touches of wailing vocals over a hard but soulful groove that'll send you crazy as you get lost in the hypnotic production.

MOISE LAPORTE FEATURING DANIA

So Special

11.07 Presentations, USA

Big Moses, who recently had success with the wonderful "Brighter Days", has produced this little gem featuring the sweet vocals of Dania. A big girly song, but performed with enough passion for all the original soul heads out there to appreciate it. The Big Moses dubs rock as well. 8

BIG MUFF

Maxi, USA

My Funny Valentine

excellent arrangement. 9

DJ SAMPLER

Move Like This

Slip'N'Slide

Volume 5

Kult, USA

Rather an unfortunate name, but a

wonderful record all the same thanks

to Francois Kevorkian's epic "Body &

Soul" mix. A cover of the old jazz standard, the song is transformed by FK's use of lavish strings, pads, bubbling percussion and a most

A great EP for the working jock

featuring a gorgeous piece of jazz-funk called "EQ" by Louie "Balo" Guzman

and Rob Aaron, the dark "A7" dub by

Lenny Fontana, an untitled piece of

firing, funky disco by Cricco Castelli

and deep, jazzy, disco-fuelled semi-vocal cut by some geezer called Seamus Haji. 8

This pumpin' disco-flavoured track

produced by Davidson Ospina features a catchy female hook over

some delightful jazzy keys and swaying strings on the "Chronicles" mix backed by the slightly tougher "Bass In Ya Face" mix which is driven by a fat

bassline and heavy Latino percussion. 8

BARBARA TUCKER Beautiful People (Dem 2 Remix) Strictly Rhythm/Positiva

Strictly Rhythm/Positiva Watch out garage world - Dem 2 are coming! With their drums which slip and slide underneath re-arranged vocals that are cut 'n' pasted for underground flava and chords using psycho Rhodes to add extra vibe, these guys are at the top of the ladder on the underground remix scene. Enuff respect!! 1

VITAL RELEASE

His unmistakable phat drums are a signature to his work. A large big-up to Booker from Tuff Jam! 9

Daryl B has a few good productions mixes on the A-side are smooth vocal

UVM

The second EP from Mr X on UVM Your Name", 7

JASPER STREET COMPANY **Get Together**

Dance 2 Records

London Connection are finally coming of age with two excellent remixes. The two-step mix they did, production wise, is good. With all the average two-step coming out at the moment, this comes close to Matt Cole and Dem 2 in terms of technique. The other mix is more for the skippy drum UK garage sound. 8

UBM

Lovin'You

Curtis & Moore once again showing off their remixing skills by transforming this average dance record and giving it more club appeal with these two mixes. The dub mix will appeal to the more UK garage DJs, while the full vocal mix is aimed at the wider club audience. 8

ULTYMATE

Sweet Love UVM

This is the latest Tuff Jam release with vocals by Jacquee Bennett and Danny Maccardo. We do all the mixes. Of course, it's hard to review your own records, but the mixes are designed to appeal to a wide selection of DJs. The full vocal is very catchy and will stick in your head for ages. 9

SINGLES

ROMY

MissThe Love Merca

The New Horizon boys handed us this one on acetate. With those wide-angle drums and clav-sounding organ, they give it appeal. Consider there's so little vocal, it still drops. 7 Considering

MAXIMUM STYLE

Wake Up

Probably the best mix from the Catch boys to date. Maximum Style have delivered before with our own mix of "Admit To Love", which is still awaiting release! This mix enhances the talent of the excellent vocalist with the sweet chords and strolling drums keeping up the interest. Good work guys. 8

SCANDAL

We Do

This was handed to us, then played. Then played again, again and again. It was also Number One in our Underground Vybe chart on Kiss and the demand for this tune has been phenomenal. But once again, it's on



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CD / BUMPIN' 4 DECK SPEED GARAGE MIX VINYL / 10 TRACK LIMITED EDITION DJ TRIPLE PACK

DOUBLE CD / DOUBLE CASSETTE / LIMITED EDITION 3 PACK DJ FRIENDLY VINYL LIMITED EDITION RIP RUBBER CD PACK







* VITAL RELEASE

FUNKY DL

The Funky one returns in the company of the awesome Ty.
The friendly competition seems to work for DL, his words sounding more natural than usual, while Ty just leaps ever higher. It's a lovely little party tune in the tradition of Native Tongues. Only this is from London. 9



SINGLES

ILL DEPENDENTS

The III Dependents EP Ultimate Dilemma

Irish producer Hazo is the man behind this EP of hard beats and hard politics. As well as mournful sounding hip hop soundscapes featuring a few timestretch and LFO tricks learnt from drum & bass, you get Steven Rea reading a Bobby Sands poem. Harsh. 8

OFFSIDE

A Daze Pressure

Westpoint

Offside certainly aren't getting any cheerier but that's their thing and they do it very well, all melancholy piano pain and genuinely honest lyrics about a youth in Bristol – "I want what you tell me I should want\l take what you flaunt"...7

LIVE HUMAN

Improvised Sessions EP

Fat Cat

Jazz or hip hop? Who gives a fuck when you've got a member of the Space Travellers (formerly the Bulletproof Scratch Hamsters) on the ones and twos. This is an utterly barmy live drums, bass and decks affair straight from the Bay and I bloody love it, me. 9

VARIOUS ARTISTS

4X4Two, The Sequel

Hombre

Bristol's Hombre posse continue to do it like only they know how to. This is another of their instrumental fourtrackers, featuring some of their already-outs (Numskullz and Onecut) plus label supremo Jamie and the wellknown Task & Bear. It's a good EP even if the tempos and styles suggest more play in big beat sets than

MIND SPACE

Chi Town New York PimpTha Industry

Formerly on Funky Ass, Mind Space's Ultra connection continues here with TR Love producing and rhyming on this dirty clown's car of a track. It sure ain't Ultra, but it's pretty good in the mean time. 7

MARK B & BLADE

Hitmen For Hire

Jazz Fudge

It could have been titled "The Moody Kids" and you shouldn't listen to this expecting too many laughs. What you do get is hard, sparse beats, the characteristic Blade flow and Mr Thing scratching it up. It's effective hardcore hip hop and should increase Jazz Fudge's cred.8

RAIDERMEN

Top Dollar

Raidermen, USA

"Top Dollar" is fine, but head for "Strategy" on the flip where, among others, you've got Natural Elements and Mike Zoot on a long, long posse cut. A nice piece of cello-stutter music from Shaself, but it's the voices that are going to grab.

BLAKTWANG

Red Letters Jammin'

The Twang return once more, this time definitely with an album to follow. "Red Letters" is on the re-re-real, all about those bills and that wish-l-was-arich-man feeling. And it's everything you'd expect from South London's most loved. 8

LETHAL Feeling You (Like Never Before)

Maximum One

The latest from the young man now also known as III Jargon is an attempt at a bit of radio play, and while Lethal's flow seems sharper, the music doesn't bring out what's best in him. 6

RUNAWAYS

Levitation

Ultimate Dilemma

The Running Men return with a new remix of "Levitation" featuring the talents of that man Sir Menelik (aka Cyclops 4000) on the "I'm-aschizophrenic" tip and appearing as a one-man All-Stars. It's lovely. What? I said it's lovely. So it is.8

BLACK RADICAL MARK 2

Dreadlox Jammin'

The return of the Radical - a walking bassline and a paean to the power of the dreadlock. The jazzy backing, the political lyricals, a little bit of controversy (on "Return Of Da Hardstepz"), it's all still there. 7

DASEFX

Rap Scholar east west

Wiggedy higgedy piggedy. The Das are back, ably supported by Mr Redman. It slides along quite nicely but they shout "EVERY BOTTY" a lot which makes you think of free arse more than the three R's. 7

THE PRIDE

Something For Nothing Deepspace 5, USA

The first vinyl release from deeply underground Atlanta crew The Priesthoods. A bit of horror organ and a constant stream of words, it's muggy, claustrophobic and downright nasty. Over on the flip Sev also does it on "Dystrophy". 7

Remember That Time? Diamond Monarchy

Mr 45 (not to be confused with Mark The Forty Five King, fact fans!), is back, but this time without Downlow. The result is a little rougher, a whole lot ruder and effective of its type. Perfect for all those people who like pouring champagne over each other's tits. If "Remember That Time?" hints at Biggy, "Aquarian" is reminiscent of hip hop superstars The Firm, but it also

RIGHTEOUS CARTEL

Dread's Ark

O-Zone, USA

O-Zone, USA
You may have caught Righteous
Cartel on "Eargasms", but their own
product is a lot harder – ragged voices
lay it out on "Dread's Ark" in throaty
shouts, while a beautifully fucked-up
twiddly keyboard line elevates the
whole proceedings, showing what they're really capable of. 8

MIKE ZOOT

Scene EP

Guesswhyld, Japan

Produced by New York label Guesswhyld for the Japanese market, "Scene" will surely have to be given a general release. Mike Zoot (also to be heard ripping it on "Lyricist Lounge") is one of the most exciting talents around at the moment - funny, intricate and conscious without being preachy. Catch him now. 9

ALBUMS

COCOA BROVAS

Rude Awakening Duck Down/Priority/Virgin

Smif 'N' Wessun had to change their name after the gun company sued them, but besides that it's business as usual. Featuring both Eek-A-Mouse (on the fantastically pissed-off "Off The Wall") and Raekwon, it's the best Boot Camp release in a long while. Whether it's better than "The Shining", however, is another matter.8

In The Line Of Fire

Relativity/Epic
A graduate of the school of hard crock, Fatal Hussein (renamed Fatal for extra rockness) is an ex-Outlaw, hence a Tupac bud. There's nothing too bad here, but even the presence of the Artifacts' Tame One can't elevate it above the ordinary. 5

DELINQUENT HABITS

Here Come The Horns

PMP/Loud/RCA

One of the groups to put the LA into Latino (or vice versa?) return with a more satisfying set than their debut, incorporating the Mariachi horns of the first but drawing on a wider palette. The rhyming, too, seems more varied. Well worth a listen, 8

Imports from Mr Bongo's, 44 Poland St, London WC1. Tel: 0171-287-1887

STATE OF THE ARTIST

B-Boy Jedi from London, LEWIS PARKER, is ready to feel the force on Massive Attack's new label

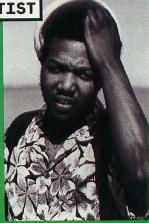
1998 is the start of "Star Wars". Honest. There used to be loads of Jedi Knights, well respected, well loved. Now they've nearly all gone.

'Hip hop hasn't got as much cred on the street as it did years ago. In this country it's now a specialist music in a lot of ways. And we're all slowly trying to put it back and get back some of

put it back and get back some of the props that we deserve."
The man speaking is young Lewis Parker, something of a self-styled Luke Skywalker for hip hop in England. Signed to Massive's Melankolic imprint, he's just about to release his first album, "Masquerades & Silhouettes", a selection of beefed-up beats and light, sabre-sharp rhymes.

"It's a hip hop crusade," he offers. "Like going on a voyage. It's like scattered pictures, little bits of memory, different pieces put together to tell a story as a puzzle, where nothing comes straight. But it's all there and if you sit back and listen to it,

it comes to you." Having started rhyming 10 Having started rhyming 10 years ago when not yet into double figures, Parker released his first record, "B-Boy Antics" himself in 1995. One of the 250 copies was enough to get him noticed by Trevor "Underdog" Jackson who re-released the track on Bite It! and followed it



up with "Rise". This, in turn, was heard by Mushroom of Massive Attack, so that when Jackson and Parker approached Massive about a possible deal, the group were only too ready

"They love hip hop," says Parker of the former Wild Bunch Parker of the former Wild Bund members. "Even if they don't make 100% hip hop they really know their shit. They make good music. They're music heads. That's the difference with those guys. As long as people aren't out for making money for making shit."
The code of the Jedi? Could

be. Any last words, Lewis? "May The Force be with you. Always."

'Masquerades & Silhouettes' is out on Melankolic this month





VITAL RELEASE Remember (Sasha Remix) A seriously healthy package of mixes for a track that's probably sitting comfortably in the Top 40 as you read this. Sasha consolidates on his successful return to remixing after Gus Gus with this stunning 12 minute glide through the progressive spectrum, taking in BT's beautiful melodies and a production that outshines even BBE's finest moments. 10

SINGLES

Perfecto

ROBBIE WILLIAMS

Let Me Entertain You (Stretch 'N' Vern's Moonmen Mix)

Definitely worth trying to hunt down a promo of this deep and dubby effectsladen mix, which even Robbie would get his hairy chest out for. Gut restricting of course! It's got loads of clicky noises and rather cheekily nabs

Underworld's "Dark & Long" riff with a Jam & Spoon-like feel for a surprisingly high gurn factor. 7

FIRST LIFE

Be One Of Us

Hook

Classic, good old-fashioned proggy house from one of the scene's leading exponents, Nick Hook (produced with Martin Sharp back in 1994). It's a Florida anthem that's been re-

recorded with a new "Whoop It Up" mix which is very atmospheric and vibey, and should be supported for some months with its Moroderesque charm and energy. 8

MARTINI & HARDCOREY

We Got A Love Stress

Originally released on the sadly defunct Italian UMM label some years ago, this reissue delivers an excellent package. It's a bit of a who's who of remixers, with SPS, Fathers Of Sound and Orlando's Fade all there. They're all very slick in their own inimitable styles, but it's the minimal sophistication of the Fade mix which sneaks it for me. 7

SOUND OF SIM

Rub-A-Dub

I imbo

The usual monthly inclusion of something a little more funky, this originates from that progressive heartland, Holland, and is on one of Scotland's oldest and finest labels. Limbo. Warm, bubbly basslines and a finely balanced mix of understated drums and spine-tingling keys.8

CATAPILA

Void

3-Reat

After a guite a long lay-off, 3-Beat return with a deep and dreamy vocal offering which is not dissimilar to Everything But The Girl's "Missing" and with a production comparable to

that of Quivver. The results easily stand up to such comparisons as well. Very interesting indeed. 8

TREVOR REILLY

Down With The Underground (Tevendale's Tunnel Mix)

Manifesto

Truly improving with every mix, Colin Tevendale effortlessly turns out the killer cut on this predominantly Scottish package from the far North's veteran pioneer of all things musically technological. It features Scottish violins, would you believe! 7

ARCANE

The Arc

Deconstruction

One of the biggest anthems for Oakenfold off dub-plate at Cream over the last few months, this rises up like a phoenix, with one of the most intricately arranged layers of meticulously chosen elements and is destined to be totally huge beyond Liverpool's infamous annexe. 10

DEEPSKY

Tempest (Remixes) Rampant

A very large underground record throughout the whole of 1996-1997, receiving support from Nick Warren and Pete Tong to name a few, this now turns up with the most impossibly good mix from Tour De Force, who have elaborated artfully on the hard and fast original. 9

* VITAL RELEASE Windows Crap name, but this is a tuff track from Dutch label Work which has always deserved wider distribution. Now Terry Lee Brown Jr, Victor Imbres and the Sharp boys get their hands on it. Top mix is undoubtedly from George & Steven, although Victor's "Broken Glass Up Yer Arse Mix" is pretty sharp, too. Ouch! 10

SINGLES

DAJUNKIES Tick Daddy

Originally outed on Tripoli Trax and now hanging on their own eponymous imprint, DJ Ziad and Mickey Shiner are the boyz behind this slammin' dancefloor pumper. If you like your hard house full and furious with a chemical tinge, then look no further. Catchier than anal herpes, in fact. 9

MR SPRING

Voyager

First out on Irish imprint DT, this upbeat, bouncy techno number is kinda nice in a smiley, early evening sort of way. Spring has a remix portfolio boasting Josh Wink, Kathy Brown and Mary Kiani, apparently. Sounds like stoned blarney to us. 7

CASSEDPAYA

Powertrax Prolekult

If trancey riffs over slammin' techno rhythms are your bag, stick your fiver in this wrap for a snort of the very finest. Penned by label boss Thilo Wacker, it's bound to move the most stubborn of floors (and bowels!), but if it doesn't, just drop the driving psychedelic flipside. Fierce.8

HARDYHARD

Here Comes That Magic Sound

Wah-wah guitars and a killer bass riff. Screaming horn lines straight outta George Clinton circa 1978. Disco flavas and a groove to move. What more could you possibly desire or require? Well, the dubbier-sounding flipside, perhaps, where a far more contemporary house feel makes this a Saturday night special. 8

VARIOUS ARTISTS

The Beginnings

The Captain, Karim and Fierce Base serve up a trio of tracks from the early daze of the legendary nu-NRG imprint. Pick of the bunch is the remix of "No Women Allowed", the hoover anthem with the monster percussion and hardas-fuck beats, 8

BACKDOOR MAN

Scapa Flow Rude

Go with the "...Flow", if haunting UK house with uplifting filters and trancey vocal samples are your thing. Flipside "Bad Vibes", meanwhile, is an insane breakbeat-driven, acid-infused workout with an epic Ecstasy breakdown of gurnathonic proportions. It's a total winner, naturally.

MINDSTAR

Soundtrack UG

Scottish progressive trance featuring driving rhythms and a deeply chunky undercurrent. Not the most hardbag of sensations, admittedly, but mix this into, say, the latest Noom, and you'll reach take-off pretty quickly. 7

TODD TERRY

Ready For A New Day

Once upon a time, Todd was God. Now he's just pretty amazing. That's the clear message this cut is sending out, even if Rhythm Masters, Dillon & Dickens and Pete Avila do their best to breathe further life into it. Not exactly "Jumpin", but cool nonetheless, you may conclude. 8

FUNK"E"FX

Work That Body

Sound Division

Funky house or party garage, call it what you want, but either way this cut is bound to excite floorlovers. The "Inner Club" mix gets extremely cheeky on the bassline and big on the percussion, while most hardbaggers will head instantly for the percussive "King Kong's Tribal Stomp". Oh yeah!

BARABAS & OD1

Deeper

Phoenix Uprising

A track from two regulars at Jon The Dentist's residency, Cardiff's Hippo, on his very own label. Strong trance elements, weird vocals and pumpin' beats topped off with a touch of bonkas disco make this one a totally unmissable outing. Not half bad for a first attempt, we reckon.

VEGAS SOUL

Bellboy

Tech house that's very, very deep sits well in any set, but drop it between two screaming stompathons and what you get is mind-fuck mayhem... Particularly when the lights go off. If this tickles your testicles, check the recent "Pure" long-player released this month. Fab. 8

SECTION X

Galaxians

Phoenix Uprising

Chris Liberator and Guy The Geezer get together with Jon The Dentist to rework an already tuff track into something you might hear late, late, late at Turnmills' Melt night. Put it this way, if acid stompathons are your cup of tea, here's a 50 gallon samovar. 8

FUTURE RHYTHM

Thinking Of You

Vicious Vinyl

One of the States' most consistent underground labels presents two slices of nicely Balearic house... and it's still only March. The "Original Mix" chooses and uses female vocals to perfection, while the "Key South Remix" touches Robert Miles territory without slicing the cheese. Check. 7







* VITAL RELEASE

THE BETA BAND

Easily the best new band in Britain for many moons, the first proper single is barmy brilliance, a four-track overload of soundscapes running the gamut of genius from early Beefheart to Tortoise and back, yet sounding utterly unique. Watch 'em fly. 1



SINGLES

MORECHEEBA

Blindfold China

So their return may not have been heralded with nationwide celebrations. But it should have. Morcheeba's blend of folksy lore with rootsy trip hop is like coffee and cream, a mix that's best heard on the superb B-side here, "The Sea", while "Blindfold"'s paean to loveunder-the-curse is quite literally spell-binding. Morecheeba are still smokin'. Good to have them back. 8

FC KAHUNA

Bright Morning White

Kahuna Cuts

More than redeeming themselves after their stodgy debut, the Kahunas are clearly aiming for 1990 Primals-style celebration vibes. "Bright" comes on like Gillespie's lot seeing up the sunrise with The Verve's string section serenading away in the background, and it's only a heartbeat away from perfection. Bound to get a few tearducts working overtime at the end of the night. 9

OH!PO-LO

The Italian Job Masako

It takes a brave man to cut up cult film "The Italian Job" into a stomping hardfunk number, but Happiness Stan resident OHIPo-Lo knows no fear. While it probably rocks out on the more lager-soaked floors, sadly this attempt has all the finesse of your average Oil record, with its bongo frenzy, raucously shouty chorus line and thinly stitched sampling. Oh well... 5

SOFA SURFERS

The Plan

Universal

Okay, their album may have pegged them as the poor man's Kruder & Dorfmeister, but "The Plan" was always the stand-out track, an utterly fearsome barrage of drum rolls feedback psyche-outs and twisted jamming, rather like Fretless AZM and Fela Kuti interpreted by a colliery brass band. Remixes come courtesy of Beanfield, Aphrodite and, of course, Sofa Surfers themselves. 8

FREDDY FRESH

Untitled Fresh

A bit of a sneaky 10-inch double-pack that could well be an under-the-counter job, what with the Fredster's infamous disregard for sampling laws. You'll probably know his sound by now - incisive cut 'n' pastes of breaks, beats, bobbles and funky bits 'n' bobs that's got a roughly equal hit and miss rate. Cheap, cheerful and rather pleasingly cheesy. 7

JMX

Fusebox, Holland

JMX's "2" was a big fave of this column and while "3" doesn't quite match it, there's still proof enough in these four wildly eclectic tracks that there's some serious talent at play here. Bugging out on everything from swamp blues and spaced-out abstract rap to dirty electro and weirdo funk, each track rubs against the grain of normality. Deviant and different. 8

STRUCTURE SIZE

Da Jonesez (Remixes)

Universal

A top little package of remixes of the New York rappers, with big beat boys Laidback, Mr Dan and Inside Game on the job. Laidback's rub is the real winner, a joyously quirky piece of daisy-age frolicking with mad funky horns that confirms this lot as definite talents to watch for this year. 8

DOCTORL

Navigator EP

Artefact, France

Abstract French hip hop that's eminently listenable. While there's no stone-cold killer cut here, Doctor L's experience in producing French rap acts shines through in a production that's coated with warm licks of blues, particularly on the tipsy torch song vibes of the lovely "Too Blind For Dreams". Think Mr Scruff chilling on the Left Bank with a Gauloise in his hand. Totally in-Seine! 7

GLAMOROUS HOOLIGAN

Stoned Island Estate

The original shouty Northern grimmo hard rap big beat tune comes on like Gary Clail's agit-pop and most of the mixes fail to liven things up much. Except, that is, for Regular Fries, who abandon the dour drudgery in favour of a swirling miasma of trippy fuzzed-out guitars and low-slung basslines that's stoned but still very sussed indeed. 6

SPACE RAIDERS

Glam Raid Skint

The "daft mutant offspring of Daft Punk and Bentley Rhythm Ace" says the press release, and we couldn't put it better ourselves (Why not? - Ed). This is utterly irreverent glam disco boogie made by men who probably like sucking helium and phoning total strangers. It has a ludicrous sample from Kenny's "The Bump" and you will find it impossible to resist. 7

FREDERIC GALLIANO

Plus Infinis No.4

F Communications, France This EP of remixes of the French jazz noodler is a winner all the way. Frederic's own mix is a shimmering haze of world music. Super Eagles' up the African mantra vibe and Move D's half-speed drum & bass take is spectral, haunting brilliance. 9

ALBUMS

FUTURE 3

Stay With...

April, Denmark Another bona fide beauty from the Danish trio who come on like Two Lone Swordsmen on Prozac. A hefty dub influence intersects with pristine, seductive melodies and the gentle fall of jungle and breakbeat rhythms. For those of us who like our music cute enough to be edible, this is a gentle, candyfloss classic. 8

BABY MAMMOTH

Another Day At The Orifice

Judging from the title, you could be forgiven for thinking that these Pork stalwarts are now reduced to churning out downtempo stuff like a machine. You couldn't be more wrong. "Another Day..." is quite simply a treat from start to finish, crafted with consummate skill and melodies so achingly sweet they're all but wrapped up in ribbons. Don't miss. 9

FRETLESS AZM

Oceans Of Light

Has Max Brennan gone one trip too far? When you're knocking out albums like they're going out of fashion, one of them will eventually slip past quality control when it's not quite ready. This, sadly, is the one, the first Fretless album that hasn't sent this column into raptures of delirium. Too unhinged, loose and simply chaotic, though all the usual elements are there. 6

PETERTHOMAS ORCHESTRA

Raumpatrouille

Bungalow

Interesting reissue from the off-the-wall Bungalow label, this time the collected instrumentals and soundtracks from a cult Sixties German sci-fi series. In truth, there's little here you're going to wig out to, apart from the title track itself. However, fans of "Forbidden Planet"-ish sounds should check, 5

MIRAGEMAN

Thrilling/Thunder And Lightning Irma, Italy

Irma dig into the Italian soundtrack crates once more for two top albums of funky cocktail and psychedelic wah. These two albums, recorded between 1968-1972, span the range from firing to lounging. Splendissimo.

7 ("Thrilling") 9 ("Thunder And Lightning")

CAI BOJSEN-MOLLER

Super Sonic Jazzy Sessions

April, Denmark Better known for his Detroitian techno

on Multiplex, Cai Bojsen-Moller's first venture into the post-jazz landscape is not to be sniffed at. He displays a similar ease with soft-pad electronics, brittle melodies and skittering jungledub-breakbeat rhythms that make Future 3 so pleasingly listenable. Another delight from Denmark. 7

MANDROID

Electro Freaks Rehab Clinic

Breakin'

More retro-electro with a distinctly spooky sci-fi bent from Ed DMX's label. Mandroid's take on the electro sound bypasses Ed's own personal fixation with cheesy melodies and gonzoid influences in favour of a darker, more twisted sound, 6

10 OF THE BEST

Charlie Casey of AKASHA and 10 things his life wouldn't be complete without

It's a Claude Butler 14-speed racer. Bikes are the best way of getting around London. I haven't got a car - there should be a lot less of them. I really like places like Copenhagen where bikes rule the roads.

Nipples

Mine and other peoples! They're essential for all sorts of pleasure. I like the traditional French ones – small, perfectly formed, neither too big or small.

Sixties sports car designs

Ilove this Italian design company called Pinin Farina. They designed lots of Ferraris in the Sixties. Funny thing is, I can't even drive. I did once have a 1962 Lambretta for a while.

Birkenstock sandals I discovered them

last year. If your feet are free, your mind is free, I reckon! I once got a pair of brothel creepers because I'd coveted them since punk days. They turned out to be the most uncomfortable shoes I've ever walked about in.

Sense of humour

about too many things. You need to be able to step back and apply a sense of humour to certain situations. Mysurfboard

Some people get far too serious

It's a Redley. I've been learning to surf for the last couple of years in Spain, Brazil, and even in Cornwall.

Any puzzle that doesn't appear to fit. Paradoxes prove that our model of anything – be it life, maths or language - doesn't always fit.

Polish vodka

The one I love has bison grass in it, which gives it a slight flavour. I get through a bottle every week or two.

The vegetable. It's a fetish I've got at the moment. It seems to feature heavily in everything I

King Crimson – "Larks' Tongues In Aspic" They were a classic progressive rock band, and this particular record changed my view about the way I make music.

'Cinematique' by Akasha is released this month on Wall Of Sound



REVIEWS BY CALVIN BUSH

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DA PIANOHEADZ-DISTORTION
RUFF DRIVERS.DON'T STOP
BEASTIE BOYS-TIME TO GET ILL (98 REMIX)
MJ COLE>DESIRE
INDO>R U SLEEPING (98 REMIX)
WUBBLE U-PETAL (ORIG+98 REMIX)
ANOTHER LEVEL & DBL 99>ALONE NO MORE
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SIL>WINDOWS (SHARP 98 REMIX)
GROOVE CONNECTION 2>CLUB LONELY '98
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BT>REMEMBER (SASHA + MOOD II SWING)
FIRE ISLAND>SHOUT TO THE TOP
TINA MOORE>AIN'T NOBODY BETTER
ULTRA NATE>FOUND A CURE
KRISTINE BLONDE>LOVE SHY
BYRON STINGLY>IT'S OVER
BE BE WINNAS>THANK YOU (M.A.W. REMIX)
PARKRIDE>CAN YOU FEEL IT
LUCID>CAN'T HELP MYSELF
SUMMER JUNKIES>I'M GONNA LOVE YOU
COTTON CLUB-SHAKERS SONG (98 REMIX)
VOICES OF LIFE-STHE WORD IS LOVE
KAREN RAMIREZ>TROUBLED GIRL
PERPETUAL MOTION-KEEP ON MOVIN
TRICKSTER-MOVE ON UP
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HE FOG>BEEN A LONG TIME (98 REMIX)
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TALIZMAN-ONLY YOU (CHRIS 'N' JAMES MIX)
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HUMATE/RABBIT IN THE MOON-EAST
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MARTIN LUTHER KING-THE SPEACH
SASHA & MARIE-SBE AS ONE
SASHA-MAGIC (BLUE AMAZON REMIX)
QUIVVER-TWIST & SHOUT
DEE LITE-GROOVE IS IN THE HEART
THE BUCKETHEADS-THE BOMB
ARIEL-DEEP (ORIGINAL + 97 REMIX)
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TALL PAUL-ROK DA HOUSE
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ONE DOVE-WHITE LOVE (HARDKISS MIX)
SANDALS-FEET (HARDKISS MIX)
K KLASS-LET ME SHOW YOU LOVE
K KLASS-RHYTHM IS A MYSTERY
PORN KINGS-UP TO NO GOOD
ROLLO/CAMPING-GET OFF HIGH HORSE
MICHELLE GAYLE-DO YOU KNOW (FULL INT)
INNER CITY-PENNIES FROM HEAVEN
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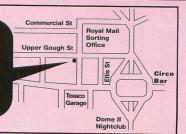
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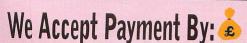
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187 LOCK DOWN - GUN MAN
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NATHER OF THE DAYS

DAY SUPER - MALTON - TURN ME OUT
BURGED GOOD - FROM PARTON
NATURAL BORN OF STOCK - TURN ME OUT
BURGED GOOD - FROM PARTON
NATURAL B E G V E 0 0 U

FARLEY JACK, ASTER FUNK - LOVE CANT TURN AROUND HOUSE OF PAIN - JUMPA AROUND PHOTURE - WE ARE PHUTURE + ACID TRAX + SPANK SPANK MARSHAL JEFFERSON - MOVE YOUR BODY SWERVE - LUCKY MAN - DANCE REMIX FUNKY GREEN DOGS - REACH FOR ME + ALL TITLES A GIVY CALLED GERALD - VOODOO RAY AFRICA BAMBATTA - PLANET ROCK + ALL TITLES LIL LOUSE - FRENCH KIRSS + CLUB LONELEY BUMP - HOUSE STOMPIN MAN PARRISH - HIP HOP BE BOP + BOOGIE DOWN BRONX MORELS GROOVES PART 4 - LETS GROOVE INDEEP - LAST NIGHT A DJ SAVED MY LIFE PULSE - LOVER THAT YOU ARE - SPEED GARAGE REMIX CURTIS MAYFIELD MOVE ON UP - DANCE MIXES LISA MARIE THREE 'N' ONE - NO WAY OUT + SOUL FREAK MARMON - SCHONENBURG 98 + ORIGH - STRETCH + VERN GUS GUS - PURPLE SASHA 'NS THE LIGHT MIX CRYSTOL METHOD - KEEP HOPE ALUE 98 BT + ANDY LING ETA - CASUAL SUB 98 - STRETCH + VERN + ORIG WINKY WAX PROJECT - STATE OF INDEPENDANCE GROOVE GANGSTERS - FUNKY BEATS - DON'S BROOKLYN BOUNCE MIXES RUFF DRIVENZ - DON'S STRETCH + VERN + ORIG GROOVE GANGSTERS - FUNKY BEATS - DON'S BROOKLYN BOUNCE MIXES RUFF DRIVENZ - DON'S THREE DRIVES ON A VINYL FADE - NO RESOLVE WUBBLE U - PETAL 98 MURK A STRETCH + VERN BANCO OF GANGSTERS - FUNKY BEATS - DON'S BROOKLYN BOUNCE MIXES RACE BROTHLERS - FORGIVEN/SHIME DA HOOL - MEET HER AT THE LOVE PARADE + BORA BORA LUY TRIBE - STAND UP - RI.P. MIXES ULTRA NATE - FREE - FULL INTENTION RI.P. M+S + SPEED MIX HARD FLOOR - ACPERIBANCE + ORIG CHICANE - OFFSHORD RED SKIES + LP SLACKER SCAREDY OUT FACE FERENDUM SOULTEN NATE - FREE - FULL INTENTION RI.P. M+S + SPEED MIX HARD FLOOR - ACPERIBANCE + ORIG CHICANE - OFFSHORD RED SKIES + LP SLACKER SCAREDY OUT FACE FERENDUM SOULTEN NATE - FREE - FULL INTENTION RI.P. M+S + SPEED MIX HARD FLOOR - ACPERIBANGE FERENDUM SOULTEN NOW HOW KALASS - LET ME SHOW YOU FALANCE KNOW KIES - TEARS MA FINGERS - ALL TITLES BEDROCK - FOR WHAT YOU DREAMSET IN STONE U2- LEMON /SALOMEDISCOTEQUE SAT2" LUSTRAL - VERRYTIME (NALIN + KANE) DEEP DISC - SCHOOL - LITTLE BULLET J M E N K N 0 W D G

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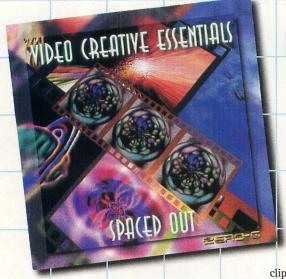


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Rom Raid

HE ubiquitous CD format is, it seems capable of anything. Now you can master onto them, record over them like they were some kind of ropy old cassette, listen to music from them, run software off them, sample beats and breaks from them, and now you can sample visuals as well. Time And Space, the sample CD people, have extended their legendary Zero-G series to include a range of CDs which contain dozens of video clips, copyright free, for your use and abuse. Called Video Creative Essentials, there are five collections in the series. "Bio Feedback" features "bio and organic" video clips, "Flow Motion" has "kinetic and flowing/

transformation" clips, "Fruit Salad Daze" is a "kaleidoscope of wild and off the wall" clips, "trance Spotting" features "futuristic, club-oriented, trance inducing and hyper-techno" clips, while EQ took a gander at "Spaced Out" – we're talking "futuristic lifeforms and textures", matey. The selection of clips range from the gloopy kind of video graphics we're all familiar with, to more satisfying distorted weirdness. Half an hour or so of clicking these 10 second movies is quite enough to induce hallucinogenic narcolepsy in my experience. Mind out, eyes! Slip the CD into your Mac or PC, and you can soon start manipulating the clips with the demo version of Adobe's video editing

software, Premiere. If you have Cubase VST, you can start pulling the clips into place with your existing song files. Instant (well, perhaps not instant. . .) visual accompaniment to your tracks! You can use the clips for making promo videos, websites, CD-ROMS or any media where you might need some natty computer graphics to jazz life up. All the clips are 320 X 240 pixels, and use Apple Codec, which works on both Macs and PCs.

Each of the Video Creative Essentials series cost £29.95. Call Time And Space on 01837-841-100 for more information

cD territory, e-Lab have their "X-Files Of House" sample CD on the market. "Get this one if you wanna inject the true sound and energy of underground house" says the blurb on the jacket, after banging on about Chicago, New York, Miami

and Washington for a few lines ("influential cities where famous DJ and dance producer

come from" - well, they are Swedish, you know).

Anyway, this double CD is, indeed, stuffed with housey loops. Each selection kicks off with a short demo, which you may or may not find useful, and is then broken down into its component parts. Enough 909 open hats, organ swells and loops are spread across this double CD package to build a very enormous house indeed.

'X-Files Of House' costs £59.95. For more information on UK distributors, call Time And Space on 01837-841-100

Speakers Corner

Big, bad and very anti-social.
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to be confiscated by your local
environmental protection officer."

So claims the press release for the rather mean-sounding E315 speakers from Cerwin-Vega, thus guaranteeing themselves column inches in the nation's least responsible tech pages. The speakers have a 15-inch woofer (don't we all?), are rated at 400 watts and boast 102dB sensitivity.

Cerwin-Vega have designed these monsters with dance music in mind, and they're intended for home use to blast out your top tunes, while also claiming that they can withstand the kind of party punishment that bedroom DJs are likely to dish out. Front control panels enable tweaking of the mid and treble levels to suit your taste or room, they turn amplifier power into sound "at least three times as efficiently as most speakers. Go insanely loud", and will be joined by smaller (10 and 12-inch woofers), less violent siblings shortly. Sounds ace. The E315's cost £749.99. For more information, contact Cerwin-Vega UK on 01423-359-054





Machine Museum

EDP WASP

HE EDP Wasp was not, as our Norfolk readers might imagine, the work of Eastern Daily Newspapers, but a small Oxford-based company called Electronic Dream Plant. EDP's approach of using a combination of cheap packaging and witty marketing made quite a splash when they emerged in the late Seventies. The Wasp (the first of a series of insecty-titled machines; the Gnat and the Spider came later) cut costs by having a Stylophone-like keyboard and a plastic case which was actually stronger than it looked (tales abound of the Gnat, for example, getting run over by cars after gigs and surviving with nary a scratch).

The keyboard was yellow and black, powered by batteries, and had an internal speaker. Laughable, really. Except that

when it was plugged into an amplifier, the Wasp sounded like a thunder of bass-obsessed bovver boys ripping the place apart. And at £199 when, back in 1978, a mono synth would set you back £1,000, the



Wasp was a real breakthrough in bringing the wonders of synths to the masses. Responsible for this monster sound were two oscillators which ranged over

six octaves (a knob made the octave jumps, making up in part for the tiny two-octave keyboard). Also helping the sonic power along were a low pass filter, a band and high pass filter and two envelope generators. Another innovation EDP introduced was the ability to connect Wasps together for a simulation of polyphony, and also connect it to the Spider which acted as a sequencer.

EDP couldn't, however, stave off the industrial might and invention of the imminent tidal wave of Japanese products, and soon went under in

the very early Eighties. A working Wasp might set you back around £200, possibly more, but they are very thin on the ground. If you can track one down, you'll find you'll be able to annoy more people with its great, grunting sound than its irritating insect namesake, and it looks fab, too.

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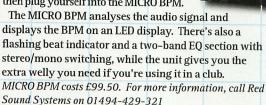
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Machines of the month

FTER the success of the Voyager 1 Beat Extractor, Red Sound Systems have taken a similar idea and come up the very cute MICRO BPM. It's an affordable, intelligent BPM counter and headphone amp. You can connect it to any mixer's headphone output and then plug yourself into the MICRO BPM.

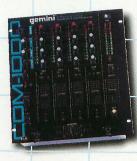


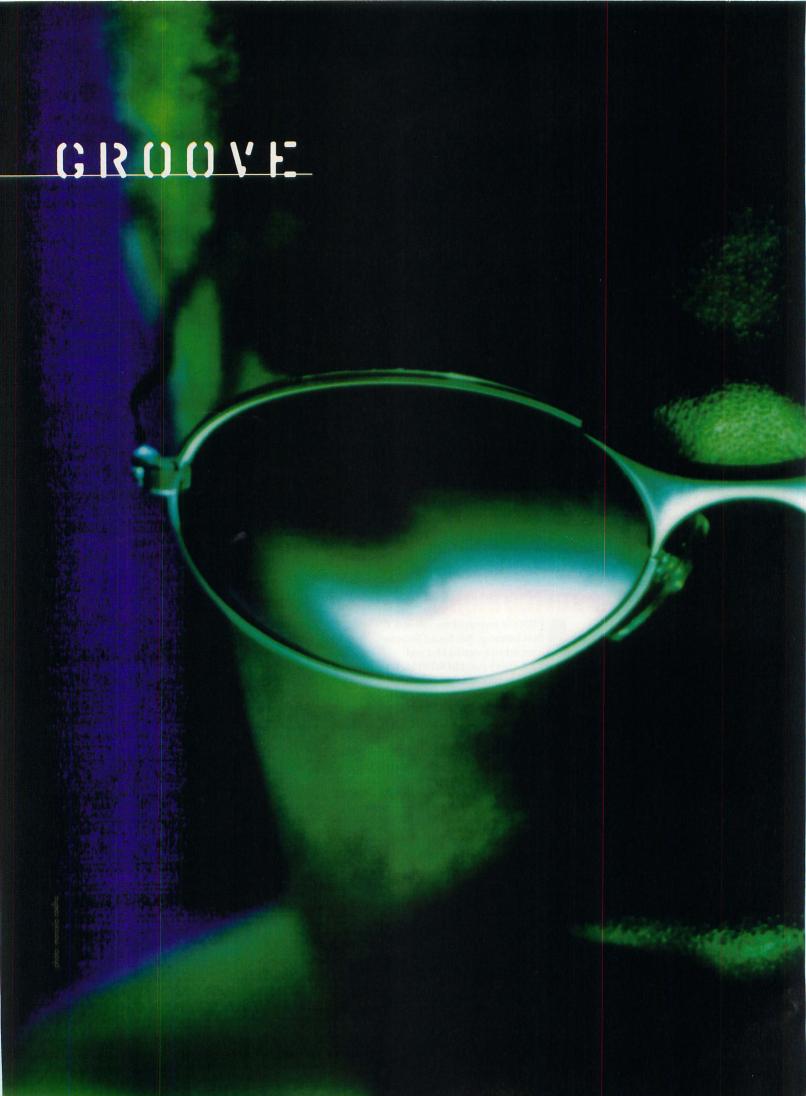
MEANWHILE, Gemini are introducing their new mixer, the CDM-1000 professional pre-amp mixer. It features four stereo channels, the latest in cueing technology, LEDs on each channel, -26dB of cut for low, mid and high on each channel, balanced master outputs and three mic inputs. It was designed to specifically handle Gemini's CDJ-1200 top loading CD

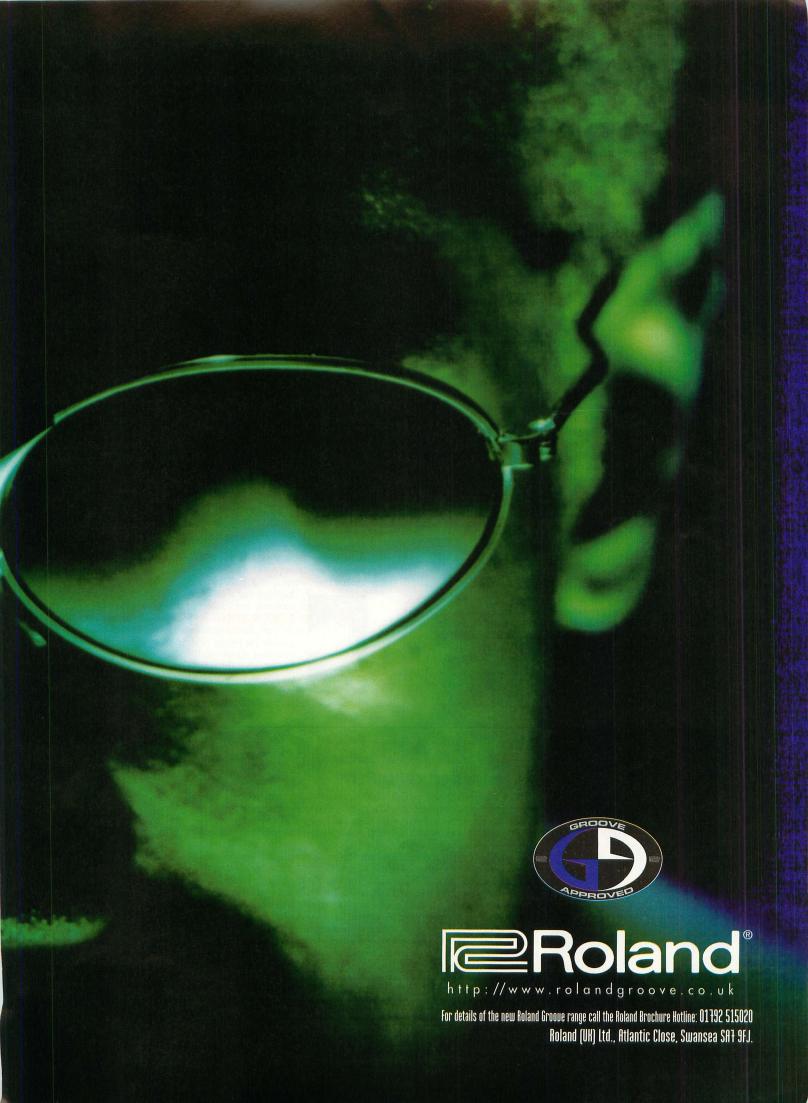


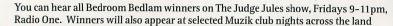
player and can handle most things you chuck at it. For further information and price, contact Gemini on 01705-591-771

















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 NICK TWEEDIE Progressive House Mix

Radio One broadcast date: Friday April 10

CONTACT: London 0171-609-8864 PERSONAL DETAILS: Graphic designer born in February 1976.

HAVE YOU ENTERED BEFORE? No. I've never put a tape in before and I certainly wasn't expecting to win. I was well aware of the competition, though,

and as I've been DJing for quite a while I decided I'd give it a go. WHAT HAS HELPED YOUR CAREER? Probably the first people who gave me a gig, Bagsie and J Allen at Skank in Aberdeen. I started DJing four years ago up there and moved to London six months ago. I haven't had any gigs since then. An early Justin Robertson tape and listening to Sasha and Digweed also

WHICH CLUBS HAVE YOU PLAYED AT? Skank, Love Child and Drum (all in Aberdeen). FRUSTRATIONS? I don't really have many but Chris Cowie summed it up well in last month's Muzik when he said the scene in Aberdeen is closed. Punters up there seem to be mostly interested in cheese and are a bit narrow-minded. Of course there are good crowds in some of the clubs.

FAVOURITE DJS? My mate Dave Begg, The Disco Kings and John Digweed. FAVOURITE CLUBS? Rhumba Club in Perth, Love Child in Aberdeen and Whoop It Up at the Gardening Club in London.

FAVOURITE LABELS? Twisted, Stress and Glasgow Underground.

CLUB CLASSIC? "Silver" by Beyond on ESP.

WINNING TRACKLISTING: Faze Action - "Plans & Design" (String Reprise) (Nuphonic)... NYLX - "Goosebumps" (Underground Sound Of Lisbon Mix) (Twisted)... Angel Moraes - "To The Rhythm" (Groovilicious)... Shiva - "Work It Out" (Red Zone Mix) (ffrr)... U.S.E. - "Banshee" (UMM)... Urban Dreams - "An Urban Dream Of Love" (Tribal)... Danny Tenaglia - "Elements" (Twisted)... Microman - "Microhouse" (Plumphouse)... Freelance Ice

Breakers - "Eight Mile Sound" (Stress)... Bedrock - "Forbidden Zone" (Stress)... React 2 Rhythm - "Intoxication (Bedrock Remix)" (Jackpot)... Robbers Of Antiquity - "Phosphene Dream" (Belief Systems)... Tipple - "The Drift" (Transa Mix) (Limbo). .

MUZIK'S BEN TURNER SAYS: The quality of Bedroom Bedlam tapes seems to get better and better as Nick Tweedie proves with this month's winning tape. With only 13 tracks on the mix, it's to Tweedie's credit that tracks are played to their full length including the full 14-minute mix of Microman on Plumphouse. Built largely around the progressive house sound, Tweedie's selection features some of the most evocative tunes from this genre including the beautiful Urban

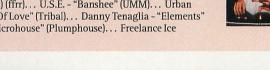
Dreams cut on Tribal as well as Angel Moraes' classic "To The Rhythm". The mixing isn't particularly adventurous, but it's tight and to the point and, with records as good as this, who cares. Opening with Faze Action and straight into NYLX's "Goosebumps", his set is as reminiscent of Danny Tenaglia as it is Dave Seaman which says a fair bit



2 GAVIN LATTIMORE from Romford (chill out mix) Radio One broadcast date: Friday April 17 3 MARK JOSEPH from London (hard house mix) Radio One broadcast date: Friday April 24 4 JOSH GROOVES from London (speed garage mix) Radio One broadcast date: Friday May 1 5 BARRY HERMAN from liford (ambient mix) Radio One broadcast date: Friday May 8

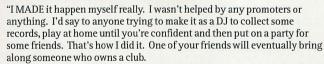
about how music in these two genres is changing. Building impeccably through deep house, to tribal house to good old prog house, Tweedie should be booked everywhere from Renaissance to Rulin' to Rise. Finally, Tweedie's tape

has been one of the most replayed Bedroom tapes we've ever received. Some achievement, we can tell you... CHRIS DAY FROM CHRIS & JAMES SAYS: "This tape is exactly the sort of thing which would go down well at Twilo in New York or The Empire in Middlesborough. It begins with the New York sound with NYLX and goes brilliantly through to the epic sound of John Digweed. This isn't exactly the style we play anymore, but this kid is obviously on the case."



My Bedroom Hell

by freestyle fanatic DJ HAR**V**EY



I was originally a drummer and then started listening to breaks and hip hop. My brother and I did some small parties around Cambridge playing hip hop, electro and reggae and the odd jaunt up to London. The first gig I got booked for was three years later at the Wet club on Oxford Street. I played breaks, Ian B played house and Jonathon [now Depth Charge] played too.

It is difficult now because there are loads of DJs around. Records are expensive too. If you're paying £10 for an import and using it as a one minute break then it can cost £20 for a minute's worth of music. That's why a lot of the younger DJs on the jungle scene used to play old hardcore they already had and speed garage kids play old uptempo house. What I do like about bedroom DJing is that "limitation is the mother of creativity." Q-Bert [DMC Mixing champion] broke his leg, stayed in for six months with a pile of tunes and then came out to win the World Mixing Championships. Hope for you all."

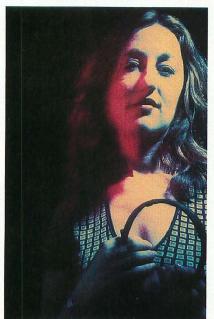


- ★ DJ-K has turned down a weekly residency at a 1,300 capacity club in Northern Ireland due to other DJ commitments with dates booked everywhere from Scotland to Cornwall. He appears at the Muzik night at Gatecrasher on April 18.
- ★ Jungle DJ Mark Ball has appeared twice in Amsterdam off the back of winning Bedroom Bedlam. He's spun at The Record House and Patronart, both of which sold out.
- ★ Marcus James, who is now booked via the Renaissance agency, is all set to make the very first Bedroom Bedlam appearance on the White Island of Ibiza at their weekly slots at Pacha. More details in next month's Muzik.



Mho Rocked I

nerformance of the month Alison Marks at Wobble, Birmingham



"I NEARLY didn't make it to Wobble as the taxi driver dropped me off at Miss Moneypenny's for some reason! Anyway, I arrived at Wobble for the warm-up from eleven until 12.30am so I played what I really wanted to. I think you have to be more considerate if you're playing the main set but I thought I'd be a bit different to start with. The first track I played was a Beanfield record on Compost which is sort of funky electro. The venue was filling up really quickly and I played 'Turning Point' by Underground Resistance, 'The Return' by Matthew B and, by midnight, the place was ready to rock. I had to change my set plan quite quickly then. I played two tracks that work everywhere for me and always rock it which are 'Detox' by Slack City on Pacific and the Pickled People track on Eye For Sound. The maddest thing about the night was that I used to go to Wobble when I was 16 and it used to be quite cheesy, but it's much harder now. I could definitely have played harder but I'm used to playing in London where it takes a lot longer for things to get going. It was a great night.'

Phil Gifford, promoter of Wobble, on Alisons performance

"Alison was on early so she had to really play a warm-up set rather than peak time records which she did well. It was the birthday of the club and I must admit when I came on I was playing harder than normal and thinking "let's have it". Alison's mixing was really fluid, though, and she played an excellent set of tunes. We'd definitely have her back. We like chicks on the decks!"

How to Win!

- ★ Never inform us of what you do for a living! We only realised that this month's winner works for Mark Farrow Design when his boss told us that we'd called one of his employees! Farrow designed our "Muzik Masters" album.
- ★ Never give up that day job. At least not yet. One former Bedroom Bedlam winner (who shall remain nameless!) jacked in their job as a bank clerk after receiving their first BB booking and has since never played again!

Lucky Break

Promoter Steve Raine tells you how to get behind the decks at HARD TIMES

"IT comes down to two things: ability and quality. If you have both of those, put them on a tape and send it to us. You also have to make sure the tape is reflective of what the club is about. Good old fashioned persistency never fails too. If the tapes have quality, if the promoter's doing his job right and you are passionate enough then the three will eventually come together. There's no secret method. With Hard Times the tape is musically important more than anything else. If someone does fit the Hard Times formula perfectly it's either chance or the person has troubled themselves to find out what we're about. But then

again it's no good putting a tape together if you're not right behind the sound on it. The audience will see right through that. You just have to accept where you are and do the best you can with what you've got. But we do listen to every tape that is sent to the club."

Call Steve Raine on 01924-488-220 for more information on how to become the next Deep Dish

How to Enter

- ★ Your tape must be 90 minutes long
- ★ You must include a full tracklisting with daytime telephone number and a passportsized photograph
- ★ Send all tapes (and bribes) to Ben Turner 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

The Cream of Bedroom Bedlam

Muzik's DJ roster

BIG BEAT: Dan Jarvis

DRUM & BASS: Matthew Anderson, Essex

Mark Ball, London

Philip Jones and Sean Martin, Birmingham

Paul Wallace, Middlesex

ECLECTIC: Steve Bridger, Birmingham

Lindsey Edwards, Coventry

Steve Gerrard, Birmingham Pete Ludden, Liverpool

Colin Millar, Edinburgh

Tat - Andrew Tattersfield, Chesterfield

GARAGE: Martin Lodge, London

HARDBAG: DJ-K - Kevin McDiarmid, Widness

HOUSE: Cliff Choudhury, London

Alison Marks, London Gian-Paolo Arpino, Cardiff

Dave Purnell, Leicester

Yousef, Liverpool

PROGRESSIVE HOUSE: Marcus James, London TECHNO: Rob Collman, London

Rick Hopkins, Stevenage

Tony Jones, Portsmouth

Simon J, Chester

Timmy S, London

How to Book a Bedroom Bediam DJ

Bedroom Bedlam DJs are now being managed and booked via Plug. Please use the directory of names and styles above and call 0171-837-6330 for further details.

Bedroom Bedlam Charts

MARKBALL (LONDON)

- 1 SYMPHONIC DJ SS (New Identity)
- 2 FUNKTIONAL Ed Rush and Optical (V)
- 3 IT'S LIKE THAT DJ Zinc (Frontline)
- 4 WRONG TERRITORY Kemet Kru (white label) 5 MEDICINE Ed Rush & Optical (Virus)
- 6 SECRET MOTION Rogue Unit (Labello Blanco)
- 7 SILVER Southern Sessions (Southern Sessions)
- 8 QUANTUM MECHANICS Various Artists (Renegade Hardware)
- 9 WATCHING WINDOWS (OPTICAL & ED RUSH MIX)
- Roni Size (Talkin' Loud) 10 VAPOUR DUB Decoder (Hard Leaders)



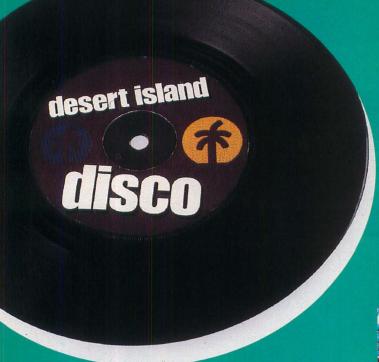
RICK HOPKINS (STEVENAGE)

- 1 MUSIC HAS THE RIGHT Boards Of Canada (Warp)
- 2 MANGO DRIVE Rhythm & Sound (Rhythm & Sound)
- 3 THREADS (PART 1) II.Ek.tro (Klang) 4 THEME FROM E.M.L.A.S
- Steve Paton (Pure Plastic)
- 5 OF AGES EP Claude Young (Fracture) 6 SONDERDIENSTE Funkstorung (white label)
- 7 WAD EP Mr Velcro Fastener (IE Records)
- 8 FROM BEYOND VOLUME 4 Interdimensional Transmissions (IT)
- 9 KNOBS AND SWITCHES FBK (Frictional)
- 10 HARD TIMES Stephen Brown (Djax Up Beats)



MURRAY RICHARDSON (EDINBURGH)

- 1 DON'T YOU Violet Trax (Toko)
- 2 HERE I AM Lexicon Avenue (Forensic) 3 GROODIES Jorge Felucca (Remote)
- 4 FIRE IT UP Straylight (Tronik) 5 WE ARE COMING New Phunk
- Theory (Paper) 6 REVERSION (DUBTRIBE SOUND SYSTEM
- MIX) Aquarhythms (Astralwerks) 7 PORTAL DRIFT Benz (Other)
- 8 POWER GROOVE Delirium (Low Pressings) 9 YEAR 2000 (LOVE FROM SAN FRANCISCO
- MIX) Freaky Chakra (Astralwerks) 10 HOUSE PROUD PEOPLE Chris Simmonds (Cross Section)



THE INSIDETRACK ON edited by FRANKTOPE HUNTING DOWN RARE VINYL

2. PURE WHITE "4 AM" (Original Mix) (Lucky Spin 1993) £30

Craven on helium sample that you want. Still big with the happy hardcore posse. Cheese central for gurners who haven't had their white gloves surgically removed yet.





PRODICY

3.2 BAD MICE "Bombscare" (Moving Shadow 1992) £20

Gut-wrenching bomb explosions kick off this, an absolute killer track from the "Hold It Down" EP of the time. This track was caned on the house scene as well as by hardcore DJs. This EP also includes the excellent "Waremouse". Essential listening.

The vinyl frontier

The record buyer's guide to: ardkore classics

HOUGHT nobody bought that dodgy old hardcore anymore? Kids' music? Cheesy quavers? Rave shmave? Think again, my friends. Because if you resisted the temptation to flog your of your record collection, you could be onto a nice little earner. There is a growing market for old hardcore/breakbeat tunes and certain titles are going for as much as £50-£60. With the main players from the new school of breakbeat (many of whom were producers/DJs back in the day) dropping the old classics alongside the new bass-heavy grooves, the demand is sure to grow even more.

Obscurity and sheer lack of information has helped nurture today's inflated prices. Back then, white labels and one-off dub-plates were popular. There were limited pressings on small independent labels that never saw the light of day outside of London. Not to mention moody DJs who wouldn't tell you the name of a track, either because they didn't want anybody else to know what it was, or because you didn't have big tits, a miniskirt and legs up to your shoulders. Hey, some things never change! And of course, some people were so frazzled on disco biscuits and other substances that the early Nineties became the modern equivalent of the old Sixties adage: "If you can

As the breakbeat/hardcore/jungle/drum & bass scene approaches its tenth year, a sense of nostalgia and history also whets the collector's appetite in the same way that the house and techno bods will always seek out old Chicago and Detroit tracks. As always, the punters who want the tunes because they actually like them are often priced out of their league by the "teds" who feel they own the "Classics" regardless of whether they like them or have even heard them.

Anyway, the prices you pay will vary around the country. So if you're living in the arse end of nowhere, be prepared to pay a bit more than city folk who can shop around. The following tunes are just the tip of the iceberg, but are a broad selection of some of the most sought after titles of the genre.

Ten Hardcore Collector's Pieces

1. BODYSNATCH "Euphony" (Original Mix) (Big City 1992) Average price: £40

Better known as "Just For You London". This was recently re-released as a remix doublepack without the original mix. Don't ask. Breakbeat classic with moody bassline, seductive moans and groans and the "Just For You London" vocal refrain dropping in and out.

4. BITIN' BACK "She's Breaking Up" (Fokus 1991) £40

Alias Micky Finn, this was released on Tim Taylor's influential US label. A funky breakbeat track that still cuts it today. Samples the opening sequence to the Seventies TV classic "The Six Million Dollar Man" - "Steve Austin: A Man Barely Alive. . . A truly bionic record.



5. THE PRODICY "Android" CKL 1991) £60 and upwards

Part of the "What Evil Lurks" EP, withdrawn due to an uncleared sample. This was the Prodigy's first release and their current stadium rock status means that some unscrupulous retailers will try to charge you up to £100 for it. Watch out for dodgy bootlegs with tell-tale spelling mistakes.

6. TIM TAYLOR "The Horn Track" (Mickey Finn's Foghorn Mix)

Another classic on Fokus. Mickey Finn turns up the heat on Tim Taylor's Eastern-tinged stomper. "I wanna hear it one time Avin it! Also released on ffrr.

7. BLAME "Music Takes You" (Moving Shadow Promo 1992) £40

Did the rounds on white label before being picked up by

Moving Shadow. Promoed then withdrawn and released without the uncleared Seal "Music takes you round and round and round"

8.4 HERO "Journey From The Light" (Reinforced 1993) £15

This seminal four-tracker from the Reinforced boys was very influential in shaping the darkcore sound in the interim between hardcore and jungle. Be sure to seek out "Mr Kirk's

Nightmare" while you're at it.

9. REEL 2 REEL "We Are IE" (I E Records 1991) £30

breakbeat classic from

It was used by Nigel Benn for his big fight entrances. Chris Eubank deserved to have his mush punched just for playing Tina Turner. The recent speed garage version was, as we're all aware, pants.

10. ACEN "Trip To The Moon (Part 2 The Darkside)" (Production House 1992)

Massive Hardcore anthem which is still very much sought after. "Trip To The Moon" was released as a set

12-inches, the third being released as "Kaleidoscopiklamax".







Record Shop Of The Month Fat City

WHERE ARE YOU? 20 Oldham Street, Manchester, M1 1JN. Tel: 0161-237-1181.

WHAT DO YOU SELL? The full spectrum of black music. All styles from straight-up retb and soul to hip hop. We sell more independent flavour hip hop than the West Coast boogie stuff. We also sell breaks and beats, scratch tools, old jazz and funk for breaks and contemporary downtempo beats like Ninja Tune and Mo'Wax.

ANYLISTENING POSTS? One Technics deck, but we do offer a personal service too. We talk to people and play them records and hope that they'll leave with something they hadn't necessarily come in for.

WHICH DJS MIGHT WE SEE PROPPING UP THE COUNTER AT FAT CITY?

Mr Scruff, Unabombers, Justin Robertson, the Chemical Brothers, Miles and Elliot and James Holroyd are some of our regulars. DO YOU SELL SECOND HAND RECORDS? Not a huge selection. Most of our back catalogue comes from trips to America but we've never sold anything for more than £20.

AND MIX TAPES? Yup, there's a huge mix tape culture on the hip hop front and we can't get enough. Everyone from Funkmaster Flex and Stretch Armstrong to more experimental tapes from Q Bert. We'll stock any tapes as long as they're good.

WHAT'S THE STRANGEST RECORD YOU'VE EVER BEEN ASKED FOR?

A bloke came in today and asked for "the track which has the woman in the video playing a sax in a grey suit." He stayed in the shop for about 20 minutes and didn't know any of the melody or the lyrics!

WHAT RECORD IS CURRENTLY FLYING OUT OF FAT CITY?

An independent 12-inch by Swollen Members on white label. It's a collective hip hop supergroup. Also the re-issued Doris album "Did You Give The World Some Love Today" is hot.

AND WHAT RECORD'S LYING THERE GATHERING DUST?

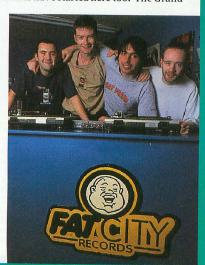
Anything by Puff Daddy.

THEY SAY: When we opened we were the only hip hop specialist in the North West, a haven for people who didn't want to stand around moodily and get ignored by the people working in the shop. A lot of musical ventures have started here too. The Grand

Central label, for example, and countless DJs. I still remember Mr Scruff bringing in his first mix tape.

MUZIK SAYS: While other shops just have one token hip hop rack, Fat City have always catered for all those hip hop junkies.

The album 'Mystic Brew (The Flavour Of Fat City)' is out on Fat City on April 16



Uncovering those cunning tunes from the back of the box

This month: Dimitri From Paris

"Oh, I have several secret records! I suppose the one I always play is Double Dee & Steinski's 'Lesson Three'. It's a classic and it works all the time, even with crowds that aren't used I found the original Tommy Boy promo in Record & Tape Exchange in Camden as few years ago for 50p! When I took it to the counter the guy working there couldn't believe it. You can still get it on the 'History Of Hip Hop Lessons One, Two & Three' bootleg out in New York."

Do you have an embarrassing discharge? Then we recommend you see your doctor straight away. If, on the other hand, you're having trouble getting hold of that rare tune or need some obscure bit of dance music minutiae cleared up. simply write to *Agony Uncle Frank Tope c/o Muzik, Kings Reach Tower, Stamford Street,* London SE1 9LS

POOR old Paulette Mitchell from London. She's a rabid A Man Called Adam fan and has everything by the band and pretty much everything on their Other label. A mere four tunes elude her: Matter's "So Right" "Various Diva Dubs" Marie Divine "Can't Live Without Your Love" and Jose Padilla's "Still Waters" According to AMCA's Sally Rogers, Matter was never released anyway, as it wasn't really up to scratch. Marie Divine was big with Frankie Knuckles and sundry other NY DJs. There were 2,000 copies, but they've all sold, it's been deleted and is unlikely to be repressed. Ditto the Jose track. Soz. The good news is the lovely Sally did have a spare copy of "Diva Dubs" which should be on it's way to you forthwith, for the bargain price of nish. Nice one. The High Spy from Bristol has had his record collection stolen. Bit of a rum do, that. The one tune he simply must have is the hip hop classic "Do The James" by Superlover Cee. Now, if you have a spare of said tune, give us a bell and we'll hook you up. But, Mr Spy, try DJ Friendly Records, an excellent Brighton-based mail order source for second hand hip hop, run by the legendary Nick The Record. He reckons a copy should set you back about a tenner and is already on the lookout for you. Call him on 01273-389-427.

S S C A I I R E S ARMCHAIR ENTERTAINMENT



Screenadelica

In a former life he was Rank's gong man — Pike Bishop

WOMEN," snarls Nick Nolte half way though "U-Turn". "Can't live with 'em, can't kill 'em." Welcome to Oliver Stone's latest, a resolutely low-key (for him, anyway) slice of desert noir, filled with double-crosses, femme fatales and abject losers, all fighting, fucking and killing their way through the arid dust bowl of Arizona.

Sean Penn plays itinerant gambler, Bobby Cooper, on his way to Vegas to pay off a massive debt, when his car breaks down in the backwater town of Superior. While he waits for his car to be repaired, he gets roped into a deadly love triangle by Jennifer Lopez and her husband Nick Nolte (a dry-as-dust, morally bankrupt performance that equals anything Lee Marvin

ever did). They both offer him money to kill the other, an offer Bobby is only to happy too accept, and the film twists its way to a hilarious, brutal climax. What makes "U-Turn" Stone's best film since "Platoon" is the way he controls his usual propensity for sensory overload. There's none of the extravagant visual touches to hamper the narrative flow of John Ridley's devilish script, and with a cast of the calibre of Penn, Nolte and Billy Bob Thornton (as a sly, grotesque mechanic who holds Penn at his mercy), it's dark, compulsive viewing. 5

If "Scream" was a scream then, by rights, "Scream 2" should be a scream, too. However, this time the joke is wearing thin. The surviving members of the original cast are now at college taking a film course – cue ample opportunities to

discuss, ahem, sequels, before the inevitable slasher emerges to pick off the usual array of beautiful, silicon

enhanced teen babes. There's also a film being made about the experiences of news reporter Courtney Cox in the original film, which only confuses matters. Inevitably it's a shallow retread of its predecessor: the whole point of "Scream" was that it said everything that needed to be said about horror flicks. This is just superfluous. 2

"The Big Lebowski", the latest from the Coen brothers, may not be their best film (that's still "Fargo"), but it's certainly their funniest. Jeff Bridges is The Dude, a somewhat innocent drug casualty who becomes involved in a kidnapping plot after being mistaken for a millionaire who shares his surname, Lebowski. All he wants to do is go bowling with his chums, including a deluded John Goodman, superb as a wannabe Vietnam veteran, but events get ludicrously out of hand, as one seemingly tiny mistake evolves into a matter of life and death. The whole cast - including Steve Buscemi and John Turturro - is magnificent and the Coens rule. Simple as that. 5

Just time to tell you that "US Marshalls", the belated sequel to "The Fugitive", is more rip-roaring action nonsense, with Tommy Lee Jones once again barking his way like a man possessed on a manhunt for escaped criminal Wesley Snipes. 3

Oh, and Woody Allen's newie, "Deconstructing Harry", is yet another case of fear and self-loathing in New York. Will he ever stop? We hope not. 4







The Dial Council

Where the radio DJs get their frequencies tweaked 🕻

This month, PLUG LAZONBY, the man behind London's Internet radio station Global Channel

ANY RELATION TO PETE LAZONBY?

He's my brother, actually.

ANY RELATION TO THE BASH STREET KIDS?
Bizarrely, that is where my nickname comes from. Two or three students when I was at Leec

nickname comes from. Two or three students when I was at Leeds started wearing Plug T-shirts cos they thought he looked like me.

TELL US A BIT ABOUT GLOBAL CHANNEL.

It's a Net radio broadcast which has its studio based at the Global Cafe in London. The cafe is in effect a public studio where people can see the DJs mixing while they're going out on air. It's all about a diverse spread of music as opposed to simply hitting the mass market.

HOW LONG HAVE YOU BEEN DOING YOUR SHOW? Since the station started last July.

WHAT'S THE POINT OF INTERNET RADIO?

It reaches further afield, right round the world, so you have a far greater potential audience than with traditional FM radio. But if we could do what we do through global FM radio, we would. It's just that the Internet was available.

IS THE SOUND QUALITY AS GOOD AS NORMAL FM?
No, but it will get there eventually.
WHAT TERRESTRIAL RADIO STATIONS DO YOU
LISTEN TO?

Radio 3, because I trained for

seven years as an orchestral percussionist. I've worked with the London Philharmonic and the BBC orchestras.

HOW MANY LISTENERS DO YOU GET?

It's hard to quantify, but it's in the tens of thousands.

DO YOU STORE SHOWS ON THE NET? WHAT ABOUT TRACK LISTINGS?

We're about to purchase 800 hours of archiving space. You'll be able to access shows by every artist on the station with a full set listing. Our partners in New York, Cductive, have set it up so if you hear a track you like, you can add it to your own compilation, which they'll press up, so you can make a CD where you choose all the tracks. WHICH DJSHAVEYOU HAD AS GUESTS?

Clear, V, Universal Language, Ferox, Irdial, Renegade Hardware and Holistic are all regulars. We've had everyone from Morgan Geist and Jonah Sharpe to Ed Rush and Dego from 4 Hero. Jeff Mills should be playing soon.

WHAT WAS THE LAST RECORD YOU MADE?

I work with Luke from Muki under the name of Ping Body. Our track, "Chief Super", was on the Sublime compilation "Adolescence".

Global Channel broadcasts from 5pm to midnight, Fridays to Sundays, at www.theglobalchannel.com

10 FOR TODAY Plug Lazonby's current top 10

1 VARIOUS ARTISTS - "The Infancy" (Sublime) 2 PING BODY - "Tubalove" (CD-R) 3 REI HARIKAMI - "Unrest" (Sublime) 4 LITHIUM PROJECT - "untitled" (Clear)

5 REBIRTH - "Fire" (Shanichie)
6 DAN CURTIN - "Latin Odyssey/Page Me" (Sublime)
7 BUCKFUNK3000 - "Goodly-Funk B With U" (Language)
8 CHIEF HURI UPA - "Wise Ant EP" (Sublime)
9 VARIOUS ARTISTS - "Further Adventures In Techno

10 MORGAN GEIST - "The Driving Memoirs" (Clear)

The Playpen

Our man with eyes like psychedelic saucers, Matt McEwan, reviews this month's games

LENTY to make you lose sleep this month. First up is "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 medieval it is. Excellent graphics immerse you deep in the role as army commander and there's

always plenty pillaging to do. 8



Available for the PC, Nintendo and Playstation, "Forsaken" has a few surprises up its sleave. The main one, along with cool graphics and fast gameplay, is that multiplayer modes on all formats are excellent. The future is pear-

shaped as the earth's population is wiped

out by scientists. Tisk! Only a few mercenaries and mean dudes survive with their anti-gravity bikes to battle it out in subterranean levels. Seen "Descent"? This is similar, but much better. 8

A strange title in the form of "X-Files: Unrestricted Access". An interactive compilation of cases and special effects gives the illusion of ghost e-mails from other people interacting with your hard drive without asking permission. After two hours on this you'll see Cancer Man in every face you encounter! Spooky. 7

Time to dig out your favourite drag gear complete with stockings and suspenders because "The Rocky Interactive Horror Show" has arrived for the PC. More camp than Butlins, all the old odd cast are

here for your delight. Choose who you want to be and deal with the

resulting personality breakdown. All your darkest desires can be catered for as you try to escape the evil clutches of the king of transsexuals, Dr Frankenfurter, and have a scream along the way. You thought you'd seen some sights on the club floor - well they were nothing compared to this! 8

Gex is back. if you haven't seen him before you'll love this. Glorious amphibian 3D environments present our little critter with an army of bad guys and clever locations. "Gex 3D: Enter The

has full freedom to swing his scaly tail, climb the walls with ease

and loads of moves to have you hooked. With the voice of Leslie Philips lording over all, this is more cool then "Crash Bandicoot" and a tad more grown-up than "Croc". Excellent. 9

If you've got a Nintendo grab a copy of "Tetrisphere". A beautifully simple 3D variation on Tetris that will have your reflexes on overdrive and your eyes becoming fused to the screen. Social lives - who needs 'em? 8

CHECKLIST Dark Omen (PC, £39.99) - 8 Forsaken (PC/Nintendo/Playstation, £varies) – 8 X Files: Unrestricted Access (PC, £19.99) – 7 Rocky Interactive Horror (PC, £tbc) – 8 Gex 3D (Playstation, £39.99) – 9

Tetrisphere

Tetrisphere (Nintendo, £39.99) - 8



High Society Ed. By Melissa Harrison (Piatkus Books - £6-99)

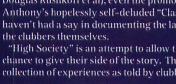
As the slow trickle of so-called "chemical fiction" starts to reach fast-flowing river stage, we've heard from the historians (Matthew Collin), the literati (Irvine Welsh, Douglas Rushkoff et al), even the promoters (see Wayne

Anthony's hopelessly self-deluded "Class Of '88"). The only ones who haven't had a say in documenting the last 10 years of dance culture are

"High Society" is an attempt to allow the people truly living the life a chance to give their side of the story. This book is no more nor less than a collection of experiences as told by clubbers, thanks to a competition that ran in the national press.

Divided into sections like "The First Time", "The Bad Times" and "Brief Encounters", it's certainly laudable in its aims. And there are some great stories too - about Nicky Holloway losing the plot on an early trip to Ibiza; what it was like being at Energy when the KLF threw thousands of pounds into a bemused crowd; sharing a first E with your Mum. The problem is that what could have been a valuable historical document if correctly edited, instead emerges as a series of badly-told ramblings. And, as anyone who's ever had to share a confined space with a cabbagehead can tell you, there's nothing worse than hearing people rabbit incessantly about how many drugs they've consumed. Especially when they're not sharing them with you.

One of these days, a great first-hand experience of clubbing in the Nineties will be written. This commendable if somewhat ingenuous project sadly isn't it.



Web-sites of the month Reviews by Jim Carroll (jimcarroll@hotmail.com)

Heading to Dublin for a weekend of wild hedonism? Take a decko at this site before you book your plane ticket. The POD (with nearneighbours The Chocolate Bar and Red Box) is one of the city's leading club complexes and this funky site has all you need to know about upcoming events there, from the extravagant Powderbubble and their Alternative

Miss Ireland fargo to the Influx gang's

regular one-night stands.

Sneaker Nation

sneaker-nation.com **Sneaker Nation**

is where to go if Nike, Airwalk and Converse rule your world, a one-stop shop for sneaker obsessives who MUST know where to get that limited-edition one-off batch of

Air Nikes with the silver stitching on the left instep. With global reports, surveys and polls, the only thing missing is a smelly pair of socks.

Sneaker freak of the week

Centre For The Easily Amused www.amused.com

This is the site to bookmark for those office moments when you need a thrill and the boss is away. Wall-to-wall

with links to various cartoon sites. lifestyle mags and humour hubs for those who need a break, this site aims to "amuse the world one person at a time, and boy are we tired". An endless parade of top links and tips, it even comes with a spare browser window to upload a work-related site in case someone comes snooping by your desk. Respect.

Urban Legends Resource

www.snopes.simplenet.com/index.html

Some people take urban myths very, very seriously. Nevertheless, inbetween the rather po-faced explanations as to why people

find urban legends so interesting (er, because they're damn funny?), you'll

find out about Charles Manson auditioning for The Monkees, Elton John's alleged meeting with a stomach pump and that evergreen chestnut about Richard Gere and the little furry gerbil.

Gusworld Central

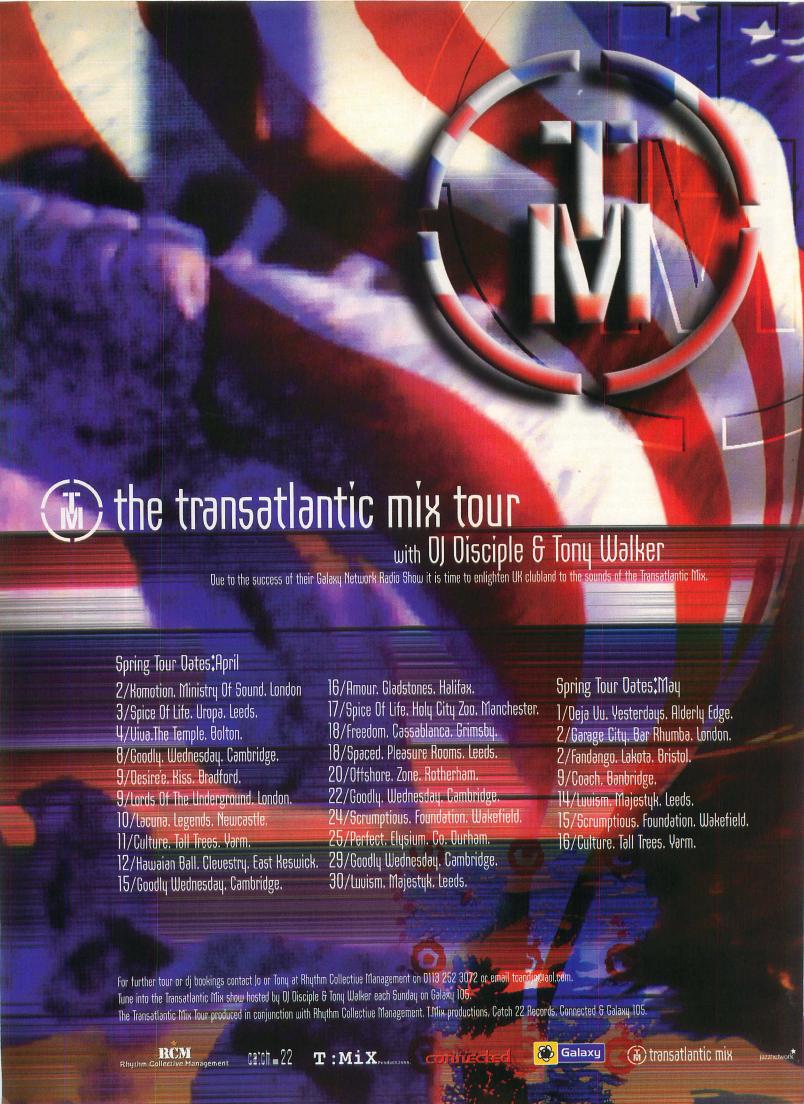
apcmag.com/gusworld The world of Gus is all you need to get by if pop stars, soaps and rants are your flava. It's



a delicious pisstake on everything from the very concept of Kim Wilde compilation albums to the idea of Dannii as a superhero with her knickers in a twist. You can also play the Duran Duran drinking game if you have the "Rio" video to hand, or simply scroll through those fine rants and raves. A cool waste of time.

Angel Moraes







EDITED BY ROB DA BANK

MUZIK TOP 50 NIGHTS OUT

WHERE TO GO THIS MONTH APRIL 15 - MAY 12

NEWCASTLE: SHINDIG

Saturday May 2 Riverside, 57-59 Melbourne Street. 0191-222-1925.

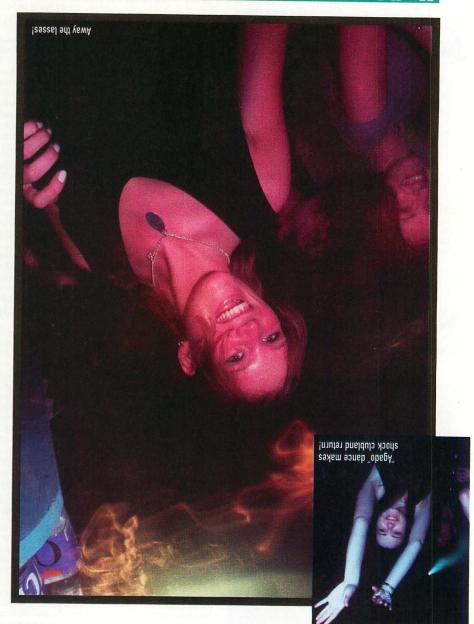
atmosphere that reigns there. According to promoter Scott, the best of the bunch that side of the decks so far have been Deep have flooded through the doors eager to capture the special Since then hundreds of DJs and tens of thousands of punters opened until it was running at its capacity of 1,100 every week. As the Shindig word spread, more of the club's multiple floors packing in 400 clubbers eager to see Digit and FX's UK debut. systems and in May 1994 the venue re-opened on one floor, venue, was soon renovated with new bars, floors and sound immediately hooked up with Jim Mawdaley and Rob Cameron. Shindig's other promoters. The Riverside, an old indie rock duo found themselves out on the street, rang the Riverside and Having been kicked out of Afrika due to financial difficulties. the Newcastle's Club Afrika before moving to the Riverside. point out, they did actually squeeze in an extra two years at celebration of the Morth East's longest running house night but, as Shindig promoters Scott Bradford and Scooby are keen to The fog on the Tyne will hopefully clear by May 2 when Shindig celebrate their fourth birthday. This may be the fourth official T3/83.msE-0I

the birthday, with Scott and Scooby playing a tearfully Deep Dish are returning for a six hour set on three decks for Bong Room DJs playing hip hop and funk in the back room." Gemini or Derrick Carter for example] in another and the Bing house in one room, techno or something more unusual hopefully catering for everyone. There's uplifting garage and is special here. We offer a varied selection in three rooms, more enthusiastic about the music policy, however. "The music from a lad of just 27. Tsk. how house has aged our youth. He's I wasn't working in nightclubs, I wouldn't still be going!" That a regular crowd who come every week," says Scott. "I'm sure if Dish in 1997 (who were apparently a bit of a calculated risk for the occasionally harsh Geordie crowd) and Cajmere who sang through his headphones earlier this year.

"Clubbing's not what it used to be, but fortunately we still have ""Tm sure it was the contract of the

I:Cube in the future, as well as old favourites." Respect. sticking our necks out a bit further with weirder guests like assured of seeing Shindig "promoting music we believe in but promoters' future plans but visitors to the Riverside can be reminiscent selection of the best tunes from the last four years upstairs. The future for Shindig may rely on the four

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700



MUZIK ROX UIICE

issue as Muzik Box Office events. So whether you want to roll in the mud at Creamfields or dance until dawn at clubs all over the country, this is your chance to be first in the queue. Just pick up the phone, call the 24-hour Muzik Box Office hotline on 0870-12-12-700. All calls are charged at the national standard rate. festival tickets in advance over the phone. In association with the Way Ahead Box Office, Muzik will offer tickets to the clubs/gigs marked in the MUZIK launches its very own box office this month, an opportunity for all readers to avoid hours of tedious queueing by booking club, gig and

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND



2 LIVERPOOL: VOODOO Saturday April 25

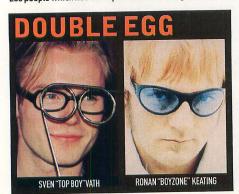
Clear, 1 Mount Pleasant. 0151-733-6097.9-4am.£13 Techno warriors Voodoo celebrate their fifth birthday in April. The plan is to draft in old faves Green Velvet and Dave Clarke. Rezzies Steve and Andy must be proud of their bastard techno child. Non-stop electronic dancing required. Anyone not conforming will be locked in a dark room and subjected to non-stop Sash! records. Other Voodoo dates for your diary: Billy Nasty (April 11) and Jay Denham (18)

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

3 LONDON: SMARTIE PARTIE Saturday April 11

Ministry Of Sound, Gaunt Street. 0171-680-0415. 12-9am.£15/£10 with Smartie invite

Promoter Trace is a percussionist who once held a party for 200 people which has now spiralled to a mailing list of 3,000.



Todd Terry is the guest at this Smartie Partie. Frankie Foncett, Jazzy M, Carlos, Miss Jools, Danny Dove, Phil Perry, Tim Deluxe and Problem Child Mark Wilkinson all lend their talents as well. American house and garage is the plan but you'd better go glam. The Smarties don't like scruffy urchins.

4 LIVERPOOL: CREAM Saturday April 11 Wolstenholme Square.0151-709-1693.

9.30-3am.£10/£7

Paul Oakenfold settles into his bulletproof bunker for another hammering session. His old mate Sasha joins Paul Bleasdale, Dave Ralph, Steve Lawler, DJ Sneak and Junior Sanchez. Cream remains the club which regularly has queues so long that punters at the end of the queue have to wait until the next week to get in. Well, at least an hour or so. Other Cream dates for your diary: Paul Oakenfold, K-Klass and Nick Warren (April 18), Judge Jules, Tony De Vit and Allister Whitehead (24), Paul Oakenfold, Nick Warren, Steve Lawler, Paul Bleasdale and The Chemical Brothers (25)

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

5 NOTTINGHAM:THE BOMB Friday April 10,17

45 Bridlesmith Gate. 0171-482-5488. 10-3 am. £8/£6 Two tip-top nights out in Nottingham seven days apart. Sasha, Lee Burridge and Craig Richards start up their monthly Tyrant night on April 10, promising some seriously funky house. The following week sees The Heavenly Jukebox unload their wares with Justin Robertson and Kelvin Andrews headlining. Dave Tipper and Adam Freeland from Fuel, One Lone Swordsman Keith Tenniswood, Jeff Barrett and Mark McNulty bring up the rear.

Other The Bomb dates for your diary: Harvey and Jools (Nuphonic) (April 11), Wall Of Sound with Mark Jones and Jacques Lucont (16), Terry Francis and Dave Hill (18), DiY (24), Miles & Elliot (25) and Big Beat Boutique (30)

6 HULL: DEJA VU Saturday May 9

Planet F, George Street. 01482-215-455.8-4am. £8 Fifth birthday celebrations ahoy! Deja Vu are currently feeling justifiably ignored by the press despite the fact they host some of the biggest names in dance music. Promoter Terry thinks it may be due to "Hull's unglamorous image."
Whatever could he mean? Anyway, we're not prejudiced. We say drop everything and go to Hull. Graeme Park, Judge Jules, Jeremy Healy, Allister Whitehead, Brandon Block, Tom Wainwright, Tony Walker and Terry himself will all be there. Two rooms of music and 40k of sound all night.

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

7 DUBLIN: INFLUX

Saturday May 9 The Red Box, Harcourt Street. 00-353-1-670-3771. 10-the Guinness runs dry.£thc

Dublin is currently a hot spot for lovers and crowds of marauding English lads alike. The Dubliners are frankly rather disgusted by our behaviour but still insist on tempting us over with excellent guest DJs and cheap Guinness. Laurent Garnier plays live for the first time in Dublin on May 9. Prepare to repel boarders. Other Influx dates for your diary: Darren Emerson (April 18)

8 MILTON KEYNES: RENAISSANCE Sunday April 12

The Winter Gardens. 01782-717-872. 8.30-6am. £22.50 Hmm, Milton Keynes. Isn't that the place where they put plastic cows in the fields to in a desperate attempt to pretend they haven't all been slaughtered or died of boredom? Yes. I've never been there, however, so mustn't judge a town by its material livestock. The line-up is pretty damn good, though. John Digweed plays a three-hour set, leaving it to Jon Pleased Wimmin, Daniele Davoli, Quivver, Magic Alex, Joseph and Sandro Ruccia to play



the rest of the Renaissance Holiday Ball. Other Renaissance dates for your diary: Andry Nalin, Anthony Pappa, Jon Wicked Bitches and Paul Lyman (April 18), Nigel Dawson, Danny Rampling, Andry Nalin and Marcus James (25), John Digweed and Danny Howells (May 1) and Andry Nalin and Col Hamilton (2)

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

9 LONDON:TYRANT Friday May 8

The End, 18 West Central Street. 10-4am. £12.

Sasha, Lee Burridge and Craig Richards reside at their other monthly (The Bomb in Nottingham is the other). Last time they played here Sasha was almost lost under adoring knicker-throwing from the girls and much knicker-wetting from worshipping lads. If you're into the sound then check out Craig's other night at The Cross in London on May 2 with DJs Terry Francis and Angel Moraes.

10 MANCHESTER: BUGGED OUT Friday April 17

Sankey's Soap, Jersey Street. 0161-950-4230. 10-3am.£7/£6

The nimble-fingered Derrick May bugs out for the first time since May 1996. He's joined by Skam Records electronic weirdo collective with Andy Maddocks, Rob Hall and Mike Williamson. Still the best "small" club in Britain. So only

persons under five foot need apply. Other Bugged Out dates for your diary: Dave Clarke, Brett Dancer and Miles & Elliot (April 10)

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

11 MIDDLESBROUGH: SUGAR SHACK Friday April 24

The Empire, Corporation Road. 01642-253-553. 9-2am.£10/£8

Roger Sanchez and Dave Seaman sweeten your weekend in darkest Middlesbrough.

Other Sugar Shack dates for your diary: Jeremy Healy and Gordon Kaye (April 10) and David Morales (17). Also check Better Days every Saturday with Terry Hunter and Ricky Morrison (April 4), Disciple (11), RIP (18) and The Dreem Teem (25)

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

E recently hit Melbourne in Australia on the Asia/Australia leg of their tour. They rode into town for the start of Australian fashion week, which was coincidentally the same night that U2 played a gig. Renaissance's Geoff Oakes and Dave Seaman went to see U2 live, then went onto their own club night. What a surprise when in waltzed Bono and his entourage, including the lovely Helena Christensen. The beautiful people never got more beautiful.

Sheffield's NY SUSHI was recently gatecrashed by Jacques Lucont and members of Cornershop who proceeded to get beaten up by the disgusted promoter's girlfriend. DJ Fabio carried on regardless. The following week. Dave Angel was found dismantling the club's decks to put the pitch control up to plus 16. Tsk. Things are getting so busy at THE BOMB of late that they had to call the police to turn away 300 people from the entrance who had sod all chance of getting in. That's nothing on PROGRESS in Derby where they had to turn away 2.000 disappointed punters. "It brought the town to a standstill because of all the traffic," said the promoter. "I suppose it must have been because Tall Paul and Pete Tong were playing." They apologise to those who couldn't get in.

NT, London's leading jungle night, are keen to let all budding drum & bass DJs know that their Raw Talent spot continues apace. Ring 0171-930-9366 for more info. The Movement boys also recently "rinsed out all the sports shops in New York" after their debut at the Big Apple's Twilo nightclub. Bryan G, Krust and Ed Rush all rocked it. Bournemouth's OUTER LIMITS are spreading some evil gossip about fellow Bournemouthites Slinky. Apparently "a certain female DJ wasn't allowed to play Beltram's 1990 classic 'Energy Flash' because it had the word

'ecstasy' in it". Rude Perennial nutters St Perennial nutters SUNDISSENTIAL opened up their new night in Leeds for the first time in March. Mr Tony De Vit was the DJ of honour. Having kept himself off the sauce for a few months he was persuaded into a Baileys binge which ended with him passing out in a car and waking up, I quote, "Stark bollock naked in the bath" at home. Very pleasant, we're sure.

BLE resident Si Long left his records in Norway recently. With nothing to play he recorded eight half finished tracks and 30 drum breaks onto a sampler and played those! Ian Pooley played later and was rumoured to have smiled after his set. Something of a rarity from the German fella.

12 SHEFFIELD: GATECRASHER Sunday April 12

The Roxy, Arundel Gate. 01902-837-007.9-6am. £20 An Easter party, meaning you've got the next day off! David "I'm playing every bloody club in England this week" Morales, Judge Jules, Paul Van Dyk, Tall Paul, Seb Fontaine, DJ Sonique, Brandon Block, Alex P, Scott Bond and Guy Ornadel all assemble for a reet knees up. Other Gatecrasher dates for your diary: The Worldwide Ultimatum Tour with Carl Cox, Trevor Rockliffe, Shades Of Rhythm and Earl Grey live (April 10) and – this just in – a blinder with Oakie, Judge Jules and Deep Dish (May 3)

Tickets for this event are available by calling the Muzik Box Office on:0870-1212-700

13 EDINBURGH: DOUBLE-HEADER TRIBAL WEEKENDER Friday April 10/Saturday April 11

The Shooting Gallery, Broughton Street. 0131-550-3716.10-late.£9/£7

Those Scottish maniacs Tribal Funktion deliver a doublewhammy with a Friday and Saturday night caning. DJ Sneak and Junior Sanchez make a nice pair on the Friday. Chicago's Gene Farris plays the Venue, Calton Road on the Saturday, rounding off a right royal headfuck of a weekend.

14 READING: CHECKPOINT CHARLIE Friday May 10

Applejacks, Castle Street.0171-837-6330.9-4am.£7/£6 The Charlies move on from their tumultuous fifth birthday celebrations with a Checkpoint Recordings party. Featuring Terry Francis, Matthew B and label boss Neville 'elementary my dear' Watson, it's absolutely sure to rock literally everyone's block.

Other Checkpoint Charlie dates for your diary: Sonique (April 10), Billy Nasty (24), Carl Cox, Trevor Rockliffe and Jim Masters (24)

15 BOURNEMOUTH:THE OUTER LIMITS Saturday April 18

Millennium, Old Christchurch Road. 01202-265-473. 10-late.£6/£5

"Dress to dance, not show off." That means leave your Versace socks and Christian Dior underpants at home and wear a tea-stained vest and shorts. Or summat like that. The good news is that drum & bass nouveau collective Forces Of Nature are guests upstairs, so expect some South Coast beats and pieces. There's a new Outer Limits tape coming out soon as well. Squeal.

Other The Outer Limits date for your diary: Kriss Kurtz (April 11), Mark Williams (25) and Ian Void (May 1)

16 LONDON: HEAVENLY JUKEBOX/THE GALLERY

Saturday April 18/Friday April 24 Turnmills, 63b Clerkenwell Road. 0171-494-2998. 9.30-3.30am.£8

Our Norman "Conqueror" Cook joins Monkey Mafia DJ Krash Slaughta, Touche from Wall Of Sound's The Wiseguys, Richard Sen and Carl Clarke (Urban DK) to do some damage your eardrums on April 18. Paul Oakenfold and Tall Paul help The Gallery celebrate their third birthday the following Friday.

Other Turnmills dates for your diary: Heavenly Jukebox with Richard Fearless and Dylan Rhymes (April 11) and Darren Stokes and Richard Fearless (25). The Gallery with Tall Paul and Sister Bliss (April 10). Judge Jules and Lisa Loud (17). Look out for Lavish, a speed garage night running every Thursday

17 LONDON: MOVEMENT

Thursday April 23 Bar Rumba, 36 Shaftesbury Avenue. 0171-930-9366. 9-3am.£5/£3

Residents Bryan "The Don" Gee from V Recordings, B.L.I.M from Emotif Records and Tonic from Kool FM are all joined by the Full Cycle crew, which normally heralds a visit from none other than Mercury Prize winner Roni Size or his lefthand man DJ Krust. Ignoring inflation, Movement's price sticks firmly at a fiver. The Raw Talent spot they run before the club proper starts is also proving to be very popular. "Rinsin", as they are very apt to say in the junglist business. Other Movement dates for your diary: Mental Power (April 9), Ganja Kru (16) and Jumping Jack Frost (30), and Donovan Street Beats Album Launch (May 7)

18 LONDON: ULTIMATE BASE Saturday April 11

The End, 18 West Central Street. 0171-419-9199. 10.30-6.30am.£14/£12

Ultimate Base seems to have been going for bloody ages. throwing up the best hard ass house and techno with trusty residents Carl Cox and Jim Masters. An eight-hour special gives them the chance to enrol the talents of Trevor Rockliffe, Marco Carola (Naples) and Slam live. A recent performance at Vapour saw catatonia break out among the crowd and hold them all transfixed for hours on end. Other The End dates for your diary: Bliss (April 8), The Ganja Kru with Hype, Zinc, Pascal, Randall and Andy C (April 17), Touch Magazine with Ice Cream, 500, Smokin Beats and BUG Records (18), Ram with Randall, Andy C, Hype, Jumping Jack Frost and Krust (24) and Deep Dish all night (25,

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

RE, Bournemouth's beat collective, are to join the South Coast house experts Outer Limits every Saturday. A spokesman for the club is reckoning on them "adding a high quality musical element to our

Ben Gill aka the fabulous KENNY FABULOUS has left The Escape Club (where he has promoted clubs since time began) to work at Brighton's newest venture, the Ocean Rooms. Top nights already running there are Madame B's Bordello bringing the funk (Wednesdays). Kooky on the eclectic tip (every Thursday) Electric House (Fridays) and Cafe Expose chill out (Sundays).

Thursdays in Dublin have never been so great since Influx took over THE KITCHEN. Since 1996 resident
Johnny Moy has plugged the "anything goes" policy with
great success. Nu house and electro have now won the
day with new resident Billy Scurry cranking it up a

Brighton's excellent ESTEREO RECORDINGS are starting a monthly Sunday club at the Notting Hill Arts club on Sunday May 24 to coincide with the new Bah Samba release on the label. Expect to see Bah Samba live with Phil Asher. Patrick Forge and Danny Jones spinning all the right tunes.

Fancy yourself as a budding British DJ? Well, get down to London's O BAR any night from April 26 to enter their Future DJ competition. Obviously a shameless attempt to get people to booze in their bar, the competition leads up to a grand finale at the Cafe de Paris. Phone them on 0171-439-3748 for more info.

GOLDEN. legendary Northern superclub, is returning to its spiritual home. The Void in Stoke-On-Trent from April 4. Don't panic though, they'll be continuing their "massively popular" Saturday night at Sankey's Soap in Manchester as well. Info on 01782-621-454.

19 SHEFFIELD: RISE April 10

The Leadmill, 6/7 Leadmill Road. 0114-221-2840. 10-4am.£9/£7

Farley Jackmaster Funk. Is he English or American? It's just that him and Daniele Davoli are most definitely not British passport holders but appear to live in British nightclubs. What about giving home talent a shot? Me for example? Ian Ossia, Danny Hussain and Miss Jo Lively also play housey music with Waxploitation's Mike Parry and Tony Mead doing alternative type things.

Other Rise dates for your diary: Allister Whitehead, Ian Ossia and Chris Anslow (17) and Brandon Block with Alex P (27)

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

20 LONDON: LEFTORIUM Friday April 24

Smithfields, 340 Farringdon Street. 0181-960-4495. 10-4am.£6/£4

Tastier than a hot dog dribbled in mustard and hundreds and thousands, the Leftorium is a true feast of styles guaranteed to leave you drooling for more. Harvey mans the controls in the main room. Expect soul to hip hop to house and whatever, really. They re keeping special guests rather quiet but I can exclusively reveal that the Funk 45 Hit Squad are to be playing that night. That roughly translates as the Muzik arm-twisting crew with Frank "The Dope" Tope, Bruce "Black Crowes" Sandell and Rob "Da" Bank.

21 DERBY: PROGRESS

Saturday April 25

The Eclipse, Babington Lane. 01332-600-700. 9-3am.£10/£8

Residents Pete and Russell, a couple of regimented marching bands, a herd of ballet dancing ostriches... Oh alright, some string quartet in the lobby and throbbing house in the gigantic main room. Roger Sanchez and Angel

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

ONTHEROAD

RETURN TO THE SOURCE head on the road at Bristol Trinity with Mark Allen. Tim Healey, Baraka and Johann from Juno Reactor (April 10). London Brixton Academy with Mark Allen. Tsuyoshi Suzuki, Baraka. Johann. Quirk and Mike Maguire (11). Mark Allen. Tim Healey and Quirk (live) at The Vaults. Edinburgh (17). Mark Allen. Flo and Quirk at The Arches. Sheffield (18). Mark Allen. Dandelion and Quirk at Newcastle University (25). Norwich UEA (May 1). Nottingham Garvey Ballroom (2) and Manchester UMIST (9). Info on 0990-344-4444.

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

Rennie Pilgrem's PHILADELPHIA BLUNTZ are currently rocking venues around the country with a final date at The Bomb, The Complex in London on April 24.

Speed garage duo RIP take their essential grooves around Europe with UK dates as follows: Culture at Tall Trees. Yarm (April 9), The Forum, London (12), Madisons, Jersey (18), Mansion House, Worthing (25) and somewhere in Bognor (May 3).

John Stapleton, that excellent chap responsible for the DOPE ON PLASTIC compilations, is taking his Dope out on the road. The only date left for you to go to is the 25th April at Molotov Pop. Boardwalk in Manchester.

BLU PETER leave their BBC studio to take Shep and John Noakes out for a walk. Here's one we made earlier and all that crap. No really, it's the nu-NRG DJ par excellence Blu Peter. And he's at The Tube, Devon on April 10. Freedom at Bagleys Londonon April 11. The Colosseum. London (18) and Mansion House. Worthing (25).

move the feet across the floor and keep the blood pumping. Other Progress dates for your diary: Boy George and Luke Neville (April 11). Tony De Vit and Judge Jules (18) and Boy George and Tall Paul (May 2)

Tickets for this event are available by calling the Muzik Box Office on:0870-1212-700

22 LONDON: MEGADOG Saturday April 18

The Rocket, Holloway Road. 0181-801-2662. 9-6am. £12/£10

Dogs on ropes, straggly blokes in vests and grubby babies. Forget all that, this is 1998 and Megadog boasts a different outlook now. Live shows on the night include Man With No Name, Add N To X and Sniper while Ed Rush, Bailey and Fierce sort out the drum & bass heads. Guest DJs include Bentley Rhythm Ace, Si Wild and Spongeboy.

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

23 BIRMINGHAM: WOBBLE

Saturday April 18

The Venue, Branston Street, Hockley.0121-233-0339. 11-6.30am.£8/£6

Skinhead techno genius Luke Slater makes dem waistlines wobble at a top night out. Philippa Gifford, Si Long, The

Lovely Helen and Matt Skinner serve tea and a nice slice of cake to anyone brave enough and all they ask is that you come 'clubby and streetwear'. No problemo.

Other Wobble dates for your diary: Viva la residente (April 11), Roger Sanchez and Nuphonic (25), The Lovely Helen (May 2) and Si Long and Matt Skinner (9)

24 ON THE RIVER: WET DREAM BOAT PARTY Sunday May 3

North Quay, Croft Road, Worcester. 01905-619-069. 5.30-the boats sink. £14

A worryingly good line-up for a party split between two boats. Even more worrying is that the boats set off with equal measures of mad ravers, then meet up mid-river, where people are invited to leap from one boat to another shouting, "Christ, Phil Gifford's on in five minutes on your boat" or, "Is this the correct vessel for Brenda Russell?" Jon Da Silva, John McCready, Craig Christon, Si Long, Jools Nuphonic, Elliot Eastwick, Miles Holloway, Ralph Lawson, Ben Davis and Stu and Ian will know the score.

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

25 LONDON: SPACEY

Saturday April 11

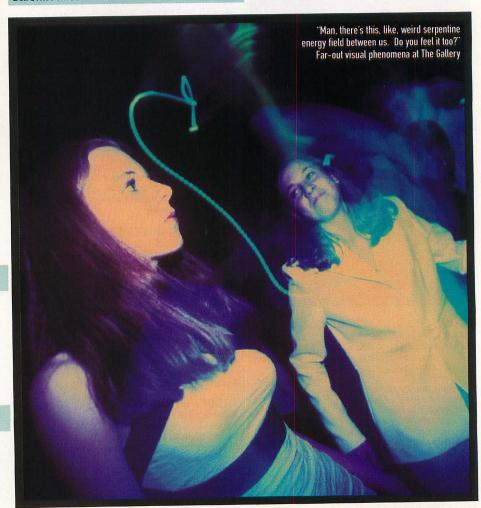
Hanover Grand, Hanover Street. 0171-499-7977. 10.30-5am.£15/£12 NUS

Craig Richards and Seb Fontaine are joined by Luke Neville at this smart and stylish knees-up that witnesses the likes of Boy George and Tall Paul regularly rock it in a newly-revamped Hanover Grand. Luxury musical service.

Other Spacey dates for your diary: Tall Paul and Scott Bond (April 18) and Slaker (25)

26 GLASGOW: SPECTRUM Friday April 10

Archaos, Queen Street. 01698-276-866.11-3.30am.£8 Who is this Morales character that everyone seems to have on this month anyway? Action Man himself features at Spectrum with Jon Mancini on April 10. It could go one of two ways, hard and upfront or cheese feast. Good luck. Other Spectrum dates for your diary: Colours Of Love fortnightly at Club Mercado Edinburgh. Colours monthly at The Arches, Glasgow with K-Klass (live). Brandon Block and Alex P (April 11) and Colours Of Love monthly at Aquarium. Irvine





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MUZIK'S ESSENTIAL GUIDE TO CLUBLAND



27 LONDON: INDULGE

Thursday April 9 Imperial Gardens, 299 Camberwell New Road. 0171-923-4444.10-6am.£12/£10

Do what? David Morales (him again) playing a six hour set on a Thursday night? Luckily for some this is a Bank Holiday forerunner enabling you to get pissed out of your head, fall over in a really filthy public lavatory and wake up with a small terrier cocking it's leg on you at six in the morning. Hopefully by then you'll have experienced Pete Heller and Phil Asher playing hip hop and Latin sets. Crikey, what a chance! Brendan Downing, Tim Webster and Jon Tully reside.

28 LEICESTER: GOODBYE CRUEL WORLD

Friday April 17

Flaming Colossus, Welford Road. 0976-203-742. 9.30-2am. £8/£7/£6

After veiled threats ("put us up in the chart otherwise we will start burning Muzik ceremoniously in the streets of Leicester") from GCW, we've decided to give in to them. If they want to take it any further we'll be pleased to meet them later, daggers and dog leads. Have you seen my picture at the front of Insomnia? I'm hard as nails, me. Fingernails soaked in vinegar for 23 years, that is. Oh God! Ineed some sleep and will someone turn this f**ing trance off behind me? By the way, Robert Owens plays four hours that night. Like, wow.

Other GCW dates for your diary: Seb Fontaine and Miss Jo Lively (April 10) and Angel Moraes and Paul Harris (24)

29 LONDON: CIRCULATION Friday April 24

George IV, Brixton Hill. 10-techno dies.£6.

Andrew Weatherall. worshipped worldwide for his musketeer period when his curly Cavalier locks influenced him to do some blinding remixes and go on to create infinitely great grooves, keeps the old heart pumping four to the floor. Occasionally a different time signature surfaces, some electro or a dose of breakbeat for your psoriasis, Sir.

Well, whatever happens Rupert Pay and James Ruskin sandwich Lord Sabre in and you might even get a surprise guest thrown in.

30 SCARBOROUGH:WILDLIFE Saturday April 18

The Spa, South Bay. 01274-565-113.8-2am.£12
1,200 wild Yorkshire bastards converge at the Spa for the second hirthday of this house and garage do. Room One

second birthday of this house and garage do. Room One sees Boy George, Dave Seaman, Steve Williams and Darius Syrossian while Room Two swims in Digital Fish, James Aparicio, James Vevers and hello? Darius Syrossian again. Is he a man with a split personality or are there really two Darius Syrossians? Do we really care?

Other Wildlife dates for your diary: Chris & James and Craig

Other Wildlife dates for your diary: Chris & James and Craig Burger Queen (24)

31 LONDON: RETURN TO THE SOURCE Saturday April 11

Brixton Academy. 0181-674-6003. 9-6am.£15
In which the Sourcey boys and girls release "Psiberfunk", the second album their in Shamanic Trance series. Market traders, massage stalls and Chai sellers all capture your eye before you even get to the bleeding music. Fluoro alert. They are Mark Allen. Tsuyoshi Suzuki. Mike Maguire and Baraka with live PA's from Johann (Juno Reactor) and Quirk. The Tribal foyer rocks to the Transglobal Underground Sound System and The Joi Sound System. DJ Nelson Dilation, Yellow Magnetic Star chill out, as well.

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

32 MANCHESTER: DRAMA Saturday April 11

The Music Box,65a Oxford Road.0161-950-7970. 10-4am.£5

Monthly residents Bloodsugar take the M1 or whatever poxridden car park it is up to Manchester with Andrew Weatherall and Alex Knight. Residents are the ace Irfan from Rainy City and Johnny.

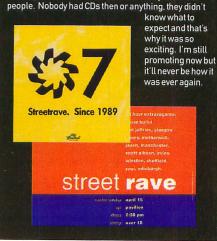
CLASSIC CLUB

STREETRAVE, THE AYR PAVILION

Ricky Magowan, promoter of Scotland's biggest and longest running club organisation Colours, collects his tattered thoughts on what he can remember about the legendary Streetrave nights

STREETRAVE started with myself and Jamsy [an ex-food tester for Tescos] at The Ayr Pavilion in September 1989. We'd been running the Cru club in Motherwell since 1987 but we needed to move and found the Ayr Pavilion. The first ever gig was Saturday September 13. We had MC Duke live on stage and DJs Graeme Park and Mike Pickering as headliners. It seemed like there were about 30 other DJs and we had about half an hour each. Actually, the other bods up there were the Slam boys, Harri, Scott Gibson. Bob Jefferies, Yogi Haughton and MSC Batman. The last one being a very strange joke kind of thing. 1,300 people turned up on the Sunday afternoon and raved until 2,30 the next morning. 12 hours of fun every week for the next three or four years was started at that party.

The first ever all-nighter we did was in 1990 at the Ayr lee Rink which went off big time. We had Together live on stage [sings "nah-nah-nuh" part from Together's rave anthem "Hardcore Uproar"] with K-Klass and Nightmares On Wax also playing live. The DJs were an as yet unknown fella called Sasha. Steve Williams from Manchester and Jay Reardon. 2,000 punters in, 500 disappointed locked out. After that we moved up to the Livingstone Forum, a big gym and did five or six all-nighters there. N-Joi and Together did most of those live and we also had Cola Boy. Mike Pickering was DJing too and when M-People started we were the first to break them live. In 1991 we did a one-off at Prestwick International Airport in the concourse. It was massive with N-Joi, M-People. The Prodigy, who were brilliant, and Shades of Rhythm all playing live. That's basically what the parties were like. The crowd eight years ago were so much more up for it. There was no worry about fashion or anything, it was just big and baggy. The E was good too, but I can't say that! It was very hands in the air, everything was new. fresh and loved up. Even the football divides disappeared then. People want more luxury these days. Small seems to be beautiful, rather than big old raves and it's more of a lifestyle to most

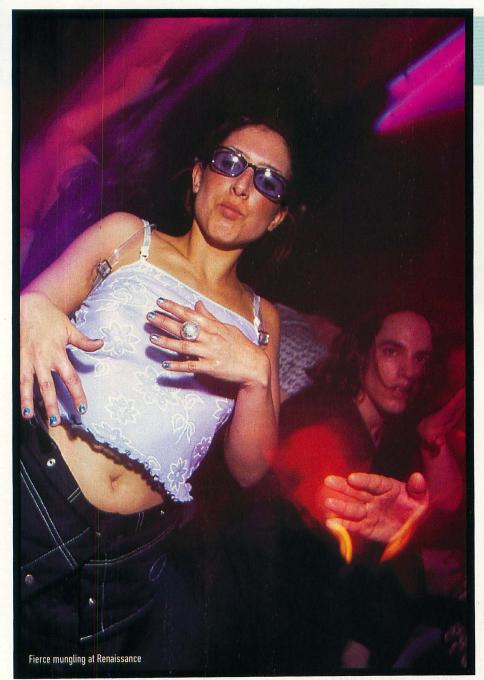




THE MOST UP TO DATE GUIDE TO CLUBLAND PLUS COMPETITIONS TO WIN CD'S, GUEST LIST NUMBERS AND MUCH, MUCH MORE

TUNE INTO ITV & GO TO PAGE 363 - IN SELECTED RECIONS OR CLICK ON WORLDWIDG: HTTP://www.teletext.co.uk/total

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND



Other Drama dates for your diary: Drama and DiY present Floppy Disco (April 25)

33 BELFAST: SHINE Saturday April 18

QUBSU.01232-233-368.10-the cows come home.£7/£6 Having moved to a Saturday, Shine is back on track with house abuse and funky techno. Scally chic is advised. Other Shine dates for your diary: Ian Pooley (April 11) and

34WESTON-SUPER-MARE: KARANGA Friday May 15

The Tropicana, Marine Parade. 01225-316-198. 9-7am.£25/£23

Sounds like some ruddy heavy metal magazine, but

Karanga are actually purveyors of the highest high quality house music. This is their fourth birthday party to boot with 2,500 people expected. On the night, ladies and gents will be able to hear Judge Jules and John Kelly, Jon Pleased Wimmin, Jeremy Healy, Tony De Vit, Tall Paul, Brandon Block, DJ Sonique, Ben Hudson, Andy Fisher and Daniel Platts. Nuffsaid.

35 LONDON: THE RED HOT BALL

Saturday April 11 The Royal Albert Hall. 0181-747-0619.8-4am.£38 The Red Hot Ball (story of my life) welcomes Sir Danny Of Rampling, boxer Nigel Benn thumping those decks, Jon Pleased Wimmin, Seb Fontaine, Alex Gold and Miss Barbie. Juliet Roberts will be performing "So Good" and "Caught In The Middle" live too, while ambient housers Chicane

perform the Balearic bouncer "Offshore". The tickets start at £38 and elevate to an astronomical £150 for private boxes with complimentary waitress service. What does that include, we wonder

36 BRIGHTON: LEGENDS OF THE DARK BLACK

Tuesday April 17

Zap, Kings Road Arches. 01273-883-698. 10-2am. £5.50 The Full Cycle crew guest at the legendary South Coast throwdown. If you live within a long drive of here then jump in the motor and put your foot on the gas.

37 SWINDON: FRUIT CLUB Friday May 1

Brunel Rooms, Havelock Square. 01793-531-384. 9.30-2.30am.£7/£6/£5

John Kelly man-handles the house room at Swindon's premier night spot with the junglist massive in able support. The excellent DJ Hype, Kenny Ken, Stingray and DJ Lee rinse it, man.

Other Fruit Club dates for your diary: DJ Sonique and Bryan G (April 10), Lisa Pin-Up and Dougal (17), The Dreem Teem and Rampage (24)

38 CARDIFF: HUSTLER SHOWCASE Friday April 17 The Welsh Club, Womanby Street. 01222-666-400.

10-the needle breaks.£5.

"A fortnightly beat heavy skate experience" every second Friday in Cardiff. The Hustler's All Stars give us the latest beats from the hip hop world with Krash Slaughta from Monkey Mafia guesting. Also check out their Breaker's Cramp jungle night at Cardiff University the third Saturday of the month for a break from the head-nodders

39 BRIGHTON: ULTIMATE BUSH Friday April 17

Zap, 188-193 Kings Road Arches, Old Ship Street. 01403-267-376.10-3.30am.£7/£6

Ultimate take their show south with Darren Emerson playing a house set and Errol Russell aiding and abetting. Andy Mac from Skint fiddles with Technics in the Lounge. Other Ultimate Bush dates for your diary: Eric Powell and Cajmere (April 24)

40 LEEDS: ELECTRONIX

Sunday May 10 Liquid, 2 Central Road. 0113-293-4666.7-11pm. £3/£2.50

"The only techno club in Leeds this side of the Orbit in Morley" is the promoter's boast for the Fridays and Sundays run. Can't really argue with line-ups like they've got. May 10 is Ralph Lawson with resident Daz Quayle. I may have muddled up the names of Fridays and Sundays but go down on both nights and you'll get the best of both worlds! Other Electronix dates for your diary: Jim Masters (April 19), James Holroyd (26) and Andrew Weatherall (May 3)

41 BIRMINGHAM: HOUSE OF GOD The Sanctuary, Digbeth Street. 0973-308-381. 9.30-4am.£7/£6

Downward Records artist Female are playing live in God's house. Nicky B, Terry Donovan, Paul Damage and Harvey Lane also risk the wrath of the Lord. His Mighty's Back Room sees Terry Donovan, Carbon, Open Mind and Dan spin.

42 LONDON: MILK'N'2 SUGARS Friday April 24

The Cross, Goods Yard, King's Cross. 0181-516-8003. 10-6am.£14/£12/£10

Farley Jackmaster Funk and Marshall Jefferson join Tarun. Miss Jools and Tom Dinsdale for a third birthday to remember. The milky ones are promising to keep numbers lower than last year when you could hardly swing your pants, it was so packed.

Tickets for this event are available by calling the Muzik Box Office on:0870-1212-700

INSOMNIA MUZIK'S ESSENTIAL GUIDE TO CLUBI AND

43 BRISTOL: FANDANGO

Saturday April 18 Lakota,6 Upper York Street, Stoke's Croft. 0117-942-6193.10-4am.£12/£10/£8

Ressies are Grayson Shipley, Mark Davis and Charlotte. Special guests for the night are Judge Jules, Rocky & Diesel and Tristan B plus Ashley Beedle doing his thang in Room 2. Other Lakota dates for your diary: Fandango with Angel Moraes (18), John Kelly and Gordon Kaye (25), Judge Jules and DJ Disciple (May 2) and Angel and Smokin' Jo (9). Temptation with Chris Liberator and D.A.V.EThe Drummer (April 10), X-Cabs live and Jumpin Jack Frost (17)

44 BIRMINGHAM: NUTONIK

Saturday April 18

The Rizla Suite, Upstairs at The Venue, Branstons. 0121-233-0339.11-3am.£7

Freddy Fresh joins those silly named residents Del'Agua. Dave Declectic and Rude Phil. Beer, two quid mate but you can get two tequilas for that and fookin' lose it. Other NuTonik dates for your diary: The Psychonauts (April 11), Carl Clarke (May 2)

45 BIRMINGHAM: MISS MONEYPENNY'S

Saturday April 18 Bonds, Hampton Street. 0121-693-6960. 9.30-2am.£12/£10

David Morales, Pete Gooding and Bruce Q up the ante (I really don't even know what that means) at 007 HQ. Expect some epic action from Morales man who is supposed to be on particularly good form of late.

Other Miss Moneypenny's dates for your diary: Simon Owen and Jon Hollis (May 11)

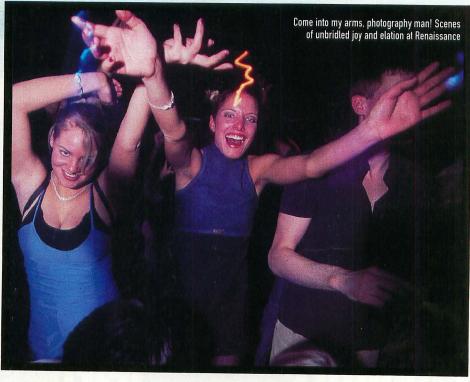
46 NOTTINGHAM: ZERO G Saturday April 18

Essance, Goldsmith Street. 0171-357-0004.9-3am.

Derrick Carter and Justin Robertson go head to head at Allister Whitehead's forum for deep house business. Other Zero G dates for your diary: Smokin' Jo (April 11)

47 BANBURY: SKANKADELIC Saturday April 11

Hobsons, Butchers Row. 01295-267-378.8.30-2am.£5 "Ride on a white horse to Banbury Cross" and all that, but where the hell is the place? It may as well be on the moon. The guests, however, are easier to locate in the musical spectrum. Hard house, funky techno and deep trance courtesy of the excellent DJ De Niro from Hook Records and X Cabs live with residents Nev and Leena. This is very much the new skank!



48 NOTTINGHAM: FUSION Friday April 10

Deluxe, 22 St James Street. 0976-167-491. 9.30-3am.

Underground techno and drum & bass reigns supreme in Nottingham's Fusion mash up. Luke Slater joins Fabio, Ade Fenton, Nebula II, Tony Global and Bassryder with 647 other nutters having it.

Other Fusion dates for your diary: Doc Scott (April 24)

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

49 BATH: SWITCH Thursday April 30

Moles, 14 George Street, 01225-404-445, 9-2am, £4/£3 Resident DJ Axis switches between "fortnightly fresh beats, large breaks and freestyle allsorts". The vastly underrated

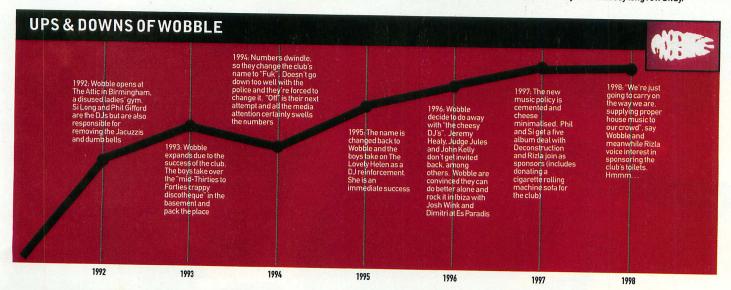
Indian Rope Man (live) promises to be hot and spicy. There's no dress code at Switch and booze is at pub prices (what joy) so you can expect a load of pissed-up lunatics running around half-naked.

Other Switch dates for your diary: Space Raiders (Skint) Live (April 30)

50 JERSEY: UNKNOWN PLEASURES Saturday April 25

The Venue, Beresford Street, St Helier. 01534-23922. 10-2.30am.£7

Jersey's finest and probably only monthly house do will remain an unknown pleasure to many of us (few of our mates ever manage to make it over at the weekend...) If you do happen to be in the area then Quivver is in the house with resident Warren Le Sueur. Sorry Warren. You'd usually be at Number One, but you're a bloody long row away.





Presenting the first events in the 50-night Muzik club tour in association with Woody's and WKD



Sheffield-April 18 Gatecrasher

112, Arundel Street. Tel: 0121-605-8970. Dave Seaman, Tony De Vit, Judge Jules, Elliot Eastwick, Ralph Lawson and Guy Ornadel. Plus Bedroom Bedlam DJ K

Leeds-April 25 **Hard Times**

NATO, Boar Lane. Tel: 01924-488-220 Main Room: Pete Heller, Jason Shaw. Back Room: Jason Boardman and Jamie Barber. Plus Bedroom Bedlam DJ Yousef

London – May 2 **Sub Terrain**

The End, 18 West Central Street. Tel: 0171-419-9199. Website: www. the-end. co.uk Mr C, Darren Emerson, Murf, Stacey Pullen, Dave Angel, Layo, Matthew B, Reverberations Tour and 16B live. Plus Bedroom Bedlam DJ Timmy S

Bournemouth – May 9

Legacy

The Manor, 240 Hurn Rd, Matchams. Tel:01425-480-855 K-Klass, Cathy Wood and Luke Coke and The Spanish Inquisition (garage room residents). Plus Bedroom Bedlam DJ Alison Marks

For information on Muzik club nights, call Plug PR on: 0171-837-9888

Our sponsors, Woody's and WKD, are giving away a crate of their uniquely flavoured drinks. To win, just answer this question: Who remixed Cornershop's recent Number One, 'Brimfull

of Asha'? Send your name and address on a postcard to: Woody's and WKD Giveaway, Muzik Magazine, Kings Reach Tower, Stamford Street, London SE1 9LS. The first correct entry out of the editor's sock wins. All entries must be received by May 8. You must be over 18 to enter and the editor's decision is final.



PREMIER LEAGUE CLUBS

MUZIK'S LEAGUE TABLE OF THE BEST CLUBS IN THE LAND

(-) ATOMIC JAM (Saturdays monthly, Que Club, Birmingham)

If you've ever been to a swimming gala and seen the rows of chairs staggered up the side, then you might be able to imagine the scene in Atomic Jam – just swap swimming gala trainspotters for gurners and crusties hanging off the walls light sticks aglow, all thrashing about to the UK's finest techno sounds. Richie Hawtin, Luke Slater, Darren Price and most recently Mike Dearborn have all rocked it. Alongside Bugged Out and The Orbit, this represents the techno heartland of Britain and counterbalances the cheese element of Birmingham. Saturdays in Birmingham always felt like being in San Antonio, Ibiza on a busy night but the Jam is a welcome oasis. Straight in at Number One and well deserved.

2(3) CREAM (Saturdays, Nation, Liverpool)

The club that refuses to fall out of the Top Ten moves up one place. Despite Paul Oakenfold's absence for a couple of weeks. Nick Warren just about managed to fill his shoes and rocked it. Recent highlights were the Chemicals playing The Annexe. Les Ryder preceded their arrival with a Doors record and by the time the Brothers arrived, the place went mental with everyone shouting "Chemicals. Chemicals!" We just hope they meant Tom and Ed and nothing else!

3 (2) TWICE AS NICE (Sundays, Colosseum, London)

As most of London's underground garage clubs struggle to stay open (and some are even shutting) Twice As Nice continues to clean up. There is really only one club that counts in this field and it's at Number Three.

4(9) NY SUSHI (Saturdays, Music Factory, Sheffield)

March saw Laurent Garnier row over the Channel to NY Sushi to thrill with a live set, only his fifth practice session before Creamfields. Rolling out hits like "Crispy Bacon" and "Flashback", Garnier was ably supported not only by a violinist and percussionist but dancing girls with lasers in their fingers! Top night, top club.

5(5) RULIN'(Saturdays, Ministry Of Sound, London)

Kenny Carpenter is one man who has rocked the Rulin' floor on Saturdays. Recently the night was given over to Renaissance's birthday which caused a certain amount of consternation. After all, Rulin' is about American house music and Dave Seaman was not what the doctor ordered. Rulin', you'll be pleased to know, is now firmly back in the driving seat.

6 (RE) HARD TIMES (Saturdays, Nato, Leeds)

"Hard Times means good times" raves Stephen Raine, promoter and party loon.
Those who have recently rocked it are Deep Dish with a storming eight hour set along with New Yorker DJ Dove, Hard Times regulars like CJ Mackintosh and resident Dave Piccioni. Setting musical standards in the North. Check Morales in April.

7 (-) SUNDISSENTIAL (Sundays monthly, Club Europa, New Briggate, Leeds)

Having massacred any competition on the Sabbath in Birmingham, the Sundissential crew have now invaded Leeds and left hundreds of Sunday roasts homeless as they tempt the youth out all day long. Fancy dress, mad antics in a renovated church and a fucking big hangover on Monday.

8 (6) SUGAR SHACK (Fridays, The Empire, Middlesbrough)

Still up there in our top tips if anyone's into a healthy early evening workout. This club can be at capacity by 10.30pm, so don't hang around. The music isn't cutting edge but it is unpretentious and hands are guaranteed to be held aloft for hours.

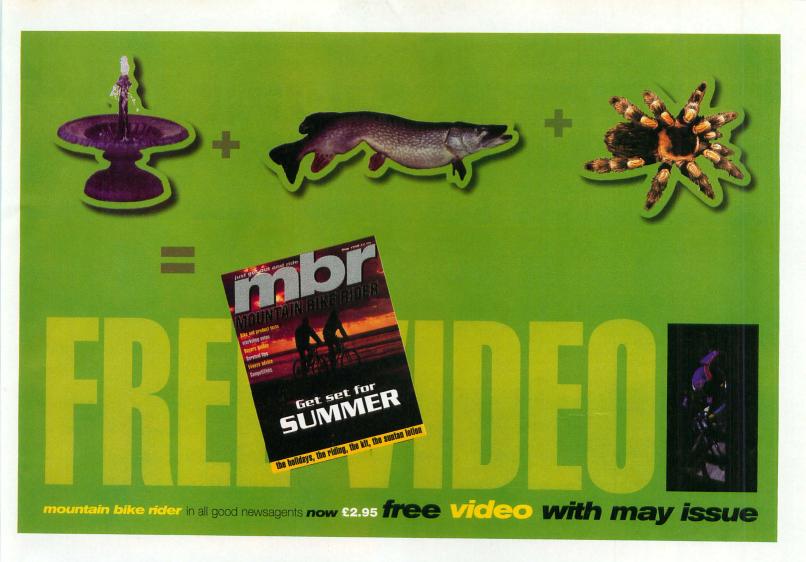
9 (8) GATECRASHER (Saturdays, Republic, Sheffield)

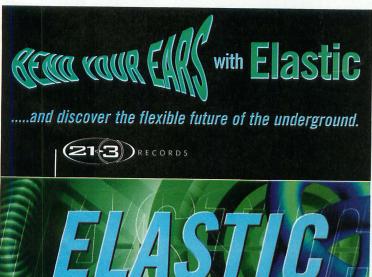
Up there with Cream and the Ministry for superclub status, Gatecrasher is a world away from any old night out. A fantastic multi-layered venue with ladeez literally dripping off the walls! Oh yeah, and some nice boys too. Big club, bigger DJs (Judge Jules, De Vit and Tong are all regulars) and the biggest buzz this side of Ketamine.

10 (-) LEFTORIUM (Fridays, Smithfields, London)

If your idea of fun is dancing like a loon, spraying lager everywhere while ingesting a high quality mix of dub, funk, disco, breakbeat and jungle, Leftorium is your kind of party. Residents DJ Harvey and the Heavenly Socialites do not disappoint and you can get a fix every week. Roll on the Left side!









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DJs. Saturday 23rd May: Midday-6am.

Outdoor Stage/Universal: Offside, Freddy Fresh, Bob Jones, Psychonauts, Simon Shurey.

Universe No Limits: Alan Chamberlain, Deep Dish, Paul Van Dyk, DJ Q, Alex Reece, Sasha, Tony De Vit.

Pumping House/In association with Radio One Essential Mixmo Basement Jaxx, Carl Cox, Derrick Carter, Paul Oakenfold, Danny Rampling, Pete Tong, Saturn Tim Westwood.

Neptune Eclectic/Experimental: DJ Assault, Jon Carter, DJ Face, DJ Dave Garrad, Howie B, James Lavelle, Gilles Peterson.

Psychedelic Trance: Steve Johnson, Aaron Liberator, Chris Liberator, Julian Liberator, Mike Maguire, Sid Shanti, Tsuyoshi Suzuki.

Detroit: Hard music from a hard city: DJ Bone, Mike Clark, Jay Denham, Robert Hood, Mike Huckaby, Mars Jeff Mills, Stacey Pullen, DJ Rolando.

Happy Hardcore/In association with Hogzone & Bristol Exposure Brisk, Scott Brown, Bunjy, Billy Bunter, Dougal & Hixxy, Force & Styles, Scorpio & Producer, Seduction, Sharkey, Slipmatt, Mark Smith, Spinback, DJ Sy, Vibes. Mos. Charlie B, Magika & Stixman, Joe Peng, Rude.

Techno: Mat Carter, Dave Clarke, Jon Cooke, DJ Hell, James Ruskin, Gayle San, Surgeon, Frank De Wulf.

Contemporary Circus/Chill out: Matthew Hawtin, Steve Millar, Jake Redford, Clarke Warner. Pussyfoot Featuring: DJs. Spacer, Sie. Mike Benson, Pam Hogg.

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

DJs. Sunday 24th May: 1pm-11pm.

Outdoor Stage/Universal: Del'Agua, Earl Gateshead, Earth Gilles Peterson, Adam Freeland.

Universe No Limits: DJ Cam, Dimitri from Paris, Mat Carter. J Saul Kane, James Lavelle, The Dreem Teem.

Wall Of Sound/Skint in association with Mixmag/Radio One: Jon Carter, Cut La Roc, Derek Dahlarge, Fatboy Slim, Hardknox, Midfield General, DJ Touche.

Neptune Drum & Bass: Fabio, Feline, Mickey Finn, Grooverider, DJ Hype, Kenny Ken, Randall, DJ Rap. MCs. Joe Peng, Moose, Stevie Hyper D.

Spiritual Trance: Mark Allen, DJ De Niro, Mark Sinclair, Tin Tin. Sun

Deep U.S House/Future Jazz: Marshall Jefferson, DJ Sneak & Doc Martin, L.A. Williams. Mars R. Solution Featuring: DJs. Dego, Kirk De Giorgio,

Sitarfunk/D.I.Y./In association with Hogzone: Jupiter Featuring: DJs. Moonpup & Diamond Finger. DIY Featuring: DJs. Digs & Whoosh, Simon DK. DJ Emma, Jack.

Techno: Joey Beltram, Carl Cox, Trevor Rockcliffe, Mark Dale, Billy Nasty, Sven Väth.

Mercury Contemporary Circus/Chill out: Mathew Hawtin, Steve Millar, Martin Reilly, Clarke Warner.

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

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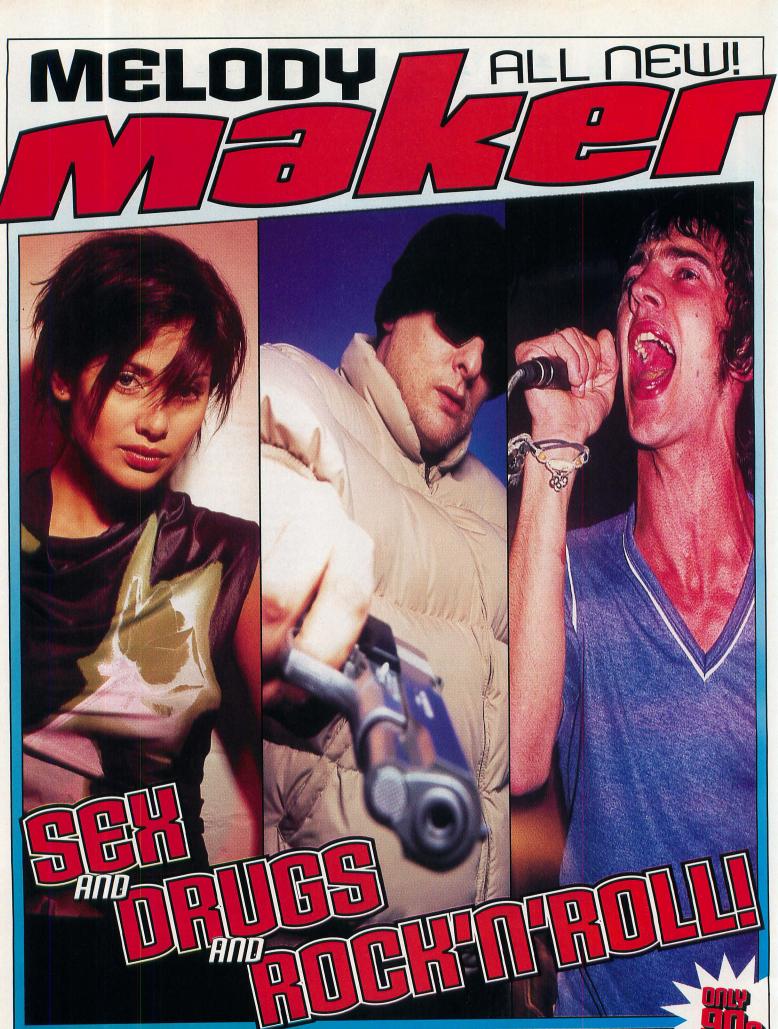












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CLUBS AND LIVES

RHUMBA CLUB 7TH BIRTHDAY

Ice Factory, Perth

WITH the look of a man who's clearly seen one more night of madness than he'd possibly care for, Dave Seaman offers his verdict on the Rhumba Club

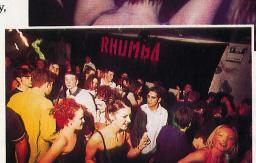
"They are, without doubt, the most up-for-it crowd in the country. And that's what really makes it." So speaks a man who once found himself hoisted aloft, Bobby Moore style, when he ventured onto the dancefloor at the Rhumba to dance to one of his records. Tonight, at the itinerant Scottish club's seventh birthday party, there sadly won't be any shoulder-hoisting, but there will be quite enough insanity and momentary lapses of reason to make you wonder whether this isn't truly the original home of havin' it large.

If you're not from Northern climes, chances are you won't have heard of Rhumba. There've been no cash-in CDs, no club tours round the nations bingo halls, yet it's been going longer than institutions like Cream, Renaissance and Gatecrasher. And it's the kind of club that you only need to visit once to swear that tiny Perth is actually the epicentre of the clubbing world.

Seeing as kick-off time is shortly after the end of the Brookie omnibus, we unfortunately miss infamous resident Zammo as well as Edinburgh's garage king, Gareth Somerville. But we catch a top set from Dave Seaman, the highlights of which are some slamming upcoming Brothers In Rhythm remixes (Garbage, Robbie Williams and, best of all, Blurs "Song 2"). In the back room, it's left to Ireland's Col Hamilton followed by Chris Et James to keep the overflow happy.

It's not often the Pete Tong misses his Friday night show, but you can see why he's made an exception in the case of the Rhumba. Throughout his set there are blokes on each others shoulders, girls giving it the old wavey hand movements and never a spare inch to catch your breath in. Everywhere you look, there are wobbling jaws, enormous smiles and puddles of sweat.

In its seven years, the Rhumba has changed venues more times than a skint football team. Arbroath, Dundee and Edinburgh have all hosted Rhumbas at some time or another. But tonight, it looks like Perth's sprawling Ice Factory and its legions of deranged clubbers is truly home. Calvin Bush





Ordinary tales of Rhumba madness

 Zammo woke up after a night DJing in Torquay on a Stress tour to find himself in hospital, with police holding his hand. They'd been called to his hotel room the

night before when the management discovered loads of blood and broken glass. For the next two hours, they searched

the local area looking for Zammo, believing that he'd attempted suicide, finally tracking him down to a local wood where he was unconscious under a tree

- · Li'l Louis will probably never play Glasgow again after Zammo and Higgins chased him around a city hotel stark naked except for a shower curtain
- The Rhumba are officially banned from every hotel in Perth. At one, they ran up a £600 champagne bill and then scarpered out a window, leaving one hapless bloke unconscious on a bed to face the wrath of the manager the next day. Another hotel had to refund the entire wing where Zammo's crew were staying, after every family on the floor was kept awake all night



RHUMBA CLASSICS

Ten tunes that have rocked the Rhumba rafters over the years

PROBLEM HOUSE Party People (Hithouse, Belgium) AFRIKA BAMBAATAA Socca Fever (DFP) ALHAMBRA Alhambra (white label) **ELEVATOR Shimmy (React) WESTBAM Wizards Of The Sonic (Low Spirit)** DOP Future Le Funk (Guerilla) **REACT 2 RHYTHM Intoxication (Guerilla)** PHOTON INC Generate Power (Strictly Rhythm) SOUNDCLASH REPUBLIC Eastern Mysteries (Junk Rock) **SLAM Eterna (Soma)**



". . .and some peanuts well, mate": the local lon distance ordering technic

FLOORFILLERS



A HEAVENLY HISTORY

- The Heavenly Social kicks off in August 1994 in the basement of The Albany pub for a mashed-up Sunday evening crowd.
- With Ed and Tom Chemical as residents, guests like Kris Needs and Andrew Weatherall, and an "all back to mine" vibe, the Social goes ballistic. The final one in December 1994 sees 700 in the queue, 300 packed inside,
- · After a six-month rest, the club moves to Smithfields
- In 1996, with the Chemicals now a global force, they move to a full-on Saturday night club at Turnmills.
- Ed and Tom go off to finish their second album, so Richard Fearless and Jon Carter become the new residents and the club is renamed Heavenly Jukebox in January 1997. They are later joined by resident Richard Sen of Bronx Dogs fame.
- Leftorium is born in February 1998. Seen as a return to the original Albany days of DJs playing "everything and anything".
- Despite bringing Norman Cook out of retirement and being the inspiration for Skint's Big Beat Boutique knees-up, the Social crew resolutely maintain that, "We're not big beat. We just play the best music around."

THE HEAVENLY BIRDS' TOP 10 DROPPINGS THE CHAMP The Mohawks (Pama) PENNY GOLD Lindy Stevens (Decca) SHAME, SHAME, SHAME Shirley & Company (Philipps) THE GRADE Money Mark (Mo'Wax) DIRT (ORIGINAL KING STUFFING, LIVE) Death In Vegas (Concrete)

WROTE FOR LUCK (VINCE CLARKE MIX) Happy Mondays (Factory) IT'S ON Flowered Up (Heavenly)

PSYCHE ROCK Pierre Henry (Philipps) HERE COMES THE JUDGE Pigmeat Markham (Motown) PECKINGS Ballistic Brothers (Junior Boy's Own)

Compiled by Chloe and Tash (The Heavenly Birds)

LEFTORIUM Smithfields, London

SOMETIMES you've just got to go with the flow. We're packed into a cool new club promoted by the people that introduced the Chemical Brothers to clubland, and guess what we're dancing to? One of Ed and Tom's blistering new big beat workouts? A slab of upfront jungle dub-plate pressure that won't hit the shops for another two years? A cool disco cut-up on Nuphonic? Erm, not quite. We're actually going spastic to "Method Of Modern Love" by horrendous MOR Eighties losers Hall & Oates. And do you know what? We're fucking lovin' it.

But then Harvey has that effect on you. The tune is just one of the many gems that the resident of Heavenly's new meltdown hoedown drops with devilish glee. The trick with his six-

hour sets is to ride the peaks and troughs. Just when you think he's totally lost the plot, he'll conjure up some incongruous piece of dancefloor magic, prompting us to laugh at his audacity and then dance even harder than before. There is, as they say, a fine line betwixt genius and madness. Harvey treads it well.

Smithfields is a funny little club, one of those venues where you discover yet another little bolt-hole or halfhidden annex with every (drunken) visit. Like Dr Who's Tardis, it's a lot bigger on the inside than it looks outside, a veritable time-jumping sweatbox. And that's a fairly accurate analogy given that Leftorium is a) fucking rammed and b) home to a musical soundtrack which moves effortlessly from cool Sixties funk to post-millennial drum & bass. Although less 'blokey' than Heavenly's Jukebox night (helped by 'The Heavenly Birds' room giving space to up-and-coming female DJs), there are still the traditional

ingredients of lager, shouting, more lager, bad dancing and even worse haircuts. Vidal Sassoon would have a field-day.

They think it's all over: It is now!!!

Harvey plays roulette with his credibili

So it's the end of a messy night, we're all a bit cabbaged and bloody "Method To Modern Love" is still ringing in our ears. All of which means there's only one thing left to say - the Hall & Oates revival starts here. Kieran Wyatt

Leftorium is on Fridays at Smithfields, 334-338 Farringdon Road, London EC1. Call 0171-236-8112 for more information

FLOORFILLERS CLUBS AND LIVES



LES RHYTHMES DIGITALES ULU, London

TEN minutes into the gig and Monsieur Jacques Lu Cont is about to have his cover blown, thanks to an oblivious Derek Dahlarge. "Stuart, Stuart!" screams the bearded big beat loon, causing heads to turn in amazement. Hang on pal, isn't this some lunatic French kid called Jacques, newly released on day parole from some Parisian nut-bin? Apparently not. It turns out the only mad things about the main man behind Les Rhythmes Digitales are, firstly he has crimson hair as a result of a bet with Wall Of Sound boss Mark Jones (Mr Digitales must have lost, clearly). And secondly, the fact he's not yet an established superstar with a never-ending trail of super-vixen groupies on his case.

Because Les Rhythmes Digitales are going to be massive. Opening up for Cornershop just 10 days after the Asian indie kings popped their Number One cherries should have been far trickier than Lu Cont made it look. Instead, together with his drummer pal knocking out the beats like Roland never mattered, Lu Cont surfs the wave of electroboogie right to the core of our pop-lurvin' hearts.

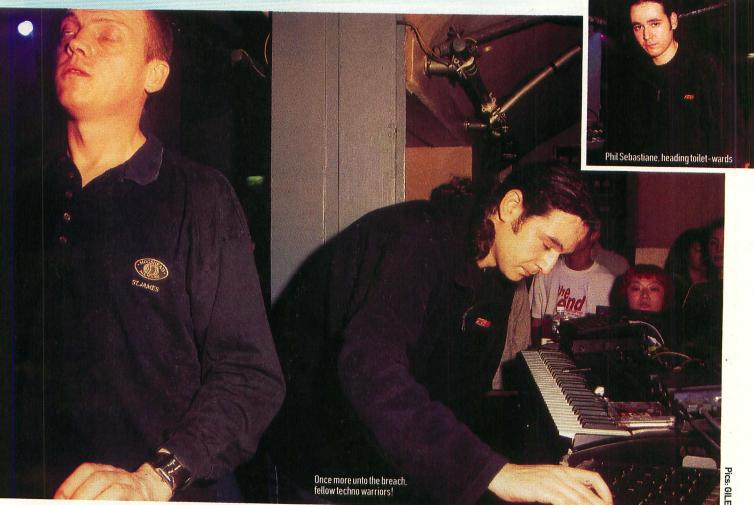
This is the land where house music takes its inspiration from early-Eighties synth pop and smiley electro. Okay, the names are enough to scare small children (Howard Jones, Yazoo, Kajagoogoo) but in Lu Cont's hands, they put a twist on Nineties glam-boogie that you'd have to be a curmudgeonly purist to resist. When Lu Cont picks up his bass for a serious piece of

slappery, rhythmically thrusting his head like a pilled-up chicken, you realise that this is what Daft Punk would sound like if they actually did live down on the funny farm.

Crucially, there are enough angles to keep us hooked right through this 40-minute set, from electro clichés about moving your body to the beat to stonking basslines and more squiddly squelchy synthetics than you could shake a Pac-Man's stick at.

The boogie knight is riding into town. Cont say we didn't warn you.

FLOORFILLERS



PURE SCIENCE Subterrain & Touchbase, London

IF you thought electronic live PAs were all about miming a bit of aimless knob-twiddling, think again. Sparing the extraneous visual gimmicks that have become the norm, you might think that Phil "Pure Science" Sebastiane's modest set-up is little more glamourous than a DJs traditional bag of tunes and headphones, but then this ain't rock 'n' roll. This is house music through and through. What you're hearing - and more than likely dancing to is probably the closest thing to DJing that has ever been achieved through a live PA.

Tonight is a Pure Science double bill as Phil's got two gigs to play in the space of three hours. First is The End, for one of their renowned monthly Subterrain parties. Gracing the club's mammoth sound system for the first time, Phil impressively blends into the back of Dave Angel's set, manually mixing his sequences out of the last record. From what seems to be a never-ending bank of tracks on his hard disk, he pulls out a solid yet subtly textured techno set which goes down perfectly with the punters and the system. Crisp rhythms and dark subs roll together seamlessly with

weird vocals and abstract melodies in a unique but instantly agreeable cocktail. Then 60 minutes are up and it's out of the club and into the car with the equipment within 10 minutes and onto the next one...

Three quarters of an hour later at Touchbase, we're one of London's ever-expanding new generation of underground house parties. There's no soundcheck but everything is set up and ready to go. This time round the crowd are locked into the flow of the dubby bass-heavy deep house of Eddie Richards. Once again Phil mixes into his set almost

unnoticeably and takes over for an hour-long journey of deep swingy grooves, finishing on the future classic "Brighter Days".

Most of the material played has never been released but every track could make a worthy record. And as for the gems that have made it onto plastic... Pure Science? More like pure art. Asad Rizvi



words KIERAN WYATT

READERS' LIVES

WHAT YOU LOT REALLY GET UP TO

MATT KEMP-POTTER as spotted at The Gallery, London

Personal Details: An 18-year-old art and design student from Worthing. What was your first real clubbing experience?

Fusion at the Mansion House in Worthing. It just blew me away. I went there for the hard techno, of course.

What are your favourite clubs?

Renaissance at The Cross because Dave Seaman is the best. And I like The Gallery as well. The lights and the lasers do your brain in!

How far are you prepared to travel to go to a club?

I often travel to London at weekends and also up to Milton Keynes. I've been clubbing in Lisbon, but this summer I'm going to InterRail all round Europe. I want to check out the clubs in Amsterdam and Ibiza. Which DJs do you always try and hear:

I like Dougal and Clarkey, Danny Rampling and Judge Jules. They all play music that gets me going mad.

And which do you always avoid

I'm not so keen on drum & bass, it's all a bit fast and does your head in. Where do you normally end up after closing tir

If me and my mates have been to the Mansion House, then a few carloads of us head up to the Sussex Downs and carry on from where we left off till around 10 in the morning.

What's been your best night out in the last six months?

Renaissance at The Cross. We were first in and last out. It was absolutely amazing. We all got dressed up for it too.

What would you do if you weren't clubbing one weekend

I'd probably end up at a mates house. We'd listen to some music then pile down the pub. We're going to have a big trance party in the woods this summer. Some mates have been touring Goa and they're bringing the vibes back with them. We'll have loads of UVs on the go.

How many records do you buy each month?

I used to spend more than I do now, up to £100 a month. I'd go down the record shops, have a listen to all the white labels and take my pick. These days I get a mixture of commercial and techno-trance stuff. What's your favourite dance record of all time?

I haven't really got one. When I'm on the dancefloor and a tune hits me, I'm off!

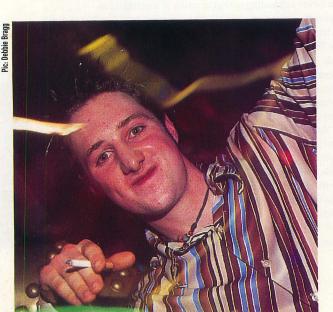
What's the best the thing in your life?

The thing I look forward to most is each weekend, plus planning big nights out clubbing with my mates. We just want to have mad ones! If there were no clubs, what would you do with your time?

I dunno, I'd find it bloody hard. I wouldn't be able to cope!

Bad atmospheres or if the music took a change for the worse. Are you going to any of the festivals this year

I want to go to Universe, that's definitely on the agenda. I'm looking forward to it because there's going to be a massive amount of people all together who are really up for a large one!





SUSAN THOMPSON as spotted at Zero G, Nottingham

Personal Details: A 23-year-old student, originally from Bodmin Moor, north Cornwall.

What was your first real clubbing experience?

Bertie's in Newquay, Cornwall, when I was 15, but don't tell my mum! What are your favourite clubs

Jesters in Newquay and Deluxe in Nottingham. I like them because you can go there, dance and have a good time without anyone bothering you or eyeing you up.

How far are you prepared to travel to go to a club?

Not very far really. There's a lot going on in Nottingham so I don't need to travel much.

hich DJs do you always try and hear?

Carl Cox, Nick Warren and Judge Jules - he rules! I like Cox and Warren because they don't just play your everyday stuff.

And which do you always avoid?

I really don't like indie music. I'm happy to try most styles, but indie just isn't me.

Where do you normally end up after closing time?

I'll go home or back to a friend's place, have a talk and play a little music. Cornwall's great for chilling out after a club with a few mates. What's been your best night out in the last six months?

New Year's Eve at Jesters in Newquay because all my friends who I hadn't seen for a ages were there and it was a real great atmosphere.

I was on a podium in The House (Nottingham), dancing and having a good time, when this guy below me started touching my leg. I looked down and noticed he had his hand down the front of his trousers!

What would you do if you weren't clubbing one weekend?

I'd go to the cinema. I like to see films with a meaning. "Titanic" rules! How many records do you buy each month?

None. All my housemates are into music and make tapes for me, so I don't really need to buy any records. Anyhow, Saturday night on Radio One is usually fairly stomping.

favourite dance record of all time?

Oh God! It's that one that goes [starts singing] "Another night, another dream, it's the way I feel/Like a vision of love, it seems to be true". It's very old school but I haven't got a clue what it's called!

What's the best the thing in your life?

My boyfriend Patrick. He has a hairy chest, the most amazing smile I've ever seen on a man, beautiful green eyes and treats me very well. And I know that he's only ever looking at me.

If there were no clubs, what would you do with your time?

I'd have friends round, get a good chicken salad on the go and get Judge Jules on the stereo.

What will make you stop clubbing?

Age - when I feel too old. But as long as you feel good doing it, you should carry on as long as you want. As long as your heart's in it, that's what matters.

Are you going to any of the festivals this year?

I want to go to Glastonbury because it's not going to be on much longer and I've never been before. No change of clothes - just staying mucky and dirty and seeing some really good pop stars.



April 18th MUZIK

Main Room Judge Jules • Tony De Vit Dave Seaman • Guy Ornadel DJ-K

2nd Room with Elliot Eastwick • Jon Marsh

Ricky Chopra • Andrew Clarke

April 25th

Jeremy Healy • Chris & James Scott Bond • Parks & Wilson **Matt Hardwick**

2nd Room with Ralph Lawson • Elliot Eastwick

Ricky Chopra * Andrew Clarke

May 1st (renaissance)

Main Room Jon Digweed • Danny Howels

2nd Room with Nuphonic • Dave Hill • Simon Phazeaction • Jools Butterfield

Admission £8.00 members & NUS £10.00 others Time 10pm - 4am Tickets available from the Ticketmaster 24hr credit card holline: 0990 344 444

May 2nd

Main Room
DJ Sonique • Mark Moore
Tom Wainwright • Alex Gold **Guy Ornadel**

2nd Room with Ralph Lawson • Miles Hollway Top Bar Ricky Chopra • Mike Smith

May 9th

Main Room John Kelly • Brandon Block Alex P • Sister Bliss **Matt Hardwick**

2nd Room with Elliot Eastwick • Miles Hollway

Top Bar Ricky Chopra • Andrew Clarke

Room 1 Residents: Judge Jules Scott Bond Matt Hardwick Room 2 Residents: Ralph Lawson Miles Hollway Elliot Eastwick

@ The Republic - 112 Arundel Street, Sheffield, S1 1DJ

For further information please contact: Gatecrasher Tel: 0121 605 8970

Doors open 10pm - 6am • Admission £10.00 Members & NUS / £12.50 Others Weekly tickets available from the Ticketmaster 24hr credit card hotline: 0990 344 4444 or Gatecrasher credit card hotline: 0115 912 9174.



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Arena 1 Main Arena

Broadcast live on Radio 1 Essential Mix

DJ's: Pete Tong, Sasha Judge Jules, John Digweed Graeme Park, Guy Ornadel Paul & Russ (K-Klass), Dr. Bob Jones, Phat Phil Cooper

evere dere

Arena 4 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 Midfield General, Jon Carter Freddie Fresh, Dj Touché (Wiseguys) Kelvin Andrews, Peshay Tom Middleton (Jedi Knights/Global Communication) Depth Charge, Richard Seri (Bronx Dogs).

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Tickets £37.50 Advance (Each ticket is subject to booking fee and to the conditions) Bill subject to change,

artists not in order of appearance.

Postal bookings: Tickets £38 each including Postal bookings: Tickets £38 each including booking fee (plus £3.50 to cover registered post for 6 or more). Cheques/postal orders to be made payable to "MFO Events Ltd.". Enclose S.A.E. and daytime tel. number. Allow 28 days for delivery. Send to: Creamfields 1998, PO Box 1707, London NW10 4LW.

Arena 2 The Courtyard

DJ's: Paul Oakenfold Nick Warren, Danny Rampling Paul Van Dyk, Dave Ralph Paul Bleasdale, Parks & Wilson Steve Lawler

Arena 5 the

DJ's: Daft Punk (Exclusive Dj Set -1st U.K. dj appearance in over 12 months) Roger Sanchez, Dj Sneak, Doc Martin, Junior Sanchez, Roy Davis Jnr. Zdar and Boombass aka Cassius, Superdiscount sound system feat. Etienne De Crecy and Dr D-Sco, Smokin' Beats, Boris Dlugosh

trade

Arena 8 Trade

DJ's: Tony De Vit Steve Thomas, Malcolm Duffy Sharp Boys, Alan Thompson lan M. Pete Wardman

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Recorded Information & Competition Line 0336 404 904 5 pairs of tickets to be won. Calls cost 50p per min.

Arena 3 Premier League 11

DJ's: Justin Robertson Jon Pleased Wimmin, Dave Seaman Allister Whitehead, CJ Mackintosh Seb Fontaine, John Kelly Di 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, Ray Kei Flynn and Flora, More Rockers Andy.C, Swift, MC Moose MC Cleveland Watkis Onalee, Apish Angel

Arena 9 MUZIK Arena

DJ's: The Chemical Brothers (Dj Set) James Lavelle, The Psychonauts Gilles Peterson, Norman Jay David Holmes, Johnny Moy Les Ryder

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